

中 国 传 统 文 化 双 语 读 本

Calligraphy and Painting

# 书 画

教育部基础教育课程教材发展中心编

◎中文 徐 翎

◎英文 王宏印 马向晖



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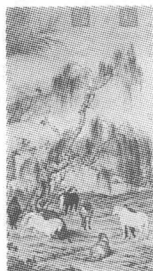
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# 目 录

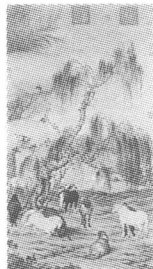
一、天真古拙的早期中国书画(上古至秦汉)	7
1. 书体的演进	9
2. 帛画和画像砖石	17
二、风神潇散的魏晋六朝书画	23
1. 书法家以及他们对书法风格的推进	23
2. 顾恺之及同时代的画家们	27
三、道法渐成的隋唐五代书画	37
1. 楷书独步的时代	37
2. 山水画面目初成	43
3. 人物画唐风盎然	49
4. 黄徐异体写花鸟	59
四、收放自如的宋人书画	67
1. 挥洒自我的书家追求	67
2. 演尽南北四时风貌的山水画	71
3. 亲近生活的花鸟风俗画	79
4. 别出新意的人物画	87
五、复古淡泊的元代书画	95
1. 遗民画家	97



## Contents

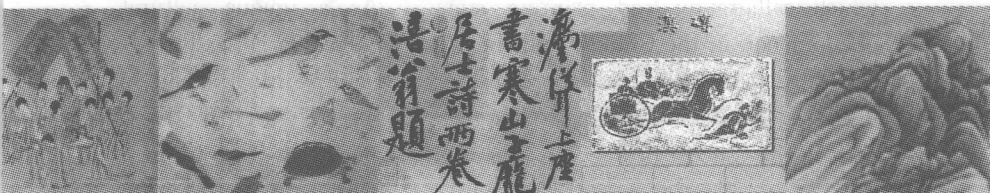
Chapter One. Simple and Original: Early Chinese Calligraphy and Painting(The Qin-Han Period and Earlier) .....	6
1. The Development of Chinese Writing Systems .....	8
2. Silk Paintings, and Stone and Brick Relieves .....	16
Chapter Two. Romantic and Natural: Visual Arts in the Wei, Jin and Six Dynasties Period .....	22
1. Calligraphers and Their Contributions to Stylistic Improvement .....	22
2. Gu Kaizhi and His Contemporaries in the Art Circle .....	26
Chapter Three. Under Taoist Influence: Painting and Calligraphy during the Sui and Tang and Five Dynasties Period .....	36
1. The Age of Calligraphy of the Regular Script .....	36
2. Landscape Painting in the Making .....	42
3. Figure Painting in the Style of Tang .....	48
4. Flower and Bird Painting in Variation .....	58
Chapter Four. Free and Ease: Calligraphy and Painting in the Song Dynasty .....	66
1. Calligraphy as an Expression of the Self .....	66
2. Landscape Painting of Scenes in North and South China .....	70
3. Flower and Bird Painting for Everyday Life .....	78
4. Figure Painting on a New Look .....	86
Chapter Five. Restoration and Seclusion: Painting and Calligraphy in the Yuan Dynasty .....	94
1. Artists Adherent to the Former Reign .....	96
2. Zhao Mengfu, a Talented Artist .....	100

2. 卓有才艺的赵孟頫 .....	101
3. 山水四家 .....	107
六、错综繁复的明代书画 .....	117
1. 帖学大盛的明代书法 .....	119
2. 划地立宗的诸家画派 .....	123
3. 成就斐然的职业画家 .....	137
4. 特立独行的画界奇才 .....	145
七、承创俱卓的清代书画 .....	151
1. 书道中兴的清代书法 .....	151
2. 正传大家论四王 .....	157
3. 禅画相生的四僧 .....	165
4. 异趣独创的扬州八怪 .....	173
5. 宫廷里的外籍画家 .....	179



3. The Big Four Landscapists .....	106
Chapter Six. A Complicated Picture: Painting and Calligraphy in the Ming Dynasty .....	116
1. Model Copy and Calligraphy in the Ming Dynasty .....	118
2. Different Schools of Painting in Different Places .....	122
3. Professional Artists with Great Achievements .....	136
4. Artistic Wonders with Remarkable Miracles .....	142
Chapter Seven. Tradition plus Creation: Painting and Calligraphy in the Qing Dynasty .....	150
1. Calligraphy Resurge in the Qing Dynasty .....	150
2. The Four Wangs as Orthodox Artists .....	156
3. Four Monk Painters Painting with Zen Ideas .....	164
4. The Eccentric Eight of Yangzhou .....	172
5. A Foreign Painter in the Chinese Court .....	178

书画



Calligraphy and Painting



## Chinese Calligraphy and Painting

Calligraphy and painting are the two chief forms of Chinese art, whose very origin can be traced back to several thousand years ago. Over such a long history, they have been developing side by side, independently and interactively. This co-existence of the two forms of arts, as it is, has been reduced to "the same source from which calligraphy and painting stem". As a unique cultural phenomenon in the Chinese and the world civilization as well, it is natural that here the evolution of calligraphy and painting should be discussed in the same Book/Chapter. To begin with, we shall discuss the concept of line, an important element that links Chinese writing and Painting as an art. A line is a linchpin running through Chinese calligraphy and painting shaped round or square, possibly taking on a completely different look. In the following chapters, we shall embark on a journey into traditional Chinese calligraphy and painting, with the origin of the Chinese writing system of characters as our starting point and with the extant works of art as signposts along the way. We shall find, much like the great masters of the past did and along their way, ours is a quest for beauty of the visual arts through the fading images on the wall or silk or paper through out the ages.

It is virtually impossible to give an exhaustive account of such a long history of Chinese calligraphy and painting and the underlying cultural psychology accompanying its creation and appreciation, in such a slim space. And so inevitably, some artists and their works have to be left out. However, as the purpose of this book is not to verify historical facts or to clarify theoretical concepts, but to help our readers to better understand the way of creating this beauty and

中国文化的独特现象，就是书、画独立并行地成为中国艺术的主要形式，沿革至今数千年；而中国书法与中国绘画在漫长的岁月中各自独立发展，同时又相关互动的情形，也是世界文明中绝无仅有的实例。我们的先辈将这个现象归纳为“书画同源”，因此中国书画源远流长的演展需要放在一起来说。由字而到书画，联结彼此的是一个重要元素——“线条”。以线写书，以线作画，一根线条可以呈现出或方正或流转的完全不同的面貌。在下面的章节里我们可以凭借留存可见的历史实物，从中国文字的起源开始我们追寻中国书画传统的旅行。我们将发现，这也是一段像我们的先辈一样去发现和创造美的行程，就在那些发黄变暗的绢纸墙壁上，先辈的心血造化遥遥而至，馨香可闻。

由于篇幅限制，在如此巨大跨度的时间段落里来描述中国书画起源发生的过程以及与之相关的文化心理，挂一漏万是不可避免的。然而，毕竟本书要旨不在考证史实和澄清概念，重要的是让大家体会、感受人类创造中关于美的那部分，



to see Chinese culture as a whole in a new light, the author contents himself with sketching a brief outline and leaves it at that. If, after reading this book, the readers can see Chinese calligraphy and painting with fresh eyes and take some interests in probing into traditional Chinese arts, that will be an unexpected dividend to the author.

多一个侧面了解中国文化；因此，提纲挈领、点到为止成为本书写作之要，如还能提供一种观看中国书画的方式，使读者产生继续深入中国书画传统的兴趣，对笔者言，无异于额外的奖赏了。



## Chapter One. Simple and Original: Early Chinese Calligraphy and Painting (The Qin-Han Period and Earlier)

It should be noted at the outset that the transformation of mere handwriting into a pure artistic form, namely, calligraphy, was not an abnormal or absurd action on the part of ancient Chinese, but a proto-culture phenomenon whose birth was co-existent with that of Chinese culture as a whole. In the remote past when there was no written language of any kind, Fuxi, a legendary Chinese ruler, used Eight Trigrams, symbolic constructs of three whole or broken lines, to represent different things or ideas. After that, people began to use imitative symbols of writing as a complement to speech. For example, they created "cloud script" in imitation of basic forms of clouds, and, by the same principle, they also created "Worm Script" "tortoise script" "snail script" "tiger-paw script" "mosquito-foot script" and "tadpole script". However, these different kinds of writing systems did not extensively spread even at that time and are practically impossible to decipher today. Cang Jie, the historian at the time of the Yellow Emperor, drawing on the work of others, summarized and classified the basic principles of word formation of Chinese characters into six categories, namely, pictographic character, self-explanatory characters, associative-compound characters, picot-phonetic characters, phonetic-loan characters, and derivative characters. The laying down of such rules for writing made it possible for people in different places to communicate with each other, thus ushering in a new age for Chinese writing. At the same time, it also allowed for variants arising from different means of writing, thus giving birth to a new artistic form, namely, calligraphy.

## 一、天真古拙的早期

### 中国书画(上古至秦汉)

对于写字成为纯粹的艺术形式这一事实,我们首先应该认识到,它不是中国古人心血来潮的荒诞做作之举,而是与中国文化起源同步诞生的原初文化现象,有着深厚的人文积淀。在远古的神话传说中已有许多记载告诉后人,前辈们是怎样摸索着学会记录下自己生活的内容:上古没有文字,伏羲氏用长短线组合成八卦图形,象征不同的事物;其后,人们依照着事物的样子书写以补语言的不足,比如照云的形态写“云书”,照着鸟的足迹写“鸟书”,照着虫、龟、螺、虎爪、蚊脚、蝌蚪的模样创造了“虫书”、“龟书”、“螺书”、“虎爪书”、“蚊脚书”、“蝌蚪书”。上古的这些文字因年代久远、识读困难而颇难考察,流传也不广泛。到了黄帝时代,史臣仓颉在前人的基础上总结归纳出六种造字及用字的方法:象形、指事、会意、形声、转注、假借。确立了这些共同的书写规矩之后,不同地方的人们的交流成为可能,中国文字进入可使用可传播的阶段;同时也能够允许因为书写方式的不同而发生的字体变化,即日后的“书法”。



## 1. The Development of Chinese Writing Systems

The above is a brief account of the origin of Chinese characters in antiquity. Judging from such simple yet evocative names as “cloud script” and “bird script”, we can well imagine how our ancestors created such scripts on the basis of their intuitive way of grasping the myriad of objects in Mother Nature. Then, the laying down of the six-categories rules for the construction of characters, meant that Chinese characters would develop along a more rational way of thinking into the art of calligraphy, which gradually attained to perfection in the next thousands of years. Owing to the lack of sufficient reliable and continuous chain of objective evidence or relevant documentation, no one, when commenting on the antiquity, can possibly ascertaining his account to each and every detail. Therefore, we are sorry to say that we can only give an account of the evolution of calligraphy in a reasonable chronological order as it naturally happened.

According to the findings of archeological excavations, the earliest Chinese written language form is the oracle bone inscription. The first excavators of the oracle bones were the farmers of Xiaotun Village of Anyang County, Henan Province. In 1898 ( the 24th year of Guangxu Preriod of Qing), they found pieces of tortoise shells and animal bones while working in the field. Although they discerned traces of inscriptions on these shells and bones, they simply went and sold them on the market as efficacious medicine without any further scrutiny. Liu E, the author of the novel “*The Travels of Lao Can*”, was the first person to discover the value of these marks on shells and bones. He tried to detect the connections between the seemingly haphazard inscriptions. Some time after that, such important scholars as Sun Yirang, Luo Zhenyu, and Wang Guowei studied these and established them as Shang Dynasty writing symbols used for the purpose of divination . It can be seen



## 1. 书体的演进

前文笔者已大略叙过中国上古时代文字的起源,如同那时的人们从面对自然万物的直观感受出发创造自己生活中的新事物一样,今人也完全可以从“云书”、“鸟书”这样质朴而富有想像力的名称中复演古人这一感性的创造思路。而自从有了造字的规矩——“六书”以后,中国文字就顺着这一更理性的道路开始了中国书法的数千年行程。由于缺少可靠连续的实物存在及相关文献记录,所有谈及上古历史的史家都有一个巨大的遗憾,就是无法确认各个细节发生、发展的精准时刻和确切情形,所以论及书法行程时,我们只能粗略地以时间先后为叙述的顺序了。

目前尚存可见实物的最古老文字是甲骨文。清光绪二十四年(1898),河南安阳小屯村的农人掘地时掘出龟甲、兽骨,虽然看出上面有刻画的痕迹,农人不待辨认清楚就将这些龟甲兽骨当作有灵迹特效的药物拿到市集上售卖。较早发现这些甲骨价值的是写作《老残游记》的刘鹗,他从甲骨上看似毫无章法的刻画痕迹中觉察到它们彼此之间有所联系;此后,甲骨历经孙诒让、罗振玉、王国维等专家学者的考释研读,确定为殷商时代用来





from the oracle bone inscriptions that writing characters at that time were in the transition from simplicity to complexity, and from individual forms to composite forms. Although the forms of most characters had yet to be finalized, there were quite a few phonetic loan characters whose meaning could be deciphered. The characters were incised with a sharp pointed instrument on the hard surface of shells and bones. That is why strokes are so vigorous and forceful in a style simple and original. Thus, the oracle bone inscriptions should be considered not only as the earliest written language of China, but also as the earliest style of Chinese calligraphy.

The economy of the Shang and Zhou Dynasties was sufficiently developed for bronze ware to become important sacrificial vessels, which finally took the place of tortoise shells and animal bones as the medium on which important records were kept. Bronze inscriptions on the Tripod of Duke Mao and the Plate of State San (the two Western Zhou articles are both presently housed in the Taiwan Palace Museum) number up to hundreds of characters each. The epitome of this writing system, much derived from that of the oracle bone inscriptions, is in a vigorous, simple and unaffected style.

In the reign of King Xuan of the Zhou Dynasty, Taishi Zhou, the historian, drawing on the work of Cang Jie, invented a round and wavy style of writing, called *dazhuan* (the great seal script). Shi Gu Wen (inscriptions on drum-shaped stone blocks) carrying narrations of hunting of the monarchs of the Kingdom of Qin, found in the early Tang Dynasty, epitomizes this style of writing. Since it was too complicated to make for fluent and popular writing, Li Si, the prime minister under the First Emperor of the Qin Dynasty, together with his contemporaries, simplified it and transformed it into another kind of seal script called *xiaozhuan* (the small seal script). It is the style still used for seal cutting today. And it is also the style of writing, which is easier to recognize than the great seal script, that helped the First Emperor of the Qin Dynasty to realize his ideal of standardizing the writing system nationwide, which