

北朝关中地区造像碑题记书法的艺术特征^{*}

岳红记

(西安美术学院 研究生处, 陕西 西安 710065)

[摘要] 北魏是我国书法史上一个极重要的过渡时期, 这时形成的“洛阳书体”对后世中国书法的发展产生了重要影响, 而北朝关中地区的造像碑题记的书体风格与之相比较有着自己的风格。文章通过对北朝关中地区典型的、具有代表性的造像碑题记书法特点进行分析, 以说明其在中国书法史上的地位和影响。

[关键词] 北朝 关中地区; 造像碑题记书法; 艺术特征

[中图分类号] J120.9

[文献标识码] A

[文章编号] 1003-3653(2010)05-0020-03

[收稿时间] 2010-08-15

[作者简介] 岳红记(1971~), 男, 陕西渭南人, 西安美术学院2008级博士研究生, 研究方向: 中国美术与西部人文资源及文化生态。

北朝有近200年的历史, 从北魏拓跋珪建国(386年)历经北魏、东魏、西魏、北齐、北周, 首尾共计195年。这时, 从印度传来的佛教在民间已经普及。因当时的历史背景和地理环境条件, 人们大多用石碑雕造出佛像来供奉, 这样的石碑被称为造像碑。后道教信徒也采用这种形式。其类别有佛教造像碑、道教造像碑和佛道造像碑。这些造像碑一般立于村口、路边、寺庙内, 为僧人和信徒所供奉。

关中地区在中国历史从动荡走向统一中起到了重要的作用, 具有控扼丝绸之路腹地的枢纽, 贯通凉州、云岗、龙门三大佛教艺术模式以及融合、连接六朝政治、经济、文化精髓的独特地位。在东汉末年以及十六国时期, 羌、氐等少数民族部落开始大规模南迁至关中一带, 至前秦建元七年(371年), 关中一带的少数民族分布繁衍遂至极盛。他们多分布于泾、渭、洛三河流域之内, 并与本土汉族长期交相融合, 构成了雕凿造像碑的基本信仰群体。于是融宗教与丧葬文化于一体的四面造像碑应运而生, 主要有佛教造像碑、道教造像碑和佛道造像碑。其构成一般是碑额雕凿传统碑石的篆文碑题, 正面上部雕凿桃形大龕, 龕内置一佛二菩萨雕像(或博山炉), 大龕之下或者侧面刻写供养人题名、发愿文和造像纪年。其中, 供养人题名、发愿文和造像纪年的书法是本文研究对象。

一、北朝关中地区造像碑分布概况

陕西地区的造像碑主要集中在关中地区, 尤以渭北地区为代表。据有关文物资料显示, 早在1994年, 陕西地区发现的北魏至宋代的造像碑已经有一百一十余处, 其中属于北朝的约占2/3, 其数量在全国处主要地

位。这些造像碑主要集中分布于西安地区及其附近的彬县、永寿、淳化、高陵、蓝田、铜川、耀州、富平、临潼、蒲城、白水等地, 以耀县(今耀州区)和临潼地区的造像碑比较集中。

耀县为关中北朝造像碑的集中地区, 根据前人记录和近几年考古发掘报告以及有关文物资料的显示, 该地北朝时期的代表性造像碑约为六十多件。其中北魏的造像碑主要有魏文朗造像碑(424年)、姚伯多造像碑(496年)等, 西魏的造像碑主要有毛遐造像碑(535年)、辛延智造像碑(548年)等, 北周的造像碑主要有纥阿鲁造像碑(559年)、辅兰德造像碑(561年)等。该地区出土的造像碑多以佛道造像碑为主, 现大多藏于药王山碑林博物馆。其中魏文朗造像碑, 为北魏始光元年(424年)所作, 因其成于太武帝灭佛之前的北朝初期, 融合佛教与道教于一碑, 目前为所知此类造像碑中最早者, 并与北朝新天师道首领寇谦之创立道教尊神像同为一年, 因而堪称国中一绝。[1](p439)

临潼栌阳地区的道教造像碑及佛道混合造像碑碑体雄大, 雕凿精细, 构思奇特, 被称为“造像之大观”[2](p69), 以道教造像碑居多, 主要有冯神育造像碑(505年)、王守令造像碑(519年)等, 在形制、内涵、主题、风格等方面, 与耀县、富平等地的造像碑有显著的区别。另外, 永寿、白水等地造像碑题记书法风格也比较明显。本文主要从书法艺术的角度, 研究以上地区北朝造像碑发愿文的书法艺术。因造像碑的发愿文又称“题记”, 故以下论

^{*} 基金项目 国家社会科学基金艺术学项目“丝绸之路与西北民族艺术史研究”(07EF80), 西安市社会科学规划课题“西安及周边地区北朝造像碑书法艺术及产业开发研究”(10L41)。

述中将统一称为“造像碑题记”。

二、北朝关中地区造像碑书法艺术特征

由于地理文化环境的影响,北朝关中造像碑题记书法艺术在具备魏碑书法艺术总体特点的同时,还具有自身的书法风貌与特点。本文根据其结体、笔划、风格上的特点,将其分为以下类型。

一是古朴庄重、宽拙大方型。该类造像题记的书法以方笔为主,清晰雄浑,体现了魏碑书体特点。其平正严谨,用笔刚劲有力,落笔多取斜势,于平稳之中又呈现出一种险拔峻峭之态。其点画撇捺的笔势,干脆利落,颇显唐代欧体先河之风。从中也可看到初唐楷体的直接渊源。从用笔上看,其用笔厚重,笔画意势舒长,棱角森挺,其横画倾斜,大多为左低右高,大部分点处理成三角形,显得厚重和有力度,给人以高山坠石之感。如《毛遐造像题记》(535年)中的“龙”“心”“立”“率”等字的点,处理成不同的三角形,给人以短促、简练之感。从结体上看,结构参差,敲侧之姿颇多。《刘保生造像题记》中笔画敲侧表现得最明显。其字体的重心有的向右倾斜,有的向左倾斜,在稳中求不稳。从章法布局上看,造像碑上的文字基本上横成行,竖成列,字形大小存在差异,结体敲侧不同,形成错落有致的不对称、不平衡之势,给人以逸笔草草的美感,具有一种野逸之气。

二是方圆互用、拙雅自然的类型。在北魏晚期,魏碑已经进入成熟阶段,笔法上多方圆兼备,结体上则精妙严谨,表现出遒劲秀逸的艺术风格。这类书体,突破了第一类魏书用笔扁方的局限,以篆、隶的波磔来写楷书,体势由扁方渐趋方正、长方。此类书体在关中地区的造像碑书体中比较多见,如《樊奴子造像题记》(532年)、《七十六人造像题记》(551年)。

《樊奴子造像题记》(532年)所展现的书法风格,生涩朴实。它特别重视横向用笔落笔时的表现,其他笔画的起笔处,也多采用了侧笔进入法,突显了用笔的方正性,即所谓“钉头燕尾”效果。《樊奴子造像题记》楷书化的结体很成熟,其中很少见夹杂有篆书或隶书的结体及用笔。这种成熟的楷书,在当时已是较为通行的书体了。[3](p360)《七十六人像碑题记》(551年)与《张猛龙碑》书法比较相似,字体的横画体势为方笔且比较斜长,但撇、捺、点和横折的转折角处,均显示出浑圆趋势,表现出了魏碑向方圆转化的意态。

三是柔中含刚、书体秀美的糅杂体。这类作品的特征是笔法糅杂,或掺隶如楷,或篆、草、隶并用。结体也雅拙怪异,别具情趣。[4](p150-153)该类型的书体主要以《姚伯多造像题记》(496年)、《夫蒙文庆造像题记》(519年)、《李昙信造像题记》(562年)等为典型。

北魏孝文帝太和二年(496年)的《姚伯多造像题

记》的写、刻特别,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。其书体楷中兼隶意,形体结构也与一般楷书、隶书迥然有别,字形大小、敲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,别具一格。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,是北朝书法的精品。[5](p57)细看刻工,有的尖锋入石,圆转收束,有的方势起刀,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。[6](p87-88)

四是圆笔类书法。圆笔类笔法突破了汉隶的局限,融入了篆书笔法,用笔以中锋、藏锋为主,体势变扁方为长方,舒展宽博,神韵自然。刻于西魏大统十四年(548年)的《辛延智造像题记》就属于此类。其笔画浑圆,笔力清劲,笔法舒展,表现最明显的是“日”“月”“口”等字的圆笔,而“来”“门”“则”等字的竖画拉伸较长,由于字结体形状呈竖立的长方形,显得比较修长。《孝昌造像》(525年)的书体亦属于此类。

五是朴拙无华、歪斜有趣的孩儿体。北魏宣武帝景明元年(500年)的《杨纁黑造像题记》《道教残像题记》(386年~534年)比较典型。这种书体天真烂漫,歪斜有趣,恰似小学生习书。其左右结构的字高低任意搭配,呈现出独特面貌,长短横画不一,错落有致,整体布局犹如繁星散布,乱中现动感。

三、北朝关中地区造像碑书法艺术的影响

北魏书法上承魏晋,下开隋唐,是我国书法史上一个极重要的过渡时期。北魏前书法以隶书为主导。隶书的特点是笔画有波磔,形成了所谓的“蚕头燕尾”。而由此演变为落笔圆润的唐楷,中间必须有个过渡。“蚕头燕尾”要渐渐脱掉,笔笔方饬的魏碑正好是这一演变过程中的必然现象。[7](p93)

北魏时期虽然形成了以洛阳为中心的“洛阳书体”,并对后世书法发展产生了重要影响,但是,陕西关中地区的造像碑题记的书体风格与洛阳龙门石窟题记的书体风格不同,而以朴拙自然为特征,不计工拙,点画放逸,结体奇肆,风格烂漫,充满了真情实意和奇思妙想,可激发人们的创作灵感。其粗糙、率意的形式,为后代书法家对其进一步加工完善并开创出新的风格面貌提供了基础和条件。因此,在中国书法史上北朝关中地区书法也同样功不可没。北朝后期有些造像碑题记书法已脱去北魏之习,开启隋唐楷体之先河,为中国书法在隋代的统一和唐代的繁荣也起了重要的过渡作用。其书法风格成为后世书家学习的典范,一些书法理论家对其评价很高。

康有为认为:“魏碑无不佳者,虽穷乡儿女造像,而

骨血峻宕,拙厚中皆有异态,构字也紧密非常……譬江、汉游女之风诗,汉、魏儿童之谣谚,自能蕴蓄古雅,有后世学士所不能为者,故能择魏世造像记学之,已自能书矣。”[8](p135-136)以此来看陕西的关中地区的造像碑记书法是再恰当不过了。

我国著名考古学家石兴邦认为:“药王山北朝碑石书法是北朝书法的集粹之一,是北碑典型的代表,其拙朴自然、开拓放任的特点与其拙朴的造像风格相辉映,富有民间书体风格,有其独特的地方特点,由于其体例介于楷隶之间,处于汉隶和唐楷的转化阶段,有其书法发展的规律特点,所以,它是中国书法史上一个承前启后、继往开来的一个重要阶段,其中确多名噪书坛的佳构,素为书学界所珍视。”[9](p3)

书法家钟明善认为,耀县药王山的北朝造像记,其书法可与龙门二十品媲美。[6](p86)对于柔中含刚,书体秀美的糅杂体,他认为:“对研究书法艺术中的斜与正,直率与安排,巧与拙,朴与华,生与熟等艺术规律提供了极可宝贵的资料,也能给艺术家、哲人以有益的启迪。”[6](p87-88)

“姚碑(指《姚伯多造像题记》,笔者注)约有一千一百余字,它的书法是北朝石刻中之奇品,誉为国宝。它以楷而兼隶,体态雄健,苍劲坚挺,笔画雅拙,从心所欲,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《广武将军碑》《慕容恩碑》称作三绝。”[9](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”[10](p255)。

另外,圆笔类造像碑书法对后世的影响也比较大。唐代颜真卿、宋代黄庭坚、近代康有为等人,都得力于此类刻石而开一代书风。现代书法家于右任也是从魏碑中吸取营养而成为一代大师。[4](p149)

参考文献:

- [1]李淞.魏文朗造像碑考补[M]//李淞.长安文明与字教艺术.北京:中华书局,2002:439-451.
- [2](清)叶昌炽.撰.柯昌泗,评.陈公柔,张明善,点校.语石.语石异同评[M].北京:中华书局,1994.
- [3]宗鸣安.碑帖收藏与研究[M].西安:陕西人民美术出版社,2008.
- [4]兰铁.郑朝.中国书法的艺术与技巧[M].北京:中国青年出版社,2004.
- [5]岳红记.论《姚伯多造像题记》的书法艺术特点及成因[J].艺术探索,2010,24(2):57-58.
- [6]钟明善.中国书法[M].石家庄:河北美术出版社,2001.
- [7]叶剑.论洛阳北魏时期的书法艺术[J].洛阳工业高等专科学校学报,2005,15(3):92-94.
- [8]康有为.广义舟双楫注[M].崔尔平,校注.上海:上海书画出版社,2006.
- [9]李改,张光溥.药王山北朝碑石研究[M].西安:陕西旅游出版社,1999.
- [10]王靖宪.中国书法艺术.魏晋南北朝[M].北京:文物出版社,1996.

(责任编辑:校对:李晨辉)

(上接第015页)在长期封建观念的压制下,女性已经在内心深处认同这种男尊女卑、夫为妻纲的封建思想,并且身体力行地支持和宣扬这种封建观念。而明清两代封建礼教的压迫最为深重。“据《古今图书集成》记载,明代贞节妇女有36000人,当时信息闭塞,这个数字远不能代表当时的人数。”[1](p135)“而仅清初80年间,贞妇烈女即达12000余人。”[6](p353)以上数据,一方面说明了封建礼教的压迫之深之重,另一方面也体现了女性对贞节观的认同和自愿守节。《画史会要》记载,陈鲁南的妻子马闲卿,“善山水白描,画毕多手裂之,不以示人,曰:‘此岂妇人女子事耶?’”在传统思想观念里,绘画是男人才有权力做的事,女人是不允许做的,而且古代女性也认同这种观点,并且很自觉地遵守规范,不去突破礼教的束缚,马闲卿即是很好的例子。因此,在这种社会环境下,女性对自身的要求在无意识当中迎合了男性的需求,自觉地把自己沦为男性理想中的女性形象。例如出自明代女画家仇珠之手的《仕女图》,从女子外貌、神态、动作等方面均与男性画家的仕女画无异,表现的同样是女子阴柔羸弱、神情忧郁,甚至连衬景的布置上也没传达出一丝女性画家的信息。

一个时代的绘画风格反映的是历史文化的积淀和社会意识形态,明清仕女画也不例外。其所塑造的女性形象表现

出来的阴柔羸弱、神情幽怨之特征,正反映了当时的社会文化形态和人格心理。通过这一幅幅画作,我们可以读出其背后古人那忧郁、伤感的精神世界,正如画家陈师曾在《文人画之价值》一文中所说:“艺术的本质和目的是要表现人的丰富情感活动和表达人的主观精神情趣。”[7](p25)明清仕女画中的女性形象特征,有着鲜明的时代烙印,对后世的仕女画创作产生了很大的影响。

参考文献:

- [1]王宗英.中国仕女画艺术史[M].南京:东南大学出版社,2009.
- [2]刘祥辉.仕女画“秋风纨扇”的艺术图式与审美意趣[J].洛阳师范学院学报,2008,27(3):123-126.
- [3]王树村.杨柳青民间年画画诀琐记[J].美术研究,1958,3(4):48-54.
- [4]龙永华.中国古代女性的悲歌:从《秋风纨扇图》看明代女性的境遇[J].国画家,2004,26(3):74-75.
- [5]王富鹏.论唐寅性格的女性化特征及成因[J].韶关学院学报:社会科学版,2006,27(2):1-3.
- [6]刘士盛.中国古代妇女史[M].青岛:青岛出版社,1991.
- [7]陈师曾.文人画之价值[M]//邵琦,孙海燕,编.二十世纪中国画讨论集.上海:上海书画出版社,2008:22-25.

(责任编辑:校对:李晨辉)

Abstracts:

The Esthetics Ideal of Taoist Symbolic Drawing

CHENG Qun, TU Minhua

[Abstract] The symbolic drawing of Taoism includes Taoism pictures and Taoism spirit chart. Taoist uses symbolic drawing to summon the gods and to startle the ghosts. And uses it to forbid the hundreds of evil from coming. Meanwhile symbolic drawing is Taoist musical instrument which prays for rain to pour. It is also the most important Taoist priest line method. The symbolic drawing belongs to religious culture. Meanwhile it is the energetic cultural product of careful creation. It possesses the high art and esthetics value and has the unique esthetics ideal condition. This esthetics ideal condition includes religion and handwriting and drawing esthetics and so on.

[Key words] the symbolic drawing, religion esthetics, handwriting esthetics, drawing esthetics, ideal condition, Taoism

Studying the Achievements of Cui Zizhong in Figure Painting from his *Fu Sheng Teaching Classics*

JIN Aimin, JIN Rui

[Abstract] Cui Zizhong is aloof pride in character. In his figure paintings, he emulates the high ancient style and his paintings have elegant style. The author selected his masterpiece—*Fu Sheng teaching Classics* as a representative, by analyzing classic structure of the *Fu Sheng teaching Classics*, to explore special aesthetic style of figure modeling characteristics of pen and ink, furthermore to conclude the artistic features to restore the artist's real artistic achievements.

[Key Words] Cui Zizhong, *Fu Sheng teaching calssics*, aesthetic style, art Style

The Changes of Court Style Painting—Analyzing the Significance and Artistic Style of *Observing the Lu Pavilion*

WANG Rui

[Abstract] Fang Cong is a court painter in the Qianlong reign of the Qing dynasty who left us a number of excellent works. *Observing the Lu Pavilion* is quite different from the traditional court paintings in artistic style and originality. The paper introduced Fang Cong, analyzed the artistic style and significance of *Observing the Lu Pavilion*.

[Key Words] Fang Cong, *Observing the Lu Pavilion*, court painter, court painting

Female Portraits of the Ming and Qing Characteristics and Cultural connotations

LI Xiuxia

[Abstract] Portraits of women during the Ming and Qing shows a kind of feminine weak, looked melancholy. and the image of this pathological features was rooted in social patterns and cultural background at the time, literati respected women dependent, weak base, submissive female personality by the influence of Confucianism, author of "To women since the situation" emotional talk, women identify their own personality, giving women the image of the Ming and Qing Painting ladies profound cultural connotations.

[Key Words] Ming-Qing Dynasties, painting of beautiful women, female portraits, scholar, To women since the situation

Study of Western Painting Associations (1915- 1949)

WANG Bin, LI Meng

[Abstract] The thesis sorts out and studies the development process and the distribution situation of societies during the years of between 1915 and 1945. It conducts researches on the types, social functions, societal activities and explains the important role of western painting societies in the process of modernization of Chinese fine arts.

[Key words] Painting association, Development, Location, Type, Social function

The Art Characteristics of the Calligraphy of Script of Statue Tablets in Central Shanxi in Northern Dynasty

YUE Hongji

[Abstract] Calligraphy of Northern Wei Dynasty is a very important transition period in the history of Chinese calligraphy and the "Luoyang Calligraphy Style" has exerted profound influence on the development of later Chinese calligraphy. While the calligraphy in central Shanxi of northern dynasty has its own style compared with it. The thesis analyzes the characteristics of the typical and representative statue tablets in order

to show its position and influence in the history of Chinese calligraphy.

[Key words] central Shanxi of northern dynasty, calligraphy of statue tablet script, art characteristics

Renaissance and Aesthetic Tendency of Official Script in Early Qing Dynasty

YIN Shengguo

[Abstract] In early Qing Dynasty calligraphy was still at the era of study of handwriting books with Dong and Zhao's style in the mainstream. Under this circumstance, some calligrapher were not satisfied with the lame situation and learned out of Han Official Script to contradict and make official script flourish. Influenced by this, the official script of early Qing Dynasty showed the characteristics of elegance with the emphasis on structure and use of brushes.

[Key words] early Qing Dynasty, official script, renaissance of aesthetics, aesthetic tendency

Amendment of *Shen Zicheng Chronology*

YIN Fujun

[Abstract] *Shen Zicheng Chronology* compiled by Zhang Qianhua and Jiang Luoyi is the only authoritative chronology about Shen's career and professional creation experience. The paper, by checking and comparison, does textual research of the mistakes in the chronology aiming to do some supplement the research.

[Key words] *Shen Zicheng Chronology*, amendment, mistakes, omission

Source of Longzhou Songs and their Value of Research

GUO Yongqing, GAN Shubing

[Abstract] Longzhou Song is the precious folk culture heritage in Nanjing area and also the excellent representative of intangible cultural heritage of people in Lingnan area. They are large in amount and rich in literature value with distinct music characteristics, contributing a component of Chinese folk music. The research of Longzhou Song is conducive to the comprehensive understanding of Nanjiang culture and Longzhou's humanities history and other music forms. It is also the protection of folk culture heritage and intangible culture heritage and is of great social importance.

[Key words] Longzhou songs, longzhou singing society, source, value

The Evolution and Development of Guchui Music in Northern Shandong from the its Current Situation

MA Lijing

[Abstract] Dezhou Guchui music is a traditional music stemming from folk. As an important part of northern Shandong's Guchui instruments, it performing style emphasizes drum and percussion and combines blowing and performing. With the changes of time and society, the performance style has changed in many aspects.

[Key words] Suona, Guchui music, northern Shandong Guchui instrument, art form

Gejiu's Drama History of Late Qing and Early Minguo Dynasty

WANG Xin, ZHAO Xufeng

[Abstract] Late Qing Dynasty is an important period in the drama history of Gejiu. Along with economic development and building of the railway, drama in Gejiu came into a rapid developing period. Many troupes and drama stars came to Gejiu, drama performance became a frequent activities. The development of Troupes enriched people's cultural life popularized the drama art and cultivated drama audience group. More importantly, drama in this period has been strong local characteristics, and the times features.

[Key words] late Qing and early Minguo Dynasty, Gejiu, drama

The Evolution of the Research on Minority Music of XinJiang

LEI Jiayan

[Abstract] This paper based on previous research works for national music from 1980 to 1990 in Xinjiang, using large number of documents and historical data, attempts to explore the academical viewpoint and promotion of its subject instrument and development.

[Key words] Xinjiang, Minority music, research

Research on the Tan Zheng and Chou Zheng

XU Bing

[Abstract] The Tan Zheng and Zhou Zheng are two instruments of Zheng series described in Tang Dynasty's Nine Branch Music and Ten Branch Music. But about the origin of its specific shape, use and title were not described in historical records. At present most of scholars believe that the difference of Tan Zheng and Zhou Zheng lies in the players were put on the fake fingernails or not when playing it.

[Key words] Tan zheng, Chou Zheng, differentiate and analyze