

中国阿尔泰山岩画

Aertai Mountain Rock Paintings of China.

文管所

国西安

China.

序

近多年来,新疆阿勒泰地区文物考古工作者在阿尔泰山南麓一些水草丰盛的山地崖壁上和低矮的山丘岩石上,陆续地发现了多处凿刻优美的古代岩画,和两处绘画洞窟。这些艺术珍品正引起国内外历史学界、考古学界、美术界和民族学界的普遍关注。

阿勒泰地区文化处、文物管理所,决定将阿尔泰山地区发现之岩画资料,编辑专集出版。这是文物考古界的一件大事,值得庆喜!出版前夕,赵养锋同志要我为专集写序,说实话,我对岩画知之甚少,按理难膺此任,但感于如此重要的科学资料的问世,有益于考古研究者殊多,心情激奋,援笔舒感如次:

岩画是考古研究方面的一个重要课题。它是展现人类文化史长卷构成的一部分,时限拉的很长,远可溯到数万年前的欧洲旧石器时代末期,一直延续到近代一些氏族部落仍然保存这一独特记事方式。地域分布也很广,几乎世界各地都有,尤以新旧大陆北部草原地区为著。我国也是岩画发达的地区之一,从东北到西北的沙漠草原地带和西南地区云、贵、广西等地的河谷崖岸,都有所发现。像云南沧源岩画、内蒙古阴山岩画等都是很有名的。这些岩画,最具特征地隐绘出当地人们历代生活图景,是十分珍贵的历史资料。

岩画已经成为一门专门学问,或者称为“岩画学”。它的学术价值,现在越来越为人们所认识,根据多年的研究,许多隐秘难解的历史之谜,在岩画中得到启示和解释。草原沙漠地区,民族迁徙频繁,文献记载缺乏,研究当地历史,除了考古文物之外,就是形象的岩画资料了。考古文物解释历史全貌的局限性很大,而岩画正好补充这一不足之处,尤其在辨认族属、生活习俗和崇拜信物方面更富印证性了,两相补充就使我们能得到较完整的概念和认识。阿尔泰山岩画是欧、亚、美北部草原地带岩画链条构成的一个环节。它与邻近地区岩画有密切关系,它集中反映了这一地区史前和历史时代人们生活的一个侧面。《阿尔泰山岩画》一书,正好给我们作了这样

一个描绘。书中展示了各时代人们生活概况：原始狩猎经济和畜牧经济，生产活动，宗教祭仪，庆典活动，与生态环境有关的畜种和异兽等无不逼真地表现出来，给我们揭示了历史的序列和场景。

这一科学成果，给我们考古研究补充了一个大的空白。我们要感谢阿勒泰地区的领导和同志。岩画资料的调查搜集和整理研究者是赵养锋等同志。在这里使我想起了他当年去新疆工作的情景：1961年我到陕西省考古研究所时，他也在考古所工作。那时他是刚从乡里来的小伙子。没有多久，他就提出要去新疆工作，要立志边疆作一番事业，我也以陕西先贤多有以边功彪炳史册的事迹相鼓励，愿他能有所作为。二十多年过去了，在当地领导关怀、教育和培养下，他终于实现了自己的愿望。在考古工作上作出了成绩，为党和人民作了很有益的一件事。他在岩画综述中，对岩画作了系统的描述和探讨。岩画产生的生态环境和社会背景有关的人、事、物的品类和特性；社会经济生活画面；对岩画题材的选择、构图特点和表现手法，各时代图象演化的脉络，以及绘画和雕刻技法的风格，都作了考察和论证，最后讨论了这些艺术发展的源流等问题，给了我们一个完整的概念和认识。

阿尔泰山岩画的内容是极其丰富的，它的艺术题材的主旨是表现生活、反映现实，具体刻画草原文化的独特风貌：人物、树木、牧场、草地，还有北方少见的别有寓意的大象和袋鼠等图象，那些射猎和放牧的经济活动场景、杂技舞蹈、神灵崇拜和类似“群婚”写照的情景等，这些生动活现的古代艺术品，从不同的角度形象地反映了古代阿尔泰山一带游牧部族的草原文化特点。岩画在构图方面形式多样，画面生动自然，富有生活气息，像舞蹈图、杂技表演图，有浓郁的民间娱乐情趣；还有像群狼扑羊、豹灾图等都表现了平静的草原上经常发生的自然生态之间搏斗，大小得宜，形象逼真。在表现手法上也颇有独到之处，古代艺术家善于运用夸张和对比法弥补刻画技巧的不足，如狼鹿对峙图，突出了鹿的巨大的角，以示弱者不畏强暴的

精神寓意。又如习骑图,以人与马之比例表现出骑者系一个儿童,表现得栩栩如生。这些富有学术价值的艺术品,是古代阿尔泰山一带游牧部族在长期生活中智慧和创造力的结晶,是古代当地先民生活的再现,它的发现和研究,对我们了解这一地区乃至中亚一带的民族史和民族艺术史提供了丰富的珍贵的资料。

阿尔泰山岩画的研究正在开始,今后还有大量的调查研究工作要作,深入一步的探索,会提出更广泛的历史事件和问题。这部岩画的出版,是一个良好的开端。我们相信在阿勒泰地区文物考古工作者的辛勤垦殖下,在这一科学园地中能开出更灿烂的鲜花,为祖国考古史册增添光辉的一页。

石兴邦 1987.6.15 于西安



PREFACE

In the recent years, archaeologists of Xingjiang Aletai District have found, around Aertai Mountain, many beautiful ancient rock paintings, and two caves with rock paintings. These precious cultural relics are attracting world wide attentions of scholars in history, archaeology, the fine arts, and ethnology.

The Cultural Center and the Cultural Relics Center of Aletai District have decided to publish a special column of the rock paintings. This is such a rejoicing decision. Before the publication, Mr. Zhao Yang Feng asked me to write for the preface. To tell the truth, I feel difficult to accept this owing to my limited knowledge about rock painting. However, I was so excited about presenting these important materials to the public, which is especially beneficial to many archaeologists, that I happily decided to share my opinion here.

Rock painting is an important subject in the study of archaeology. It represents a part of the history of human culture. Rock painting itself has a long history that can be traced back several ten thousand years ago in the final period of European palaeolithic age; and it lasted till in some modern tribes as a way to keep record. Rock paintings have also a widespread distribution that almost everywhere in the world has found some, especially on the north prairie of the Old and New World. China has a rich development of rock paintings. They are found on the desert and the prairie from the northeast to the northwest. They also appear along the river banks and in the valleys of the southwest region such as Yunnan, Guizhou, and Guangxi. For example, the Cangyuan Rock Paintings of Yunnan and the Yinshan Rock Paintings of the Inner Mongolia are very famous for they clearly show the characteristics of the life of the local people. They are all precious historical materials.

Rock painting has become a special subject that there might be a special term for the study of rock paintings. Its academic value has been recognized by more and more scholars. From many years of study, we found that so many unexplained matters in the historical studies could

find their solutions in rock paintings, which also give us frequent revelation. They are especially helpful in our studying the life and people living on desert and prairie, who moved frequently from place to place, which resulted in the loss of material record of their history. Archaeological relics always leaves a serious limit in giving a all-side view of the human history. Nonetheless, rock paintings can help supplement, in many ways, what is lacking. Therefore, they play an important rôle in the textual research of tribes, customs, and religions. With both archaeological relics and rock paintings, we are provided with a more complete idea and understanding of the ancient people and their life. Aertai Rock Paintings represent a part of the chain that links the north prairie region of Europe, Asia, and America. They are closely related to the neighbour districts, and at the same time, typically reflect the pre-historical life of the Aertai District and the life there in the later history. This column——Aertai Rock Paintings presents to us such pictures that show the life of the folk people in the different historic periods; the different economic forms of the primitive hunting and herding, the relative production activities and religious events, the wild animals and the livestock. Everything is vividly carved so that it gives us a clear picture of the ancient life of the prairie people.

This research has added another achievement in our archaeological research records. We feel grateful to those working in Aletai District. Mr. Zhao Yang Feng, the author, has done the on-the-spot investigation, the collection of the rock paintings, and the compiling of this column. This has reminded me of him when he first planned to go and work in Xinjiang. Mr. Zhao and I met in 1961 in the Shannxi Institute of Archaeology. He was then, a green-hand in archaeology, who just came from the country. Not long after he worked in the Shaanxi Institute of Archaeology, He asked to transfer to Xinjiang. The place attracted him and excited him for something. I also encouraged him by citing examples of scholars who had achieved great success in

that so-called remote area, wishing him a success, too. Now, over twenty years passed, he has made his wish true. He has come with this fine work that is beneficial to the country.

In his summary, Zhao Yang Feng provided a systematic description and a careful study. He examined the human environment and the social background of the rock paintings in relations with types and events. He studied the social economic background and carefully choose the contents, the styles of the composition, and the way of presentation of the rock paintings, which provides the readers with a picture of the historical development. He also made an investigation of the skills of carving and its styles. Finally, he made a thorough discussion of the origin and the development of this particular art. His summary truly provides us with a complete view and understanding of rock paintings.

In the column, we can see Aertai Rock Paintings have a rich content. The principal topic is that of the realistic life of the folk people, its environment—the trees, the grass, and the grazing land, and the animals such as elephant and kangaroo that are rarely seen in the north. Rock paintings such as shooting animals and herding livestock, acrobatic dancing, worship activities, and communal marriage all vividly reflect the ancient culture from different angles. The composition of the rock paintings has a good variety. Each is natural, vivid and full of life. In the paintings of dancing and acrobats, they show the entertaining activities of the folks. As for paintings like wolves chasing sheep or the leopard catching the sheep, they indicate the frequent disasters from the wild animals on the prairie. Each painting is so composed that one can see clearly the implied meaning: wolf and deer confronting each other in which the deerhorn is exaggerated so that it stands for the deer, though physically weaker than the wolf, daring to fight against the enemy. In the riding practice, a big horse contracts a little rider that tells the reader that it is a little child learning to ride. These valuable ancient arts, as a whole, show a crystallization of the wisdom and creativity of the ancient Aertai people. They once again present, in front of us, the

ancient life of the local people. Needless to say that the finding of the rock paintings and the study of them have provided us with the rich and important materials to understand the national history and the history of arts of the Aertai Region, and further the Central Asia.

The study of the Aertai Rock Painting is only a beginning. There is still further studies in front of us. Nevertheless, it is a good beginning. We feel fully confident that with the effort of the archaeologists of Aletai District, there will be still more achievements that will add a brilliant page in the course of archaeology.

Shi Xing Bang

June 15th, 1987 Xi'an



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B M 1: 21 Two Sheep

B M 1: 22 Looking After Livestock

B M 1: 23 Camels

B M 1: 24 Camels

B M 1: 25 Sheep

B M 1: 26 Sheep

B M 1: 27 Sheep

B M 1: 28 Running Deer

B M 1: 29 Training Deer

B M 1: 30 Twin Sheep

B M 1: 31 Livestock Breeding

15. B M 2: 8 Hunting Pursuit

B M 2: 9 A Flock of Sheep

B M 2: 10 Chasing Deer, Picture of Horse
Hoofs

B M 2: 11 A single sheep

B M 2: 12 Deer, Sheep

B M 2: 13 A Flock of Sheep

B M 2: 14 Running Sheep

B M 2: 15 Livestock Breeding

B M 2: 16 Wild Boar

16. C M 1: 3 Mother And Baby Sheep

C M 1: 4 Mother And Baby Sheep

C M 1: 5 Running Sheep (Mother And
Baby)

C M 1: 6 Riding

C M 1: 7 Deer and Wolf Confronting
Eath Other

C M 1: 8 A Single Sheep

C M 1: 9 Camal

C M 1: 10 Dog Prdctecting Livestock

C M 1: 11 Hunting With Bow And
Arrow

C M 1: 12 Shooting Practice

C M 1: 13 Woman And Sheep

C M 1: 14 A Single Sheep

C M 1: 15 Twin Sheep

C M 1: 16 Twin Sheep

17. D M 1: 3 Fighting For Grazing Land

D M 1: 4 Deer, Sheep

D M 1: 5 A Flock of Sheep

D M 1: 6 Hunting on Foot

D M 1: 7 Animal With Long Neck

D M 1: 8 Sheep

D M 1: 9 Looking After Livestock

18. D M 2: 8 Looking After Livestock

D M 2: 9 Tying a Horse

D M 2: 10 Herding On Camel-back

D M 2: 11 Horse, Sheep

D M 2: 12 Sheep

D M 2: 13 Shooting On Horse-back

D M 2: 14 Encounter A Leopard While
Herding Livestock

D M 2: 15 Running Sheep

D M 2: 16 Sheep

D M 2: 17 Big-horned Sheep

D M 2: 18 Two People Dancing

D M 2: 19 Herding On Horse-back

D M 2: 20 Man

D M 2: 21 Dog

D M 2: 22 Cattle

D M 2: 23 Deer

D M 2: 24 Man, Sheep

19. Stone Carving

E Q 1 Bow And Arrow Carved On
Knife-shaped Stone

E Q 2 Sun And Horse Carved On
Kinfe-shaped Stone

E Q 3 Symbols Carved On stone

20. Ancient Writing

C M 1 Part 1 of the Ancient Writing
Found In the Locale of Rock Paintings

C M 1 Part 2 of the Ancient Writing
Found In the Locale of Rock Paintings

C M 1 Part 3 of the Ancient Writing
Found In the Locale of Rock Paintings

中国阿尔泰山南麓岩画区域分布图

(截止一九八六年底调查)

