

國立編譯館主編

五南圖書出版公司印行

蘇慧輝 著

殷煌學概要



蘇瑩輝 著

殷煌學概要

靜畧題



國立編譯館主編

五南圖書出版公司印行

敦 煌 學 概 要

中華民國 77 年 12 月初版

著作者 蘇 瑩 輝
著作權 國 立 編 譯 館
所有人
發行人 楊 榮 川
發行所 **五南圖書出版公司**

局版臺業字第 0598 號
臺北市銅山街 1 號
電話：3 9 1 6 5 4 2
郵政劃撥：0 1 0 6 8 9 5-3

印刷所 茂榮印刷事業有限公司
板橋市双十路2段46巷22弄11號
電話：2 5 1 3 5 2 9

基本定價： 6.23 元

(本書如有缺頁或倒裝，本公司負責換新)

增訂贅言

本書初版印行後的第二年（民國五十五年），我便應聘來馬來亞大學漢學系任教，迄今經歷了十三個年頭，在這十三年裏，曾出國參加國際學術會議凡七次，其中五次（包括第27、28、29三屆的東方學會和DNESCO在錫蘭召開的佛教美術會議）所提的論文，都是與敦煌學有關的，這對我個人來說，真是莫大的幸運。假使沒有上述的機會，當本書再版的時候，若要我作萬餘字的增補，也覺力不從心。這次承中華叢書編審委員會的雅愛，命我修訂再版，我覆函同意之後，滿以為半年的時間即可交卷，誰料着手校補以來，如掃落葉，竟一再愆期，後經加緊輯錄國內外各項資料；原期今夏自港歸來時可以畢事，嗣因赴法出席國際敦煌、西域學會，遂又增入若干新資料，直至十一月初始能完稿，此對叢書會執事諸公雖抱萬二分的歉意，但因參與巴黎之會而獲得較新的資料增入吾書，想編者與讀者們或亦允其以「微勞」與「罪疚」相抵沖吧！

最後我要聲明的，本書既名『概要』，由於敦煌學的內涵既深又廣，不但所報導的未能概括無遺，而且真正重要的問題，也未必囊括殆盡。這一次的再版，愚鈍如我，浪費了十多年的時間，增補了約四萬字，當然所增所訂，仍是舉例而已，談不上彙錄。關於近年來國內書刊增入者，多以友好們寄贈的抽印本為主，間有函託採購或以專書見貽者，則以周夫人唐潤鈿編纂和林再霞小姐之協

敦煌學概要

二

助較多，併此誌謝。

民國六十八年十一月上澣 丹徒蘇瑩輝識

序

夫渥洼天馬，飛雲彰大漢之聲。瀚海長城，夕照接雄關之險。況乎河西郡縣，經術相承。玉塞長途，崑崙在望。通大秦之漲海，用載明珠。渡弱水之回波，頻歸象教。是以名山寶繪，隨白馬而俱東。三藏五乘，指黃河而不可。於是敦煌為胡漢之中樞，通東西之要道，平疇黍稷，阡陌交於遠風，斷岸旌旗，烽堠肅於畫角。故時平則商賈咸歸，世亂則一方自保。財富所積，蔚為國華。瑯環畫壁，丹青浮十里之珠宮；珍秘圖書，卷軸傲千箱之紫府。詎中原喪亂，五代紛陳。或割據雄州，號白衣天子；或聯姻西域，依金玉名王。終於宋禍宣公，無復公羊居正；吳稱弟及，竟歸麋鹿橫游。寶室塵封，瞬經千載。爰有洞庭道士，西海征人，或啓闢幽關，或載離懸度。寒枝失樹，斷雁思羣。未還合浦之珠，每惜延津之劍。蘇子瑩輝，著述長才，篤行雅士，游蹤所至，遠及敦煌。青箱黃帖，溯累世之賢儒，玉軸牙籤；致半生於

中秘。故能追千載之殘遺，理百家之得失，綜諸簿籍，永作津梁。願賦嚶鳴，謹為嚆矢。中華民國五十年七月勞榦序

引言

敦煌石室寶藏的發現，是五十九年以前的事，「敦煌學」成爲一個名詞，是近三十來年的事，「敦煌學」成爲國際漢學家們所公認的一門顯學，則是近二十年的事。

在歐、美，「敦煌學」的普遍被重視，已是有目共覩，在日本，尤其是近幾年來，可謂風靡東瀛！我們從研究論著的出版，文獻資料的影印；以及複製品的展覽各方面來看，無論在京都或東京，幾乎每年皆有新的表現。回觀我們自由中國十年來的文化出版事業，儘管欣欣向榮，然而關於「敦煌學」的著述，却是寥寥無幾。

四年前，位於臺北市植物園的國立歷史博物館，聘請羅寄梅先生和幾位藝術家設計複製了一座「敦煌壁畫」室。後來該館又請勞榦教授執筆撰述「敦煌藝術」一書，列入該館歷史文物叢刊。這些新的表現，皆曾博得中外人士的好評。勞教授和羅先生，都是作者的師友，他們鑒於這些出版物和複製品的問世，雖足夠一般愛好敦煌藝術的人來欣賞，但因受着篇幅和空間的限制，像這些具體而微的擇要Digest工作，若要給專治「敦煌學」的學者用作系統研究的對象，或許還不能滿足他們的要求，尤其是「敦煌藝術」以外的題材。因此他們鼓勵作者從事關於「敦煌學」的較詳盡的述作，以餉國人。

作者深知「敦煌學」是一門綜合性的學問，假使把它內涵的每一部分都向世人作較詳盡的報導，雖數百萬言亦不能盡窺涯涘，何況兩三萬字的小冊子？遠在十餘年前，作者任職國立敦煌藝術研究所時，即有編印「敦煌學概要（附圖解）」的動機，但因抗戰期間，圖版印製困難，這個計劃一直沒有實現。今承董作賓、蔣復璁、勞幹諸位先生的鼓勵，並得中華叢書委員會的贊助，能夠使這本書與讀者見面，在作者個人講，總算償了部分的宿願。這部「敦煌學概要」的能夠如期完成，還得感謝羅寄梅、劉先伉儷的協助，和周鳳森先生的合作。因為本書「壁畫」和「雕塑」部分的主要照片，都是羅氏伉儷供給的；其他圖片的描繪與設計，則多出於周氏之手。

本書文字部分，雖僅十餘萬言，但於專題的介紹和作一般性敘述時，均力求簡明，盡量避免不必要的辭句。圖版部分，除輔助文字論述之不足外，同時，顧及事實需要，凡所採擇，皆以能代表各個時代之作風者為主。

基於上述，本書雖圖文並存，實以文字為主，圖片為輔。在「上編」一般性的論述中，圖片所佔的部位較少，「下編」專題論述中，圖片的數量則較多。大體言之，本書的內容；上編是報導敦煌千佛洞的自然環境、寫本卷子的價值和它在國內外的流佈情形。下編是分題論述「敦煌學」的各個部門，並介紹一九〇〇年以後新發現的寫本卷子。當然，這也不過是一個概括的論述而已。

MY REASONS FOR WRITING AN OUTLINE OF TUNHUANG STUDIES

Although the discovery of the cultural treasures of the stone caves of Tunhuang was an event of some sixty years ago, the use of the term "Tunhuang Studies" is a thing of the past thirty years, while the coming into being of "Tunhuang Studies" as a special branch of study recognized generally by Sinologists the world over is a thing of but the past twenty years.

In Europe and the United States the wide acceptance of "Tunhuang Studies" already is common knowledge; while in Japan, especially in recent years, it can be said that it is the fashion. If we Judge from such various aspects of the situation as the publication of research works, photographic reproductions of cultural materials, and the exhibition of facsimiles, no matter whether it is in Kyoto or in Tokyo, there are new manifestations almost yearly. If we look back at the business of cultural publications in our Free China during the past ten years, we will note that although it has been increasingly flourishing, nevertheless, writings relevant to "Tunhuang Studies" have been extremely few.

Four years ago the National Historical Museum, located in the Botanical Garden in Taipei, invited Mr. Lo Chi-mei and several other artists to devise a means of reconstructing

a "Tunhuang murals" room. Thereafter, the same institution further invited Professor Lao Kan to take up his pen and write the book *The Art of Tunhuang*, which was included in the Museum's series dealing with historical objects. These new manifestations both have won favorable comment from scholars at home and abroad. Both Professor Lao and Mr. Lo are learned friends of the writer, and because they themselves felt that in making known these publications and restorations, although they fully satisfy the average person who loves the art of Tunhuang and who come to look, nevertheless, because they both suffer the limitations of space, it seems that these digest-type works, if one wishes to give these to scholars specializing in "Tunhuang Studies" as works to use, to make systematic investigations, then perhaps they are not quite able to satisfy their needs, especially in subjects, other than "the art of Tunhuang." Because of this, they urged the writer to devote himself to a detailed work on "Tunhuang Studies," to be presented to his countrymen.

The author is keenly aware that "Tunhuang Studies" is a subject of a general nature, and if one takes each part of its contents and for each of them makes a detailed study for the readers, and if even then several millions of words could not exhaust the subjects, then how much less can a small book of but twenty or thirty thousand words such as that limited to the art of Tunhuang published by professor Lao? As far back as ten or more years ago, when the au-

thor was serving in the National Tunhuang Art Research Institute, he already had the intention of writing and publishing *An Outline of Tunhuang Studies (Illustrated)*, but because of the difficulties of printing illustrations during the period of the Sino-Japanese War, this plan never had its realization. Now, with the encouragement of Messrs. Tung Tso-pin, Chiang Fu-tsung, and Lao Kan, and with the assistance of the China Series Publishing Committee, the writer is able to cause this book to be brought to the attention of the readers, and as for the author himself, he has been able to fulfill a part of his ambitions. As for *An Outline of Tunhuang Studies* being able to be fully completed according to schedule, the writer further is grateful for the assistance of Mr. and Mrs. Lo Chi-mei and for the cooperation of Mr. Chou Feng-shen, for the important photographs in the sections of this book dealing with the murals and the sculpture all were contributed by Mr. and Mrs. Lo, while the planning and execution of the other illustrations for the most part came from the hand of Mr. Chou.

The textual portion of this book, although consists only of some 100,000 or more words, nevertheless, in the introduction of special subjects and in making general descriptions, the author continually has striven for simplicity and has made an effort to avoid unnecessary words-and-phrases. As for the illustrative portion, aside from supplementing the inadequacies of the textual descriptions, and also in actual need; those that have been selected, all considered

as important, the criterion being able to represent the particular qualities of each period.

Based on what has been said above as regards this book, although the text and the illustrations exist jointly, the author actually considers the text as being more important and the illustrations as supplementary. In the general discussion in Part I, the part played by the illustrations is smaller, while in the discussion of special subjects in Part II, the number of illustrations is larger. Generally speaking, with respect to the contents of this book, Part I reports on the natural surroundings of the Caves of the Thousand Buddhas, and on the matter of the value of the manuscripts and their distribution in foreign countries. Part II subject by subject discusses the various aspects of "Tunhuang Studies" and, further, makes first discussion of the manuscripts newly-discovered in 1943. Naturally, this outline is but a general discussion.

Su Ying-hui

National Central Library, 1960.

敦煌學概要

蘇瑩輝著

目次

增訂贅言

勞序

引言

上編

第一章 敦煌的地理環境

第一節 河西走廊……………一

第二節 敦煌的建置……………二

第三節 敦煌和千佛洞的位置……………六

目次

第四節 敦煌附近古城堡和關塞遺跡的發現·····	九
--------------------------	---

第二章 莫高窟的開鑿與藏經洞的發現

第一節 莫高窟的創建·····	一五
第二節 沙州的陷蕃·····	一七
第三節 石室的封閉·····	一八
第四節 石室藏經的發現·····	二一
第五節 莫高窟開鑿的動機和外界發現藏經的經過·····	二三

第三章 「敦煌石室」的內容

第一節 「敦煌石室」的位置·····	二七
第二節 石室的遺存·····	二七
第三節 石室及其所在洞窟現狀·····	二九

第四章 敦煌卷子在中國學術史上的貢獻

第一節 概說·····	三三
第二節 寫本中的四部要籍·····	三四
第三節 寫本中的韻書·····	七三
第四節 寫本中的佛教古籍·····	七六

第五節	寫本中的變文·····	八二
第六節	印本述略·····	九二
第七節	拓本述略·····	九八
第五章	敦煌文物在國內外流佈的大致情形	
第一節	壁畫、塑像、畫幡等·····	一〇三
第二節	卷子（包括寫本、印本、拓本）·····	一一四

下 編

第一章 瓜沙史事

第一節	張義潮·····	一三八
第二節	張義潭、淮深父子·····	一四四
第三節	張淮興、張延綬、張球·····	一四八
第四節	沙州政變·····	一五〇
第五節	張承奉·····	一五五
第六節	曹義金·····	一五七
第七節	曹元忠及其兄弟子姪·····	一六四

第八節 曆學·····	一七二
第九節 敦煌的佛寺與僧官·····	一七六
第二章 千佛洞的壁畫與雕塑	
第一節 概說·····	一八七
第二節 彩繪、壁畫的源流·····	一八七
第三節 千佛洞的壁畫藝術·····	一九〇
第四節 千佛洞的雕塑藝術·····	一九五
第三章 千佛洞的供養像與題記	
第一節 供養像·····	二〇七
第二節 歷代供養人像的特徵·····	二〇八
第三節 供養題記·····	二一二
第四章 千佛洞古建築的遺存	
第一節 洞窟述略·····	二二一
第二節 洞窟的質料和種類·····	二二五
第三節 洞窟建築圖案的遺存·····	二二七
第五章 敦煌的石刻·····	二三一