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武威西夏木板画



西夏木板画

西夏木板画,出土于甘肃省武威市西郊林场,是随墓下葬的随葬品。下葬于西夏天庆五年(公元1198年)。墓主人刘德仁生前官至西夏“西经略司都案”,另一墓主刘仲达则曾任西夏“西路经略司兼安排官口两处都案”。他们都是建“缘塔”安葬骨灰。

西夏,是以党项人为主建立起来的地方割据政权,建都兴庆府(今宁夏银川),其西部奄有河西走廊。这个政权自公元1038至1227年,存在了190多年,先后与宋、辽、金并峙。西夏在努力汉化的同时,兼收吐蕃、回鹘文化,创造了另具一格的西夏文化。

西夏信奉佛教,因此,遗存下来最多的是佛教艺术。如敦煌莫高窟、安西榆林窟、东千佛洞等数十幅西夏时代的壁画,及传世的西夏文佛经中的雕板画、石刻等;另一个主要的发现是在内蒙古自治区额济纳旗黑城遗址清理出来的西夏雕板画、水墨画和壁画残片;而武威出土的这批墓葬木板画可以称得上是又一次重大发现。前两者多是宗教内容,后者在一定程度上反映了西夏人的社会生活面貌,无疑应在西夏绘画艺术史上占有重要的地位。

木板画的内容都是仿照墓主人生前的设置绘制的侍从、童子、奴婢、武士之类,这些形象的资料是西夏社会生活的一个侧影。木板画画幅都不大,但制作精致,共有近30幅,除了木质朽蚀者外,尚有十余幅较完整的画面,有8幅画的背面或侧面写有文字,它们分别是“蒿里老人”、“大六”、“童子”、“二童子”、“南陌人呼北陌人”、“天关”、“太阳”、“金鸡”等。似可视为画面的题名。

五男侍木板画,男侍身着高领窄袖长袍,腰束带,脸形方圆,留有胡须,鼻子略高,体态修长。其画放置在靠近木缘塔的地方,表明他们是接近墓主人的司吏之类,很可能是由西夏党项羌人来充任的,身着高领窄袖长袍,腰束带,这和属于西夏晚期的安西榆林窟第29窟壁画西夏供养人衣饰特点极为近似,较好地刻划出西夏人身材魁梧的气质。

五女侍木板画,女侍着窄袖长袍,前四人头上有圆形髻饰,圆形髻饰本为回鹘妇女常用的髻饰,西夏妇女中也流行这种发式。如元人马祖常《河西歌》云:“贺兰山下河西地,女郎十八梳高髻。茜根染衣光如霞,却召瞿昙作夫婿”。当时妇女梳高髻十分普遍。本幅木板画放置在靠近木缘塔的另一侧,说明她们是墓主的近侍。

木板画“蒿里老人”,头上戴尖峨冠,在别的时代很少见,仅常见于敦煌壁画中的西夏男供养人。这里似有墓主的身分。

木板画中,一些托盘或托唾壶的童子,他们头上结环形发髻,身着宽袖长袍,袖缘垂得很长,或涂白色,仍然较多地具备汉族衣饰特点。而在神情上显得幼小和淳朴无邪以及对主人的敬畏。

本板画中绘制的武士摆脱了以往镇墓神将的狰狞怪异的样式,而是活生生地再现了现实生活中武士形象,武士身着铠甲,头戴兜鍪,气宇轩昂而立,由于造型上作了合理的夸张,使人物的性格表现得更

为突出。

对于牵马人的表现,也许是为墓主人乘骑出行作准备,骏马已备好鞍鞮,昂首扬尾,四蹄腾起作飞驰状。御马人左于勒马,右手执鞭,面向马首,在马的前侧跣足奔跑,他全神贯注,动作敏捷而神色镇定,有效地控制着奔马,形成一幅生动而热烈的御马图,很富有感染力。

木板画中金鸟、龙、星辰的形象,反映人们祈望死后飞升,富有宗教意味,属于中国传统瑞像图。如金鸟见于《山海经》,古代神话,太阳中有三足鸟,因而为太阳的别称。是战国到两汉墓葬里经常见到的形象。

死者的骨灰盛于高 76 厘米,八角形木缘塔内,木缘塔身书写梵、汉两种文字咒文,也经过了彩画。同样具有艺术价值。

中国人物画发展到宋代已臻成熟。北宋画家顾闳中、李公麟等使人物画技法更为精进。南宋李唐、马远等人的人物画在题材内容的现实性与表现手法的丰富性方面,都有较大的发展,这些埋藏在地下墓室内的木板画从另一个方面反映了当时绘画水平。虽然仅仅是对一些人物的简单描绘,但它真实地反映了西夏时代人物风貌,它的重要性更在于此。

木板画是以中国传统线描技法为基础的绘画艺术品,色彩多用红、黄、赭多种暖色,《河西歌》中的“茜根染衣光如霞”,就是用茜草根调制红色染料,染出来的衣服光亮如霞,应于现实社会中西夏官服制度尚红、黄有一定关系。遗留到今天的西夏木板画,已成为不可多得的古代艺术珍品。

附： 安西榆林窟彩绘木塔

木塔,原存安西榆林窟,现存甘肃省博物馆。塔呈八角形,攒尖顶,残高 68 厘米,是用于寺院供养的木质微型塔。其出檐、柱、枋、斗拱等构件仿自木建筑的形制。塔顶每面各绘一菩萨,每个转角梁上插一木牌,亦各绘一菩萨(有几处已残失)。塔身每面各绘二身菩萨,全塔计绘有 32 身菩萨。

菩萨均结跏趺坐,各持摩尼珠、法螺、金则杵、剑等法器。

据记载,出土时塔内装有银塔一座,上刻“于阗国大师从德”字样,可惜的是银塔已不知下落。此塔可能是于阗国给沙州曹氏政权的奉品,这对研究西域与沙州地区的交往是重要资料。

Board Paintings in the Western Xia Regime Period

The board paintings in the period of Western Xia regime, unearthed in the forestry centre on the western suburbs of Wuwei city in Gansu province, are burial objects which were buried in the 5th year of Tianqing (the title of the emperor's reign) in the Western Xia regime (A. D. 1198). Mr. Liu Deren, the occupant of the tomb, was appointed the position of Du'an (an official post in which the leader was in charge of affairs concerning army and civilians in the Western Xia regime) of the department called Jingluesi in the area west of the Yellow River in China. Mr. Liu Zhongda, another occupant, held a concurrent post of Du'an of two departments: Jingluesi and Anpaiguan. Both of them were buried by building up "Yuan Pagoda" (Yuan means principal and subsidiary causes or predestinated relationship in Buddhism) with their bone ashes in it.

The Western Xia regime, made Xingqing prefecture (it's called Yinchuan city in the Ningxia Hui Autonomous Region today) its capital, was a local separatist regime set up mainly by the Dangxiang people. And the Gansu Corridor is situated in the western area of the capital.

From A. D. 1038 to A. D. 1227, the regime, which existed simultaneously first with the Song Dynasty and afterwards with the kingdom of Liao and the kingdom of Jin, had been in existence for more than 190 years.

Assimilating themselves with the Hans, the people in the Western Xia regime assimilated cultures from Tibetan region and Huihu nationalities, and created the distinctive Western Xia regime culture of their own.

The people in the Western Xia regime believed in Buddhist, so Buddhism art is what left at most by the history. There are tens of mural paintings in the Western Xia regime period, including the Mogao Grottoes in Dunhuang, the Yulin Grottoes in An'xi and the Eastern Thousand - Buddhist Caves, etc, also including woodcuts and stonecuts which were collected in the Buddhist scriptures in Western Xia characters, that were handed down from the ancient times. Another main discovery is the woodcuts, ink and wash, incomplete murals in the Western Xia regime period, which were sorted out of the Black - city relics located in the Ejinaqi Banner of the Inner Mongolia Autonomous Region. While the lot of the board paintings in graves unearthed in Wuwei city can be called another important find. What the former two reflect mostly is about religion, while the latter, to a certain degree, mirrors the features of people's social life so it's undoubt that the latter should occupy an important position in the history of painting art in the Western Xia regime.

The board paintings, including the attendants, boys, servant girls, warriors and suchlike, were painted by imitating the set up of the occupant during his lifetime. All these vivid material is the profile of social life in the Western Xia regime.

All the board paintings, not big but splendid, add up to 30. Among them ten have been preserved intact except the rotted ones. There are eight ones with characters written at the back or on the side, including "the Oldman Haoli", "DaLiu" (the big six), "Boy", "Two Boys", "The One in the South of the Path Between Field Calling the one in the North",

"The Heavenly Pass", "The Sun", "The Golden Cock", and so on, they can be regarded as the names of the painting.

In "The Five Man - servants", every servant, dressed in long gown belted at the waist and with high collar and narrow sleeves, has slender figure, squar and chubby face with beard and slightly highnose. The board painting was place near the wooden "Yuan Pagoda", showing that they were the government officials or suchlike at the side of the tomb occupant, and they were probably the Qiang brandh of Dangxiang people in the Western Xia regime, because the features of the servant's being dressed in long gown belted at the waist and with high collar and narrow sleeves are quite similar to those of the providers in the mural on The Providers In The Western Xia regime of the Yulin Grottoes No. 29 at An'xi, that belongs to the later period of Western Xia regmie, these features have protrayed well the makings of stalwart figured people in the Western Xia regime.

In the board painting on "The Five Servant Girls", all the girls dressed in long gown with narrow sleeves, the former four have warn their hair in buns or coils, this kind of coiffure, which should have been worn usually by the Huihu women, was also popular with the women in the Western Xia regime just as what Ma Zuchang, a man in the Yuan Dynasty described in his Folk Song of the Gansu Corridor - In the Gansu Corridor located at the foot of Helanshan Mountains, ladies aged in eighteen worn their hair in buns or coils, were dressed in clothes that were dyed by red dyestuffs made up by madder shoots and were light as rays of morning or evening sunlight, and had QuTan (the Buddhist monk) as their husbands. We can see that it was very general that women at that time worn their hair in buns or coils. The board painting was placed at the other side of the wooden "Yuan Pagoda", this shows that the girls were servants at the side of the occupant.

In the board painting named "The Oldman Haoli", the oldman wears a high hat with pointed top. That's seldom seen in other times, and can only be usually seen in the Dunhuang murals on the man providers in the Western Xia regime. Here, it seems to be the identification as the tomb occupant.

Boys holding trays or spitpots on their palms in the board painting, wear their hair in ring - shaped buns or coils, are dlressed in long gown with wide sleeves of which the white painted brims hang down very lowly. All these are more typical of the Han's dressings. In respect of the expression they all look immature, simple and innocent, and regard their occupant with reverence.

Warriors in the board painting, free from their previous image of heavenly tomb guardsers with ferocious and monstrous appearance, reappear before us their living image of warriors in real life. The warriors are clad in armour and helmeted, and are standing with an impressine presence. In shape they are nationally exaggerated, so the character of the warrior is expressed more outstandingly.

In the board painting named "The Man Leading a Horse", the man is probably making preparations for the tomb occupant's going out by riding. A fine horse has been saddled with its head up, tail raising and the four hoofs soaring, presenting the posture of speeding along. The horse trainer or tamer, with a whip in the right hand, are reining in the horse with his left hand. Facing the horse head and running before the horse with bare feet, he is quick in movement but is calm and collected, and is concentrated on controlling the speed of the running horse effectively. All these contribute a vivid and lively painting on "Break in a Horse", which is full of artistic appeal.

"The Golden Bird", "the Dragon" and "the Stars" in the board painting, reflecting the people's wishing to fly up to

the heaven after their death, are full of religious flavor and are China's traditional auspicious designs. For an example, the golden bird can be found in the ancient fairy tales in "Shanhaijing" (the classics in Mountains and sea), which says that there is a three-legged bird on the sun, so golden bird is another name of the sun, and the image of golden bird is often seen in graves dated from the Warring States Period to the Eastern and Western Han Dynasties.

The bone ash of the death is contained in the wooden "Yuan Pagoda" which is 76cm high and octagonal. The main part of the pagoda has incantations written in Chinese characters and Sanskrit character, and also has color paintings on it. So it's of artistic value, too.

Board painting is the work of painting art based on the traditional Chinese line drawing techniques, in which warm colors as red, yellow and reddish brown are mostly used. This should have had certain relations with the official costume system of advocating the red color and the yellow color in the Western Xia regime. The board paintings in the Western Xia regime, that are handed down from the ancient time, have been the ancient treasures with only a small number.

Add: The Wooden Pagoda with Color Painting in the Yulin Grottoes at An'xi

The wooden pagoda, preserved in the Yulin Grottoes at An'xi before, is now preserved in the Gansu Provincial Museum. The pagoda, which is octagonal with pointed top and is 68 cm in incomplete height, is a kind of wooden mini-pagoda used to making offerings in temples. Its components, including the protruding eaves, the pillars, the roof beams and dougong which is a system of brackets inserted between the top of a column and a cross beam (each bracket being formed of a double bow-shaped arm, call gong, which supports a block of wood, called dou, on each side), are imitating the standard style of the wood constructed architectures. The top of the pagoda has a Buddhist painted on each side, and on each roof beam at every corner is planted a wood plate with a Buddhist (several wood plates have been damaged or lost). In addition, on each side of the main part of the pagoda are painted two Buddhists. Altogether there are 32 Buddhists painted on the whole wooden pagoda.

All the Buddhists are sitting cross-legged with Buddhist musical instruments in hand, including Moni beads, conches, pestle of Buddha's warrior attendant, axe and swords.

It's recorded that there is a silver pagoda in the wooden pagoda when it was unearthed. It has been a pity that the silver pagoda, with words as Master Congde from the Yutian Kingdom on it is nowhere to be found. The pagoda was probably offered as tribute to the Cao's Regime in Shazhou by the Yutian Kingdom. It's the important material for studying the contact between the Shazhou and the Western Regions (a Han Dynasty term for the area west of Yumenquan Pass, including what is now Xinjiang and parts of central Asia).



1 蒿里老人

The Oldman HaoLi

(28 × 10.5cm)



2 牵马人 A Man Leading a Horse (14 × 8cm)



3 五男侍 Five Men - Servants (21.5 x 12.0cm)



4 五侍女 Five Servant - Girls (21.5 × 11.5cm)



5 童子

A boy

(16 × 7cm)



6 童子

A boy

(15.5 × 7.0cm)



7 男侍从 Man Attendant (10 × 6cm)



8 武士 Warrior (17×9cm)



9 武士 Warrior (15.5 × 7.5cm)



10 武士 Warrior (16 × 7cm)



11 太阳 Golden Bird (15 × 7cm)