

CHINESE ART HISTORY

BOOK ONE

| 中英文对照 |
Chinese-English edition



中国文物学会专家委员会·主编
中国对外翻译出版有限公司·译

中国艺术史

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开启艺术殿堂之门

Entering into the Palace of Art

Muses and Graces, Daughters of Zeus,

Who came of yore to the wedding of Cadmus and sang so fair a song,

'What is fair is dear, and not dear what is not fair,'

—— From *The Elegiac Poems of Theognis*, 6th Century BC, Ancient Greek

The Chinese People is a great one who is not only good at creating great civilization but also at preserving and extending the entire civilization generation after generation, which makes it the only one among the four great world civilizations that has been existing for five thousand years without any discontinuity and becomes the only vast, everlasting history without any gaps.

This resplendent history of Chinese civilization is also a long-standing history of art with unique and vivid characteristics. It stands toweringly alone in the world history and has inspired awes and wonders from ancient times to nowadays.

Here presents a book of *Chinese Art History* to readers, which will open the door to the magnificent art palace of Chinese people.

缪斯与美之神，宙斯的女儿

在卡德莫斯的婚礼上唱一首美之歌：

“美丽的事物为人人所爱，

不美丽的事物无人所爱。”

——公元前6世纪古希腊·提奥格尼斯《挽歌》

中华民族是一个伟大的民族，她不仅善于创造伟大的文明，而且善于把世世代代的文明保护起来，传承下去，使之成为世界四大文明古国中唯一的上下五千年不曾间断、纵横八万里不留空白的历史见证。

如此光辉灿烂的文明史，也是一部源远流长、风格独特而鲜明的艺术史，它在全世界独树一帜，自古至今令人称奇叫绝。

今天，摆在读者面前的一部《中国艺术史》，为我们打开了中华民族辉煌灿烂的艺术殿堂之门。

Part I

China, one of the places that bred the most ancient human beings, has developed its own formative ability and aesthetic values since the late Paleolithic Age at latest about ten thousand years ago when our ancestors created cliff painting art and decorations during their hunting and gathering activities. In late Neolithic Age five thousand years ago, China's primary arts flourished, with significant art achievements in Yellow River basin, Yangtze River basin and northwestern grassland areas, such as splendid colored potteries and exquisite jade wares, which not only radiate unique and stunning artistic charm, represent the perfect marriage of practicality and artistry, but also embody the wisdom and artistic creativity of ancient agricultural and nomadic peoples. No matter from the perspective of artistic ideas or of aesthetic concepts, these artistic works are astonishingly impressive nowadays, some even beyond our imagination. It can be fairly said that since that ancient age, the Chinese people have never stopped in their pursuit of beauty.

During the Xia, Shang and Zhou Dynasties (B.C. 2070 ~ 770), the Chinese people rose from the age of ignorance and stepped into the world of civilization. The political and economic institutions of slave society established and matured, while the branch of art thrived like flowers in season. Bronze art, the most stunning and epochal achievement, is the union of sovereignty and religious authority, featured with majestic and gorgeous formation, magic, uncanny and imaginative decorations, as well as exquisite and neat inscriptions, which all display China's world-advanced scientific casting techniques. By virtue of it, China created its magnificent Bronze civilization and leaped into the front rank of world civilization.

The Spring and Autumn and the Warring States periods (B.C. 770 ~ 221) witnessed the collapse of the Chinese slave society, intricate political situation and collision between feudal princes. At that time, in terms of culture and arts, the society also took on a new look of splendor, with hundreds of schools of thoughts contending for attention, various new

—

中国作为古人类发源地之一，至迟在距今一万年前的旧石器时代晚期，我们的祖先在狩猎和采集劳动中创造出岩画和装饰品，已经萌发了造型能力和审美观念。在 5000 年前的新石器时代晚期，原始艺术在黄河流域、长江流域和西北草原地区已取得了巨大的成就，绚烂的彩陶、精美的玉器不仅散发出独特的艺术魅力，而且使实用性与艺术性达到最完美的结合，表现了农耕民族和游牧民族的智慧与艺术创造力。这些艺术作品无论是艺术思想还是审美观念，在今天看来仍然是令人震撼的，有些甚至是超出我们的想象。应该说，从那个时代起，中华民族追求美的脚步就没有停歇过。

夏、商、周三代，中华民族从蒙昧时代跨入文明殿堂的门槛，奴隶社会的政治、经济制度从初建到成熟，艺术之花犹如夏花灿烂。最具魅力和时代成就的青铜艺术是王权与神权结合的产物，其庄严而瑰丽的造型，神奇怪异又充满想象力的纹饰，精致而规整的铭文，都显示出领先于世界的先进的科学铸造技术，并由此造就了辉煌的青铜文明，使中国一跃进入世界文明的前列。

artistic forms and ideas emerging in an endless stream. The most epochal art is the lacquer-ware art of the Chu Kingdom, characterized by bright colors, exaggerated shapes, and vivid images of phoenix, making it full of magic and legendary appeals, which is a display of the romantic imaginations of people in the Chu Kingdom. In making the bronze wares the lost wax casing method and inlaid gold and silver were widely adopted then, and the bronze ware in the Shang and Zhou Dynasties gradually got rid of the majestic, neat style and became more exquisite and artistic. In terms of painting art, the silk painting debuted in a brand new form, which represented the open thoughts and lively artistic activity in this revolutionary age, and laid a solid foundation for the flourish of arts in the Qin and Han Dynasties.

The Qin and Han Dynasties are the age of great unification of the imperial China whose then political, economic and military strengths were fully embodied in the artistic works at that time, presenting an unprecedented grand picture. Sculpture and painting emerged as the mainstream arts that clearly revealed the idea that artistic creation was a tool to solidify sovereignty and serve for political purposes. The classic works during this age was the Terra-cotta Warriors buried in the tomb of the first Qin emperor. The Terra-cotta Warriors is well regarded as a marvelous spectacular in the world art arena by virtue of its hundreds of battle array, neat and uniform appearance, solemn and mighty general figures, grand imposing manner and deterrent force, as well as its overbearing power of the empire Qin. The pottery figurines buried in the tombs of Han feudal dukes inherited the traditional art of the Qin Dynasty, but were more vivid, lively and full of strong daily life vitality. The remained sculpture works in the tombs of Han emperors are featured with ancient, natural, vigorous and unconstrained style, which underlines the historical achievements of the Han Dynasty in expanding state territory, conquering the Western Regions and establishing the Silk Road. The paintings in the Han Dynasty were solely led by figure painting art. The portrait painting on the silk and the figure painting with stories on stone (brick) adopted subtle and particular painting skills to promote the Confucian concepts and ethics. The most outstanding artistic work is jade ware, a luxury of aristocrats, which is closely related to prevailing ethical and moral concepts. The development of ritual jade that first appeared in the Western Zhou Dynasty reached its peak. That was also the last glory period of ritual jade. Later on,

春秋战国时期奴隶社会解体，政治局面错综复杂，诸侯纷争，文化艺术也呈现出百家争鸣、异彩纷呈的新气象，各种新的艺术形式、艺术思想层出不穷。具有时代标志的是楚国的漆器艺术，鲜艳的色彩，夸张的造型，鲜明生动的凤鸟形象，充满了巫术神话色彩，体现了楚人浪漫的、富有想象力的地域特色。青铜器中失蜡法和金银镶嵌工艺的大量出现，一改商周青铜器庄重规整的面貌，向更加精美的工艺化方向发展。绘画作品——帛画也以全新的形式初登舞台，代表了这一变革时代思想的开放，艺术的活跃，为秦汉的艺术繁荣奠定了基础。

秦汉两朝是中国进入大一统的帝国时代，政治、军事和经济的强势都表现在艺术作品上，显示了空前的辉煌盛况。雕塑和绘画作品一跃成为艺术的主流，明确显示出艺术创作为巩固政权、服务政治的理念。这一时期的经典作品是秦始皇陵陪葬的兵马俑群，以成千上万的军列布阵，整齐划一的军容，肃穆威武的将士，体现出宏大的气势和威慑力，以及不可一世的大秦帝国的雄威，堪称世界艺术奇观。汉代诸侯王陵墓中的陶俑继承了秦代传统，但更多的表现为生动传神，具有很强的生活气息。汉代帝陵遗存的石雕作品，以古朴自然、浑厚豪迈的风格，凸显了汉朝扩展疆域、征服西域、开辟丝绸之路的历史功绩。汉代绘画则以人物画独领风骚，帛画中的肖像画和画像石（砖）中的人物故事画，以细致入微的手法宣扬了儒家观念和道德规范。工艺品中则以贵

jade ware gradually turned to the function of ornaments and aesthetic appreciation. Therefore, it can be fairly said that the jade ware art in the Han Dynasty represents the peak of perfection in the history of classic jade art.

The Wei, Jin Dynasties and the Southern and Northern Dynasties lasted no more than four hundred years and were an important revolutionary period between two golden ages—the Qin & Han Dynasties and the Sui & Tang Dynasties. At that time, the society sunk into large political turbulence — the second time since the great turbulence after the Spring and Autumn and the Warring States Periods, which triggered a massive migration of population, and thus resulted in the blending of various nationalities in northern and southern China, the great intrusion of western cultures, and the southward spreading of the Chinese Central Plain culture. In particular, the spreading and prevailing of western Buddhism injected new blood into the Chinese culture, making it more extensive and richer. In this period, sculptured statues and murals that embodied Buddhist art prevailed in the society. Meanwhile, the most unique artistic achievements that best represent the exchange of Chinese and Western cultures include: the Yungang Grottoes in Datong City, Shanxi Province built by the royal family of Xianbei nationality in Northern Wei Dynasty (368~534), the Longmen Grottoes in Luoyang City, Henan Province, and the Mogao Grottoes that is located in Dunhuang (a key county on the Silk Road) and are regarded as a medieval encyclopedia built by non-government entities.

Due to the continual warfare during that period, the average people desperately needed something to comfort their mind and take refuge in it, while the literati and officialdom sought a free state of mind in order to get rid of the nagging cruel realities, which resulted in the prevailing of metaphysics. Meanwhile, literature became extremely magnetic and greatly influenced the development of aesthetics. The point is well reflected in that the upper class of the society and men of letters abandoned themselves to pleasures of visiting natural landscapes and creating calligraphic and painting works, and moreover, renowned masters who loved calligraphy and painting arts came forth in large numbers. The representatives of this group include calligraphic masters Wang Xizhi and Wang Xianzhi (father and son), painting master Gu Kaizhi. They established their own school of arts, created brand new artistic styles and originated the fashion among artists of

族奢侈品玉器最为突出，特别是玉器与伦理道德观念紧密结合，把西周初现的礼玉推向了最高峰，也是礼玉的最后辉煌，从此后玉器开始向装饰和玩赏的方向发展。因此，可以说汉代玉器是古典玉器的绝唱。

魏晋南北朝不到四百年，是中国历史上秦汉帝国和隋唐帝国这两个极盛之世中间的重要变革期。由于社会政局陷入了继春秋战国以后的第二次大动荡，造成人口大迁徙浪潮，结果形成了南北民族大融合，西方文化大量输入中原，中原文化南渐的局面。特别是佛教的传播和流行，使得中华文化注入了新鲜血液，更加广博而丰富。体现佛教艺术的雕塑造像、壁画在这一时期大行其道，而最能代表中西文化交流的独特艺术，是北魏鲜卑族皇家开凿的山西大同云冈石窟和河南洛阳龙门石窟，以及处于丝绸之路重镇敦煌、由民间开凿的中世纪的百科全书——莫高窟。

这一时期的频繁战乱，使得人们的心灵需要慰藉、寄托，而文人士大夫为了摆脱残酷现实的困扰，追求内心的自由洒脱，造成玄学盛行一时，文学对美学产生了巨大的“磁场引力”。寄情山水、书画，是上流社会和文人雅士最适宜的表现方式，由此钟情于书画艺术的名家辈出。书法家王羲之、王献之父子，画家顾恺之等，都是这一群体的代表。他们开宗立派，创立新格，是艺术家通过作品表现个性的滥觞，他们留下的作品更成为

presenting individual personalities through artistic works. Their artistic works have become “bibles” worshipped by later generations. Writings of professional reviews on calligraphy and painting also emerged. Xie He of the Southern Dynasties in his book *Painting Review* (Hua Pin) proposed “six principles” in painting, and took the principle of “vivid artistic flavor” as the highest criteria.

The Sui and Tang Dynasties were the heyday of feudal society in China, during which China became an international empire with the most powerful national strength and the most prosperous culture. The whole society was replete with elated enterprising spirits and broad, unrestrained minds. China opened to the world in an unprecedented manner, spreading the Chinese culture to every corner of the world while at the same time absorbing the exotic civilizations from all over the globe. China thus created a perfect arena where various international cultural and artistic elements coexisted and accommodated each other.

It is widely accepted that poetic literature is the spirit of the Tang culture, and the tri-colored glazed pottery of the Tang Dynasty is its most resplendent costume. The gorgeous colors, vivid, multifaceted profiles, and extraordinary aesthetic ideas of the tri-colored glazed pottery help create the glamorous prime era of the Tang Dynasty. Besides, the calligraphic and painting arts thrived and the masters like Yan Zhenqin, Huai Su, Wu Daozi, Yan Liben, Zhang Xuan and Zhou Fang created remarkable calligraphic and painting works that represent the insurmountable summit of art. The sprout of landscape painting that originated in the Southern and Northern Dynasties grew and matured, with massive emergence of painting schools in various styles. The branches of flower-and-bird painting, figure painting and Taoist & Buddhist painting all became independent schools of art and flourished rapidly. The arts and crafts also witnessed all-round developments, and in particular, actively absorbed and incorporated exotic cultural elements, which reflects the free and open social climate in the Tang Dynasty.

In the Song Dynasty the feudal rulers pursued civil administration at the expense of national defense. This period saw prosperous economy, flourished culture, and in particular the gradual perfection of bureaucratic institutions. The literati at

了后世顶礼膜拜的“圣经”。关于书画的评论著作也应运而生，南朝谢赫所著《画品》提出绘画“六法”，以“气韵生动”作为最高准则。

隋唐创造了中国封建社会的盛世，使中国成为当时世界上国力最强盛、文化最发达的国际化帝国。整个社会洋溢着高昂进取之志与博大豪放之情，以前所未有的开放姿态向世界传播着中华文化，同时也接纳了来自东西南北的异域文明，由此造就了一个兼容并蓄的、国际文化艺术荟萃的舞台。

如果说诗歌文学是唐文化的魂，那么唐三彩就是他的华丽外衣，其瑰丽的色彩、生动多姿的造型以及非凡的美学思想，成就了盛世风华。此外，书画艺术繁荣，颜真卿、怀素、吴道子、阎立本、张萱、周昉等巨匠的书法和绘画作品，代表了无法逾越的艺术高峰。南北朝初现的山水画萌芽已经愈发成熟，涌现出了各种风格的流派；而花鸟画、人物画、道释画等更是各立门户，蒸蒸日上；工艺美术也是全面开花，特别是对外来文化的积极吸收和融合，反映了大唐社会自由开放的民风。

宋代是重文轻武的时代。经济繁荣，文化发达。特别是随着官僚体制的完备，文人社会地位的提高，全社会重视思想文化，朝野弥漫着浓重的文人士气。加之几代帝王身体力行，文化艺术成就斐然。五代初建的宫廷

this period enjoyed high social status, and the whole nation emphasized too much ideology and culture. From the ruling classes to ordinary people, all favored and developed a pedant disposition of typical literati. Moreover, several emperors even took a lead in this fashion, which resulted in striking cultural and artistic achievements. The imperial art academy, first built in the Five Dynasties (907–960), played a vanguard role in leading the development of art. Emperor Song Huizong and Emperor Song Gaozong were not only refined calligraphic painters of great attainments themselves, they also personally taught students in the imperial art academy as well as enrolled many experts and masters from all corners of the country. The art academy then was filled with various artistic masters. Painters in the academy painted according to the instructions from the emperor and the royal court painting stood out eminently. The calligraphic art at that time focused on artistic conception instead of painting skills, and strived to give full display of personalities. Master Su Shi, Huang Tingjian, Mi Fu and Cai Xiang all developed their own famous artistic styles.

Moreover, due to the well developed urban commerce in the Song Dynasty, art wares like jade wares, gold and silver wares, textile products and potteries were available to all levels of social classes, not only royal families, aristocrats, but also literati and ordinary people, exhibiting strong characteristics of commercial economy. The artistic styles also switched from colorfulness and sumptuousness to classic naturalness. In particular, ceramic manufacture spread all over China and prospered unprecedentedly. More outstanding artistic achievements were made in succession. The porcelains made in the four official kilns and five famous non-government kilns mostly excelled in succinct profiles and natural, elegant glazes, which pushed the porcelain aesthetics to a new height.

The political setup of the Song Dynasty that lasted three hundred years was that on national defense when it faced warfare with powerful northern nations it would mostly be compromised or even bore humiliation, but its achievements in culture and arts were great enough to make these military invaders bow before it.

The Liao, Jin, Western Xia and Yuan Dynasties were all empires ruled by northern nomadic nationalities. Upon the foundation of these regimes, the nomadic people lagged behind the Han nationality with a long history in terms of cultural

画院，在宋代成为引领艺术的先锋。宋徽宗、宋高宗不仅本人是具有高深造诣的书画家，而且他们亲自督导宫廷画院，在全国网罗招徕行家高手，使画院人才济济。画院的画家们根据皇帝旨意作画，内府院画几成翹楚；书法艺术重意轻法、张扬个性，苏（轼）、黄（庭坚）、米（芾）、蔡（襄）蔚成风流。

此外，由于宋代城市商业发达，玉器、金银器、纺织品、陶瓷等工艺品服务于皇室宫廷、贵族、文人和平民等各个阶层，具有浓厚的商品经济特点，艺术风格也从唐代的富丽华贵转向清新典雅。尤其是分布于大江南北的瓷业空前兴盛，艺术成就更为显著。被列入四大官窑和五大名窑的瓷器作品多以简约的造型、清雅的釉色而取胜，开辟了瓷艺美学的新境界。

宋王朝三百年的政治格局是，当面对北方强悍民族的对峙，很多时候是忍让甚至是屈辱，但其在文化艺术上的强大，却足以征服那些军事上的征服者。

辽代、金代、西夏和元代都是由北方游牧民族统治的王朝。这些民族政权在其建立之初，文化艺术与有着悠久历史的汉族相比，显得有些滞后。然而，他们都具有一个共同的特点，就是善于吸收汉文化和其他外来文化的优秀传统，或者在取代汉族政权以后全盘汉化，同时保留一些本民族传统旧制，因而文化艺术上呈现出别

arts. However, these regimes shared one feature —— that they all strived to absorb excellent traditions of Chinese culture and other exotic cultures, or they would chose to Chinesization after taking throne while at the same time preserving some old traditions of their own, which resulted in the unique styles in cultural and artistic aspects. The greatest achievements of this period should be the literati painting, the blue & white porcelains and high-quality brocade of the Yuan Dynasty.

During the Yuan Dynasty whose territory stretched across Europe and Asia, the calligraphic and painting arts experienced profound revolutions. Due to the ethnic discrimination and differential treatment policy advocated by the rulers of the Yuan Dynasty, the officialdom of Han nationality were strictly controlled and suppressed. The royal court academy that thrived in the Song Dynasty collapsed gradually and the Esoteric Buddhism painting, figure painting and painting of architectures took its dominant place under the advocacy of the royal families. Some high ranking officialdom of Han nationality expressed their spiritual minds in poetry, calligraphy and painting, and by virtue of their promotion the literati painting gained huge development. The “Four Masters of Yuan” in late Yuan Dynasty, namely Huang Gongang, Wu Zhen, Ni Zan and Wang Meng, were the most outstanding representatives of this group of frustrated literati, who abandoned the sophisticated, meticulous realistic style. They were no more confined by the thought of excelling at color application, but instead adopted elegant-style brushing skills and aesthetic appeal, presented the subjective minds of the painter, and married the poetry perfectly with calligraphy, which enhanced the artistic effect of the painting. These four painting masters made a major contribution to the painting art, and their achievements spurred the literati painters to inherit the artistic treasure of the past and created their own new style works ahead into the future.

The appearance of blue and white porcelains in the Yuan Dynasty has epochal significance. The artistic effect of white grounding decorated with blue patterns not only embodies the aesthetic values of traditional Chinese ink and wash painting, represents the inheritance and further development of excellent Chinese cultural traditions, but also affected by the artistic elements of western metal enamel wares. By recreation in China, the blue and white porcelain that incorporates both Chinese and foreign cultural elements is very popular in European and Asian countries such as the Islamic world, and

样的风情。这一时期取得最高成就的当属元代文人画、青花瓷和高级锦缎。

在疆域横跨欧亚的元帝国时期，书法和绘画艺术发生了深刻的变革。由于元朝统治者采取民族歧视和分化政策，使汉族士大夫备受压制，宋代活跃的宫廷画院随之解体了，取而代之的是皇家倡导的佛教密宗画、肖像画和建筑界画。汉族一些具有相当地位的馆阁士大夫用诗词书画寄托情怀，文人画在他们的推动下得到巨大的发展空间。元代晚期号称“元四家”的黄公望、吴镇、倪瓒、王蒙，代表了一些失意的文人，一反宋代精密细致的写实之风，也不拘泥于以色彩取胜，而是以格调高雅的笔墨情趣，抒发画家的主观情怀，将诗书画融汇一体，增强了绘画的艺术感染力。“元四家”在画坛上作出重大贡献，成为文人画继往开来的动力。

元青花瓷器的出现更具有划时代的意义。白地青花艺术效果不仅符合中国传统水墨画的品位，是对优秀汉文化传统的继承和发扬，而且风格受到西方金属珐琅器的影响。经过在中国的再创造，中西结合的青花瓷深受伊斯兰等欧亚国家的喜爱，具有广泛的贸易市场。因此，青花瓷充分体现了元代瓷器制造业“拿来主义”、为我所用的开放姿态。

辽、金、元三代的统治者都十分重视制作官服，元代政府在苏州设立织造局，还建立了相当规模的制造作

gained a large market share in the global trading market. Therefore, the blue and white porcelain fully embodies the open attitude of the Yuan Dynasty towards foreign cultures —taking the essence and using it properly for our own purpose.

The rulers of the Liao, Jin and Yuan Dynasties paid much attention to the making of official robes. The government of the Yuan Dynasty set up a textile bureau in Suzhou, Jiangsu province, and also built up many textile mills of certain scale, which served as the dedicated entity to weave high quality brocade — golden-weft brocade for making official robes. This sort of brocade is woven from interlaced golden and silver yarns, making the robes very colorful, resplendent and luxurious, with striking features of nomadic nations.

The Ming and Qing Dynasties were the acme of Chinese autocratic and centralized feudal society. The highly centralized imperial power was reflected in culture and art that displayed profound imperial ideology. Government kilns that were dedicated to produce porcelains for the royal court became antonomasia for various new porcelain categories and new kiln processes and excellent quality. Porcelains lost their practical usage and served as artistic works for appreciation, and for this reason, porcelain took on a new style of extreme exquisiteness. Furthermore, a porcelain wine cup could be extremely expensive, comparable to the price of gold. The gold, silver, jade, enamel and lacquer wares businesses were mostly monopolized by the imperial family who were regardless of production cost. But by lack of brilliant creative ideas, the works displayed sophisticated skills but low artistic values. On the contrary, some civilian artists, like the artists of Wu School of Painting, “Eight Eccentrics of Yangzhou” and Jiading bamboo carving craftsmen, were more focused on the pursuit of art itself, the full display of individualism, the expression of thoughts, and the innovation of presenting methods. So they came to a new height of artistic creation. Such artistic concepts and skills are inherited and developed further by modern artists.

Part II

In retrospect of the Chinese art development history that lasted for five thousand years, there are four outstanding

坊，专门为作官服织造一种高级锦缎——金锦。这种采用金银线加织的锦缎，使官服显得五彩缤纷，豪华富丽，游牧民族特色十分突出。

明清两朝是中国封建社会中央集权制度的顶峰，高度集中的皇权政治，在文化艺术上体现出浓郁的皇家思想。专为皇室宫廷生产的官窑成为瓷器新品种、新工艺和优质的代称。瓷器已没有了实用价值，而专意于艺，精美至极。甚至一樽酒杯“值钱十万”，价比黄金；金银、玉器、珐琅、漆器等多为皇家垄断，不惜工本、人力，但由于创作思想上的禁锢，其作品往往“工”精而“艺”不高。倒是一些在野的艺术家，如吴门画派、扬州八怪、嘉定竹刻的艺术家，他们更专注于艺术的本体，注重个性的发挥，思想的表达，以及表现手法的创新等，由此开启了艺术创作的新天地。这种创作思想和手法直到今天仍然为现代的艺术家们所继承并发扬光大。

二

纵观绵延五千年的中国艺术发展史，有四大突出特征贯穿始终：

features throughout its history:

First, art serves political purposes, which embodies the consciousness of sovereignty. The most characteristic artistic forms of every dynasty were all a mirror of the political ideology at that particular age, a common feature shared by other world civilizations. For instance, the temple sculptures and the Sphinx of Egypt combine religious power and imperial sovereignty. However, though they flourished to an acme for a certain period, they found no continuity. On the contrary, though the bronze wares, for instance, which represented the theocratic concepts and hierarchies of superiority and inferiority in slave society of the Shang and Zhou Dynasties, faded away after the Spring and Autumn and the Warring States periods, its ideas were preserved throughout *Rites of Zhou* and Confucian theories, and still had a supreme sacred status in the royal court of the Ming and Qing Dynasties. The dragon and phoenix patterns that represented the royal status in feudal society were of great vitality, existed from the Qin & Han Dynasties to the Ming & Qing Dynasties. As a historical presence of several thousand years, and even influenced many regimes ruled by minority ethnics. The splendid valued gold, silver and jade wares that exclusively used by the royal families accompanied the rise and fall of the royal families of all dynasties.

Second, the cultures and arts in different regions are diversified and at the same time unified. On one hand, China has a vast territory, many ethnic groups, and unbalanced economic and cultural development in different regions. Therefore, the cultures and arts in different regions are much diversified. On the other hand, they also exhibit a unified nature because of Chinese people's tolerance and extensive and frequent communication between and integration of ethnic groups. For instance, the civilization of bronze wares prospered in the Shang Dynasty, and large scale of bronze wares were mostly discovered in the central plain regions with its center in the capital Yin of the Shang Dynasty. But in recent years, in remote and desolate areas that were far from the political center, such as the Sanxingdui site of Guanghan, Sichuan and in Xin'gan regions of Jiangxi province, many relics of bronze culture were unearthed, which have strong regional characteristics in terms of profile and pattern decoration. But in terms of category, casting techniques, and concepts of worshipping and religious rituals, the local culture and the mainstream Central Plains culture exhibit a unified nature, which also

首先，艺术为政治服务，是政权意识的体现，各个时代最具特色的艺术形式无一不是当时政治的反映。这一点在世界其他古文明中也有显现，例如古埃及神庙雕刻、狮身人面像等，都属于神权与王权的结合体。但是，他们只是盛极一时，而未形成连续性。而如中国商周时期代表奴隶制时代神权观念和尊卑等级的青铜礼器，虽然在春秋战国以后衰落了，但其理念贯穿在《周礼》和儒学中，一直到明清依然在皇宫中占据一席神圣至尊的地位；体现封建社会皇家威仪的龙凤图案最具有生命力，从秦汉直至明清，延续时间长达数千年，甚至影响了其间的许多少数民族统治者；为皇家专享的华丽、尊贵的金银玉石，更是伴随皇室命运于始终。

第二，各地区文化艺术具有多元化和统一性。中国幅员辽阔，民族众多，各地区经济、文化发展不平衡，因而各地区在文化艺术上也体现出多样性。但由于中华民族所特有的包容性，各民族的交流、互融十分广泛而频繁，在文化艺术上往往又体现出统一性。例如商代青铜文明发达，大规模的青铜器群多出现在以商代都城殷墟为中心的中原地区。但近些年来，在远离政权中心、自古被视为荒蛮之地的四川广汉三星堆、江西新干一带，同样也出土了发达的青铜文化，在造型、纹饰上具有强烈的地域特点，但在器物种类、铸造技术以及祭祀、礼仪的思想观念上同中原主流文化具有统一性，同样体现了神权与王权结合的理念。

demonstrates the union of religious power and imperial sovereignty.

The third feature is the combination of practicality and artistry. From bronze wares, to jade ware, to porcelains, to calligraphy and painting, the practicality comes first and then the artistry. The peak of artistic creation is perfect union of the two attributes. All of those classic art works that are praised by generations after generations demonstrate such a feature.

Fourth, the Chinese people are very good at absorbing essential nutrition from exotic cultures and applying them for our own purpose. For instance, the Buddhist art that originated in India has taken root in China and grown to maturity, which fully embodies the process of Chinese localization of foreign cultures. Such activity not only enriches the concepts and expression methods of Chinese traditional culture, but also incorporates the Buddhist artistic works such as sculpture statues and wall paintings into the traditional Chinese arts, and at the same time invents new expression methods that are of distinct Chinese characteristics on the basis of the existing artistic techniques.

Part III

Indeed, such a longstanding, magnificent art history will be unfolded through display of many cultural relics that contain profound, rich cultural knowledge.

As remains of history, the cultural relics are evidences for the civilization development of human society. Artistic work such as bronze wares, jade wares, pottery, calligraphy, painting, gold, silver wares, lacquer wares and brocade not only exist throughout the long river of Chinese history, but also best display the characteristics of Chinese culture and arts in the last five thousand years. Some even are only found in Chinese civilization. The development courses of these arts can be compiled into a perfect book of Chinese art history.

This book of *Chinese Art History* follows the development course of Chinese history, adopts a compiling style based on the chronological order of dynasties, takes real objects as evidences, presents the artistic features and achievements of

第三，实用性和艺术性的结合。从青铜、玉器、陶瓷，到书法、绘画，他们首先具有实用价值，其次才是艺术品，而最高境界就是将两者完美结合，那些经典的被传颂千古的艺术品无不体现了这一特点。

第四，中华民族善于吸收外来文化的营养，为我所用。如来自印度的佛教艺术在中国得以生根、发展，就充分体现了外来文化中国化的进程，它不仅使得中国传统文化在思想内容和表现手法上更为丰富，而且造像、壁画等佛教艺术早已成为了中国传统艺术的一部分，并在原有的艺术手法上创造出新的具有中华民族特色的表现形式。

三

诚然，如此源远流长、波澜壮阔的艺术史，将通过一件件承载了丰富而深邃的文化信息的文物展示出来。

文物作为历史的遗存，是人类文明发展的见证。青铜、玉器、陶瓷、书法、绘画以及金银、漆器、织绣等不仅贯穿了中国历史发展的始终，而且最能代表中华五千年文化艺术的特点，有些甚至是中华文明所独有的。

different eras through classic cultural relics that carry profound artistic concepts and rich knowledge. As a result, it reflects the cultural perceptions and aesthetic trends, fully and truly reproduces the splendid and glorious route of beauty.

This book presents over 1,700 pieces of historical artistic works selected out among hundreds of thousands of cultural relic collections in institutions like museums and archaeological institutes in different regions through careful screening, including some widely recognized master pieces preserved in museums of Taiwan and foreign countries, which best display the development course of Chinese arts. The book is a perfect combination of artistic and academic attributes, and is so lengthy, so rich in content, and presents so many relics that it can be hardly surpassed.

The more important merit of this book is its authoritativeness. The expert committee of China Cultural Relics Association takes the role of chief editor. The committee consists of well known experts from cultural, archaeological institutions, museums and colleges all around China. Among them, many are academic leaders in their own disciplines, and have made striking achievements in their own research areas. Some are even regarded as “national treasures”. This book incorporates the research results and new archaeological findings of many scholars and experts, which guarantees its authoritativeness.

Years of toil and moil leads to a final success. The publication of this book coincides with the 60th anniversary of China P.R., which adds more significance to this book. We hope that the issuance of this book will be welcomed by massive readers, which would be the best reward for the toil of authors and the publisher.

Liu Wei, Duan Guoqiang

September, 2009

它们的发展历程就是一部完美的中国艺术史。

这部《中国艺术史》以中国历史发展为脉络，采取以朝代为顺序的编排体例，以物证史，通过历代经典文物承载的艺术内涵和丰富的信息，展现出不同时代的艺术特色及其成就，由此折射出的文化观念、审美趋向，完整、真实地再现了光辉灿烂的美的历程。

全书展示的历代艺术精品共 1700 余件，每件文物都是从各地博物馆、考古所等文博机构收藏的千万件文物中精选出的代表作，还包括一些收藏在台湾省及海外的公认的名作——是最能体现中国艺术发展历程的经典之作。全书艺术性与学术性完美结合，其规模之大，内容之丰富，精品之多，在文物类图书中也十分难得。

本书更为重要的特点是具有权威性。中国文物学会专家委员会作为此书的主编单位，其成员是由全国各地的文物、考古、博物馆、大专院校等机构的知名专家组成，他们中的很多人都是所在学科的学术带头人，在各自的研究领域有着突出的成就，有些甚至被誉为“国宝级”的专家。本书正是汇集了众多专家学者的研究成果和考古新发现资料，因此保证了它的权威性。

历经数载，一朝功成。值此出版之际，又恰逢新中国建立 60 周年纪念日，更为此书增添了出版意义。我们希望本书的面世，能够得到广大读者的欢迎，这将对作者和出版者的最好回报！

刘炜 段国强

2009 年 9 月

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