

# 中国画

# 1



中国画是用毛笔画成的

## 导读问题 Lead-in Questions

1. 什么是中国画？文房四宝（*wénfáng sì bǎo*, four treasures of a study）包括哪些东西？
2. 中国画有哪几种风格？它们的特点是什么？
3. 中国画都有哪些内容？
4. 应该如何欣赏（*xīnshǎng*, to appreciate）中国的山水画？
5. 你觉得应该怎么理解中国画的“诗情画意（*shīqíng-huàyì*, poetic and pictorial grace）”？



国画 guóhuà  
traditional Chinese painting

墨 mò ink

颜料 yánrào  
pigment

指 zhǐ to refer to

调 tiào to mix

砚台 yǎntái  
ink stone

宣纸 xuānzhi  
high quality paper for Chinese  
painting and calligraphy

渗透 shèntòu  
to permeate

更改 gēngǎi  
to change

中国画，又称“国画”，一般用毛笔蘸水、墨、彩色颜料在纸上画画儿。通常所说的中国画，主要就是指中国的水墨画。水墨画被视为中国画的代表，它是用水和墨调出深浅不同的墨色来作画的。

中国画的工具有纸、墨、毛笔、砚台等，就是人们通常说的“文房四宝”<sup>①</sup>。用来画中国画的纸叫宣纸，用这种纸画画儿，水墨容易渗透，能产生丰富的变化，但是一旦下笔就不能更改。



花鸟工笔画

Chinese painting, also known as “traditional Chinese painting”, employs a writing brush dipped in water, ink, and color to draw on paper. The Chinese painting that people typically speak of is primarily Chinese ink and wash painting. Ink and wash painting is seen as the representative form of Chinese painting, and it mixes water and ink into different shades of ink to create different tones in the painting.

The tools of Chinese painting are paper, ink, brushes and ink stone, which are usually called the “four treasures of a study”. The paper used in Chinese painting is called “Xuan paper (rice paper)”, which can easily be permeated by ink, and it can produce rich variations, but once the brush is placed on the paper, nothing can be changed.

Chinese painting generally has two styles: *gongbi* (meticulous painting) and *xieyi* (freehand painting). *Gong* in *gongbi* means “neat” and “meticulous”. The brushes used in *gongbi* painting are very fine, emphasizing beautiful lines, concrete images, and



李苦禅的写意画



工笔 gōngbǐ  
meticulous painting

写意 xiěyì  
freehand painting

工整 gōngzhěng  
neat

神似 shénsì  
likeness in spirit

描绘 miáohuì  
to describe

抒发 shūfā  
to express

情态 qíngtài mood

植物 zhīwù plants

中国画一般有工笔和写意两种风格。“工笔”的“工”是工整细致的意思。工笔画用笔很细致，注重线条美，画面形象具体，重在形似。和工笔画不同，写意画重在神似，用非常简练的笔墨描绘事物、抒发感情。



齐白石画的虾

按照题材的不同，中国画可以分为三类：人物、花鸟和山水。从字面上就可以知道，人物画主要画人物的情态动作和面部表情等，花鸟画的内容是植物和小动物，而山水画就是画大山河流、自然风景。中国画之所以分为三类，其



《韩熙载夜宴图》是中国十大传世名画之一

likeness in appearance. *Xieyi* painting is different from *gongbi* painting, as *xieyi* painting focuses on likeness in spirit, using very simple brush strokes to depict objects and express emotions.

Chinese painting can be divided into three types according to its subjects: figure painting, bird-and-flower painting and landscape painting. Literally it can be understood that figure painting mainly focuses on people's moods, actions and facial expressions, and bird-and-flower painting concentrates on plants and small animals, while those of landscape painting are grand mountains, flowing rivers and natural scenery. When looking at subject matter, Chinese painting being divided into three categories is because artists use their creative process to express a kind of concept and idea through a philosophical thinking. It is said that "painting is divided into three branches", meaning that Chinese painting generalizes the universe and human life into three aspects:



齐白石画的牵牛花



宇宙 yǔzhòu universe

融 róng  
to blend

和谐 hēxié  
harmonious

相得益彰 xiāngdé-yìzhǎng  
to complement each other

真谛 zhēndì  
true meaning of...

分支 fēnzhī branch

有意识 yǒuyìshí  
consciously

充当 chāngdǎng  
to serve as

散点透视法  
sǎndiǎn tòushìfǎ  
multi-point perspective

实是画家在艺术创作过程中进行哲学思考而形成的。这三种题材概括了宇宙和人生的三个方面：人物画表现的是人类社会、人与人的关系；山水画表现的是人与自然的关系，将人与自然融为一体；花鸟画则表现了大自然的各种生命与人的和谐相处。三者之和构成了宇宙的整体，相得益彰，是艺术的真谛所在。



范宽《溪山行旅图》  
（“高远”的代表）

山水画又叫“山水”，是中国画很重要的一个分支。从隋朝开始，就已经有画家开始有意识地只画山水，而不再像以前那样，只是在画人物的时候画一点儿风景来充当背景。

欣赏中国山水画需要用散点透视法，

what figure painting expresses is human society and the relationship between people; what landscape painting expresses is the oneness between man and nature; and what bird-and-flower painting expresses is the harmonious interaction between people and the living things in the nature. All of these three categories constitute the whole universe, and they complement each other well, which is the true meaning of art.

Landscape painting has also been called *shanshui* (mountain and water) painting, and is an important branch of Chinese painting. Painters began consciously painting landscapes solely in the Sui Dynasty, not as a backdrop to drawings of figures but as the main subject.

To appreciate Chinese landscape painting requires the use of multi-point perspective. In other words, in every Chinese painting there are different focal points, and while viewing landscape paintings, one can change his point of view. By changing focal points while watching the different parts of a painting, one can see the scenery through the painter's eyes.

Chinese landscape painting has "three reaches": flat reaches, lofty reaches, and profound reaches. When using multi-point perspective to appreciate Chinese landscape painting, you will feel that you are walking through the scenery depicted in the painting. The scenery changes as you walk, and this is the "flat reaches" of Chinese landscape painting. "The lofty



黄公望《富春山居图》（“平远”的代表）



深远 shēnyuǎn  
profound

直升机 zhīshēngjī  
helicopter

山顶 shāndǐng  
hilltop

山脚 shānjiǎo  
foot of a mountain

也就是说，在一幅画中会有不同的焦点，欣赏时可以变换观察角度，看不同的部分时转换不同的焦点，这样才能看见画家眼中的风景。

中国山水画有“三远”<sup>②</sup>：平远、高远和深远。用散点透视法欣赏中国画，你会觉得自己就像是走在画中的风景里，一边走，眼中的风景也在一边变化着，这就是中国山水画的“平远”；“高远”就是说，你可以从上到下地去欣赏山水画里的大山，焦点由上而下移动，你会感觉像坐在直升机上一样，从山顶一点一点地看到山脚；中国山水画的“深远”是



王蒙《青卮隐居图》  
（“深远”的代表）



reaches” means that you can appreciate the majestic mountains in the landscape paintings from top to bottom, and the focal point moves from top to bottom, making you feel as though you are sitting in a helicopter, looking from the summit to the base from bit to bit. The “profound reaches” of Chinese painting indicates that through the use of profoundly different tones in painting, you will see the distance between far and near mountains. Perhaps the painter will simply leave a piece of blank space to indicate the furthest point of the scenery, but you will naturally imagine that the blank space is the farthest place of a mountain, or a small part of a river on a mountain, or the white clouds in the mountain’s depths.



徐悲鸿画的奔马

Since the Tang Dynasty, Chinese painting has been divided into two schools; the north and the south. The representative painter of the north is Li



中国国家博物馆



空白 kòngbái  
blank

派别 pàibié  
school, genre

创始人 chuàngshǐrén  
founder

李思训 Lǐ Sīxùn  
a painter who was the chief  
exponent of a decoratively  
colored landscape style of  
the Tang Dynasty

高耸 gāosǒng  
towering and steep

险峻 xiǎnjùn  
precipitous, dangerously steep

王维 Wáng Wéi  
a famous poet of the Tang  
Dynasty

说画家用深浅不同的墨色来画画儿，你会看到远近不同的大山。也许画家只是留出一片空白来表现风景的最深处，但是，你会自然地想象到，那片空白就是大山的最深处，或者是山里一条小河的一角，或者是许多大山深处的白云。

中国山水画从唐朝开始就分为两个派别，一个是北派，另一个是南派。北派的创始人是唐朝画家李思训<sup>①</sup>。北派的画家除了用深浅不同的墨色来画画儿，还用石青色来表现北方大山高耸险峻的特点。南派的创始人是王维<sup>②</sup>，他也是中国非常有名的诗人，后人称赞他“诗中有画，画中有诗”。之后的南派画家在画画儿时，也十分注意画中要有诗意，这就是人们常说的“诗情画意”的含义。

北京的中国国家博物馆和中国美术馆经常会有国画展览，如果你到北京去，一定别忘了去看一看。

Sixun, a painter in the Tang Dynasty. Apart from different tones, the painters of the north also use stone-green colors to express the towering and steep



顾恺之《洛神赋图》

features of the northern mountains. The representative painter of the south is Wang Wei, who is also a famous poet in China. His paintings have been described with the phrase “poetry in painting, painting in poetry”. Later painters from the south still pay attention to poetic flavor, which is the “poetic grace” that people often speak of.

In the National Museum of China and the National Art Museum of China, there will often be traditional Chinese paintings on display, so if you ever go to Beijing, don't forget to go there and have a visit.