

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

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勤礼碑
Qin Li Bei

The Art Of Calligraphy

-Kai Shu

English-Chinese
Translation

J282.113.3/4

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图书在版编目(CIP)数据

勤礼碑 / 王鑑伟编著. — 南京: 江苏美术出版社, 2005.9

(书法技要) (2006.7 重)

ISBN 7-5344-2000-8

I. 勤... II. 王... III. 楷书—书法

IV. J292.113.3

中国版本图书馆 CIP 数据核字 (2005) 第 101755 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 勤礼碑
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 7-5344-2000-8/J·1862
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

《勤礼碑》简介

Introduction

2

基本笔画

Basic Strokes

3

偏旁部首

Chinese Character Radicals

15

间架结构

Structure And Framework

42

同字异形

Same Character, Different Forms

49

书家临《勤礼碑》

Imitations Of Qin Li Bei By Calligraphers

54

《勤礼碑》集字创作

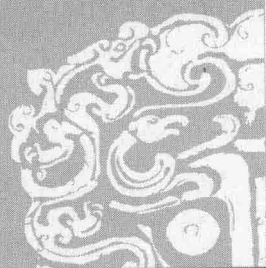
Character Composition And Creation With Qin Li Bei

55

历代楷书名作欣赏

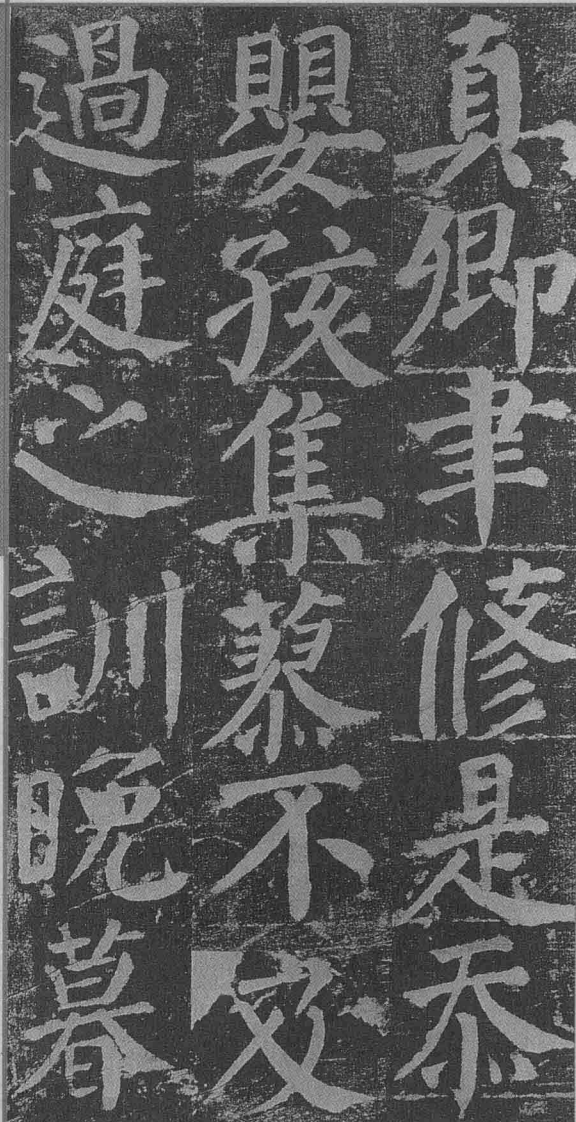
Appreciation Of Famous Kai Shu Calligraphy Works

62



《勤礼碑》简介

Introduction



《勤礼碑》亦称《颜勤礼碑》（全称《唐故秘书省著作郎夔州都督府长史上护军颜君神道碑》），撰立于唐大历十四年（公元779年），是唐朝著名书法家颜真卿七十一岁时为其曾祖父颜勤礼所立的墓碑，是楷书中的经典之作。

《勤礼碑》结体方正开阔，气势宏大。须中锋运笔，线条圆劲浑厚，横轻竖重，顿挫分明，切忌写得臃肿肥胖。

颜真卿（公元709—785年）字清臣，唐代杰出书法家，京兆万年（今陕西西安临潼）人，祖籍琅琊（今山东临沂）。代宗时（公元764年）被敕封为「鲁郡开国公」，故世称「颜鲁公」。

颜真卿擅真、草，其书称作「颜体」，在书法史上享有极高的地位。

“Qin Li Bei”, also known as “Yan Qin Li Bei”, was compiled during Tang Dynasty in 779 A.D. It was the famous Tang Calligrapher, Yan Zhenqing who, at the age of seventy-one, wrote the script on his great grandfather, Yan Qinli's tomb. It was remembered as the finest piece of writing done in Kai Shu.

The character framework of “Qin Li Bei” is a spacious square. The characters display a great sense of momentum. When writing, the middle section of the brush is used so as to produce strokes that are rounded and bold. The horizontal strokes are written with a lighter touch while the vertical strokes are generally more assertive and written with more strength. The pause- and stop-like strokes must be clearly distinguished while writing. One should avoid lumpy and fat-looking strokes.

Yan Zhenqing (709-785 A.D.), commonly known to the calligraphic world as Yan Lu-gong, was from Xian, in Shanxi province. His ancestral home was in Shandong province. Yan Zhenqing was well-versed in Kai and Cao scripts. His script is known as “Yan Ti” (Yan calligraphic style). It has been well-respected throughout the history of calligraphy.



基本笔画

Basic Strokes

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

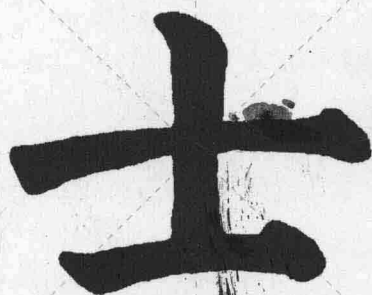
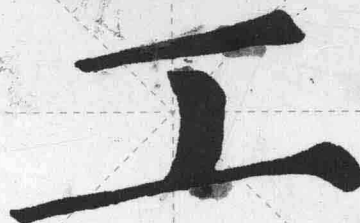
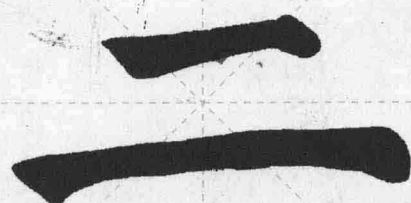
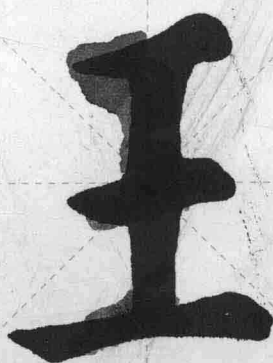
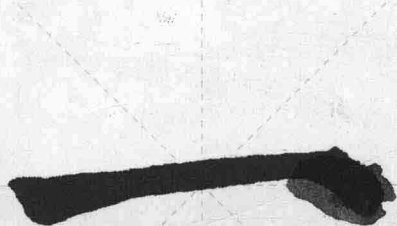
Horizontal

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

竖画较粗壮劲挺，部分略带弧意。

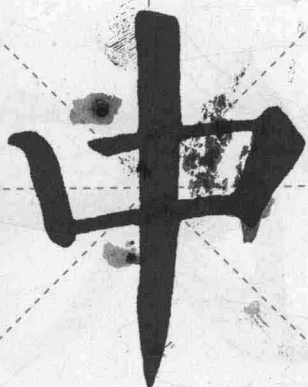
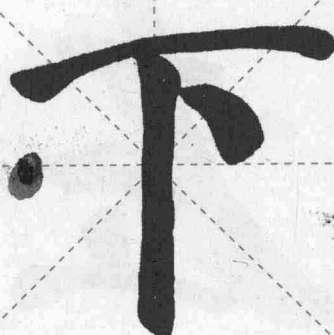
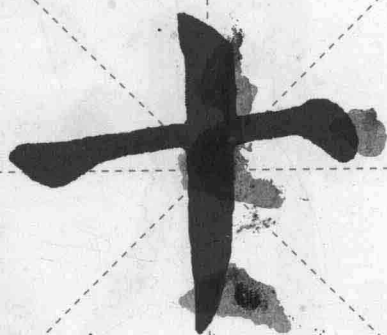
Vertical strokes are bolder and stronger in appearance. Part of the stroke has a slight curve.



悬针竖
Needle-like Vertical



垂露竖
Dew-like Vertical

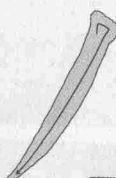


撇

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



左

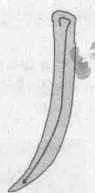
千

在

仁

多

季



竖撇
Vertical Left-falling



回锋撇
Returning Left-falling

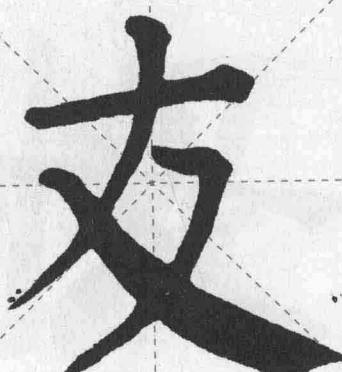
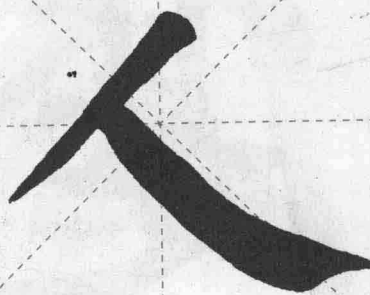
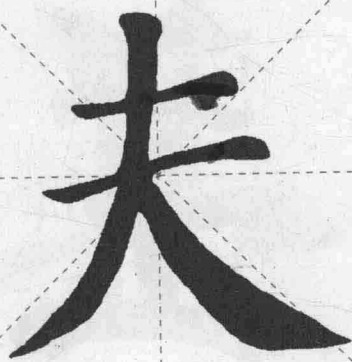
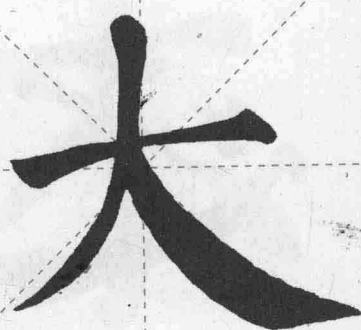
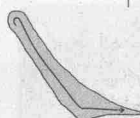


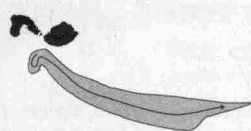
捺

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

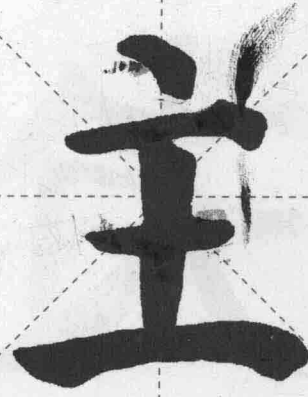
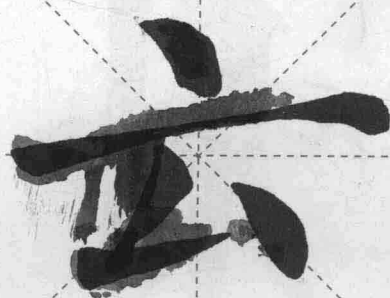
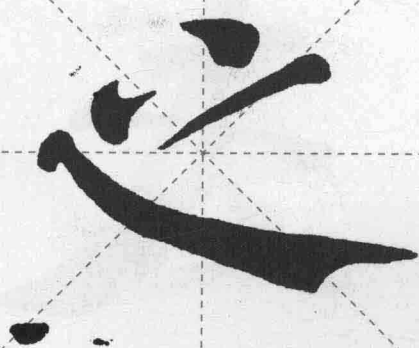
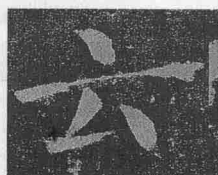


点

Dot

须圆劲饱满，出锋及势态多有变化。

Rounded and solid. There are various types of dots and several ways to begin the stroke.

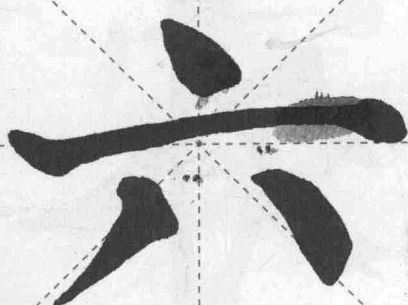
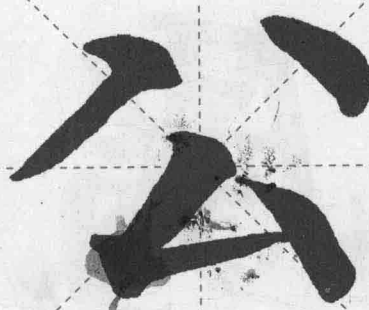
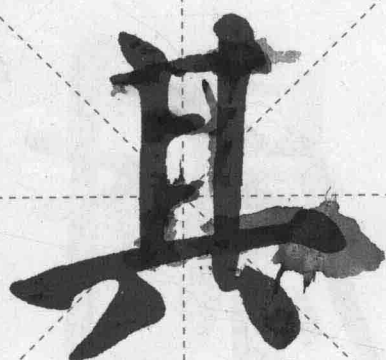
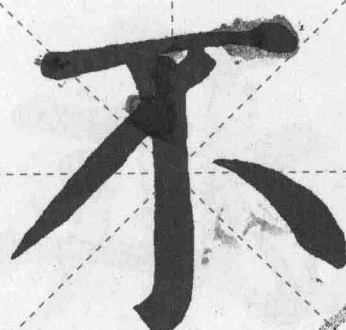
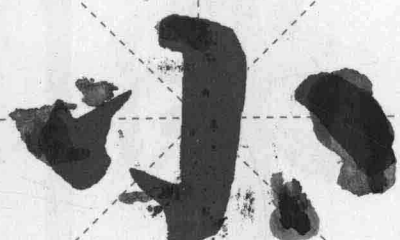


挑点
Rising Dot

撇点
Left-falling Dot

长点
Long Dot

竖点
Vertical Dot



三点水
Three Dots

四点水
Four Dots

江

馬

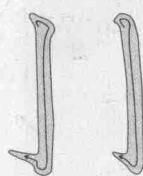
魯

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 solid while the tip of the Hook must be firm and sharp.



尉

判

外

江

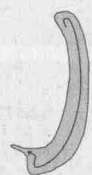
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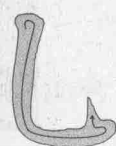
尉

魯

外



弯钩
Bend Hook



竖弯钩
Vertical-Bend Hook



弧钩
Arc-like Hook



于

永

子

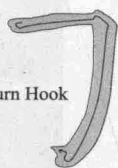
兄

家

郎

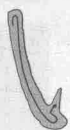
横折钩

Horizontal-Turn Hook



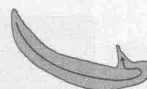
斜钩

Slant Hook



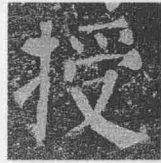
横钩

Horizontal Hook



卧钩

Rest Hook



司

守

内

授

氏

忠