

# 英文书法

English Calligraphy

闵志平 朱淑贤 编著  
北京工业出版社

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# 前言

1993年出版的《英文字帖（以下简称的字帖）》二十年来历经重印，修订、再版，印数已超过十多万册，一直受到广大读者的钟爱。我们感谢读者，是广大读者赋予《字帖》如此强大的生命力。我们很高兴，我们的艺术观得到了读者的认同，有更多的人开始关注我国的英文书写教学，这无疑是一件好事，能为提高国民文化素养做点事，我们感到十分欣慰。

在英语国家里，在很长一段时间里，英文书法只是服务于教会和宫廷的一种艺术形式，直到十九世纪末二十世纪初，才在英国出现了专门研究英文书法的组织，在美国则更晚。在我国，这方面的研究尚处在零敲碎打的阶段，人们对英文书法还不太熟悉。这也难怪，我们对英语的重视也只是近二、三十年的事情。现在已进入二十一世纪，我们想，《字帖》已不能满足要求了，因此，我们本着探索研究和为英文书法应用提供示范的宗旨，编译、摘录了部分古英文书体，收集了当代英文书法名家的精品，对主要书体的书写技巧进行了总

结，并出示各种美术字体，编著了这本《英文书法》，为进一步研究积累翔实的资料，给广大师生、英文书法爱好者和美术工作者的研究和应用提供依据。我们特别希望从事英文教学的老师们，在书写教学中注意对学生握笔姿势的指导，以及加强字母书写笔顺的训练，并建议广大读者从学习手写印刷体开始，再进行其他书体的书写。

我们从创作《字帖》到写成这本《英文书法》历时二十年，整个创作过程，也是我们学习、借鉴和提高的过程。力气是花了不少，但对一门新兴的艺术研究来说，本书只是拓荒之作，还不成熟，可它毕竟迈出了艰难的第一步。我们想和有志于英文书法研究的有识之士一起，“咬定青山”，坚持下去，在没有人走过的地方踩出一条新路！

在从《字帖》到《英文书法》的编写过程中，我们曾得到《英语画刊》汤伯林、叶在田先生，《英语辅导报》包天仁、刘大伟先生，吉林教育出版社王世斌先生，江苏教育出版社阎兴朋、王铁军先生，译林社欧阳旭先生以及外研社王海龙先生的热情帮助，在此一并致谢！

闵志平 朱淑贤

2010年8月于南京

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英文书法作品



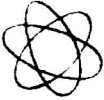
*The Sense of Honour  
is of so fine and delicate a  
nature, that it is only to be  
met with in minds which  
are naturally noble, or in  
such as have been cultiva-  
ted by great Examples or  
a refin'd Education. 1736*

# Calligraphy is Handwriting

But not all Handwriting is Calligraphy

— [ THIS EXERCISE PURPORTS TO BE BOTH ] —

Broad pens made from bamboo reeds are most satisfactory for the larger sizes of displying lettering. The gradual taper of the nib allows for any width of line by simply cutting back the wood—an advantage over steel pens that come only in a few standard sizes. See Edward Johnston's *Writing & Illuminating & Lettering* for instruction in cutting reed pens—or for any information on calligraphic writing techniques.



Illustrations may be made by the same method as that used for writing, i.e. hold edge of nib at fixed angle while moving pen about in various directions—without manual pressure. Thus picture & text will be properly related.



**T**HE DEVELOPMENT of a calligraphic hand requires, strict adherence to form and submission to discipline, following which, an individual and spontaneous style may be attained; always subject, however, to the restraints of legibility & good taste inherent in the master copy. Thus it becomes apparent that the calligrapher's business is to know, literally and figuratively, just where to draw the line—how to start—when to stop.

These roman letters are based on a fifteenth century Italian humanistic hand in a manuscript labeled *Prosper—De Vita Activa ac contemplativa*. The italic is derived from the *littera cancellarescha corsiva* with particular attention to the cursive hand of the sixteenth century scribe, Ludovico Arrighi, who brought that style of writing to its highest development at about the time printing was invented. These late book hands were, therefore, logical models for the design of early type faces. But while the craft of printing grew into a great industry the calligrapher's art shrank almost to the vanishing point.

Now, after nearly four centuries, calligraphy's revival / started by Edward Johnston in 1900 / is due to an increasing awareness of the broad pen's importance in letter-structure, and a growing appreciation of calligraphy's value as a thing of beauty that can function—and flourish—outside of museums and rare book rooms.

A calligraphic hand is a business asset as well as a social grace. True, it slows one down to write it—and to read it. But in our so-called civilization, streamlined to the point of self destruction by the feather weight touch of a finger to a push button, we need to be slowed down. In broad pen practice one finds relief from the mechanization & gadgetry of present day living—much as the golfer does in following his favorite sport. The comparison is apt, for in either case the aim is to finish with the fewest possible strokes; form is all important, leading to the much desired free & easy swing and individual style; the hook and the slice are common hazards, putting one in a cursive mood and laying the amateur open to criticism. However that may be, the amateur always seems to have more fun than the professional. To prove that point, keep your eye on Da Boll.

And here we draw the line, hoping it's not later than we think.



"Birdies" of this sort, done with pointed pen under pressure, fall into category of penmanship known to broad pen devotees as

*Spencerian Sparrow*



Am off early in the morning for a visit with Hermann Zapf in Cleveland. He is here in this country for a few weeks and is going on to California tomorrow night. Sent me a packet of nice things from Germany a few days ago. Boy! am I on Cloud Nine!

Cheerio /

Harvey

April 21, 1960

Dear Ray:



A little book on German Modern Calligraphy is being sent to you which I think has quite a nice feeling. I'm sure you will agree that the handling of the initials is very well done (Always a problem). The book is printed in Gold, Red and Black and the printing is superb.

. . . Trust you've benefited by the recent rains!

Regards to all

Rodney

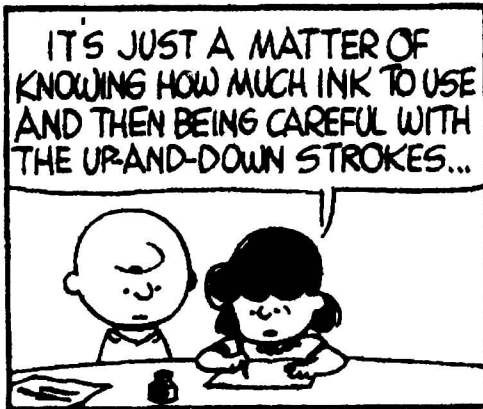




Rats!  
I just can't do it!!



You want me to show you how to handle a pen, Charlie Brown?  
I'm an expert!



It's just a matter of knowing how much ink to use and then being careful with the up-and-down strokes...



My problem is usually margins..

# 关于英文书法

书法是一种视觉艺术。“书法”（calligraphy）一词来源于希腊文，表示“好”、“美丽”、“画画”等意思，“书法”即优美的书写，它包括各种手写的、涂画绘写的和设计的书写内容，它们或是平面的或是立体的。英文书法的含义跟传统的东方书法的含义略有不同，其范围较东方书法广，统指英文字母的书写，包括它的产生与演变、书写的工具材料、使用平头笔所构成的传统意义上的书体、书写设计的基本思想以及书写在设计中的应用等。英文书法的另一层意思是指很好的书写艺术品。因此，书法必须是很好的书写，并获得书法家承认的艺术品，它涉及字形知识和书写技巧、工具材料的应用，它要求书写各部分布局恰当、比例协调，有时可以适度进行夸张变化，既要做到雅俗共赏，又要能让行家承认。所以，书写是书法的基础而不是书法的全部内容。美国书法家雷·达波（Raymond F. Daboll）指出：“书法都是书写，但并非所有的书写都可称为书法。”

人们平常所说的“字乃人之衣冠”，强调了它的实用性、社会性。正确的书写训练能培养人严谨的治学精神及一丝不苟的工作作风，书写水平还是一个人文化素养的体现。

随着社会的进步，在人们的工作和生活中，部分手工书写已被机械和电脑操作所替代，但它们毕竟不能代替书写，特别是文件、字据、美工设计、书法研究、学生书面作业、各级各类考试、各种表格填写、往来邮件，等等。书写几乎充斥社会生活的每个角落，生活离不开书写。

# 英文字体的演变

## 一、俗大写体 (Rustic Capital)

BISIAMITALOSTIOSI  
EXORITURIREPIDOS

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z

## 二、大写草体 (Cursive Capital)

TICVJDEEAITL  
NOLLNENLyon

三、安色尔体 (Uncials)、半安色尔体 (Half Uncials)  
及小写草体 (Minuscule)

AMORINDEORIUSI  
IGNAPROFERRIUU  
ENTIDUCERENIGU

安色尔体

A A A B C D E  
E F F G G G H  
I J K K L M M N O  
O P Q R S T U  
U V W W X X X  
Y Y Y Z

半安色尔体

mcymdnyncogmtr  
rebura duenitett  
viretoccuiremr

小写草体

#### 四、海島体 (Insular)

officium condignum quadu ipse  
corpā nabat actib.; Cuius ut me  
ritum i uita qualis pignus coram  
clauscat. Unum quā naxno m  
naculum. qd mibi unuy opiatub:


enim que Inauis sē sib' rōq  
nonat p miata u idere qd

#### 五、加洛琳小写体 (Carolingian Minuscule)

ā b c d e f g  
h i j k l m n  
o p q r s t u  
v w x y z  
a b c d e f  
g h i j k l m n  
o p q r s t u  
v w x y z

A b c d e f g h i j k l  
m n o p q r s t u v w  
x y z 1 2 3 4 5 6 7 8 9 0

六、歌特体（黑体）（Gothic）



Quid loquar de facti hominis.  
nū ap̄tus p̄ctus: vas electū.  
et magister gentiū. qui de consuetudine  
sua i se hospitū loquebat. dicit. An  
experimentū queris tūc qui in me  
loquit̄ x̄p̄t. Post damascū arabias  
lustratā: alodit̄ iherosolimā ut vidit̄  
petrū et mansit apud eū diebus quinquē.  
Hoc tūc m̄sio ebdomadis et octo.



**A B C D E F G H I J K L M N**  
**O P Q R S T U V W X Y Z &**  
**a b c d e f g h i j k l m n o p q r s t u v w x y z**  
**\$ 1 2 3 4 5 6 7 8 9 0 . , : ; - ? !**

七、人文书体 (Humanism)

*cum ipsum illud uerum tamen occulto latere .  
tibi ea que disputata sunt minus probabuntur*

*cum ipsum illud uerum cum in occulto latere  
ea que disputata sunt minus probabuntur*

*ad Circumspectionem tuam quedam nostro m  
sub anno piscatoris die xxvii augusti*