



敦煌藝術大展

荒漠傳奇 · 璀璨再現

From the Forgotten Deserts
Centuries of Dazzling Dunhuang Art

荒漠傳奇·璀璨再現—敦煌藝術大展= From the
Forgotten Deserts: Centuries of Dazzling Dunhuang Art

國立臺南藝術大學藝術交流研究中心編輯/台南縣：
南藝大，民94年(2005)

ISBN 986-00-0597-4 (平裝)

1.敦煌-佛教藝術 2.敦煌藝術-中華文化 3.敦煌學

發行人 黃碧端，侯王淑昭
策劃 張譽騰，簡丹，李明珠
主辦單位 國立臺南藝術大學
橘園國際藝術策展股份有限公司
國立歷史博物館
高雄市立美術館
出版者 國立臺南藝術大學
地址 臺南縣官田鄉大崎村66號
電話 (06)6930100-3
網址 <http://www.tnnua.edu.tw>
編輯 國立臺南藝術大學藝術交流研究中心
文稿校訂 曹慧中，Sarah Fraser
執行編輯 廖新田
助理編輯 洪千雅
創意總監 連清隆
美術編輯 葉貽琛
印刷 四海電子彩色製版股份有限公司
出版日期 中華民國九十四年三月
統一編號 97960503
I S B N 986-00-0597-4
定價 新臺幣2000元
展售處 國立歷史博物館文化服務處
地址：臺北市南海路49號 電話：(02)23610270
高雄市立美術館
地址：高雄市鼓山區美術館路20號 電話：(07)5550331
版權所有·翻印必究

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K879.21
20075

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凡例

◆
本書為2005年3月25日—5月29日於國立歷史博物館、
2005年6月11日—8月27日於高雄市立美術館所舉辦
「荒漠傳奇·璀璨再現—敦煌藝術大展」之共通圖錄。

◆
作品編號與展覽會場之展覽品陳列順序不盡相同。

◆
作品圖版由敦煌研究院、吉美博物館、台北國立故宮博物院、
台北國立歷史博物館與國立台南藝術大學提供。

◆
作品解說，敦煌研究院典藏品由簡佩琦執筆、潘亮文審訂；
吉美博物館典藏品由該館編寫；
國立故宮博物院與國立歷史博物館典藏品由巴東執筆；
樂器複製品由施德華執筆。

◆
翻譯編審分別註於文後。

◆
中文作者及內文人物之姓名依其慣用方式；
其餘中文拼音採漢語拼音系統。

◆
This catalogue is for the exhibition of
"From the Forgotten Deserts – Centuries of Dazzling Dunhuang Art,"
which being held at the National Museum of History,
Taipei (March 25, 2005 – May 29, 2005),
and the Kaohsiung Museum of Fine Arts
(June 11, 2005 – August 27, 2005).
The catalogue numbers are different from exhibit numbers.

◆
Descriptions of Dunhuang Academy exhibits are written by
JIANG Pei-chi, and checked and edited by PAN Liang-wen.
Description of Guimet exhibits are offered by Patricia de la Motte.
National Palace Museum, National Museum of History and
private collections are written by BA Dong.
Descriptions of musical instruments are written by SHI De-hua.

◆
Chinese writer's surnames are capitalized and put at the front;
figure's names in the text follow their normal usage.
Romanization in the catalogue content uses the pinyin system.



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序

黃碧端

國立台南藝術大學校長

開始籌辦「敦煌藝術大展」，是偶然，也是必然。

2001年深秋，我第一次踏上敦煌莫高窟現址，目的是去拜訪敦煌研究院的樊錦詩院長，和她洽商延長台南藝術大學（當時的台南藝術學院）古物維護研究所學生到敦煌的實習期限。南藝和敦煌研究院一直有相當密切的師生交流和研究合作，此時如衍伸進一步合作，自也不是意外；但第一次看到自小在地理歷史書上一再讀過的敦煌，驚詫於她的美麗、龐博與文化滄桑，興起了引入敦煌大展的念頭，這卻多少是個偶然。樊院長，這位畢生貢獻於敦煌的考古學者，在相談甚歡的情況下，愉快地承允了合作展出的提議。

2002年，我走訪典藏最多伯希和（Paul Pelliot 1878—1945）當年取自敦煌藏經洞之精品的法國國家吉美博物館（Musée Guimet），也很幸運地得到館長 Jean-François Jarrige 及東方部主任 Jacques Giès 慷慨應允出借藏品。我們自吉美借到的敦煌文物，不管數量之多還是質量之精都是吉美外借所罕見。這要特別感謝好友，吉美資深研究員曹慧中女士。她的居中鼎力協助，功不可沒。2004年，我們向台北歷史博物館和高雄市美術館商借檔期，得到兩個館前後任四位館長的慨允和協助。史博的黃永川館長和他的高度專業的同仁並且熱心借出兩件館藏，又協助自台北故宮博物院借得十餘件二〇年代張大千先生的敦煌臨摹珍品。加上南藝的樂器重建項目，這個大展的規模和品質，至此已是各方矚目；首次把敦煌分散在世界各地的寶物薈萃於一展，意義尤其重大！

從開始提出，到大展終於實現的2005年，超過三年的時光已然過去。三年間，展出的構想在校內得到博物館學、古物維護、藝術史與藝術評論、音像紀錄、音像動畫、建築藝術等研究所在相關主題上的配合推動，民族音樂所和國樂系傾力重現敦煌樂器和演奏。在校外，對藝術文化活動始終懷著高度理想和熱忱的橘園國際藝術策展公司成為我們的合作單位。侯王淑昭董事長的經費挹注，簡丹總經理的擘劃推動，對我們真如及時雨和強心劑！

即使有了這許多協助，我仍必須說，這個大展的籌畫工作是艱辛的。然而，對敦煌石窟這樣一個蘊藏了近兩千年間宗教的虔敬、藝術才情的展露、官民生活的實錄、東西文化的薈萃……所聚集而成的浩瀚寶庫，能把它引介給台灣的文化藝術愛好者，再多的艱辛都是值得的。而若無前述的許多支持，再多的「艱辛」也不足以成事。放在最後，但也是我深切感激的，還有我在台南藝術大學幾位不辭辛勞的同事：博物館學者張譽騰教授主持整個策展工作；張教授和古物維護所林春美教授曾先後數度陪同我走訪敦煌和吉美，他為此案南來北往奔波更不計其數；研究佛教藝術史的潘亮文教授和史評所廖新田教授負責編輯圖錄；音樂學院院長鄭德淵教授費力重建敦煌樂器，並自2004年起數度推出敦煌樂展；還有許多無法一一列舉的工作伙伴和關心支持的朋友，都錙心難忘。「敦煌藝術大展」是一次專業的文化盛宴，但背後我個人承領的無數友誼和協助，在這裡，致上最深摯的謝忱！



Preface

HUANG Pi-twan
President
Tainan National University of the Arts

The eventuation of the Dunhuang Art Exhibition was an accidental happenstance but, in retrospect, also a certainty.

In the late autumn of 2001 when I first set foot on the soil of Mogao Grottoes, Dunhuang, it was supposed to be a visit to Director Fan Jinshi of the Dunhuang Academy, China (DAC) to negotiate extension of the DAC internship program for students at our Graduate Institute of Conservation of Cultural Relics. Actually the DAC and the TNNUA had long had a cordial cooperative relationship with student and staff exchanges and collaborative research, and it was no surprise if we should extend the cooperation in other aspect. However, when I first saw the legendary Dunhuang that I'd read about so much since my childhood, I was bowled over by her beauty, splendor and her rich cultural heritage. It then dawned on me to introduce Dunhuang to Taiwan by way of a spectacular exhibition. This then, was more or less by accident. In our very cordial conversation Director Fan, an archaeologist who had devoted her life to the Dunhuang studies, happily agreed with my suggestion.

In 2002, I visited the Musée national des Arts asiatiques-Guimet which houses many valuable monuments taken from Dunhuang by Paul Pelliot (1878-1945) and also met its director, M. Jean-François Jarrige and M. Jacques Giès, Chief of the Oriental Department who generously agreed to lend us objects from their collections for the exhibition. The Guimet monuments are exceptional both in quality and in numbers and rarely seen in loan exhibitions. For this we owe a special thanks to Guimet research fellow, Mme. Tsao Huei-chung who worked hard to promote the success of the mission. When we were negotiating exhibition time-tables with the National Museum of History, Taipei and the Kaohsiung Museum of Fine Arts in 2004, we received magnanimous cooperation from both former and present directors of each institution, and to all four directors my heartfelt thanks for their unstinting cooperation and assistance. Director Huang Yung-chuan of the National Museum of History, Taipei and his professional colleagues have further lent us two valuable pieces from their collection, and helped us negotiate the loan of fourteen paintings copied from Dunhuang cave murals by the late master Chang Da-chien in the 1920s and since bequeathed to the National Palace Museum. Together with replicas of Dunhuang musical instruments in the collection of TNNUA, the scale and quality of the exhibition have received attention from many quarters. For the first time these monuments scattered across the world are gathered here in this same exhibition, making the event especially significant.

From its inception to its realization three years have already gone by. During this time, the idea of the exhibition has earned great support and cooperation from the graduate institutes of museology, art history and art criticism, conservation of cultural relics, sound and image studies in documentary, animation, and architecture. The graduate institute of ethnomusicology and the department of Chinese music spared no efforts in trying to reproduce Dunhuang musical instruments, as well as their performance. The art consulting firm, L'orangerie International Art Consultant Co.,Ltd. works on the project in tandem with us as our partner. Financial supported by Chairperson Hou-Wang Su-chao and planning by General Manager Chien Tan have been our timely help and positive reinforcement.

Although we have received so much support, I must say, preparing for such a large exhibition is exhausting. Nevertheless, to bring to Taiwan's art lovers something of this unfathomable treasure trove with its nigh two millennia of east-west cultural convergence, religious reverence and outpouring of artistic bounty, as well as records of lives of the people there—for this, any amount of hardship would have been worthwhile. But without the support of the above, all the "hardship" would have come to naught.

Last but also with deepest heartfelt gratitude, are my TNNUA colleagues who have tirelessly persevered throughout the preparations: museologist and Professor Chang Yu-teng who has been responsible for planning the entire exhibition project and who has accompanied me to visit Dunhuang and the Musée Guimet in Paris, as has Professor Lin Chun-mei of the Institute of Conservation of Cultural Relics on various occasions. For this project, Professor Chang has flown back and forth between northern and southern Taiwan for countless times, Professor Pan Liang-wen, an expert in Buddhist Art History, and Professor Liao Hsin-tien of the Graduate Institute of Art History and Art Criticism who edited the catalogue of the Exhibition; Dean Cheng Te-yuan of the School of Music who spent a lot of time on reconstructing those ancient instruments and who has organized Dunhuang Music concerts since 2004; and many other project partners and other friends who have given us their assistance and support.

The Dunhuang Art Exhibition is a professional cultural event. And I wish here to express my deepest appreciation to all those who have by their unstinting support, friendship and assistance made this challenging endeavor possible.

序

黃永川
國立歷史博物館代理館長

敦煌地處大陸西北，是古代中國通往西域的門戶，也是中西文化相通的著名要道——絲路的中繼站。西漢武帝元狩二年（西元前121）開始於敦煌設郡，隋唐時其地又稱沙洲，繁華盛況不減通都大邑，而一直至宋仁宗景佑三年（1036）西夏攻陷沙洲為止，敦煌共歷經了包括北涼、北魏、西魏、北周、隋、唐、五代、宋、西夏、元等十個朝代的統轄，千餘年來薈萃了包括了中國、印度、西亞、中亞（波斯、阿拉伯）等各種多元種族的文化特色，呈現了異彩繽紛的文化景觀。

佛教於東漢明帝時傳入中國，多有高僧東來傳法譯經，敦煌既居西域門戶的樞紐，故成為佛教東傳的第一站。由於歷代長年爭戰動亂的痛苦，民間逐漸普及接受佛教的信仰觀念。西元366年由北涼早期開始，高僧樂傳於此鑿巖建造了第一龕佛窟，開啓締造了敦煌佛教藝術瑰麗的人類珍貴遺產。自此無數洞窟中結合建築、壁畫與彩塑等綜合的藝術表現，造就了龐大光輝燦爛的佛教藝術寶庫，成為照亮人類恆古文明中的一顆明珠。二十世紀初（1900年）敦煌藏經洞的考古發現，先震撼了西方漢學界，再次於中國文化界產生了重大影響，又是一頁令人滄桑遺憾的歷史。

藏經洞中出土的文物包括帛畫、絹畫、版畫、紙本畫、麻布畫、寫經卷等各類古代文獻，內容廣及建築、雕塑、繪畫、書法、文學、佛學、天文、醫藥、舞蹈、音樂、染織、刺繡等諸多領域，語文書體更遍及漢文、藏文、梵文、回紇文、于闐文、龜茲文、粟特文等。由此世人視敦煌石窟是中國文明千餘年來的一部真實具體的大百科全書，而國際漢學界乃確立了「敦煌學」的重要學術地位。迄今大致完好保存的四百九十二座石窟藝術，於1989年更為聯合國教科文組織列為世界文明遺產，自此成為世人爭相朝聖的藝術文化殿堂。

敦煌，原本是一個空間地理的位置，由此乃轉化成一個代表永恆不朽的人文歷史名詞。她是人類歷史文明中的光輝見證，更充滿著異域文化雄偉、浪漫、神秘、華麗，以及歷史承傳的多元意象。在國際化文化交流頻繁的今日，將地處偏僻的敦煌以及其豐富的文化內涵，對海角一隅的國人作一精要的訊息傳達，自為文化社教推廣至為重要的一項工作。

國立台南藝術大學有鑑於此，特於兩年多前即開始聯繫籌畫此一深具意義的文化活動，並積極與本館洽商合作，共同策劃展出本次敦煌藝術大展。此次展出之主題單元共劃分為佛教藝術、敦煌舞樂、社會生活、建築藝術、服飾紋樣、壁畫摹本、文物原蹟等數單元；展品來源包括法國吉美美術館典藏敦煌絹畫真跡十餘件，大陸敦煌研究院提供敦煌出土之國家一、二級文物二十餘件、壁畫原蹟摹本三十餘件、敦煌實景模擬洞窟三座；另外尚有台北故宮博物院典藏張大千先生敦煌摹本精作十二件、台南藝術大學提供敦煌樂器展品二十餘件，以及本館典藏敦煌唐人寫經殘卷兩件、佛畫摹本二件等，共彙集五個文教機構之重要藏品達百餘件。其中法國吉美美術館所提供來台展出之敦煌絹畫真跡，更是自敦煌藏經洞現世，法國人伯希和（Paul Pelliot）於1908年攫取敦煌文物珍藏數千件回法國以後，首次赴國外展出。

本次敦煌藝術大展可說是國內外近數十年來，以敦煌為主題展出之內容最豐富、最多元、最精華的一次重要展覽。本館深感榮幸能共襄承辦這次盛會，在此除了感謝不吝共襄借展的各博物館機構外，更要特別向台南藝術大學的黃校長碧端致意；她率同校方多位同仁，兩年餘來為此次盛大之展出活動奔走策劃，付出無數心力，終能促成這次重要的國際交流展出。另外還要感謝同樣貢獻心力，協辦出資的橘園藝術公司、其他各公私立贊助單位，以及辛苦參與工作的同仁，由於他們無私的付出才有這次盛大的文化饗宴。在此預祝展出活動順利成功，並呼籲對敦煌珍貴的藝術文物有心認知學習的國人，千萬不可錯過這次在台展出的機會！

民國九十四年三月於台北南海學園

Preface

HUANG Yung-chuan
Acting Director
National Museum of History, Taipei

Dunhuang is situated in northwestern China, the gateway to the Western world in ancient China and the transit of the famous cultural exchange channel in history—the Silk Road. Emperor Wudi of the Western Han Dynasty (206 B.C.-A.D. 24) established the Dunhuang County in Yuansho Second Year (121 B.C.). It was known as the Shazhou during the Sui (581-618) and Tang (618-907) dynasties. The city was as flourishing as many big cities leading to the capital until it was seized by the Western Xia Regime (1038-1227) in Jingyiu Third Year (1036) of Emperor Renzong of the Song Dynasty (960-1279). Dunhuang has been ruled by ten different dynasties in ancient China, including the Kingdom of Northern Liang (401-439), the Northern Wei Dynasty (368-534), the Western Wei Dynasty (535-556), the Northern Zhou Dynasty (557-581), the Sui Dynasty (581-618), the Tang Dynasty (618-907), the Five Dynasties (707-960), the Song Dynasty (960-1279), the Western Xia regime (1038-1227) and the Yuan Dynasty (1271-1368). Over a thousand years, Dunhuang has become a melting pot of the Chinese, Indian, West Asian and Central Asian (Persian and Arabian) cultures that has represented a multicultural scene.

When Buddhism spread to China during the regime of Emperor Ming in the Eastern Han Dynasty (25-220), many eminent monks went to China to spread Buddhism and translated the sūtras. As the hub between the west and east, Dunhuang became the first stop for Buddhism to enter into China. Having suffered from the pain of the long warring period, Buddhism was immediately accepted by the Han people at that time. It was monk Yuezun who dug the first Buddhist grotto here in year 336 during the Kingdom of Northern Liang, initiating the flourishing Buddhist art of Dunhuang. Countless of grottoes combining architecture, murals and painted statutes were built in this area in the following one thousand years and have created innumerable splendid Buddhist art treasures and the civilization that shines over human history. The discovery of Mogao Grottoes at the turn of the twentieth century (1900) first shocked Western sinologists and then started a new cultural influence on China which filled with vicissitudes and regrets.

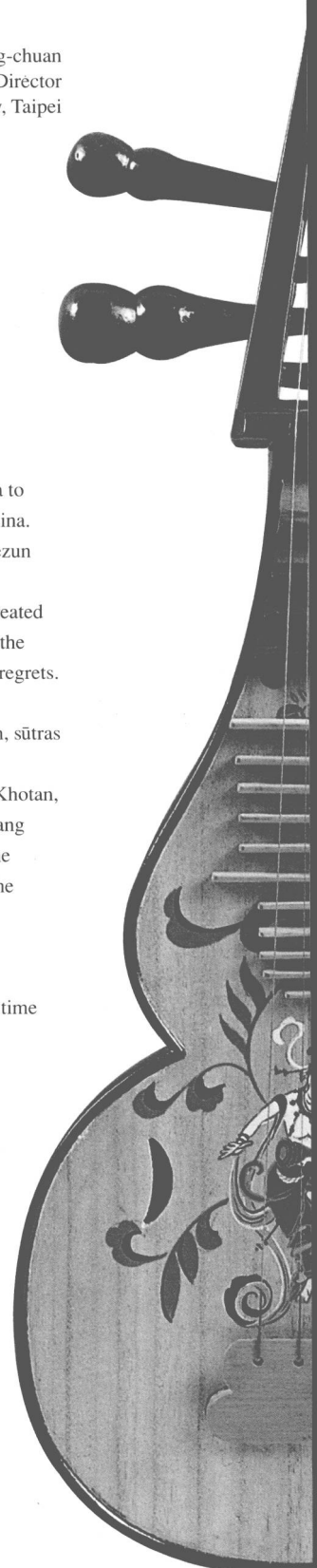
The artwork unearthed from the Cave no.17, Mogao Grottoes include paintings on silk, woodblock paintings, paper paintings, paintings on linen, sūtras and all kinds of ancient documents with contents covering architecture, sculpture, painting, calligraphy, literature, Buddhism, astronomy, medicine, dance, music, dyeing and textile, embroidery etc. Languages used in these documents include Chinese, Tibetan, Sanskrit, Uigurisch, Khotan, Qiuqi, Sogdian etc, suggesting that Dunhuang Grottoes are a walking encyclopedia of one thousand years of Chinese culture. Today, the Dunhuang Studies has become an important discipline in Sinology. The four hundred and ninety two well-preserved caves in Dunhuang were included by the United Nations Educational, Scientific and Cultural Organization (UNESCO) on the World Heritage List in 1989. Dunhuang has then become the "holy place" for art and culture pilgrims.

Dunhuang, originally is only a location in geography, but now has become a proper noun for immortal culture and history. She represents the brilliance of human history and civilization and fills with the splendor, romanticism, mystery, magnificence and heritage of exotic cultures. In a time when the exchange of international culture is getting increasingly vigorous, it is one of the important tasks in the cultural and social education promotion to introduce Dunhuang and her rich cultural contents to people in Taiwan.

Seeing the mission of cultural promotion, the Tainan National University of the Arts thus began to prepare such a meaningful cultural event two years ago through close cooperation with the National Museum of History in order to ensure the success of the Dunhuang Art Exhibition in Taiwan. The exhibition will be presented in terms of the following topics: Buddhism Art in Dunhuang, Dunhuang Dance and Music, Social Life in Dunhuang, Architectural Art in Dunhuang, Costumes and Tokens of Dunhuang, and Dunhuang Monuments and Relics. Over one hundred exhibits from five institutions will be displayed, including over ten genuine paintings on silk collected by the Musée national des Arts asiatiques-Guimet, France; over twenty Class 1 and Class 2 national treasures, over thirty genuine fresco copies, and three virtual reality grottoes from the Dunhuang Academy, China; twelve Dunhuang fresco replicas by Chang Dachien collected by the National Palace Museum; over twenty musical instruments from the Tainan National University of the Arts; and two sūtra manuscript fragments by Tang people and two Buddhist painting copies collected by the National Museum of History. The paintings on silk collected by the Musée national des Arts asiatiques-Guimet are displayed outside France for the first time since they were discovered in Dunhuang and seized by Paul Pelliot in 1908.

The Dunhuang Art Exhibition in Taiwan is the one with the richest, most comprehensive and most essential contents since the last few decades. It is our great honor to have the opportunity to sponsor this exhibition. In addition to expressing our gratitude to the museums and institutions for their generosity to lend us their valuable collections, special thanks should be given to President Huang Pi-twan of the Tainan National University of the Arts and to her colleagues who have spared no pain to plan and prepare the exhibition for the past two years to ensure the success of this international cultural exchange. We would also like to express our thanks to L'Orangerie International Art Consultant Co., Ltd. and other public and private sectors that have sponsored the event and the colleagues who have participated in the planning and preparation of this exhibition. Without their devotion and support, this exhibition would not have been possible.

Wish this exhibition with big success and welcome everyone to this exceptional Dunhuang Art Exhibition.



序

樊錦詩
敦煌研究院院長

自1900年敦煌莫高窟藏經洞秘藏之文物被發現，世人開始了敦煌藏經洞文獻之研究，成為「此時代學術之新潮流」。其母體敦煌莫高窟之藝術也隨之被世人所重視。畫家韓樂然、李丁隴、王子雲、何正璜、張大千等先後來到敦煌，開始了他們個人對敦煌壁畫的臨摹和研究。至1944年著名油畫家常書鴻率領一批青年藝術家來到大漠戈壁，在莫高窟建立了國立敦煌藝術研究所（敦煌研究院前身）之後，敦煌壁畫和彩塑有計劃的臨摹由此開始，標誌著敦煌學已由敦煌文獻的研究拓展到包括臨摹在內敦煌石窟的研究，「敦煌學」這個新潮流也隨之得到發展壯大。

二十世紀四〇至六〇年代的敦煌研究院，不僅沒有現在的攝影設備和資訊設備，而且連城市中普遍使用的電燈都沒有。就是在這樣的條件下，敦煌研究院的藝術家們克服困難，埋頭苦幹，默默無聞地完成了近二千幅壁畫摹本和數十件彩塑摹本，與此同時，在國內外多次舉辦敦煌藝術展覽。這些摹本和展覽，使遠在西北戈壁沙漠中的敦煌藝術瑰寶向世人嶄露其卓絕風姿，敦煌藝術的珍貴價值和歷史地位也逐漸被人們重視，吸引了越來越多的敦煌藝術研究者。四〇年代以前的中國美術史著作，幾乎沒有介紹過敦煌藝術，更談不上研究。到五〇年代以後，凡研究中國傳統美術者，無不充分肯定敦煌藝術在中國美術史上的地位和價值。應該說，敦煌研究院從臨摹起家，世人認識和研究敦煌藝術發端於敦煌壁畫和彩塑的臨摹及展出。今天奉獻給敦煌藝術大展的原尺寸模型石窟以及壁畫和彩塑摹本，就是投身於敦煌研究院的幾代畫家在陰冷的洞窟中，以他們的執著、堅韌和心力澆灌而成的，凝聚著敦煌藝術之美和藝術家之愛。

國立台南藝術大學是以培養現代和古代各個藝術領域創作和研究高級人才著稱的高等學校，著名作家黃碧端校長為發揚和吸取傳統優秀文化藝術之精華，幾次組織師生來敦煌考察和交流，並與敦煌研究院建立了良好的合作關係。為加強交流與合作，黃校長提議在臺灣舉辦敦煌藝術大展，得到本院支援後，又為籌展的各項事宜奔忙，終於促成了展覽的如期舉辦，我們感謝黃校長和國立台南藝術大學的師生為舉辦大展所付出的努力，也要感謝素以展出精品著稱的臺北國立歷史博物館和高雄市立美術館為大展提供良好的場館。

祝敦煌藝術大展展出成功。

2004年12月12日於敦煌莫高窟

Preface

FAN Jinshi
Director
Dunhuang Academy, China

"A new academic trend of the epoch" started when people began to study the artistic and literary treasures found inside Mogao Grottoes in Dunhuang in 1900. Artworks unearthed from the Cave no.17, Magao Grottoes, the biggest of all Dunhuang caves, that has caught immediate global attention. Though artists like Han Lieran, Li Dinglong, Wang Ziyun, He Zhenghuang and Chang Da-chien started the study and imitation of the Dunhuang frescoes after visiting the caves, it was not until a group of young artists headed by famous oil painter Chang Shuhong came to the great desert of Gobi and founded the National Dunhuang Academy of Fine Arts (the forerunner of Dunhuang Academy, China) in 1994 that a well-established imitation plan of the frescos and painted statutes in the caves began. This marked the transformation of the study of the artistic and literary treasures in these caves from literature study into a new discipline and promoted the burgeoning of the Dunhuang Studies.

There was neither video nor computer as we have today at the Dunhuang Academy, China back in the forties to sixties, not even the street lamp in the city. Though the condition was backward then, artists of the Dunhuang Academy overcame all difficulties and finished duplicating nearly two thousand paintings and tens of painted statutes found in the caves with unostentatious hard work. At the same time, many exhibitions on Dunhuang art were held home and abroad to display the unsurpassable charm and wonder of these artistic treasures in the Dunhuang Grottoes, at the edge of the Gobi desert in northwest China. The artistic and historical values of these unrivalled artworks gradually gained global attention and attracted more and more scholars devoting to the Dunhuang Studies. Though Dunhuang art was hardly mentioned in works on Chinese art history published before the forties, and the study Dunhuang art was never a focus then, people studying traditional Chinese art must assure the status and value of Dunhuang art in Chinese art history since the fifties. In fact, the Dunhuang Academy started the study of Dunhuang art from copying, and people began to recognize and study Dunhuang art from the replicas and exhibitions of the frescoes and painted statutes found inside the Dunhuang Grottoes. Today, duplications of the grottoes and painted murals in original size and shape displayed at the Dunhuang art exhibition are the results of the devotion, tenacity and diligence of artists working inside the cold and dim grottoes over generations. They are also the reincarnation of the beauty of Dunhuang art and the passion of artists.

The Tainan National University of the Arts aims at cultivating artists and scholars in modern and classical arts. President Huang Pi-twan, also a famous writer, has organized investigation teams with teachers and students to visit Dunhuang to absorb the essence of the excellent Dunhuang art and has established a good cooperation relationship with the Dunhuang Academy. President Huang also proposed the organization of the Dunhuang Art Exhibition in Taiwan to reinforce cultural exchange and cooperation. After receiving the support from the Dunhuang Academy, President Huang has spared no pain to ensure exhibition be held as scheduled. I would express my gratitude to President Huang, the staffs and teachers of the Tainan National University of the Arts for their efforts to make the Dunhuang Art Exhibition in Taiwan a reality. Special thanks should be given to the National Museum of History and the Kaohsiung Museum of Fine Arts for the provision of well-conditioned venues.

Wish the Dunhuang Art Exhibition in Taiwan a success.

12 December, 2004 at Mogao Grottoes, Dunhuang

序

賈立基

法國國立亞洲藝術-吉美博物館館長

時逢台灣首次大型敦煌展覽，吉美博物館很高興能參與其中。國立台南藝術大學是聞名的學術機構，吉美博物館能提供伯希和收藏之敦煌文物，並與中國的敦煌研究院等協辦機構共襄盛舉，實在深感榮幸。

伯希和於1906年遠赴中國西陲邊境展開其龐大的探險之行，雖然在他之前，俄國、英國、德國及日本已開始研究佛教如何從印度越過亞洲內陸，傳至遠東地區。但是伯希和這位偉大的法國學者精通多國語言，他回到法國後，畢生致力於研究他在敦煌第17窟密室發現的經卷及繪畫，成為一代大師。他的學術研究蔚然成風，諸多法國研究機構步其傳統，例如他任教多年的法蘭西學院、法國國家圖書館，特別是吉美博物館更在十年前出版伯希和收藏文物全集¹。近年來，吉美博物館有幸參與安德魯·梅隆基金會主持的一項大型計劃，與世界各大文化及學術機構合作-尤其是與中國的敦煌研究院，開建網站，首度匯集所有有關敦煌石窟的文獻圖像資料及原始內容。

二十世紀研究的重點之一一直都是嘗試重建當時位于中亞的諸宗教中心—尤其是敦煌，與中亞邊境以外的文明之關係。但是許多學術機構以及吉美博物館所耕耘的研究具有同樣的重要性，透過分析比較，確認了中亞文化對於整個亞洲佛教藝術之圖像主題、形式以及製作技巧的貢獻。國立台南藝術大學舉辦的敦煌展展出許多難得外借的古文物，對於想了解中亞璀璨佛教藝術的觀眾，實屬難能可貴的機會。

1. 吉埃，1996，《中亞藝術，法國國立亞洲藝術-吉美博物館之伯希和文物》，巴黎，國家博物館聯合會。

Preface

Jean-François Jarrige
Director

Musée national des Arts asiatiques-Guimet, Paris

Musée Guimet is greatly pleased to take part in the first major exhibition ever organized in Taiwan on Dunhuang. The Tainan National University of the Arts is a well-known artistic institution and we are happy that the loans from the Pelliot collection from Musée Guimet can contribute to the success of this exhibition along with several other major contributors such as the Dunhuang Academy in China.

Let us just recall that Russians, English, Germans and Japanese had already begun to study the diffusion of Buddhism from India to Far East through Inner Asia before 1906 when Paul Pelliot undertook his great expedition on the western borders of China. But the great French scholar with his exceptional command of many languages, after his return to France, played throughout his life a leading part in the studies of the manuscripts and painting that he had gathered during his visit to the hidden library kept in Cave no. 17 at Dunhuang. He has set a scholarly tradition followed by several French institutions such as Collège de France where he taught for many years, the National Library of France and in particular Musée Guimet where ten years ago a major publication of the Pelliot Collection was completed¹. More recently Musée Guimet was happy to take part in the very large scale project led by the Andrew C. Mellon Foundation with many cultural and scientific institutions in the world and in particular with the Research Institute of Dunhuang in China to build a website bringing together for the first time all the data available on the caves of Dunhuang and their original contents.

Though reconstructing the links of the religious establishments of Central Asia and in particular of Dunhuang with the civilizations situated beyond the borders of Central Asia has always been an important aim of the research carried out all over the twentieth century. But it has also been very important through analytical studies which have been conducted in several institutions and in Musée Guimet to recognize the major contribution of the culture of Central Asia to the iconographic themes, forms and technical skill of the Buddhist art at the scale of the whole Asia. The exhibition on Dunhuang organized by the Tainan National University of the Arts is a great occasion to provide the visitors through this exceptional display of major original artworks, seldom travelling outside the places where they are kept today, with the opportunity to assess the outstanding quality of the Buddhist art of Central Asia.

1. Giès J., 1996. *Les arts de l'Asie centrale, La collection Paul Pelliot du Musée national des Arts asiatiques-Guimet*. Paris. Réunion des Musées Nationaux.



序

李俊賢

高雄市立美術館館長

與洛陽龍門石窟、大同雲岡石窟並稱中國三大石窟的敦煌莫高窟，現存的洞窟是歷經了北涼、北魏、西魏、北周、隋、唐、五代、宋，直至西夏、元，在從五世紀到十四世紀的一千多年間漫漫塵煙中刻鑿而成。

敦煌藝術包含了繪畫、雕塑與建築，主要內容是以描寫形容佛教經典內文為主。從這些不同時代的風格與技巧中所呈現的，是對於宗教信仰的崇敬與感恩，也是對於現世生命與極樂世界的協調與想像。表現於壁畫中的菩薩、供養人、山川，或是擬態肖真的神佛、羅漢塑像，都在莊嚴與慈愛之中、溫恭與孺慕之間、寫實與幻想之外達到極高的藝術成就。而這些現存的古代珍貴資料，也成為一門包含了佛教史、繪畫史、雕塑史、社會史等研究的「敦煌學」。

敦煌位於絲路的必經要衝，漢元鼎六年（西元前111）設置了敦煌郡，與酒泉、張掖、武威相連並稱河西四郡，這一條絲路連接了古代中西文明，在文化交流的歷史意義上，輝煌而深遠。在《法顯傳》中提到：「沙河中多有惡鬼、熱風，遇則皆死，無一全者。上無飛鳥，下無走獸，遍望極目，欲求度處，則莫知所擬。唯以死人枯骨為標識耳。」對照於前人的艱辛苦難，我們非常感謝敦煌研究院與法國吉美博物館（Musée Guimet）千里迢迢帶來這一次精彩的展覽，從陸路與海上攜來敦煌千年的荏苒光陰，讓南部的民眾無須跋涉過散時如雨的驚風擁沙，無須渡過人鳥俱絕的四顧荒漠，就能親聆此瑰麗莊嚴的大千世界。

此次展出共有一百多件展品，其中包含了多件國家一、二級文物，並且將在現場重現莫高窟盛唐第45窟、晚唐第17窟、元代第3窟等，使觀眾能夠在不同時代的洞窟中所呈現出的殊異光景與風格中靜默懷想，感受其彈指利那的流逝易變。在此並要特別感謝共同主辦單位國立台南藝術大學與國立歷史博物館為此展所付出的心力，特向他們表達由衷感謝之意。



Preface

LI Jun-shien
Director
Kaohsiung Museum of Fine Arts

The Mogao Grottoes in Dunhuang, Lungmen Grottoes in Loyang, and Yungang Grottoes in Datong are known as the three great grottoes in China. The surviving caves in the grotto areas are built during the fifth century through to the fourteenth century, from the Kingdom of Northern Liang (401-439), through the Northern Wei Dynasty (368-534), the Western Wei Dynasty (535-556), the Northern Zhou Dynasty (557-581), the Sui Dynasty (581-618), the Tang Dynasty (618-907), the Five Dynasties (707-960), the Song Dynasty (960-1279), to the Western Xia regime (1038-1227) and the Yuan Dynasty (1271-1368), with a span of over a thousand years.

The Dunhuang Art covers painting and sculpture on topics in Buddhist sūtras and documents. These works of different styles and techniques from different periods of time express the artists' respect and appreciation toward religion and their harmony and imagination of the existing world and the Sukhāvatī (the Western Paradise). In addition to the solemnity and mercy, respect and admiration, realism and imagination as shown in the bodhisattvas, providers, mountains and rivers appeared in the murals or the vividly depicted portraits of gods, Buddha and Arhat, we can see superior art achievements. These surviving valuable ancient data also form a new discipline known as the Dunhuang Studies which covers the areas of Buddhism history, art history, sculpture history and social history.

Located at the hub of the Silk Road, the Han Court established four counties in Dunhuang in Yuanding sixth Year (111 B.C.). As these counties, Jiuquan, Tunhuang, Zangyi and Wuwei, were connected with one another, they were called the Hexi Szejun (the four counties of Hexi). As the Silk Road represented the meeting point of the Western and Eastern cultures in the past, it played a glorious and far-reaching role in the ancient time. According to a passage from the Story of Buddha Kingdom, "There were malicious ghosts and hot winds in the sand river that killed anybody who approached, and no one ever survived! There were neither birds in the sky nor animals on ground. There was nothing ahead, except the skull of the dead as sign of direction." Comparing with the hardships of our ancestors, we appreciate the courtesy of the Dunhuang Academy, China and the Musée national des Arts asiatiques-Guimet of France to bring us such a wonderful exhibition, so that people living in southern Taiwan can appreciate the splendor of the universe of Dunhuang in the distant past without traveling through the unexpected dangers in the desert or the deserted areas.

Among those hundred exhibits, there are first class national treasures and the reconstruction of Cave no. 45 built in the Great Tang High Dynasty, Cave no. 17 built in the Late Tang Dynasty and Cave no. 3 built in the Yuan Dynasty, so that audiences can experience the exotic atmosphere and style of the past and the transience of time. I would like to express my gratitude to the co-sponsors of the event, the Tainan National University of the Arts and the National Museum of History, Taipei for their efforts and devotion for the exhibition.



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