

A SERIES OF BOOK OF KUCA MURAL ART

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Book II Paintings of Jataka Story

龟兹

新疆龟兹石窟研究所

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壁画艺术丛书

第二册 本生故事

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本生故事

佛本生故事，即释迦牟尼如来佛前生的故事。本生，是梵语阇陀伽(Jataka)的意译。佛教相信轮回转生，认为一切生物包括人类，都处在永无止息的轮回转生之中。轮回转生有六道(或五道)，即天、人、阿修罗(魔鬼)、畜生、饿鬼、地狱道。一个生物自生至死，所行或善或恶，有因必有果，这就决定了它下世转生好道或坏道；同样，今世在哪一道，也是上世为善为恶的果报，这就是佛教所提出的“三世二重因果说”。释迦牟尼在成佛以前，也没有跳出生死轮回界，他必须经过无数次的轮回转生，才脱离轮回，才成为佛。这些无数次的转生经历，便是佛本生故事。《阿毗达磨大毗婆沙论》中说：“本生云何？谓诸经中宣说所经生事，如熊等诸本生经，如佛因提婆达多，说五百本生事等。”《大般涅槃经》中说：“何等名阇陀伽经？如佛世尊，本为菩萨修诸苦行。所谓比丘，当知我于过去，作鹿、作熊、作獐、作兔、作粟散王、转轮圣王、龙、金翅鸟，诸如是等行菩萨道，所可受身，是名阇陀伽。”

这些佛前生的种种苦修，《六度集经》中把它称为六度，即布施、持戒、忍辱、精进、禅定、明度。据《长阿含·游行经》中说，是布施、持戒、禅定三类由此岸到达彼岸的途径。实际上，这些故事绝大部分是长期流行在古代印度民间的寓言、童话，释迦牟尼传教时，信手拈来，加以铺衍，加以改造，把佛教教义贯串其中。许多故事生动活泼，寓意深远，释迦牟尼采用这些大家所

熟知的故事，多方比喻，为大众宣说佛法，使佛教义理更能渗透人心，更易为大众所接受。

随着小乘佛教的传布，佛本生故事在亚洲各国普遍流传开来，对这些国家的思想、文学、艺术都发生极大的影响。五世纪初西游印度的东晋著名和尚法显，他在斯里兰卡曾亲眼见到：“王使夹道两旁作菩萨五百身已来种种变现，或作须大拏，或作睽变，或作象王，或作鹿、马。如是形象，皆彩画庄校，状若生人”。所谓“菩萨五百身已来种种变现”，就是指五百多种本生故事，这个数字与现存巴利藏《佛本生故事》中所收的五百四十七个故事相同，可见那时佛本生故事，对斯里兰卡影响之巨大。约在法显西游之后一二十年，河西(今甘肃)沙门昙学、威德等八人来到于阗(今新疆和田地区)，在行佛像大会上一边听讲，一边记录，收集了许多故事。后来到高昌(今新疆吐鲁番地区)，将这些故事译为汉文，辑为《贤愚经》六十余卷，其中大部分是佛本生故事。约在公元三世纪至九世纪期间，在今天塔里木盆地北部直至吐鲁番盆地一带，曾流行过一种语言，一般称它为龟兹——焉耆语，也有称为吐火罗语的。这种语言，当十九世纪末刚被发现时，人们并不认识，后来经过学者们的多年研究，终于释读了。在龟兹——焉耆语的文献中，就有《须大拏本生》、《六牙白象本生》等许多佛本生故事。这就说明了，无论是南传佛教还是北传佛教，佛本生故事都曾广为流传。

在汉译佛经中，保存有极为丰富的佛本生故事，如《六度集经》、《生经》、《贤愚经》、《杂宝藏经》，以及小乘说一切有部的律典等等。这是

一份宝贵的遗产，颇值得我们挖掘和研究。众所周知，汉译佛经最早并不是直接从印度文字翻译过来的，而是通过中介语言文字翻译的。这些中介语言文字，主要的就是龟兹——焉耆语、于阗语等。不仅如此，许多佛经还是由龟兹、于阗、高昌等地的翻译家译为汉文的，如龟兹人鸠摩罗什，于阗人实叉难陀，敦煌人法护等。这些佛经对于我国中原地区的文化艺术影响至巨，因此要弄清中西文化的交流、我国文化艺术史的发展，都离不开对我国新疆地区的研究。但是，无论是于阗、高昌，还是龟兹、焉耆，遗留下来的文献很少，幸赖龟兹石窟中保留了大量的壁画，这是一份无法估量的宝贵财富。

以艺术形式来表现佛本生故事，大约起始于公元前三世纪。当时，以佛本生故事为题材的石雕相继问世。在这个时候建成的帕鲁德大塔和桑奇大塔，周围的石门上就有六牙白象、鹿王等本生故事的浮雕。在稍后建造的阿旃陀石窟中，也保留了不少佛本生故事的绘画和浮雕。在南传佛教的国家，如缅甸古都蒲甘，有的古塔里面竟把近五百五十个佛本生故事，一一用浮雕表现出来，乃成佛本生故事浮雕之大观。上述地区和国家保留的主要是石雕佛本生故事，在我国则以绘画佛本生故事保存最多。如敦煌莫高窟的北朝石窟、高昌石窟群及龟兹诸石窟群中，都绘有许多佛本生故事壁画，其中尤以龟兹各石窟壁画中保存最多。

龟兹壁画中保存的佛本生故事画，其内容之丰富，数量之多，绘画时代之早与延续时间之长，不仅在我国现存诸石窟寺中居于首位，而且

在世界各国也是绝无仅有的。龟兹古国境内（大致相当于今新疆库车、拜城、新和、沙雅几县），已发现的九处石窟寺中，库木吐拉石窟、克孜尔尕哈石窟、森木塞姆石窟等，其中尤以拜城县克孜尔石窟为群芳之冠。克孜尔石窟中的佛本生故事壁画，已辨识出的题材就有 72 种，总数当在 100 种以上，画面达 400 余幅，真可以算得上是佛本生故事的画廊。

克孜尔的佛本生故事绘画，在大像窟、中心柱窟、方形窟等窟形中都有分布，以中心柱窟为最多，特别是第 17、38、69、114、178、184、186 窟，出现了大量的佛本生故事画，其数目达 200 多幅。克孜尔石窟的佛本生故事画，绝大部分都绘在固定的位置，即绘在佛堂券顶正中的天象图的左右两方。每个佛本生故事用一个菱形格来表达，也就是选取该本生故事中最具典型的情节，以故事中佛前生的形象——或是人物、或是动物为中心，配以其它必须要有的人物或动物、背景、道具等，构成一幅画面，再用菱形格作为框架，与其它画相隔离。如第 38 窟和 114 窟中都绘有一幅同样的画面：一鹿跃跨一激流，背负一兔。这是截取了“鹿王舍身救兔本生”中最富代表性的一个情节，用绘画语言加以表达。故事说，山林突然起火，各种动物纷纷逃生，但苦于一大河阻隔，不能得渡，这时，一鹿王以身作桥渡众动物，动物渡过时，鹿背被踩至皮破肉烂，痛苦难当，但仍坚持把最后一只蹇兔渡至对岸，鹿王却力竭而亡。菱格画面中只是选取了鹿王救蹇兔的一个场面，画出一鹿一兔（鹿即释迦牟尼佛前世），配以一条激流为背景，画面极其

简洁明快,但使人很容易地联想起整个本生故事来,同样收到了表达完整故事的效果,达到了佛教教化的目的。在菱形格中绘本生故事画,不仅是克孜尔石窟如此,也是龟兹石窟壁画所特有的风格。在敦煌莫高窟,是以连环画的形式,即把佛本生故事的情节,用一幅接一幅的画面表现出来。

佛本生故事的内容十分庞杂,各个故事的思想性和艺术性也相差悬殊。其中有寓言,有童话,有笑话,有讽刺小品,有短篇小说、有伦理故事、有箴言,有圣徒故事,这些故事大多是人民群众创造的,早在释迦牟尼降生以前就在民间口头流传着,它反映了人民群众的祈求与希望,爱与憎。许多故事都与佛教毫不相干,有的甚至尘俗气十足。鲁迅先生早年曾出资刊印了一部佛经故事《百喻经》,他在该书的题记中说:“常闻天竺(即印度的古称)寓言之富,如大林深泉,他国艺文,往往蒙其影响,即翻为华言之佛经中,亦随在可见。”

这些隽永可爱的故事,如同晶莹的珍珠,处处蕴藏着人民的经验和智慧,时时闪烁着人民的良知与理想,体现了人民赞颂博爱、信义、自我牺牲、追求真理等情操,对邪恶、贪婪、残暴的憎恶与鞭笞。例如,在“九色鹿本生”中,对九色鹿舍己救人的行为大加褒扬。而对被救人因贪赏而出卖九色鹿的行为,则挞伐有加。又如“鹿母本生”中,鹿母被猎人捕获行将就戮之际,仍苦苦思念二子幼小,不能自觅水草;而二子知母之将被杀,则悲泣恋慕追寻,倒地再起又追,写母子之爱,此情此景,催人泪下。在“萨埵太子

投身饲虎本生”、“尸毗王舍身救鸽本生”中,歌颂了为救助困难危急者,甚至不惜生命的自我牺牲精神。

当然,佛教信士宣扬佛本生故事,其主旨是宣传佛教的因果报应,轮回转生等教义,要人们相信一切苦难的根源在于人的自我意识之中,因而要消除苦难,脱离轮回之苦,只要累世苦修就行,不必进行阶级斗争。因此,对有些本生故事宣传逆来顺受,绝对忍让等消极思想,我们应该加以区别,不能混为一谈。

本辑画册的49幅佛本生故事画,全部选自克孜尔石窟壁画。不言而喻,克孜尔石窟壁画当然是龟兹石窟壁画的代表。由于篇幅所限,我们从克孜尔石窟本生故事画幅较少的第171窟和198窟中各选几幅画面,其余的则选自本生故事画密集的第17窟、14窟、38窟和114窟,从中我们可以大致了解龟兹壁画中本生画的风貌。

撰文:陈世良

Jataka Story Painting of Buddha

The Jataka stories of Buddha are the ones about the former life of Sakyamuni Tathagata. Bensheng, called in Chinese, is free translation of Jataka in Sanscrit. Believing Samara and reincarnation, Buddhism thinks that all animals, including mankind, are under everlasting changing. Samsara can be classified into six levels or five levels, namely heaven, human being, Asura (demon), livestock, hungry ghost and hell. What every living thing does, good or bad, from its birth to its death decides its reincarnation into good level or bad level according to Karma law; similarly, which level you have been born into this life is the effect of what you did good or bad last life. This is "Karma law of three lives and two repeatings". Sakyamuni also did not escape the Samsara law before he became Buddha. Only having experienced countless Samsara, he cut himself from Samsara law and became Buddha. These innumerable experiences of reincarnations are just Jataka stories of Buddha. "What is Jataka?" said in Abhidharma S'astra, "They are all the lives experienced by Buddha written in various sutras, such as the

Jataka sutras of bear and deer, the stories of Devadatta." "What is Jataka?" asked in Mahaparinirvana Sutra, "The honorable Buddha once was a Bodhisattva who cultivated himself and kept ascetic practices. All monks should know that Buddha was once a deer, a bear, a river deer, a rabbit and then incarnated as saint king, dragon and Garuda. All these experienced by Buddha are called Jatakas."

All these ascetic practices experienced by Buddha in his former lives are called Paramita according to A Collected Sutras of Paramita, namely, Dana, Sila, Kchanti, Virya, Dhyana and Pradjna. According to Dana, Sila and Pradjna are the means of passing to nirvana. In fact, most of these stories are fables and fairy tales spreading in ancient India; Sakyamuni took them, developed and remoulded them with Buddhist doctrines when he began preaching. Because many stories are lively and profound, Sakyamuni preached Buddhism by using these well-known stories in order to be understood and received by people easily.

With the spreading of Hinayana, Jataka stories of Buddha, becoming popular in all the countries of Asia, influenced the thoughts, literatures and arts of these countries greatly. Fa Xian, a monk in the fifth century, once visiting India, saw that "The king has various figures of Buddha's former 500 lives as Bod-

hisattava standing along the both sides of the street, they are Sudanas, Gdjabati, deers or horses who are all painted like living things." The so-called various figures of Buddha's former 500 lives indicate more than five hundred Jataka Stories. This number is as many as 570 "Jataka stories of Buddha" collected by Bali. From this we can find that Jataka stories of Buddha once had great influence upon Sri Lanka. About 20 years later after Fa Xian's west travel, Shamenchanxue and Weide from Hexi (in today's Gansu Province) came to Khotan (in today's Hetian district). They listened to preaching and took notes in Driving Buddha's Statue festival. Therefore they collected many stories. Later they came to Gaochang (now Turpan district in Xinjiang) and translated them into Chinese, then they compiled them into a sixty-volume book named Sutra of Worthy and Fool, most of them were Jataka stories of Buddha. From 3 century to 9 century, a kind of language named Kuca-Yanqi language were popular from the northern part to Turpan area. Modern people could not understand it when it was found in the end of 19 century, later it is explained after many years study. In the Kuca-Yanqi manuscripts, there were many Jataka stories such as Jataka's Story of Sudana and Jataka Story of White Elephant with Six

Teeth. This show us that Jataka Stories of Buddha were very popular (No matter was the southern sect of Buddhism or the northern sect of Buddhism).

In the Chinese translations of Buddhist doctrine, there are many Jataka stories of Buddha, such as Collection of Paramita, Sutra of Living Being, Sutra of Worthy and Fool, and all the sutras of sarvastivadah of Hinayana. These precious heritage are worthy studying. As we know, the earliest Chinese translations of Buddhist sutras were not directly translated from Indian language, but from intermediary languages, of which Kuca-Yanqi language and Khotan language are the main ones. Moreover, many Buddhist sutras were translated by local translators of Kuca, Khotan and Gaochang, such as Kumarajiva from Kuca, Chanantuo from Khotan and Fahu from Dunhuang. These Buddhist sutras had great influence on the culture and art of central plains. Hence we must study Xinjiang in order to make clear the exchange of China and the west and the development of China's culture and art. Whether Khotan, Gaochang or Kuca and Yanqi left few manuscripts. But what is lucky is that there are a lot of frescoes left in Kuca caves, which is priceless wealth.

To express Jataka stories of Buddha probably started from 3 century B.C. At that

time, the stone carvings expressing Jataka stories of Buddha had appeared. The reliefs about Jataka stories of white elephant with six teeth and deer king on the stone doors around Great Palude Tower and great Sangqi Tower built then. There still remained some paintings and reliefs of Jatakas stories of Buddha in Azhantuo caves built later. In the Buddhist countries of southern Asia, about 550 Jataka stories of Buddha were expressed through reliefs in some ancient towers in the ancient capital of Burma. In the areas and countries mentioned above, what remained are mainly carving Jatakas stories of Buddha; while in China most are paintings.

Jataka stories of Buddha, such as Frescoes in the caves of North Period in Dunhuang, Gaochang caves and Kuca caves. Especially the frescoes in Kuca are remained most. The paintings of Jataka stories of Buddha remained in Kuca, weather its rich contents and number or its earliness of painting tone and long duration occupy the first place not only in China's surviving caves but also in the world. In the ancient Kuca kingdom (now Kuche county, Baicheng county, Xinhe county and Shaya county in Xinjiang). In the nine groups of caves discovered now, the paintings of Jataka stories of Buddha are still kept in most of them, such as Kizil caves, Kizilgaha

caves and Semsem caves. Among them does Kizil caves in Baicheng rank first. In the frescoes of Kizil caves, 72 themes have been distinguished. The themes in Kizil caves amount to more than 100 and the paintings over 400, which can surely be called a painted corridor of the paintings of Jataka stories of Buddha.

These paintings of Jataka stories of Buddha in Kizil caves are scattered in Big Picture cave, Central Pillar Cave and Square Cave, especially the Central Pillar Cave ranks first. There are a lot of paintings of Jataka stories of Buddha, amounting to more than 200, in cave 38, cave 69, cave 114, cave 178, cave 184 and cave 186. Most of the paintings are painted on specified positions, namely on the left and right sides of central Devaloka of the ceiling in Buddhist hall. Every painting is expressed by choosing the typical plot of the story, that is constructing a painting with Buddha's figure of his former life—a person, on taking a animal as her and setting off other nessisary person, animal and other things. Then the painting is framed by a rhombus in order to keep it apart from other paintings. For example, in cave 38 and cave 114, are there two identical paintings: a deer with a rabbit is leaping over a turbulent river. The most typical scene is selected from “Jataka of King Deer Saying Rabbit” and is expressed by painting language.

The story goes like this. A mountain forest suddenly caught fire and all kinds of animals run for their lives, but the way is separated by a river and they could not cross it. Just at that time, king deer took its body as a bridge to help animals cross the river. Though king deer was injured by animals' tramping, it still persisted in helping the last animal—a cripple rabbit cross the river and it self was tired to death. In the rhombus is only chosen a scene of king deer saving the cripple rabbit. In the painting, there are a deer (former life of Sakyamuni), a rabbit and a river as background. The whole painting, simple and spright, easily makes one associate the whole story and achieves the goal of preaching. To draw paintings of Jataka stories of Buddha in rhombus is not the characteristic of Kizil cave, but also the special style of frescoes of Kuca caves. In Muogao caves of Dunhuang, the stories are expressed through the form of picture—story book, that is, Jataka stories of Buddha are painted according to their plots.

The contents of Jataka stories of Buddha are many and divers, each of which has different thoughts and artistry. All the stories include fables, fairy tales, jokes, ironic essays, short novels, ethics stories, maxims which were created by people and spread among the people. All these stories reflected praying and

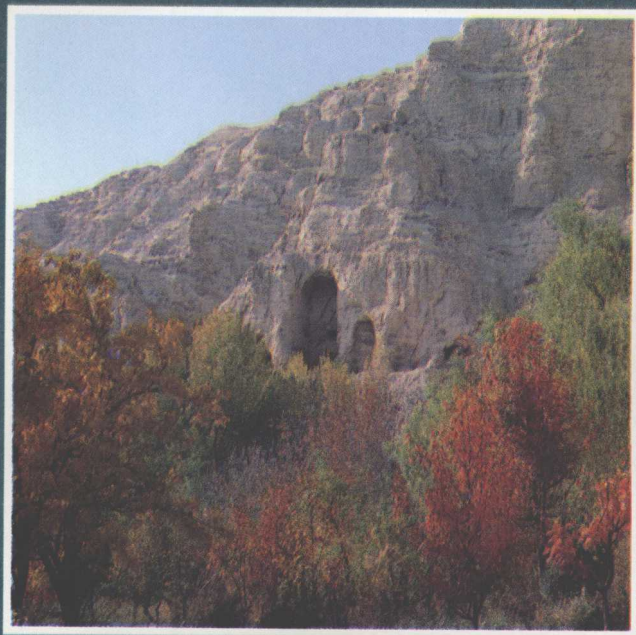
hope, love and hate. Many stories have nothing to do with Buddhism, and some have to do with this mortal world. Mr. Lu Xun once published a collection of stories of Buddha sutras named Baiyujing. He wrote in the preface that "I often heard that there are many fables in Tianzhu (ancient India) just like dense forest and deep spring, other countries' arts and literatures have been always influenced by them. Many Buddhist sutras have been translated into Chinese."

Some profound and interesting stories such as sparkling pearl contain people's experiences and wisdom, intuitive knowledge and ideal; they express that people praise the characters and morals of universal fraternity, equality, faith, self—sacrifice and pursuit of truth; they also express people's hate and criticism to evil, greedy and savage. For example, in Jataka of Nine—colored deer, the deer is praised for its deed to save people by sacrificating itself, and at the same time the saved people's betraying behavior is criticized. In the Jataka of Mother Deer, mother deer was caught by hunter, it still thought about its two young babies while it was going to be killed, for its two young babies could not find water and grass. When the two babies got known their mother's death, they cried sadly and looked for it everywhere. In Jataka of

Mahasattva and Jataka of Sivika 's Saving Pigeon, the spirit of self-sacrifice was praised.

Certainly, Buddhists publicise Jataka stories of Buddha, of which the theme are Karma and Samsara. The Buddhist doctrine make people believe that all the roots of people's misery lie in people's self-conceit. Hence, self-cultivation according to Buddhist doctrines, but not class struggle, is the only way to get rid of misery and Samsara. So some Jataka stories published maltreatment and absolute bearing, we should distinguish them. All the 49 paintings of Jataka stories of Buddha compiled in this album are selected from the frescoes of Kizil caves. Surely, the frescoes of Kizil caves are the masterpieces of Kucha caves. Thinking of the length of the article, we selected a few paintings from cave 171 and cave 198 respectively, the other paintings are chosen from cave 14, cave 17, cave 38 and cave 114, which gave more paintings of Jataka stories of Buddha. From these paintings, we can understand the style and features of Kucha frescoes.

图 版



Plates

1. 猴王舍身救群猴本生 克孜尔 38 窟主室券顶左侧

Jataka of king monkey saving group of monkeys

On the left side of main room's arched ceiling of cave 38 in Kizil



2. 鹿舍已救兔本生 克孜尔 38 窟主室券顶左侧

Jataka of deer saving rabbit

On the left side of main room's arched ceiling of cave 38 in Kizil



3. 鹿舍已救兔本生 克孜尔 114 窟主室券顶右侧

Jataka of deer saving rabbit

On the left side of main room's arched ceiling of cave 114 in Kizil



4. 鹿王杀身济众本生 克孜尔 38 窟主室券顶左侧

Jataka of king deer killing itself for all living creatures

On the left side of main room's arched ceiling of cave 38 in Kizil



5. 商队主燃臂照明本生 克孜尔 38 窟主室券顶左侧

Jataka of the head of merchant team burning his arms for lighting

On the left side of main room's arched ceiling of cave 38 in Kizil

