

大漠遗珍

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巴丹吉林岩画精粹

TREASURES IN THE DESERT:
SELECTED BADAIN JARAN PETROGLYPHS

范荣南 范永龙 主编



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序〔一〕

阿拉善右旗地处内蒙古自治区西部。南邻河西走廊，北接蒙古高原，东通宁夏，西去新疆，自古便是我国北方草原地带北上南下、东通西联的重要陆路通道。

这里幅员辽阔，历史悠久，文化底蕴深厚。史前时期，人类活动频繁；春秋、战国以来，北狄、月氏、鲜卑、羌、匈奴、柔然、突厥、吐蕃、党项、蒙古等众多古代游牧民族先后在这里繁衍生息；自汉始，历代中原王朝在这里进行有效管理，守疆拓土。农耕文化与草原文化在这里不断冲突、融合，相映成辉，留下了众多珍贵的历史文化遗存。

多年来，在各级党委、政府和文化主管部门的重视与支持下，经过广大文物工作者的不懈努力，当地的文物保护管理工作成效显著。经过调查和普查，全旗共发现各类文物点500多处，各级重点文物保护单位295处。其中，全国重点文物保护单位2处，自治区级文物保护单位7处，盟级文物保护单位31处，旗级文物保护单位255处。

岩画是阿拉善右旗众多历史文化遗存中的重要组成部分，该旗5个苏木、镇均有岩画分布。巴丹吉林沙漠周边的山地岩画分布非常集中，包括曼德拉山岩画群、笔其格岩画群、海日很岩画群、苏亥赛岩画群、雅布赖山手印岩画群等69处，3万多组，数十万个个体，统称为巴丹吉林岩画。这些岩画具有分布广、数量多、时代延续长、内容丰富、题材多样、画面清晰等特点，是我国北方古代民族文化艺术园地中的一朵耀眼夺目的奇葩。被国内外专家盛赞为“美术世界的活化石”。

巴丹吉林岩画中最具代表性的当数曼德拉山岩画群，位于阿拉善右旗曼德拉苏木克德呼都格嘎查境内，极为密集，在东西6千米、南北3千米的范围内分布着4234幅岩画，属月氏、羌、匈奴、鲜卑、回纥、党项、蒙古等北方少数民族制作，造型技法有凿刻、磨刻和线刻，内容为狩猎、放牧、战斗、神佛、日月星辰、寺庙建筑、舞蹈、竞技以及游乐等。为研究我国北方少数民族的历史、艺术、美学、宗教、民俗、民族、环境等提供了珍贵而翔实的资料。2013年，曼德拉山岩画群由国务院公布为全国重点文物保护单位。

内蒙古草原地带是我国古代岩画资源的富集区，以阴山岩画、巴丹吉林岩画、乌兰察布岩画最为典型，东西横亘几千千米，形成了世界上最长、内容最为丰富的古代艺术长廊，是我国古代北方草原文化的历史实证和重要载体。加强这些岩画的

保护和研究，始终是内蒙古自治区文物保护工作的重要内容之一。

《大漠遗珍——巴丹吉林岩画精粹》是在阿拉善右旗多年文物保护工作成果的基础上，精心筛选，以图录的形式向我们展示了该地区古代草原先民丰富多彩的生产和生活面貌，通过一幅幅形象而生动的历史画卷再现了草原文化的恢弘气势。书中详细的释读更为我们进一步了解古代岩画，解读中国北方历史，研究草原文化提供了很好的帮助和启迪。

《大漠遗珍——巴丹吉林岩画精粹》是在范荣南同志的主持下编辑完成的。多年来，他始终致力于岩画保护工作，为自己所从事的文物保护事业作出了很大的奉献和牺牲。2007年，范荣南同志被国家文物局评为全国文化遗产保护工作先进个人。我曾三次到阿拉善右旗进行调研和考察，对阿拉善右旗的文物保护工作有着较深的了解，十分钦佩范荣南这样在基层一线默默工作、辛勤奉献的同志们。此次受邀，欣然为该书作序，希望能借此表达对我区基层文博战线上的广大文物保护工作者的一份敬意，希望在大家的共同努力下，我区的文物保护事业蒸蒸日上，不断取得新的佳绩。

草原文化是中华文明的多元构成之一。我区发现的古代岩画作为草原文化的重要历史载体，保留和记录了丰富的历史与文化信息，是弥足珍贵的历史文化遗产，体现着古代北方草原民族的勤劳与智慧，彰显着中华文明的博大与精深。加强岩画遗产的保护和研究，对于揭示中华文明的历史进程，挖掘草原文化的丰富内涵，增强文化认同和民族自信，实现中华繁荣与腾飞意义重大，影响深远。我期待着，我区的文物事业能在岩画保护研究领域走得更好，走得更远。

是为序。

内蒙古自治区文化厅副厅长

内蒙古自治区文化厅文物局局长、研究员

安泳鐸

2014年8月2日于呼和浩特

PREFACE I

Alxa Right Banner is located in western Inner Mongolia Autonomous Region. Bounded by the Gansu Corridor on the south, the Mongolian Plateau on the north, Ningxia to the east and Xinjiang to the west, ever since ancient times it has held important land routes linking the north and the south, the east and the west the prairies of northern China.

This vast land boasts a long history and profound culture. In prehistoric times, it witnessed frequent human activities. The centuries since the Spring & Autumn and Warring States periods saw nomadic peoples live and multiply here, including the Beidi, the Yuezhi, the Xianbei, the Xiongnu, the Rouran, the Turk, the Tibetans, the Tangut, Qiang, and Mongols. The Han Dynasty and subsequent Chinese dynasties each effectively administered this area and used it as a base for territorial defence and expansion. This was also the area in which agrarian and nomadic culture clashed, blended and lent mutual splendour. As a result, numerous precious historic relics have been passed down to the present.

For many years, with the concern and support of Party committees, governments and authorities at all levels, and thanks to unremitting efforts made by archaeologists, the Banner has made remarkable achievements in cultural heritage conservation. Research and surveys have led to the discovery of 500 historic sites of various types. A total of 295 historical sites have been placed under protection at various levels, of which 2 enjoy state-level protection, 7 at the regional level, 32 at the league level, and 255 are at the banner level of protection.

As an important part of the abundant cultural heritage in Alxa Right Banner, petroglyphs, can be found in all five sumus and towns. They are particularly concentrated in the mountainous belt around the Badain Jaran Desert, which includes the Mandela Mountain Petroglyphs, Biqige Petroglyphs, Hairihen Petroglyphs, Suhaisai Petroglyphs, and Yabrai Mountain Handprint Petroglyphs. Located at 69 sites, they have been referred to as Badain Jaran Petroglyphs and amount to hundreds of thousands of examples grouped into over 30,000 sets Petroglyph. Widely distributed, large in number, wide-ranging in time, varied in subject and content, and preserved intact and distinct, they are a dazzling pearl on the crown of ancient ethnic culture and art in northern China and have been reputed by both overseas and domestic experts as 'living fossils in the world of fine arts'.

The Mandela Mountain Petroglyphs are arguably the most representative of Badain Jaran Petroglyphs. Located densely at Kedehudu Gega ("village"), Mandela Sumu, Alxa Right Banner, 4,234 petroglyphs, created by northern Nomadic peoples including the Yuezhi, the Qiang, the Xiongnu, the Xianbei, the Uyghur, the Tangut, and the Mongols span 6 kilometres from east to west and 3 kilometres north to south. Using such techniques as chiselling, engraving and scratching, they represent such subjects as hunting, grazing, fighting, gods and deities, the sun, moon and stars, religious architecture, dancing, athletics and entertainments and offer valuable, detailed and accurate materials for research on the history, art, aesthetics, religion, folklore, ethnology and environment of ethnic minorities in northern China. In 2013, Mandela Mountain Petroglyphs were declared by the State Council as a key historic site under state protection.

The prairie area of Inner Mongolia has been found to have a concentration of ancient Chinese petroglyphs, represented by the Petroglyphs of the Yinshan Mountains, Badain Jaran Petroglyphs

and Ulaan Chab Petroglyphs. Spanning thousands of kilometres from east and west, they form the world's longest, most diversified corridor of ancient art, bearing witness to and embodying northern prairie culture in ancient China. They have been an important focus of Autonomous Region's work of cultural heritage conservation.

Based on the achievements made by Alxa Right Banner over the past several years, the Badain Jaran Petroglyphs shine significant light on the colourful production and life of ancient prairie inhabitants and, by depicting historical scenes in a vivid and lively manner, represent the impressive prairie culture. The book's detailed interpretations offer an excellent opportunity to improve our knowledge of ancient petroglyphs, gain insight into the history of northern China, and research prairie culture.

The compilation of Badain Jaran Petroglyphs was completed under the supervision of Mr. Fan Rongnan. Over the years, he has persisted in his commitment toward the conservation of the petroglyphs and has made contributions and sacrifices to the cause of cultural heritage protection, to which he has devoted himself. In 2007, he was named a National Outstanding Individual in the Work of Cultural Heritage Protection. I have conducted three investigations and inspection visits to Alxa Right Banner. I therefore have a moderately good understanding of the Banner's cultural heritage conservation and respect comrades like Fan Rongnan who have worked silently and diligently on the forefront with the grassroots. I am very much honoured and pleased to have the chance to preface Badain Jaran Petroglyphs, in hopes that in so doing I can express my respect for grassroots cultural heritage workers in our region. Through our respective joint efforts, it is my hope that the undertaking of cultural heritage protection may prosper and realize continuing and ongoing achievements.

Prairie culture is a component of variegated Chinese culture. The ancient petroglyphs discovered in our region are important proof of prairie culture, which preserve abundant historical and cultural information. They represent valuable cultural heritage, and embody the diligence and wisdom of ancient nomadic peoples in the north while at the same time manifesting the breadth and profoundness of Chinese civilisation. To strengthen the conservation and research of the petroglyphs is of great significance and of far-reaching influence in helping to shed light on the history of Chinese civilisation, exploring the rich meaning of prairie culture, building up cultural identification and national confidence, and realising China's prosperity and emergence. I hope that our region's undertaking of cultural heritage may fare ever better in the conservation and research of petroglyphs.

Such is the preface.

An Yongde
Research Fellow,
Deputy Director-general and Cultural Heritage Administration
Director, Culture Department of Inner Mongolia
2 August, 2014, Hohhot

序〔二〕

巴丹吉林，以“奇峰、鸣沙、湖泊、神泉、古庙”五绝著称的神奇沙漠，阿拉善右旗，因沙漠而美丽的文化原乡。浩瀚的巴丹吉林沙漠在雅布赖山、龙首山、合黎山的簇拥下横亘于阿拉善盟中部。大漠、山脉、绿洲和城镇交织出雄浑壮美的自然画卷，更蕴含着千古传承的历史与文化气息。绵延起伏的沙海中遗落了许多先秦文明的灿烂记忆，苍茫雄阔的山脉中珍藏着古代游牧民族的历史传奇，卓然守望的绿洲里脉动着久远文化的气韵和昂扬向上的精神，它们交相辉映，昭示出这片土地绵绵不息的生机与活力。

巴丹吉林岩画是阿拉善右旗境内古代岩画遗存的总称。这些岩画分布在以曼德拉山为核心，包括雅布赖山、东大山和北山（龙首山、合黎山）等多处，面积约3万平方千米的山地区域内。据调查统计，共有岩画3万多幅。其中最具特色，最为集中的当属曼德拉山岩画群，约18平方千米的范围内分布有4000多幅岩画，分布密度世界罕见。雅布赖山沿线的手印岩画更是将我们带到了万年前的梦境。

巴丹吉林岩画是古代北方游牧民族的历史写照。自先秦以来，这里始终是匈奴、鲜卑、回鹘、突厥、吐蕃、党项、蒙古等历代游牧民族繁衍生活的重要地带。岩画成为他们牧猎生产与游牧生活的真实记录，内容涉及政治、经济、军事、文化和宗教信仰等方方面面。有狩猎、放牧、动物、出行、战争、舞蹈、游戏、娱乐、崇拜、宗教、文字与符号等很多人类朝霞时期的生产生活场景和文化展示，使我们有幸感知他们的精神家园和集体智慧。从新石器时代起，至元明清，岩画制作年代跨度很大。为我们研究古代北方游牧民族的历史提供了直观而形象的考证依据，具有很强的证史和补史作用，历史和科研价值很高。

巴丹吉林岩画是古代北方游牧民族的艺术杰作。历经千万年岁月的风雨洗礼，依然生动而鲜活地传递着古代先民浓烈的艺术表达和审美情趣。这些作品题材丰富，制作手法多样，有磨刻、凿刻和线刻等多种形式，有的古拙质朴，有的生动逼真，有的极尽夸张，有的简洁抽象，尽显艺术张力，成为美术界的宝库，被我国著名岩画学者盖山林誉为“美术世界的活化石”。特别是曼德拉山岩画，依山而凿，精心刻画，一步一景，堪称艺术画廊，具有极高的艺术价值和观赏性。

巴丹吉林岩画是古代北方环境变迁的重要实证。画面中的个体数量，动物形象几

乎达到百分之八十，有山羊、骆驼、盘羊、黄羊、马、驴、蛇、鹰，还有当地绝迹或少见的鸵鸟、野牛、野马、老虎、豹、麋鹿等。这足以证明，早在六七千年以前，这里水草丰美，动物成群，野兽出没，一派疏林草原景观，尽现天地人合气象。大量以动物为主题的岩画为我们研究本地区气候环境的历史变迁提供了有力支持。

巴丹吉林岩画是珍贵的历史文化遗产和资源。他对于我们研究中国古代社会发展史、民族史、畜牧史、美术史以及民族迁徙等具有重要的学术价值。长期以来在各级党委政府的高度重视下，在文化文物部门的不断努力下，巴丹吉林岩画得到了有效的保护，1996年，曼德拉山岩画被列为内蒙古自治区文物保护单位，2012年，被列为全国重点文物保护单位。同年，曼德拉山岩画国际学术研讨会在阿拉善右旗召开。随着相关保护、研究和宣传工作的不断深入，巴丹吉林岩画影响不断提升，成为一张地区名片。

当前，在党的十八大关于文化大发展大繁荣战略的指引下，阿拉善右旗的文物保护事业迎来了新的挑战和难得的发展机遇。如何深入贯彻自治区党委政府和盟委行署加强文物保护研究，促进文化旅游融合，实现文化强盟、文化惠民的发展新思路，已成为一项重要的课题。我们应当在大力保护和深入研究的基础上，合理利用巴丹吉林岩画这一历史文化资源，使其在地区文化传承繁荣、经济健康发展、社会和谐进步等方面发挥更大的作用，体现更大的价值，这也是我们编辑出版此书的意义所在。

中共阿拉善右旗旗委书记 杨海

PREFACE II

The Badain Jaran is located in the heart of Alxa Right Banner a wonderful, vast expanse of desert famous for its five highlights of grotesque peaks, singing sand, lakes, divine springs and ancient temples. It is a homeland of culture beautiful because of the desert. With the Yabrai, Longshou (literally "Dragon Head") and Heli Mountains in the environs, dotted by oases and towns, the primitive desert landscape is awe-inspiringly majestic. More importantly, it has a long history and rich culture. In the rolling sea of sand, numerous brilliant pearls of pre-Qing civilisation are scattered. In the magnificent mountains, many historical legends of ancient nomadic peoples are cherished. On the oases that are like silent witnesses, the pulse of ancient culture and its throbbing spirit. These elements add brilliance and charm to one another and bear evidence of the lasting vitality and vigour of this land.

The Badain Jaran Petroglyphs is a collective name for the ancient petroglyphs in Alxa Right Banner, which are distributed at different places in a mountainous area of approximately 30,000 square kilometres that covers the Yabrai, Dongdashaan (literally "East Great Mountains") and Beishan ("North Mountains", including the Longshou and Heli) with the Mandela at the centre. As surveyed, there are more than 30,000 petroglyphs in total. Of these, the Mandela Petroglyphs are the most characteristic and most concentrated. Within an area of approximately 18 square kilometres, there are over 4,000 petroglyphs. Such a concentration is very rare. Also worthy of mention are the handprint petroglyphs along the Yabrai, which take us back 10,000 years.

The Badain Jaran Petroglyphs reflect the history of the northern nomadic peoples in ancient times. Since pre-Qin Dynasty times, this has always been an important area in which nomadic peoples of different periods lived and flourished, including the Xiongnu, Xianbei, Uyghur, Turk, Tibetans, Tangut, and Mongols. The petroglyphs become the truthful visual record of their grazing and hunting activities and nomadic life, representing various subjects in spheres such as politics, economy, military, culture and religion. They capture scenes from the production and life of human in the Dawning Era, such as hunting, grazing, livestock, travel, war, dance, games and entertainment, and reflect various aspects of their culture such as worship, religion, script and symbols. Thanks to them, we are able to form a picture of their spiritual world and collective wisdom. The petroglyphs can be dated back to the Neolithic Age and stretch forward into the Yuan, Ming and Qing dynasties. They provide visual evidence for studies on the history of ancient nomadic peoples in the north and are thus of enormous value to historical studies in that they serve as historical evidence and supplement our knowledge of history.

The Badain Jaran Petroglyphs are masterpieces of art created by ancient nomadic peoples in northern China. Despite the ages they have been through, they still convey messages concerning ancient people and their intense artistic expression and aesthetics in a vivid and vibrant fashion. Representing a variety of subjects with a range of techniques including engraving, chiselling and carving, some of them are simple in style, some vivid and vibrant, some exaggerated, and some abstract. They are, however, invariably expressive in art and constitute a treasury of fine arts, which have been praised by renowned Chinese rock painter Gai Shanlin as "living fossils of fine art". The Mandela Petroglyphs, created on the mountain, are especially worthy of mention. As a

matter of fact, they have been so exquisitely created that every step forward brings a different sight. Arguably a corridor of art, they are of great value and very visually appealing.

The Badain Jaran Petroglyphs are important evidence for the environmental change in the north over the ages. Of all the figures represented, animals account for nearly 80%, including goats, camels, argali, Mongolian gazelles, horses, donkeys, snakes and eagles, as well as ostriches, wild oxen, wild horses, tigers, leopards, and moose. which are now all either extinct or very rare. This can adequately prove that as early as 6,000–7,000 years ago, this was a place blessed with abundant water and grass, flocks of animals and beasts—a landscape featuring sparse forests and vast prairies. Many petroglyphs representing animals have provided strong support for our studies on the historical climatic changes in this area.

The Badain Jaran Petroglyphs are a precious cultural heritage that is of great academic value to studies on the history of social evolution, ethnic groups, animal husbandry, fine arts, and ethnic migration in ancient China. Over the past years, thanks to the attention of Party committees and governments at all levels, as well as the unremitting effort of cultural and cultural heritage departments, the Badain Jaran Petroglyphs have been effectively protected. In 1996, they were inscribed on the list of key historic sites under Regional protection. In 2012, they became a key historic site under state protection. In that same year, an international academic symposium on Mandela Petroglyphs was held in Alxa Right Banner. As the work of conservation, research and publicity continues, the influence of the Badain Jaran Petroglyphs has steadily risen and become a postcard property for the region.

Under the guidance of the "great cultural development and prosperity" strategies made by the 18th CPC National's Congress, the undertaking of cultural heritage conservation in Alxa Right Banner is now faced with new challenges and rare development opportunities. The question now is how to further implement the new ideas of the Party Committees and governments of the League and of the Autonomous Region on strengthening cultural heritage conservation, stepping up the integration of culture and tourism, and giving play to the conducive role of culture in building up the League and benefiting the people. This has been an important question for us to answer. We should, on the basis of conservation and in-depth research, properly utilise the Badain Jaran Petroglyphs, a historical and cultural property, so that it can play a greater part and realise greater value in promoting cultural prosperity and inheritance, healthy economic growth, social harmony and progress. This is the reason why we compile this book.

Yang Hai, Secretary of the CCP Committee of Alxa Right Banner

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