



ROCK ART IN NINGXIA

主编 乔 华

# 宁夏岩画

刘正德题



宁夏人民出版社





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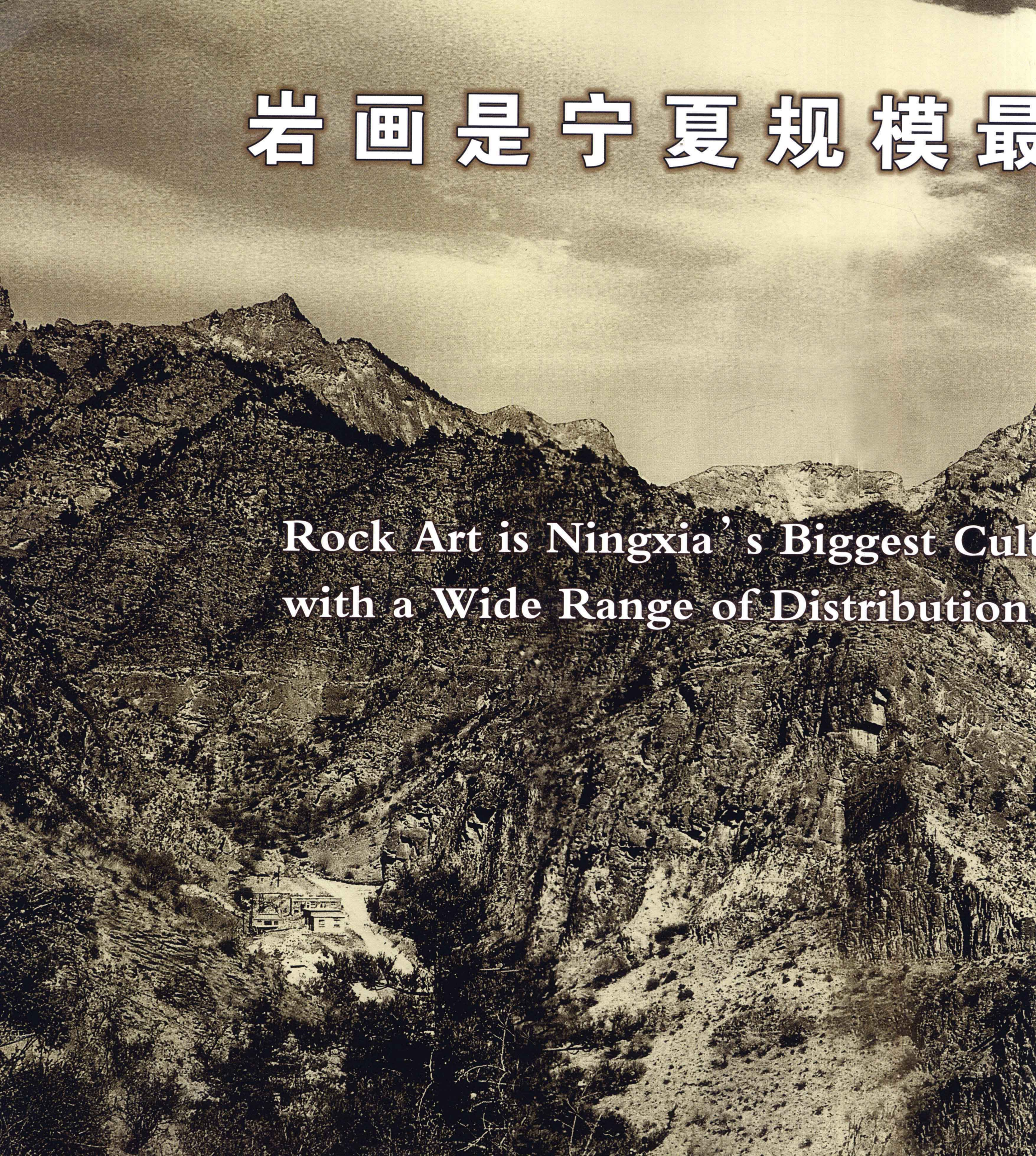
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# 大的历史文化遗产

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岩画  
人类  
的画卷

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"Rock Art – The Picture Scroll of Mankind's Early Age"  
—Chen Jianguo, Party Secretary of Ningxia Hui Autonomous Region



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丁亥年冬 王正偉



宁夏回族自治区人民政府主席王正伟

"Poems Depicted on Stones, and Wonders Hidden in Untraversed Mountains"  
—Wang Zhengwei, Acting Governor of Ningxia Hui Autonomous Region



远 古  
的  
呼 唤



马启智



原宁夏回族自治区人民政府主席马启智

"Calling of the Remote Past"

—Ma Qizhi, Ex-Governor of Ningxia Hui Autonomous Region



中華文化奇跡  
世界文明瑰寶

任啟興



宁夏回族自治区政协主席任启兴

"Miracle of the Chinese Culture and Treasure of the World Civilization"  
—Ren Qixing, CPPCC Chairman of Ningxia Hui Autonomous Region



巍峨的贺兰山充满着一种神秘而诱人的魅力。在古代，这里是许多少数民族狩猎和放牧的地方。可惜，在那久远年代里发生的事情，我们已经说不清楚了。但保存在贺兰山陡崖沟石之间的岩画，却仍在默默地向人们诉说，诉说着昔日先民的欢乐和痛苦，企盼和追求。贺兰山岩画中的人面像，形象怪诞，面目各异，从遥远的古代，似乎穿透了时间的隧道凝视着现代的我们。除了人面像之外，岩画还表现了狩猎、畜牧、舞蹈、祈祷等古代民族生产、生活、宗教信仰等活动。其中动物图像尤为出色，那些凝固在石头上的线条，纪录了先民生命的律动，是我们民族宝贵的文化遗产。

近年来，有关贺兰山岩画的专著和画集不断出版，这对于保存和研究这份珍贵的民族遗产有着重要的意义。在已经出版的各种贺兰山岩画的画集中，本书是内容最为全面，印刷、装帧最为精美的一种。目前贺兰山岩画正在申报世界文化遗产，本画集的出版对进一步研究贺兰山岩画和申报工作必将起到推动作用。画集以精美的图片把岩画纪录下来，传之久远，更是功德无量的事。

中央民族大学教授、博士生导师 陈兆复

The lofty Helan Mountain is full of mystic charm. Ever since ancient time, the Helan Mountain was once a place where various minority nationalities took living, hunting and herding. It is pity we could not know exactly what happened long time ago, but the rock art preserved in the Helan Mountain still quietly tell us something about happiness, sorrow, hope and desire of our ancestors ages ago. The human masks scattered in the Helan Mountain look weird and each with different styles, as if they were, from the remote ancient time, staring at us modern people through the time tunnel. Apart from human masks, rock arts also reflect ancient people's hunting, stockbreeding, dancing, praying and other activities such as everyday life, labour and religion. The best rock art preserved in the Helan Mountain is animals' drawing. Strokes or lines marked solidifiedly on the rock still records the life rhythm of our ancestors, and they are indisputably valuable cultural heritage of the Chinese nation.

In recent years, there have constantly published some books or picture albums on rock arts existed in the Helan Mountain. This is, not doubt, an important event in preserving and studying the precious national heritage. Among all books or picture albums on rock arts published so far, this is the best one in terms of being comprehensive in contents and good printing or binding quality. Since the work of applying for the rock art of the Helan Mountain as the world cultural heritage is still under way, we believe that the publication of this book will be a great spur in conducting further research of the rock art and the application work as well. Also, we could make a record of history by using delicate pictures carved on rocks purposing to pass down this culture phenomenon to the later generation. Hence, this is indeed a work with a great contribution.

Chen Zhaofu Professor of Central University for Minority Nationalities, Ph. D supervisor



# 前言

岩画指人类在不同的历史时期用石制、金属制和其他工具，以凿刻、磨刻、划刻或描绘等方法，在露天的石块、石壁、岩石地面，或在洞窟内的石壁上所制作的各种图形。这些图形包罗万象，有动物、人物、植物、器物 and 天象、地理、符号、几何图形等。它们既反映着制作者的思想、情感，也反映着他们的生存环境、经济形态、社会形态、宗教信仰等自然和人文方面的多重内容。

岩画遗址遍布五大洲 70 多个国家的 150 多个地区。已被记录的岩画图像超过 3500 万个。如果再考虑到未被记录的图像，估计全世界岩画图像的总数会达 5000 万个以上。在现存的原始艺术作品中，99%是岩画。

早期岩画出现在更新世晚期，亦即旧石器时代晚期，这是晚期智人活动的时代。从那时起直到今天，某些原始部落仍在制作岩画，人类制作岩画的历史延续了数万年。由此可见，岩画是人类社会一个普遍而持久的文化现象。在没有文字的时代，岩画便成为人类记述自身历史的主要方式。在今天，人们可以通过岩画和其他相关线索，重建人类远古的历史。所以，岩画被称为刻在石头上的史书，是人类历史在思想、文化等诸多方面的第一章。

中国的岩画资源非常丰富，是世界上为数不多的岩画资源大国之一。同时中国也是全世界最早用文字记录岩画的国家，在《水经注》等古代文献中，都有对岩画的记载。近百年来，不断有中外学者发现新的岩画。新中国成立后，特别是在 20 世纪 70 年代前后，更有大量的岩画被发现。这些岩画从一个重要的侧面极大地丰富了我国的历史文化宝库。

根据已发现的岩画遗址布局和文化特点，中国岩画可分为三大体系。

## 一、北方体系

岩画体系所分布的范围自黑龙江经内蒙古、宁夏、甘肃、青海直抵新疆和西藏。比较大的岩画遗址约有 60 余处。

## 二、东南沿海体系

岩画体系主要分布在东南沿海地区，自江苏经福建、台湾直抵广东和香港。比较大的岩画遗址约有 10 余处。

## 三、西南体系

岩画体系在分布范围上包括广西、云南、贵州和四川。比较大的岩画遗址约有 20 余处。

中国岩画的这三大体系的划分，不仅是地理上的划分，更重要的是其内容、风格、制作方法上的划分。





宁夏岩画是中国北方岩画体系中的一个重要组成部分，内容以动物为主。从分布情况可以看出，北方草原岩画与古代文化遗址有着大体的一致性。作为我国北方草原岩画的代表——宁夏岩画，洋溢着蓬勃的生机和旺盛的创造力，充分体现了游牧民族豪放、雄壮、粗犷、自由的精神气质。

宁夏岩画遗址地域相对比较集中。较大的岩画遗址多在黄河沿岸的诸山口内外，共计约 30 余处。这里分布着数量众多、各具特色、内容丰富多样、涵义复杂的岩画。茫茫草原，悠悠万世，充满扑朔迷离内涵的宁夏岩画虽然经过了岁月的长久磨蚀，但穿越时空的恒久艺术魅力却更加神秘诱人。

根据现有的统计数字，截止到 2003 年 5 月底，宁夏岩画总数为 7259 组，其中单体图案 22144 个。岩画产生的年代从原始社会直到青铜时代和铁器时代，时间跨度很大，至今尚无定论。

宁夏地处西北黄河上游的河套之首，位于亚欧大陆桥的通道上，在相当长的历史时期内，其北部地区一直是中国北方各游牧民族的生息之地。因而宁夏岩画集历史上许多民族艺术之大成，是匈奴、鲜卑、突厥、回鹘、党项、蒙古环太平洋人种等民族文化长期交融的结晶，在世界文化史中占有重要地位。

宁夏岩画是宁夏规模最大的历史文化遗产。自 20 世纪 60 年代末期被重新发现以来，在国内外引起了高度的关注。1991 年和 2000 年，联合国教科文组织所属的国际岩画委员会在亚洲召开的两届年会，都选择在宁夏银川举行。1997 年联合国教科文组织将贺兰山岩画列入非正式世界遗产名录。如今，宁夏岩画早已名扬海内外，成为宁夏人民的骄傲。

宁夏岩画在世界岩画之林中占有重要地位。其较高的学术研究价值、独特的艺术魅力，深深吸引着中外专家、学者纷至沓来，在共同探求这一文化艺术瑰宝的过程中，不断加强国际交流，推进宁夏岩画研究事业蓬勃发展。目前，宁夏岩画的研究成果已走出国门，跻身世界，为我们同世界各国人民架起了友好往来的一座桥梁。

近年来，宁夏回族自治区人民政府对宁夏岩画的宣传、研究和保护工作，投入了大量的人力和物力，取得了显著的成果。这也是《宁夏岩画》一书得以顺利编辑并出版的重要原因。相信该书的出版，也将会对宁夏岩画事业的开拓与发展，起到一定的推动与促进作用。





# Foreword

As a kind of drawing, rock art is chiseled, ground, carved or painted on the rock, mountain cliff, ground or walls of caves by using stone or metal tools and it is done in different historical periods. Drawings made on rock include all things such as animals, human figures, living plants, production utensils, celestial body, geography, symbols and geometric figures, etc.. By using rock art, it could reflect people's thought, idea, living environment, economic formation, social status, religion as well as multi-aspects of the nature and humanity phenomenon.

At present, the ruins of rock art spread in over 150 regions of 70 countries. Statistics shows that the number of rock arts on file by far is well over 35,000,000 pieces. If includes those unrecorded, the number of the rock arts in worldwide is estimated to be more than 50,000,000 pieces, and among the existed art products produced during primeval ages, 99% are rock arts.

Rock art, for the first time, appeared in the later period of the Old Stone Age, and it was the result of the then human's activities. Ever since then and even till present day, people living in primeval tribes made or still have been making rock arts, and therefore the history of making rock arts has been extended to over 10,000 years. This shows that rock art has already become a peculiar and long-standing cultural phenomenon of human society. During the time period when there were no characters, rock art was the main way in recording history. Today, people can rebuild the human's long history through grasping the meaning of rock arts as well as other relative clues. In this sense, some people regard rocks art as historical books carved on rocks or stones. Hence, rock art is served as the first chapter of the history book in recording human's thought, viewpoint and culture.

China has rich resources of rock arts, and it is among one of the few counties in the world that have fruitful resources of rock arts. China is also the first country in the world to use invented characters in making record of the rock arts. In some classical books such as the "Commentary on the Waterways Classic", there also contains some records about the history of rock arts. In the last hundred years, many domestic and overseas scholars have also made some new discoveries on rock arts. But the years after the founding of the People's Republic of China in 1949 witnessed the discovery of a great deal of rock arts. This has further enriched the treasure house of the Chinese culture.

According to the distribution and cultural characteristics, rock arts in China can be roughly categorized into three different systems, that is, the Northern System, the Southeast Coastline System and the Southwest System.

## ● The Northern System.

Rock art belonging to the Northern System is mainly distributed in a wide area in China's northern region. This includes the Northeast,





North China and the Northwest. Provinces or autonomous regions such as Heilongjiang, Inner Mongolia, Ningxia, Gansu, Qinghai and Xinjiang, even Tibet, are included in this system. Till present, the number of places containing rock arts in this region totals 60.

#### ● The Southeast Coastline System.

Rock arts belonging to Southeast Coastline System are mainly distributed in the Southeast and coastal regions, including provinces and regions of Jiangsu, Fujian, Taiwan, Guangdong and Hong Kong along the West Pacific Ocean Rim. According to investigation, there are about or more than 10 places in this region containing rock arts.

#### ● The Southwest System.

Rock arts belonging to the Southwest System mainly scatter in Guangxi, Yun'nan, Guizhou and Sichuan, totaling 20 different places.

The dividing of China's rock arts into three different groups not only embodies geographical differences but also presents differences existed in terms of content, making style and making methods.

Rock art scattered in Ningxia is an important component of the rock arts belonging to the Northern System. Content of rock arts here are mostly animal drawings. From the perspective of distribution area, rock arts in the Northern grassland region concord with the cultural relics of ancient culture. As a representative culture of the Northern grassland area, rock arts found in Ningxia are permeated with vigour and life, and they, at the same time, fully embody the spirit or quality of boldness, majestic power and unconstrainedness.

In Ningxia Hui Autonomous Region, the spreading of rock arts are centralized in a few places. Places where most of the rock arts concentrate are always in the mountain entrances along the Yellow River, totaling 30 places. Rock arts here are numerous in number, rich in varieties, and each possesses its own feature and delivers a kind of information. The age-ago rock arts scattering in the boundless grasslands of the Helan Mountain are more mysterious and full of connotation. According to statistics available, till the end of May 2003, the number of the rock arts in Ningxia is 7,257 places, involving 22,144 drawings.

As time for making rock arts mostly started from the Primeval Society to the Bronze Age or the Iron Age, so the big time span makes it difficult for us to determine the exact date of rock art making. For quite a long period of time, the northern part of Ningxia was served as habitual lands for nomadic tribes. Therefore, rock arts found in Ningxia not only show the highest development achievement but also are regarded as crystallization of different culture groups such as the Xiongnu, the Xianbei, the Tujue, the Huihu, the Dangxiang and the Mongolia, and etc.. Rock arts found in Ningxia naturally occupy an important position in the history of the world culture.





Rock art in Ningxia is the biggest historical heritage of Ningxia's culture. It has been drawing a wide concern by scholars at home and abroad ever since its' being found in 1960s' of the last century. Because of the notable achievement we have made in rock arts' sorting and protection, Yinchuan, the capital city of Ningxia Hui Autonomous Region, was chosen as the meeting place by the International Rock Art Committee respectively in 1991 and 2000. In 1997, the United Nations Education, Science and Cultural Organization (UNESCO) determined that the rock arts in Helan Mountain were among the world cultural heritage. Since then, rock arts in Ningxia have been catching a great attention by scholars both domestically and overseas. Now, rock art in Ningxia is well known to people all over the world, and people here are therefore felt proud of it.

In recent years, the government of Ningxia Hui Autonomous Region has input a great amount of fund and labour resource in supporting the work of publicity, research and protection of the rock art, and this is also the reason for successful publication of the book "Rock Art in Ningxia". We believe that with the publication of this book, the work of rock art in Ningxia will be developed further.





# 中国岩画分布图

Distribution Map of Rock Art in China



## 图例

- 北方岩画体系 System of northern rock art
- 东南沿海岩画体系 System of southeast coast rock art
- 西南岩画体系 System of southwest rock art