

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》（三）

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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

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衣冠南渡 中原文化之粒 遍撒南国沃土
一部民族之魂魄的精神文化史诗

The Southward Migration of the Nobility: Seeds of Central Plains Culture Scattered Across the Fertile Southern Soil.

This is a cultural epic bearing the spirit of the nation.
(600cm×220cm)





衣冠南渡的核心动因是发生在西晋末年的永嘉之乱，公元 311 年，匈奴贵族刘曜率军攻破洛阳，俘虏晋怀帝，焚毁宫室，中原板荡，衣冠微尘。中原陷入割据混战，门阀士族、官僚百姓由洛阳向南迁徙避祸。西晋永嘉之祸后的衣冠南渡，是规模最大、影响更深远的一次南迁，推动了江南地区全面的开发与文化重心的南移，在“侨置郡县”的制度下，北方先进的农耕技术，手工业技艺传入南方，以洛阳为中心的中原礼乐、典章规制、文学艺术随之南传，为后世经济重心南移与文化发展奠定了基础。

观此作，“衣冠南渡，中原文化之粒，遍撒南国沃土，一部民族之魂魄的精神文化史诗。”暮色晨曦的交映，凝固在洛阳的大谷关前，永嘉洛都城头不绝的烽火狼烟，燃尽了西晋的衣冠礼乐，衣冠不再是峨冠博带的风雅束装，胡笳声碎的天际间，金谷春晴的流觞雅乐，已化为残垣断壁，羸马旧车，经典卷册，携家裹从，踏上了不归的千里漫漫的南渡之路。伫立画作前，与每一位画中人物的对视冥思，那是羁旅不舍的悲绪，“靡靡江蓠草，熠熠生何侧。”青衫染尘，玄谈蒙霜，屐齿斑驳，清啸悲歌。虽“衣冠坠涂炭，舆辂染腥膻”，也未曾丢失文明的根脉，这不是逃亡，是文明的涅槃再生，“振袂游清冥，寻我栖梧欢”的精神坚守，在流离与赓续中刻下一段悲怆而坚韧的印记。千百年后，登高而望中原，晋松虽老，洛阳江的家国情怀，早已融入在江南的烟雨与岭南的晨曦之中，生生不息，亘古回荡。

Following the "Rebellion of the Eight Princes," the Western Jin Dynasty moved towards collapse. In 311 AD, the Xiongnu breached Luoyang, an event known in history as the "Disaster of Yongjia." The emperor was captured, palaces were burned to the ground, and the common people suffered immense devastation. Subsequently, the imperial family, aristocratic clans, and ordinary commoners migrated southward on a massive scale, historically termed the "Southward Migration of the Nobility".

Under the institutional arrangement of "establishing expatriate commanderies and counties" (Qiaozhi Junxian), advanced agricultural and handicraft technologies from the north were introduced to the south. Simultaneously, the Central Plains' systems of rites and music, institutional codes, as well as literature and arts—centered around Luoyang—were also disseminated. This laid a solid foundation for the subsequent prosperity and development of the economy and culture in the Jiangnan (south of the Yangtze River) region.

汉魏风云 永恒瞬间

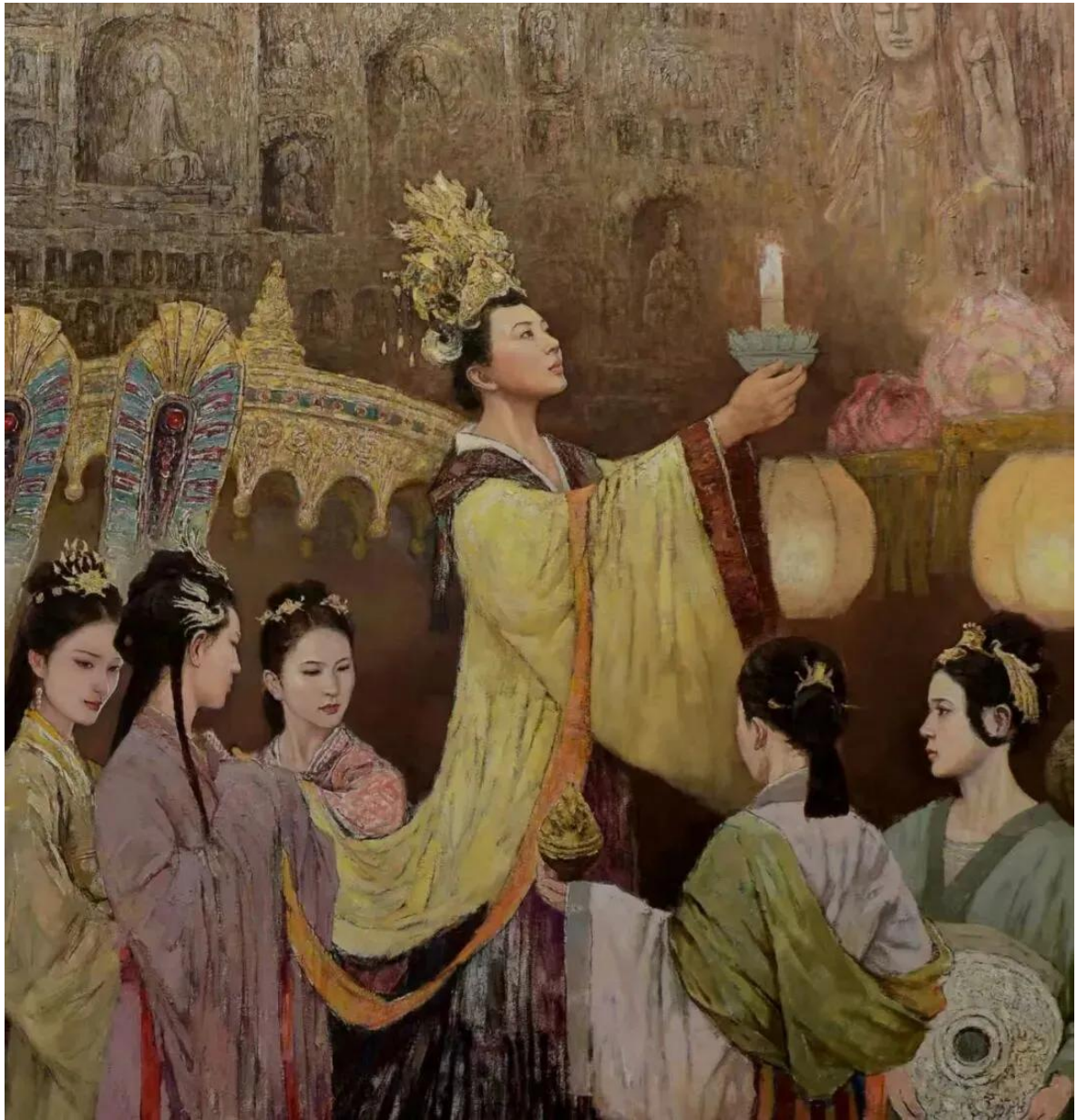
《汉魏风云大型历史文化主题系列绘画创作》刍释

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曦上古阳 佛陀浩荡
帝后尊礼 轮光未央

The Emperor and Empress Revere the Rites, the Buddhist Dharma Flourishes, and the Morning
Glow First Shines.
(500cm×250cm)



“帝后崇礼，佛陀浩荡，霞光初照，龙门首窟冠绝中华一统文化巅峰之作，古阳洞帝后礼佛新图。”公元 493 年，北魏孝文帝迁都洛阳，为冯太后开凿功德窟古阳洞，为龙门首窟。古阳洞成为后来北魏皇室、贵族、官吏、僧侣发展造像的核心窟。主尊释迦牟尼佛高为 6.1 米，褒衣博带，露骨清像。全窟佛龕千余，题记八万余品，龙门二十品中十九品在此。“精舍绕层阿，千龕邻峭壁”。先后有四位北魏皇后在古阳洞间礼佛，以冯太后、文昭皇后、灵太后、宣武高皇后为代表。其中帝王礼佛图与帝后礼佛图均在宾阳中洞。此图幻化为文昭皇后高照容入古阳洞礼佛之情形再现，让历史走入现实，让艺术承载当年。

帝后礼佛图之象栩栩而来，神奇而浪漫，古阳洞内龕像琳琳，题记琅琅。文昭皇后花冠璎珞，映衬在幽邃的百花灯间，广袖襦裙，帔帛轻拂，拈香如丝，炫烂而沉谧。举灯虔祈，莲步轻移，默诵经文，静穆而凝重。身后宫女轻缓，宝瓶鲜果，细珠环佩，梵音不绝，吹奏温婉。整幅作品构图紧凑，刻画细腻，细密而整体，恢弘而肃穆。20 世纪 30 年代，宾阳中洞北侧的《帝王礼佛图》，南侧的《帝后礼佛图》被凿损后卖给了美国大都会艺术博物馆和堪萨斯城的威尔逊博物馆。而观此古阳洞文昭皇后的礼佛新图再现，尤为珍贵与惊叹，生动气韵与华美肃然，静谧神圣，穿越时空，仿佛如闻钟磬之音，如临盛景之状，千年置于眼前，动人心怀。

The Guyang Cave, the First Cave of the Longmen Grottoes: A Pinnacle Work Representing the Unified Culture of China.

This painting depicts the grand scene of the Emperor and Empress worshipping the Buddha in the Guyang Cave. In 493 AD, Emperor Xiaowen of Northern Wei moved the capital to Luoyang and excavated a merit cave—the Guyang Cave—for Empress Dowager Feng. This is one of the earliest excavated and most significant caves in the Longmen Grottoes. Thereafter, it became the core sanctuary where the Northern Wei imperial family, nobility, officials, and monks made vows and commissioned statues. The principal deity within the cave is a statue of Shakyamuni Buddha, approximately 6.1 meters tall, draped in broad robes, presenting a slender yet solemn figure. The entire cave houses over a thousand Buddhist niches and more than eighty thousand inscriptions. Of the famous "Twenty Inscriptions of Longmen," nineteen originate from here. The ancients praised: "Layer upon layer of temple halls surround it, and a thousand niches cling to the steep cliffs; floral crowns and pearl ornaments sparkle, while Sanskrit chants echo through the grottoes."

The painting reconstructs the magnificent spectacle of Empress Wenzhao accompanying the Emperor to worship the Buddha, and can be regarded as a new Emperor and Empress Worshipping the Buddha.

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《汉魏风云大型历史文化主题系列绘画创作》总释

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白马回首 蓦然烟尘

苍茫夕照里波谲云诡 风云激荡的汉魏列剧终将落幕

The White Horse Looks Back, the Past Fades Like Smoke.

Amidst the vast and hazy glow of the setting sun, the winds and clouds shift; the historical curtain of the Han and Wei eras is finally about to fall.

(320cm×285cm)

“白马回首，蓦然烟尘，苍茫夕阳里波谲云诡，风云激荡的汉魏列剧终将落幕”。此图中永宁寺塔巍巍矗立于苍穹，汉魏帝京浩浩天地。夕阳晚照，如血如火，落幕的辉煌与苍穆，笼罩在低沉而恢宏的场景之中。洛水如血，焦土苍裂，唯一匹白马，欲前又回，眼神迷失而神怆，如泣如诉。残阳夕照下的魏晋帝都洛阳城，在河洛奔流间荡荡远去。永宁寺建于北魏熙平元年，公元 516 年，立于汉魏都城阊阖门南一里御道西。九层浮图高九十丈，刹高十丈，去京师百里可见。此寺精丽，阎浮能无。永宁寺塔“高风永夜，宝铎和鸣，铿锵之声，闻及十余里。”敕建规制，千尺浮屠，是北魏“举国崇佛”的风气印证。千寺之冠的集大成者，彰显了北魏的综合国力与文化标的。

永熙三年，公元 534 年，永宁寺塔遭雷击，第八层引发大火，三月不灭，地下柱础周年犹有烟气，后有“永宁见灾，魏不宁矣”的谶语，同年 7 月北魏孝武帝西奔长安，北魏分裂为东西两魏。塔灭国亡，北魏隐入历史瀚瀚长河之中。再观此画，象征之意扑面而来。永熙三年的春色迟暮，此时的赫赫北魏已风雨飘摇，车辚辚，马萧萧的序幕又起，新的时代在苍阳如血的暮色中，隐隐而来。洛水挽歌，白马独行，帝都荣光在沉浑的天穹间悲恸而捍魄，经久犹存，彪炳后来。

侯震先生数月苦艺，作汉魏主题历史巨作十幅，无论春夏秋冬，无论严寒酷暑，由构思到提炼，从搜查史料到确定构图，数十张手稿草图，扬扬挥挥，油彩铺陈。洛阳的汉魏，汉魏的洛阳，一一展现。数幕史诗画卷，是当代向历史的致敬，是画者对历史的虔叩。油彩铸史，画笔写魂。一段跨越五百年的兴衰荣辱，文脉流转，在侯震的油彩间，完成了让人观止的时空对话，光影交错，肌理深厚，形象入目，氛围直达。侯震手中的画笔宛若舟楫，载着东汉儒经的鼎盛，建安风骨的豪情，魏晋玄思的奇旷，北魏胡汉的融合，一幕幕时光再现，视觉复刻，精神转译。镌刻在画布上的汉魏简史，诉述着中华文脉的赞歌，沉睡千年的历史长河中的洛阳，在油彩的挥染之间苏醒，让汉魏风骨这一文化符号，焕彩转生，功立当下。光武中兴立马洛阳，雄健劲拔的白马便是这汉魏的化身，白马的传说自此穿越汉魏，在衣冠缨簪间写下盛世风华，太学里琅琅经儒之声，穿过铜驼，在建安风骨的金谷春晖中萦绕，永平求法的白马历千年而梵音绵绵，西晋的金戈浩荡与折戟沉沙，北魏的挥鞭南下，复都洛阳焕发生机。魏晋风度，千寺梵音，龙门形胜，萧瑟在永宁寺塔的残烟与悲情间。始于光武，终于永熙的汉魏风华，终将在洛水低吟间盘桓不已，余韵独立，永世传扬。

The history of Luoyang as a capital during the Han and Wei periods lasted for over five hundred years. In 516 AD (the first year of the Xiping era of Northern Wei), the Yongning Temple Pagoda, towering over one hundred and forty meters high, was completed, becoming the final symbol of splendor of this era.

However, in the third year of the Yongxi era (534 AD), the Yongning Temple Pagoda was struck by lightning and burned to the ground. Contemporaries lamented: "With the Yongning Temple suffering such a disaster, the Northern Wei will no longer know peace." A few months later, the Northern Wei Dynasty indeed marched towards its collapse.

What is both lamentable and profoundly moving is that this tempestuous history of the Han and Wei dynasties, spanning over five centuries, eventually merged quietly into the long river of history, becoming an eternal memory.

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侯震

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