

论《姚伯多造像题记》的书法艺术特点及成因^{*}

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[摘要] 本文通过对姚伯多造像碑的介绍,在分析其题记书法艺术特点的基础上,与龙门造像碑书法艺术进行比较,认为龙门造像碑书法艺术接近于南方楷书,且有着贵族化的倾向,而姚伯多造像碑题记书法具有下层平民化的一端。形成这种书法特点的原因与当时的社会背景和民族特点有关,同时笔者认为,这种特点的形成可能与该石碑题记的书者为一人而刻工却为多人有关。

[关键词] 《姚伯多造像题记》;书法艺术;成因

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一、姚伯多造像碑的基本情况

姚伯多造像碑为道教造像碑,1912年出土于陕西耀县文正书院(今街西小学),后迁至药王山。该碑刻于北魏孝文帝太和二年(496年),原石现藏于陕西耀县药王山博物馆,和药王山其他石刻一起被列为第一批全国重点文物保护单位。

该碑的大致情况如下:碑高1.40米,宽0.70米,厚0.30米。四面造像,左上角残缺。碑阳,上半部凿一浅龕,无龕楣,内雕三尊造像。主尊为太上老君像,头戴道冠,结跏趺坐。两侧为使者,头戴道冠,面部瘦长,双手合十于胸前,跣足,无衣纹,曲膝蹲于两旁。下半部刻有发愿文。碑阴,上半部凿有上下两龕,上龕内雕一盘腿交脚而坐、双手合于胸前、头戴冠帽的道教造像。下龕正中为一道装造像,两侧为使者。下半部刻有发愿文。该碑的左、右两侧的上半部均有供养人,下半部亦有题记。姚伯多造像碑的发愿文约有一千一百多字。此碑四面刊刻,正面现存624字。本文主要从书法艺术的角度,研究姚伯多造像碑的发愿文书法艺术。因为造像碑的发愿文又称“题记”,因此叫《姚伯多造像题记》,有的也称《姚伯多造像记》《姚伯多兄弟造像记》等。本文用第一种提法,如果文中引用别人的观点,有不同的称谓则忠实于原文,不加变动。

二、《姚伯多造像题记》的书法艺术

一般说来,北魏造像分雅逸和粗犷两种不同的表现形式。雅逸者由书家书丹后由名刻工刻成,此类作品书者和刻工均为高手,故还原作者笔意较为充分,点画细腻,结字规整,章法完美,如北魏皇家墓志中的《元桢墓志》《元怀墓志》等。另一类是未经书丹而直接由刻工信手刊刻,因而具有粗犷、草率、任意布置、面貌多变的特点,如《杨安族造像》《惠荣造像》等。第三种情况是,民间书手书就后,由普通刻工刻成,而产生了另外一种审美形式,其在章法上相对均匀,结字上却生出许多荒率之意,这类以《姚伯多造像题记》为代表。

总的说来,《姚伯多造像题记》的写、刻很特别,别具丰神,碑阳字体笔画拙厚,碑阴字体笔画细瘦,用笔有方有圆,

有藏有露。书体楷中兼隶意,形体结构也与一般楷书、隶书迥然有别,字形大小、欹正变化十分自由活泼,显得古朴稚拙,但又能拙中见巧,巧中离拙,而别具一格。造像题记的撰书者可能是下层粗通文章的人,故别字很多。刻石中许多行款长短不齐、大小参差,显得非常自然协调,得天然的意趣,字里行间表现着野逸质朴的个性,是北朝书法的异品。

从用笔上看,《姚伯多造像题记》有以下几个特点:一是字体方圆兼顾,有刚柔并济之感;二是保留着许多隶书笔意,如“走”“速”的捺笔;三是点画讲究,变化多端,但多以三角形为主,如“清”“流”将三点水处理成三个不同的坠点,给人以高山坠石之感,同时也有着一定的厚重感;四是在横画中,隶楷兼有,大多以左低右高,如果是两条平行的横画,或者处理成上面的左低右高,下面的平直,或者处理成一条左低右高,一条左高右低;五是主笔比较突出,长撇大捺,如摧峰折剑,刀痕清晰,精神抖擞,气势飒爽。

从结字上看,《姚伯多造像题记》在书写中常随字形的结构而自然地安排笔画,总的特点是字势随字形,风度各异,趋于扁方或不规则形状为多。左右结构的字有的是左高右低,有的是左低右高,结构参差,欹侧之姿颇多,独体字有的向左偏,有的向右偏,结果是字的重心发生变化,以下移为多,有着看似不稳实则是稳中求动、求变,最终形成结体茂密、粗细均衡的字体结构。

从章法布局上看,由于北魏时期的碑刻都是先书丹再刻写,是根据横平竖直的格子安排文字,字数正好布满空间,有的碑刻还有界格,《姚伯多造像题记》基本上横成行,竖成列,由于字形大小的差异,结体的欹侧不同,形成了错落有致的不对称、不平衡,增添了野逸之气,给人以逸笔草草的美感。“由于作者没有多少条条框框的约束,刻写的散

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漫自由而又协调统一,字里行间表现出一种奇绝质朴的性格,是生犷、不稳、支离、直率、寓巧于拙,寓美于丑的典型。”[1](p87-88)此石刻距今已一千五百多年,再加上风化等自然因素,更产生了浑厚、朴茂之感,平添了几许苍茫和神秘。

正因为《姚伯多造像题记》的书法艺术有着自身的艺术特点,也是少见的精品,因而成了书法家所熟悉的名碑。后代的有识之士对其评价很高。康有为对魏碑的评价是“拙厚中皆有异态。”[2](p135)这在《姚伯多造像题记》的刻碑书法中表现得非常明显。“‘姚碑’有一千一百余字,它的书法,是北朝石刻中之奇品,誉为国宝。它以楷而兼隶,体势雄健,苍劲坚挺,笔画拙雅,信手而成,世称‘北魏体’。著名书法家于右任先生,于1920年,来耀县,对‘姚碑’颇为欣赏,将其和《光武将军碑》和《慕容恩碑》称作三绝。”[3](p9)当今评论者说,它的“书法变化不可端倪,字形大小的参差,笔画巧拙相生,极富自然活泼的意趣。”[4](p255)

三、《姚伯多造像题记》书法艺术与龙门造像碑书法艺术的比较

北魏前、后期笔形风格变化比较明显。总的说来,前期书风承继十六国,隶意较浓,刻写也较粗疏;后期则出现了大量篇幅较长、刻写精美、风格独特的碑刻作品。《中岳嵩高灵庙碑》是北魏前期风格的代表,《始平公造像记》《张猛龙碑》《元颢墓志》《元倪墓志》等则代表了后期的风气。具体说来,北魏孝文帝于494年迁都之后,其汉化政策更加彻底,完成了封建化的历程,形成了慕尚南朝衣冠之制的风格。这种风气对书法的变化也产生了很大影响,在楷书方面出现了吸收南朝书法因素的主体潮流趋势,在书法上表现出贵族气息。其特点是:点划丰满,俯仰向背,各有姿态,横画起笔出锋斜按,收笔下顿,左低右高的敝斜姿态十分明显,撇笔和捺笔写得开张,收笔平挑而不是上挑,显出秀颖峻拔的风格样式。如《牛橛造像记》(495年)、《始平公造像记》(498年)、《孙秋生造像记》《刘根造像记》均是石质优良、刻工刀法精湛、斜划紧结、道美庄重、接近于南方楷书的佳作。

《姚伯多造像题记》刻于公元496年,此时也处于北魏孝文帝的洛阳统治时期,但是其书法艺术却显示出自身的独特风格,与洛阳龙门造像碑书法有着明显的不同,“可纳入朴拙、天趣一路,通篇铭文楷隶混杂,结字奇异,大小错落,神态之变似在瞬间,加上刻工率意下刀,或轻或重、或方或圆、或增笔或缺漏,全然不像龙门四品中那种熟练的用刀程式,故全碑浑然一体,具有浓重的刻写结合的意趣,是当时算不上高明的写手和刻手的天性流露。在此刻中几乎可窥《广武将军碑》、二爨、《好大王碑》《龙门造像记》种种众生相,恰似一块甚富而未加提炼的矿石。”[5](p344)而“龙门造像记中的精品,由于有着孝文帝兴建洛阳的背景,又主要出于北魏鲜卑贵族的拜教场所,或许可以视为佛门造像中倾向贵族化的一端,这从龙门佛像本身的精致造型中可得到启示。药王山的《姚伯多兄弟造像记》在对比中可视为造像记中具有下层平民化的一端。”[5](p346)

总的来说,与洛阳楷书相比,“《姚伯多造像记》的‘异态’显而易见,因为它是隶书结构,有参杂了楷书的笔画。既本于隶书,又不规范,它才显的‘拙’,让后人感到‘书法变化

不可端倪’。”[6](p441)

四、《姚伯多造像题记》书法艺术形成的原因

《姚伯多造像题记》书法艺术的形成与当时的社会背景及刻写手的状况是分不开的。在刻写方面,“细看刻工,有的尖锋入石,圆转收束,有的方势起笔,露锋收笔,有的圆转接笔,有的方折转换,有的顺笔入刀,有的逆笔倒刻,有的单刀成画,有的复刀奏石。”[1](p87-88)。分析其由:

一是由于北魏时期的楷书体势始定,没有更多的“清规戒律”的约束,书家和刻手有很大的自由创作空间,在书写中无意识地带有以往篆、隶的笔形特征。二是由于北方少数民族粗犷豪爽的性格,不善精雕细琢,再加上当时的社会处于动荡、融合时期,用字本身就比较混乱、自由,造就了《姚伯多造像题记》文字面貌的特殊性。三是因书者和刻手的文化层次较低,“在刻写中追求有法而又无法表现,却无意合拍于自然天成的效果”[5](p344)。四是《姚伯多造像题记》的书者和刻写者有数人。笔者多次到药王山考察,通过对《姚伯多造像题记》碑石刻字的仔细观察,发现该碑的碑阳与碑阴以及碑右侧与左侧的字体有一定的区别。比如碑阳字体的笔画比较粗,点画、捺笔的末笔均是刀笔沉厚茂密,隶意更是明显,而碑阴字体的笔画与之相比较,则显得纤细疏朗。右侧文字的布局比较匀称,刀笔在字的转折处短促力大,整个字就显得紧促,而左侧碑文的字体,捺笔夸大拉长,字体的结构较松散,所以整体布局就没有右侧那么紧促,给人以参差感。通过以上,笔者推断,《姚伯多造像题记》的书者可能是一个人,而刻工极有可能不是一个人。因为北魏时期是一个风起云涌的动荡的历史时期,众多的像师、工匠、石匠活跃于北地郡一带,这些“百工伎巧”有着自己的传统习惯,在接到某一件雕刻作品时,与雇主形成一种雇佣关系。在其内部,像师、工匠、石匠有一定的分工,群体协作,共同完成整个造像碑的雕凿。在刻凿过程中,为了及早完成任务,碑阳、碑阴、碑左、碑右,有可能由不同的刻工凿刻。这样,下刀的方法根据自身的用刀习惯,因人而异,有的从左至右下刀,有的相反,但多以前者方法用刀,因而形成了左高右低的横画、三角形的点以及捺笔最后落笔的拙厚。由此,先书写,再经过几个人的刀刻,使《姚伯多造像题记》的书法艺术呈现出一种汇融性,显示出了自身在魏碑中的特点及优势。

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[Key Words] Images in Han dynasty, images about fish and bird, formulation, performance of art

A Simple Study on the Folk Dance Costumes of Han Dynasty—from the Unearthed Archeological Materials

SONG Bingling

[Abstract] Dance, especially folk dance, was very prosperous in Han Dynasty. We can see many colorful folk dance forms from palace to the folks which were shown from the excavated stone engravings, pottery figurines, jade carvings and so on. Dance costume, which is interrelated with dance art closely, is a particular part of costumes. It can reflect the spirit and aesthetic style of the contemporary society. Based on numerous unearthed cultural relics, we can see the glamorous folk dance costumes, which reflect the spirit of Han Dynasty.

[Key Words] Han Dynasty, unearthed Cultural Relics, folk dance costumes, era spirit

An Analysis of the Combined Animal Pattern Characteristics of the Huns

ZHAO Yuan

[Abstract] The "animal style" is called by Chinese scholar as "wild animal pattern" or "animal pattern". It is the general term for the ethnic practical tools in ancient animal husbandry with the traditional feature of animal as the forms of utensils and theme of decoration reflecting the personality and generality of the ethnic minorities. It is not just the simple imitation of the natural objects, but the application of exaggeration and deformation and the layout of point, line and face, together with the arrangement of color and structure which enable this art form to directly and perfectly reflect the outer and inner strength of animals, attaining the goals of protection and exorcising the evil spirits as well as the decoration. It is the deep condensation of arts from nomadic tribes in the North.

[Key Words] animal style, sculpting, Huns

Aesthetic Taste and Art Characteristics of Chinese Court Figure Painting

GAO Yiqing

[Abstract] The court led by the Emperor not only controls the politics and economy, but also the trend of aesthetic taste of the folk. The figure painting of the court signifies the taste of the royal nobility as well as the ideological awareness and art fashion. It is the royal sovereignty that promoted the creation of Chinese figure painting and formed the elegant tradition. Strict structure, accurate plastics, meticulous method and strong color all contained unworldly value, reflecting the outstanding achievement of the particular artists. Though criticized by later generations, the experience and lessons they earned are beneficial to the development of today's figure paintings.

[Key Words] Chinese court figure painting, aesthetics tastes, art feature

Compatibility and Rejection a Probe into the Probe in the Western Painting Learning Eastward in Qing Dynasty Court Paintings through Giuseppe Castiglione

ZHANG Dan

[Abstract] Giuseppe Castiglione's paintings in the Palace of Heavenly Purity is in walking the road of Chinese and Western, modern culture and painting as being in transition Qing paintings, bringing the West the impact of different cultures and the painting has become among the Western Painting a major confrontation. This paper analyzes the phenomenon of the light of textual criticism and theory, based on the localization of the po-

sition above, analyzing the Lang's blend of Chinese and Western painting behind the culture of relying on, thus pointing to the heart of the Qing court in the ideological field, the search they convey a profound era of arts and cultural information.

[Key Words] Giuseppe Castiglione, compatibility, rejection, western painting learning eastward

The Taoist Belief of Li Bai from the Prospective of Traditional Painting

ZHANG Mingxue

[Abstract] Li Bai is a poet believing in Taoism and his poems are full of elegance and broadmindedness. Taoism is a Chinese religion believing in gods and in pursuit of human becoming deity. Taoism has a strong impact upon Chinese ancient literature and arts. This deity ideas became one the most important manifestation of subject in Chinese traditional paintings. Among these works there are some reflecting the so-called Immortal of Poem Li Bai and the Taoist emotion of Li Bai can be understood.

[Key Words] Traditional Painting, Li Bai, Taoism

On the Art Features and Cause of Formation of the Calligraphy of the *Script of Yao Bo Duo Stele*

YUE Hongji

[Abstract] The paper concludes that calligraphy of Longmen Stele is close to southern regular script and has the inclination of nobility by introducing the Yao Bo Duo Stele, analyzing the art feature of the calligraphy of the script and comparing with the art feature of Longmen Stele. The reason accounting for forming the calligraphy style has something to do with the social background of the time and nationality features. And the author thinks that the forming of the feature probably relates to the co-work of the writer and scribes.

[Key Words] *Script of Yao Bo Duo Stele*, calligraphy arts, cause of formation

Guangxi, the development trend of Sanjiang Dong Diao-jiaolou

WEI Xuefei

[Abstract] This article discusses the national geographic characteristics, there are pros and cons as well as its development trends elaborated in order to protect the sustainable development of residential buildings of great significance from the aspects of Guangxi Sanjiang Dong Diao-jiaolou's timber, structure, function and other characteristics.

[Key Words] Sanjiang Dong Diao-jiaolou, vernacular architecture, structure and function

Talking about Art with Yi—the Beauty Told and Untold

DONG Huining

[Abstract] Yi has the natural symbolization of noumenon. This visual field based upon the concept of "know it as it is, not know it as why it isn't", emphasizes the experience sensation and alienates analysis and dialectics, conforming with literature and arts activities. The thesis analyzes the arts and beauty by the unique way of thinking linking with nature. Between the beauty told and untold, the unification and transpassing of concept and in-concept, beauty has become the most noble and precious things. It is both certain and uncertain. It is most chaotic and most touching and irreplaceable. Once becomes the orderly, beauty has lost its value of existence. Beauty interchanges between invisible and apparent and switches between the state told and untold.

[Key Words] Yi, nature, told, untold, beauty