

王利新 著
By Lixin Wang

颜真卿《祭侄文稿》

科学混练

王羲之《兰亭序》

Wang Xizhi Lan Ting Xu and Yan Zhen Qing Ji Zhi Wen Gao
Scientific Cross Practicing

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为什么要科学练习?

王羲之《兰亭序》和颜真卿《祭侄文稿》，被称为天下第一第二行书，是中国书法史上最闪光的伟大作品。历史上学习兰亭序和祭侄文稿的人不计其数，那么有没有人靠着学习其中一个或者两个成功呢？答案是没有！不成功的原因很多，但是主要是方法不当。大部分人就是从头临到尾，这种方法，虽然有帮助，但是很难说高效。笔者根据几十年练习书法的经验，总结出一套科学高效的练习方法，本书旨在于分享笔者的练习方法。

Why Practice Scientifically?

Wang Xizhi's *Preface to the Orchid Pavilion (Lan Ting Xu)* and Yan Zhenqing's *Memorial for My Nephew (Ji Zhi Wen Gao)* are renowned as the first and second greatest Xing Shu script masterpieces in history, shining as monumental works in Chinese calligraphy. Countless learners have studied both over centuries, yet has anyone achieved mastery by relying solely on one or both? The answer is no.

While reasons for this vary, the primary cause is ineffective methodology. Most practitioners simply copy the entire works from start to finish—an approach that offers some benefit but falls short in efficiency. Drawing on decades of calligraphy practice, the author has developed a scientific and highly effective training system. This book aims to share that method with aspiring learners.

什么是科学练习法?

1. 重点学习。

很多书法学习者，或者绝大多数人，临帖喜欢一遍一遍的通临，比如有的人临了几千遍或者上万遍兰亭序。这就导致了把时间平均分配在每个字。这样做的致命缺点是不会划重点。学习书法跟其学习其他知识一样，需要划重点。实际上，一本法帖可能有几百个字甚至一千多个字，比如《十七帖》1161字，《圣教序》1901字，《书谱》3600多个字。这么多个字，其中有些字比较难，有些字比较容易，有些字写法跟前面很相似。对于比较容易的，或者前面已经练习了非常类似写法的同字，可以少花时间。

2. 重点字一次多遍临摹。

对于重点的字，要一次连着临摹多遍，写一遍以后跟原帖对照，找出不足，然后再写下一遍，这样才是有效学习。如果临一遍，不进行总结对照就盲目地写下一遍，那么一遍一遍写下来，只是一次次地重复自己的错误，浪费大量宝贵的时间，很难提高。要写多少遍呢？这个应根据每个字的不同情况，写到自己对照原帖满意为止，有的字可能写5遍即可，有的字写100遍可能还达不到标准，那么就写200遍，300遍。当然不是一直写一个字，一个字如果连着临习几百遍都不像原帖，那么这时候就可以学习下一个字了，等下一次临习同一本字帖的时候再重点学习这个字。如果非要死磕这一个字，那么这时候就要多思考，对照原帖，看看哪里总是写不好，问题出在哪里，一般来说都是笔法不对。去网上查看别人的视频，去看看别人怎么写的。如果周围有老师或者朋友可以向他们请教。

3. 横向比较练习。

按照碑帖碑文顺序练习，是纵向练习。把碑帖中相同字、相同部首字、

字形相近字放在一起比较对照练习，我们称为横向练习。这正是这本书的编排。也是我们整个科学练习系列字帖的编排思想。我们科学练习系列有时候甚至会把两个或者多个法帖的相同相似字放在一起进行混合对照练习。

4. 要不要通临？

可以通临，但是不要把大部分时间放在通临上，学习一部法帖，应该把大部分时间放在以上所说的重点学习和横向练习上面，少部分时间用来通临。

5. 合理分配学习时间。

笔法、字法、章法、墨法哪个重要？对于一篇书法作品，章法最重要，其次是字法，然后是笔法。但是对于学习书法，大部分时间应该放在学习笔法上面，其次是字法，然后少部分时间才是章法和墨法。我们建议时间分配是 80%、10%、1%。其他时间用来学习书法理论以及创作。

6. 放大原帖。

因为我们应该把 80% 或者以上的时间用来学习笔法，所以要仔细阅读帖，而大部分碑帖，尤其是王羲之的法帖字都非常小，不利于观察原帖的用笔，所以我们把原帖放大，这样我们才能读帖的时候仔细观察细微之处。

7. 编号。

我们把每个字根据它在原帖中的顺序编号，这样便于对照原帖。如果想找到某个字所在原帖中的段落或者行，按照编号就很容易。否则一个字，比如“之”字，一般在一本法帖里会出现多次，《兰亭序》里面

有 20 个，《圣教序》40 多个，《十七帖》10 个，如果不编号，读者可能会费半天劲才能找出到底是帖里面哪一个之字。

8. 单字练习结合整篇练习。

我们绝大部分人喜欢一下写很多字，这就像是学唱歌喜欢唱一首自己喜欢的歌，学打球喜欢打一场比赛。但是真正的歌唱家，他们练习唱歌一定会反反复复去练习这一首歌里面某一句，某几个字，甚至某几个音符。顶尖运动员一定会对某个动作进行反复的、不厌其烦的训练，这对于普通人来说是无聊至极的。我们练字也是一样，如果总是通临，或者一写一大篇，自己觉得非常过瘾、酣畅淋漓、痛快！虽然这是我们学习书法的快乐所在，但是要想在书法艺术上有所成就，达到高层次，就必须经历无聊至极的单字练习，把某个字连续写上千遍，甚至上万遍、几万、几十万遍。甚至来来回回反反复复死磕一笔。我曾经看见一个人写了几千遍《兰亭序》，但是第一个永字的第一笔，“点”都写不对，他只是在重复自己的错误而已。我们反复学习的目的是写对，而不是简单重复。

9. 一日一字。

一天学会写一个字，很多人觉得太慢了，但是笔者的体会是，如果一天能真正掌握一个字的写法，一天一个字已经是很高的效率了。《兰亭序》一共 324 字，每日一字，用不了一年就掌握了兰亭序。注意我们这说的掌握是说写对，具体来说，把一个字的每一笔，起笔收笔行笔笔法都掌握，甚至起笔里面几个动作都做对，把每个细节都做到位，这是绝大部分人都做不到的。《圣教序》1900 多字，如果每天一字，6 年就可以学完。有人说 6 年时间很长，但是事实是绝大多数人 60 年都学不好《圣教序》。

What is Scientific Practice Method?

Below, we will elaborate on the scientific practice method summarized by the author from several aspects:

1. Focused Learning

Many calligraphy learners, or even the majority, tend to practice by copying an entire piece repeatedly. For example, some may have copied Lan Ting Xu thousands or even tens of thousands of times. This results in distributing time equally across every character, which has a fatal flaw: no prioritization. Learning calligraphy, like any other skill, requires focusing on key elements.

In reality, a calligraphy model (fat ie) may contain hundreds or even thousands of characters. For example:

- *Dong Fang Shuo Portrait Eulogy*: 614 characters
- *Shi Qi Tie*: 1,161 characters
- *Sheng Jiao Xu*: 1,901 characters
- *Shu Pu*: Over 3,600 characters

Among these, some characters are more difficult, some are easier, and some share similar structures with previous ones. For simpler characters or those already mastered, less time should be spent.

2. Multiple Repetitions for Key Characters

For important characters, practice them multiple times in a row. After each attempt, compare it with the original model, identify shortcomings, and then write it again. This is effective learning. If you blindly write without reviewing and correcting, you are merely repeating mistakes, wasting precious time with little improvement.

How many times should you write a character? It depends—some may require only 5 repetitions, while others may need 100, 200, or even 300. If a character still doesn't match the original after hundreds of attempts, move on and revisit it later. If stubbornly stuck, analyze the issue (often incorrect brush technique), watch demonstration videos, or seek guidance from teachers or peers.

3. Comparative Practice (Horizontal Learning)

Practicing in the order of the inscription is vertical learning. However, grouping characters with the same radicals or similar structures for comparison is horizontal learning—the core methodology of this book and our entire scientific practice series. Sometimes, we even mix similar characters from different models for cross-reference practice.

4. Should You Practice the Entire Piece?

Yes, but don't spend most of your time on it. The majority of practice should focus on key character learning and horizontal practice, with only a small portion dedicated to full-piece copying.

5. Rational Time Allocation

In a calligraphy work:

- Composition (*zhang fa*) is most important
- Character structure (*zi fa*) comes next
- Brush technique (*bi fa*) follows
- Ink technique (*mo fa*) is least critical

However, for learning calligraphy, most time (80%) should be spent on brush technique, followed by character structure (10%), and minimal

time on composition and ink technique (1%). The remaining time should go to theory study and creative work.

6. Enlarging the Original Model

Since 80%+ of practice should focus on brush technique, careful observation (du tie) is essential. Many inscriptions, especially Wang Xizhi's works, have very small characters, making it hard to study strokes. Thus, we enlarge the models to examine details clearly.

7. Numbering Characters

Each character is numbered according to its original sequence, making it easier to locate in the full text. For example:

- *Lan Ting Xu* has 20 “之” (*zhi*) characters
- *Sheng Jiao Xu* has over 40
- *Shi Qi Tie* has 10

Without numbering, finding a specific instance would be time-consuming.

8. Single-Character Practice vs. Full-Piece Practice

Most people enjoy writing many characters at once—like singing a whole song or playing a full game. But true mastery requires tedious repetition:

- Singers drill individual phrases or notes
- Athletes repeat specific movements endlessly

Similarly, calligraphy demands boring, single-character practice—writing a character thousands, even millions of times, or obsessing over a single stroke. Many copy *Lan Ting Xu* repeatedly but still fail to write the

first dot (点) of the character “永” (*yong*) correctly. Repetition must correct mistakes, not reinforce them.

9. One Character a Day

Some may think this is too slow, but the author's experience shows that mastering one character daily is highly efficient.

- *Lan Ting Xu* (324 characters): Less than a year to master
- *Sheng Jiao Xu* (1,900+ characters): About 6 years

“Mastery” means perfecting every stroke's start, movement, and finish—down to the subtlest details. While 6 years may seem long, most people fail to master *Sheng Jiao Xu* even in 60 years.

This structured, scientific approach ensures efficient progress in calligraphy, avoiding wasted effort and fostering true skill development.

基本笔法

请到抖音小红书或快手观看作者的书法视频。国外可到 Youtube 或 Tiktok。搜索王利新书法。

Basic strokes

The center line in each strokes shows the move of the brush. Please go to YouTube or Tiktok to watch videos of the author doing Chinese calligraphy. That way you will get at much more clear picture of how the strokes are written. Search Lixin Wang Chinese calligraphy.



