

漢魏晉壁畫墓中的關聯宇宙觀

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摘 要

本文試圖探討中國漢、魏、西晉墓葬圖像中的宇宙觀。經過縝密分析方法與研究後發現，漢代的墓室壁畫不僅供裝飾，而有更深遠的意義。古人結合壁畫、墓葬之建築結構及其他喪葬品，創造了整個宇宙，以便亡者的靈魂能從永無止境和無窮無盡的宇宙獲得永生。壁畫墓的分析顯示了基於二元相互對立且互補的陰陽因數的關聯宇宙觀，其彼此永恆消長的互動看成是宇宙的動力之源，並於生、死和再生的循環中，展現於五種動態相互作用的宇宙階段之中（即所謂五行觀念）。

2009年春夏二季在漢學研究中心訪問期間，筆者繼續墓室藝術中關聯宇宙觀的研究，主要著重在佛教傳入中國後，藝術創作中宇宙觀的展現。佛教早在漢代即傳入中國，漢代以後快速地傳播開來。當時外來佛教與中國傳統思想碰撞的結果，促進了彼此的融合，正統佛教思想產生轉變，而中國信仰則吸收了若干佛教觀念。因此，中國藝術一方面吸納了一些外來的影響，另一面添加固有的美學原理，進而創造出具有自己特色的佛教藝術。本研究的焦點即探討在當時這股新風潮——尤其是新佛教觀念的影響下，魏及西晉壁畫墓中宇宙觀表現手法的轉變。

文章分為兩部分。首先，筆者探討漢代壁畫墓，試圖回答如墓室藝術如何反映精神世界、漢墓的建築與藝術設計如何呈現宇宙觀等問題。本文先針對壁畫墓做一鳥瞰性的回顧，然後表現漢代墓室壁畫中所呈現的天體、代表宇宙能量陰與陽的兩極性象徵、「四方」與「四時」的象徵性、以及五行運行的象徵性循環。文章的第二部份則集中探討漢末、魏及西晉墓室圖像設計中的佛教影響。筆者嘗試檢驗佛教觀念或個別元素融入墓室藝術的程度，並比較漢與魏及西晉的壁畫墓建築與藝術設計的異同，以及魏晉墓室圖像文化中傳統關聯性宇宙觀的成分。

**Reflection of the Correlative Cosmology in the Han Wei Jin Grave
Mural Paintings**

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ABSTRACT

The present paper deals with the issue of the ancient Chinese cosmological concepts as reflected in the iconographical design of the grave paintings during the Han and Wei Jin period. A thorough analytical method and research of the iconographical meaning of the Han pictorial material, have revealed that mural paintings not only had a decorative purpose, but had a much more profound meaning. Together with the architectural design of the grave chamber and other grave objects, they reproduced the entire cosmos with the purpose of enabling the soul to attain immortality in the never-ending and eternally changing cosmos. The analysis of the grave mural paintings has revealed the elaborated correlative cosmology, based upon the binary system of the complementary pair of *yin* and *yang*, whose mechanism of constant interaction of rising and falling movement creates the source of the vital motive force of the universe and thus in the continuous circle of birth, death and rebirth manifests in the circulation of the five dynamically interacting cosmic phases (*wuxing* 五行).

During my stay at the Centre for Chinese Studies in the spring-summer 2009 I have continued my research on reflection of the correlative cosmology in the grave art and mainly focus on the manifestation of the cosmological perception through the art aspirations after the arrival of the Buddhist thought in the Chinese region. The arrival of Buddhism in China has already been documented in the Han Dynasty however after the decline of the Han period, it started to spread rapidly. The collision of foreign Buddhist thought and the traditional Chinese ideas of that time lead to a mutual

integration of certain elements; thus, the orthodox Buddhist thought has been transformed and some Buddhist ideas were incorporated into Chinese beliefs. Therefore, the Chinese art on the one hand incorporated and accepted some foreign influences, while on the other it added its own aesthetic principles into its art and thus created a characteristic Buddhist art of its own perception. The research work has been concentrated upon the changes in the artistic and cosmological expressions of the Wei and Western Jin mural tombs as result of the new trends, especially of the new Buddhist ideas.

The paper is divided into two parts. In the first part I will focus on the Han Dynasty mural tombs and try to answer the questions of how and to which degree the spiritual world manifested itself through the grave architecture and to which degree the cosmological perception has been reflected in the architecture and art design of the Han tombs. Firstly, the paper displays a general review of tombs with murals, and then represents the image of celestial bodies, the symbolic polarity of the cosmic forces *yin* and *yang*, the symbolism of the four directions and the four seasons and the symbolic circling of the five *xings* as depicted in Han tomb murals.

In the second part the focus is placed upon the Buddhist influence as reflected in the grave iconographical schemes designed at the end of the Han and in Wei and Western Jin period. How much are Buddhist ideas or individual elements already incorporated into the grave art, are there any changes in the construction and art design of the Wei and Western Jin mural tombs in comparison with Han tombs and to which degree traditional correlative cosmology is still present in the Wei Jin grave pictorial culture are the questions I will try to offer the answers.