

西域藝術

THE ART IN THE WESTERN REGIONS

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前言

新疆，古稱西域，是中國西部邊疆省區，面積為一百六十五萬平方公里。在其西面和北面分別與蒙古、俄羅斯、哈薩克斯坦、吉爾吉斯斯坦、塔吉克斯坦、阿富汗、巴基斯坦等國接壤，是中國通向中亞、西亞、南亞，甚至遠達地中海各國的陸上門戶，古代絲綢之路就曾經過這裡。由於它地處亞洲腹地這一特殊地理位置，不僅使這一地區成為溝通舊大陸東西各國的重要通道，而且也成為世界四大古代文明（即黃河流域古代文明、印度河流域古代文明、兩河流域古代文明及地中海區域古代文明）的交流薈萃之地，這就使得這一地區在古代藝術文化呈現出一幅色彩繽紛、絢麗多姿的畫面。

西域歷來就是中國一個多民族聚居的地區。在歷史上曾有許多古老的部落、民族在此活動，如在天山以北草原上有著名的游牧部族塞人（西方史料中稱為塞克或斯基泰人）、月氏、匈奴和烏孫等，在天山以南各沙漠綠洲有羌人、樓蘭人、東師人、焉耆人、龜茲人、疏勒人、于田人，以及後來活躍在天山南北的鮮卑人、柔然人、突厥人、吐蕃人、黠戛斯人、回鶻人和蒙古人等等。至今在新疆境內仍居住著維吾爾族、漢族、哈薩克族、柯爾克孜族、蒙古族、塔吉克族、回族、錫伯族、滿族、塔塔爾族、烏孜別克族、達斡爾族和俄羅斯族等十三個民族。這些民族在歷史長河中，雖然都有其本身歷史發展的興衰變遷，但都為西域文明藝術的發展做出了重要的貢獻，創造了各自不朽的藝術作品。

藝術是人類為追求生存和發展，探索“盡善盡美”的人類社會生活的形象反映。歷史上人類創造的極為豐富的各種藝術品都是人類社會物質文明和精神文明發展的產物。西域地區有著悠久的歷史，又是東西方文化交流匯合的中心。古代眾多民族創造的精美絕倫的古代藝術品，不僅是古代文明寶庫中的重要組成部分，而且對世界古代文明的創造和發展也有著不可磨滅的貢獻，並產生了巨大的影響。今天我們循著歷史發展的軌跡，尋覓西域藝術的精華，將在人們面前展示出西域藝術發展的光輝燦爛的歷史及其不朽的藝術魅力。

西域的古代藝術發展淵源，最早可以追溯到距今一萬年至七千年的舊石器時代晚期和中石器時代。這時候的人類已從原始打擊粗重石器的自然狀態下解放出來，學會了使用間接打擊法和剝制法來製造更精巧的細小石器，有了細石鏃、細石矛和細石葉石器（細刃片石器），出現了弓箭、長矛和石刀。恩格斯在《家庭、私有制和國家的起源》一書中就曾指出：“弓箭對於蒙昧時代，正如鐵器對於野蠻時代和火器對於文明時代一樣，乃是決定性的武器”。這標示著原始社會生產技術的發展和生產工具的重大革新，並且有了原始畜牧業和種植業，也開始出現了原始藝術的萌芽。人類在原始社會階段的漫長歲月中，首先是與自然鬥爭，為爭取生存而奮鬥，其追求生活美的意願，也只能是蘊育於這一鬥爭之中，故原始藝術品往往也是生產工具，實用與欣賞的審美性融為一體，這是原始藝術表現的重要特徵。

在今新疆石器時代遺址中，人們在哈密七角井細石器遺址和烏魯木齊柴窩堡細石器遺址中曾發現一類石核石器，其底部打製成錐狀體、柱狀體和船底形體等，呈現出一定的幾何形狀，這些特徵不僅具有劃分時代意義，而且表現了人類在追求著形狀的變化，注意了“美”的體現，它透視了古代西域原始藝術的啟端。在新疆的羅布泊洼地和吐魯番盆地的細石器遺址中，人們還發現了一類製作極為精緻的“桂葉形”細石鏃和石矛（圖2），其外觀製作得與桂花樹葉極為相似，

鐵或矛兩端呈尖狀，中間略鼓，有立體感。更令人感嘆的是鐵（矛）表面被通體加工精雕細琢出的凹凸面，似片片魚鱗，在陽光照射下閃閃發亮，顯示了一種原始的神秘力。當然這些細石鐵鏃面修琢成魚鱗狀，首先是為了加強石鏃的殺傷力，但這一枚枚桂葉形石鏃也無疑地凝結了古人探索美的心願。它們是原始石器藝術中的精品。

進入新石器時代（約距今五、六千年），人類在石器製作中又出現了新技術——磨光技術，磨製石器成為新石器時代石器的典型特徵。在新疆新石器時代遺址中出土的磨光石鏃、磨製石斧、玉斧和琢製的石球等，表面光滑細膩，尤其是用羊脂玉磨製的玉斧（圖4），更是加工精細，晶瑩光潔，幾乎可以和近代玉器媲美。而遺址中發現的石球（圖3）製作規整，琢製勻稱，充分反映了這一時期雕磨石器的工藝水平。

在原始石器藝術中，作為獨立藝術品出現的是在木壘四道溝發現的一件石祖（圖334），雕磨異常逼真，這是對男性生殖力的崇拜的物質形象表現。石祖的出現表示了古代人對人的自身力量的認識和追求，也是石器藝術中寫實風格的作品。這裡要說明的是新疆新石器時代遺址中有的還發現了少量小銅刀或小銅片，有些學者認為這些遺址可能已進入青銅文化時期。

新疆原始石器藝術具有在粗獷中透出一種神秘色彩的美的風格，這反映了古人對自然的和人的力量的追求和探索。

新疆歷史進入金石並用時期和青銅文化時期（約距今三、四千年），藝術的發展已出現了地區的差異和藝術風格的多樣性。這個時代的遺址在全疆各地都有發現。在羅布泊的孔雀河北岸古墓溝古墓地，出土了豐富的石、骨器和草編器等文物，人們發現極有特點的木雕和石雕半身女俑像（圖295、圖333），以及用蘆葦、草杆、香蒲草葉編織的帶花紋的篋筐，其時代為距今3800年左右。這些木、石雕半身人像，整體雕磨刀法很粗獷，但卻細緻地雕磨出修長的臉龐，頭頂的毛織帽，甚至其毛線的紋路也清晰可辨，女俑頭後鑿出辮狀的短髮髻，胸部雙乳突出。這些在羅布泊古墓溝地區發現的木、石雕半身人像，為探索古墓溝人的形象、習俗，及其原始崇拜提供了重要的資料，同時也是這一地區的獨有的藝術珍品。值得注意的是在古墓溝墓區出土的文物中沒有發現陶器，也不見大型青銅器，僅在墓區發現過兩個很小的銅卷片。

較古墓溝時期要晚，大約在距今二千六、七百年左右，相當於中原的春秋戰國時期，在新疆的許多地方發現了以出土彩陶為特徵的考古文化。這類遺址多分布在天山東部的哈密地區和吐魯番盆地，近年來在焉耆盆地（含輪台和庫車地區）也有重要發現。在天山以北的伊犁河流域曾有少量發現。這批彩陶器從器形的製作，色澤的調配，花紋的布局和紋樣圖案的變化，都具有各個地區或不同民族的獨特藝術風格。如在哈密盆地發現的一批雙耳陶罐（圖22.25.26），在紅色陶衣上繪黑色花紋，滿身塗彩，紅黑色澤調配十分醒目。其花紋圖案有：蔓藤枝葉紋、三葉草紋、水波S紋，還有菱形紋，橫豎線紋，垂降紋和填以折線的倒三角紋。在吐魯番盆地及在這一地區的天山谷地發現的彩陶器、典型器形是單耳彩陶罐，有紅衣黑彩或紅衣紅彩，大部分滿身塗彩，花紋圖案多見的是弧形三角紋、網狀紋、渦卷紋和針葉紋。而在焉耆盆地的和靜、輪台和克孜爾河水庫地區發現的彩陶器，典型器形則是單耳帶流陶罐（杯），其裝飾圖案的布局，常見的是在罐的頸部或口腹部的一側繪有一條斜或橫的寬帶（圖36），在寬帶內繪飾不同的圖案花紋，大部分為紅衣紅彩，也有在紅衣上部分塗白黃色彩，再塗紅或紫彩。其花紋圖案常見的有方棋盤格紋、山形紋、網狀紋和變化多端的動物紋、幾何紋等。其中有兩件彩陶罐，圖案花紋極為罕見，一件是在和靜察吾呼溝古墓出土的單耳帶流彩陶罐，在罐的頸部繪有一橫排跪伏的雙峰駱駝（圖20），細線輕描，筆觸細膩，形象極其逼真；另一件是在輪台群巴克古墓中發現的單耳帶流彩陶罐，在罐的腹部的一個側面繪有一幅人頭側面像（圖27），古代的彩繪工只用寥寥數筆，用橫豎

斜線就勾畫了出來，這種運用描象素描技巧的熟練程度，是令人驚嘆的。在伊犁河流域發現的彩陶器，多見的是高頸弧腹的彩陶壺和矮腹圓底的彩陶鉢，紅衣紅彩，滿身塗彩，常見花紋有虛實方格、菱形紋、曲折紋、網狀紋和針樹葉紋。將上述新疆的彩陶文化與周緣地區的比較，便可發現哈密地區的彩陶器，從器形特徵及其花紋布局，與甘肅河西地區的火燒溝彩陶文化極為相似，這一地區的彩陶藝術風格似乎受到河西地區古代文化的影響。但在新疆的吐魯番、焉耆等地發現的彩陶，則無論從器形還是圖案花紋方面看，都與甘肅河西地區和中亞、西亞、地區發現的彩陶文化其主體完全不同，明顯地具有本身獨有的藝術特點。從彩陶的圖案花紋上，還可以看到其藝術風格具有很強的寫實性，如其山形紋、網狀紋和變形鳥紋等，明顯受到新疆盆地高山地形和漁獵放牧生活的影響。藝術的形象往往來源於生活的直觀，這是寫實風格形成的根源。新疆彩陶文化藝術的發展是新疆古代藝術中的一枝燦爛的花卉，而這些分布在各個地區的彩陶藝術其不同的藝術風格正反映了新疆古代多民族的特點和藝術的地區性多樣化的發展。

與上述彩陶藝術大致同時代或較早的歷史時期中，還有兩類藝術，一類是新疆各大山系中發現的岩石刻畫，從北部的阿爾泰山、中部的天山，到南部的崑崙山、阿爾金山都有發現，這些為世人矚目的岩畫，大都分布於高山牧場、中低山區及牧民轉場的路線的附近岩壁上，是新疆古代游牧民族的藝術文化遺存。岩畫採用粗線條陽刻手法鑿刻在岩石壁上，也有少量彩繪岩畫發現於洞穴內，岩畫主題多見動物畫、放牧畫和狩獵畫，畫中常見的動物是鹿、山羊、馬、狼、牛。其原始質樸的畫風顯露在畫面之上。岩畫藝術中最令人驚異的是1987年在呼圖壁縣西南天山中康家石門子發現的大幅生殖崇拜岩畫，位於東經86°19'，北緯43°51'，海拔1500米處，畫面鑿刻在距地面約10米的岩壁上，面積達120多平方米，整幅畫面布滿了男女人物像，或站或臥，或衣或裸，總數約二三百人，畫面有人物舞蹈的場面 and 男女交媾的形象，採取了誇張的手法，突出了畫的主題。其畫面之大、人數之眾，為新疆岩畫之冠，是一幅罕見的大幅岩畫（圖155·156·157·158），已引起學術界的廣泛注意，具有重大的社會和藝術價值。關於新疆岩畫的斷代問題是一個複雜的問題，其中大部分岩畫可能早到銅石並用時期，一部分則可能在公元前後，但也有可能晚到公元十二、十三世紀的蒙古時期，延續時間較長。

另一類是八十年代以來在伊犁河流域發現的青銅藝術品。其中最突出的是新源縣發現的一組銅器，有銅武士俑、對虎銅環、對翼獸銅環和昭蘇縣發現的人面駝足銅方盤等，都是罕見的青銅藝術珍品。銅武士俑（圖74），通高40厘米，重約3公斤，採用了淺模焊製法，武士頭戴尖頂彎勾大沿帽，單膝跪地，上身裸露，下身圍短裙，兩手在胸前作空握執物狀（物已不見）。武士雙目前視，臉部神態莊重端凝，造型極其生動，是古代少數民族的形象，這是目前在新疆境內僅有的一件。與銅武士俑同時發現的對虎銅項圈（圖76），對翼獸銅項圈（圖77），也是新疆境內所僅見，虎、獸造型粗獷，其環的直徑約為40厘米，環圈粗8厘米，可作為項圈戴在脖頸處，似是古代部落酋長的權力象徵，均為澆模製成。在吐魯番盆地南山阿拉溝古墓中發現的雙獸方盤高座銅器（圖75），銅方盤中鑄兩只小獅，盤下為一喇叭形高方座，為澆模焊接，相類似之物在中亞地區也曾發現，可能是古代塞人的遺存，已經有了高水平的冶煉鑄造技術，同時也為人們認識和研究新疆北部草原青銅文化的藝術風格提供了珍貴的實物資料。新疆伊犁河流域的青銅文化似與中亞、西亞的草原青銅文化互相關聯。

近年在天山地區，還陸續發現了一批雙耳深腹高足銅甕，一般通高50-60厘米（圖79·80·81），體形較大，顯然澆灌鑄造這樣大型銅器，要求其更高的技術。與此類相似的器物在中亞、西亞地區也有發現，是一種實用器皿。古人在製作這些銅甕時，普遍在雙耳和口沿部分，作了藝術加工，有的加鑄成蘑菇狀，是一種純粹裝飾美的表現。

除此之外，新疆境內還發現了一批具有濃厚鄂爾多斯草原藝術風格的獸紋銅飾牌，主要發現地點在哈密、巴里坤、吐魯番、木壘等地。獸紋銅飾牌製作均極為精巧，在一塊長形或圓形的銅牌上，用雕刻鏤空的技法，鑄刻出野猪、虎、馬的形象，其中的野猪紋透雕團形飾牌（圖88），野猪搏馬銅飾牌（圖83），以及包金虎形銅牌（圖87）等等，都是極為罕見的藝術珍品。它們都是新疆古代青銅藝術品中佼佼者。

新疆原始石器藝術、彩陶藝術、岩畫藝術、青銅藝術等等眾多的藝術類型，表現了多姿多采的藝術傳統，充分反映了新疆歷史上的多民族性。各個民族在新疆這一寬廣的歷史舞台上，創造了和留下了自己不朽的藝術作品。

公元前二世紀，中國西漢王朝派張騫首次通西域，開闢了絲綢之路，又於公元前六十年在今新疆的輪台地區設立政權機構“西域都護府”。歷史的發展變化，使得古代新疆的文化藝術進入了一個新的發展階段，在人們面前展現了一幅為燦爛的畫面。由於絲綢之路的開闢，伴隨著商品貿易的發展，促進了東西方之間經濟文化的直接交流。代表中亞、西亞、南亞甚至地中海地區的優秀文化藝術流傳到了新疆，並通過新疆傳播到中國的內地；而中國傳統的經濟文化也隨著商業交通的發展，流傳到了西方。人們在新疆境內發現了許多公元前後漢朝時的絲織工藝品，同時也發現了具有濃厚西方文化風格的毛織工藝品，如：在古代絲路重鎮樓蘭遺址發現的東漢王朝時期的絲織品，這確是一批難得的古代絲織工藝精品，雖然距今已達二千年的歲月，發現時也已成了殘片，但仍然可以看出東漢絲織工藝的高超水平。這些錦綢用各種不同的顏色的絲線織出繁縟的蔓藤枝葉紋，在圍繞著的雲紋中夾織各類珍禽祥獸和吉祥語，這些被神化的虎、龍、豹等走獸和鴨、鳥、孔雀等飛禽圖案，和吉祥語“永昌”、“長壽明光”和“延年益壽大宜子孫”（圖261、262、263）等等均夾織在圖案中，與其他花紋滙為一體，織造異常精緻，這些典型的東漢絲織工藝品，是古代東方文化的優秀代表，東漢絲織品在民豐鄧犁等地也有發現。而人們在已發表的洛浦山普拉古墓出土的兩件絨毛（圖267、268）製品的圖案中，則明顯地看到了西方文化的影響，在該墓中發現的一件“人首馬身”絨毛，其圖案花樣設計完全取材於希臘羅馬的神話故事。另一件“武士像”絨毛，武士頭扎白額帶，深目高鼻，明顯具有白種人的特點，其側面立暨一長矛。這兩件毛織品都是古代絲路上罕見的珍品，其圖案花紋也值得人們注意。此絨織品是在民豐尼雅遺址中發現的，是一件織有花紋的藍色棉布（圖260），其左面的圖案花紋是裸體菩薩像，右側是一條龍的尾巴，龍的頭部已殘缺不見。棉織品最早起源於東非，後流傳到印度、中國，而佛教的傳入中國當在公元一世紀之後，故這件棉織品反映的織造工藝圖案已受到南亞古印度文化的影響。東西方文化藝術之間的交互滲入影響，是新疆古代文化藝術的特點之一。

公元二、三世紀後，起源於印度的佛教文化越來越滲入新疆境內各地，對新疆的文化藝術產生了重大的影響。在新疆南疆沙漠邊緣各綠洲地區分布的古樓蘭鄯善文化、古焉耆文化、古龜茲文化、古于闐文化、古疏勒文化和古高昌文化等，其主要內涵無不與佛教文化有關。考古學家在這些地區發現了許多佛教石窟和佛寺遺址，新疆的佛教石窟藝術，成為新疆中世紀文化藝術的重要組成部分。新疆佛教藝術品主要是壁畫和塑像，包括佛像和供養人像。在這兩個方面人們也可看到外來文化的影響，如：在若羌米蘭佛寺中發現的有翼天使壁畫（圖178）；在于闐、拜城、焉耆等佛寺中發現的各類供養人泥塑頭像，其形象或交叉眼張口，或滿頭卷髮，或深目高鼻，梳有髮髻（圖379），明顯具有中亞和西亞人的特徵。但是新疆佛教藝術的主要方面還表現了新疆本地區的傳統藝術風格，如著名的克孜爾石窟（圖429、430），這是目前新疆境內保存壁畫數量最多的石窟。壁畫的題材以宏揚佛教為主，但其表手法和風格卻是新疆的藝術傳統。人們從克孜爾石窟壁畫中看到了這些特色，如壁畫中所繪的大量佛本故事畫，佛傳故事畫，說法圖，菩薩

像等等，內容是佛教的，但所繪佛和菩薩的形象卻具有古龜茲人的特徵。至於壁畫中還有相當數量的世俗因緣故事畫，各類供養人畫，那就完全是本地人的形象了。又如從繪畫技巧來看，在克孜爾石窟壁畫中，以線條勾畫出人物，突出表現了人物強壯的骨骼和肌肉，同時著色採用了暈染法，使畫面增加了凹凸的立體感。繪畫技法上所使用的這種線描法和凹凸法就是古代著名的新疆畫家尉遲跋質那父子所創立“屈鐵盤絲”的繪畫技法傳統。再從克孜爾石窟壁畫的布局來看，克孜爾石窟的畫師們採取了用菱形格畫面，將一組組佛本生故事，描繪於一個又一個菱形格畫面（圖194），更令人感到嘆服的是每個菱形格畫面的邊緣都以山樹來裝飾，讓人感到其畫面既有區分又有聯繫，這種布局是克孜爾石窟在壁畫藝術中獨創的。克孜爾石窟壁畫保存了大量佛本生故事畫，據調查其類型有80種之多，是世界上保存佛本生故事畫最多的地區。而克孜爾石窟在窟形建築上也獨創了“龜茲石窟形”。新疆境內石窟佛教藝術的研究，正在引起人們的重視，這是打開古代時期新疆藝術大門的鑰匙，需要進一步的發掘和研究。

到了中國隋唐時期，新疆古代藝術文化又進入了一個新的發展階段。無論在木雕、泥塑、板畫、紙畫、石刻和織造工藝等方面，都受到了中原隋唐先進文化藝術的影響，出現了新疆古代藝術發展的繁榮時期。人們在吐魯番地區就曾發現大批具有盛唐藝術風格的藝術品，有織錦、絹畫、泥塑、彩繪陶器等等，如在吐魯番古墓中發現的唐朝“仕女奕棋圖”絹畫（圖210），係在素面絹網上繪一貴婦女正手執棋子、神情專注棋盤，作欲下未下之狀。此婦女身著紅底藍黃白小花的織錦衫裙，髮梳高髻，額貼金黃，臉龐塗脂抹粉，畫風細膩，是典型的盛唐藝術風格。與此相似的還有“舞伎圖”絹畫（圖214），“侍馬圖”絹畫（圖216），都是極其珍貴的絹畫工藝品。在此批古墓中還出土了大量彩色泥塑，其中彩色打馬球俑（圖393），打球手騎在一匹奔馳的駿馬上，手揚球棒正作擊球狀，形象生動逼真，與此同時出土的還有“牽駝俑”、“武士俑”、“帶帷帽盛裝女騎馬俑”、“舞女俑”、“宦官俑”（圖385），還有“天王踏鬼俑”（圖328）、“人首豹身鎮墓獸”（圖386）等等，真是色彩斑斕、琳琅滿目，美不勝收，在藝術上都達到了很高的造詣。有意思的是這批泥塑形象有漢人，也有少數民族；有的泥塑如舞女俑和宦官俑，僅頭部和帽冠是泥塑，彩繪臉部，其身軀部分以草把為骨，兩臂用紙條卷成，外穿織綢衫裙袍，舞女還身披織錦或彩紗披巾（圖382）。這種工藝製作技術應是古高昌地區獨創的。

在與此歷史階段大致相當的時期中，新疆民族藝術文化也有獨創性的發展。在新疆遼闊的草原地區有一批相當數量的突厥石人，這些用整塊高達1-2米的沙岩石鑿刻成的石人，有的比真人還大，其中典型的有溫泉阿爾卡特草原石人（圖341），在整塊沙岩石上的雕鑿出一個高約1.9米的石人，臉龐寬闊，顴骨高，上唇蓄八字鬚，身著翻領大衣，腰部束帶，右手持酒杯，舉至胸前，左手按刀劍，腳蹬皮靴，雕鑿刀法粗獷有力，儼然是一位屹立在草原上的威嚴的武士。草原石人，有鑿刻全身的，也有十分簡陋的，只鑿刻出頭部的，中國史料中記載突厥族有用石人作墓碑的埋葬習俗，故草原地區的石人有相當部分應是突厥藝術文化的遺存，是新疆民族藝術中的不朽珍品。古代回鶻人的藝術文化主要發現在今吐魯番和吉木薩爾地區，是西州回鶻汗國時期的遺存，從目前已發表的材料看主要的代表作是在柏孜克里克佛教石窟和北庭故城西大寺中發現的一批供養人壁畫，身著盛裝的回鶻男女貴族手持吉祥花束成群地排列繪在石窟寺院牆面上。貴族男子都穿著窄袖長袍，腰上懸掛各類配件（圖231），但這些貴族男子，頭上所戴的帽子各有不同，有桃形，有扇形，還有山叉戟形，女貴族則頭戴花冠。在北庭故城西大寺發現的回鶻王和王妃供養畫，也都是各人手持一束吉祥花，王冠為桃形冠，王妃頭戴高桃形花冠，其形態莊嚴高貴，富有王者風度。而在回鶻王畫同一地點發現的《王者出行圖》畫（圖248），畫面戰旗林立，戰馬跳躍，其動態與前幅畫中的靜態恰成對比，這些都是古代回鶻藝術文化中的珍品。令人

感到十分有意思的還有他們兩人所穿的錦袍，其錦面花紋為聯珠環形，與波斯薩珊朝所盛行的聯珠紋飾十分相似。古代回鶻藝術從人物典型及其藝術風格，都可看到中原唐朝和中亞地區藝術風格的影響。可惜的是柏孜克里克石窟中的回鶻人壁畫已流散到國外，人們現在只能從已發表的畫冊上一窺其真跡。

新疆地區的藝術文化，尤其是伊斯蘭教傳入之後，顯著地受到了伊斯蘭教藝術文化風格的滲透和影響。突出的是至今在新疆境內仍可見到的那些宏偉壯麗的建築，如吐魯番市“蘇公塔”（圖443）、霍城縣的“吐虎魯鐵木耳麻札”（圖422）、喀什市的“艾提尕爾清真寺”（圖438）和“阿巴霍加麻札”（即香妃墓）（圖440），這些建築都用彩色琉璃磚瓦裝飾，外牆和穹窿形塔頂在陽光照射下熠熠發光，顯得莊嚴肅穆，富麗堂皇，這是一批獨具藝術風格的建築紀念物。

藝術是人類社會思維文化的形象表現，它具有顯的意識形態的和民族文化的特徵，因此藝術與人類歷史中哲學、宗教、美學、雕塑和繪畫工藝等等都有密切的聯繫，研究藝術、透過藝術，可以使人們了解過去和展望未來。絢麗多彩的新疆藝術，是中國多民族藝術寶庫中的重要組成部分，也是世界藝術文化藝苑中一朵奇葩。

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Preface

Xinjiang, called the Western Regions in ancient times, is situated in the northwestern part of China. It has an area of 1.6 million square kilometres. It is contiguous to the People's Republic of Mongolia, Russia, Kazakhstan, Kirghizstan, Tajikstan, Afghanistan, Pakistan and India. Xinjiang is the land gateway of China to Central, Western and Southern Asia, and so far as to the Levant through the ancient "Silk Road". This special geographical position makes it not only an important passageway linking up the East and the West, but also a place where the four civilizations of the ancient world met. As a result, the ancient art here are various in style.

Xinjiang has been a multi-ethnic region of China from the time immemorial. During historical ages, it had been inhabited by many peoples, e.g. the grassland north Tianshan was lived by the well-known Rouran, Xiongnu (Hun) and Wusun, etc.; the oases south Tianshan lived by the peoples of Qiang, Loulan, Cheshi, Yanqi, Qiuqi, Sule, and Yutian; and later on, Tubo (Tibetan), Kirgiz, Huihe (Uygur) and Mongolian, etc. Up to now, it has been still inhabited by Uygur, Han, Kazak, Kirgiz, Mongol, Tajik, Hui, Xibe, Manchu, Tatar, Uzbek, Daur and Russian, totaling 13 nationalities. All of them have made important contributions to the development of the civilization in the Western Regions, especially in the field of ancient art.

Art is a reflection of social activities. The works of art produced in all past dynasties can represent the material and vigorous civilizations of that times. As a centre of cultural exchange between the East and the West, Xinjiang has innumerable elegant works of art produced by peoples lived there, which had exerted a tremendous influence to the development of ancient civilizations of the world. Now let us look for the cream of the works of art along the orbit of development of the history and show people the glorious course of the art in the Western Regions.

The history of the ancient art in the Western Regions can be traced back to the latter Paleolithic Age and the Mesolithic period, i.e. 10,000-7,000 years ago, when human can make microstone wares with skills of indirect striking and stripping. The microstone wares of those times are mainly arrowhead, microhead, microspear, microblade and microknife. It was also in this period that bow and arrow were made out, which, as the sign of development in technic and tools, means that primitive herdsman and cultivation appeared, and the seeds of primitive art arose also. It's not only beautiful but also practical. This is the important characteristic of primitive art, because during the primitive society, people must fight for existence, the works of art are sometimes tools of production.

At the sites of Qijiaojin in Hami and Chaiwopu in Urumqi, we found a kind of nucleuses, of which the base was shaped like geometric figures such as awl, column, etc. It has an

epoch - making significance, meanwhile gives a sense of beauty. It means the origin of the primitive art in the Western Regions.

There are some microstone arrowheads and spears shaped like a laurel -leaf (Pl. 2) found at the sites in Lopnor and the Turfan Basin. Their ends are pointed, middle parts bulged, and surfaces processed in the shape of fish scale, showing some mysterious power. They are the creams of the works of stone art.

During the Neolithic Age (about 5,000~6,000 years ago), a new skill --polishing craft began to be used to process stonewares, and polished stonewares had become a typical characteristic. Many polished stonewares, such as sickles, axes and bolas etc. with surface fine and smooth, were unearthed at ancient sites of Xinjiang. One of them is a jade axe (Pl. 4) which can almost compare favorably with that of modern times. It represent the technological level of that time.

Among the works of primitive art, a stone penis model, found at the Sidaogou Site in Mori County, was made as trust work of art (Pl. 34). It makes clear that human began to think about themselves. It also reflects a kind of thought of reproduction worship. Some scholars hold that the sites may belong to the Bronze Age because of a little bronze wares such as small blades of flakes unearthed there.

Since the Bronze Age (about 3,000~4,000 years ago), the art of Xinjiang had appeared various local styles. Many ancient sites of this period were found. At the graveyard of Gumugou (ancient tombs gully) at the north of the Lopnor near the Peacock River, many stone wares, bonewares, wooden wares, and straw articles, dating to 3,800 years ago, were found. Among them there are some wooden and stone busts (Pl. 295, 323) and masks crudely made out of proportion. One is a female which was made of wood and carved crudely with a beautiful face. Her head is capped with a woollen cap, of which we can see clearly the lines; hair of the back of the head weaved in short braids; breasts plentiful. All these support important materials for researching the image, custom, and primitive worship of the Gumugou people. It merits attention that in this area we have never found any earthenware or large bronze ware except two bronze miniflakes.

Later than the times of Gumugou, about 2,600~2,700 years ago, equal to the Spring and Autumn Period, the Warring States Period of China, at many areas in Xinjiang, pottery cultures have been found. These sites are mainly in Hami and Turfan east Tianshan. Now some are also found in Yanqi (including Luntai and Kuqa) and the Ili River Basin north Tianshan.

These painted pottery reflect the unique styles of art and culture of different areas or nationalities in the production of wares, the mixture and matching of colors, the pattern arrangements and the variety of patterns and designs. A number of painted pottery jars with two handles, found in Hami Basin, have black painted patterns on the red coat (Pl. 22, 25, 26). They were painted all over the surface with red and black matched strikingly. Their patterns include vines, clovers, flameshapes, curves, lozenges, vertical and horizontal lines, triangles filled with broken lines. The typical shape of the painted pottery found in

Turfan Basin and the valleys of the Tianshan Mountains nearby is painted jar with single handle. They have black or red patterns on the red coat and most of them were painted all over. The patterns are mainly meshes, spirals, leaves. However, among the painted pottery found at Hejing, Luntai in Yanqi Basin and in the area around Kizil reservoir, painted pottery jars or cups with spouts are typical ones. The usual arrangement of decorative patterns is to draw a band slantingly or vertically on one side of the neck or belly (Pl. 36). Various patterns and designs are painted within the band. Usually they have red patterns on red coat, but some have white or yellow on red coat first, then have red or purple painted on again. The popular patterns are chessboards, mountains, meshes and various kinds of animal designs and geometric designs. Two of these painted pottery jars bear seldom seen patterns. One is a painted single - handled pottery jar with spout unearthed from the ancient tomb at Chawuhu Gully, Hejing. A row of kneeling two - humped camels were painted around its neck (Pl. 20). The camels are described lively with fine lines and exquisite brushwork. Another one is a painted single - handled pottery jar with spout discovered at the Qunbake Ancient Tombs, Luntai (Pl. 27). The jar bears a person's profile on one side of its belly. The ancient painter drew the figure only with several horizontal, vertical or oblique lines. The skillfulness of his abstract sketching technique is very impressive. The most popular shapes of the painted pottery found in the Ili Valley are pottery ewer with long neck and arc belly, and pottery bowl with low belly and circular bottom. They are painted all over, with red patterns on the red coat. The patterns on them are usually chessboards, lozenges, broken lines, meshes and leaves. When comparing the painted pottery culture of Xinjiang with those of adjoining areas, one can find that the painted pottery found in Hami are very similar to those found at Huoshaogou Gully, Hexi area in Kansu, both in shape and pattern arrangement. This suggests that the ancient culture of Hexi area had influenced the style of the painted pottery culture in Hami. But the painted pottery found in Turfan and Yanqi, etc. are completely different from those of the painted pottery cultures in Hexi area, Central and Western Asia either in shape or in pattern. They bear their own characteristics of artistic styles. We can see clearly profound realistic nature of their artistic styles from the patterns and designs of these painted pottery. Some designs are obviously influenced by the mountains and basins in Xinjiang and fishing, hunting and herding life style. The subject of art always comes from the object of life, and this is the origin of the realistic artistic style. The development of the painted pottery culture of Xinjiang is a wonderful work of the ancient art in Xinjiang, and different artistic styles of the painted pottery cultures in various areas reflect the multi - ethnical characteristic in ancient Xinjiang and the development of art in different manners and regions.

Almost at the same time, there appeared two sorts of artistic forms. One is the rock carving found at the great mountain system of Xinjiang, namely the Altay Mountains in the north, the Tianshan Mountains in the middle and the Kunlun and Altun Mountains in the south. Mostly distributed on the cliffs around alpine ranches, mid - high and low mountainous areas etc., these notable rock carvings are the artistic and cultural remains of the

ancient nomadic peoples in Xinjiang. The rock carvings were incised on the surfaces of cliffs in broad lines. Occasionally, they were found inside caves. The usual subjects of rock carvings are the pictures of animals and scenes of herding and hunting. The animal figures are chiefly deer, goats, horses, wolves and cows. It's very interesting that the pictures of carriages have also been found. The carriage usually was described as two circles with a linking line, sometimes a driver was drawn on it. The primitive and simple style was fully revealed in these pictures. The most striking discovery is the great-sized "reproduction worshipping" rock carving found in Kangjashimenzi, Hutubi County, in the southwest of the Tianshan Mountains in 1987. Located at 43051' N and 86019' E with an elevation of 1500m, the picture was engraved on the cliff 10m square metres with almost 300 male and female figures, standing or lying, dressed or naked. They are dancing or having sex. The exaggerated description makes the subject of the picture displayed impressively. It tops the rock carvings in Xinjiang both in size and the number of figures (Pl. 155, 156, 157, 158). This rarely seen rock carving bears high social and artistic values and has been noticed widely by scholars. But the date of the rock carvings in Xinjiang raise a complicated problem.

Another artistic form is the bronze works found at the Ili Valley. A great number of large-sized bronzes have been discovered here since the 1980s. These bronzes, especially the group of bronzes including figures of warrior, twin-tiger necklace, winged twin-beast and twin-beast tray with high base found in Xinyuan County and man-camel tray in Zhaosu County, are seldom-seen treasures of bronze art. The figure of warrior (Pl. 74), H. 40cm, W. 3kg, was made by pouring and welding. With the upper part of his body naked and an apron on the lower part of the body, the warrior is in the gesture of squatting, wearing a wide-brimmed hat with a conic top. This bronze figure of warrior, in the image of certain minority people, was shaped vividly. He looks forward seriously with his hands in the gesture of holding something in front of his chest. This bronze figure, along with the bronze twin-tiger necklace (Pl. 76) and the bronze winged twin-beast necklace (Pl. 77) are the only ones found in Xinjiang. These two roughly-made necklaces, about 30cm in diameter and 5cm in thickness, seem to be the symbol of the power of the leaders of ancient tribes. At both ends of the twin-tiger necklace there are two figures of tigers glaring at each other. The twin-beast necklace is similar with the twin-tiger necklace both in basic shape and method of making, i. e. pouring. The bronze twin-beast tray with high base has also been found at the Alagou Ancient Tombs, Nanshan, Turfan Basin (Pl. 75). It has two small beasts cast on the top and a horn-shaped high base. Its parallels have been found in Central Asia too. They were regarded as the remains of Sakas, or the religious implements of Zoroastrianism. The discovery of these bronze works shows that the technique of melting and casting had been fully developed in the bronze culture era of Xinjiang. It also provides precious testimony for us to recognize and study the artistic style of the bronze culture of the prairie in northern Xinjiang. The bronze culture of the prairie in the Ili Valley is probably related to those of Central and Western Asia very closely.

Recently, a group of double-handled bronze caldrons with deep belly and high legs have been found in the Tianshan Mountains. The height of these large-sized caldrons is usually up to 50-60cm (Pl. 79,80,81). Obviously, it requires excellent technique to make the bronzes in this size by pouring. The artistic variations made by ancient craftsmen, usually on the double handles and lips of the caldrons, endow these bronzes with pure beauty, however, some similar bronzes found in Central and Western Asia are mainly household utensils.

Besides, a number of bronze plaques with animal designs possessing strong artistic style of Ordos have been found in Xinjiang. Mainly discovered in Hami, Barkol, Turfan, Mori, etc., these bronze plaques were made exquisitely with hollowed-out figures of wild boars, tigers and horses. Among them, the bronze plaque with wild boar design (Pl.88), the bronze plaque with fighting wild boar and camel design (Pl. 83) and the tiger-shaped gilded bronze plaque (Pl. 87), etc., are all seldom-seen artistic treasures. In brief, all of these bronze plaques are outstanding works of ancient Xinjiang bronze art.

The numerous forms of ancient Xinjiang art, e. g., the primitive stone art, the painted pottery art, the rock carving art and the bronze art all reflect the rich and colorful artistic tradition and the multi-ethnic characteristic of Xinjiang's history. They prove that all peoples in Xinjiang have created and reserved their own everlasting art on the wide historical stage of Xinjiang.

After the 2nd century B.C., Xinjiang art went into a new historical period. The opening-up of the "Silk Road" and the development of the commerce and trade promoted the direct economic and cultural interflows between the East and the West. Some excellent works of art from Central, Western and Southern Asia, and so far as the Mediterranean regions were introduced into the interior of China via Xinjiang. Meanwhile, the traditional art of China was introduced into the West. Not only the silk fabrics of China in the Han Dynasty, but also the woollens with marked artistic style of the West were found in Xinjiang, e.g., from some silk fabrics of the Latter Han found at Loulan Site on the ancient Silk Road, we can see the high level of spinning and weaving of the Latter Han; on the other hand, from the patterns of two pieces of woollens unearthed from a tomb at Sampula Cemetery, Lop County, we can see clearly the cultural influence of the West. The former was woven with designs of tree-branches, rattan, cloud and patterns of birds and beasts such as tigers, dragons, leopards, duck, peacocks, chickens, etc. In addition, some of which were decorated with Chinese characters such as "永昌"(Pl. 261) "長壽明光"(Pl. 262) "延年益壽大宜子孫"(Pl. 258), etc. All of these had meanings of lucky in ancient China, reflecting the cultural and artistic styles of China. Silk fabrics of this kind were also found at Minfeng County and Yuli County. The latter (Pl. 267, 268) was decorated with centaur design which was from a tale of Rome or Greece, and warrior design. The warrior with deep eyes and high nose, forehead tied a white band, and a long spear by the side, had clearly the feature of the white race. This kind of woollens is seldom seen on the "Silk Road". There is still more a cotton fabric found at Niya Site, Minfeng County. This is a piece of blue cotton cloth (Pl. 260) with designs of a Buddhist figure on the upper and a dragon tail (head was damaged) on the