

龟兹乐舞壁画

QIUCI
MURALS
OF
MUSIC
AND
DANCES

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Qiuci Murals of Music and Dance

新疆博物馆供稿 冯 斐选拍

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(汉、英文对照)

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前言

新疆是我国著名的歌舞之乡，生活在天山南北的兄弟民族，历来能歌善舞。相传黄帝的时候，伶伦从中原来到昆仑北麓的“嶰谷”采集竹子，创造了我国第一只乐器；又到昆仑山下百鸟聚集的地方，“听凤鸣，写凤音”，摹仿鸟类的鸣声，创造了我国历史上第一支乐曲，所以史书上称之为“伶伦作乐”。又据传说，虞舜的时候，生活在昆仑山上的原始部族西王母，把她们用白玉做成的笛子，作为礼品，献给了中原的部族，当时的人们称为“玉笛”、“玉琯”或“昭华之琯”，受到内地人民的普遍热爱和欢迎。两汉时候，由于西域与内地政治上的统一，东西交通大开，经济文化联系进一步增强，西域的乐器、曲调和“百戏”，都陆续传到了中原。同时，中原的先进生产技术和礼乐制度等等，也推广传播到了我国西北的辽阔地域。到了两晋、南北朝，在新疆地区逐渐形成了三大完整的音乐舞蹈体系：即以库车为中心的《龟兹乐》，以喀什为中心的《疏勒乐》和以吐鲁番为中心的《高昌乐》。此外，还有《于田乐》和《悦般乐》等等。其中，特别是《龟兹乐》，造诣深厚，水平高超，在国内外久负盛名，所以唐代高僧玄奘称赞说：库车地区的“管弦伎乐，特善诸国”。

龟兹乐舞，是古代居住在库车一带的兄弟民族人民，在自己原有音乐舞蹈的基础上，又吸收了汉族和其他兄弟民族，以及国外乐舞的长处，发展形成的一种具有浓郁地方特色和民族特色的音乐舞蹈体系，当时称之为《龟兹乐》、《龟兹伎》或《龟兹乐伎》，包括音乐和舞蹈两个部分组成。龟兹乐舞使用的乐器有弹箏、竖箏篴、琵琶、五弦、横笛、箫、笙、觱篥、答腊鼓、毛圆鼓、都昙鼓、候提鼓、鸡娄鼓、腰鼓、羯鼓、檐鼓、贝、铜钹等近二十种，由乐工二十人演奏，舞者四人伴舞。演出的时候，乐工头戴皂丝布头巾，上穿绯丝布袍锦袖，下着绯色布裤。跳舞的人，头饰红抹额，身穿绯袄，白袴帑，脚上一律穿着黑色的靴子。其舞姿具有“或踊或跃”、“乍动乍息”、“趺足弹指”、“撼头弄目”，以及旋转如风等特点。其曲调，已知的有《万岁乐》、《七夕相逢乐》、《投壳乐》、《舞席同心结》、《神仙留客》、《斗鸡子》、《长乐花》、《十二时》、《苏幕遮》、《北庭子》、《太平乐》、《龟兹乐》、《龟兹大武》、

《龟兹佛曲》、《急龟兹佛曲》等数十种。可以想见，当时在盛大乐队悠扬激越的乐曲声中，身着绚烂民族服饰的舞人翩翩起舞。或者轻柔舒展如行云流水，或者急旋踊腾如旋风卷地，那景况一定扣人心弦，目不暇接，使人不能不为之倾倒！

现在，一千多年前产生于新疆地区并对我国乐舞艺术作出了巨大贡献的《龟兹乐伎》的音响方面的资料，在漫长的历史岁月中，可惜已经湮没无存。惟有多种多样的乐器，优美动人的舞姿，当时当地民族的服饰，以及演奏时的生动形象，还部分地保存在今新疆库车县及其附近的克孜尔千佛洞、库木吐拉千佛洞和森木赛木等千佛洞的古代壁画中。

克孜尔千佛洞，位于库车以西六十余里的一列悬崖上，古代为龟兹辖境，现属拜城县克孜尔公社，共有二百三十六个洞窟，大约开凿于东汉末年至唐代，是我国时代最早、洞窟最多、壁画保存最丰富的千佛洞之一，是国务院公布的全国重点文物保护单位。森木赛木千佛洞，位于库车县东北四十公里，保存较完整的洞窟五十二个，时代与克孜尔千佛洞大体相同。库木吐拉千佛洞，在库西北三十来公里处，共有九十余个洞窟，开凿时间相当于两晋到唐代，是全国重点文物保护单位。正由于这三处千佛洞都在古代龟兹的中心地区，其洞窟开凿和壁画绘制的时代，又正处在《龟兹乐伎》发展，形成和最兴盛的时代。因此，这些千佛洞中的大量精美壁画，不仅是我国古代绘画艺术的宝库，而且壁画中的“伎乐图”和有关乐舞的画幅，又是古代龟兹音乐舞蹈艺术的宝库。它生动、形象、真实、集中地反映了古代龟兹人民在绘画、彩塑、乐舞等各个领域的多方面的创造才能、丰富的智慧和高度的成就，是中华民族光辉灿烂的古代文化遗产中的一份极可宝贵的遗产。

这部壁画集，是关于龟兹乐舞的古代壁画选集。编入此集的除了伎乐图和有关舞乐百戏的壁画外，并酌选了一些类似舞蹈姿态的壁画，共计一百余幅，都是东汉末年至隋唐时期的作品。

由于克孜尔千佛洞、森木赛木千佛洞和库木吐拉千佛洞都僻处祖国西北边陲，路途遥远，交通困难，过去直接接触的同志不多，进行研究的更少。许多问题在学术上尚无定论，对有些洞窟的时代也有不同看法。加之水平有限，疏漏和错误之处，尚乞专家和同志们予以指正。

柳用能

一九八三年于新疆博物馆

Introduction

Liu Yongneng

Xinjiang of China is home of songs and dances. It is said that during the time of the Yellow Emperor, Ling Lun from the Central Plains arrived at "Xiegu" in the northern foothills of the Kunlun Mountains. He picked bamboo stems of the same thickness and made China's first musical instrument. Then he spent days in the mountains, taking down the beautiful singing of phoenixes. He made China's first piece of music. During the time of Yu and Shun, the Xi Wang Mu tribe inhabited the Kunlun Mountains region. Their envoys brought as gifts pieces of jade, jade rings and flutes made of white jade to the Central Plains. These were much sought after by people in the heartland.

During the Han Dynasty, the hinterland and the western region became politically united. Traffic was made much easier; economic and

cultural ties were strengthened. Musical instruments, music, dance and acrobatics spread to the east. Advanced production technology and the ritual system were introduced to the northwest. During the Western and Eastern Jin and the Southern and Northern Dynasties, Xinjiang had three different schools of music and dance — the Qiuci with Kucha as its centre; the Shule with Kashgar as its centre; the Gaochang with Turfan as its centre. Besides there were also the Yutian and Yapban music. The Qiuci music had acquired the highest level. It was known all over the country and in foreign land. The celebrated monk Xuan Zang of the Tang Dynasty praised the wind and stringed instrument music of Kucha as the best of all.

The Qiuci music and dance has strong national and local colours. It has been developed by the minority peoples living in Kucha by assimilating the good qualities of music of other nationalities including the Han and that of other countries.

It is composed of two parts — music and dance. The instruments used include zither, harp, *pipa*, plucked instrument, five-stringed plucked instrument, flute, reed pipe, and a variety of drums. These were usually played by a band of 20 musicians, accompanying four dancers. The musicians wore black silk turbans, red silk robe, and red cloth trousers. The dancers were in red jackets, white trousers, black boots. Their foreheads daubed red, they leaped into the air, kicked their feet, shook their heads and spinned like a whirlwind.

The music is of a great variety — “Longevity”, “Reunion”, “Playing Game”, “Solidarity”, “The Jade Lady Serving a Feast”, “Guests at the Immortal’s”, “Cock-fighting”, “Eternal Happiness”, “The 12 Two-hour Periods” and many others. It must be a grand occasion to watch people in their national costumes dancing to the music played by a big band, now floating on the air, now sweeping across the floor.

However, during the course of 1,000 years, the Qiuci music, which had played such an important part in the formation of the Chinese music and dance, is lost to us. What have been discovered are but a number of musical instruments, attractive dance postures, costumes, and

portraits of musicians. These have been found in the murals at the Kizil, Kumtula and Simsim grottoes around Kuqa County of today.

The Kizil Grottoes is on a cliff 60 kilometres west to the county town. It was under Qiuci’s administration in ancient times. Now it is part of the commune of the same name in Baicheng County. Hewn towards the end of the Eastern Han and during the Tang Dynasties, the 236 caves are among the earliest in China. They are great in number and are decorated with a great variety of wall paintings. The grottoes have come under government protection.

The Simsim Grottoes is 40 kilometres to the northeast of Kucha town. Fifty-two of them have been kept intact. They are of about the same time as the Kizil Grottoes.

The Kumtula Grottoes is 30 kilometres northwest of the town. There are 70 caves, built between the Western and Eastern Jin and the Tang Dynasties. They are also under state protection.

The grottoes at the three places lie in the centre of the ancient Qiuci. The time of construction coincides with the heyday of the Qiuci music. They are not only storehouses of ancient art but of music and dance as well. The murals show high attainments gained by the Qiuci people in painting,

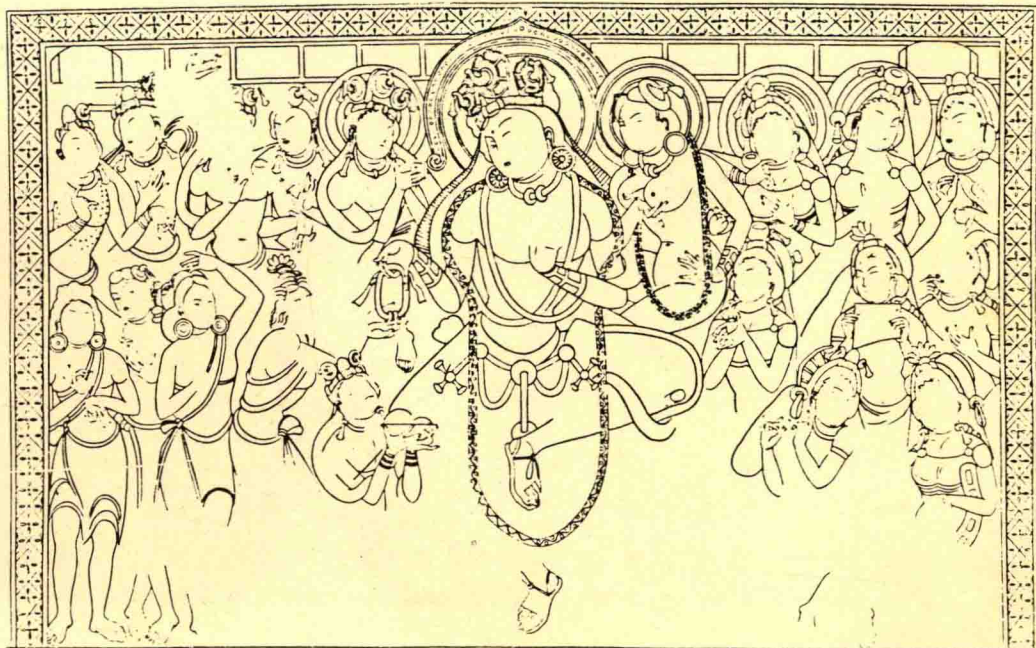
sculpture, music and dance. They are part of the precious legacy of the splendid ancient culture of China.

This collection includes reproductions of dance, music and acrobatics. Part of it are pictures showing elegant dance movements. The originals were done during the latter years of the Eastern Han Dynasty, and Sui and Tang Dynasties. Some of our reproductions have been taken from copies done between 1964 and 1979. All the photographs were taken in 1979.

The three grottoes are all in outlying places

and communications is difficult. Therefore they were little known to visitors of our country. Fewer still are people doing research on them. As a result, many academic problems have not yet been solved, and opinions differ as to the date of some caves. Therefore there are bound to be mistakes and errors in this album. We welcome suggestions and criticism from friends and specialists.

At the Xinjiang Museum
1983

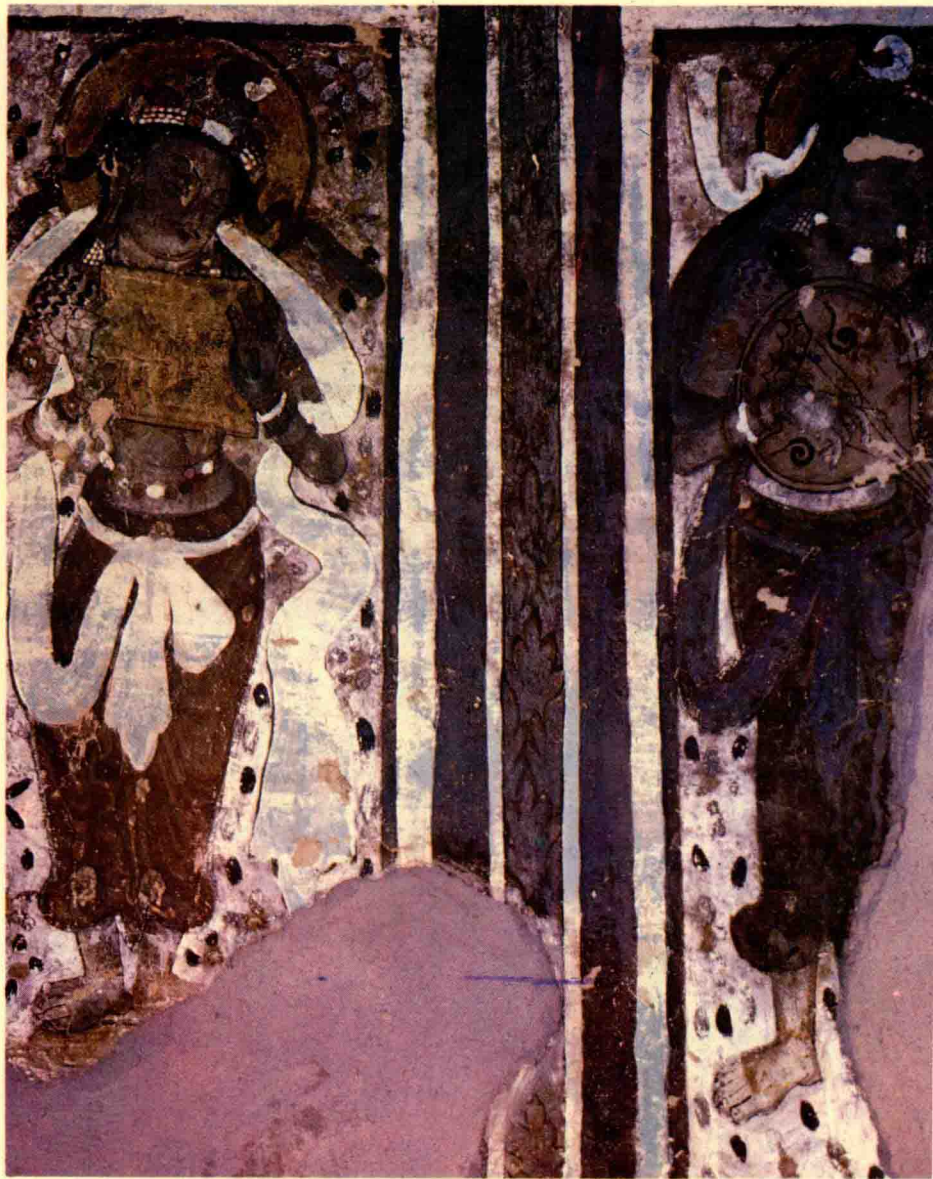




1. 说法图 唐 库木吐拉千佛洞 17窟

1. Preaching Buddhism (Tang), Kumutula Cave 17





2. 左上: 伎乐菩萨 南北朝 克孜尔千佛洞 77窟
3. 上: 伎乐菩萨 南北朝 克孜尔千佛洞 77窟
4. 左下: 伎乐菩萨 南北朝 克孜尔千佛洞 98窟
5. 右: 天宫伎乐 (局部) 克孜尔千佛洞 76窟 现藏柏林

2. Upper left: Musician Bodhisattva (Southern and Northern Dynasties), Kizil Cave 77
3. Upper: Musician Bodhisattva (Southern and Northern Dynasties), Kizil Cave 77
4. Lower left: Musician Bodhisattva (Southern and Northern Dynasties), Kizil Cave 98
5. Right: Celestial palace musician (detail), Kizil Cave 76, now in Berlin





6. 上左: 天官伎乐 (局部)
克孜尔千佛洞 76窟 现
藏柏林
7. 上右: 伎乐 克孜尔千佛
洞 现藏柏林
8. 下左: 说法图 (局部) 南
北朝 克孜尔千佛洞
190窟
9. 下右: 天官伎乐 (局部)
克孜尔千佛洞 76窟 现
藏柏林



6. Upper left: Celestial
palace musician (detail),
Kizil Cave 76, now in
Berlin
7. Upper right: Musicians,
Kizil Cave, now in
Berlin
8. Lower left: Preaching
Buddhism (detail,
Southern and Northern
Dynasties), Kizil Cave
190
9. Lower right: Celestial
palace musician (detail),
Kizil Cave 76, now in
Berlin



伎乐菩萨 南北朝 克孜尔千佛洞 80窟

Musician Bodhisattvas (Southern and Northern Dynasties), Kizil Cave 80



11. 伎乐菩萨 唐 克孜尔
千佛洞 99窟

11. Musician Bodhisattvas
(Tang), Kizil Cave 99



12. 伎乐菩萨 克孜尔千佛洞 76窟 现藏柏林
 12. Musician Bodhisattva, Kizil Cave 76, now in Berlin



13. 伎乐 两晋 克孜尔千佛洞 175窟
 13. Musicians (Western and Eastern Jin), Kizil Cave 175

14. 天宫伎乐 两晋 克孜尔千佛洞 38窟

14. Celestial palace musicians (Western and Eastern Jin), Kizil Cave 38



15. 天宫伎乐 两晋 克孜尔千佛洞 38窟. 15. Celestial palace musicians (Western and Eastern Jin), Kizil Cave 38

