

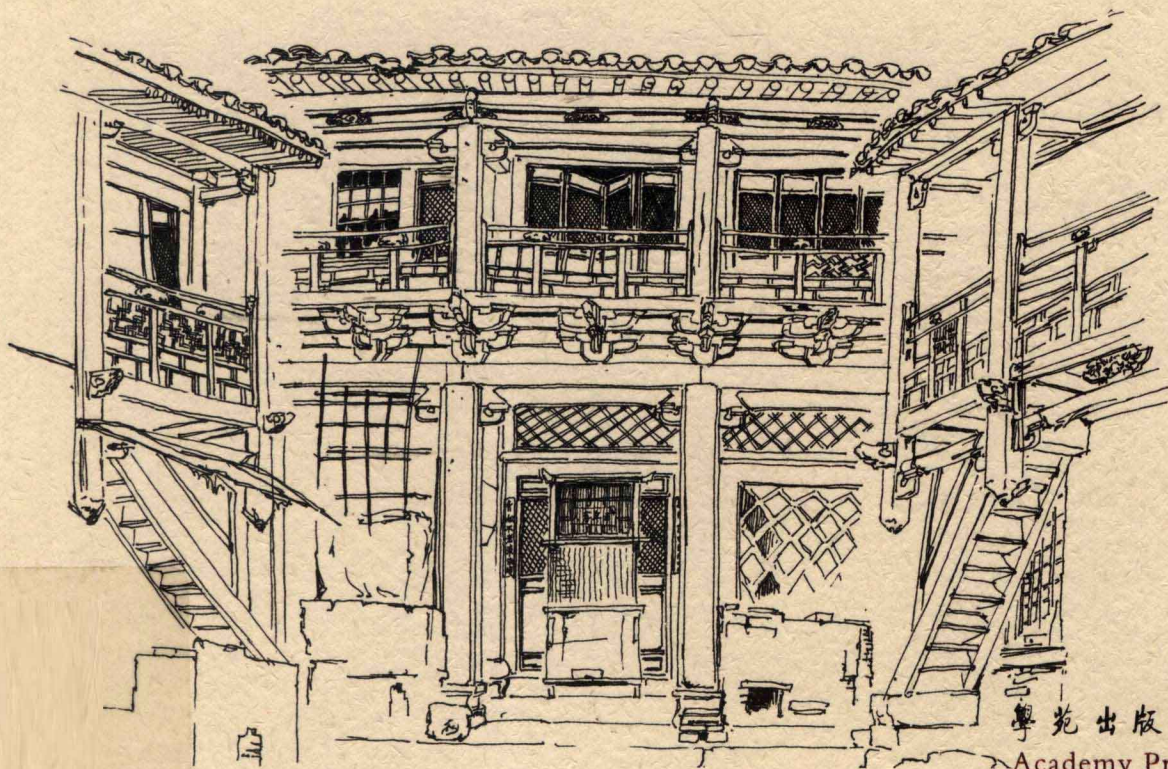
故园画忆系列

Memory of the Old
Home in Sketches

山西古建写生

Sketches of Ancient Architecture in Shanxi

连达 绘画 撰文
Sketches & Notes by Lian Da



学苑出版社

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徜徉三晋绘古韵

连 达

我是一个深爱着中国传统文化的人，尤其推崇和珍爱中国古典建筑，经常到古寺庙、宫观、陵寝、长城、村堡和民居中去追寻祖先的足迹。我生长在东北内陆一个与历史和古迹毫无关联的小县城，直到18岁才第一次有机缘接触到古建筑。记得当时热血沸腾、激动无比，感觉自己仿佛回到了久别的家园，置身于这种古朴传统而幽雅的环境里，身心都无比舒畅，从此迷恋上了古建筑。我意识到，这才是我们自己的文明，是值得我用一生来追寻的目标。

提到古建筑，我立即会想到山西，那里壮丽的山川和悠久的历史文化令我难以割舍，吸引我一次次走近她。

华夏文明发源于山西，常言道“五千年文明看山西”。上古时期，尧舜禹就在如今山西南部一带定都，临汾即是当时的尧都，运城有舜帝陵墓，在晋南和晋东南的乡野村间，至今仍保存有数量众多、为祭祀尧舜禹而建的庙宇。西周早期，山西就已开始称晋国，相传周成王以桐叶封自己的弟弟叔虞到唐国，后来叔虞之子燹父因其国境内有晋水，将国号改为晋。春秋时期，晋国在晋文公重耳的治理下一跃成为中原霸主，威名远播，后世即将山西简称为晋。战国初期，韩、赵、魏三家瓜分了晋国，因此山西也被称作“三晋大地”。秦汉时期，山西一直是中原王朝和北方匈奴冲突的前沿地带，汉高祖刘邦被围困于白登山，汉武帝刘彻反击匈奴的马邑之围都发生在山西北部。在汉末三国时期，山西名将关羽以勇武忠义被后世尊为崇宁真君、武圣人，与文圣人孔子相媲美，被本乡人称为“山西夫子”，成为后世中华民族忠勇仁义的象征，至今在山西解州还保存有国内规模最大的关帝庙。

西晋王朝的“晋”字也是缘自于山西，那个路人皆知其心的司马昭，先是以山西的十郡之地被封为曹魏晋公，后又进位晋王，其子司马炎取曹魏而代之，建立的王朝就叫作晋朝，史称西晋。西晋灭亡后，北方少数民族纷纷乘机进入中原，这一时代有多个割

据政权兴起于山西。隋朝一统天下之后，隋炀帝在宁武修筑规模宏大的汾阳宫，至今遗址犹存。唐高祖李渊和唐太宗李世民父子在山西起兵反隋建立了唐朝。中国历史上唯一的女皇武则天亦是山西文水人。她的孙子唐明皇李隆基曾任潞州别驾，以山西为根基走上政治舞台，开创了历史上的极盛时代——开元盛世。五代十国，先后有后唐、后晋、后汉和北汉政权兴起于山西境内。宋代时，山西北部变成宋辽对峙的最前线，雁门关下流传着杨家将悲壮的故事。金朝一统北方，与辽国一样尊大同为西京，大力营建，盛迹犹存。元代的山西已经十分繁荣，元末战争导致全国各地一片凋零，人口锐减，但山西所受影响不大。明朝初年，官府曾从山西向外移民十几次以帮助别的地区恢复元气，洪洞县大槐树是当时一个主要移民地，至今国内许多地方仍流传有“问我祖先在何处，山西洪洞大槐树”的民谣。有明一代，山西一直是明王朝和蒙古各部针锋相对、激烈交锋的主要战场之一。明朝在北部边陲共设有九边重镇，山西境内就占有大同和山西两镇，并且修筑了内外两道长城，山西的重要军事地位再次凸显出来。到了清代，山西的战略地位逐渐被经济地位超越，晋商和山西票号强势崛起，席卷全国，称雄世界，现存众多的晋商大院就是昔日辉煌时代的见证。

如此悠久的历史和丰富的文化积淀，为山西遗留下了数量众多的古建筑。虽经千百年王朝变换、战乱频仍以及天灾人祸的考验，山西仍然是国内古建筑现存最多，密度最大的地方，唐、五代、宋、辽、金等时代现存的古建筑占全国现存同类建筑的70%以上。中国古建筑以木质材料为主，难以长期保存，我国现存最早的木结构建筑实例只能追溯到唐代，现在国内仅存的四座唐代木构建筑：五台山佛光寺东大殿、南禅寺大殿、芮城广仁王庙、平顺天台庵全部都在山西境内；国内仅存的四座五代时期木构建筑中，平遥镇国寺万佛殿、平顺龙门寺西配殿、平顺大云院弥陀殿等三座位于山西；晋祠圣母殿是我国现存宋代建筑中按《营造法式》建造的最早的实例，应县辽代佛宫寺释迦塔是

现今世界上最高大最古老的木质佛塔，诸如华严寺、善化寺、崇福寺这样的巨刹，都是辽金时期杰出的建筑和艺术作品，在全国也是相当罕见了，却集中保存在了晋北大地上。山西现存的元代建筑数量也高居全国首位，芮城的永乐宫、新绛的绛州府衙和霍州州署大堂都是元代建筑的代表作。

山西的明清建筑多得数不清，晋南的古村落更是完整保存了明清时期百姓的生活状态。在晋中和晋西南，古寺庙和民居则多以建筑群的形式保存下来，而且在人烟稠密的城镇里也常有大片的庙宇宫观存在，最著名的当属晋中的平遥古城了，这里是中国目前保存最完整的明清县城，古城墙、官衙、街市、寺庙和民居等元素一应俱全，堪称一座中国传统古城池的活标本。晋中的太谷、祁县等地也保存有大量的古建筑和古街区。晋西南的汾城镇则同样拥有众多保存完整的庙宇和古街道等建筑群。

回想起第一次尝试画古建筑，是因为当时自己还是个穷学生，手中连一个廉价的傻瓜相机也没有，虽然对眼前的古建筑群极度喜爱，却无法留下一张它们的照片。正不知如何表达对古建筑的情感时，忽然想到自己还会画上两笔，于是就坐下认真地描绘起来，进而演变成表达对古建筑热爱的一种方式而坚持下来了。现在出去画古建筑是我每年都要进行的重要活动。

也许我的写生技法不够专业，建筑结构的表现也不够严谨，但却是我对古建筑真实情感的表达和对古建筑现状的记录，是我人生坚实的足迹和个性的展现。记得在应县木塔下，我一画就是四个多小时，完全沉浸在与木塔的精神沟通之中，忘记了时间，不知饥饿和疲倦，外界的喧闹围观已经充耳不闻。

每一次到山西的机会对于我都是宝贵的，充分利用一切时间尽可能地作画，在别人看来我简直是近乎疯狂的，但乐在其中的愉悦也是别人所不能体会的。没有什么能阻挡我描绘古建筑的热情，每幅写生作品少则花上一两个小时，多则四五个小时，常常一画

就一整天，身体虽相当疲惫，但精神上的愉悦感可以使一切困难都显得微不足道。

山西老乡十分淳朴友善，对我的参观和写生都给予尽可能的支持和帮助，热情且不掺杂任何条件和企图，令我感动至深。记得一次初冬时节，我在平顺车当村画佛头寺正殿，已到中午，住在邻院的大娘关切地问我是不是还没吃饭，大冷天的不要一直在外边冻着，到她家一起吃点饭，这一席话让我一直暖到心里；在汾城关帝庙我顶着夏天的烈日挥笔正酣时，有围观的乡亲拿来西瓜请我解渴，还有人主动帮我撑伞。诸如这样的经历还有很多，这也是山西除古建筑之外又一个令我深爱的原因。

随着游历的广泛和深入，我发现除了一些著名的古建筑如华严寺、崇福寺、龙门寺、广胜寺等能够受到有效保护以外，大量散落在乡间、名气不大的古建筑正面临着迅速的毁灭和凋零：很多古庙宇处于无人保护、自生自灭的状态；有些古建筑虽然立着国家级或省、市、县级文物保护单位的牌子，实际境遇却是漏水塌方，构架腐朽，缺乏维修和保护，只能眼睁睁看着它们一天天地衰败下去。生活在古建筑身边的许多人至今并没有意识到它的重要性和深远意义，也没有及时改善古建筑本身所面临的威胁和困境。

在经济高速发展的今天，中华民族历经磨难幸存下来的古建筑正经受着更严峻的考验，很多几百上千年的精美建筑在几年内就彻底坍塌消失了，这种感觉已经无法用忧伤和愤怒形容了，心中除了痛惜之外，更多的是紧迫感和责任感，希望以自己有限的时间与精力，用笨拙的画笔尽可能多地描绘下一些不为人知的古建筑，以自己的方式真实地记录下这些璀璨国宝的现状，为世人留住它们的身影和宝贵的记忆，并能以这种方式唤起更多人对它们的关注和保护。

My Visits to Ancient Architectural Sites in Shanxi

Lian Da

Due to my deep love of Chinese traditional culture, especially Chinese classical architecture, I have frequently visited ancient Chinese temples, palaces, mausoleums, the Great Wall, villages and folk dwellings, to better appreciate the resplendence of our ancestors. I was born in a small inland county seat in northeastern China which is rarely associated with history or historical sites. It was not until I was 18 that I had my first contact with the ancient Chinese architecture. I remembered that I was so passionate and excited, as if I were back to the remote homeland I had left years before. I realized that this represented the civilization of our people and worthy of study as my lifetime pursuit.

When speaking of ancient architecture, the first place that comes to my mind is Shanxi, where I am always attracted to its majestic landscape and ancient culture.

Chinese civilization originated in Shanxi Province. As the saying goes “Shanxi reflects a five-thousand-year civilization”. In the times of the ancient Yao, Shun and Yu, the capital of the nation was in south Shanxi: Linfen was then Yao’s capital and Yuncheng has the mausoleum of Shun. Today, there are still many preserved temples dedicated to Yao, Shun and Yu in the south and southeast Shanxi countryside.

In the early West Zhou Period (1046 BC–771 BC), Shanxi was already named the Kingdom of Jin. According to legend, Emperor Cheng of the Zhou Dynasty gave the Kingdom of Tang to his brother Shu Yu whose son Xie Fu changed the name of Tang to Jin because of the Jin River flowing through the kingdom. In the Spring and Autumn Period (770 BC–476 BC), thanks to the governance of Chong Er, the Lord of Jin, the Kingdom of Jin became a powerful, influential state in the Central Plains region; that is why Shanxi was called “Jin” for short thereafter. In the early Warring States Period (475 BC–221 BC), the Kingdom of Jin was separated and occupied by the kingdoms of Han, Zhao and Wei, so Shanxi is also sometimes called “the Place of Three Jins”.

During the Qin (221 BC–206 BC) and Han dynasties (202 BC–220 AD), Shanxi was for a long

time the frontier of the Central Plains governments in conflicts against the Xiongnu, an ancient ethnic group in northern China. Liu Bang, Emperor Gaozu of the Han Dynasty, was once besieged on Baideng Mountain, and later Liu Che, Emperor Wudi of Han Dynasty, drove back the Xiongnu attackers in a fierce battle near Ma Yi in north Shanxi.

Guan Yu, a famous general from Shanxi during the late Han Dynasty and Three Kingdoms Period (220–280), was respected for his bravery and loyalty by later generations as the “Martial Sage” and “Chong Ning Zhen Jun”, a title conferred by Emperor Huizong of the Northern Song Dynasty (960–1127) to memorialize Guan Yu. Favorably compared with the Civil Sage Confucius, Guan Yu was also called “Shanxi Master” by the local folks and regarded as the national symbol of the qualities of loyalty, bravery, kindheartedness and justice. Today, the largest temple in China dedicated to Guan Yu is in Xiezhou, Shanxi.

With its long history and rich cultural heritage, Shanxi still has the largest, most dense collection of buildings preserving the ancient architectural record of China despite the rise and fall of dynasties, frequent wars and natural disasters of the passing centuries.

Shanxi now has more than 70% of the ancient buildings built during the Tang Dynasty (618–907), the Five Dynasties (907–960), the Song Dynasty (960–1279), the Liao Dynasty (907–1125) and the Jin Dynasty (1115–1234). Chinese traditional architecture is mainly constructed of wood and relatively difficult to maintain over the long term; so the oldest existing complete examples of wood-structures can only be traced back to the Tang Dynasty. All of the four complete existing wooden buildings from the Tang Dynasty and three of the four existing complete wooden buildings from the Five Dynasties period are in Shanxi.

Of all existing Song Dynasty buildings, Goddess Hall at Jinci Temple is the oldest structure building according to “Ying Zao Fa Shi”, literally the Treatise on Architectural Methods or State Building Standards. The Liao Dynasty Sakya Pagoda at Fogong Temple in Yingxian County is the

tallest and oldest existing wooden pagoda in the world. Other large scale temples such as Huayan Temple, Shanhua Temple and Chongfu Temple representing the rare, outstanding architectural and artistic masterpieces of the Liao and Jin dynasties have all been preserved in north Shanxi. In addition, the largest number of existing Yuan Dynasty (1206–1368) buildings in China are preserved in Shanxi.

Shanxi Province is also home to many classical buildings of the Ming (1368–1644) and Qing dynasties (1644–1911). The ancient villages in south Shanxi are well preserved and reflect the living conditions of the local people during Ming and Qing times. In central and southwest Shanxi, ancient temples and folk dwellings have been saved and there are still groups of temples and palaces in good conditions even – in densely populated towns. For instance, Pingyao Ancient City, the most well-known representative, is the best preserved Ming and Qing county seat, and well respected as a living sample of Chinese ancient towns where people can see all the traditional elements such as ancient city wall, government office, streets and markets, temples and folk dwellings.

I recall the first time I started drawing ancient buildings. At that time, I was only a poor student keen on the beautiful buildings but unable to afford even a cheap camera to take pictures of them. With no idea of how to express my passion for the ancient architecture, I suddenly realized that I could draw them. So, I simply sat down and started drawing carefully, which turned into a persisting practice to show my love for the buildings. Now, traveling to paint ancient structures has become a part of my annual schedule.

It might be true that I was less professional in my early sketching techniques or not strict enough in displaying the architectural details. However, I loved to express my deep feelings by drawing to record the current conditions of those ancient buildings; I believe it to be the solid track of my life and an aspect of my personality. I can never forget the experience of continuously drawing under the wooden pagoda in Yingxian for four hours. Totally absorbed in the spiritual communication

with the building, I lost track of time, hunger and fatigue and seemed oblivious to the outside bustle of life.

Every chance to visit Shanxi was so precious to me that I would make full use of time to draw as much as possible. Others might think I was crazy, but they never understand the incomparable pleasure I found in it. Nothing could dampen my passion for ancient architecture painting. It usually takes one or two hours or more on average to finish a sketch often the task takes an entire day. The physical fatigue is almost unbearable, yet the pleasure of it dwarfs all difficulties.

Shanxi villagers are very open and friendly, and they offered me as much support and help as possible in my work. Their hospitality is pure without any ulterior motive, which touches me deeply. One early winter's day, I was drawing the Main Hall of the Fotou Temple in Chedang Village, Pingshun, till the noon when an old lady from the next courtyard asked solicitously if I had had lunch and invited me to her home to prevent my getting ill from staying out in the cold so long. My heart was immediately flooded with the warmth of her sincere words. One summer day, I was wielding my pencil under the burning sunshine at the Guandi Temple in Fencheng when some local villagers brought me water melons and others held the umbrella for me. I've enjoyed such experiences many times, they give me another reason to love Shanxi so much, in addition to its ancient buildings.

As I travel more extensively and deeply, I find that many less-known ancient structures in the countryside are facing rapid deterioration, despite protection measures carried out for some well-known ancient buildings or those inside tourist areas, such as Huayan Temple, Chongfui Temple, Longmen Temple and Guangsheng Temple, etc.

Many old temples out of the reach of effective protection are, in fact, being deserted even though some of them have been listed for state, provincial, municipal or county level protection. It worries me very much to see the ancient buildings with such severely endangering conditions such