

A SERIES OF BOOK OF KUCA MURAL ART

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Book I Animal Paintings

# 龟兹

新疆龟兹石窟研究所

新疆美术摄影出版社

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壁画艺术丛书

第一册 动物

新疆龟兹石窟研究所 编

Chief editor: Research Institute of Kuca Cave of Xinjiang

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**Book 1 Animal Paintings**

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# 动物画

袁廷鹤

人类走出了森林、脱离了动物状态，但是原始人的脑子里仍然与动物存在着千丝万缕的联系。他们认为自己与某些动物有着血缘关系，由此出现了图腾崇拜。他们把动物人格化，甚至神化了，产生了很多动物的传说。文化的进步，宗教的产生，这些动物故事也就涂上了宗教的色彩。

在印度古代，民间流传着很多寓言和神话故事，当地的各种宗教都利用这些故事来宣传教义，佛教也不例外。这些故事构成了佛经本生故事的内容。在印度很早就产生了灵魂不灭的观点和轮回之说，按照这个观点，人和动物死后可以相互转化，释迦牟尼的本生故事里，就说他前生若干世曾经为鹿、为象、为猴等等。龟兹盛行佛教的小乘教派。此派特别强调通过苦修而得觉悟、达到涅槃的境界，同时又只尊崇释迦牟尼佛，所以壁画中就有许多表现佛前生为动物的题材，譬如鹿王本生、狮王本生、猴王本生、鸽本生、龟本生等。此外，在描绘禅修题材中，多以动物为衬托，这就是龟兹石窟壁画中动物画特别多的原因。

动物画固然来源于佛教的教义和经典，在

龟兹，应该说还来源于本地的生活、习俗和文化传统。新疆有大量动物题材的岩画。天山南缘的库鲁克山的兴地岩画，是一处以动物为主体的岩画群。岩画最早的刻凿年代据认为约在公元前一千年左右。所刻动物有羊、牛、马、骆驼、虎、鹰、鸟、雁、鱼、鹿、狗等。

新疆的阿尔泰山、天山山区动物画十分丰富，它与库鲁克山兴地岩画构成了欧亚北部草原与塔里木盆地的岩画带，而龟兹正是紧靠这个地带。他的农业虽然在经济中占着较大的比重，但牧业仍然是举足轻重的。这样动物与他们的生活至关重要，人们在生活中热爱着这些动物，熟悉这些动物。因此，动物画便在这片沃土中生长成熟了。

龟兹壁画分三类。第三种类型是汉风壁画，这类壁画的动物不多。第一、第二种类型的壁画有较多的动物画，尤其第二种类型壁画，是龟兹壁画中最具代表性的壁画，而大量动物画主要集中在此类壁画中，这也说明动物画与本地文化传统有着密切的关系。

第二种类型壁画的窟型是中心柱的纵券顶窟。券顶上绘满一幅幅整齐排列的菱格画，每幅

菱格画就画一幅本生或因缘故事，动物和高人隐士就绘在这些菱格画里。所以我们可以说石窟的动物，从内容来说是与本生故事相联的，从形式来说是与菱格相联的。因此这本画册里所选的作品大部分是以菱格本生画为主，其次也有一些因缘故事、佛传故事和禅修题材的动物画。

龟兹石窟动物画的繁盛，是龟兹石窟壁画艺术特色之一。

龟兹石窟以克孜尔石窟和库木吐拉石窟为代表，不过，说到动物画森木赛姆石窟亦不可忽视。这些动物画各有特点。克孜尔石窟的动物画与本生故事结合得比较紧密，动物与人物并重。在克孜尔石窟动物画比较多的有14、17、38、58、77、186、224等窟。克孜尔38窟是中心柱纵券顶的窟型。中脊两边有16个三角形(半个菱格)空间，每个空间都画一个动物，它虽是属于填补空白，但增加了壁画的活跃气氛。中脊两头是飞雁，中间是金翅鸟；券顶两侧是菱格画，菱格画中有九幅本生动物画，38窟本生动物的表现形式在克孜尔是比较有代表性的。

库木吐拉石窟的2号窟是个小型洞窟。可以说是一个动物画窟。主室的中脊和左右券顶有很多动物画，左右甬道和后甬道全是菱格动物画，可以辨认的有39幅，种类有羊、鹿、猴、狮、熊、马、雁等。库木吐拉的58号窟是个中型窟。因中心柱主室门内左侧壁有龙王像，而被称为龙王窟。龙即是蛇，在主室券顶中脊和两侧都画有很多蛇，主室正壁龛顶上部有大幅飞天伎乐画，上面有11个用来铺白的精彩动物画局

部；券顶中脊的金翅鸟非常威猛而庄严，两只利爪抓着蛇(龙)，日天乘着马拉的车，中脊两边是24只雁(仅可见18只)，围绕着日天、金翅鸟、立佛飞行，景象十分宏伟而壮观；券顶的每幅菱格画中间是塔，塔里有坐佛，塔的两边是走兽飞禽。左侧券顶尚存菱格动物画36幅，右侧券顶尚存46幅，券顶完好时动物画总计不下百幅。库木吐拉石窟动物画比较多的洞窟还有43、46、63等窟。

森木赛姆的30号窟也是一个动物的世界，这是一个小型窟，主室券顶有很美的动物画；尤其在甬道券顶上全是菱格动物画，保存完好的画面总计55幅，在这狭窄的空间里，集中了如此大量精美的动物画，实在使人赞叹不止。这里有美丽的孔雀、漂亮的鸚鵡、跳跃的喜鹊；还有奔跑的羊，机警的鹿，其中猕猴尤为引人注目，共有12幅，它们或在智斗水妖，或在相互嬉戏，或舍己救同类。这里是一派鸟语花香群兽欢跃，不受人侵扰的动物画世界。描绘出佛国乐土，离欲脱俗的美好境界。

龟兹动物画不但表现了佛教的道德观念和教条，而且这些动物画给石窟造成一种气氛，似乎使修行人远离了纷乱的尘世，已置身于大自然中。使潜心佛法的僧众，面对庄严的佛说法图和佛涅槃图所引起的严肃和悲悼的心情得到少许的松弛和缓解。

克孜尔的38窟大约凿于公元三世纪，是个早期的洞窟，动物画在整个窟顶壁画占的比重还不太大。可是库木吐拉石窟第2、58等窟，森木赛姆的30、31等窟中的动物画数量相当



多，这在克孜尔是没有的。这些窟的甬道顶上，动物已成为壁画的主角，动物再也不是人物画的配角了，也不是壁画构图的补白了。库木吐拉 58 号窟，2 号窟开凿时间属中后期，这就反映出一种趋势，在龟兹地区的库木吐拉和森木赛姆等石窟，也就是龟兹壁画的盛期（约六世纪）动物画取得了巨大的进展，终于确立了动物画的地位，成为一个独立的画种。

从内容来说，这些动物画有些固然与本生或因缘故事有关，但是，有相当数量的动物画已没有具体内容，是一种单纯的动物题材，似乎匠师们在主动追求表现动物的美，这些动物画似乎超越了佛经内容，只作为动物画来欣赏，就非常有意义。

石窟里最多的动物画是龟兹人熟悉的山羊和盘羊。那矫健的肢体和威严的大角富有一种雄性的美，激发起匠师们艺术创造的冲动。画上的羊大多描绘侧面，而且处于奔驰状态中，剪影似的轮廓非常优美。鹿也是画家们喜爱的题材，森木赛姆 30 窟后甬道券顶的一幅喝水的鹿，鹿的整个背部卷曲成半圆的弧形，它纤细的四肢舒展而有弹性，在安静的态势中孕涵着动，给人以敏捷、灵巧和机警的感受。

猿猴，是印度佛经输送给石窟最有趣的动物。它虽是外来的，却在石窟的墙壁上生了根。它那活泼的性格与人类的灵性相通，僧侣们在它身上寄托着多少情思，排遣着生活的寂寞，若把龟兹石窟的猿猴图汇集起来，必定是一本洋洋大观的百猴图。

克孜尔石窟 14 窟券顶右侧的狮王舍身不

忘誓本生画中狮子描绘得很精彩，它正在与猴子谈话，慷慨地答应猕猴的请求，它的右肢里倾，好象人们演说时打着激昂的手势，头高高昂起向着天空中的鹭鸟，发出誓言。画家发挥了高度的想象力，用拟人化的手法，把人的感情，佛教的广博爱心，倾注在这些动物身上，使这些动物特别生动可爱。这是龟兹动物画的一个重要特征。作者用极高的技巧，抓住狮子解剖结构的要点：那猛兽的利爪，壮实的躯体，那披满长鬃的威猛的头都是狮子所特有的。技法上用笔虽简略，却能概括地表现出狮子生气勃勃的神情，确是写实的杰作。

龟兹动物画是壁画，技法自有其特点，是一种重彩厚涂的技法。如画羊，作者先用赭红色线勾勒出羊的轮廓，然后用调了粉的较浅的赭红色涂满头、躯干、四肢，最后用白颜色提出眼、唇、颈、肚、臀、尾和蹄的白色部分，于是一只生动活泼的羊就跃然壁上了，画面着笔不多，可以明显地看到涂色时宽阔的笔触。作者有意识地利用笔触帮助塑造形体，似乎有点现代绘画的韵味。在比较低矮的洞窟，多用黑线描绘动物，有时着色不多，甚至白描，以其形象结构的精确取胜，库木吐拉 2 号窟，森木赛姆的 30 号窟的一些动物画即属此类。

印度的动物雕刻很多，但动物壁画却不多见，巴米扬石窟的动物画也很少，就是敦煌动物画在整个壁画中比重也不如龟兹石窟中的动物画多。因此，丰富多彩的龟兹动物画是丝绸之路文化中一颗大放异彩的明珠。

## Animal Paintings

Mankind went out of virgin forest and got rid of the primitive state, but the primitive man still had various connections with animals, thinking that they had some blood relationship with animals, therefore they worshiped some totems and personalized animals or even deified them. Hence many legends about animals came into being. With cultural progress and the emergence of religion, these animal stories are covered with religious coloring.

In the ancient time of India, there were many fables and myths spreading among the people. Local religions made use of these stories to propagate their own creeds, without exception was Buddhism. These stories formed the basic contents of Jatakas stories in Buddhist sutra. The views of immortal soul and sumsara appeared long ago in India. According to these views, human beings and animals could transform each other after their deaths. It described that Sakyamuni had once been deer, elephant and monkey in his numerous former lives in the Jataka stories of Sakyamuni. Hinayana was rampant in Kuca area. This

school only worshiped Sakyamuni Buddha and stressed that awareness and Nirvana were got through ascetic practices. So there were many frescoes depicting that Buddha had once been animals before his incarnation, such as king deer Jataka, king lion Jataka, pigeon Jataka and tortoise Jataka. Besides, the frescoes describing ascetic practices were commonly set off by animals. That is why there are many animal paintings in Kuca Buddhist caves.

Of course, the animal frescoes were painted according to Buddhist creeds and sutras, but in Kuca it should be said that they also originated from local life, customs and cultural tradition. There are a lot of rock paintings describing animals in Xinjiang. The Xingdi rock paintings in Kuluke mountains to the southern border of Tianshan Mountains is a group of rock paintings which take animals as its main contents. It is considered that the earliest of which were carved in about 1000 B. C. The animals include sheep, oxes, horses, camels, tigers, eagles, birds, wild geese, fish, deers and dogs.

The animal carvings in Altay mountains



and Tianshan mountains in Xinjiang are very rich. Together with Xingdi rock carvings, they form the rock carving zone between Eurasian north grassland and Talimu basin. Near this zone, although Kuca's agriculture occupied an important place in its economy, stock-raising still held the balance. So animals had a close relation with their lives. People loved and familiarized themselves with these animals. Hence animal painting became matured in such situation. All these are the historical and cultural backgrounds and base of animal frescoes of Kuca caves. Kuca frescoes are divided into three types. The third one is full of characteristics of Han dynasty, but paintings of this type are not so many. The frescoes of the first and second ones include many animal paintings. Especially, the frescoes of the second type is the most typical, among which are amassed large number of animal paintings. This also shows that animal paintings have a close relation with the locally cultural tradition.

The caves of the second frescoes are the vertical vault of the central pillar. Rhombus paintings are painted neatly, each rhombus painting, in which animal and hermits were painted, contains a Jataka story or a principle and subsidiary cause story. So, we can say that the animal paintings in Kuca caves connects with the Jataka stories in contents and with

rhombuses in form. Therefore, most paintings selected in the album are rhombus — and — Jataka works, besides there are some animal paintings about cause, Buddha's life and meditation stories.

The rampant animal painting is one of artistic characteristics in Kuca frescoes.

Kizil cave and Kumutura cave are the representatives of Kuca caves, but speaking of animal paintings, Simsem cave can not be neglected. All these animal paintings have their own characteristics. The animal paintings in Kizil cave have close relations with Jataka stories, which stress both the animals and the figures. There are more animal paintings in cave 14, cave 17, cave 38, cave 58, cave 77, cave 186 and cave 224. The cave type of cave 38 is a vertical vault of central pillar and the animal paintings are painted on the ceiling of vertical vault in the main hall. In both sides there are 16 triangle-shaped blank spaces (half rhombuses), in each blank space is painted a animal, which, though fills in the blank, adds living atmosphere to the frescoes. At the both sides of the ridges were painted the flying wild geese and at the centre were Garudas. The both sides of vault are rhombus paintings and in each of which are there 9 Jataka animal paintings. The expressive form of Jataka animal painting of cave 38 is typical in Kizil.



Cave 2 in Kumutura caves is a small one. We may say that it is a cave of animal painting. Along the ridge and left and right vaults are there many animal paintings, left and right corridors and back corridor are there rhombus — shaped animal paintings, of which 39 ones are recognizable. These animal are sheep, deer, monkey, lion, bear, horse and wild goose. Cave 58 is a middle — scale cave. It is called King Dragen cave for the king Dragen painted in the left interior wall of the door of main hall with central pillar. Dragen is a snake. On the middle ridge of the vault of the main hall and its two sides were painted many snakes. On the upper part of the frontal niche of the main hall was painted a large picture about the flying devas and musicians, in which 11 beautifully partial animal paintings were drawn. The Darukas on the middle — ridge of vault are might and majestic, its two sharp claws are catching a snake (dragen). Surya is riding a horse — drawn cart. The twenty four wild geese on the both sides of middle — ridge (now only eighteen wild geese are seen) are flying round Surya, Darukas and standing Buddha. The view is grand. In the centre of each rhombus painting is there a tower in which is there a sitting Buddha and around which are many animals and birds. Now there are 36 surviving animal paintings on the left side of the vault

and 46 ones on the right side of the vault. It is considered that there were more than 100 paintings before the vault was destroyed. There are some animal paintings in cave 43, cave 46 and cave 63 in Kumutura caves. Cave 30 in Simsem is also a world full of animal paintings. This is a small cave. There are many beautiful animal paintings on the vault of the main hall, especially the vault of corridor were completely painted with animal paintings of which 55 ones are kept well. It is wonderful that so many elegant animal paintings were darwn in such a narrow cave. The animals are various, such as beautiful peacocks, pretty parrots, jumping magpies, running sheep and smart deers; especially the monkeys, fighting demons with wit or playing with each other or saving their companion, are noticeable. Here is a world full of flowers and fragrance and pleasure of animals, and getting rid of the troubles of human being. All these show happy Buddhist land and a pure world. Kuca animal paintings not only express Buddhist morals and doctrine, but also make an atmosphere in which monks or nuns seem to be far away from the noise world and stay in the great nature. All these will make the monks, who are in seriousness and sorrow when facing the solemn picture of Buddha's displaying and Nirvana, relax. Kizil cave, built during the

third century, is an early cave. There are not so many animal paintings on the vault. But there are many animal paintings in cave 2 and cave 58 of Kumutura caves and cave 30 and cave 31 of Simsem caves. On the ceilings of the corridors of these caves, animals are leads of the paintings, not the minor roles of figure paintings. The cave 58 and cave 2 were built later, this makes it clear that the animal paintings in Kumutura caves and Simsem caves of Kuca at the flourishing period of Kuca fresco (about 6 century A. D) made a great progress and established its independent place with a special characteristic, and at last formed a painting school.

Although some contents of these animal paintings have relations with Jataka or cause stories, quite a lot of animal paintings have become complete animal paintings without any concrete Buddhist contents. It seems that painters only want to express the beauties of animals. These paintings, seeming to have gone beyond its Buddhist contents, are significant even appreciated only as animal paintings. The most animal paintings in the caves are goats and arglies familiarized by Kuca people. The vigorous bodies and magnificent horns full of male's beauty inspired artists' impulses. The goats in these paintings, most in profile, are in the running state; their sketch—

like contours are very beautiful. Deers are also liked by painters. There is a deer, who is drinking in the painting on the vault of the back corridor. The deer's back is rolled up and forms an arc. Its body, unfolding and spring, contains movement and make you feel it is nimble and smart.

Monkeys in Kuca caves are the most interesting animals conveyed by India Buddhist sutras. Though monkey is transformed from the foreign country, it roots on the walls of the caves. For their living characteristics are connected with the intelligences of human beings, monks find sustenance in them and diverts themselves from longliness. If we collect all monkey paintings, there will be a hundred—monkey painting.

The lion in the painting of Jataka about the king of lions at the right side of the vault of cave 14 in Kizil caves was painted wonderfully. Talking to the monkeys, the lion complies with the request of monkey generously. Its right body is backward as if a human being makes gestures when giving a lecture. With its head rising highly to gaze flying vulture, the lion is promising. Exerting its rich imaginary and making use of personafication method, painter threw human beings' feelings and the love of Buddhist spirits into these animals, and made them especially charming. This is a



characteristic of Kuca animal paintings. Using high technique, the painter seized the keys of the lion's anatomy constructure, namely, its sharp claws, strong body and ferocious head with long mane, all owned only by the lion. Simple in sketch and expressing generally the lion's living look, the painting is surely a master work.

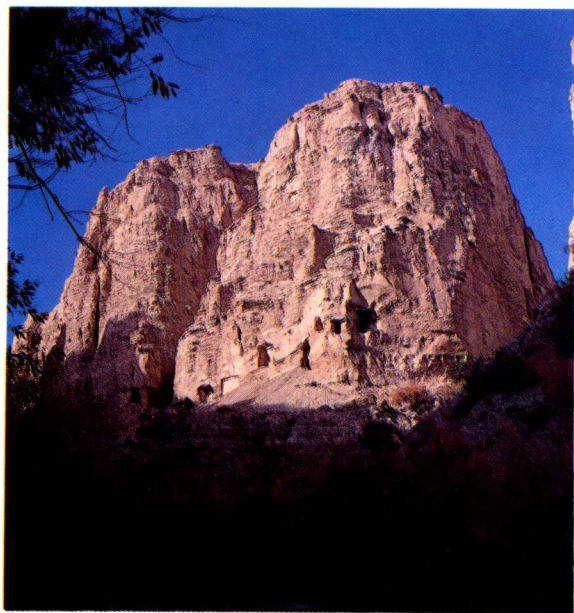
Kuca animal painting is fresco, with its characteristics, the fresco technique is a kind of strong colors and heavy drawings. For example, the painter first drew the outline of sheep with reddish brown and then painted its head, body and four limbs with light reddish brown. At last, a living sheep was painted after the white parts of its eyes, lips, neck, belly, hip, tail and hoof were daubed. Though the brushworks are not so many, they are very clear. The artist painted the shape with the help of brushwork conciously, which seems to be with some spirit of modern painting. In some lower caves, the animals are painted with black lines, though less coloring or just sketching. The animals' constructs of the paintings are wonderful for their accurasies. So are some animal paintings in cave 2 of Kumutura and cave 30 of Simsem. There are many animal carvings but animal frescoes are few, so is Bamiyan caves. Even the animal paintings in Dunhuang are not as many as that

in Kuca. Hence, the rich and colorful animal paintings in Kuca are bright pearls of Silk Road cultures.

Yuan Tinghe

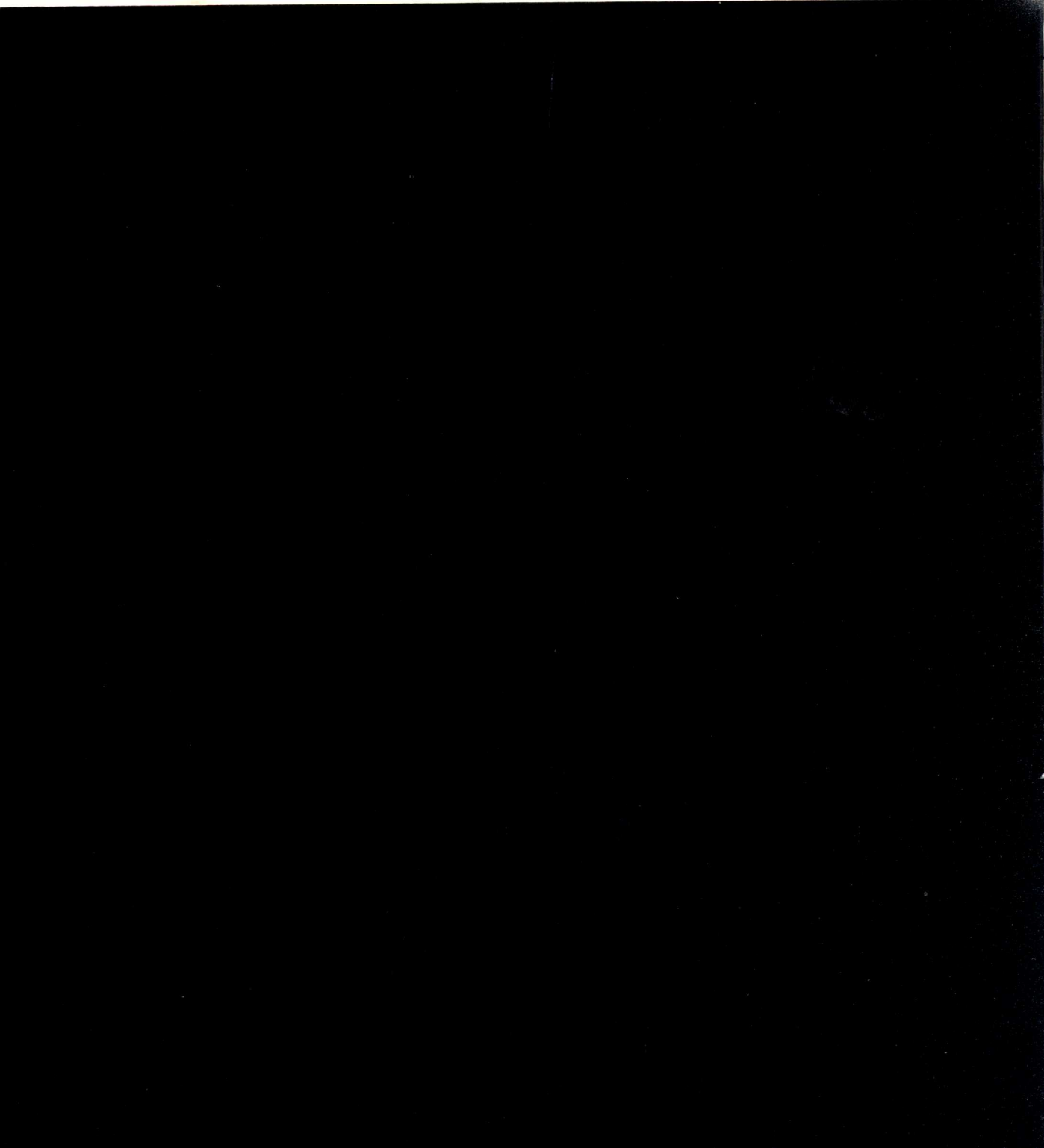
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Plates





1. 狮王舍身不忘誓

克孜尔 14 窟券顶左侧

Jataka about king lion

The left side of the arched ceiling of cave 14  
in Kizil





2. 白象王忍痛拔牙  
克孜尔 14 窟券顶左侧  
Jataka about king white elephant  
The left side of the arched ceiling of  
cave 14 in Kizil





3. 猕猴和鹿 克孜尔 17 窟主室券顶左侧

Macaque and deer

The left side of main room's arched ceiling of cave 17 in Kizil





## 4. 金翅鸟 克孜尔 38 窟主室券顶中脊

Garude

The mid-ridge pole of main room's arched ceiling of cave 38 in Kizil

