

Ancient Chinese Mural Painting

古代壁画

简洁◎编著





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壁画是直接画在墙上的画。作为建筑装饰的重要组成部分，壁画不同于一般的绘画，它不仅蕴含着独特的艺术魅力，还具有奇绝精巧的装饰功能，因而一直为人们所喜爱。中国古代的壁画艺术源远流长，岩画的诞

The mural painting is directly drawn on the wall. As an important decorative component of architecture, it varies from the ordinary painting not only for its unique artistic charm but also for its exquisite ornamental function. So it has been favored by people constantly. With a long history, ancient





生，揭开了其发展的序幕。在华夏五千年的文明中，壁画名家辈出，作品精彩纷呈，无论是包罗万象的墓室壁画，还是流光溢彩的石窟壁画，以及浑厚肃穆的寺观壁画，都展现出富有中国特色的古典艺术之美。

本书以生动的文字和直观精美的图片，向海内外读者简明扼要地介绍中国壁画的起源、发展历程、艺术风格、题材，以及著名的壁画作品等知识，希望能够引领读者基本了解中国古代的壁画，学会品鉴壁画艺术的绝代芳华。

Chinese mural painting started as cliff painting and went through consecutive evolutions in which many prestigious masters emerged as well as their brilliant works ranging from the all-inclusive ones in tomb chamber, colorful ones in grottoes and the solemn mural ones in temples, which all reflect the classic beauty with Chinese characteristics.

This book applies vivid narration and direct and exquisite pictures in order to give the audience a general introduction on Chinese mural painting's origin, development, artistic style, theme and well-known masterpieces. Hope it can make them gain a further understanding on this ancient art and learn to appreciate their charm.

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著名寺观壁画

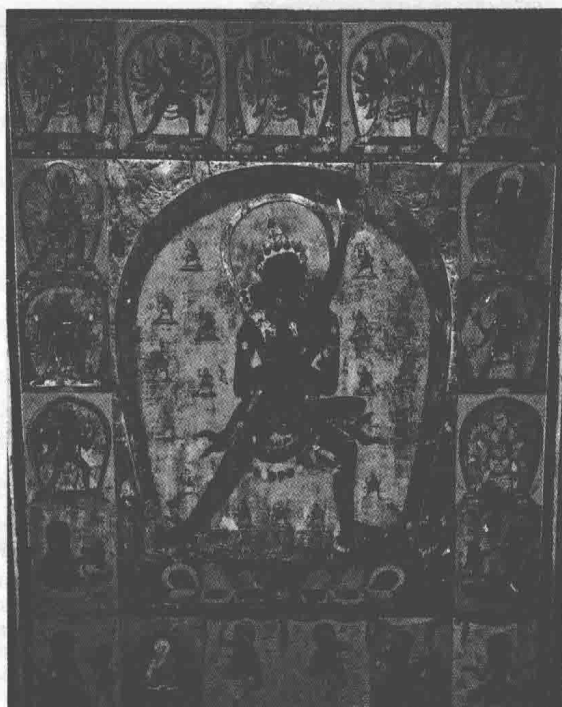
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壁画史话

History of Mural Painting

壁画是人类最古老的绘画形式之一，世界著名的文明古国均能追寻到它的踪迹，在埃及、巴比伦、印度、波斯等地区都保存了不少古代壁画。然而，伴随着古文明发展的中断，许多地方的壁画失去了发展的连续性，唯独华夏文明的壁画延续时间最长。

The mural painting is one of the oldest forms of painting. It can be seen in almost all the world famous ancient civilizations, including Egypt, Babylon, India, Persia, and etc. However, due to the interruption of the development of ancient civilizations, mural paintings in many regions lost their continuity in history, while only those in China lasted for the longest time.





> 壁画的起源

中国壁画的起源可以追溯到新石器时代的岩画。文字发明以前，原始人类为了记录日常生活、表达内心愿望，以及出于社会巫术活动的需要，便在陡峭的崖面和狭窄的山道等位置刻画图案，这便是岩画。

> Origin of Mural Painting

The Chinese mural painting can be traced back to the Neolithic cliff painting. Before the invention of Chinese character, ancient people carved images on places such as the steep cliffs and narrow mountain paths to record their daily lives, express their inner desires and to cater to the demand for social witchcraft activities, which is the cliff painting.



• 宁夏贺兰山岩画 (图片提供: 全景正片)

贺兰山的山岩石壁上分布着300多幅岩画，内容包括日月宇宙、动物足蹄等，其中数量最多的是各种各样的人面形象。此岩画上的人面造型简单，有眉毛、鼻子和嘴，但是没有眼睛。

Cliff Painting in Helan Mountain in Ningxia Hui Autonomous Region

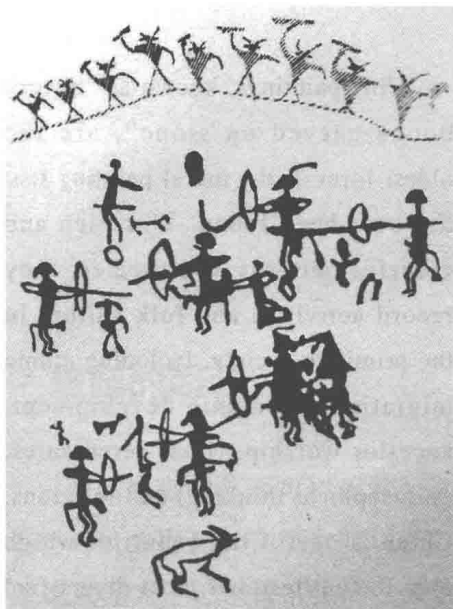
There are over 300 cliff paintings in Helan Mountain with various themes including the sun, the moon and the universe, animal foot or hoof and etc. Among them various human faces are the most painted. The human face in this cliff painting is simple with eyebrows, a nose and a mouth but without eyes.



岩画是迄今能够看到的最古老的壁画形式，被称为是“刻在石头上的史书”，其图案题材丰富多彩，记录了原始社会的人类生存活动与民俗文化，包括民族迁移、经济盛衰、祖先崇拜、祭祀仪式、哲学思想、宗教信仰等。中国是世界上最早发现岩画和岩画最丰富的国家之一。目前已经发现了几十处原始岩石壁画的地点，主要分布在东北、西北、西南等偏远地区，其中有些岩画堪称鸿篇巨制。如位于内蒙古自治区中西部的阴山岩画，把整个阴山的山体连成了一条东西长达300公里的画廊，其内容包含了狩猎、放牧、舞蹈、战争、交媾等各方面的场景，堪称北方游牧民族的画史。岩画作为人类早期社会的重要绘画形式，不仅具有丰富的社会内涵，而且反映了远古人类的审美情趣和艺术成就。像岩画艺术中最具特色的“线性结构”造型方法，一直在壁画中得以运用，是壁画艺术的重要部分。

早期的岩画虽然并不是直接画在建筑物墙面上的画，也称不上真

Cliff paintings, known as “history books carved on stone”, are the oldest form of the mural painting that has ever been found. With rich and colorful patterns and themes, they record activities and folk culture in the primitive society, including ethnic migration, economic development, ancestor worship, ritual ceremonies, philosophical thinking, and religions. China is one of the countries which own the earliest and most diversified cliff paintings. Now, they can be found in dozens of areas, mainly including northeast, northwest, southwest and other remote places. Some of them are masterpieces, such as cliff paintings in the Yinshan Mountains of the midwest of Inner Mongolia Autonomous Region. The whole mountains have been turned into a spectacular gallery stretching for nearly 300 kilometers from east to west. They depict scenes of hunting, grazing, dancing, wars and intercourse, which can be considered as the painting history of the northern nomadic minority. The cliff painting, as an important form of painting in the early human society, not only possesses rich social connotation



• 阴山岩画 (图片提供: FOTOE)

此岩画表现的是远古部落在武装冲突中进行射击战的场景。

Cliff Painting in the Yinshan Mountains

This cliff painting depicts the scene of shooting spears in ancient tribes' armed conflicts.

正意义上的壁画，但是其反映出先民已经具备了用绘画的形式来展示表达内心愿望和展示民俗生活的能力，而正是这种艺术创作的意识导致了壁画的诞生。

also reflects the aesthetic taste and artistic achievement of ancient human beings. Linear structure, as the most distinctive modeling method in cliff paintings, has been applied to mural paintings and remains an important part of the mural art.

Though early cliff paintings were neither drawn directly on walls of buildings nor murals in real sense, they indicated that ancestors had already been able to show their inner desires and life. It was this sense of artistic creation that prompted the emergence of mural paintings.

壁画与建筑

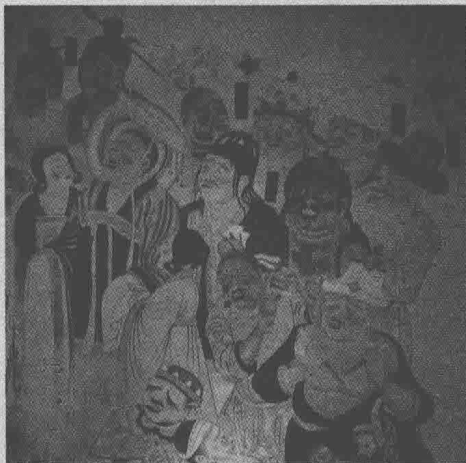
壁画区别于其他绘画形式的直观特征，便是其与建筑物之间所具有的密不可分的关系。作为建筑的装饰画，壁画不能脱离建筑物而单独存在。只有壁画的内容和形式与建筑的功能、色彩、风格、环境等各方面相适应，才能使壁画和建筑达到和谐统一。像甘肃敦煌莫高窟的壁画为世人瞩目的原因之一，就是壁画题材内容与石窟的宗教功能高度结合。另外，虽然壁画依附于建筑，但是壁画在创作



中也可利用特殊的表现手法来改变建筑环境。如通过加强壁画的层次可以扩大空间，而将墙面划分成几个部分分别进行绘制则可以缩小空间。总之，壁画与建筑虽然是两个能够独立存在的艺术个体，但二者又存在相辅相成的关系。

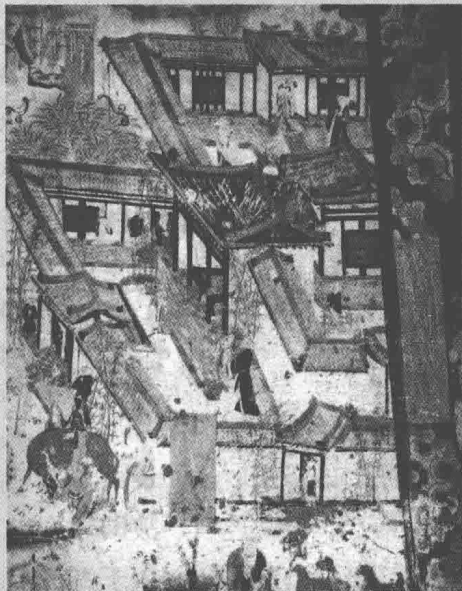
Mural Paintings and Architecture

The most distinctive feature of the mural painting from other painting forms is its close relationship with architecture. As decorations of architecture, the mural is harmonious and unified with the architecture only when its contents and forms conform to the architectural function, color, style, environment and other factors. For example, Mo Kao Grottoes at Dunhuang, Gansu Province enjoys world fame because the themes and contents are highly consistent with the religious functions. In addition, although murals depend on buildings, special methods can be used to change building's environments. Adding more depths can enlarge space, while dividing walls into several parts can narrow space. In short, murals and architecture are two independent artistic objects which complement and promote each other.



• 敦煌莫高窟壁画

Mural Painting in Mo Kao Grottoes at Dunhuang, Gansu Province



• 敦煌莫高窟宅院壁画

Mural Painting of Courtyard in Mo Kao Grottoes at Dunhuang, Gansu Province



> 壁画的发展历程

中国是世界上壁画最发达的国家之一，素有“壁画之国”的美称。自周代（前1046—前256）以来，历代宫室和墓室都有用壁画装饰的传统。随着宗教信仰活动的兴盛，壁画又被广泛的应用于寺观和石窟之中，内容丰富多彩。纵观中国壁画的发展史，其形成于先秦时期，盛于唐，在宋代以后逐渐衰落，直至新中国成立后又得到恢复和发展。

中国的壁画诞生于先秦时期（约前2070—前221）。先秦是指秦代建立之前的历史时代，经历了夏、商、西周，以及春秋、战国等历史阶段。虽然壁画具体诞生于先秦时期的哪一个阶段，目前尚缺乏定论，但可以肯定的是，独立的壁

> Development of Mural Painting

As one of the most prestigious countries for mural paintings, China is honored the name of The Nation of Mural Paintings. Since the Zhou Dynasty (1046 B.C.-256 B.C.), the tradition of decorating palaces and tomb chambers with murals has been followed. Since religious belief thrived, murals with rich and colorful contents were widely applied in temples and grottoes. Throughout the history, the Chinese mural started in the pre-Qin period (approx. 2070 B.C.-221 B.C.), prospered in the Tang Dynasty (618-907), declined in the Song Dynasty (960-1279) and was restored and developed since the foundation of new China.

The Chinese mural was born in the pre-Qin Dynasty (approx. 2070 B.C.-221 B.C.) and developed throughout the Xia Dynasty (approx. 2070 B.C.-1600 B.C.), Shang Dynasty (1600 B.C.-1046



• 中国古代城市绘画图 (图片提供: FOTOE)

壁画是依附于建筑物而存在的绘画形式, 其是否繁荣兴盛在很大程度上取决于城市和建筑业是否发达。

Painting of Ancient Chinese City

Since the mural is a painting form on architecture, its prosperity largely depends on the development of cities and architecture.

画作品在这一时期已经出现。在陕西扶风杨家堡的西周墓内发现了绘有菱形与带状形式的花草纹样图案壁画, 这是周代墓室壁画的代表。春秋时期(前770—前476)的壁画是一门受重视的艺术表现形式, 据文献记载, 在当时许多建筑物的内壁和门扉上都绘有各式各样的壁画。从壁画的题材来看, 这一时期的壁画多强调绘画的宣传教育功

B.C.), and Western Zhou Dynasty (1046 B.C.-771 B.C.), Spring and Autumn and Warring States Period (770 B.C.-221 B.C.) and etc. Although it was hard to identify its specific birth date, it was clear that the independent works had appeared in this period. In the tomb of the Western Zhou Dynasty (1046 B.C.-771 B.C.) in Yangjiabu of Fufeng County in Shaanxi Province, murals with rhombus lattice and ribbon-like flowers

孔子

孔子是春秋末期的文学家、思想家、教育家、政治家、社会活动家、古文献整理家，并被后人推崇为儒家学派的创始人，居联合国教科文组织评出的“世界十大文化名人”之首。然而，孔子的成就并不是一蹴而就的，其一生历经坎坷：3岁丧父，17岁丧母，从事过多种职业，50多岁才当上地方官吏，54岁开始长达14年周游列国的历程，期间遭遇被围困、挨饿、大病等各种磨难，68岁回到鲁国，开始整理古典文献。尽管饱经艰辛，孔子终成中华民族伟大的精神之祖，他的言行语录和思想也被他的弟子和再传弟子们记下来，整理成《论语》一书，对后世产生了巨大的影响。

Confucius

Confucius was a writer, thinker, educator, statesman, social activist and ancient literature sorter and was honored the founder of Confucianism by descendant, ranking the first among World's Top Ten Cultural Celebrities listed by the UNESCO. However, his achievements were not gained overnight and his life was full of trials and tribulations: he lost his father at the age of 3 and his mother at 17; he engaged in a variety of occupations and wasn't a local official until he was over 50; he started his 14 years' journey to other kingdoms at the age of 54 and then suffered siege, starvation, serious illness and other hardships; he finally went back to Kingdom Lu (1042 B.C.-256 B.C.) at the age of 68 and began to sort ancient literature. Despite hardships, he eventually became the great spiritual ancestor of Chinese nation and his quotations and thoughts were recorded in *Analects of Confucius*, influencing the future generations.



• 漫画《孔子周游列国》

Comics of Confucius Traveling Through All the Kingdoms



能，其次才是装饰建筑。如《孔子家语》记载：“孔子观乎明堂，睹四门牖有尧舜之容，桀纣之像，而各有善恶之状，兴废之诫焉。”其意思是说孔子参观帝王举行大典的殿堂，看到四面门墙上既有杰出的部落首领尧、舜的容貌，又有暴君夏桀商纣的画像，这表明春秋时期的门墙上已绘有警示善恶的人物壁画，以知古而明智。到了战国时期（前475—前221），随着城市的发展和建筑业的繁荣，壁画也得到了进一步的发展，不仅规模扩大，题材内容也变得丰富起来，出现了圣贤故事、天地山川、神灵怪物等一系列用现实主义或浪漫主义手法表现的人物画和风景画。

秦代（前221—前206）壁画的发展得益于大规模工程的建设。公元前221年，秦始皇统一中国后便修筑了宫殿、皇陵等许多装饰华丽的建筑物，壁画便是大型建筑中不可缺少的装饰手段之一。考古学家在秦代的咸阳宫殿遗址中发现了440多块壁画残片，这是中国目前已知的现存最早的壁画实物。秦宫壁画的艺术水平很高，不仅场面

and grass patterns were found, which represented tomb murals in the Zhou Dynasty (1046 B.C.-221 B.C.). In the Spring and Autumn Period (770 B.C.-476 B.C.), the mural was an important art form and it was recorded that various murals were painted on inner walls and doors of many buildings. In this period the themes focused on functions of publicity and education more than decorations. For example, the *Family Analects of Confucius* recorded “When Confucius visited the king’s ceremonial hall, he saw paintings of both prominent tribe leader Yao and tyrant Jie in the Xia Dynasty (approx. 2070 B.C.-1600 B.C.) and Zhou in the Shang Dynasty (1600 B.C.-1046 B.C.).” This indicated that in the Spring and Autumn Period (770 B.C.-476 B.C.) murals had already appeared on doors or walls to tell people good and evil and inspire people by history. In the Warring States Period (475 B.C.-221 B.C.), when cities and architecture were prosperous, murals further developed not only in larger scales but also in various subjects and contents, including sage stories, heaven, earth, mountains, deities and monsters and other series of figures and landscapes using realist or romantic methods.