

凤凰出版传媒集团
江苏美术出版社
编著：王鑑伟
Editor: Wang Jianwei

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九成宫碑

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Jiu Cheng Gong Bei

The Art Of Calligraphy

-Kai Shu

English-Chinese
Translation

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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

2002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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《九成宫碑》简介

Introduction

州縣人充編戶
氣財年和迹安
遠肅群生咸遂

《九成宫碑》（《九成宫醴泉铭》），撰立于唐贞观六年（公元632年），唐朝著名书法家欧阳询所书，是他的晚年代表作，由魏征撰文，碑文记载了唐太宗在九成宫避暑时发现温泉的事。

《九成宫碑》结体沉稳，法度严谨，笔力刚劲，于平直中见险峻。

欧阳询（公元557—641年），字信本，潭州临湘（今湖南长沙）人，祖籍渤海千乘。其书称作『欧体』，因曾任太子率更令，故又称『率更体』。

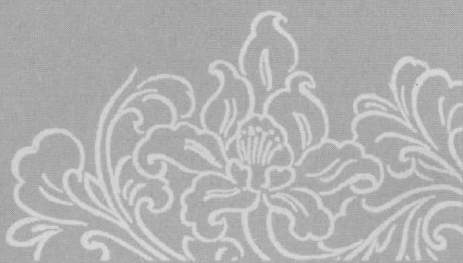
“Jiu Chen Gong Bei” (“Jiu Chen Gong Li Quan Ming”) was composed in the sixth year of Zhen Guan during the Tang Dynasty (632 A.D.) by the famous Tang calligrapher Ouyang Xun. It was written in his old age, later scripted by Wei Zhen. The tablet has inscriptions that recorded the discovery of a hot spring during Emperor Tang Tai Zhong's summer retreat at the Palace Jiu Chen.

“Jiu Chen Gong Bei” has a very stable framework, the writing technique is careful and strict, the strokes are powerful and dangerously steep amidst the flatness.

Ouyang Xun (557-641 A.D.), also known as Xin Ben was a native of Linxiang in Tanzhou (now Changsha, Hunan Province). His ancestral home was in Qianchen, Bohai. His writings are known as “Ou Ti” (Ou calligraphic style) and “Lü Geng Ti”, the latter was the title of his official status when he was serving under the crown prince.

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

Chinese characters are made up of separate strokes. The basic strokes of Kai Shu consist of eight brush strokes: horizontal, vertical, left-falling, right-falling, dot, hook, bend and upstroke. With constant practice one will be able to grasp the writing skills and thus build a firm foundation.

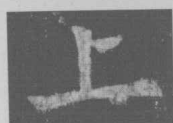
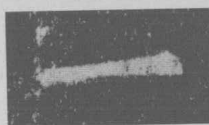
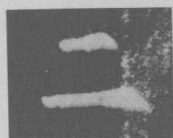


横

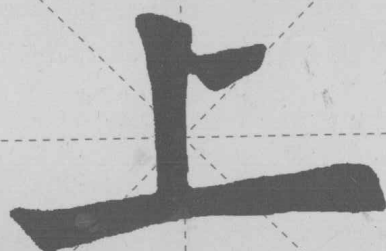
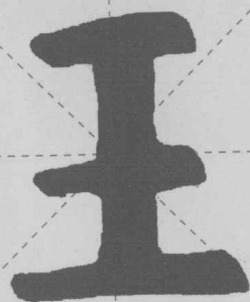
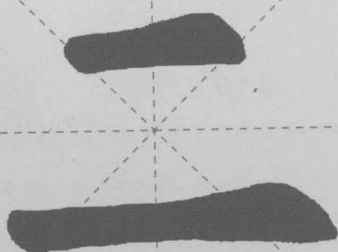
Horizontal

向左藏锋起笔，中段稍提；收笔略作顿势回锋。

Start with the brush tip towards the left then briefly lift the tip in the mid-section and finally use a pause to turn the tip to end.



短横
Short Horizontal



竖

Vertical

竖画须劲挺硬朗。

Vertical strokes are stronger in appearance.



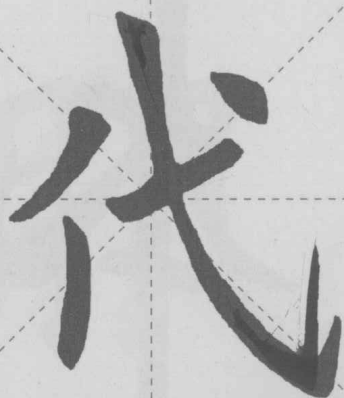
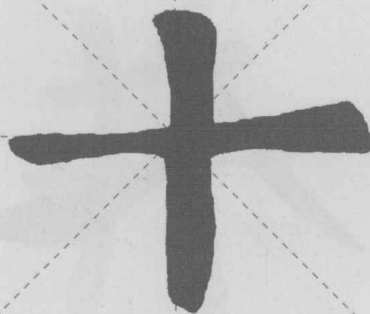
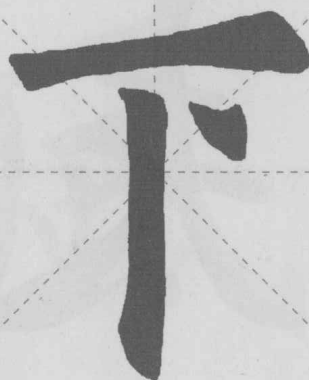
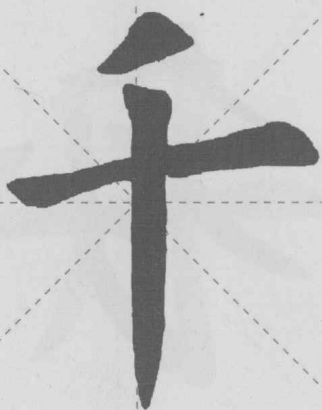
悬针
Hanging Needle



垂露
Dew Drop



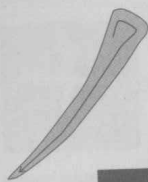
尖头竖
Sharp-tip Vertical



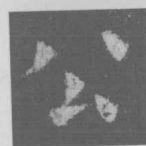
撇

Left-falling

起笔厚实，尾部多尖锐。
Begin with a solid bold stroke and
tapers to a sharp ending.



短撇
Short Left-falling



夫

分

人

生

本

公

風

井

肌

回锋撇
Return Left-falling



丹

月

后

竖撇
Vertical Left-falling



弯撇
Curved Left-falling



風

井

肌

丹

月

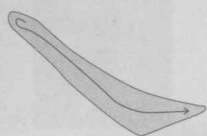
后

捺

Right-falling

逆锋入笔，逐渐加重，尾部向右水平提笔。

Start with a reverse stroke, slowly increase the strength and lift the brush near the end horizontally to a stop.



平捺
Flat Right-falling



反捺
Reverse Right-falling



大

之

天

安

又

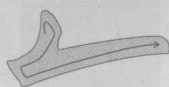
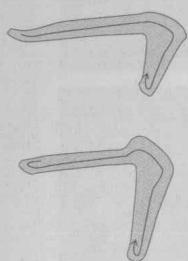
食

折

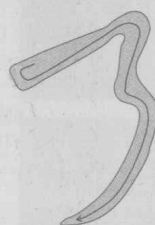
Bend

转折处略提，然后调锋顿笔，顺势而折。

Lift the brush at the point of turning, then adjust the brush tip and pause before executing the rest of the stroke.



竖折
Vertical Bend



连折
Continuous Bend



四

出

申

山

田

及

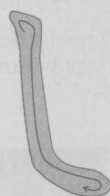


撇折
Left-falling Bend

玄

紫

兹



竖弯折
Vertical-curve Bend

流

此

奄

玄

流

紫

此

兹

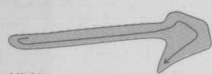
奄

钩

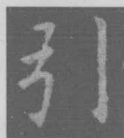
Hook

须调锋略顿出钩，钩底饱满，钩尖劲锐。

Adjust brush tip and start with a pause-like stroke before executing the Hook. The base of the Hook must be full and solid while the tip of the Hook must be firm and sharp.



横钩
Horizontal Hook



斜钩
Slanted Hook



基本笔画

Basic Strokes

可

氏

引

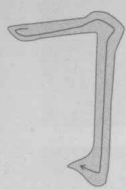
我

宫

咸

基本笔画

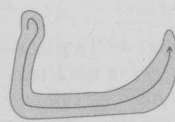
Basic Strokes



横折钩
Horizontal-bend Hook



卧钩
Rest Hook



竖弯钩
Vertical-curve Hook



弧钩
Arc-like Hook



旬

尤

内

元

心

階