



山圖古狀壁畫

精繪



山西古伏羲畫

精粹

主編

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武普敖

江蘇鳳凰美術出版社

The Essence of Ancient Murals in Shanxi

圖書在版編目(CIP)數據

山西古代壁畫精粹 / 侯一民, 武普敖主編. --
南京: 江蘇鳳凰美術出版社, 2015.4
ISBN 978-7-5344-7893-2

I. ①山… II. ①侯… ②武… III. ①壁畫-山西
省-古代-攝影集 IV. ①K879.412

中國版本圖書館CIP數據核字(2014)第202583號

策 劃 周海歌 毛曉劍
責任編輯 周海歌 王林軍
裝幀設計 盧 浩
英文翻譯 栗夢卉
審 讀 倪培翔
責任校對 呂猛進
責任監印 吳蓉蓉

書 名 山西古代壁畫精粹
主 編 侯一民 武普敖
出版發行 鳳凰出版傳媒股份有限公司
江蘇鳳凰美術出版社(南京市中央路165號 郵編: 210009)
出版社網址 <http://www.ppm.cn>
經 銷 鳳凰出版傳媒股份有限公司
制 版 印 刷 北京雅昌藝術印刷有限公司
開 本 787mm×1092mm 1/8
印 張 37.5
版 次 2015年4月第1版 2015年4月第1次印刷
標 準 書 號 ISBN 978-7-5344-7893-2
定 價 800.00元

營銷部電話 025-68155677 68155670 營銷部地址 南京市中央路165號
江蘇鳳凰美術出版社圖書凡印裝錯誤可向承印廠調換

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Preface

Shanxi is one of the cradles of Chinese civilization. The area of extant ancient murals in Shanxi is over 25000 square meters, which possesses a prominent status in the history of Chinese ancient murals.

For thirty years, my friend Wu Puaos has taken millions of photographs of the ancient murals in Shanxi under the support of the cultural department of Shanxi Province.

I have also been to Shanxi and I recommend the murals in Yongle Palace as the most outstanding work. I was shocked when I see his photographs. These murals arouse two problems that need to consider.

1. Since Buddhism was introduced into China, there was a sinicization of Buddhism all the way from the period of the Han and Wei Dynasties to the Tang and Song Dynasties. The Buddhist murals mainly depicted the story of Buddha and the Pure Land or nirvana, and direct human belief to the supplication of a better life in the next world. While the murals in Shanxi drive the Buddhist belief to the present life and eulogize the harmonious world by depicting the social life which is rarely displayed in the former murals. The items vary from towers, terraces, pavilions to the country scene; from boudoirs to marketplaces, martial art competition, catering, acrobatics, medical practice, folk-custom, etc. It is a picture scroll of real life in the Yuan, Ming and Qing Dynasties. The humans, ghosts, gods and Buddha existing in harmony combine the real world with the imaginary one, which creates such magnificent works.

What is the reason and how to explain this phenomenon?

2. A large amount of murals are painted so well. They are not fantastic in just one or two aspects nor can they be valued as fine. The works are MARVELOUS.

The murals are painted as well as any works done by the artist who are good in figures painting in the contemporary society, and may be better than the famous paintings in scale and momentum.

But why can't these works be included in the history of art and why do the names of the mural painters remain obscure?

Isn't it true that in the Tang Dynasty Wu Daozi, who was also a mural painter, was entitled "the master of painting"? Why did the mural painting be casted

out from the main trend of art since the Yuan Dynasty especially when Dong Qichang despised the painters as "craftsmen" and advocated the "official painters"? The official painters mainly focused on the artistic effects of the work and were more in favor of drawing the landscape and plants so figure painting is out of the main trend.

I've always believed in what the experts says, but excusing my limited knowledge, I just can't understand what on earth caused this phenomenon.

In the May of this year, the exhibition whose theme is Viewing the Home Treasures with Different Eyes held in Beijing is a query to the unfairness in the art history.

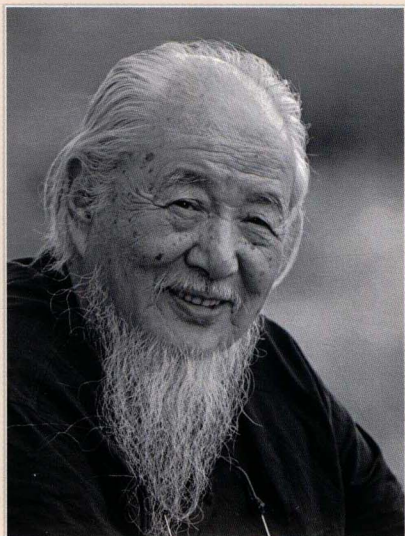
Another theme of this exhibition is about Protection, which is raised because of the urgent situation we faced. Too many precious relics have been destroyed with in a short time, especially the ancient murals.

In the opening ceremony I said "I cry for help to the relevant units behalf of my predecessors" and what is delightful is that, after then the Shanxi government pays great attention to the murals and has saved many relics which are in danger of extinguishing.

Now the Phoenix publishing media group, Jiangsu Fine Arts Publishing House, elaborately selects nearly 300 hundred brilliant photographs from Wu Puaos works which is a deed of significant meaning. Hereon, hope friends from all walks of life would value the precious legacy from a new viewpoint and do justice to the historical prejudice.

Hou Yimin 2013.11.4

Hou Yimin, male, Mongolian nationality, was born in Gaoyang, Hebei Province. He is among the first generation of artists and art educators in the People's Republic of China. He is a prominent People's Artist and an expert who makes outstanding contributions to the nation. Hou is the honorary president of Chinese Mural Society and is one of the pioneers of the New Mural Movement. He wins the Life time Achievement Award of the Chinese Fine Arts Award and the Chinese Arts Award.



侯一民，男，蒙古族，1930年生於河北高陽。新中國第一代美術家、美術教育家，功勳卓著的人民藝術家，國家級有突出貢獻專家，中國壁畫學會名譽會長，新壁畫運動開拓者之一。獲“中國美術獎·終身成就獎”、“中華藝文獎·終身成就獎”。

寫在前面

山西是華夏文明的發祥地之一，現存古代壁畫有25000多幅，在中國壁畫史中占有重要地位。

我著書的朋友是侯一民，在山西文化文物部門的支持下，四年前拍攝了這10萬餘幅的山西古代壁畫的圖片資料。

我也常到過山西，山西壁畫最代表的當然首推永樂宮，但當我看到他拍的圖片，我大为震驚，而對這些壁畫遺存引發了我兩個問題的思考。

(一) 佛教自傳入中國，就有一個中國化的過程，從漢魏、到唐宋，佛教壁畫中多為奇生故事，和對天國極樂世界的描寫，把人的信仰引向對來世的祈求。而山西壁畫中，却把對佛道的信仰引向對現在人生的關注，引向對善在和諧的贊頌。過去壁畫中很少出現的社會生活，從樓臺亭榭，到山野鄉村，從女兒閨房到市井農夫，比試，占飲，百戲，行匠，善惡民俗……簡直是元、明、清，晚堂生活的百卷，人鬼神佛渾然而處，現實與理想相互交織，成了一幅巨幀。

是何原因？如何解釋這一現象？

(二) 相當多的山西壁畫，畫得實在太好，不是一處兩處畫得好，也不是一兩處的好，而是實在“太好！”

把這些作品與中國美術史上處於同時代的擅畫人物的名家相比都未必遜色，在規模和氣勢上那些名家未必放得過這些畫師。

可是為什麼在美術史上這些作品被打入另冊，這些畫師也一律不見經傳？

唐代還不是嗎？吳道子不是畫壁畫的嗎？他是“畫聖”啊！為什麼從元代開始把壁畫伴畫排斥於主流之外，特別是到了董其昌，把這些畫師一律斥之為“匠人畫”，而把元代的“士人畫”畫家，多以做官為職業，未立筆墨氣韻，畫山水花卉，人物畫幾乎退出了主流。

我才疏學淺，理論家們的話我從來都信，可是我執拗不懂，這個現象到底是為什麼？

今年五月，在北京舉辦了一個以“另眼識家珍”為題的展覽，就是想對這樣一個歷史的不公提出質疑。

這次展覽還有一個主旨是關於《保護》，在展覽中屢次並提出了這一問題，是由於它的迫切性，中國的字畫實在太多，但其被破壞之快令人揪心，尤其對古代壁畫。

在開幕式上我說：“我們代我們的師祖，向有關部門求救了！”可喜的是，在此之前竟得到了山西省的高度重視，對處於臨危狀態的壁畫遺存正進行緊急的搶救。

現由鳳凰出版傳媒集團（江蘇美術出版社）從我著書拍攝的圖片中精選出近三百幅，成此巨幀。這是一件具有重大意義的功德，也希冀各界朋友，以新的視角，重新審視這一部珍貴的遺產，或許對一些歷史的成見做出新的判斷。

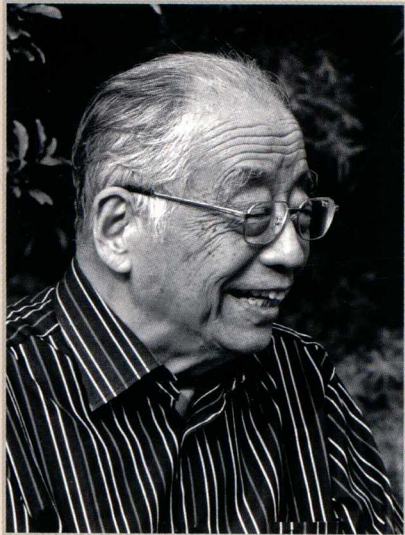
侯一民
2013.11.4

The Paeon of Murals in Shanxi

Liu Zheng

In the ancient temples amid the mountains and clouds of Shanxi; The authentic work of ancient times was found.
With the flavor of plants in the wind lingering around the clothes; There appears the scenery and figures depicted in murals.
The man who painted is unknown to all; While their excellent skills coming from the villages and desolations.
Do not say that there are few figures which have ever been painted; These will fill the blanks in the history of folk art.
After the evanescence of worldly affairs with the wind and rains; The once grand halls turned into ruins full of weeds.
What a pity that the brilliant works were abased in thistles and thorns; And their sparks were concealed in the broomy forest.
A gentleman Wu is renowned for his obsession with the antiquity; Spending spare time traveling through cities and counties.
Thousands upon thousands of photographs were taken; Making the works buried in the dust and ash come out into the light.
Though millions of words in the scrolls depict the ancient people; Their appearance can be directly seen in the picture.
The figures are whispering as if expressing the yearning of love; And the melancholic tunes are coming from the instruments.
The fair ladies wear a pleasant smile in the mild spring breeze; Looking up to the bright moon and dreaming their dreams.
There comes the knight with whiskers and a sword in his hands; Drinking and sing in an exuberant manner.
The sound of hoof beats hurries the gust to leave in late autumn; And the birds are twittering to send me off.
Although I would like take the sky and the earth into my verse; I'm afraid that there is too much to be carried.
I doubt whether I am in Lanke Mountain; And have just watched the two man playing chess for a while.
The old man has not yet decided where to locate his chessman; However thousands of years have passed in the human world.
Flying Apsaras take me wander in the sky; And I fly over the Buddhist Heaven of Thirty-three.
Millions of petals drift around the mansion; And all the gods coming riding dragons.
The Emperor of Heaven invites me to join in with excellent wines; Which can wipe out all the worries in the earth and heaven.
Even the old man living in Yiyuan will admire the exquisite works; Stroking his beard and enjoy them with me together.
After Reading my poem and appreciating the murals which will take about eighty-eight years, and then let's go with the wind
and share the dream of wandering around the world.

Liu Zheng, whose original name is Liu Guozheng, was born in 1962, in Beijing. He is a prominent language educator, poet, writer, calligrapher and one of the pioneers of Chinese contemporary fable poetry. He is the former vice editor-in-chief and the professor of editorship of People's Education Press and is the honorary editor-in-chief of Chinese Poetry, the honorary president of Chinese Poetry Society and consultant of the Society for Research on Mao Zedong's Poetry, Consultant of Chinese Poetry Academy, Consultant of Chinese Poetry Academy and Consultant of China Writers Academy of Painting and Calligraphy.



劉 征，原名劉國正，1926年生於北京。著名的語言教育家、詩人、作家、書法家，中國當代寓言詩開拓者之一。原人民教育出版社副總編、編審。《中華詩詞》名譽主編，中華詩詞學會名譽會長，中國毛澤東詩詞研究會顧問，中華詩詞研究院顧問，中國作家書畫院顧問。

三晉壁畫歌

劉 征

三晉雲山藏古寺，九朝壁畫留真跡。
風動千秋衣履香，壁展丹青風物志。
畫者爲誰不知名，山村野店出絕藝。
莫道人物畫少成，待補民間美術史。
萬重風雨變滄桑，頽垣圯殿野草荒。
惜哉墨妙委荆棘，泯沒森木存毫芒。
武君好古天下奇，公餘尋訪遍城鄉。
拍照留存累千萬，鈞沉顯晦得重光。
書史萬卷徒文字，畫中直睹古人面。
如聞昵語訴相思，如聞絲竹歌幽怨。
麗人含笑倚春風，佳期如夢月明中。
虬髯長劍游俠士，痛飲狂歌氣吐虹。
蹄聲的的秋霜重，四山啼鳥來相送。
欲收天地入詩囊，卻恐蹇驢駝不動。
祇疑置身爛柯山，松陰對弈興悠然。
一老舉棋猶未定，世上日月已千年。
飛天挾我汗漫游，飛上三十三天天上頭。
萬片飛花擁玉樓，群仙來迓騎龍虬。
天帝邀我共飲瓊漿酒，同消天上人間萬古愁。
逸園老人嘆精絕，手拈白鬚共欣賞。
賞畫之餘讀我詩，必是邀我八十八歲翁，乘風共作遊仙想。



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■ The Northern Qi Dynasty Murals

■ The Murals in Lou Rui's Tomb of the Northern Qi Dynasty

Lou Rui(531-570), the Dong'an King who lived in the Northern Qi Dynasty, his tomb is located in Wangguo Village, Taiyuan City, Shanxi Province. Lou Rui's tomb is very grand and murals were painted in the tomb passage corridor dooryard and tomb chamber. The number of murals is 71 and total area of them is 200.55m². The murals show the luxurious scenes of owner's lifetime and the unreal scenes of being deity after death. These splendid sights which combined human being life and Ancient Chinese Mythology together were organized in scroll composition. The first distinguishing feature of Lou Rui Murals is that they are created in a realism way and reflected a strong atmosphere of life. The second one is that the painters at that time were good at picturing vivid motions for they could express the artistic conception by contrasting the dynamic and static objects. The third one is that the painters used the basic principles of perspective to manifest the effect of light and shade as well as depth of field. The fourth feature of Lou Rui Murals is that they break away from the foreign painting technique and manifest a good management of sketching in single line, filling with strong color and using color-gradation technique. The fifth one is that they display the human world's wealth and prosperity, and as for the depiction of the imaginary heaven, the murals show us a combination of the feudal ideology and Buddhist philosophy which makes the scenes much more splendid and magnificent. Lou Rui Murals with their exquisite skills and wide range of objects are regarded as measuring standards of paintings as well as significant references to the study and researches on the music, clothing, imperial palace, funeral, etc. in the Northern Qi Dynasty. The Lou Rui Murals are the representatives of their own kinds in the Northern and Southern Dynasties which fill the blank in the history of art.

■ The Murals in Xu Xianxiu's Tomb of the Northern Qi Dynasty

Xu Xianxiu's tomb is located in Wangjia Village, Yingze District, Taiyuan City, Shanxi Province. Xu Xianxiu was the Grand Commandant, Wu An King, of northern Qi. The murals in his tomb includes two parts: tomb passage and chamber. There are two layers of the murals in the chamber. The upper layer is the picture of astronomical phenomena and on the lower layer there is the picture of feast on the northern wall, the picture of owner preparing for the trip on the western wall and the picture of owner's departure on the eastern wall. The total area of murals is about 330m². The murals are so spectacular, vivid and colorful that as if they were painted lately. The murals in Xu Xianxiu's tomb display a new layout and structure. Every set of the murals is part of the whole picture. There are certain transitions and connections between one and another so as to make sure that a person's character can be expressed vividly and precisely. This suggests that the figure painting in the Northern and Southern Dynasties was quite refined and had reached a very high level. The murals in the tomb construct a completed life scene of the tomb's owner with the great amount and proper proportion of the figures. The plentiful interludes, thoughtful layout and the figures that based on human-sized can be regarded as an innovation, especially those figures with high noses, deep eyes and bushy beard that are depicted so vividly. Through all of these, we can see the historical background of a prosperous and multinational culture in which all the figures exist harmoniously in a space and these murals represent the social relationship as well as folk custom of the people who lived 1500 years ago. And that unveils the prelude of the golden times of the Sui-Tang Period.

■ The Murals in Shuiquanliang Tomb of the Northern Qi Dynasty

The tomb is about 1.5 kilometers from Shuiquanliang Village, Shuozhou, Shanxi Province. The murals in the chamber can be divided into two layers. The superior part is about astronomical phenomena, the God in the East worshipped by the Taoists, White Tiger(name of group of seven stars in the western sky), Rose Finch(name of a mythical creature in China) and twelve Chinese zodiac signs; the lower part is the picture of owner's daily life. The murals in the tomb are very grand and spectacular which reflect the luxurious and splendor life of the tomb's owner. There are plenty of figures and horses, various kinds of honor guards, weapons, articles for daily use and decorating patterns, which are so vivid that they look like real ones. The contents of the murals are numerous but they are all in harmony, and the figures are complicated but the relationships are clear. So the splendid figures and the abundant connotations enable all men to imagine the past times of this piece of land. All the colors used in the murals, the white wall, black line, red color and blue, yellow etc. depict every part of the northern Qi dynasty concisely. They provide important materials for the development and research of murals in tombs.

■ The Murals in the Jiuyuangang Tomb of the Eastern Wei and Northern Qi Dynasties

The Jiuyuangang Tomb is located in Xinzhou City, Xinfu District, Lancun Town, Xiashe Village. The murals of Jiuyuangang Tomb are distributed in the eastern, western and northern walls. The murals in the eastern and western walls can be divided into four layers. On the first layer, there draws the gods, beasts, mystical birds and so on with clouds and honeysuckles floating around. And on the second layer there is the scene of hunting, which depicts the various figures and vivid animals. On the third and the fourth layers, there are ranks of brave and dignified warriors. On the northern wall there is a palace with wood roof. On the second layer is the most spectacular hunting scene which is the largest one in all the hunting scenes with a vigorous atmosphere and massive landscape. The vivid depiction of the scenery and dramatic mountains makes it the worldwide famous artwork.

北齊婁睿墓壁畫

北齊婁睿墓，位於山西省太原市王郭村，墓主人是北齊東安王婁睿（公元531—570年）。婁睿墓規模宏偉，墓冢高大，在墓道、甬道、天井及墓室繪滿壁畫，壁畫共71幅，總面積達200.55平方米。壁畫內容主要表現墓主人生前奢華的生活場景和死後升仙的虛幻境界，以長卷式構圖組成一幅人間生活、古代神話傳說為一體的壯麗場面。壁畫以寫實主義的創作方法，畫出了濃厚的生活氣息；以透視的基本原理和遠近景深的處理手法，表現了畫面的凹凸明暗，從動靜對比中表達畫意；以單綫勾勒、重彩填色暈染的傳統漢畫手法，表現了人間富貴，天界幻境的宏偉壯觀場面。對衡量北齊繪畫發展水準，研究北齊音樂、服飾、內廷、喪葬等禮儀制度提供了重要例證，堪稱南北朝時期的杰出代表。

北齊徐顯秀墓壁畫

徐顯秀墓，位於山西省太原市迎澤區王家峰村，墓主人徐顯秀是北齊政權統治時期的太尉武安王。徐顯秀墓壁畫分為墓道和墓室兩部分，墓室壁畫分上下兩層。上層是天象圖，下層正面北壁為宴飲圖；西壁為墓主人準備出行的場面；東壁為墓主人即將出行的場面，共約330平方米。整個壁畫氣勢恢宏壯觀，形象生動逼真，色彩斑斕如新，給人以新的感覺。每一組繪畫都是整體畫面的一部分，都與另一組畫面有過渡和銜接，人物性格傳達的準確生動不可置疑，表明南北朝人物繪畫已經發展到相當精妙的高度，可以說是一種創舉。尤其是那些高鼻子、深眼睛、大胡子人物，都被描繪得惟妙惟肖。透過這些，我們看到一個多民族文化大融合的繁榮歷史背景，生動地再現了1500年前的人物社會關係和民俗民風的情況，徐徐拉開了隋唐盛世的序幕……

水泉梁北齊墓壁畫

水泉梁北齊墓，位於山西省朔州水泉梁村約1.5公里處。墓室壁畫分上下兩層。上層是天象、青龍、白虎、朱雀及十二生肖；下層壁畫是墓主人的生活圖景。整個墓室壁畫場面恢宏壯觀，再現了墓主生前生活的豪華、排場及顯赫場面。畫面人物、馬匹、各色儀仗、兵器、樂器、生活什物和裝飾圖案應有盡有，形形色色，栩栩如生，內容紛繁而布局和諧，人物複雜而脈絡清楚。壁畫以白牆、黑綫、紅彩為主，輔以藍、黃等色，更加簡潔務實地再現了當時北齊社會生活的各個方面，為墓室壁畫藝術的研究、發展提供了重要的資料。

九原崗東魏、北齊墓壁畫

九原崗東魏北齊墓，位於山西省忻州市忻府區蘭村鄉下社村。九原崗東魏北齊墓壁畫主要分佈於墓道東、西、北三壁。墓道東、西兩壁壁畫自上而下各分為四層。第一層為仙人、畏獸、神鳥等形象，四周以流雲、忍冬補白；東西兩壁第二層為狩獵場景，所繪人物、動物形象生動，狩獵內容豐富；第三層和第四層均為出行隊列和氣宇軒昂的武士形象。北壁為一座規模宏大的廡殿頂木結構建築。尤其精彩的為第二層的狩獵場景，是目前我國古代狩獵題材壁畫面積最大者，氣勢宏偉、場景廣闊，崇山峻嶺、物景逼真，人物、神獸造型生動，綫條流暢，物象具有立體感，畫技之高，舉世罕見，是一幅難得的天人合一大型畫卷，對當時社會生活的各個方面及意識形態的研究，提供了不可忽視的重要資料。

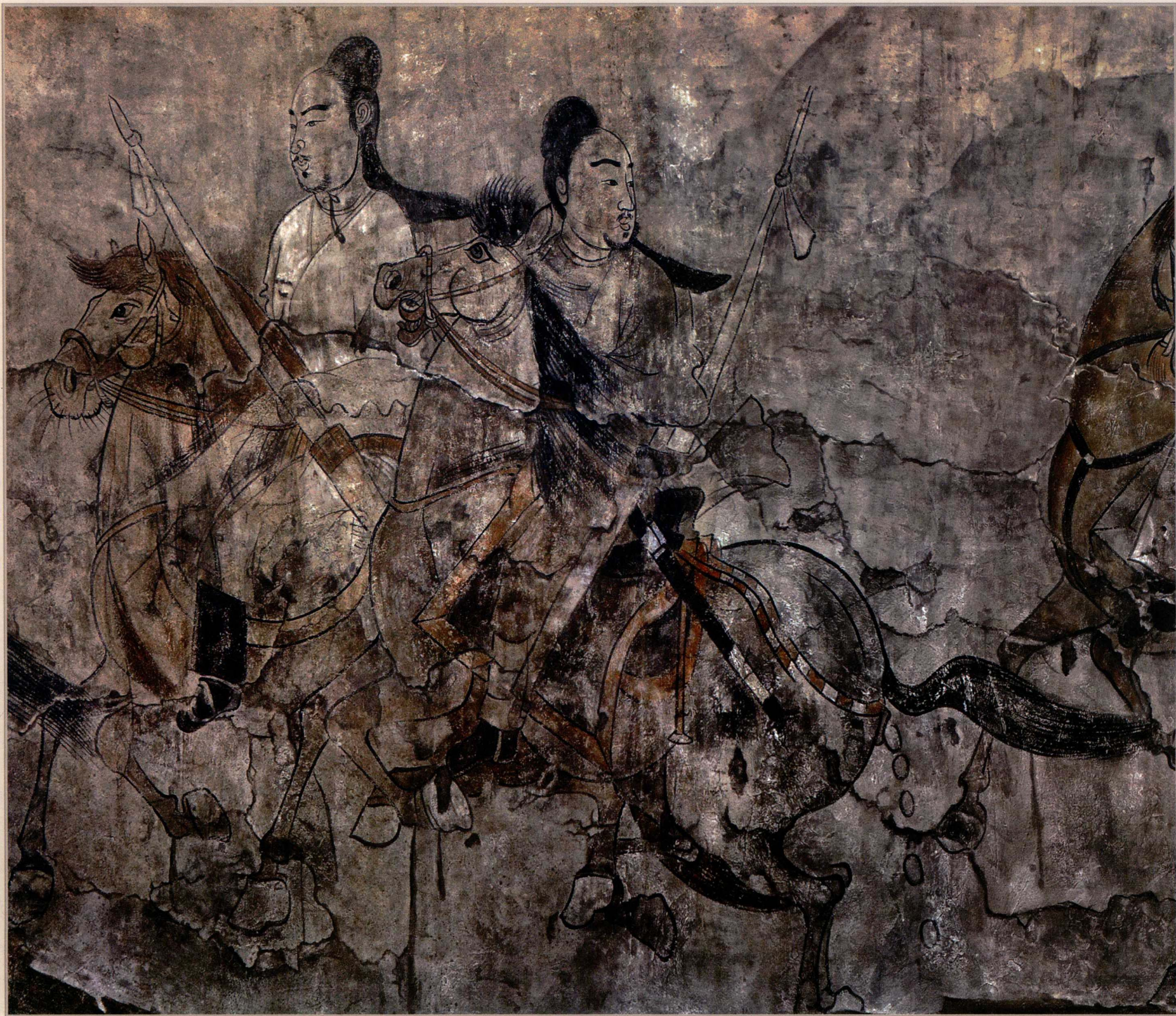


■ 儀衛圖 太原市 婁睿墓壁畫 北齊 The Picture of Guardians Taiyuan The Murals in Lou Rui's Tomb Northern Qi Dynasty





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