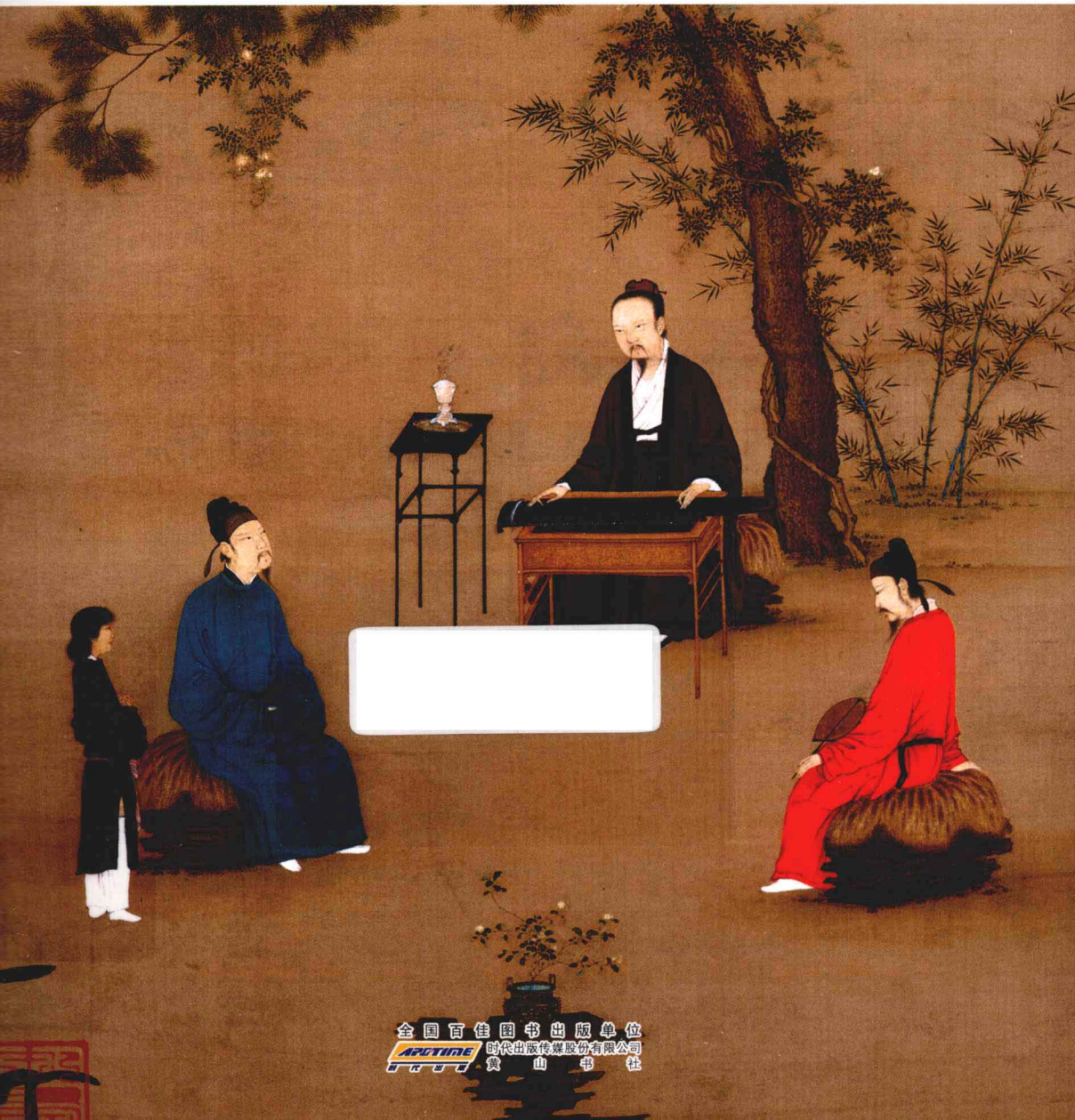


Chinese Painting | 中国画

郭晓光◎ 编著





国家出版基金项目
NATIONAL PUBLICATION FOUNDATION

CHINESE RED
中国红

中国画

Chinese Painting

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全国百佳图书出版单位
时代出版传媒股份有限公司
黄山书社

图书在版编目(CIP)数据

中国画：汉英对照 / 郭晓光编著. ——合肥：黄山
书社, 2012.3

(中国红)

ISBN 978-7-5461-2701-9

I. ①中… II. ①郭… III. ①中国画—介绍—中国
—汉、英 IV. ①J212

中国版本图书馆CIP数据核字(2012)第033769号

中国画

ZHONG GUO HUA

郭晓光 编著

出版人：任耕耘
责任编辑：范丽娜
责任印制：戚 帅 李 磊

特约编辑：朱昌爱
装帧设计：商子庄

出版发行：时代出版传媒股份有限公司 (<http://www.press-mart.com>)

黄山书社 (<http://www.hsbook.cn>)

(合肥市蜀山区翡翠路1118号出版传媒广场7层 邮编：230071)

经 销：新华书店 营销电话：0551-3533762 3533768
印 刷：合肥精艺印刷有限公司 电 话：0551-4859368

开 本：710×875 1/16 印张：11.5 字数：147千字
版 次：2012年5月第1版 2012年5月第1次印刷
书 号：ISBN 978-7-5461-2701-9 定价：59.00元

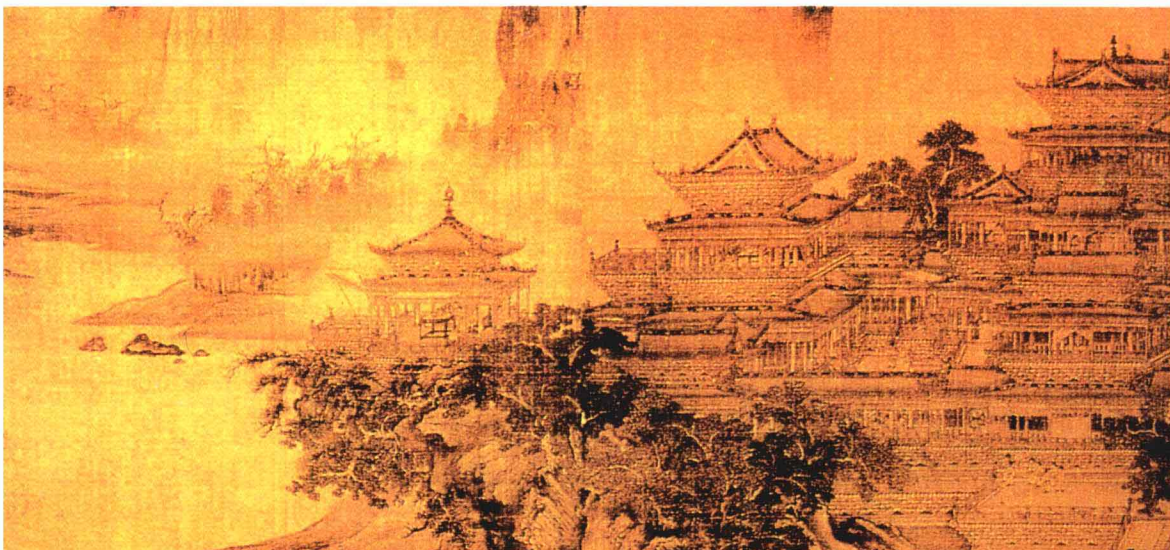
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国画是中国的国粹，它历史悠久，流传有序，体系完备。在中国数千年的绘画发展史上，画家辈出，名作荟萃，中国画在世界艺术史上独树一帜，绽放着璀璨的光辉。

中国画在形象塑造和表现手法上，无不体现了中华民族传统的审美观，

As one quintessence of Chinese culture, Traditional Chinese Painting enjoys a long history. We can not only trace its thread of circulation but examine it as a complete system. During its thousands of years of development, talented artists come forth in large numbers and give birth to masterpieces highly original that irradiate dazzling



即强调“以形写神，形神兼备”，不追求形象的逼真，而着力于意境的表现。中国画还处处体现着中华民族的哲学观念，无论是画山水、花鸟还是人物，画家们都会自觉地与社会思想和审美情趣相联系，借景抒情，托物言志，体现了中国人“天人合一”的观念。

中国画还是一门综合性的艺术，它将诗、书、画、印结合起来，丰富了画面的内容，扩大了图画的境界，给人以更多样的审美享受。

现在，就让我们一同领略中国画的魅力，从古人的“妙笔丹青”中感受他们的性情与哲思。

brilliance even in the world's art history.

With respect to image-building and the technique of expression, Chinese painting reflects traditional Chinese philosophy and aesthetics, all with no exception. Besides, it emphasizes embodiment of spirit in form and a unity in between, and pursues more of artistic conception than lifelike portrayal. Landscapes, flowers, birds, or figures, artists will associate whatever they paint voluntarily with social thought and aesthetic sentiment. They employ the scenes to convey their emotion and express ideal through the objects, all revealing the Chinese concept of harmony between man and nature.

Chinese painting is also a comprehensive art form. It combines poetry, calligraphy, seals and drawing, thus enriches its content, expands the realm of its subject and enhances one's aesthetic enjoyment.

Now let's relish the charm of Chinese painting together, and feel the temperament and philosophical thought of the ancients from their superb artistry.



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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。

约一万年前，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

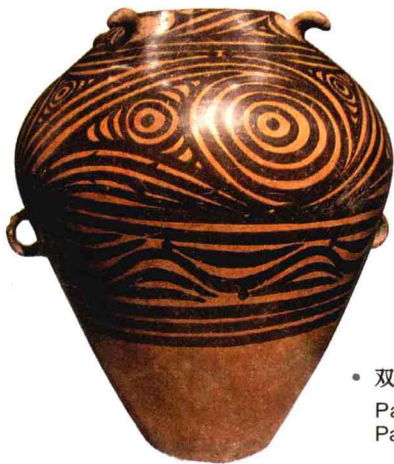


始出现了完整的造型和优美的线条，陶器上也出现了装饰性的花纹和图案。新石器时代的半坡遗址出土的一些彩陶上，画有互相追逐的鱼、跳跃的鹿等。在陕西曾同时出土了紫、红两种色彩的颜料锭，这标志着中国先民已经开始制作绘画材料；在甘肃永靖出土的船形陶壶造型十分逼真，观之仿佛置身岸边，情景历历；青海孙家寨出土的舞蹈彩盆上，绘有三组五人携手踏歌图，具有青春活力。这些陶器体现着中国先民高度的智慧和丰富的想象，是中国绘画的早期形态。

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早的

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)

青铜器。这些青铜器的纹饰概括简练，形象生动，常见饰纹包括云雷纹、夔纹、龙纹、虎纹等，也有用人体作为装饰的花纹，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两

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 was 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

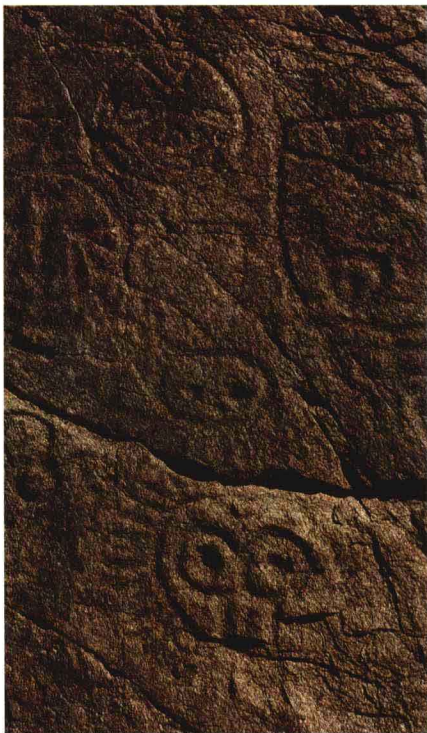




- 网纹船形彩陶壶（新石器时代）
Boat-Shaped Painted Pottery Pot with
Fishnet Design (Neolithic Age)



- 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)



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、画像石以很大的启发和影响。

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