

中国书法自学丛书

CHINESE CALLIGRAPHY  
TEACH-YOURSELF SERIES

# 篆书自学教程

黄金信 主编



A Self-Study Course  
in Seal Script



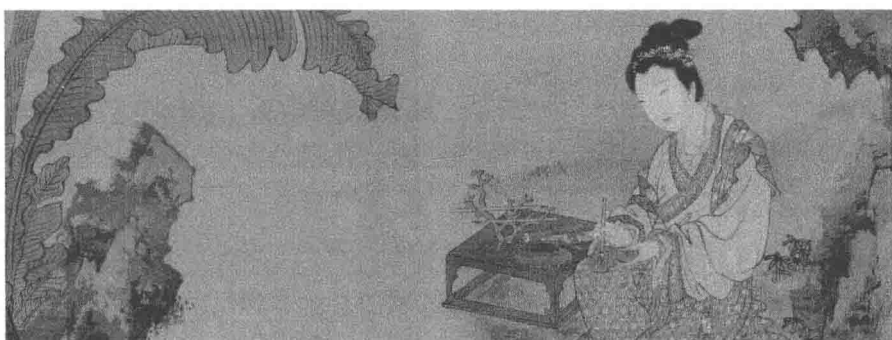
Sinolingua  
华语教学出版社

中国书法自学丛书

CHINESE CALLIGRAPHY  
TEACH-YOURSELF SERIES

# 篆书自学教程

黄全信 主编



A Self-Study Course  
in Seal Script

**Sinolingua**  
华语教学出版社

责任编辑：陆 瑜  
英文编辑：韩芙芸  
封面设计：古 手

#### 图书在版编目（CIP）数据

篆书自学教程：汉英对照 / 黄全信主编. — 北京：华语教学出版社，2019.1  
(中国书法自学丛书)

ISBN 978-7-5138-1668-7

I. ①篆… II. ①黄… III. ①汉语—对外汉语教学—教材②篆书—书法—教材  
IV. ① H195.4 ② J292.113.1

中国版本图书馆 CIP 数据核字 (2018) 第 280368 号

## 篆书自学教程

黄全信 主编

\*

©华语教学出版社有限责任公司  
华语教学出版社有限责任公司出版  
(中国北京百万庄大街24号 邮政编码 100037)

电话：(86)10-68320585 68997826

传真：(86)10-68997826 68326333

网址：www.sinolingua.com.cn

电子信箱：hyjx@sinolingua.com.cn

北京京华虎彩印刷有限公司印刷

2019年（16开）第1版

2019年第1版第1次印刷

ISBN 978-7-5138-1668-7

定价：69.00元

First Edition 2019

ISBN 978-7-5138-1668-7

Copyright 2019 by Sinolingua Co., Ltd

Published by Sinolingua Co., Ltd

24 Baiwanzhuang Road, Beijing 100037, China

Tel: (86) 10-68320585 68997826

Fax: (86) 10-68997826 68326333

<http://www.sinolingua.com.cn>

E-mail: [hyjx@sinolingua.com.cn](mailto:hyjx@sinolingua.com.cn)

Facebook: [www.facebook.com/sinolingua](http://www.facebook.com/sinolingua)

Printed by Beijing Jinghua Hucais Printing Co., Ltd

*Printed in the People's Republic of China*

# 前 言

中国书法艺术是中华民族气质的体现，是东方艺术的瑰宝。书法的黑与白、点与线，凝聚了大自然的神态和意象，再现了书法家的情感和智慧。书法深远的艺术意境，在于它把情与理、形与神、丰富的结构和生动的韵律相一致的表现形式与字的思想内容完美地统一起来。它无色而有绘画的斑斓，它无声而具音乐的韵律。

中国书法源远流长，像一条浩瀚的长河，从结绳记事、仓颉造字开始，经历了商周的古朴、秦汉的辉煌、魏晋的风韵、隋唐的鼎盛、宋元的神采、明清的繁荣，直至今朝的恢宏，形成了篆、隶、真（又名楷书、正书）、草、行诸体。篆书包括大篆、小篆；隶书包括秦隶、汉隶；楷书包括魏碑、唐楷；草书包括章草、今草、狂草；行书包括行楷、行草。中国书法既有个人的神采，又有地域的风格，还有时代的特点，姹紫嫣红、博大精深。

中国历来都把书法艺术称为国粹，奉为墨宝。书法是中国学校的必修课程，是每个文化人的必备修养。

当今中国国泰民安，书法艺术繁荣空前。图书市场上的碑帖很多，然而按照循序渐进的教学原则、科学地指导外国人学习中国书法的书却凤毛麟角。“取乎法上，仅得其中；取乎法中，斯为下矣。”要想学习好书法，关键是要有一位好的老师和一套好的教材。在名师难求的情况下，一套好的书法教材显得尤为重要。

为了满足广大书法爱好者自学书法的需求，黄全信老师积六十年学习书法的体会和五十年书法教学的经验，编写了这套中英对照的《中国书法自学丛书》。丛书共六册：《篆书自学教程》《隶书自学教程》《楷书自学教程》《魏碑自学教程》《草书自学教程》《行书自学教程》。每册均由书体简介入手，包括笔法、笔画、部首、结构、章法、创作、临摹、欣赏等章节。全部文字采用中英对照，由浅入深，循序渐进。书中大气磅礴的毛笔字贴由书法家黄全信书写，欣赏、临摹两相宜，可使初学者入门，也可使入门者提高。

《中国书法自学丛书》既有标准的书体范字又有系统的理论说明，既教笔画偏旁又讲间架结构。图书版式安排巧妙，图文并茂，读者既能欣赏领悟，提高修养，又能临摹练习，加深功力，可取得事半功倍的效果。愿本丛书伴您登上中国书法的大雅之堂。

# Foreword

Chinese calligraphy is an essential part of Eastern arts and reflects the spirit of the Chinese nation. Shades of black and white merge with combinations of dots and lines that capture the essence of Nature's appearance, reflecting the calligraphers' feelings and wisdom. The profound artistic appeal of calligraphy lies in its ideal combination of emotion and rationality, form and spirit, rich structure and vibrant rhythm. It is a perfect balance between the form and meanings of the Chinese characters. Calligraphy is composed of shades of black and white, yet it is as brilliant as paintings that flaunt their colors; though without sound, yet it hints at melodies as rich as music.

Chinese calligraphy has a long history. It all started when Cangjie invented Chinese characters, which put an end to the ancient practice of tying knots to keep records. From there, Chinese calligraphy has evolved from unadorned simplicity in the Shang and Zhou dynasties (c. 16th century-221 BC) to splendor in the Qin and Han dynasties (221 BC-AD 220), and from a graceful appearance in the Wei and Jin dynasties (220-420) to magnificence in the Sui and Tang dynasties (581-907). Calligraphy radiated with vigor in the Song and Yuan dynasties (960-1368) and achieved prosperity in the Ming and Qing dynasties (1368-1911), and it still shows its grandeur. It has evolved into the following styles: seal, official, regular, cursive, and running scripts. Seal scripts may be divided into great and small seal scripts, official scripts are divided into Qin and Han styles, and regular scripts are divided into Wei Stone Inscriptions and Tang Dynasty regular scripts. There are also cursive scripts, which can be divided into Zhang (clerical), Jin (modern), and Kuang (wild) scripts, as well as running scripts, which are composed of running regular scripts and running cursive scripts. Chinese calligraphy reflects not only the character of the calligrapher but also the style and idiosyncrasies of different regions and eras.

China has always regarded calligraphy as the quintessence of Chinese culture and a national treasure. It is a required course at schools and considered an essential quality for all intellectuals. Currently China enjoys prosperity and the Chinese people live in peace. So calligraphy is thriving. There are many calligraphic model books published. However, it is not easy to find a book that provides systematic instructions to a non-native speaker interested in Chinese calligraphy. An old saying goes, "If you aim high, you may only reach mediocrity; if you only aim for mediocrity, the end result will be poor." Anyone who wishes to have a good command of Chinese calligraphy should learn from a good calligraphic teacher and follow the instructions of a good book. When it is hard to find a good calligraphic teacher, finding high-quality teaching materials becomes even more important.

To meet the demand of the calligraphic learners, Huang Quanxin has compiled the Chinese Calligraphy Teach-Yourself Series, which includes six books: *A Self-Study Course in Seal Script*, *A Self-Study Course in Official Script*, *A Self-Study Course in Regular Script*, *A Self-Study Course in Wei Stone Inscriptions*, *A Self-Study Course in Running Script*, and *A Self-Study Course in Cursive Script*. Each book consists of the following chapters in Chinese and English: A Brief Introduction, Techniques, Strokes, Radicals, Structure, Art of Composition, Creation, Tracing and Copying, and Appreciation. With the exception of those written by ancient calligraphers, all model scripts are the work of Huang Quanxin, which is helpful for beginners learning the basics, and others who are trying to improve their calligraphic skills.

The books contain standard models for characters, systematic theories for self-study, and instructions regarding radicals, stroke order, and character structure. The Chinese Calligraphy Teach-Yourself Series is well formatted, informative, and engaging. Readers may appreciate Chinese calligraphy as a way of self-cultivation while practicing the models in the books to improve their skills. We sincerely hope these materials help you study Chinese calligraphy.

# 作者简介

黄全信（1944—2017），中国书法家协会会员。曾任中国书画协会副主席，北京首批职工艺术家。早年就职北师大附中，任美术、书法高级教师。

作者幼承家学（其父曾师承康有为），广读诗文，精习书画，早在学生时期就曾获书法比赛第一名，后转益多师，遍临名家碑帖，刻苦钻研书法理论。

作者从教几十年，桃李满天下，青年时代就曾编写美术教材，他绘著的彩色连环画、挂图，分别被国家教委评为优秀读物。他培养、辅导的学生多次在海内外重大书画比赛中名列前茅，受到各种嘉奖。他本人曾被授予北京市优秀书法辅导教师称号。

教学之余，作者对书法、绘画等中国传统文化艺术及艺术教育深入钻研，多有创意，笔耕不辍，著作颇丰，已出版有《中华五福吉祥图典》《中华五福吉祥字谱》《中国吉祥大观丛书》《中国历代书法名家福、禄、寿、喜真迹丛书》《当代签名艺术》《教子古诗字帖》《实用钢笔书法速成教程》《青少年书法入门》等几十部专著。他为诸多书籍进行了装帧设计，在海内外颇有影响，还为台湾高级中学编写了全部书法教材。作者多年来研究中国传统文化，曾担任中华传统文化研究会会长，出版了相关著作 100 多部，部分著作还先后在韩国、日本、印尼、美国等国家及阿拉伯地区出版。作者被中国社会科学院文学研究所选入《中华文学人才名录》。

作者的书法作品曾多次在中国境内的重大比赛中获奖，并在世界范围内展出。作者多次为重大报刊题写刊名，还为 APEC 会议题过字。作者多次在日本、新加坡等地举办个人书画展，其书画作品被台北故宫和“国父纪念馆”收藏，还多次被选为国礼，赠予友好国家和国际友人。作者被王羲之故里书法协会列为当代名人，被北京书法家协会选入《北京书法家名鉴》，并被选入《当代中国艺术家辞典》《世界名人录》《中国画家名鉴》等。

作者对中国传统文化艺术涉猎甚广，曾担任振兴京昆协会理事等职务。

# The Author

Huang Quanxin (1944-2017) is a member of China Calligraphers Association. He was former Vice President of China Painting and Calligraphy Association, and was included in the first group of Accomplished Amateur Artists selected from trade union members in Beijing. He used to be a senior teacher of fine arts and calligraphy at the High School Affiliated to Beijing Normal University.

He began studying calligraphy and painting in his childhood, reading countless poems and articles and following the footsteps of his father who was a student of Kang Youwei (1858-1927, a famous reformist in the late Qing Dynasty). When he was a student, he won first place in a calligraphy contest. Tirelessly immersing himself into the world of calligraphy and painting, he has received instructions from several famous calligraphers, scholars, and experts over the years.

Huang Quanxin has served as a teacher for dozens of years, and has taught students from all over China and even foreign countries. In his youth, he compiled teaching materials for fine arts, and he also painted color picture books and flip charts. These works were chosen by the State Education Commission as excellent works. A number of his students came out top at many domestic and international calligraphy and painting competitions, which prompted the title of Beijing Outstanding Calligraphy Teacher to be presented to him.

Huang Quanxin devoted his spare time to the study of calligraphy, painting, and other aspects of traditional Chinese culture and arts. Currently, dozens of his books have been published, including *Designs of Chinese Blessings Series*, *Calligraphy of Chinese Blessings Series*, *Authentic Characters of Fu, Lu, Shou, and Xi by Famous Calligraphers of Past Dynasties*, *Modern Art of Signature*, *A Copybook of Ancient Chinese Poems on Teaching Children*, *A Crash Course for Practical Pen Handwriting*, and *Elementary Handwriting for Young People*. He has also compiled a set of calligraphy textbooks for high school students in China's Taiwan Province, and he has worked as a designer for many other books. These accomplishments have led to Mr. Huang's high reputation both in China and abroad. As a long-time researcher of Chinese traditional culture, Mr. Huang has acted as the president of the Chinese Traditional Culture Research Institute and published over 100 books in the field, some of which were published successively in the Republic of Korea, Japan, Indonesia, the United States, and some Arab countries. As a result, he is included in the *Directory of Eminent Literary Personnel of China* by the Institute of Literature of the Chinese Academy of Social Sciences.

Many calligraphic works of Huang Quanxin have won awards at important Chinese calligraphy competitions and been exhibited at home and abroad. He has also provided inscriptions for the titles of many newspapers, magazines, and even for an APEC meeting. His solo exhibitions have been held in Japan, Singapore and other countries, and his calligraphic works and paintings have been collected by the Palace Museum and Dr. Sun Yat-sen Memorial Hall in Taipei, China's Taiwan Province. A great number of his calligraphic works and paintings have also been sent by government officials to foreign guests as gifts. He was included in the book *Famous Chinese Painters*. Mr. Huang was named an eminent person of the contemporary era by the Calligraphy Association of Wang Xizhi's hometown, and he was listed in the books *Famous Calligraphers in Beijing* by the Beijing Calligraphers' Association and *A Dictionary of Chinese Artists of the Present Age*, *Who's Who in the World* and *Lists of Chinese Painters*.

Huang Quanxin has great interest in traditional Chinese culture and arts, and once served as a council member of the Association for the Promotion of Peking Opera and Kunqu Opera.

# 目 录

第一章 篆 书·····	1	第五章 结 构·····	70
一、玉箸篆·····	2	一、结构形式·····	70
二、倒韭篆·····	3	二、结构特点·····	77
三、铁线篆·····	4	第六章 临 摹·····	97
第二章 笔 法·····	5	一、田字格·····	98
一、坐姿·····	5	二、米字格·····	99
二、立姿·····	6	三、九宫格·····	100
三、执笔·····	7	四、回字格·····	101
四、运笔·····	8	第七章 章 法·····	122
第三章 笔 画·····	9	一、幅式·····	123
一、基本笔画·····	9	二、正文·····	126
二、对称笔画·····	10	三、边款·····	129
三、笔画变化·····	11	四、印章·····	132
四、写字笔顺·····	17	第八章 创 作·····	135
第四章 部 首·····	25	一、意在笔先·····	136
一、字框·····	25	二、首字领篇·····	139
二、字头·····	26	三、气势贯通·····	142
三、字底·····	27	四、寓情寄志·····	145
四、左旁·····	28	第九章 欣 赏·····	148
五、右旁·····	29		
六、说文部首·····	30		

# Contents

Chapter 1 Seal Script .....	1	Chapter 5 Structure .....	70
1. Jade-Chopstick Seal Script .....	2	1. Structural Forms .....	70
2. Upside-Down Chive Seal Script .....	3	2. The Characteristics of the Structure .....	77
3. Iron Line Seal Scrip .....	4	Chapter 6 Tracing and Copying .....	97
Chapter 2 Writing Techniques .....	5	1. Four-Square Frame .....	98
1. Sitting Position .....	5	2. Diagonal-Marked Frame .....	99
2. Standing Position .....	6	3. Nine-Square Frame .....	100
3. Holding the Brush .....	7	4. Two-Square Frame .....	101
4. Movement of the Brush .....	8	Chapter 7 The Art of Composition .....	122
Chapter 3 Strokes .....	9	1. Various Forms of Calligraphy .....	123
1. Basic Strokes .....	9	2. Text .....	126
2. Symmetrical Strokes .....	10	3. Side Calligraphy .....	129
3. Variations of Strokes .....	11	4. Seals .....	132
4. Stroke Order .....	17	Chapter 8 Creation .....	135
Chapter 4 Radicals .....	25	1. Making a Plan Before Writing .....	136
1. Enclosure Radicals .....	25	2. The First Character Leading the Whole Calligraphic Work .....	139
2. Top Radicals .....	26	3. A Coherent Whole .....	142
3. Bottom Radicals .....	27	4. A Poetic Conception .....	145
4. Left-side Radicals .....	28	Chapter 9 Appreciation .....	148
5. Right-side Radicals .....	29		
6. Elucidation of Radicals .....	30		

# 第一章 篆 书

## Chapter 1 Seal Script

篆书是最早的一种书体，其笔法比其他书体简单，其结构富有装饰性。篆书主要包括：甲骨文，指殷商时占卜文字，距今三千多年；大篆，是籀文、古文、金文、石鼓文的统称；小篆，指秦统一六国文字以秦篆为基础推行的一种规范化文字。学习篆书宜从小篆入手。

As the oldest script, seal script has a simpler style than other scripts. With a decorative structure, it has three main sub-styles: oracle bone inscriptions, the divination language of the Yin and Shang Dynasty (1600-1046 BC) more than 3,000 years ago; great seal script, a unified name for Zhouwen, the ancient script before the Qin Dynasty (221-206 BC), bronze inscriptions and stone drum inscriptions; small seal script, the then standardized written language based on Qin seal characters after the State of Qin unified China. A calligraphic beginner who wants to study seal script is advised to start with small seal characters.



## 一、玉箸篆 Jade-Chopstick Seal Script

玉箸篆又称“玉筋篆”，书法家以秦代李斯等人为代表。其用笔圆润婉转，笔画粗细一致，线条等匀，直者如陈玉箸，曲者似弯钢筋，藏头护尾，不露锋芒，圆润中又颇有筋力。秦代刻石多为玉箸篆体，如《秦山刻石》《琅琊刻石》《峰山碑》等。

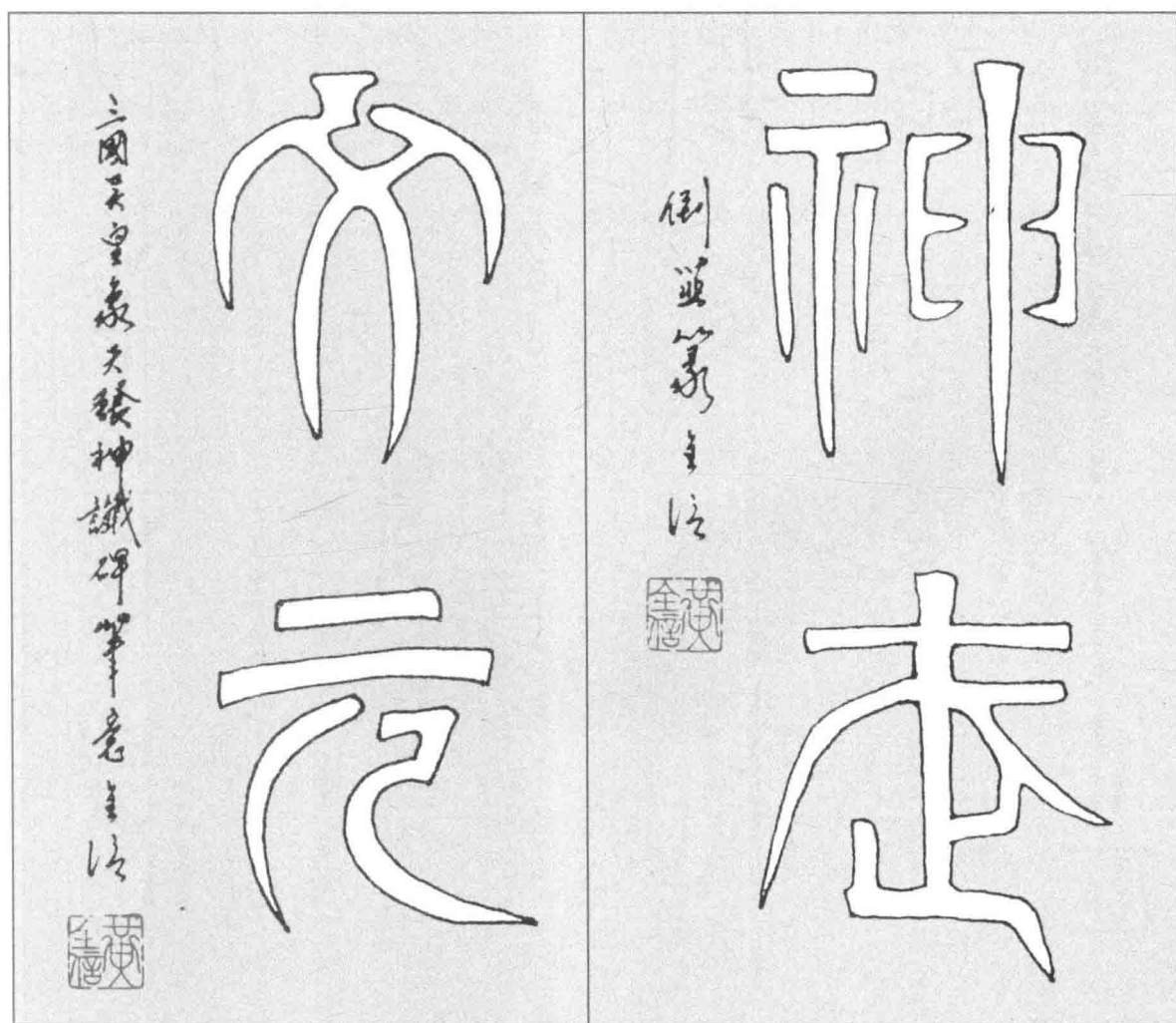
Jade-chopstick seal script, popularized by Li Si, prime minister during the Qin Dynasty, is characterized by smooth and gentle strokes of a unified thickness and even lines. Straight strokes are like jade chopsticks, and curved ones, bent reinforced bars. With round starts and round endings, jade-chopstick seal characters are mellow, full, and sinewy, lacking sharp edges. Most carved stones in the Qin Dynasty use jade-chopstick seal script, such as the carved stones on the Qinsan Mountain and the Langya Mountain and the Tablets on the Yishan Mountain.



## 二、倒韭篆 Upside-Down Chive Seal Script

倒韭篆，因其用笔像倒垂的韭叶而得名，以三国吴皇象所书《天发神讖碑》为代表。倒韭篆一改玉箸篆的圆转均衡，方折险峻，体兼籀篆，其直笔上粗下细，奇崛雄伟。汉篆在用笔上多掺以方折的隶意，而以邓石如为代表的清代篆书更是以“隶法作篆”，线条有粗细、顿挫、迟速、轻重、方圆的变化。

Seal characters with the strokes in the shape of upside-down chive leaves are called upside-down chive seal script. A typical work of this style is the text on a tablet named Divine Prophecy written by Huang Xiang in the Kingdom of Wu during the Three Kingdoms Period. Unlike jade-chopstick seal characters with their smooth and even strokes, upside-down chive seal characters have square cornering strokes and unique, magnificent straight strokes with thick tops and thin bottoms. Seal characters of the Han Dynasty often display square cornering strokes, showing the writing techniques of official script, while seal characters of the Qing Dynasty popularized by Deng Shiru reveal more clearly the writing techniques of official script through thick and thin strokes, and the changes of pause, transition, speed, strength and shape.



### 三、铁线篆 Iron Line Seal Script

铁线篆是由玉箸篆演变而成的，书法家以唐代李阳冰等人为代表，秦李斯、唐李阳冰世称“二李”。铁线篆与玉箸篆一样，笔画粗细一致，结构匀称平稳。其主要变化在于，笔画纤细如线，笔力刚劲似铁。后人将其用于篆刻，称为铁线刻。李阳冰代表作有《三坟记》《篆书千字文》等。

Iron line seal script evolved from jade-chopstick seal script, with Li Yangbing of the Tang Dynasty being its main proponent. Li Si of the Qin Dynasty and Li Yangbing of the Tang Dynasty are known as the “Two Li’s” in the history of seal script. Like jade-chopstick seal script, iron line seal script has strokes of similar thickness and an even structure. The strokes are as thin as threads, but the characters are as powerful as iron. Later generations cut seals with it, called iron line seal cutting. *Three-tomb Note* and *A Thousand Seal Character Article* are the well-known works of iron line seal script by Li Yangbing.



## 第二章 笔 法

# Chapter 2 Writing Techniques

### 一、坐姿 Sitting Position

头正：头面端正，微向前倾，俯视帖本，静心宁神。

身直：身体坐直，双肩横平，腰部挺起，胸不靠桌。

臂开：两臂展开，右手执笔，左手按纸，均衡对称。

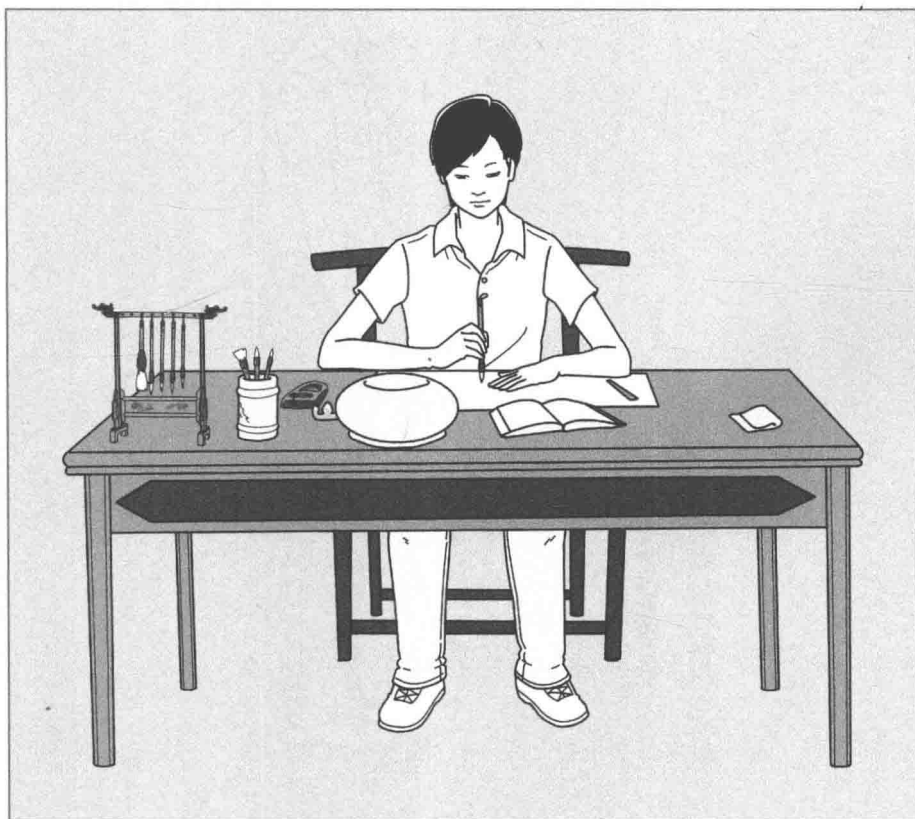
足安：双脚放稳，平行向前，脚略分开，力发于腰。

The head: One should hold his/her head straight, incline slightly forward, look at the copybook from above and keep the mind tranquil.

The body: One should sit up straight, keep the shoulders level and the waist upright, and refrain from touching the table edge with the chest.

The arms: One should relax his/her arms, rest the left hand on the paper and hold the brush with the right hand.

The feet: One should rest his/her feet parallel on the floor and keep the legs slightly apart and the body stable and gain strength from the waist.



## 二、立姿 Standing Position

写大字时要站立、悬肘书写：

头要端正，身略前倾，俯视帖本，静心宁神。

右手执笔，左手扶桌，悬肘挥毫，抒情达意。

右脚稍前，左脚稍后，全掌着地，重心在右。

力发于腰，其根在足，万毫齐力，力透纸背。

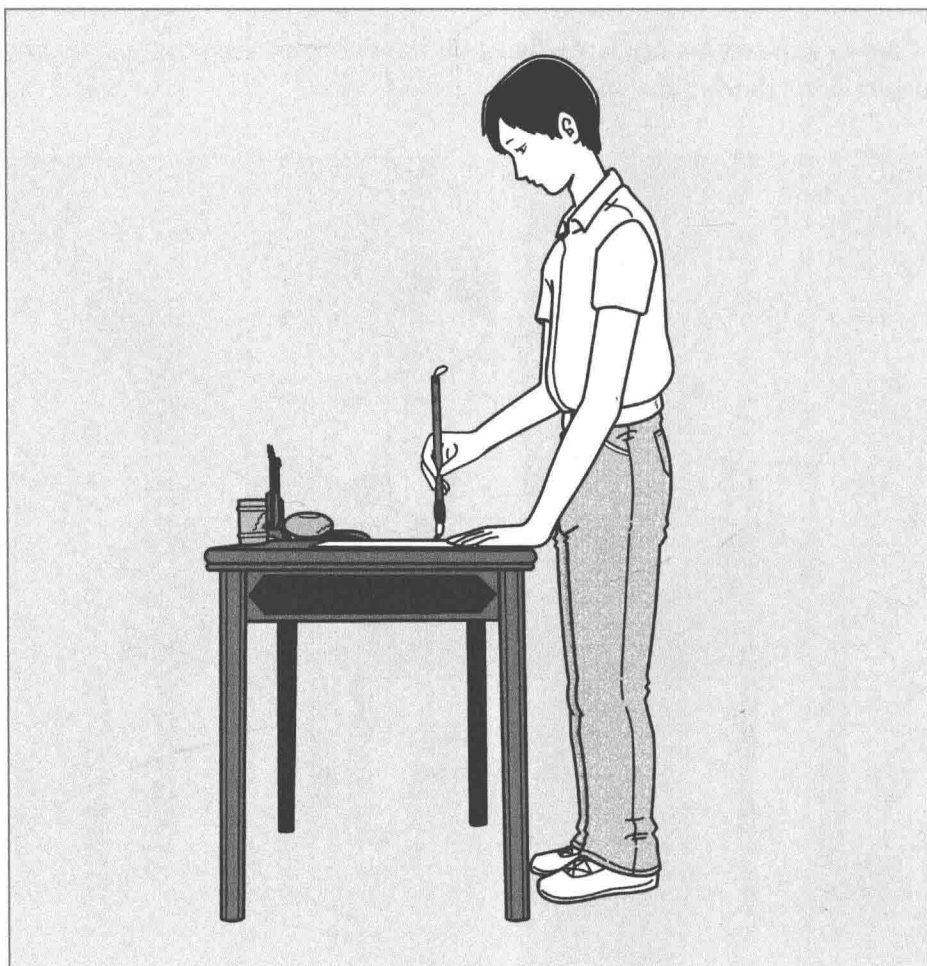
Stand with wrist and elbow above the table while writing large characters.

Hold the head straight, incline the body slightly forward, look at the copybook and keep the mind tranquil.

Hold the brush with the right hand, place the left hand on the table, and suspend the elbow while writing characters to freely express one's feeling.

Place the right foot slightly forward and the left foot slightly back, and rest the soles of the feet flat on the floor with the center of gravity on the right foot.

Write characters with strength from the waist and the roots of the feet to make every stroke penetrate the paper.



### 三、执笔 Holding the Brush

执笔要指实、掌虚、腕平、掌竖。

五指执笔笔法：按、压、钩、格、抵。

按：大拇指由内向外用力。

压：食指由外向内用力。

钩：中指由左外向右内拉。

格：无名指由右内向左外推。

抵：小拇指托在无名指内下辅助用力。

The main points for holding the brush: fingers should be firm; palm, relaxed; the wrist, parallel with the table; and the palm, vertical to the paper.

Techniques employed by different fingers while writing: pushing down, pressing, hooking, squaring and supporting.

Pushing down: The thumb pushes the brush outward from the body.

Pressing: The index finger presses the brush inward towards the body.

Hooking: The middle finger pulls the brush towards the right shoulder of the body.

Squaring: The ring finger pushes the brush outward to the left.

Supporting: The little finger provides support to the ring finger.

