

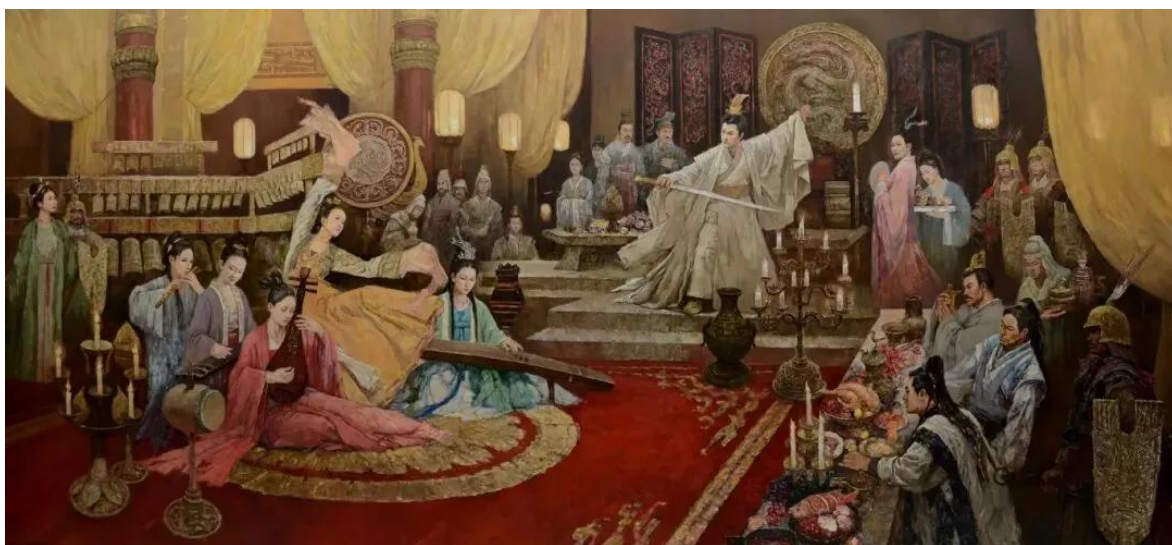
# 汉魏风云 永恒瞬间——侯震《汉魏风云大型历史文化主题系列绘画创作》（二）

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## 汉魏风云 永恒瞬间

《汉魏风云大型历史文化主题系列绘画创作》刍释

### 05



陈王昔时宴平乐 斗酒十千恣欢谑

曹子建恣肆平乐 悲怆天地 荣耀古今

The Prince of Chen Once Feasted at Pingle, Drinking Fine Wine by the Thousands and Reveling with Abandon.

Cao Zhi indulges in feasting and drinking at the Pingle Belvedere, his sorrowful emotions transcending the boundaries of past and present.

(500cm×230cm)



曹植的《名都篇》中“归来宴平乐，美酒斗十千”。魏明帝太和六年，公元 232 年，曹植被封为陈王，谥号陈思王。随之“陈王宴平乐”成为历代佳话。唐人李白“陈王昔时宴平乐，斗酒十千恣欢谑。”宋人苏轼“何人劝我此间饮，不觉悲歌陈王宴。”宋人白玉蟾“陈王昔时宴乐，拼十千，斗酒恣欢游。”元人萨都刺“陈王宴置平乐回，金钗笑击珊瑚摧。”宴游豪乐，怀才不遇，吟赏风月，放达不羁，是魏晋时期独特的文化印记。豪纵与清韵，沉郁与奢华，欢谑与风骨的双重底色，显示了魏晋文人的独特的文化气质。平乐指洛阳西门外平乐观，为东汉皇家官观，遗址在今洛阳孟津平乐一带。

此图以诗为典，浓笔繁彩，再现“陈王宴”的文化意象。旷达而愤懑的陈王，衣袂翩然，白衫飘逸，横剑舞韵，青春气象。宴乐声振，绕耳其间，画里画外，融浑一体。“陈王昔时

宴平乐，斗酒十千恣欢谑，曹子建恣肆平乐，悲怆天地，荣耀古今。“平乐观中鎏金华彩，金灯璀璨，在丝竹喧阗，觥筹交错间，灯火掩映，玉阶明霞，檐铃清越。曹子建一袭白袍，眉目朗俊，羽觞流转，身形旋起，衣袂翩起惊鸿掠水，又如蝶穿花影，击节而歌。“翩若惊鸣，宛若游龙。”可谓“耀如羿射九日落，矫如群帝骖龙翔”。此作，不仅是金樽美酒的奢华欢宴，更为建安风骨的淋漓洒脱。千年之后，在诗行画幅间，依旧充漾着俊彦云集，诗酒风流的意气飞扬，定格在洛水如练，邙山如黛的历史空间。

Cao Zhi, along with his father Cao Cao and his elder brother Cao Pi, are collectively known as the "Three Caos," serving as the crucial founders of "Jian'an Literature." In the sixth year of the Taihe era of Emperor Ming of Wei (232 AD), Cao Zhi was enfeoffed as the Prince of Chen, with the posthumous title "Prince Si of Chen." "The Prince of Chen Feasting at Pingle" became a classical allusion celebrated by later generations.

The Tang Dynasty poet Li Bai once wrote: "The Prince of Chen held a banquet at the Pingle Belvedere in days of yore, drinking fine wine by the thousands of measures and reveling with joyous abandon." The painting depicts the resplendent and brightly lit grand scene inside the Pingle Belvedere. Amidst the intertwining of music and feasting, Cao Zhi suddenly draws his sword and looks around; his inner emotions are vast and complex. Singing loudly to express his feelings amidst the stirring rhythm, he embodies both heroic passion and profound melancholy.

## 汉魏风云 永恒瞬间

《汉魏风云大型历史文化主题系列绘画创作》台释

# 06



辟雍碑作 矗立千載 圣帝番临 恭行礼乐

The Biyong Stele Stands for a Millennium; The Sage Emperor Visits in Person to Reverently Perform Rites and Music.

(440cm×240cm)



设立太学是汉代主导文化教育的工程，始于西汉武帝，而至东汉建武五年，洛阳开阳门外重建太学，赓续崇儒兴学之道。自此太学明确了中央官学的核心。建明堂、灵台、辟雍三雍，祭祀天地，尊养三老五更，举行乡射之礼，行国家礼仪，教化万民。熹平四年立熹平石经为官方统一教材，以五经为核心教学内容，弘“士人气节”，“严谨传承”“师法、家

法”，成为“修身、齐家、治国、平天下”的儒家理想的重要基础，深刻影响了后世士大夫的精神内核。至汉质帝时，太学生已达三万余人，成为中国古代最早的大规模的官办高等学府。《大晋龙兴皇帝三临辟雍皇太子又再莅之盛德隆熙之颂碑》立石于西晋咸宁四年。西晋代曹魏后，恢复辟雍礼制活动，辟雍所承载的养老、射礼之制得以延续，继承了中原文化的传承脉络。此碑详细记载了西晋皇帝、皇太子亲临辟雍的仪式，参与的官员品级以及太学生规模，以立碑颂德的形式，延续《熹平石经》所代表的洛阳儒学传统及一脉而承的文化地位。

“辟雍碑出，矗立千载，圣帝番临，恭行礼乐”。煌煌辟雍之碑昭示天地，太学师生聚于其间，或行制礼乐，或“坐而论道”，左为先贤圣师孔子造像，执竹册而布道；右为光武帝侧像，华冠伟仪，执旨卷而昭告。此图以三联画的形制，又以综合材料置辟雍碑，峨峨直立。在日月昭昭的明丽天地间，儒学崇尊广纳学子名士，传颂华夏文脉礼制，朴素而明确地展示了太学与辟雍之间的传承与发展，“成化，助人伦”，道德准则，政治操守由此弥散而远。

The Taixue (Imperial Academy) system originated during the reign of Emperor Wu of the Western Han Dynasty. In the fifth year of the Jianwu era of the Eastern Han Dynasty, it was re-established outside the Kaiyang Gate of Luoyang, continuing the tradition of venerating Confucianism and promoting education. Since then, the Taixue has become the core of the nation's highest institution of learning. The state constructed ritual architectures such as the Mingtang (Bright Hall), Lingtai (Spiritual Terrace), and Biyong (Jade Ring Moat), which were used for state ceremonies including offering sacrifices to heaven and earth, honoring the elders, and holding archery rituals, thereby civilizing the populace through rites and music.

In the fourth year of the Xianning era of the Western Jin Dynasty, the Stele Eulogizing the Exalted Virtues and Prosperous Reign of the Great Jin's Founding Emperor Thrice Visiting Biyong and the Crown Prince Visiting Again was erected. This marked the continuation and revival of the Biyong ritual system, embodying the traditional Confucian ideology of "cultivating the moral self, managing the family, governing the state, and bringing peace to all under heaven."

## 汉魏风云 永恒瞬间

《汉魏风云大型历史文化主题系列绘画创作》总释

# 07



广陵绝响 曲穷天敝

悲愤的嵇康 目送归鸿 俯仰自得 慨然赴命

The Lost Melody of Guangling, The Tune Ends and the Heavens Weep.

Harboring grief and indignation, Ji Kang looks up at the flying swan geese; in his contemplation of the universe, he finds his own resolve and faces death with equanimity.

(500cm×220cm)



越名教而任自然，傲然绝尘，玄远旷达的魏晋风骨，在山水天地间空灵悠远，冷峻峭拔。广陵绝响的嵇康成为鲜明而深刻的注脚，精神自由与人格独立，于山林间寄情，于琴酒中忘忧，傲然风骨，百代酣歌。“广陵绝响，曲穷天敞，悲愤的嵇康，目送归鸿，俯仰自得，慨然赴命”。公元 263 年，嵇康年仅四十，临刑“神色不变，索琴弹之，奏《广陵散》。曲终，曰：“袁孝尼尝请学此散，吾靳固不与，《广陵散》于今绝矣！”此图画风明丽而清远，洛阳东市的肃杀秋风中，弦音低回，似聂政之隐忍，徒然铿锵，若寒芒离鞘。刑场人员密匝，三千太学生发愿而颤震，素衣嵇康孤勇而决绝，从容而通脱。血色残阳，洛城垂泪。凝重洗练的色调中，一身白袍的嵇康轻拨素琴，满场静穆，余音不散，悲慨傲骨，激越坦然在西晋洛阳城的余晖里，凝成了刻入史册的魏晋风度。“谁传广陵散，但哭邙山骨”。

In 263 AD, the uninhibited and free-spirited Ji Kang was condemned for refusing to serve as an official and was sentenced to death at the mere age of forty. On the eve of his execution, his countenance was composed as he asked for a zither to play the Guangling San (The Melody of Guangling). When the tune ended, he sighed: "Yuan Xiaoni once begged to learn this piece, but I always refused to pass it on. Now, the Guangling San is about to be lost forever!" In the painting, Ji Kang is clad in plain white robes, solitary yet resolute, calmly walking towards his death. Beneath the blood-red setting sun, the lingering echoes of the zither seem to still reverberate with the strength of character and spirit of the literati of the Wei and Jin dynasties, gradually blending into the vast, hazy twilight of Luoyang.

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## 侯震

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