

新疆石窟艺术

Xinjiang Buddhist Art Line Drawing Collection

王建林 编绘

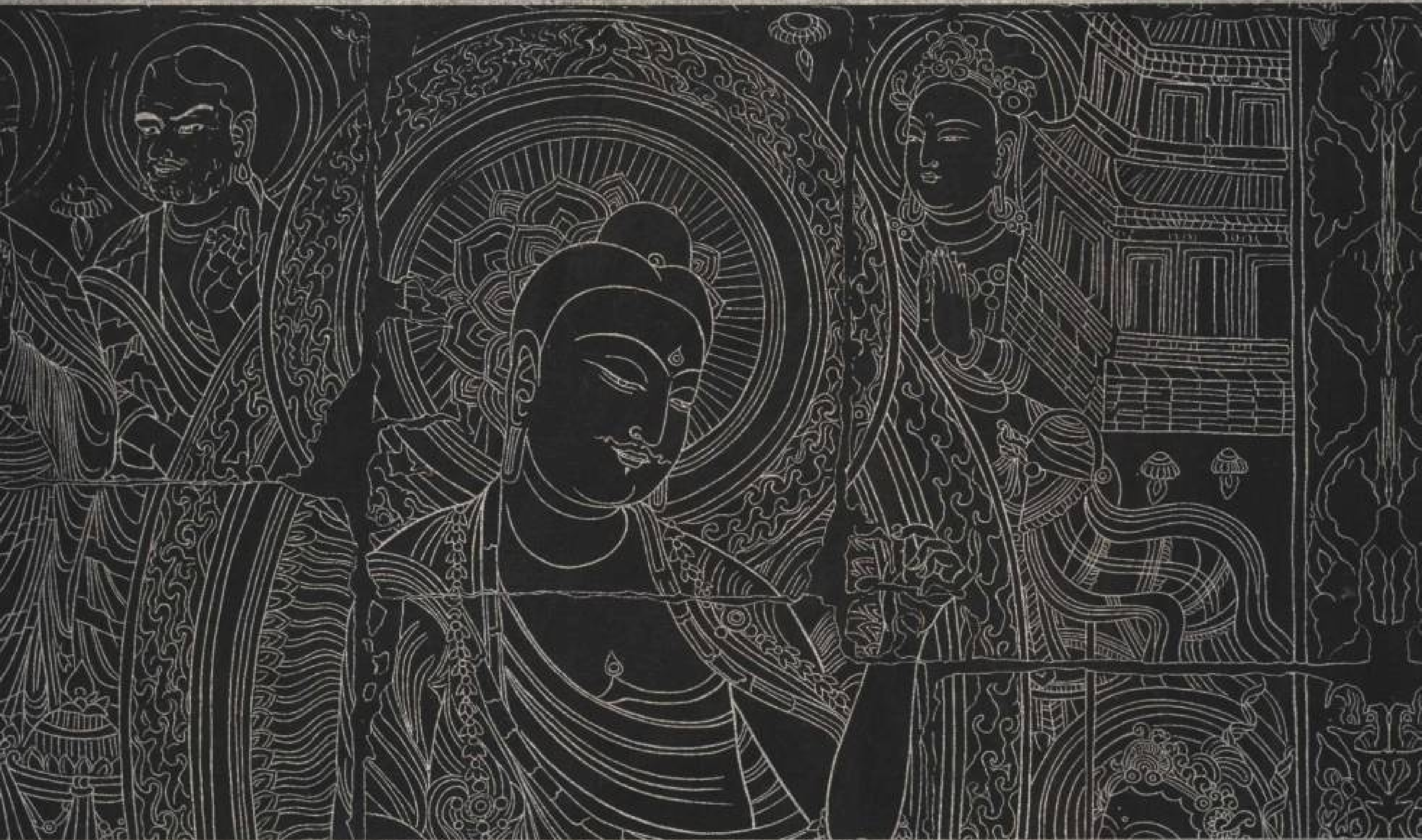
线描集

新疆青年出版社



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XINJIANG BUDDHIST ART LINE DRAWING COLLECTION



ISBN 7-5371-5526-7

定价：50.00 元

ISBN 7-5371-5526-7



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Xinjiang
Buddhist Art
Line Drawing Collection

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【线描集】

新疆维吾尔自治区
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新疆维吾尔自治区
克孜尔石窟

王建林 编绘 新疆青少年出版社

王建林
1981.1.1

作者简介

王建林:1955年生,山东莱州人。1978年毕业于新疆艺术学校(今新疆艺术学院),1982年毕业于北京师范学院(今首都师范大学)。在考入新疆艺术学校之前,就在克孜尔千佛洞从事龟兹石窟壁画研究工作,在此期间曾任美术室主任、研究所副所长。现为该所副研究员、学术委员会主任。参加过多部图书的编纂工作,《中国美术分类全集——新疆壁画全集》曾获文化部“五个一”工程奖;《中国文物音乐大系——新疆卷》获“国家优秀著作”奖;《中国石窟——克孜尔石窟》获社会科学院“夏鼐考古”奖。撰写有创见性的论文多篇。其临摹作品的手法和技法有新意。对新疆石窟艺术的研究,尤其是对龟兹石窟壁画的研究造诣颇深。

Mr. Wang Jianlin graduated from Xinjiang Art School (modern Xinjiang Art Institute) in 1978 before he got a degree from Beijing Normal College (modern Capital Normal University) in 1982. Before the enrollment in Xinjiang Art School, he had been engaged in the research and studies on the mural paintings of the Qiuci grottos in the Kizil Thousand Buddha Caves. During this period, he had taken the titles of the director of art office and the deputy head of the research institute. Currently, he is an associate research fellow and the director of the Academy Committee.

He had participated in and conducted the compilation of a large-scaled cultural program, including "the Complete Works of Chinese Art · Collected Xinjiang Mural Paintings" which won the "Five-Ones" Engineering Award, "Chinese Cultural Relics and Music System · Xinjiang Volume" which was awarded the National Excellent Works Award; "China's Grotto · the Kizil Thousand Buddha Caves" which obtained "Xia Nai Archaeological Award" granted by the Social and Science Institute, and "The Report on the Kizil Thousand Buddha Caves Archaeology" and other works. Over 30-year study of grotto mural paintings, he has worked out many constructive theses. The paintings he imitated are fine and creative since he has a deep insight into Xinjiang grotto art, the Qiuci grotto paintings in particular.



新疆石窟艺术

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Editorial

Chinese Buddhist culture and art has a history of more than 2000 years. It originated from India and was introduced into China in around B.C. and A.D.. With the impact of ancient Indian Buddhist culture, Xinjiang (referred to as the Western Regions in ancient times) was the first opening its door to the Buddhist culture. According to historic records, Buddhism spread to Xinjiang in around the first century B.C.; the initial stage of Buddhist arts in Xinjiang was in the third century A.D; its development stage was in the fourth to fifth century and the flourishing stage was in the sixth to ninth century.

The Buddhist arts had its own unique style in Yutian, Qiuci and Gaochang. The paintings in Yutian were drawn mainly using lines without much color; the Buddhist paintings in Qiuci were painted using single lines and flat color plus iridescence, with iron wire and gossamer drawing. Perfect combination of carving and painting plus the diamond check painting was characteristic of Qiuci Buddhist arts. As to the Buddhist paintings in Gaochang later than those in Yutian and Qiuci, most of them were created after the ninth century and had the features of Buddhist paintings of large-size, smooth lines and dark red colors under the deep influence of the Buddhist thought in Central China. The early Buddhist art works in the Hexi Corridor, Gansu province had been impacted by Qiuci Buddhist arts and the same was true of the Yungang grottos in Datong, Shanxi province and the early carved Buddha of the Longmen Caves in Luoyang city, Central China's Henan province. When creating the Buddhist works, Xinjiang's Buddhist artists not only pursued the external beauty but also paid great attention to the internal relationship to realize the combination of spirit and soul.

Mr. Wang Jianlin has been engaged in the study on mural paintings in the Kizil Thousand Buddha Caves for 32 years and has visited almost all the Buddhist scenic spots all over Xinjiang. "Xinjiang Buddhist Art Line Drawing Collection" manifests what Mr. Wang Jianlin has achieved with many years of study, especially in the research into Qiuci Buddhist arts. In the hard times without

编者的话

中国佛教文化与佛教艺术已有二千多年的历史。佛教艺术源自印度，公元前后传入中国。在古印度佛教文化的影响下，新疆（古称西域）首先开启了一扇传播佛教文化的大门。据史料记载，佛教约在公元前1世纪传入新疆，公元3世纪是新疆佛教艺术开创阶段，4~5世纪是发展期，6~9世纪是繁荣期。佛教在新疆延续了一千多年的历史，在这一千多年的历史长河中，佛教信徒们与艺术大家带着“启迪理想，开发智慧，陶冶情操，修养道德”的责任感，奔波于新疆的各大石窟、寺院，塑、绘如来世尊，“塑佛即佛，绘天即天”。

佛教绘画艺术在新疆于阗、龟兹、高昌都有各自的风格。于阗绘画以线为主，用彩少；龟兹地区的佛画是单线平涂加晕染，铁线描、游丝描、塑绘结合都很完美，菱形格绘画也是龟兹佛教美术的一大特点；现存高昌地区最多的佛画晚于于阗和龟兹，大部分是9世纪以后发展起来的，受中原佛教思想影响较深，佛画高大，线条流畅，以红为主。河西走廊早期佛教美术作品曾受到新疆佛教美术的影响，中原地区的大同云岗石窟、洛阳龙门石窟早期佛教雕像也均受其影响。新疆佛教美术家在创作佛教作品时，不但追求外在的美，更注重追求内在的联系，神魂合一，刻画出有形

any conveniences of power electricity, transportation means and communications, he stayed in the caves and "talked with Buddha face to face", imitating mural paintings, making records diligently and experiencing the true meaning of Buddhist arts whole-heartedly. He worked in the grottos and melted himself into the mural paintings. Thus the mural paintings he imitated were known to resemble not only in appearance but also in spirit as well. It is not the outside magnificence and depth but the inside "soul" and spirit of "the master artists" that he pursued.

Mr. Wang Jianlin seems to have got the true essence of Buddhist art and he keeps on painting, writing and trying to figure them out in the grottos. All his works were created on the basis of careful study of the paintings of Buddha in Xinjiang using different brushes and strokes. Therefore, his paintings are so magic and extremely life-like. A Professor of Japan Tokyo University remarked while watching Mr. Wang's paintings that "Mr. Wang's paintings are rare works, his paintings very magic, each of his strokes used very carefully, and he experiences the charm of Buddha paintings with his heart." Mr. Xu Bai, Professor of Peking University, said that "Mr. Wang Jianlin is painting with his whole heart and his paintings are priceless treasures." As a pious artist pursuing Buddhist arts Mr. Wang Jianlin surely has got an deep insight into Buddhist arts and has reached the artistic conception of "his heart in the picture, the picture in his heart and being attached to each other".

A group of far-sighted personage is needed to explore and study the tremendous amount of Buddhist arts. Before publishing "Xinjiang Buddhist Art Line Drawing Collection", we have published "Qiuci Grotto Random Talk" which attracted such great attention from the reader that the first edition was sold up in only several months. To meet the demand from the reader. We republished "Qiuci Grotto Random Talk". "Xinjiang Buddhist Art Line Drawing Collection" is one of "Xinjiang Buddhist Culture Series" projected by Mr. Wang Jianlin, which consists of part of the works imitated by Mr. Wang Jianlin. We will appreciate it if this book will be of great help to the reader and we are also open to any suggestions and opinions.

的如来,“叶叶如来,心美如画,心在画中,画在心中,心心相印。”佛教艺术家们就是以这样的心境,在乐此不疲地创作着。

王建林先生在克孜尔千佛洞从事石窟壁画研究工作 32 载,《新疆石窟艺术线描集》就是他多年来潜心研究的又一成果。在没有电、没有路、没有通讯的艰苦岁月里,他几乎整天在洞窟里“与佛对话”,临摹壁画,面壁记录,孜孜不倦,如痴如醉,用心感悟佛教艺术的真谛。他所临摹的壁画不但形似,而且以神似著称。他不去追求外表的华丽,而是深入细致研究内在的“魂”,体会故人“大画家”画佛的精神。

王建林先生似乎也感悟到了佛教美术的真谛,他在洞窟里画着、写着、揣摩着。他深入研究新疆各地的佛画,用不同的笔勾画佛画,将佛画的神态刻画得淋漓尽致。王先生的画非常神奇,落纸每一笔都用心勾勒,而不是单纯模仿,是用心感悟佛画的魅力。北京大学教授宿白先生曾说过:“王建林是在用心作画。他的画是无价的财富。”的确,王建林先生是在以诚心,神悟佛教艺术,已达到“心在画中,画在心中,心心相印”的境界。

本书从王建林先生临摹作品中挑选出一小部分有代表性的壁画,将其编辑成册以飨读者,在编辑过程中可能存在着这样或那样的不足,望读者予以赐教。

April, 2006

编者



新疆石窟艺术

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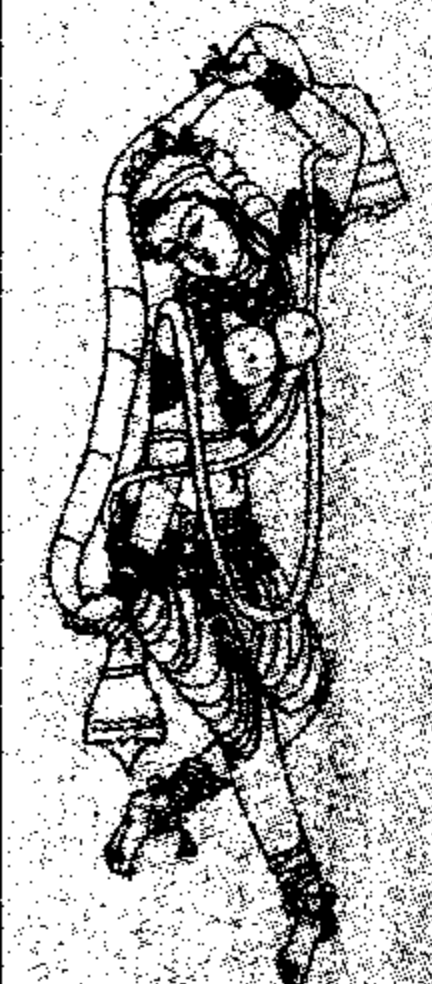


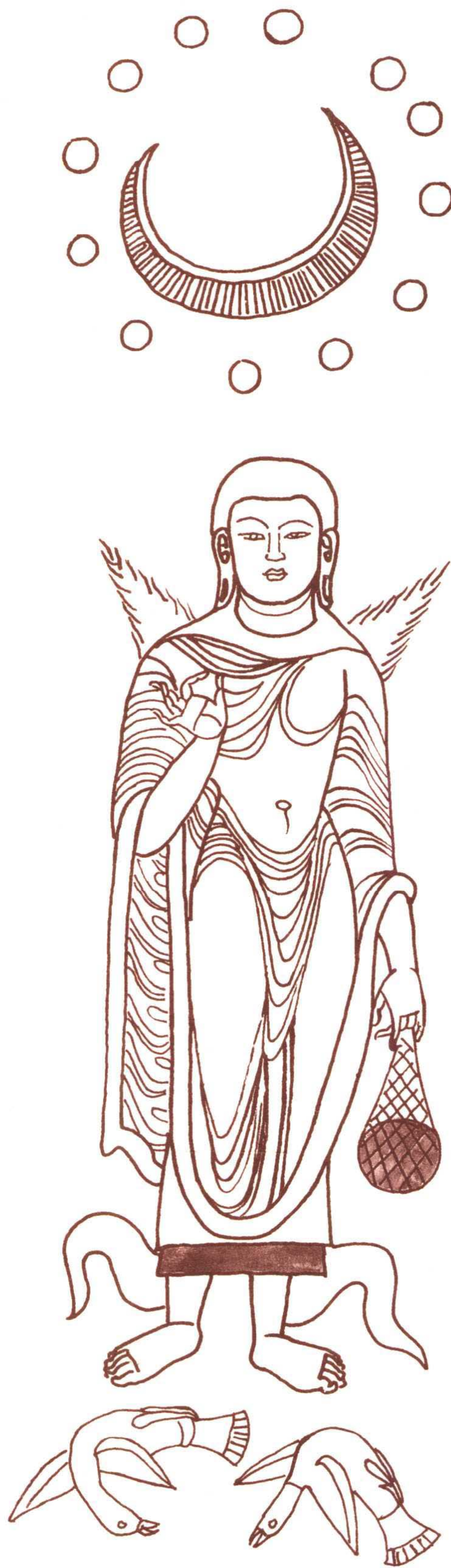
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图一、克孜尔石窟 118 窟壁画 焰肩佛(约公元 3 世纪)

Fig.1 Kizil Grottos Cave 118 Buddha emitting fire from shoulders



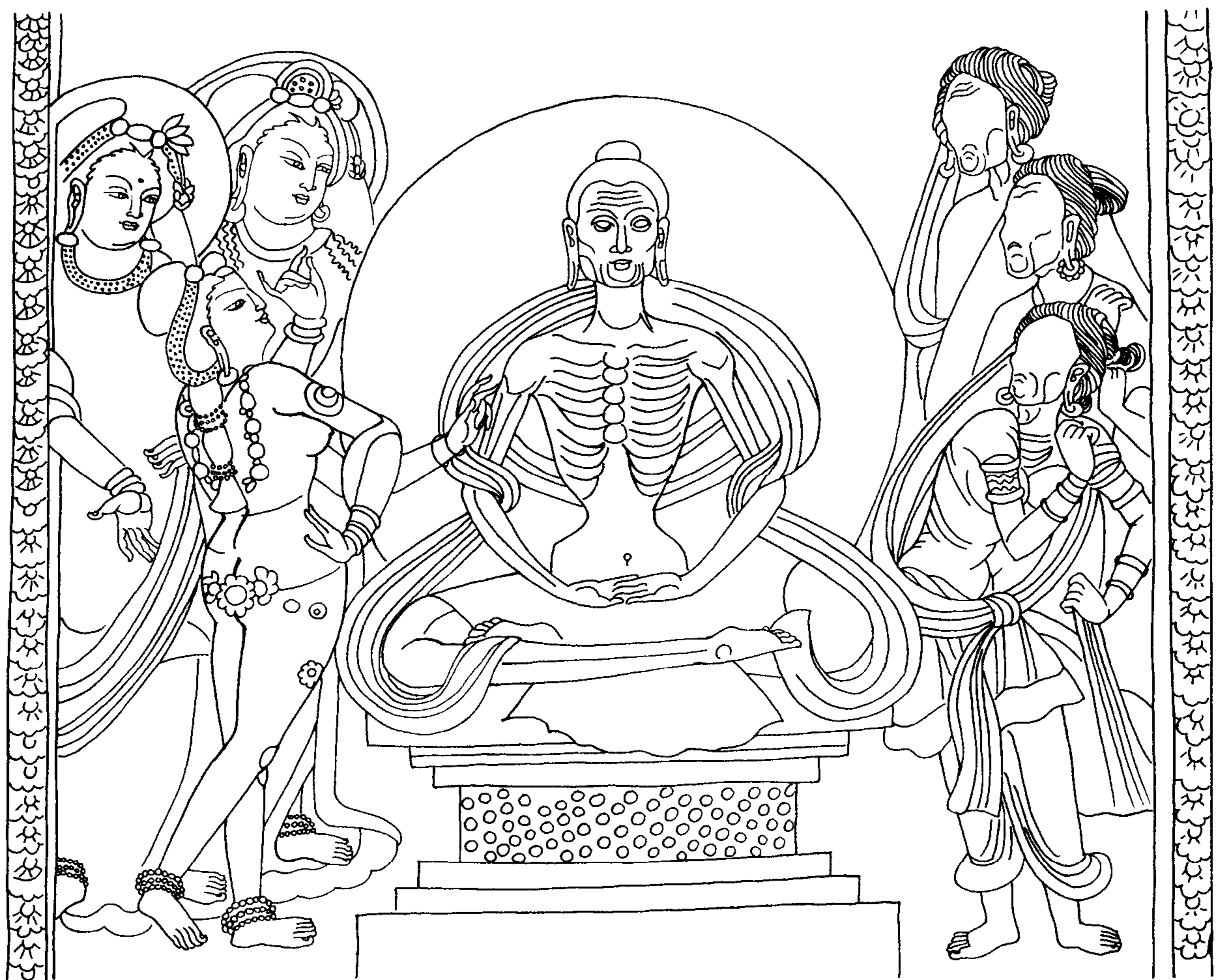
图二、克孜尔石窟 118 窟壁画 伎乐天人(约公元 3 世纪)

Fig.2 Kizil Grottoes Cave 118 Celestial musicians



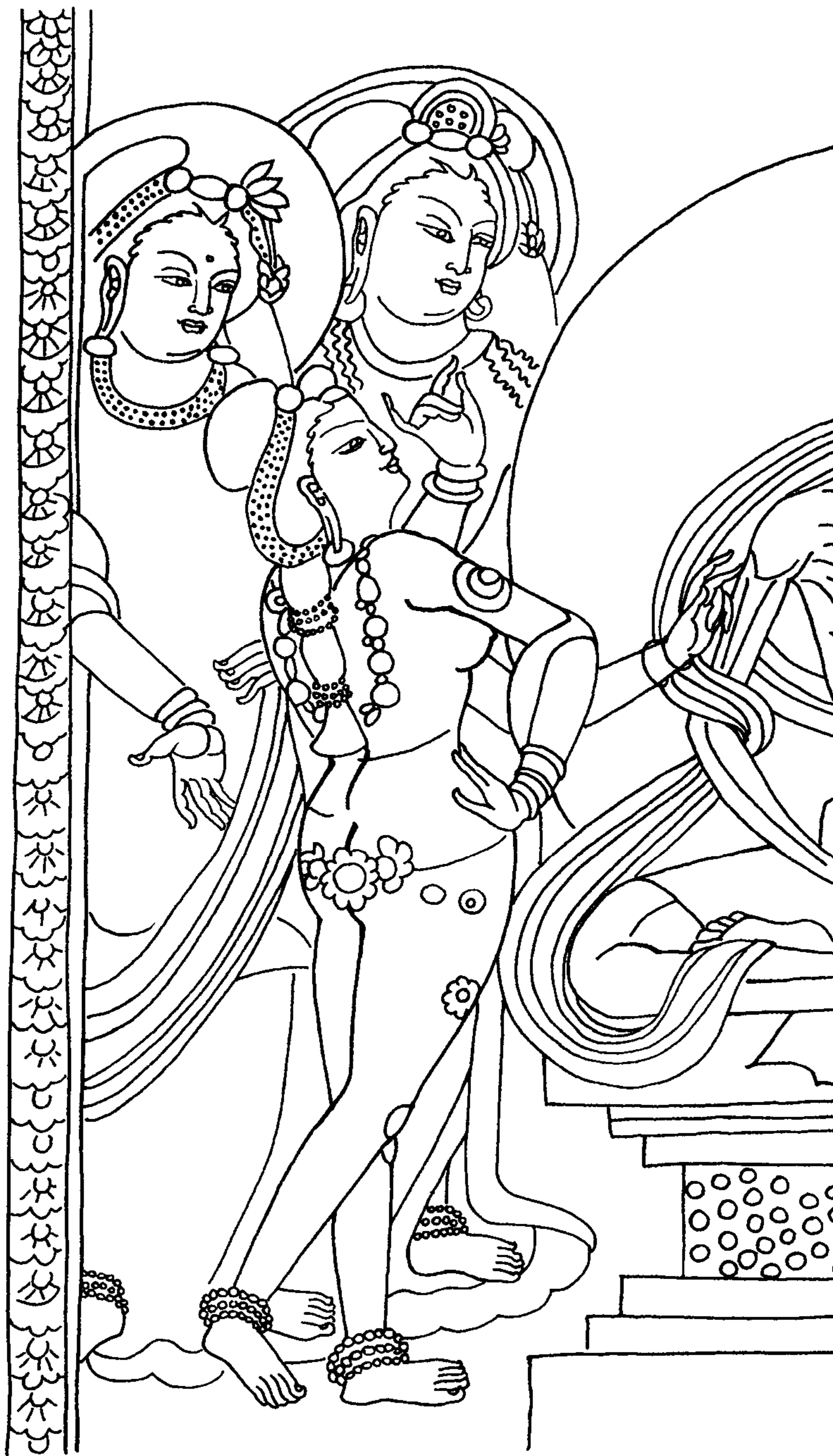
图三、克孜尔石窟 118 窟壁画 伎乐天人(约公元 3 世纪)

Fig.3 Kizil Grottos Cave 118 Celestial musicians



图四、克孜尔石窟 76 窟壁画 《魔女诱惑》(德国人盗走)(约公元 5 世纪)

Fig.4 Kizil Grottoes Cave 76 Daughters of Mara attempting seduction and their punishment
(It was peeled away by the German explorers.)



图五、克孜尔石窟 76 窟壁画 《魔女诱惑》局部(约公元 5 世纪)

Fig.5 Kizil Grottoes Cave 76 Part of Daughters of Mara attempting seduction and their punishment
(It was peeled away by the German explorers.)



图六、克孜尔石窟 76 窟壁画 天宫伎乐部分(德国人盗走)(约公元 5 世纪)

Fig.6 Kizil Grottos Cave 76 Celestial musicians (It was peeled away by the German explorers.)



图七、克孜尔石窟 76 窟壁画 天宫伎乐部分(德国人盗走)(约公元 5 世纪)

Fig.7 Kizil Grottos Cave 76 Celestial musicians (It was peeled away by the German explorers.)



图八、克孜尔石窟 76 窟壁画 天宫伎乐部分(德国人盗走)(约公元 5 世纪)

Fig.8 Kizil Grottos Cave 76 Celestial musicians (It was peeled away by the German explorers.)



图九、克孜尔石窟 76 窟壁画 天宫伎乐部分(德国人盗走)(约公元 5 世纪)

Fig.9 Kizil Grottos Cave 76 Celestial musicians (It was peeled away by the German explorers.)



图一〇、克孜尔石窟 77 窟壁画 金刚力士(德国人盗走)(约公元 5 世纪)

Fig.10 Kizil Grottoes Cave 77 Vajrapani
(It was peeled away by the German explorers.)



图一一、克孜尔石窟 77 窟壁画 说法图局部 牧牛人闻法(德国人盗走)(约公元 5 世纪)

Fig.11 Kizil Grottoes Cave 77 Part of preaching Buffalo herdsman listening to speech
(It was peeled away by the German explorers.)