

<<中国书法>>

图书基本信息

书名：<<中国书法>>

13位ISBN编号：9787508503226

10位ISBN编号：7508503228

出版时间：2003-12

出版时间：五洲传播出版社

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页数：127

字数：95000

译者：任灵娟

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内容概要

Calligraphy is the quintessence of Chinese culture. When the ancient Orientals carved the earliest abstract symbols on the walls of their cave houses, and on animal bones and tortoise shells, their symbolic action marked the beginning of the Chinese written language and civilization. At the same time, it indicated the beginning of the splendor of Chinese calligraphy. Why has Chinese calligraphy been able to survive several thousand years? How could it become a rare art independent of its functions for writing and recording events? What kind of close relations has it developed with the aesthetic standards, value concepts and cultural spirit of the Chinese people? How can we enter into this mysterious black-and-white art world? Chinese Calligraphy introduces the origin, forms and development of Chinese calligraphy, and the various kinds of calligraphic styles and principles in a straightforward way. The author, Mr. Chen Tingyou, has devoted himself to research into the esthetics of Chinese calligraphy. In this book, he focuses on introducing representative calligraphers from the four important historical periods of the Jin, Tang, Song and Qing Dynasties—Wang Xizhi, Wang Xianzhi, Chu Suiliang, Yan Zhenqing, Su Shi, Huang Tingjian, Mi Fu and Kang Youwei. He maintains that the reforms these famous calligraphers proposed and carried out contributed greatly to the continuous development of Chinese calligraphy. The book is published in Chinese, English, Japanese, Russian, French, German and Spanish versions.

作者简介： CHEN TINGYOU was born in 1926, and graduated in 1948 from Shanghai Jinan University, having majored in foreign literature. From 1952 to 1974, he worked as an editor and reporter of People's China and Beijing Review. Later, he worked as an executive editor at the Commercial Press. Chen is a member of the Chinese Calligraphers' Association and a member of the All-China Association of Esthetics. His works include The Beauty of Calligraphy, The Esthetics of Chinese Calligraphy, The Esthetics of Calligraphy (published in Japanese by the Tokyo Book Co.), A New Study of the Esthetics of Calligraphy, and The Origin and Creation of the Esthetics of Calligraphy.

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陈廷祐，was born in 1926, and graduated in 1948 from Shanghai Jinan University, having majored in foreign literature. From 1952 to 1974, he worked as an editor and reporter of Peoples China and Beijing Review. Later, he worked as an executive editor at the Commercial Press. Chen is a member of the Chinese Calligraphers' Association and a member of the All-China Association of Esthetics. His works include The Beauty of Calligraphy, The Esthetics of Chinese Calligraphy, The Esthetics of Calligraphy (published in Japanese by the Tokyo Book, A New Study of the Esthetics of Calligraphy, and The Origin and Creation of the Esthetics of Calhgraphy.

书籍目录

Calligraphy: A Cultural Treasure of China
Unique Chinese Characters
Oracle Bone Inscriptions and Inscriptions on Ancient Bronze Objects
Official Script and Later Scripts
Four Treasures of the Study
Beauty of Strokes
Beauty of Composition
Beauty of the Whole Work
Reflection of Excellent Skills Beyond the Work
Conveying the Emotions of the Author
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Feelings, Dionysus and Cursive Style
Calligraphy and the Traditional Chinese Cultural Mindset
Father and Son: Leaders of the Times
Two Masters of the Tang Dynasty
Three Masters Focusing on Temperament and Taste
Contemporary Reforms and Modern Brilliance
Chinese Calligraphy Spreads Worldwide
Appendix 1. The Dynasties Mentioned in This Book
Appendix 2 List of Main Illustrations

章节摘录

插图：When a person is appreciating a painting, he does not see the coloring of one part or a part of object; he views the whole work and judges whether it is beautiful or not. Then he carefully appreciates the details. While enjoying a piece of music, he does not appreciate parts of it, but the charm and rhythm of the whole piece. It is the same with the appreciation of a calligraphic work. Calligraphy critics always comment on the whole work before studying its parts in detail. The critic moves from the whole work to the details, and then from the details to the whole work again. While there are rigorous rules used in the formal, official or seal script, it seems that there are no rules in cursive or running hand. But, in fact, there are rules. Especially in wild cursive hand, the calligrapher does his best to write with vigor, dynamism, fantasy and grace. Cursive script also needs more consideration about the overall arrangement of the characters. Although the calligrapher may change his approach a little according to the situation, he sticks closely to the rules.

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