



文化的脉络

Chinese Painting

国画

「水墨丹青，落纸云烟」

郭晓光◎编著



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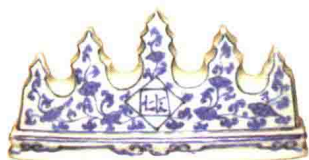
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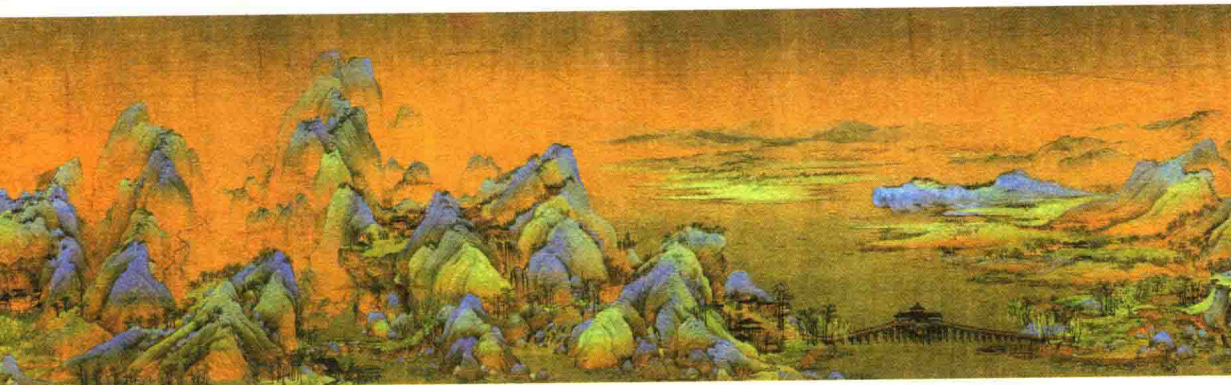
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中国画的历史

The History of Chinese Painting

中国的绘画历史悠久，从最初画在陶器、岩壁上的简单图像，到画在绢和宣纸上的水墨丹青，在无数画家的不断探索和努力之下，逐渐形成了具有鲜明民族风格的绘画美学体系，屹立于世界绘画艺术之林。

Chinese painting has a long-standing history. From the simple images initially painted on potteries and rocks, to the ink wash paintings done on silk and *Xuan* paper, Chinese painting gradually forms its own aesthetic system of a distinctive national style, and finally stands towering in the art world through the continuous exploration and great efforts of numerous artists.



> 中国画的起源

在远古时期，中国的先民们通过长期对自然现象的观察，产生了许多丰富而奇妙的想象。他们想出了许多办法把这种心目中的形象描绘出来，比如画一个圆圈，再在圆圈中间点上一个小黑点表示太阳，在“日”的下面画一条直直的横线表示地平线，代表早晨太阳升起的时候。在距今3万年左右的山西省朔州峙峪旧石器时代晚期遗址中，发现了一件刻着似为羚羊、飞鸟和猎人等图像的兽骨片，猎人以此寄寓猎获野兽的意想和愿望。这种刻有仿生图像的作品，成为中国最为原始的绘画萌动。

约一万年，中国进入了新石器时代，劳动工具不断升级，审美情趣也进一步提升。例如石器上开

> The Origin of Chinese Painting

In ancient times, Chinese ancestors developed a rich and marvelous imaginative capacity due to long-term observation of natural phenomena. They conceived many ways to depict their impressions. For instance, sometimes they would draw a circle with a black dot in the middle as a symbol for the sun image. And to indicate sunrise in the morning, they would add beneath a straight horizontal line signifying the horizon. From the Shiyu sites in Shuo County, Shanxi Province, that existed in the Upper Paleolithic Age, 30,000 years from now, people have discovered a piece of animal bone engraved with images resembling antelope, bird, hunter, etc, which show huntsmen's desire for quarries. The emergence of such work with life-like images marks the very

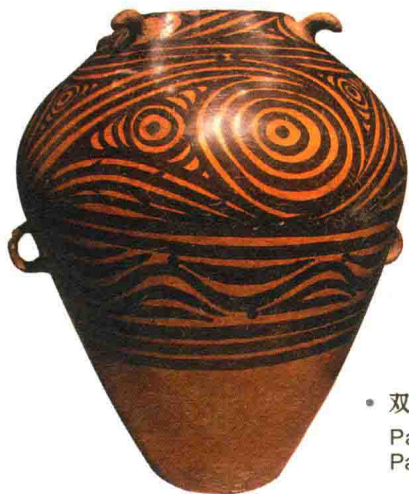


始出现了完整的造型和优美的线条，陶器上也出现了装饰性的花纹和图案。新石器时代的半坡遗址出土的一些彩陶上，画有互相追逐的鱼、跳跃的鹿等。在陕西曾同时出土了紫、红两种色彩的颜料锭，这标志着中国先民已经开始制作绘画材料；在甘肃永靖出土的船形陶壶造型十分逼真，观之仿佛置身岸边，情景历历；青海孙家寨出土的舞蹈彩盆上，绘有三组五人携手踏歌图，具有青春活力。这些陶器体现着中国先民高度的智慧和丰富的想象，是中国绘画的早期形态。

新石器时代晚期，在辛店和龙山诸文化遗址中发现了中国最

origin of Chinese painting.

About 10,000 years ago, China entered the Neolithic Age. Instruments of labor got constantly upgraded, so did people's aesthetic taste. For instance, the stone tools began to appear in complete shape with delicate contour, whereas the earthenware also featured decorative patterns and designs. Some painted potteries have been excavated from the Neolithic *Banpo* site, on which you can see painted fishes chasing each other, the leaping deer, etc. In Shaanxi, purple and red pigment ingots were unearthed at the same time, indicating that the Chinese ancients already started to make painting materials. The boat-shaped earthen pot excavated from Yongjing, Gansu Province is molded quite realistically and almost invites you to have a view of the shore. The colored clay plate with dancing images unearthed from the Sunjia Village, Datong County, Qinghai Province depicts three groups of men (each group five) step-dancing hand



• 双耳涡纹彩陶瓮（新石器时代）

Painted Pottery Jar with Two Ears and Whirling Patterns (Neolithic Age, c.10,000 years ago)



- 人面鱼纹彩陶盆（新石器时代）
Painted Pottery Basin with a Human Mask Motif and Fish Design (Neolithic Age)



- 鹳鱼石斧彩陶缸（新石器时代）
Painted Pottery Jar with Stork, Fish and Stone Axe (Neolithic Age)

早的青铜器。这些青铜器的纹饰概括简练，形象生动，常见纹饰包括云雷纹、夔纹、龙纹、虎纹等，也有用人作为装饰的花纹，形成了一种装饰性的绘画。那一时期，青铜器物上的装饰画主题大体可分为

in hand with youthful vigor. All these potteries reflect the great wisdom and rich imagination of the ancient Chinese and constitute the early forms of Chinese painting.

In the late Neolithic period the *Xindian* and *Longshan* cultural sites were found the earliest Chinese bronze ware. Its decorations are extremely general, concise, neat, but also vivid. Common patterns include cloud-and-thunder pattern, coiled dragon (*Kui*) pattern, dragon pattern, tiger pattern, etc. Sometimes it also uses figure pattern for ornamental effect. In that period, the decorative painting on the bronze ware generally is divided into two categories. One is to depict ceremonial activities in the aristocratic life, such as feast, shooting ritual, sacrifice, etc. For instance, the bronze mirror with carved decoration unearthed at Zhaogu Village, Hui County, Henan Province centers upon the ritual performance in aristocratic life. The other is to depict land and water battle scenes, represented by Jian Basins with Land and Water Battle Scenes excavated at Shanbiao County, Ji City, Henan Province. These paintings illustrate various activities, such as land and water battle, defense by



- 网纹船形彩陶壶（新石器时代）
Boat-Shaped Painted Pottery Pot with Fishnet Design (Neolithic Age)



- 舞蹈纹彩陶盆（新石器时代）
Painted Pottery Basin with Dancers (Neolithic Age)



- 内蒙古阴山人面纹岩画（新石器时代）
Rock Painting with Human Face at the Yin Mountains in Inner Mongolia (Neolithic Age)



- 新疆阿尔泰山岩画（新石器时代）
Rock Painting of Altai Mountains in Xinjiang (Neolithic Age)



- 内蒙古桌子山岩画（新石器晚期）
Rock Painting of Zhuozi Mountains in Inner Mongolia (Late Neolithic Age)



两类，一是描写贵族生活中的礼仪活动，如宴乐、射礼、丧祭等，如河南辉县赵固村出土的刻纹铜鉴就集中表现了贵族生活的仪礼活动。另一类则是描绘水陆攻战的图像，以河南省汲县山彪镇出土的水陆攻战纹鉴为代表。这些绘画中，有水陆交战、坚壁防守、云梯攻城等情节，士兵有的执剑和戟，有的持戈和矛，形象生动。这些艺术的表现手法，给后来的汉画像砖、画像石很大的启发和影响。

随着历史的发展和人类的进步，绘画的载体由墙壁、器物进而发展到丝绢，最终到纸张，其作用也由记录、教化过渡到欣赏。在中国独特的文化背景和哲学思想指导下，经过几千年不断的丰富和完善，中国绘画最终独立于世界艺术之林。

strong fortress, city besieging through the scaling ladder, etc. As portrayed, some soldiers have sword and halberd in hand, others armed with dagger-ax and spear, all lively and true to life. Besides, these artistic techniques also greatly influence as well as inspire later paintings such as stone carving and brick carving in the Western Han Dynasty and Eastern Han Dynasty (206 B.C.-220 A.D.).

With the development of history and progress of mankind, the vehicles of painting shift from utensil, to wall-decorated mural, to silk, and finally to paper. Its function also changes, from recording, to education, and to appreciation. Guided by China's unique culture and philosophy, Chinese painting ultimately alone towers erect in the art world after thousands of years of incessant improvement and perfection.



> 商周绘画

商周时期（前17世纪—前221年）的绘画处于绘画发展的初始阶段，绘画应用的范围主要是章服、墙壁，以及青铜器、玉器、牙骨器、漆器等。早期基本上是装饰性的纹饰图案，到西周以后，开始有以表现人物活动为主的纪事性绘画作品，其实物最早见于春秋晚期的青铜器刻纹与镶嵌图像纹饰。

1975年在河南省安阳小屯村商代（前1600—前1046）建筑物遗址内曾发现了一块壁画残片，长22厘米，宽13厘米，厚7厘米。这块壁画上面绘有对称的朱色花纹，缀以黑色的圆点，线条宽粗，转角圆钝，是目前中国发现的最早壁画。

西周时期（前1046—前771）的

> Painting in the Shang and Zhou Dynasties (1600B.C.-221B.C.)

Painting in the Shang Dynasty, Western Zhou Dynasty and Eastern Zhou Dynasty (1600 B.C.-221 B.C.) is at its initial stage of development mainly applied to the official dress, the wall, or as ornament for bronzeware, jade, dental bone carving, lacquer ware, etc. In the early period paintings are basically decorative patterns. Only after the Western Zhou Dynasty (1046 B.C.-771 B.C.), there began to appear paintings that record and center upon human activities. A real piece of this kind was first seen in the carved patterns of bronze ware and mosaics in the late Spring and Autumn Period (770 B.C.-476 B.C.).

In 1975, a mural fragment was



- 青铜器——妇好鸮尊（商代）
Owl-Shaped Bronze Wine Vessel from the Tomb of *Fuhao* (Shang Dynasty, 1600 B.C.-1046 B.C.)

壁画已不再是简单的装饰纹样，而是具有教化和记录两种主要作用。据史料记载，西周初期明堂（古代帝王宣明政教、举行大典的地方）的墙壁上，曾绘有尧、舜和桀、纣两类不同的古代帝王，让后世统治者从他们的成败中汲取教训，明辨是非。

这一时期，青铜器的铸造也进入了一个鼎盛时期，在很多青铜

discovered in Xiaotun County, Anyang City, Henan Province, the building site of Shang Dynasty (1600 B.C.-1046 B.C.). It is 22 cm (8.66 in) long, 13 cm (5.12 in) wide, and 7 cm (2.76 in) thick. Vermilion patterns, embellished with black dots, range in symmetry on the mural, while the rough lines and blunt rounded angles go well together. This is the earliest mural ever discovered in China.

Mural in the Western Zhou Dynasty (1046 B.C.-771 B.C.) is no longer a simple decorative pattern, but mainly used to educate and record. Historical data show that in the early period of Western Zhou Dynasty on the wall of the imperial courtyard were painted two different types of ancient emperors—Yao and Shun the wise sovereigns vs. Jie and Zhou the tyrants—so that later rulers will learn from their successes or failures and know right from wrong.

Besides, bronze casting has its heyday in this period, and many bronzewares, jades and painted woodenwares are carved with exquisite decorative patterns. Their common features betray firstly on the extravagant and highly adorned images, then on the rich content that is measured in density, and finally on the vigorous lines flowing



• 铜壶镶嵌狩猎图（战国）

Bronze Pot with Inlaid with Hunting Scenes (Warring States Period, 475 B.C.-221 B.C.)



• 青铜器——鸟纹大钟（西周晚期）

Large Bronze Bell with Bird Design (Late Western Zhou Dynasty, 1046 B.C.-771 B.C.)

器、玉石雕刻和彩绘雕花木器上皆雕刻有精美的装饰纹样。其共同特点是形象夸张，富于装饰性，构图饱满，疏密有致，线条劲健，圆中寓方；其绘画性和装饰性都极强。

春秋晚期开始出现了表现人物活动的绘画性纹饰。例如江苏省六合程桥东周墓出土的刻纹画像铜器残片，上面有以利器刻画出的贵族

with smoothness as well as toughness, which greatly highlight the painting and are full of decorative beauty.

During the late Spring and Autumn Period (770 B.C.-476 B.C.) painting decoration appeared that reflects human activities. For instance, from the tomb of Eastern Zhou Dynasty (770 B.C.-256 B.C.) at Chengqiao, Liuhe County of Jiangsu Province, was excavated a



宴饮、狩猎的图像，线条由断续的短点联成，细密稠叠，简朴古拙。这一时期中国绘画已进入了萌芽状态。

bronze ware fragment with carved images. By an edged knife, the artist depicts aristocratic banquets and their hunting scenes. The lines, made up of intermittent dots, are compact, overlapping, and of primitive simplicity, marking that Chinese painting was already in embryo.

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国画
Chinese Painting



• 曾侯乙墓内棺漆画——羽人图案（战国）

Lacquer Painting of Feathered-human Figure on the Inner Coffin at the Tomb of Marquis Yi (Warring States Period, 475 B.C.-221 B.C.)