

凤凰出版传媒集团
江苏美术出版社
编著：王鑑伟
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书法技要

乙瑛碑
Yi Ying Bei

The Art Of Calligraphy

-Li Shu

English-Chinese
Translation

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图书在版编目(CIP)数据

乙瑛碑 / 王鑑伟编著. —南京: 江苏美术出版社, 2005.9

(书法技要) (2006.7 重)

ISBN 7-5344-2001-6

I. 乙... II. 王... III. 隶书—书法
IV. J292.113.2

中国版本图书馆 CIP 数据核字 (2005) 第 101754 号

责任编辑 周海歌
张在健
装帧设计 朱嘉陵
版式设计 王鑑伟
电脑制作 陶鉴敏
翻 译 Jeanette Brady
审 读 乐 泉
责任校对 刁海裕
责任监印 吴蓉蓉
朱晓燕

书 名 乙瑛碑
编 著 王鑑伟
出版发行 凤凰出版传媒集团
江苏美术出版社(南京中央路 165 号 邮编 210009)
集团网址 凤凰出版传媒网 <http://www.ppm.cn>
经 销 江苏省新华发行集团有限公司
印 刷 江苏新华印刷厂
开 本 787×1092 1/12
印 张 5.67
版 次 2005年 10 月第 1 版 2006 年 7 月第 2 次印刷
标准书号 ISBN 7-5344-2001-6/J·1863
定 价 15.00 元

营销部电话 025-83248515 83245159 营销部地址 南京市中央路 165 号 13 楼
江苏美术出版社图书凡印装错误可向承印厂调换

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睐，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

二〇〇二年
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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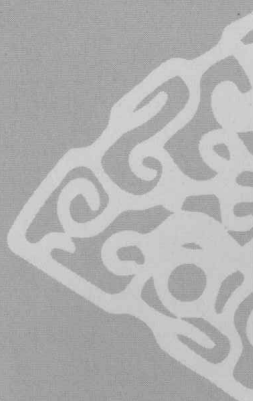
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《乙瑛碑》简介

Introduction



《乙瑛碑》（全称《东汉鲁相乙瑛奏置孔庙百石卒史碑》）
镌立于东汉永兴元年（公元153年），是隶书的重要代表作。

《乙瑛碑》结体以方正、扁方为主，左舒右展，笔画匀称
且有变化。部分波磔出锋尖锐，系刀刻的缘故，临习时不必刻
意追求，须力到毫端，呈圆劲凝重之态。

"Yi Ying Bei" tablet was established in the first year of Yong Xing during the Eastern Han Dynasty (153 A.D.). It is one of the important examples of Li Shu.

The character structures of "Yi Ying Bei" comprised mainly of squares and rectangles that extend sideways. The strokes are well-balanced and varied. Some of the right-falling and wave-like strokes have sharp ends, a result of the sharp carving tools used. It is not necessary to replicate this sharpness while practicing, rather to apply sufficient force at the brush tip so as to produce an all-rounded, stable-looking character.

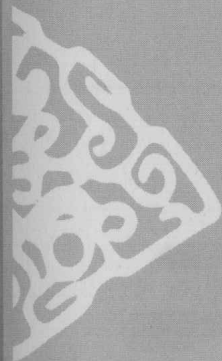


基本笔画

Basic Strokes

汉字是由基本笔画组成的，隶书的基本笔画大致有波、横、竖、撇、捺、折、钩、点等八种。通过笔画练习，可以掌握隶书的基本笔法，从而打下扎实的基础。

Chinese characters are made up of basic strokes arranged together. The eight basic strokes of Li Shu are: the wave-like, horizontal, vertical, left-falling, right-falling, bend, hook and dot. Regular practice of these strokes will ensure a firm grasp of the writing techniques and a solid foundation.



波

Wave-like

也称“蚕头雁尾”，是体现隶书特征的重要笔画，藏锋逆入，尾部下按再向右提笔。

An important stroke that embodies the characteristics of li-shu. Begin with the brush tip hidden and against the flow, then move forward and at the tail part, depress and lift the brush towards the right.

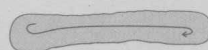


横

Horizontal

为最基本笔画，须藏头护尾，多用转法调锋起笔、收笔。也有用折法写出方笔。

The most basic stroke with its head and tail both hidden. It is usually written with a twist to adjust the tip at the start and end. It can also be written with a bend to produce a square look.



一

上

三

王

王

百

竖

Vertical

与横画写法基本相同，只是方向改变，尾部自然收笔或略顿收起。

Basically written in a similar way as the horizontal except with a different orientation. The tail naturally ends when the brush is withdrawn or with a short pause before withdrawal.



自然收笔

略顿收起

Natural Ending Pause Ending

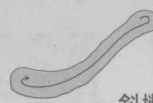


撇

Left-falling

藏锋逆入，向左下行，回锋收笔。亦有尾部带钩者。

Move the brush down towards the left after the beginning stroke, make a switch back at the tail and withdraw the brush to end, sometimes with a hook.

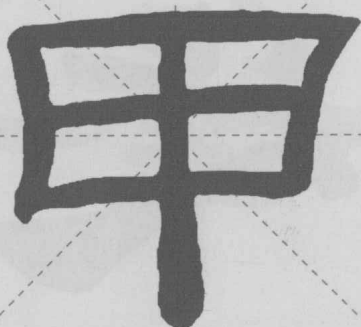
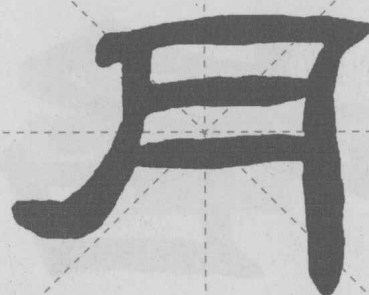
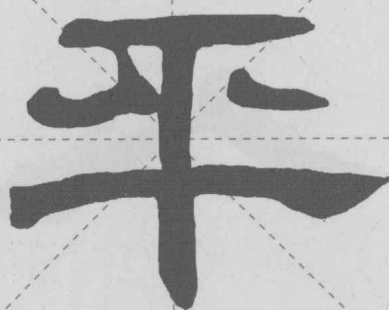
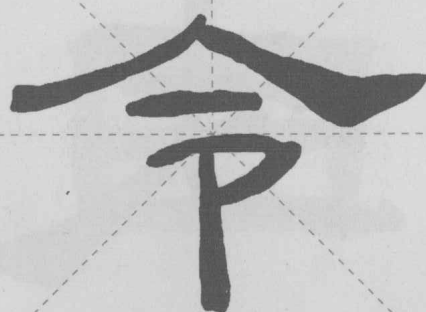
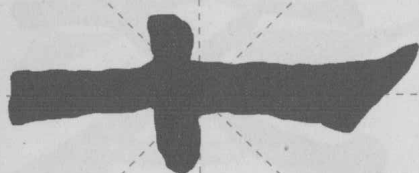


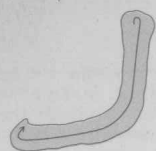
斜撇

Slant Left-falling

竖撇

Vertical Left-falling





弯撇
Curved Left-falling



钩撇
Hook Left-falling



捺

藏锋逆入，向右下行，尾部下按向右提笔。须沉着有力。

Right-falling

Move the brush down towards the right after the beginning stroke, depress at the tail and lift towards the right. The stroke should appear steady and strong.



平捺
Flat Right-falling



史

文

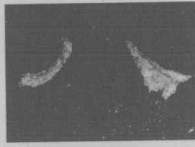
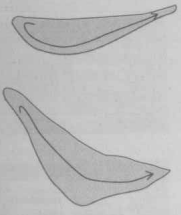
名

人

后

之

短捺
Short Right-falling

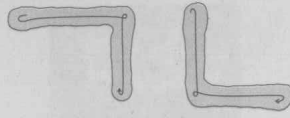


折

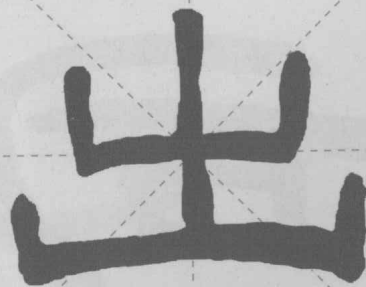
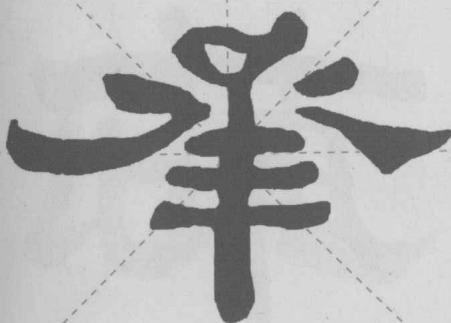
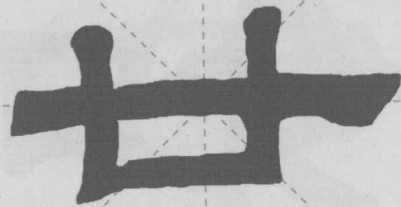
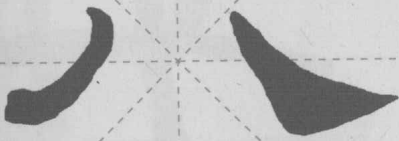
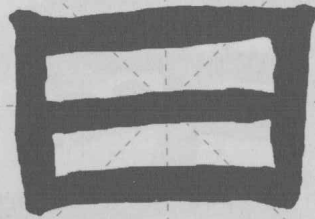
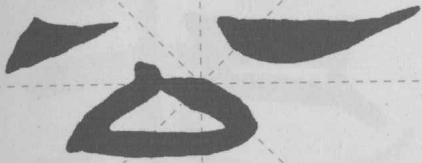
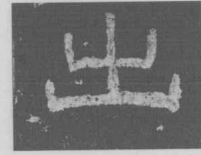
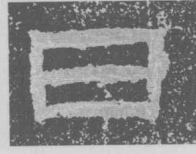
Bend

转折处须先提笔调整笔锋方向，然后顺势而折。

At the turning, lift the brush to adjust the direction of the tip and execute the bend accordingly.

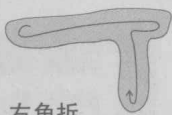


竖折
Vertical Bend





上角折
Upstroke Bend



右角折
Right-stroke Bend



圆角折
Rounded Bend



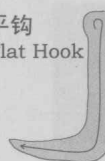
钩

Hook

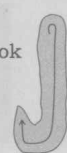
左钩多由竖弯或略带钩意的竖画代替，右钩与捺相似。

The left hook is normally replaced by either a vertical-curve or a similar vertical hook. The right hook is equivalent to a right-falling stroke.

平钩
Flat Hook



短钩
Short Hook



匡

可

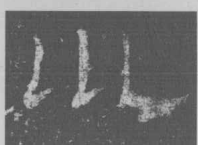
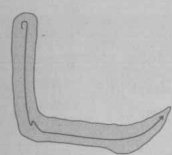
如

于

司

前

右钩
Right Hook



点

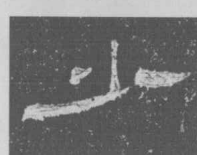
Dot

藏锋逆入，须圆劲饱满，出锋方向及势态多有变化。

Begin with brush tip hidden and move against the flow, dots are robustly round and full, the direction where tip emerges and its position varies widely.



挑点
Rising Dot



无

字

凡

字

此

字

基本笔画

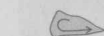
Basic Strokes



两点水
Two Dots



两点底
Down Two Dots



三点水
Three Dots



四点底
Down Four Dots



鴻

須

六

廉

興

為

偏旁部首是汉字间架结构的基本组合单位，由此入手，可熟悉隶书的结构。

Radicals are the basic components of the structure of Chinese characters. From here, one can become familiar with the structure of Li Shu.

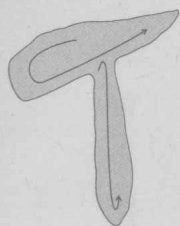


单人旁
Dan Ren Pang

伯

伯

備



双人旁
Shuang Ren Pang

徒

行

滑



伯 徒

伯 行

備 滑