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序

2010年初夏，我在苏州开会，立方同志来电，让我给他编著的《故城寺壁画》一书作序。回北京后，即看到他派人送来的书的样稿，始窥故城寺壁画之概貌。更为凑巧的是，我在不久前去了多年向往的古城蔚州考察。那里的古城遗址、古堡、古村镇、古建筑本身及其彩画、壁画、雕塑等等，给我留下了深刻的印象。虽然已经相见甚晚，但在我从艺古建筑学习与工作70周年之际能目睹了这些瑰宝，和其他非物质文化遗产精品，真可说“三生有幸”。

蔚县古称蔚州，又名萝川，历史源远流长，文化底蕴深厚，曾是古“燕云十六州”之一。几千年来博采众家之长，汇聚了中原文化、东北文化与河套文化的精华，吸纳了游牧民族、农耕民族的多种文化营养，形成了以儒家思想为主，佛教、道教、墨学等诸家熔于一炉的冀晋地域文化。保存了丰富的古建筑，有古建博物馆之美誉，故城寺即是其中之一。

故城寺位于宋家庄镇大固城村东，又称心佛寺，俗称东大寺，因寺院东有辽代故城（现为遗址）而得名，该寺占地面积为2500多平方米。现在除释迦殿和三间禅房外，其余建筑早年已被拆毁。寺院坐北面南，原有山门一座，进入山门，正北为释迦殿，该殿单檐悬山布瓦顶，通高8米，面宽三间，进深二间，五架梁前后各出单步廊，梁架用材硕大，内外均施彩绘。大殿明间前檐下置木榻扇门四扇，檐板上绘佛教故事，正中一幅绘四大天王手持法器立于一座佛寺山门外，画中山门为砖券式结构，与该寺山门风格相同，当取材于该寺外景，另外一幅绘制的是童子拜观音的故事。殿内正中现代恢复释迦牟尼塑像，两侧为阿难、迦叶二弟子及两天王。殿内东、西山墙上的山花象眼壁内，绘制山水花草和渔樵耕读等内容的水墨画。四壁墙面上均绘儒、释、道三家内容的壁画，保存完整，颜色艳丽，风格鲜明。

关于故城寺释迦殿的建造年代，在大殿正脊檩下存一块木匾，上书“时大明国山西大同府蔚州东乡故城里故城寺住持德俊于正德贰年岁丁卯季秋吉立”。另外在殿前东槛墙下存一小块残碑石，上刻“蔚州东乡故城村故城寺住持德俊全发信善男信女喜舍柱，范果、杨氏、魏锁、贾氏等”。尤其是“范果”这位信士，在大殿木匾上也写有他的名字，是当时的主要舍地功德主之一。由此可以确定，这块残石碑是明代正德二年创建故城寺的碑记，表明该寺是由住持德俊募化创建于明正德二年（1507年）。

故城寺是现存一座有着历史、艺术研究价值的寺院，其价值：一是该寺的名称所用的“故城”，对研究辽代故城遗址有参考价值；二是该寺释迦殿为明代建筑重要遗存，有确切建造纪年，为鉴定同期建筑提供了标尺；三是释迦殿内保存完好的明代水陆壁画更属一绝，其画工技艺之精美、内容题材之丰富、画幅人物之众多、保存状况之完好，在全国甚不多见，非常珍贵，而且幅幅均有榜题及供养人，是研究明代壁画和当时社会生活不可多得的实物资料。

在这一精美壁画画册即将出版之际，立方同志既然让我作序，借此机会多说几句。先说一下古建筑的价值，除了建筑本身的形制、结构、材料、工艺技术之外，还包括了与之相结合的多种艺术，过去曾有称之为附属艺术的，如彩画、壁画、雕塑、题记、碑刻以及内部保存的经书、器物、文物等等。在评估一座古建筑的价值时，除了建筑本身之外，还必须考虑它有关的各种价值，有时它们的价值甚至比建筑本身还大。山西芮城永乐宫，这组元代建筑固然很重要，但是它内部壁画的价值却更为重大。河北正定兴隆寺的宋代建筑群当然价值重大，但里面的大菩萨（铜观音）和其他雕塑、壁画、隋碑等价值也不亚于建筑本身。石家庄毗卢寺的壁画、塑像、碑刻也不亚于寺庙建筑本身。江苏甯直保圣寺列为国保单位，主要是内部的唐代罗汉，而不是建筑。张立方同志等可称得上是识宝者，把这一残缺不全的小庙中的明代精美壁画，组织专业同志精心测绘、拍照、研究后，编辑成书并公开出版，此举不仅发挥了这一珍贵文物的现实作用，而且将其作为科学记录档案更好地保存了下来，功莫大焉。

张立方同志因工作的需要，已由原来的古建工程技术负责人调任为河北省文物局局长。我在这里再进一言，这是60年前我刚到中央文化部的時候，郑振铎局长对我说的。他是搞文艺创作、文学史研究和文物鉴赏收藏等工作的，而党和政府要他来搞行政管理工作，他首先要将行政管理工作做好，但也没有丢掉创作和研究。当时，他对我说，你是搞古建筑专业的，现在调你来做行政管理工作，就是要把行政管理工作做好，但也不要丢掉了古建专业。在他的教导指引支持下，我60年来受益匪浅。后来，我把这一体会告诉了原河南省文物局的杨焕成局长。他也是学古建专业的，在他任文物局长的20多年中，除了做好行政管理工作之外，科研和学术研究也从未间断，取得了“双丰收”，他的体会是行政管理和学术研究两者不是矛盾的，而是相辅相成、相得益彰、相互促进的。

我相信立方同志，在做好行政管理工作的同时，一定不会忘掉专业的研究，特别是要支持各级部门专业人员的工作。主持编辑这本《故城寺壁画》就是一个很好的例证。

匆匆忙忙说了以上一点感想和情况，权以充序，不当之处，敬请批评指教。至于书中精彩的图片和研究成果，还请读者自己去观赏和评说，在此不能多赘。

羅哲文

PREFACE

When Mr. Zhang Lifang called me to preface for his book *Frescos in Gucheng Temple*, I had a meeting at Suzhou City in the early summer of 2010. When I was back to Beijing, I just read the sample of this book and started to get a general notion about frescos in Gucheng Temple. Coincidentally, I had ever been in Yuzhou for an investigation, which was an ancient city I looked forward to for a long time. Those ancient ruins, castles, towns, architectures and color paintings, frescos, sculptures and so on impressed me deeply. Although a little bit late, it did be a big fortune for me, that I could witness those treasures and other intangible cultural arts since I have been engaged in ancient architectures study for seventy years.

Yuxian County, used to be called as Yuzhou or Luochuan in the past, was one of the Sixteen Prefectures of Yanyun in the ancient time with long history and profound culture. For thousands of years, a regional culture of Hebei Province and Shanxi Province was formed in this city, where Confucianism was taken as the main and Buddhism, Taoism, Mohism and so on were mixed with by learning merits widely from other cultures such as the culture from Central Plain, from the Northeast and from the Hetao Area; and cultural essence from the nomadic nationality and the agricultural nationality were also absorbed. Lots of ancient architectures have been preserved well here, so this city is known as the museum of ancient architectures, and Gucheng Temple was just one of them.

Gucheng Temple, named after the ancient city (has become an archaeological site now) of the Liao Dynasty east of the temple, is located in the east of Dagucheng Village, Songjiazhuang Town. It is commonly known as Xinfo Temple or Dongda Temple locally. This temple covers an area of about 2500 square meters. The rest of the temple was destroyed in early time except Shakyamuni Hall and other three meditation rooms. The temple is facing the south and there was used to be a main gate out of it. In the north part of the temple, there is Shakyamuni Hall with single eave and tiles on gable roof, eight meters high, three bays long and two bays wide. There are respective single-step galleries in front of and behind the beam. The beam is huge and with color paintings on both sides. There are four wooden doors under the front eave of the central bay. Drawings about Buddhist story were painted on the board of the eave. The central one is about Caturmaharajika holding musical instruments and standing by a main gate outside a temple. The main gate in the drawing is an arch, being the same as that of the temple, so it should be drawn from the scene out of the main gate in reality. Another one is about children worship Avalokitesvara. In the central part, there is the remodeled sculpture of Shakyamuni with Ananda, Kasyapa and two of Caturmaharajika at the side. On the decorative wall of the east and the west gable in the hall, there are drawings of landscape, plants and figures of fisherman, woodman, farmer and scholars. Frescos on four walls are all about Confucianism, Buddhism and Taoism; they are still with gorgeous color and characteristic style now due to the complete preservation.

As for the construction time of Shakyamuni Hall of Gucheng Temple, there is a piece of wooden plaque under the purline of the main ridge in the hall, some words were left on it as below, “The abbot De Jun directed to build Gucheng Temple at Guchengli in Dongxiang of Yuzhou, Datong City, Shanxi Province, in the autumn of the 2nd year of Zheng De reign of the Ming Dynasty”. Besides, there is a small piece of residual stele at the east parapet in front of the hall; some words were engraved on it as below, “The abbot De Jun directed to build Gucheng Temple and devotees included Fan Guo, Ms. Yang, Wei Suo and Ms. Jia, etc. from Gucheng Village in Dongxiang of Yuzhou”. Mr. Fan Guo should be one of the main devotees because his name was also appeared on the wooden plaque in the main hall. It can be determined that this stele was the record about the construction of Gucheng Temple, it also indicated that this temple was a donation and the abbot De Jun directed to build it in the 2nd year of Zheng De reign of the Ming Dynasty(1507).

Gucheng Temple is an existing temple with historical and artistic research value. First, the name of the temple,

“Gucheng”, is a reference for the research on Gucheng Site of the Liao Dynasty. Secondly, Shakyamuni Hall of the temple is one of important ancient architecture remains in the Ming Dynasty; it provides a ruler for identification of architectures in the same period because there is an exact record of construction. Finally, well preserved frescos of the Ming Dynasty in the hall are out of the world. Elegant skills, luxuriant themes, numerous characters and well preservation are rather precious and rare in our country; what’s more, there are titles and devotees’ names with each fresco, offering valuable materials for research on frescos and social life in the Ming Dynasty.

I will take this opportunity to say more since Mr. Zhang Lifang called me to preface for this forthcoming book about beautiful frescos. As for the value of ancient architectures, besides the form, structure, material and technology, various sorts of art together with them are also included in. In the past, they were called subsidiary art, such as color paintings, frescos, sculptures, inscriptions, signatures and inner preserved scriptures, artifacts, cultural relic, etc. When we assess the value of an ancient architecture, besides the architecture itself, the relevant value must be considered, too; sometimes the relevant value is even greater than the architecture itself. Yongle Palace in Ruicheng County of Shanxi Province is an important architecture group of the Yuan Dynasty, but frescos in it are more valuable. Xinglong Temple in Yongding County of Hebei Province is certainly a significant architecture group of the Song Dynasty, but the copper sculpture of Avalokitesvara and other sculptures, frescos, tablets of the Sui Dynasty are as valuable as the architecture itself. So do those frescos, sculptures and inscriptions in Pilu Temple of Shijiazhuang City. Zhibaosheng Temple in Jiangsu Province, listed as one of State Protected Historic Sites, is mainly due to sculptures of Arhat in the temple rather than the architecture itself. Mr. Zhang Lifang has exceptional insight on these exquisite frescos in this odd little temple, he organized stuffs to survey, map, take photos and research on them carefully and finally to edit and publish this book. Their work not only made the precious cultural relics play the role in reality but also preserved the remains well as scientific record; this is a kind of meritorious contribution.

For some requirements, Mr. Zhang Lifang had been already transferred to Hebei Bureau of Cultural Relic to be the director from his original job as the chief of the engineering technology on ancient architectures. Here comes another old story when I was just in Central Ministry of Culture sixty years ago. At that time, the director of the ministry, Mr. Zheng Zhenduo, used to be engaged in literary and artistic creation, literature history study and cultural relic appreciation and collection, was asked to carry out the administration. However, he not only did a good job on the administration, but also went on creating and studying. Once he said to me, “As a professional on ancient architectures, you should not lose your original profession though transferred to do the administration.” I was benefited more during sixty years with his guide and support. Later on, these words were told by me to Mr. Yang Huancheng, he was used to be the director of Cultural Heritage Bureau of Henan Province, and was also majoring in ancient architectures. He continued scientific research and academic studies as well as dealt with the administration in twenty years as the director, and finally obtained benefits both of them. His experience indicated that administrative management and academic research are not contradictory but supplement and promotion for each other.

I believe in Mr. Zhang Lifang that he can handle his job on public administration, and carry on the professional research at the same time, especially support professional’s work in various departments. This book should be just a good exemplification.

All in all, taking some thoughts and facts above as the preface, there must be unavoidable impropriety, so comments are needed. I wouldn’t say any more about those wonderful pictures and research achievements in this book, but leaving readers to enjoy and evaluate.

Luo Zhewen

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右7 广目多闻天王 Virapaksa and Vaisravana	一八八

右8	金刚密迹圣众 Traces Spirits saints	一八九
右9	(榜题不清) (Title unknown)	一九〇
右10	西斗四圣星君 Four star saints in the western sky	一九二
右11	北斗七星星君 Saints of Big Dipper	一九三
右12	人马天蝎天秤双女狮子巨蟹宫神 Saints of Sagittarius, Scorpion, Libra, Virgin, Leo, Cancer	一九四
右13	三天三代除邪天师众 Taoists dispelling evil	一九六
右14	五山五岳天齐大帝 Emperors of five Sacred Mountains	一九八
右15	奎娄胃卯毕觜参众 Seven of lunar mansions in the western sky —Kui, Lou, Wei, Mao, Bi, Zi and Shen	二〇〇
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右17	诸天太阴圣众 Lunar saints in Svarga	二〇六
右18	夜摩天主圣众 The host in Suyāma and saints	二〇八
右19	太乙东华老人星君 Saints of stars	二一二
右20	先天后土圣母众 Goddess of the Earth and other saints	二一四
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右22	金木水火土五德星君 Five saints of the gold, the wood, the water, the fire and the soil	二一八
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右27	地藏王菩萨圣众 Ksitigarbha Bodhisattva and saints	二二四
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右55 往古贤夫烈女众 Ancient eminent men and virtuous women	二五八
右56 往古孝子顺孙众 Ancient filial sons and obedient grandsons	二五九



蔚县故城寺壁画

故城寺远景

The distant view of
Gucheng Temple.

水陆法会，又称为“水陆道场”，是佛教寺院为超度亡灵、普济水陆一切鬼神所举行的一种重要佛事活动。其主要目的，是请佛敬神，通过佛法的巨大威力，以食施、法施为手段来追荐先祖，超度亡亲，救度一切众生。水陆法会以其祈福求安殊胜的功德，千百年来一直是中国佛教中最隆重、规模最大的重要法会之一，其自宋代普及于全国，盛行于金、元、明、清时期。

因水陆法会而产生的水陆画是我国古代宗教绘画的一种。据其材质和形式，可分为卷轴画和壁画两种，它们是水陆法会不可缺少的圣物之一。

20世纪中期以来，在河北、山西两省先后发现了不少水陆壁画，时代分属于元、明、清。其中河北省最著名的是石家庄市郊区上京的毗卢寺和张家口怀安的昭化寺明代水陆壁画，而又以毗卢寺壁画最为精美，艺术水平最高。

近年，在张家口市蔚县的故城寺新发现了明代水陆画，壁画中的人物形象生动，色彩鲜艳，洋溢着浓厚的乡土气息，是民间绘画艺术中的佳作。

故城寺位于张家口蔚县宋家庄镇大固城村东，又称心佛寺，俗称东大寺，因寺院东有辽代故城而得名。寺院坐北面南，占地面积2500余平方米，现存有释迦殿和三间禅房，其余建筑早已被毁。



故城寺大殿 ▲
The main hall in
Gucheng Temple.

故城寺大殿东侧面 ▼
The east side of the main
hall in Gucheng Temple.

故城寺的释迦殿为单檐悬山布瓦顶，通高8米，面宽三间，进深两间，五架梁前后各出单步廊，梁架用材硕大，内外彩绘。大殿明间前檐下置木隔扇门四扇，檐板上绘佛教故事，正中一幅绘四大天王手持法器立于一座佛寺山门外。另一幅绘制的是童子拜观音的故事。

从释迦殿的建筑特征来看，屋顶瓦面和门窗可能做过装修和更换，但大殿的梁架和墙体没有做过重修和改建。大殿脊檩下的木匾上有题记：“时大明国山西大同府蔚州东乡故城里故城寺住持德俊于正德贰年（1507年）岁丁卯季秋吉立

捨（舍）地功德主 贾表、贾正、范本、范果、范广；

贾口、贾金、贾余、贾丙、范景善、范景遯、范景宝、范景□、范景荣、范□□。

扶梁功德主 贾玘、贾胜、贾旺、贾祥、贾启

丹 青 李汉

阴 阳 任聪

都 料 文恒、文子达、王钦

建立”

此外，在殿前东坎墙下的一块残碑石上，刻有“蔚州东乡故城村故城寺住持德俊全发善男信女喜舍柱，范果、杨氏、魏锁、贾氏等”。“范果”这位信士，在大殿的木匾上也写有他的名字，他应该是当时主要的舍地功德主之一。这块残碑，应是明正德二年创建故城寺的碑记。

据此可以得知这座大殿的建造时间，是明正德二年（1507年）秋天，为贾家六人和范家九人等建造的，壁画绘制时间和建筑的年代大致相同，壁画绘制的主持者是李汉。而从壁画上所保留的供养人款可知，这堂壁画是由大云町、北门子村、石家庄村、九宫口村以及大固城村等七处200余位功德主供养，另有钱铺、缸房、肉房、永信成及瑞和永等商号参与投资绘制完成的。



大殿东坎墙残碑拓片 ▲

The wooden box under the ridge purline in the main hall.

大殿脊檩下的木匾 <

Part of the wooden box.



木匾的局部 <

The rubbing of residual stele inscription at the east parapet of the main hall.