

# 晋祠 彩塑

*Jinci Temple*

The Song Painted Statues in [宋代]  
Jinci Temple

陈凤 / 编著

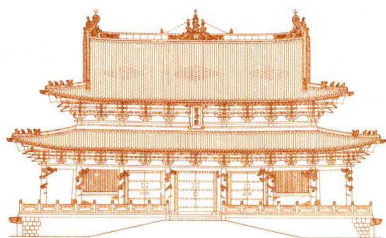
山西出版传媒集团



山西人民出版社

中国祠祀建筑群

An Architecture Group of Ancient  
Chinese Memorial Temple



# 晋祠[宋代]彩塑

## The Song Painted Statues in Jinci Temple

中国祠祀建筑群

An Architecture Group of Ancient  
Chinese Memorial Temple

陈 凤 / 编著

山西出版传媒集团



山西人民出版社

## 图书在版编目(CIP)数据

晋祠宋代彩塑 / 陈凤编著. —太原: 山西人民出版社,  
2014.9

ISBN 978-7-203-08636-9

I. ①晋… II. ①陈… III. ①晋祠—彩塑—雕塑像—  
宋代—图集 IV. ①K879.32

中国版本图书馆CIP数据核字(2014)第191622号

### 晋祠宋代彩塑

---

编 著: 陈 凤

责任编辑: 翟丽娟 刘小玲

装帧设计: 郭 顺 陈 凤

---

出 版 者: 山西出版传媒集团·山西人民出版社

地 址: 太原市建设南路21号

邮 编: 030012

发行营销: 0351-4922220 4955996 4956039

0351-4922127 (传真) 4956038 (邮购)

E-mail: sxskecb@163.com 发行部

sxskecb@126.com 总编室

网 址: www.sxskecb.com

---

经 销 者: 山西出版传媒集团·山西人民出版社

承 印 者: 山西臣功印刷包装有限公司

---

开 本: 889mm × 1194mm 1 / 16

印 张: 4.75

印 数: 1-1000册

版 次: 2014年9月 第1版

印 次: 2014年9月 第1次印刷

书 号: ISBN 978-7-203-08636-9

定 价: 80.00 元

---

如有印装质量问题请与本社联系调换

太原市晋祠博物馆编委会

主 编 李 钢

副 主 编 郝教信 常原生

编 委 赵宝琴 陈 凤 崔助林 阴世国

责任编辑 翟丽娟 刘小玲

装帧设计 郭 顺 陈 凤

翻 译 刘李渊

校 对 弗兰克·休斯[美国]

电脑制作 语果设计有限公司





Jinci Temple locates at the source of the Jin River and the foot of Mt. Xuanweng (Hanging Jar), 25km away from downtown Taiyuan City. It is a scenic area filled with natural landscape and diversified cultural landmarks. Infused by mountains, rivers and aged trees and dotted by hundreds of palaces, halls, pavilions, terraces and bridges. Jinci Temple is world-famous for its rich history and abundant relics. Furthermore, it's of great historical, artistic and scientific value to study Chinese ancient landscaping and architecture, sculptural and carving art, botany.

Jinci Temple, originally called Tang Shuyu Memorial Temple, was built to worship the first governor of Jin State-Duke Tang Shuyu. Tang Shuyu was the son of King Wu (the second King in the Zhou Dynasty) and the younger brother of King Cheung. The land of Jinci was called Tang. Because of his wise governing, Shuyu made people in the land of Tang live in a happy life. Xie-Son of Shuyu renamed his land as Jin after he came into power because the land was the source of Jin River. Henceforth, the state of Jin came into being. Later, a memorial temple was built at the source of Jin River in honor of Shuyu and called King Jin's Memorial Temple—Jinci Temple.

# 晋

Jinci Temple

# 祠

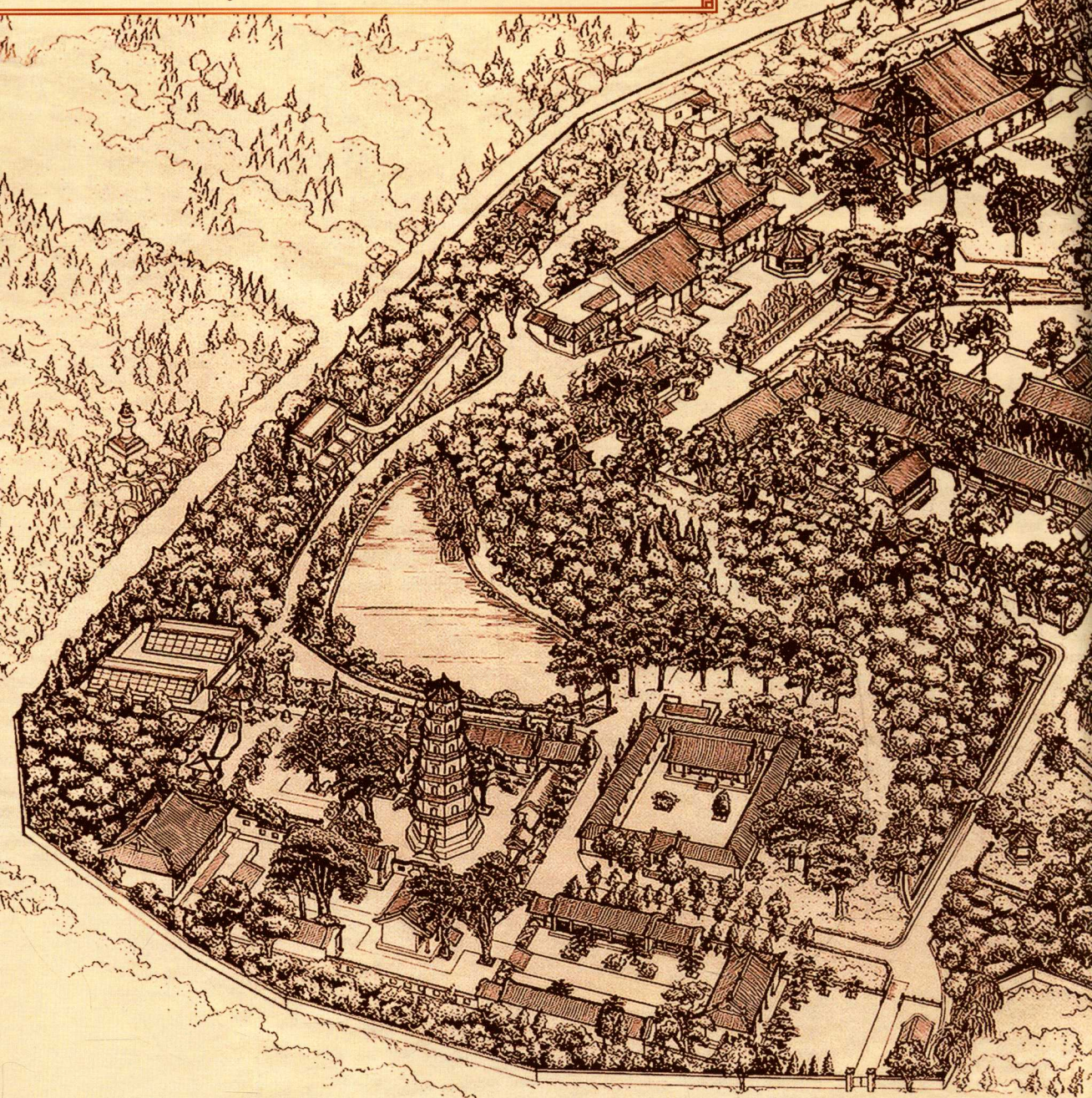
唐  
晋  
之  
源  
THE ORIGIN OF TANG AND JIN

◎ 晋祠位于山西太原西南25公里处的悬瓮山下、晋水源头，是一处自然景观与绚丽多彩的人文景观相结合的著名风景名胜区。这里山环水绕，古木参天，有百余座的殿、堂、楼、阁、亭、台、桥、榭掩映在树影婆娑、泉流映带之间。晋祠以其悠久的历史和丰富的文物遗迹而著称于世，它对于研究我国古代园林建筑、雕塑碑刻、古树名木等都具有重要的历史、艺术和科学价值。

◎ 晋祠，初名唐叔虞祠，是为纪念西周时的晋国开国诸侯唐叔虞而建。唐叔虞，姓姬，名虞，字子于，乃周武王之子，成王之弟。晋祠之地，古称唐国，叔虞在位期间，把古唐国治理得风调雨顺，国泰民安。叔虞之子燮继位后，因其境内有晋水流淌，故将国号由“唐”改为“晋”，从此开始了晋国的历史。后人为纪念叔虞的功绩，在晋水源头修建唐叔虞祠以示纪念，后改称晋王祠，简称晋祠。

# 晉祠博物館全景圖

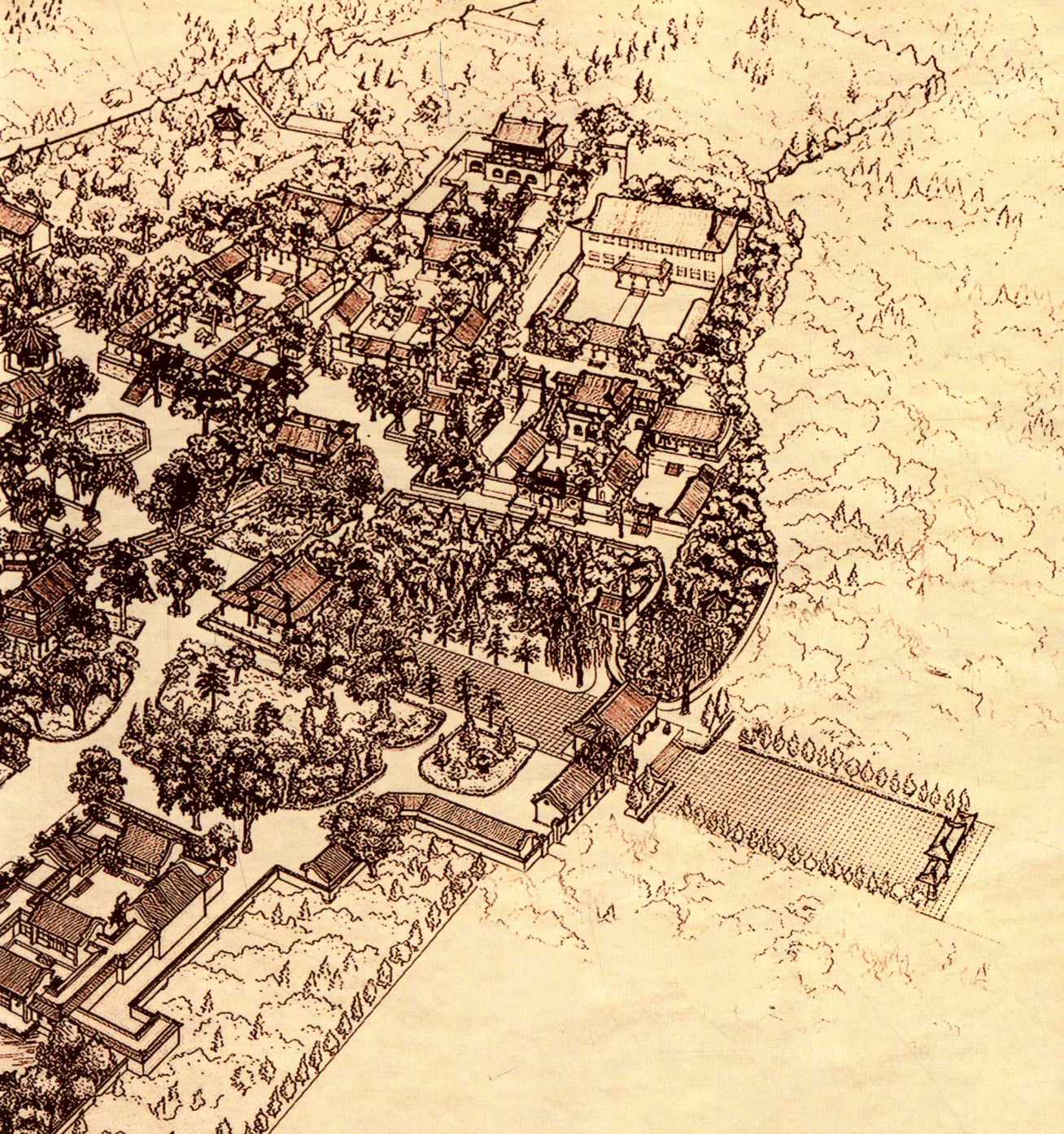
A Bird's-eye-View of the Jinci Museum



◎ 晋祠最早的文字记载见于北魏郦道元的《水经注》：“沼西际山枕水，有唐叔虞祠。水侧有凉堂，结飞梁于水上……”由此可见晋祠的历史距今至少已有1500余年。千百年来，历代劳动人民在晋祠不断进行修葺和扩建，使晋祠的面貌大为改观，遂形成了今日集儒、释、道以及民间诸神在内的，集古建园林、雕塑碑刻、古树名木等文物于一体的，具有深厚文化内涵的重要文物景区。

◎ 雕塑是晋祠文物的重要组成部分，现保存有宋、元、明、清、民国时期的雕塑作品100多尊，有泥塑、石雕、木雕、铁铸，等等。





The earliest record about Jinci Temple can be found in the book of *Shui Jing Zhu* written by geographer Li Daoyuan in the Northern Wei Dynasty: “West of the ponds, at the edge of mountains and rivers lies Tang Shuyu Memorial Temple, in which the prosperous spring flows near odd pavilions and the flying bridge crosses over jade-like waters……” It indicates Jinci Temple carries a history of over 1,500 years at least. Constant renovation and enlargement have given Jinci Temple great changes and embedded Confucianism, Buddhism, Taoism and other immortalities into it. Thus, a mixture of ancient architecture, aged trees and cultural and historical remains has been well-forged.

Sculptures are a principal part of the whole relics in Jinci Temple. More than 100 hundred clay, stone, wooden and iron statues from the Song, Yuan, Ming and Qing Dynasties and Republic of China, have been nicely preserved.



Saint Mother's Hall was built in the Northern Song Dynasty (AD 984) and rebuilt in AD 1102



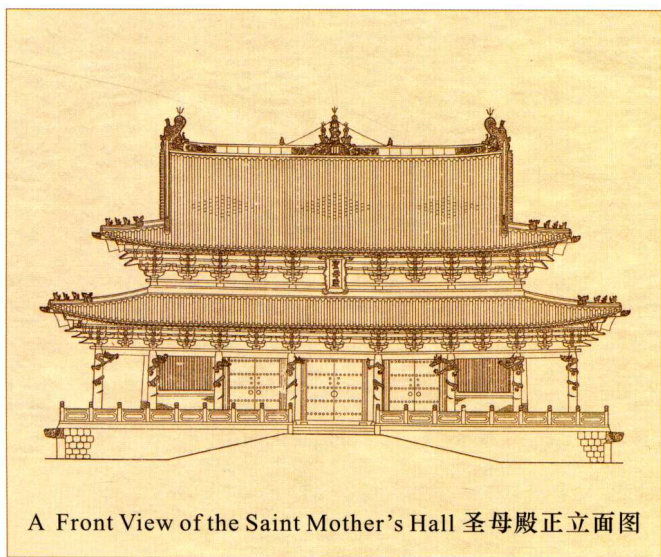
The Saint Mother's Hall is a national-treasure of ancient Chinese architecture. It was built in AD 984 and rebuilt in AD 1102. Originally, it was to worship Duke Tang Shuyu and started to worship Saint Mother—Duke Tang Shuyu's Mother or King Wu's Queen during the reign of the fourth emperor in the Song Dynasty. With Hanging Jar Mountain to the back,

facing the fish ponds and shaded by aged cypress trees, it is a grand monument of devotion. Among all the ancient buildings in Jinci Temple, the Saint Mother's Hall is the greatest, and the earliest built in existence. It is the representative work of the structures built during the Song Dynasty and is of great importance for studying history of Chinese architecture. Inside the hall, 43 colorful clay statues are well preserved. Most surprisingly, no column can be found in the hall, which not only reinforce Saint Mother's power but also offer better conditions to settle all the statues.

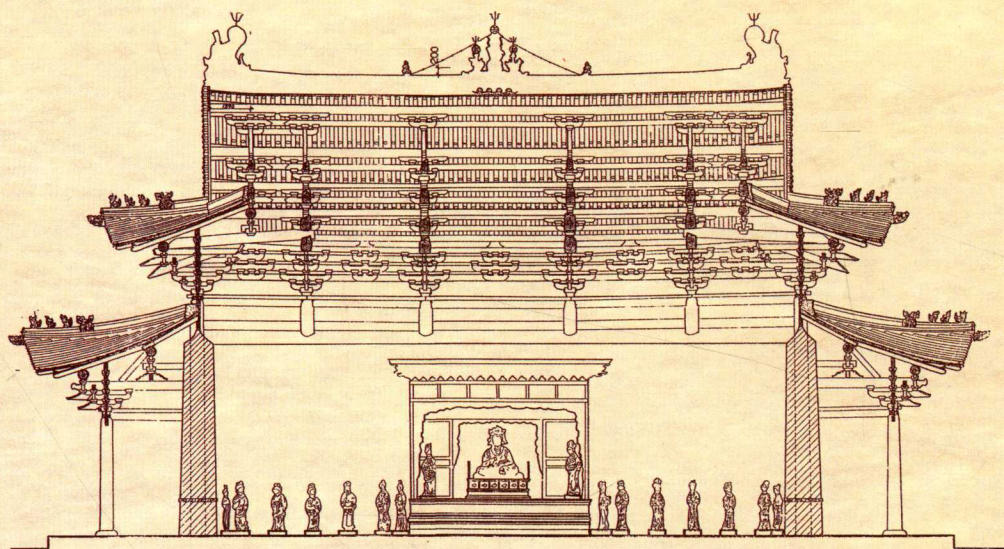


圣母殿 / 始建于北宋太平兴国九年（984年）/崇宁元年（1102年）重修

◎ 晋祠“国宝”建筑圣母殿，始建于北宋太平兴国九年（984年），宋崇宁元年（1102年）修葺。原是供奉唐叔虞的殿堂，宋天圣年间改奉圣母于此，遂成为奉祀武王皇后、唐叔虞母亲邑姜的殿堂，也是现存祠内最古老的建筑。它背靠悬瓮山，前临鱼沼飞梁，左呼善利泉，右应难老泉，坐西朝东，独居中轴线后部，冠于全祠。大殿庄严古朴、气势宏伟、蔚为壮观，形制、规格和构造方法，都是我国宋代建筑的典范。大殿内完整地保存着43尊彩绘泥塑。殿内无柱，不但增加了高大神龛中圣母的威严，而且为塑像的设置提供了极好的条件。



A Front View of the Saint Mother's Hall 圣母殿正立面图



A Cross Section View of the Saint Mother's Hall 圣母殿纵断图

Based on the inscription behind the shrine where Saint Mother sits, the Song statues were made by AD1087. The arrangement of the statues in the hall is exactly as seen in a palace long before. The main statue in the center of the hall is the Saint Mother, Yi Jiang. Looking calm and graceful, she sits regally wearing a phoenix coronet. Altogether, 42 maidservants attend her, 21 on both the left and right sides, among whom there are five eunuchs, four maids in men's clothes and 33 maidservants. These sculptures, as far as their craftsmanship and artistic style are concerned, have sidestepped any religious boundary and became the reflection of the former way of life. Each of them performs different duties. One stands with ink and calligraphy brush, another serves food and others are ready to dance or sing. The sculptures' artwork masterfully reproduces life—like clothes, soft textures, folds and styles, which faithfully represent the figures' proportions. Their figures vary from plump to elegant, ranging in age and expression. Thus, the complex feelings of happiness, unease, sorrow, anger, serenity and anxiety are revealed in their expressions, one by one. Another extraordinary aspect they have is of being arranged according to their status, age, character, expression, dress, utensils and relationship, which indicates the attention to detail of the ancient sculptors, as well as their historical value. What F. Friedrich Engels said, "typical characters in typical circumstances" is an ideal description to them.



The Painted Statues in Saint Mother's Hall from the Song Dynasty 圣母殿彩塑群像 / 北宋

◎ 据圣母座后北宋元祐二年（1087年）墨书题记考知，圣母殿内这组雕塑完成于元祐二年之前。殿内的布置有如官中的情景，圣母邑姜头戴凤冠，霞帔珠璣，仪态雍容，凝神端坐在高大的神龛内，显示出统治者的尊贵与奢华。其余42尊侍从像对称地分列于神龛两侧，除龛内两尊小像为明代补塑外，其余皆为北宋原物。有宦官像5尊，着男服的女官像4尊，侍女像33尊。这组塑像在塑造技法和艺术风格上，完全摆脱了自南北朝以来宗教和神的束缚，而深入到人的精神世界和性格刻画上。其特点就是写实、传神，是反映北宋宫廷生活的真实写照，富有浓郁的生活气息，是研究宋代官闈生活最珍贵的历史资料。塑像如真人大小，比例准确，姿态自然。侍从像是根据宋代宫廷“六尚制”（尚官、尚仪、尚服、尚食、尚寝、尚功）塑造的，他们各有专职，身份、性格无一雷同，从她们的服饰、发型以及手中所持器物，即可分辨出她们在宫中的职位，有奉饮食、侍起居、奉文印翰墨、洒扫梳妆、奏乐歌舞等各不相同。她们的年龄或



The Painted Statues in Saint Mother's Hall from the Song Dynasty 圣母殿彩塑群像 / 北宋

长或少，身段或丰满或俊俏，脸庞或幽怨或天真，一个个性格鲜明，表情自然，加之高度与真人相仿，更显得栩栩如生。这组雕塑正应了19世纪恩格斯说过的一句话“典型环境中的典型性格”。大殿里庄严穆的气氛，也难以抑制他们内心的情感。有的活泼顽皮，有的沉稳老练，有的心事重重，有得凄楚悲愤，把不同人物的内心世界刻画得淋漓尽致，入木三分，富有活力。



Saint Mother from the Northern Song Dynasty 圣母像 / 北宋

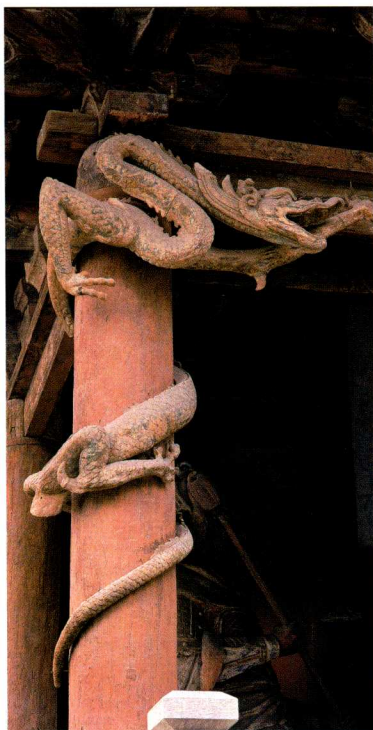
Yi Jiang was King Wu's queen and the mother of King Cheung and Duke Tang Shuyu. Why has Yi Jiang been worshipped in Jinci Temple? During the fourth emperor's reign in the Song Dynasty, Duke Tang Shuyu was entitled to be King Fendong and his mother was entitled to be the Saint Mother, which was on the ancient philosophy—Women could only become famous because of their husband or sons. Therefore, Yi Jiang was settled in the magnificent Saint Mother's Hall during the Song Dynasty. As time flies, Saint Mother's Hall has been the major structure and the greatest among all buildings in Jinci Temple. The 42 figures of maidservants in Saint Mother's Hall were made on palace rules and real life by folk sculptors. As we can see, the complex emotion and individuality are revealed via these clay statues. However, what their gestures and manners reflect is definitely not what the sponsors wanted. The craftsmen embedded their creativity into these sculptures deeply. Sculptor Qian Shaowu said: "These statues in Jinci Temple are a great achievement of realistic art." Such an ability of sculpturing figures had not been achieved before the Song Dynasty (since the 9th century), which was not even achieved in Europe during the Renaissance (since the 14th century).



◎ 邑姜，是西周时周武王的王后，周成王以及晋祠的主人唐叔虞的母亲，西周名相姜子牙的女儿。为什么要在晋祠供邑姜呢？在宋仁宗天圣年间，封唐叔虞为汾东王，封其母邑姜为显灵昭济圣母，古代社会母以子贵、妻以夫荣，因此在北宋天圣年间供奉唐叔虞的同时，把他母亲邑姜也供奉到了规模宏大的圣母殿内。随着时间的推移，圣母殿已成为晋祠的主体建筑，呈“领袖群伦”之势。而圣母殿中陈列着的42尊侍从像，则是北宋时期我国民间艺人根据当时的宫廷制度和现实生活塑造的，这些活灵活现的、富有喜怒哀乐表情的人物塑像，可以使我们深刻地体会到他们之间的社会关系和由此产生的复杂心态和人物个性。这些彩塑用表情、身姿所表达的思想内涵恰恰是雕塑艺人们的深刻构思。正如雕塑家钱绍武先生评价：“晋祠这组雕塑是现实艺术的伟大成就。”这种深入的性格刻画，这种微妙的造型能力，在北宋以前是远未达到的。即使我们放眼世界，这种以雕塑来深刻揭示人物具体个性的能力，在欧洲文艺复兴时代也未达到。



圣母殿站殿将军 / 北宋  
Guards General of Saint Mother's Hall from the Northern Song Dynasty



The Northern Song Dynasty was a period full of creativity, during which many poets and literatis were active, while Jinci Temple had been renounced since the Northern Qi Dynasty. When the second emperor in the Tang Dynasty described the beauty of Jinci Temple in Jinci Inscription, he wrote that even the scene in heaven was not splendid as it in Jinci Temple.

An extraordinary poet—Li Bai wrote: “The water of the Never Aging Spring in Jinci Temple is as clear as crystal and just as precious.” In the Song Dynasty, many famous literatis, such as Ouyang Xiu and Fan Zhongyan, described the beauty of Jinci Temple with wonderful verses and articles. Judging from the history and the craftsmanship of the Song statues, we can see they were not made by ordinary craftsmen. And they must have been done by ingenious sculptors. Unfortunately, sculptors in the Song Dynasty were terribly looked down upon. Therefore, they were not allowed to save their names on historical records. That’s why we don’t know who on earth made the wonder of the Song tatues.

Wooden carving dragons of Saint Mother’s Hall from the Northern Song Dynasty  
圣母殿木雕盘龙 / 北宋

These figures of maidservants made in the Song Dynasty are of great importance for us to study the art of sculpture, the palace life and dress during the Song Dynasty. In 1959, after having seen the statues, Sculptor Liu Kaiqu wrote in his *Ancient Chinese Sculpture Masterpieces*: “They were s cultpural masterpieces andone of the greatest collections of statues from all over the world.”



◎ 晋祠在北齐“大起楼观，穿筑池塘”时，早已是一方名胜了。唐太宗李世民在《晋祠之铭并序》碑文中写到：“金阙九层，鄙蓬莱之已陋；玉楼千仞，耻昆阆之非奇。”意思是说，蓬莱、昆阆已经是神仙美景了，但与晋祠的胜景相比还稍有逊色。虽是出于诗意的渲染，但也说明唐时的晋祠已经相当壮观了。李白曾写下“晋祠流水如碧玉，微波龙鳞莎草绿”的著名诗句，宋代文学家欧阳修、范仲淹也都写下了赞美晋祠的诗。北宋是中国文化发展的一个鼎盛时期，艺术发展水平很高，各种人才辈出，所以说晋祠的这组雕塑也绝非庸手所为。可惜古代时不重视雕塑家，大部分雕塑作品都不曾留名，所以晋祠这组雕塑的作者也无从考证。

◎ 总之，晋祠的这组宋代彩塑，对于研究我国北宋宫廷“六尚制”和宋代官闺生活、衣冠服饰以及研究宋代彩塑艺术都具有重要的历史、艺术和科学价值。1959年我国雕塑艺术大师刘开渠先生看到这组雕塑后，在他所著的《中国古代雕塑的杰出作品》一文中这样写到：“她们各有各的特殊形象：身体的丰满与俊俏，脸形的清秀与圆润，各因性格和年龄的大小而异；口有情，目有神，姿势自然，各呈现出极不相同的思想感情。全身比例适度，服装鲜艳，衣纹随身体动作而转动。我们站在这些像中间，不但好像看见她们轻巧的动作，还像听见了她们清脆的笑声，快乐的言谈，或不乐意的小小的讽言讽语，清楚地了解她们彼此间的思想感情关系；这是人的社会，令人难忘的抒情的美的境界。这是古今中外历史上最伟大的雕塑作品之一，是我国雕塑艺术宝库中的珍品，在我国的雕塑史、美术史上占有重要的地位。”