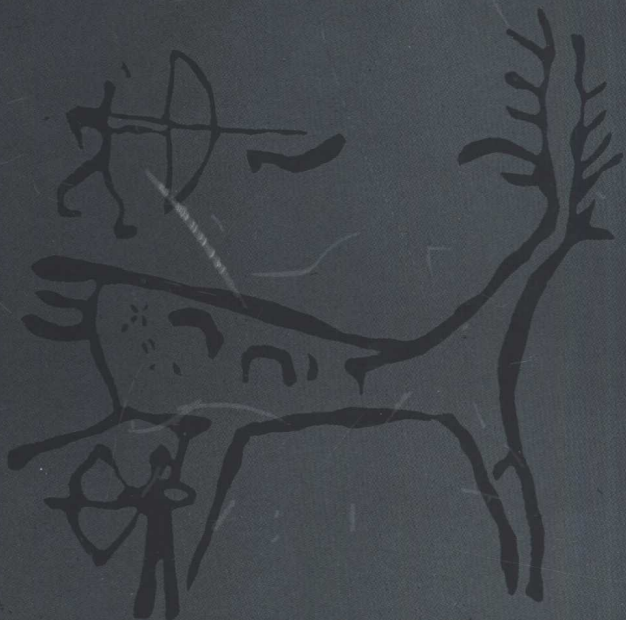


# 中國岩畫圖案

ZHONGGUO  
YANHUA  
TUAN



# 中國岩畫圖案

ZHONGGUO  
YANHUA TUAN

● 盖山林 盖志浩搜集

## 中国岩画图案

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## 概 述

岩画是绘画或刻制在岩石上的图画。它以古朴、粗犷、凝练的画风和丰富而独特的文化内涵,引起了国内外学术界的普遍关注,通过直射或折射,表现了永不重复的远古现实,从经济生活、社会活动、宗教信仰、心理状态、美学观念等方面展现了人类的历史活动,成为史前史、艺术史、民俗学、人类学、美学、原始宗教史、民族史等多学科的重要研究对象,堪称想象宏丽、感情浓烈、造型生动简朴、意境深邃的形象性史诗。岩画以全球性的宽度和历史性的深度,生动地记载了人类生存活动的连续性篇章。

我国是世界上岩画最丰富的国家之一。岩画的分布,东起大海之滨,西达昆仑山,北至黑龙江畔,南到左江沿岸,大都集中于人迹罕至的古代少数民族地区。我国岩画分布之广、数量之多、内容之丰富、作画时间之长,实属罕见。

我国是世界上对岩画记载最早的国家,早在公元5世纪,北魏地理学家郦道元在《水经注》中对岩画的记载就有20余处,有岩画的地域达大半个中国。近代对岩画的研究,始于1915年岭南大学教授黄仲琴对福建华安汰溪岩画的考察和本世纪20年代

末瑞典人贝克曼对新疆库鲁克山的调查。不过,我国岩画的大量发现与研究是新中国建立之后的事,50年代至80年代对广西左江岩画的大规模考察,60年代以来对云南沧源岩画,70年代对内蒙古阴山岩画,以及80年代对内蒙古乌兰察布,宁夏贺兰山,甘肃河西走廊,新疆阿尔泰山、天山、昆仑山,西藏日土,江苏连云港等地岩画的大量发现和研究,都是卓有成效的。目前全国已有黑龙江、内蒙古、宁夏、甘肃、青海、新疆、西藏、云南、四川、广西、贵州、福建、台湾、广东、江苏、山西等16个省(区),40余个县(旗)发现岩画,画址总数在500个以上,画幅约在5万幅以上。

我国岩画虽然有明显的共同性,但由于分布地域辽阔,以及形成这些岩画的历史背景不同,因此,各地岩画在题材、内容、风格和作画方法上存在着较大不同。根据这些差异,可将我国岩画划分成四个类型:东北农林区、北方草原区、西南山地区和东南沿海区。

东北农林区。包括大兴安岭及其以东地区,主要有黑龙江牡丹江、内蒙古大兴安岭原始森林等地岩画,题材内容有坐席、乘舟的人物、驼鹿、人牵鹿、熊、马鹿、麋鹿、人、犬、围猎、萨蛮鼓等。岩画明显特征是:内容以鹿类动物居多,画面偏小,描绘对象大多是孤立的、个别的客体,反映了当时渔猎部落的生活现实;技法上,画面以单线条为多,制作方法或绘画或凿刻。

北方草原区。东从大兴安岭之西,西至新疆,分布区域最大,包括内蒙古白岔河流域、锡林郭勒草原、乌兰察布草原、阴山山脉

阿拉善荒漠地区,宁夏贺兰山,甘肃黑山、祁连山、马鬃山,青海青海湖畔、都兰县巴哈毛力、格尔木野牛沟、通天河,新疆的阿尔泰山、天山、昆仑山,以及西藏的日土、藏北等地。而发现的岩画大都是狩猎和游牧的内容,以表现动物或动物与人的关系为主。由于各地自然环境和历史背景的差异性,反映在题材上也不尽相同。高山地带以野生动物和狩猎为主,而平坦的草原上则以家畜和畜牧居多。动物岩画在群落上也有不同,草原东部以各种鹿类岩画为主,而这个草原西部则骆驼和牦牛显然增多,羊、马、牛则各地皆有之。整个草原区,岩画分布密集,数量至多,内容也丰富多彩,或表现狩猎、游牧、战争、舞蹈,或描绘帐篷、穹庐、车辆、天体、数码,或表现太阳神、天神、面具、骷髅、祖先像、手印、足印、蹄印、飞禽爪印等等。不过分布最广、数量最多是各种各样的动物,其中有家畜,也有飞禽走兽。北方草原岩画的制作方法以敲凿为主,只有个别画面是用颜料吹喷或绘画的。

西南山地区。主要画址在四川珙县麻塘坝、昭觉县博什瓦黑,贵州省关岭布依族苗族自治县花江,开阳县画马崖,六枝特区桃花洞,黔东南贞丰县“七马图”,广西左江及天等、靖西等县,云南的沧源、耿马、怒江、路南、丘北、弥勒、西畴、麻栗坡和元江等地。其中最具有代表性的是云南沧源和广西左江岩画。

沧源岩画在阿佤山区,已发现 10 个岩画点,每个点包括几十个、甚至几百个人物或动物图形。题材内容有放牧、狩猎、战争、舞蹈、村落、神话人物等等,并有水牛、象、猴子等动物。

广西左江岩画。目前已发现 79 个岩画点,共 178 处,分布宁明、龙州、大新、崇左、扶绥等县境内的左江及其支流明江的悬崖峭壁上。画面宏大壮观,图像密集高大,分布绵延不断,形成一条长达 200 多公里的画廊。其中以宁明县花山规模最大、图像最多,能辨认出的图像就有 1800 多个。图像主要有正、侧身舞者,还有铜鼓、犬、鸟、钟、武器等。每一处每一组均以动作一致的舞者为主,约占全部图像的 85% 以上。人身高一般 1.2—1.8 米,最高者可达 2.41 米。图像典型组合是以一个形体高大、腰挂刀剑的正面人像为核心,其余图像分布四周。其画面规模之宏大、图像之众多、气势之雄伟,在国内已发现的岩画中首屈一指。

西南山地岩画具有鲜明的地方特色。从制作方法看,以用颜料绘画居多;从题材内容看,多为舞蹈、放牧、狩猎、出行,以表现人物的活动为主,画面各图像并非孤立的、互不相关的图形罗列,而是以众多的图像去表达同一主题;从作画时代看,以晚期作品居多。

东南沿海区。岩画分布于福建华安仙字潭、东山岛,台湾屏东县万头兰山,广东珠海高栏岛,江苏连云港将军崖、灌云县,以及香港的东龙、大浪湾、蒲台、长洲等地。岩画内容有舞蹈、蹄印、符号、船、脚印、太阳神、天体、女阴、祭祀、螺旋纹、圆圈,以及以人面像表示的神像等。以台湾屏东岩画为例,有人面像、人像、重圈纹、圆涡纹、蛇纹、脚掌形、小圆穴、曲线、三角纹、方格纹等。从已发现的东南沿海岩画看,岩画有以下几个特点:岩画分布上较零



散,很少有集中之地;内容大都与宗教祭祀有关,有天体崇拜、神灵崇拜、生殖崇拜、祭奠大海等;制作方法或磨刻或敲凿;在艺术风格上带有抽象化和符号化倾向,多为扭曲费解的抽象图案和不定形的抽象花纹。

我国岩画的艺术风格,和国外岩画有许多共同之点。在造型上,用上下和左右二度空间去表现立体物象。为了使画面获得整体的艺术效果,大胆地省略了物象复杂的细节,只表现物象的基本形。作画者以粗放的笔触和简要概括的形体去制作所需物象的基本轮廓,并运用概括夸张、均衡对称、主次对比等作画技法,制出一个个富有充沛生命力的图像。他们把对生活的敏锐观察力和艺术上粗犷手法浑然一体地结合在一起,使作品产生出巨大的审美震撼力和感人的艺术魅力。

岩画的制作方法,总括起来说有颜绘和岩刻两种。颜绘岩画是用工具蘸颜料汁液绘画而成的,主要分布于岩面大而粗糙的西南山地,其他地方则甚少。内蒙古阿拉善右旗雅布赖山洞窟手形岩画,则是吹喷而成的,与西欧旧石器时代岩洞中手形岩画制法完全相同。岩刻是我国作画常用方法,有磨刻、敲凿和划刻之别。磨制是最早制作岩画的方法之一,是用一种仔细磨光的、约一厘米宽的V字形深槽状工具制作的。用石锤和质地坚硬的石头工具在岩石表面雕凿出一些不规则的、断断续续的轮廓线,然后用湿润的砂子或专门磨尖的坚硬石头磨光。敲凿法是最常见的方式,是用石器或利刃金属工具敲透岩面表面而成画。早期岩画是

以细碎且较深的敲击点组成的,制作比较细致,点上落点,刻痕平滑。晚期岩画则敲击点稀疏,点大而麻涩。敲凿的岩画,或仅凿出物象轮廓,或通体刻制。划刻岩画是用金属工具的锐锋划破石皮而成,线条甚细。作者很好地掌握了线条的用法,十分了解线条美和雕塑美的作用。

关于我国岩画的编年学序列,目前尚在探索之中。东北农林区岩画,已发现者大约是中世纪或其后渔猎民作品。北方草原区岩画的年代序列为:一、新石器时代(距今约30000—4000年),是我国北方草原地带狩猎经济时期;二、青铜时代至早期铁器时代(距今4000年—公元初几个世纪),是狩猎—畜牧混合经济时期;三、历史时期(自公元初几个世纪至19世纪),这个时期,北方草原游牧经济持续向前发展,出现了大量类似古突厥文字母符号,并至较晚时期,在画面上还常有回鹘文、西夏文、藏文、汉文等题记出现。

西南山地岩画,约可分为两期:一、新石器时代至青铜时代(距今约5000—3000年);二、历史时期(约公元前后几个世纪至明代)。

东南沿海岩画,约为新石器时代至青铜时代的作品。

总之,我国岩画源远流长,大约从3万年前直至近代均有制作,记录了从原始社会狩猎人,历史时期游牧人、渔猎人、农人的历史活动。倘若将各个地区岩画按历史顺序排列起来,就不啻是中华民族由蛮荒走向文明历程的历史画卷,它清晰展现了我国各

民族,尤其是边疆各少数民族历史发展的轨迹。作画民族除原始氏族部落外,尚有匈奴、突厥、回鹘、靺鞨、渤海、女真、吐蕃、党项、蒙古、佉族、闽越、骆越、彝族、东夷等民族的作品。

遍布于中华大地万花纷呈的精美岩画,以古代千姿百态的生命形式和生活方式,展现出我国太古文明、上古文明和中古文明,如九州皓月,照亮了世界考古学者、艺术史家和艺术家的望眼,为世界岩画史续写了瑰丽的篇章。

## **An Introduction to “Design of Rock Paintings in China”**

The rock painting is the picture that is painted or carved on the rock surface. It is noticed widely by academic circles in China and foreign countries for its simple, unsophisticated, rough and condensed style as well as abundant cultural connotation. Its contents reflect the ancient reality by its direct and indirect feedback. Viewed from the angles of social economy, social activities, religion belief, state of mind and aesthetics thought, it shows the historical activities. It has been becoming the important researching object of prehistory, art history, folklore, anthropology, aesthetics, history of primitive religion as well as nationality history. It may be rated as a vivid epic for its strong feeling, vivid and simple model, magnificent thinking and simple and profound conception. The rock painting records the continuous chapters vividly with the global width and the historical depth.

China is one of the most abundant countries in rock paintings in the world. Rock paintings are distributed in the

areas which range from the sea shore in the east to the Kunlun Mountain in the west, from the Heilong river bank in the north to the Zuo river bank in the south. Most of them are concentrated on the minority areas that the population is very rare. It's really scarce in the world for its extensive, numerous, various and long history. Actually, as early as the 6th century, scores of rockpainting points were recorded in the well-known Shui Jing Zhu (Commentary on the Waterways Classic) by Li Daoyuan, a geographer in the Norther Wei Dynasty. So China is one of the earliest country that recorded rockpainting. In this ancient works, Li recorded more than 20 rockpainting sites, the scores occupy larger than half China. Chinese scholar's investigations, discoveries and studies of rock paintings got in 1915 when Huang Zhongqin, a professor in Lingnan university made an investigation of rock carvings at Taixi in Hua'an county, Fujian province. It is interesting to note that Bergman, a swede, made an investigation of the rockpaintings in Kuruk Mts. in Xinjiang in 1929. A large-scale investigation and research of rockpaintings was conducted after the foundation of the People's Republic of China, for instance, between 1950's and 1980's, the investigations of rockpaintings were made along the Zuo river in Guangxi; a general investigation were made of the Cangyuan rockpaintings in Yunnan in 1960's, and the Yin Mts. rockpaintings in Inner Mongolia in 1970's, as well

as the rockpaintings in Wulanchabu grassland in Inner Mongolia, the Helan Mts. in Ningxia, the Hexi Corridor in Gansu, the Aertai Mts., Tian Mts. and Kunlun Mts. in Xinjiang, Ritu county in Tibet, Lianyungang city in Jiangsu in 1980's. All the investigations are fruitful. There are 50 thousands of rockpainting pictures scattered in more than 500 sites in more than 40 counties of 16 provinces, including Heilongjiang, Inner Mongolia, Ningxia, Gansu, Qinghai, Xinjiang, Tibet, Yunnan, Sichuan, Guangxi, Guizhou, Fujian, Taiwan, Guangdong, Jiangsu and Shanxi, etc.

Although the rockpaintings in China have distinct general character, the themes and contents are very different among different areas because of the different historical background in very vast territory, so are the styles and methods of making rockpaintings. Based on these differences, the rockpainting in China could be divided into 4 types: agriculture and forest district in northeast, prairie district in north, mountain district in southeast and coastal district in southeast.

Agriculture and forest district in northeast. This district includes Greater Xing'an Ranges and its eastern areas. There are Heilong river, Mudan river rockpaintings, Greater Xing'an Range primitive forest rockpaintings. The contents have person in canoe, bears, dogs, elks, David's deers, deers, deers pulled by people, encircled hunting, Shaman religion drum, etc. The

deer is in the majority among these motives. The pictures are small and the painting objects are isolated. It reflects the reality of fishing and hunting at that time. The methods of making these rockpaintings are painting and carving.

Prairie district in north. From Great Xing'an ranges to Xinjiang. This district covers the largest territory among the 4 districts. It contains the Baicha river valley, Xilinguoler grassland, Wulanchabu grassland, and Alasan dessert in Inner Mongolia, Helan Mts. in Ningxia, Hei Mts., Qilian Mts. and Mazong Mts. in Gansu; the Qinghai Lake shore, Bahamaoli in Dulan county, Yieniugou gully in Geermu county, and Tongtian river in Qinghai; Aertai Mts. Tian Mts. and Kunlun Mts. in Xinjiang; as well as Ritu, Zangbei in Tibet, Hunting and herding rockpaintings are in the majority. Most motives reveal the relationship between animal and people. The themes are not the same because of the difference between natural environment and historical background. The wild animal and hunting pictures occupy a dominant position in high mountain. The livestock and husbandry pictures are more on flat land. All kinds of deers give priority in eastern grassland, while the camels and the yaks are in western grassland, and goats, sheep, horses and cattles are everywhere. The rockpaintings distribute densely, in addition, the motives are rich and colourful, such as expressing hunting, herding, fighting or

dancing. Tents, domes, vehicles, the moon, the sun, stars, number, God of the Sun, Deities, masks, handprints, footprints, hoofprints talonprints can be seen in the paints. But it is all kinds of animals that distribute the most widely and are the most in number. The main making method is chiseling, only a few of them are painted and brown with pigments.

Mountain district in southwest. This district mainly includes Matangbei in Gong county, Boshiwahei in Zhaojue county in Sichuan, Hua river in Buyi nationality and Miao nationality autonomous county in Guanling city, Huamaya cliff in Kaiyang county, Taohua cave in Liuzhi special region, in Gueizhou, Qimatu in Zhenfeng county in southeast Gueizhou, as well as Zuo river, Tiandeng, Jingxi county in Guangxi, Cangyuan, Gengma, Nu river, Lunan, Qiubei, Mile, Xichou, Malipo and Yuan river in Yunnan, etc. The most representative rockpaintings in this area are the Cangyuan rockpaintings in Yunnan and Zuo river rockpaintings in Guangxi.

Concerning the Cangyuan rockpainting in the Awa nationality mountains, 10 rockpainting sites have been discovered. Every site consists of tens or, even several hundreds pictures of men or animals. There are herding, hunting, fighting, dancing, villages, tale figures, etc. In addition, it contains buffalos, elephants, monkeys, and so on.

As to Zuo river rockpaintings, 79 sites have been



discovered. They are scattered on the cliffs along Zuo river and Ming river, the branch of Zuo river. The area belongs to Ningming, Longzhou, Daxing, Chongzuo and Fusui counties. The pictures are magnificent and the figures are tall and dense. The rockpaintings stretch continuously, and form a gallery of paintings with length of more than 200 kilometers, in which most of rockpaintings in Ningming county are. It has 1800 pictures which can be recognized. The pictures mainly are front and flank dancers, bronze drums, dogs, birds, bells, weapons and so forth. The dancers whose actions show no difference, is about 85 percent of all the pictures. The figures are usually 1.2 metres to 1.8 metres in height. The tallest is 2.41 metres. The typical picture is a tall figure with a knife or sword in his waist, the rest are around him. The pictures in this county are so magnificent, so grand and so many that it is the only one in the rockpaintings which have been found in China.

Mountains district in southeast. The rockpaintings in this district has distinctive local features. Most of them were painted with the pigments. Viewed from the motif, the people's activities are the primary, such as dancing, herding, hunting and walking. They are not isolated, but interrelated to each other. The same subject was expressed by more different pictures. According to the times, most rockpaintings were done in late days.