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编著：王鑑伟
Editor: Wang Jianwei

书法技要



兰亭序
Lan Ting Xu

The Art Of Calligraphy

-Xing Shu

English-Chinese
Translation

中国书法源远流长，它如实地记录了汉字的演变过程，同时向世人展示了无穷的艺术魅力。

中国书法书体、书风甚多，行书是其中的重要书体之一。

行书是介于草书、楷书之间的一种书体，兼具楷书的规矩和草书的流动，相传始于东汉，流传至今。

本书以晋代著名书法家王羲之的《兰亭序》（冯承素摹本）为范本，力求浅显明了，循序渐进，使学书者在较短时间内掌握书写方法。

编者在选择字体时，刻意保留了用笔上的细微变化和一些如不细察则难见其妙之处，体现了原帖的风采，是本书的一大特点。

Chinese calligraphy has been around since time immemorial. It is well-established and truly records the development of Chinese characters. At the same time, the endless charm of this art form is made known to the world.

Chinese calligraphy comprises numerous scripts and writing styles and Xing Shu (running script) is one of the important scripts.

Xing Shu (running script) is a variation of Cao Shu (cursive script) and Kai Shu (regular or standard script). It contains both the regularity of the Kai Shu and the moving flow of the Cao Shu. It is traditionally known to begin during the Eastern Han Dynasty and is being passed on till this day.

This book uses the well-known Jin calligrapher, Wang Xizhi's writing of "Lan Ting Xu" (traced by Feng Chengsu), as the model for mastering Xing Shu. Its purpose is to simplify the learning of the script in a systematic manner so as to enable learners to master the writing techniques in a shorter time.

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序言

Preface

书法是中国特殊的艺术，自有文字以来，即伴之有书写。文字书写本为实用，但随着时代的前进，书写工具的改良，书写者的思想、个性，以及时代精神逐渐融会于字里行间，表现出不同的艺术魅力。由于不同时代，从实用的简便，逐渐演化出不同的书体。约在三千年前的殷商时期，书刻在龟甲兽骨上有甲骨文，而后春秋战国时有大篆，秦有小篆，汉代有隶书，隋唐时演化成楷书；在汉末魏晋之间，草书盛行。由于各种新书体产生，其执笔运转技法也有所发展变化，加之不同书写者的个性、修养等差异，从而表露出不同的风格。由横平竖直的静境，渐趋于波磔骏发的动势。也可说中国三千年的书写史就是一部书体的演变史，是一部百花争艳的书法风格史。

研习书法艺术现已成为中国人为提高素质修养的一个重要内容，从小学起即定为基础课，许多成年人也抓紧研习书法；同时中国传统文化亦受到众多海外人士的青睞，不少人远渡重洋来华学习这门艺术，或在该国书法教室学习。

书法教育家王鑑伟先生，最近编撰了《书法技要》丛书，拟订真、草、隶、篆诸种，陆续付梓。该丛书简要介绍各种书体之著名碑帖的基本特点，以范本为例，扼要精析，使之便于掌握其书写方法，逐步进入书法艺术的殿堂。同时又介绍历代有关该书体的名家作品，以作比较欣赏，提高其审美能力。我看此书不仅可作学校之教材，也实为书法爱好者自学之良师益友。书中并附有英译文，可为外国书法爱好者选用。

中国美术学院教授

劉江

三〇三年
杭州

Calligraphy is a special art of China. Since the time when words existed, writings appeared thereafter. The writing of words was originally for practical purposes but as time progressed and writing tools improved, writers gradually incorporated their thoughts and individual character into their work, together with the changes through time, works with different artistic charm were produced.

Different writing styles evolved during different periods according to their practical and functional uses. About three thousand years ago during the Shang Dynasty, inscriptions on bones and tortoise shells known as Jia Gu Wen (the oracle inscriptions) were discovered. The Warring States used Da Zhuan (greater seal character) and then followed by Xiao Zhuan (lesser seal character) during the Qin period. Li Shu (official/clerical script) was used in the Han Dynasty where it gradually evolved into the Kai Shu (regular script) during the Sui-Tang period. Between the end of Han and Wei-Jin Dynasties, Cao Shu (cursive script) became popular. As different writing styles developed, the writing techniques too progressed. Moreover, each individual writer's personality and cultural background gave rise to different writing styles such as from the static horizontal and vertical crisscross to the wave-like, free-flowing trends of writing. One can say that China's three thousand years of writing history is a book of evolution of the writing scripts as well as a book of the colourful calligraphic styles each vying for a place in history.

The art of calligraphy has now become an important element for self-improvement and achievement for the Chinese people. It is one of the basic subjects taught in the primary schools and it is also well-studied by many adults. At the same time, China's traditional art has attracted favourable responses from people overseas of which many had crossed the vast oceans to come to China to learn this form of art while others continue to learn from their local calligraphy classes.

Wang Jianwei, a calligrapher and an educationalist, has compiled a series of calligraphy essentials that includes the Kai, Cao, Li and Zhuan scripts. This book provides an introduction to the basic characteristics of some famous rubbings from carved tablets in the different writing styles. The main points are emphasized and explained so as to help beginners to grasp the writing techniques and eventually be a part of the calligraphic world. This book also introduces famous calligraphers' works from the different periods to allow comparisons and enhance aesthetic appreciation. I believe this book is not only an instructional tool for schools but it is also a great companion and calligraphy teacher for self-study individuals. There is an English translation in the book that serves as a useful guide for foreign learners.

—Liu Jiang

Hangzhou, November 2002

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《兰亭序》书于东晋永和九年（公元353年）三月三日，是大书法家王羲之约请四十多位名士，会集在会稽山的兰亭，饮酒赋诗，王羲之藉醉意为诗篇所作之序。此序写得遒劲飘逸，变幻无穷，有「天下第一行书」之称。真迹已为唐太宗殉葬，现流传最广的为唐人摹本。

王羲之（公元303—361年），字逸少，琅琊临沂（今山东临沂）人，后居会稽（今浙江绍兴）。官至右将军，世称「王右军」。

“Lan Ting Xu” (Preface to Lan Ting) was written in the ninth year of Yong He during the Eastern Jin Dynasty (353 A.D.) by the famous great calligrapher Wang Xi-zhi. He invited about forty known individuals to a gathering at a pavilion in Mount Huiji to compose poetry while drinking cups of wine. Wang Xizhi wrote the preface to accompany the poetry under the influence of alcohol. Spontaneous and elegant with endless variations, “Lan Ting Xu” was labelled the “number one Xing Shu (running script) in the world”. The original writing has been buried together with Emperor Tang Tai Zhong in his grave. Today, the most commonly used version of his writing was one traced by a person from the Tang period.

Wang Xizhi (303-361 A.D.), also known as Yi Shao was from Langya Linjin (now known as Lingji, Shandong Province), he later resided in Huiji (now Shaoxing, Zhejiang Province). He was a general in the military and was thus commonly referred to as “Wang Youjun”.

基本笔画

Basic Strokes

行书的基本笔画分为横、竖、撇、捺、折、提、钩、点等八种，是在楷书的笔画基础上发展而来的，但变化丰富，更为灵动。

Chinese characters are made up of basic strokes arranged together. The eight basic strokes of Xing Shu are: horizontal, vertical, left-falling, right-falling, bend, upstroke, hook and dot.

Regular practice of these strokes will ensure a firm grasp of the writing techniques and a solid foundation.



横

Horizontal

左上露锋入笔，向右偏上运行，尾部略顿回锋收笔。

Start with visible tip from upper left, move towards upper right, at the tail part, brush is lifted briefly then pause with return stroke to end.



右上入笔横
Upper-right-start Horizontal



斜头横
Slant tip Horizontal



一

興

大

右

古

在

竖

Vertical

回锋起笔，略顿向下运行，逐渐提笔，自然收尖。

Start with a return stroke, pause briefly and move downwards then gradually lift the brush end naturally.



斜头竖
Slant-tip Vertical



左尖横
Left-sharp Horizontal

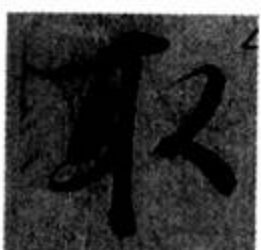


左下入笔横
Lower-left-start Horizontal





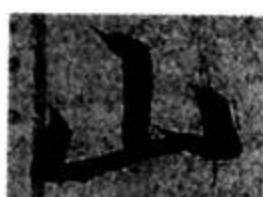
弯竖
Curve Vertical



回锋竖
Return Vertical



尖头竖
Sharp-tip Vertical



曲头竖
Winding-tip Vertical



撇

Left-falling

露锋向右上入笔，调锋轻按，向左下方运行，略带弧意，逐渐提笔出锋。

Start at upper right with visible tip, adjust tip and depress lightly, move to wards lower left with a slight arc then gradually lift the brush till end.



尖头撇
Sharp-tip Left-falling



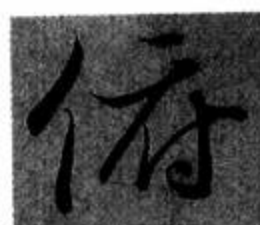
回锋撇
Return Left-falling



直撇
Straight Left-falling



钩撇
Hook Left-falling





曲头撇
Winding-tip Left-falling



弯撇
Curved Left-falling



竖撇
Vertical Left-falling



捺

Right-falling

回锋向左，略顿即提笔向右下方且行且按，尾部向右沉着运行，提笔出锋。

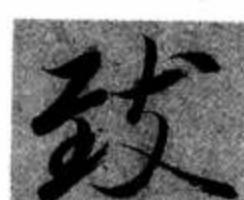
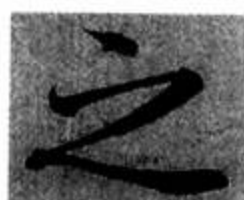
Return stroke towards left, briefly pause then lift brush and move towards lower right depressing as it is moving, the tail part moves steadily towards the right then lift brush till end.



平捺
Flat Right-falling



小捺
Little Right-falling



钩

Hook

露锋向右渐按入笔，略顿调锋向下运行，钩部重按并圆转向左上运行，提笔出锋。

Start towards right with a visible tip and depress gradually, pause briefly to adjust tip and move downwards, depress heavily at the hook part, make a round turn and move towards upper left lifting brush till end.



斜直钩
Slant-straight Hook



斜钩
Slanted Hook



弯捺
Curved Right-falling



尖头捺
Sharp tip Right-falling



反捺
Reverse Right-falling





回锋钩
Return Hook



蟹爪钩
"Crab's claw" Hook



细长钩
Slender-long Hook



卧钩
Rest Hook



弧钩
Arc-like Hook



左下钩
Lower left Hook



不

惠

殊

觴

朗

可