

第一章 魏 碑

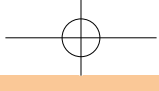
Chapter 1 Wei Stone Inscriptions

一、魏碑源流 Origin and Development

魏碑指北魏时期的石刻，属于楷书范畴。魏晋南北朝是中国书法艺术的一个鼎盛时期，是一个承上启下的重要历史阶段。在汉字由隶书向唐楷的演变过程中，魏碑展现了当时书法家在艺术上大胆的革新精神和杰出的创造才能。

Wei stone inscriptions, or the stone inscriptions of the Northern Wei Dynasty (386-534), fall into the category of regular script. Chinese calligraphy reached its heyday in the Jin Dynasty (265-420) and the Northern and Southern dynasties (420-589), an important historical transitional period. Wei stone inscriptions exhibit the bold innovative spirit and outstanding creativity in the process of the evolution of Chinese characters from official script to the regular script of the Tang Dynasty (618-907).





第三章 笔画

Chapter 3 Strokes

书法三要素：笔画精到，结构严谨，气韵生动。

写字时，由落笔到抬笔叫“一笔”或“一画”，通称笔画。练好笔画是写好字的基础。

汉字的笔画由基本笔画和复合笔画两部分组成。

The three key elements for calligraphy are: precise strokes, well-knit structures and vivid spirit.

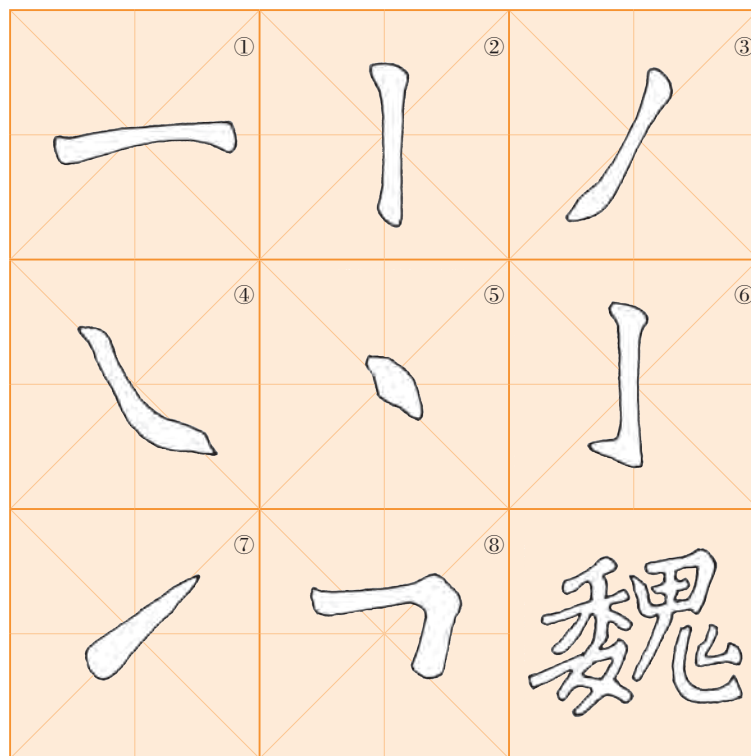
A single movement of the brush is commonly known as one stroke. One who wants to write good calligraphy must first learn to write strokes well.

All Chinese characters are built up from basic strokes or a combination of both basic and complex strokes.

一、基本笔画 Basic Strokes

八种基本笔画：横^①、竖^②、撇^③、捺^④、点^⑤、钩^⑥、挑^⑦、折^⑧。

There are eight basic strokes: horizontal^①, vertical^②, left-falling^③, right-falling^④, dot^⑤, hook^⑥, right-upward^⑦, and turning^⑧.





第四章 部首

Chapter 4 Radicals

偏旁是组成合体字的重要部件。偏旁相同的字归为一部，这个偏旁就叫部首。

汉字90%以上是合体字。偏旁相同的字一般有几个，多则几百个，如三点水旁的字就有近六百个。所以，练好一个偏旁，有利于写好具有同一偏旁的几十个甚至几百个字，当然也要注意偏旁的变化。

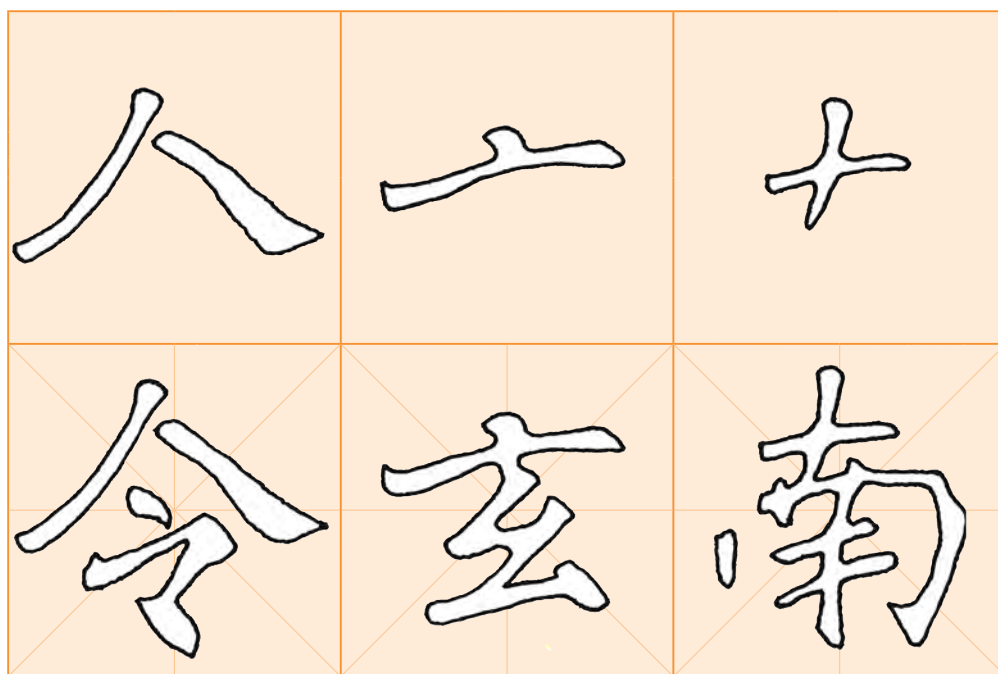
部首分为：字头、字底、左旁、右旁、字框。

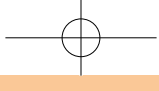
Components form compound characters. The same components in many characters are categorized as radicals.

More than 90 percent of Chinese characters are compound ones. The number of different characters that use the same radical varies from several dozen to several hundred. For instance, there are nearly 600 Chinese characters with the radical 氵. So if one can write a radical well, this is helpful for writing many Chinese characters with the same radical. However, while writing, one must pay great attention to changes in radicals.

The radicals are divided into top, bottom, left-side, right-side and enclosure radicals.

一、字头 Top Radicals





第五章 结 构

Chapter 5 Structure

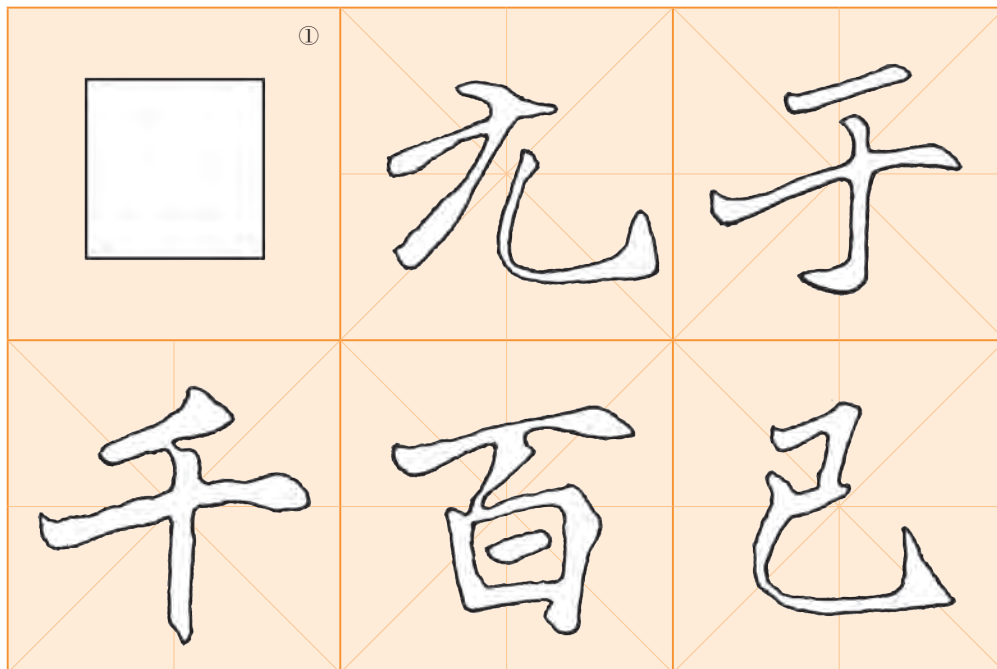
间架结构简称结构。间架，是指字的各部分的比例大小；结构，是指笔画的组合规律。

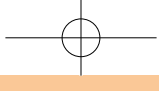
The frame and structure of a Chinese character is called the structure for short. The frame refers to the proportions of all parts of a character; and the structure, the combination rules of strokes.

一、结构形式 Structural Forms

汉字的结构形式主要有八种：单独结构^①、上下结构^②、上中下结构^③、左右结构^④、左中右结构^⑤、半包围结构^⑥、全包围结构^⑦和品字形结构。

Chinese characters are mainly classified into eight structural forms: single^①, top-bottom^②, top-middle-bottom^③, left-right^④, left-middle-right^⑤, semi-closing^⑥, enclosing^⑦ and pyramid.





第六章 临 摹

Chapter 6 Tracing and Copying

摹与临是两种不同的练字方法，练字由摹入手，以临为主。摹利于掌握笔画，临便于熟悉结构。

摹：用透明纸蒙在字帖上透描，或先钩出字形再描写。

临：把字帖放在一边，纸放在另一边，对照写。

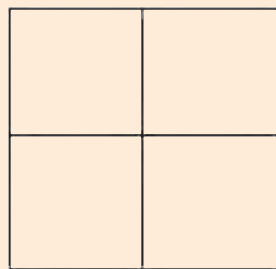
临帖的方法很多，有线临、格临和框临，有对临、背临和默临，还有放大临、缩小临等。

Tracing and copying are two different ways to practice calligraphy. A calligraphic beginner should start with tracing and focus on copying. The former helps him/her grasp the strokes of Chinese characters; the latter helps him/her master the structures.

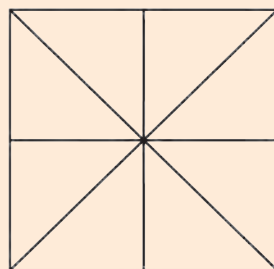
Tracing: Place a piece of transparent paper on top of the model character and trace it with brush and ink as precisely as possible.

Copying: Take the copybook as the model and copy the characters as accurately as possible.

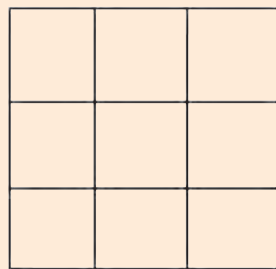
There are many ways to copy Chinese characters, namely, line, check, frame, contrasting, memory, enlarging and shrinking .



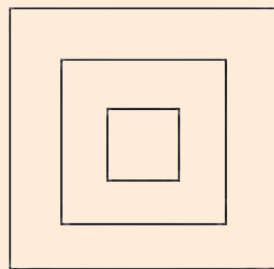
田字格
Four-Square frame



米字格
Diagonal-Marked frame



九宫格
Nine-Square frame



回字格
Two-Square frame



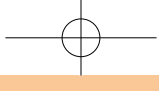
第七章 章 法

Chapter 7 The Art of Composition

“积画成字，积字成行，积行成篇。”一幅成功的书法作品不仅要把每一个字写好，而且要把几个、几十个，以至成百上千的字组成完整的篇章，这就必须从通篇总的布局来考虑。每一画、每一字都要服从全篇整体美的需要，这种通篇的艺术处理方法叫章法，古人称为“分间布白”。中国书法的魅力是和通篇精妙的布局分不开的。

“Well-written strokes constitute a character; well-written characters, a line; and well-written lines, an article.” More often than not, a calligraphic work is composed of many characters. A character should be appropriately arranged in a line, and a line, properly set in a work, with each having its own distinct style and all characters echoing each other. A well-crafted calligraphic work is made of well-arranged characters. The arrangement of characters and lines is known as the art of composition, which was called the “layout” by ancient Chinese. The charm of Chinese calligraphy is displayed through its delicate overall arrangement.



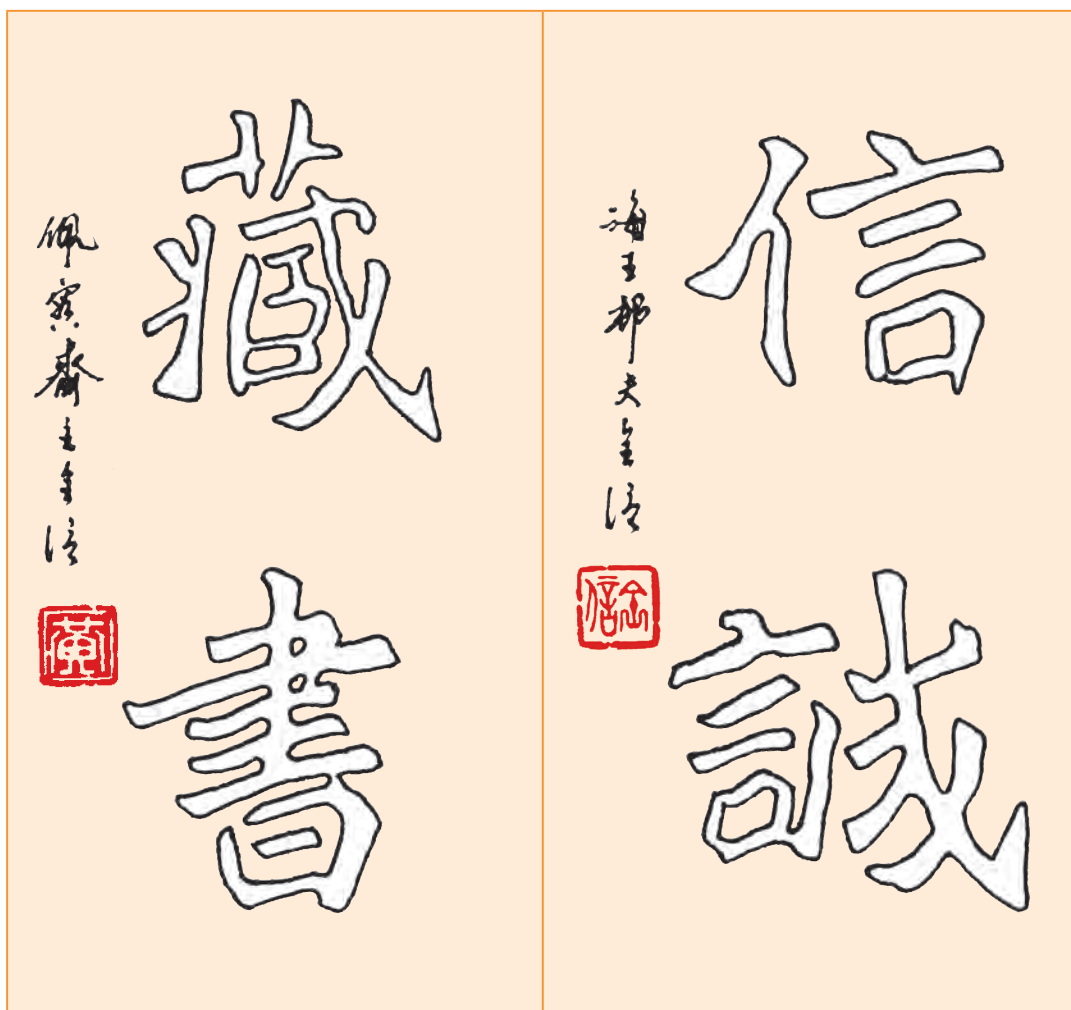


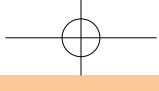
第八章 创 作

Chapter 8 Creation

书法创作是指独立完成书法作品的创造性艺术劳动。书法创作必须具备两个条件：“眼到”，即具有较高的修养；“手到”，即具有较深的功力。进行书法创作时，创作者把强烈的情感与丰富的联想倾注于笔墨之中，把具有生命力的点线以长短、曲直、方圆、斜正、肥瘦、干湿等不同形态进行排列、穿插、组合，从而创造出神采焕然、使人赏心悦目的作品。

Calligraphic creation refers to the independent artistic completion of a calligraphic work. Before a calligraphic creation, one is required to be highly disciplined and have a high degree of skill. While creating a calligraphic work, one must pour all of feelings and thoughts into it to create a splendid space consisting of animated dots, straight lines, curving lines, squares, circles, etc.





第九章 欣 赏

Chapter 9 Appreciation

书法首先需要字内功夫：一是临帖，要先“约”（先临一家名帖，取乎法上），后“博”（再临多家名帖，博采众长）；二是读帖，就是多欣赏历代书法名作，从中汲取营养，不断提高审美水平。另外，还要有字外功夫，即多方面的文化、艺术修养等。总之，要行千里路，读万卷书，临千家帖，览万通碑。

To study the art of calligraphy, one should first start with copying a noted calligrapher's models until he/she has a good command of them. Following that, he/she should then copy models of other great calligraphers, and appreciate famous calligraphic works of the past generations as much as possible to cultivate his/her taste for the art of calligraphy. In addition, he/she is required to read as many books as possible, make many trips, read numerous tablets and copy models of various schools.

