

西藏石刻



孫振華



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西藏石刻 孫振華

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西藏石刻類圖

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藏石刻畫册是西藏古格壁畫畫册的『姐妹』篇。 它們都是以介紹西藏民族藝術為内容, 都是由孫振華

同志採集並攝影 孫振華是漢族同志,因支援少數民族地區工作來到西藏。他熱愛西藏,熱愛西藏的民族民間藝術。 多次跋山涉水,深入西藏高原腹地,甚至是一些人迹罕至的無人區,去考察蒐集西藏民族民間藝術 將由安徽美術出版社印行問世的。

資料。據説他的足迹所至遍及西藏百分之九十八的地、縣。西藏石刻畫册和西藏古格壁畫畫册是他用汗水澆

灌出來的兩朵姊妹花。 我以為這兩本畫册出版的價值,及在為世界了解西藏的歷史文化傳統, 打開了一扇又一扇窗口。從學術

氛較重,這是歷史形成的。但也不能認為西藏石刻祇是刻造佛像而已;事實上人民百姓平凡的生活, 影響的借鑒, 了一大批用心靈所呼唤出來的上乘之作。從總體看,它們既受本民族傳統審美意識的製約,又不排斥對外來 都是百花並陳的世界,每一個都有另一個不能取代的優勢。西藏石刻藝術史中的造佛運動,歷經千年,出現 希臘、羅馬;在本國,言必稱雲崗、龍門。它們當然都是了不起的石刻藝術的淵藪。然而從來的藝術世界, 兩本畫册所採集的某些藝術珍品,從來不曾公諸於世。有些珍品,除少數當地人見過外,可謂鮮為人知。 價值方面講,它又為『西藏學』研究者們提供了珍貴的資料,同時必將有助於世界範圍的文化藝術交流。這 右刻表現的對象, 西藏石刻藝術在已有的書刊畫册中幾乎没有介紹,這不能説不是一件憾事。在世界雕刻藝術中, ,堪稱人類藝術寶庫中光採奪目的一隅。 雕刻也極生動。 孫振華所採集的範圍還是相當廣闊的。 同時要指出,在傳統的西藏石刻藝術中,宗教藝術的氣 也常是 言必稱

九八八年十月於拉薩帕巴拉•格列朗傑

東嘎•洛桑赤列

和瑪尼石刻造像藝術。 瑪尼堆上的一塊塊石頭,是信徒們一種自我奉守神靈的代表物。公元六世紀,佛教傳進了西藏。在本土各種 教派及教義相互影響和渗透中, 不同的方式來表達他們對自然、 『萬物之靈』之説,他們認為一切操縱於鬼神之手, .於西藏高原的特殊地理環境和歷史條件,產生了特殊的民族心理素質。生活在西藏高原上藏族用各種 經過了漫長的歷史演變,佛教終於扎根在高原。同時又出現了西藏摩崖造像 神靈的崇拜和敬畏之情,因此産生了西藏原始宗教 --- 笨教。笨教信徒尊崇 於是乎出現了出口、湖畔、 寺院附近等地的瑪尼石堆。

成了今天的藥王山摩崖石刻羣體藝術。 現的六字真言,他即沐浴净身虔誠祈禱,感得從自然現起的六字真言放出五色燦爛的彩虹,再輝映到對面岩 依照自然顯現的佛像的神採鑿石造像。在此後一千多年的時間内,經過成千上萬的虔誠信徒的努力,終於造 藥王山摩崖石刻造像為全藏之冠。據《西藏王臣記》記載:藏王松贊干佈來到紅山,親眼看見那裏有自然顯 西藏摩崖造像石刻分佈很廣, 自然顯現起觀世音菩薩、救度母、馬頭金剛等佛像。後來,藏王松贊干佈便請來尼泊爾工匠在藥王山 在拉薩藥王山、昌都察雅、 山南洛扎、日喀則、 阿里日土等地都有。

的人大多數是朝佛者, 刻一段經文,或多鑿一個佛像,就會增添自己的善行而減輕自己的痛苦,有利於自己重新轉世。西藏的摩崖 造像和瑪尼石刻, 西藏瑪尼石刻分佈十分廣泛,是被稱為『朵過』的,藏語意為『刻石頭的人』自願雕刻的。這些刻石頭 就是通過這些自覺或者不自覺人的手, 他們帶着一種『贖罪』的沉重壓力,就地取材而拼命地雕刻着。在信徒的心中, 形成了西藏高原上獨特的藝術。 每多

一九八八年五月於拉薩

Preface

The albums, Tibetan Stone carvings and Guge Frescoes In Tibet are companion volumes, which were collected and photographed by Comrade Sun Zhenhua and will be published by the Anhui Art Publishing House. Both are to introduce Tibetan national art.

Sun Zhenhua is a Han comrade. In Order to assist the minority's work, he came to Ticet. He loved and loves Tibet and Tibetan folk art. Making light of difficulties and dangers he trekked to hinderland of the Tibet Highland, even untraversed regions many times to investigate and collect the materials of Tibetan folk art. It is remarked that his footmarks extended ninty-eight percent of districts and counties in Tibet. So these two albums are two sister flowers watered with his sweat.

I think that the publishing value of these two albums is to open two windows for the world to comprehend Tibetan historical culture and tradition. Academically speaking, it provides precious materials for tibetologists in the world. Some fine works of art have never been displayed in public and some rarely seen by people except a few natives.

It's a pity that the art of Tibetan stone carvings has almost not been introduced in magazines and albums now available, Artistically speaking, in the world, people cannot open their mouths' without citing Greece or Rome, and in China, people cite nothing but Yungang or Longmen. They are all gathering places of stone-carving masterpieces. Yet the artistic world is always a coexisting one with various fine arts, for each has its own advantages which cannot be replaced one another. In the history of Tibetan stone-caving art the Buddha-Figure-Making Movement went through one thousand years and then a large number of superior works were called out by soul. In general, they were not only restricted by native traditional aesthetic consciousness but also borrowed from foreign creative effect. That may be rated as a dazzling brilliant part in man's art treasure house. I should like to point out that Tibetan traditional stone carvings are filled with dense religious artistic atmosphere and this is caused by history. But we cannot believe that Tibetan stone carvings were merely to sculpture Buddha figures. In fact, Tibetan people's common life used to be stone-carving objects of expression and sculptures were also extremely vivid. Sun Zhenhua's collecting range was fairly broad.

Pabala · Gelielangjie Lhasa October, 1988

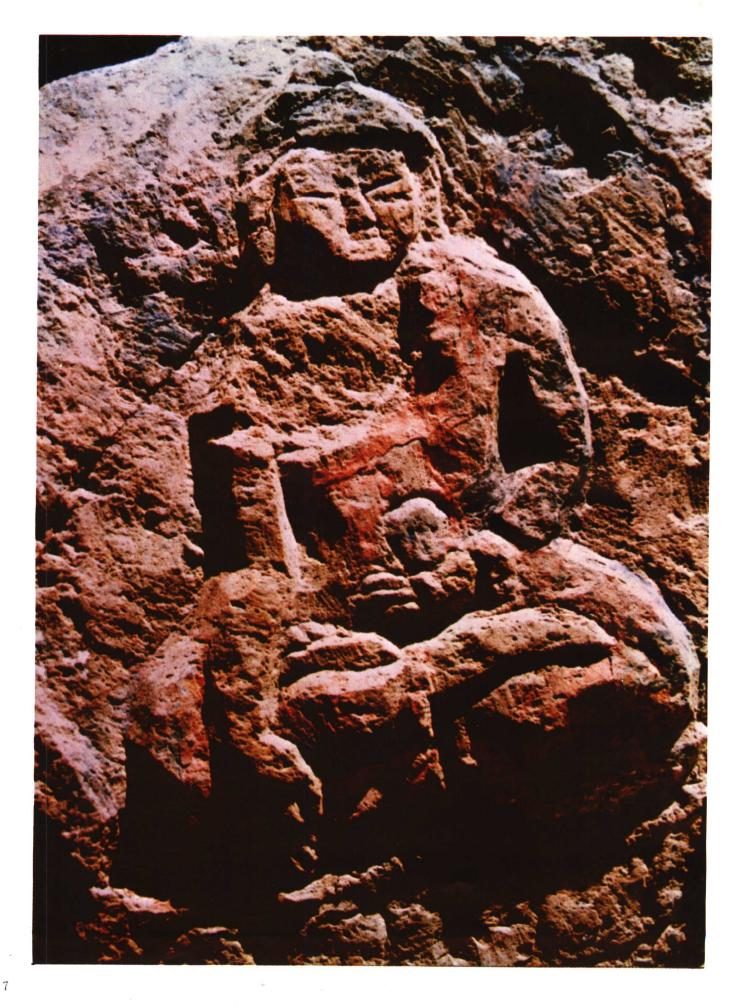
Religion, Soul And Stone Carving

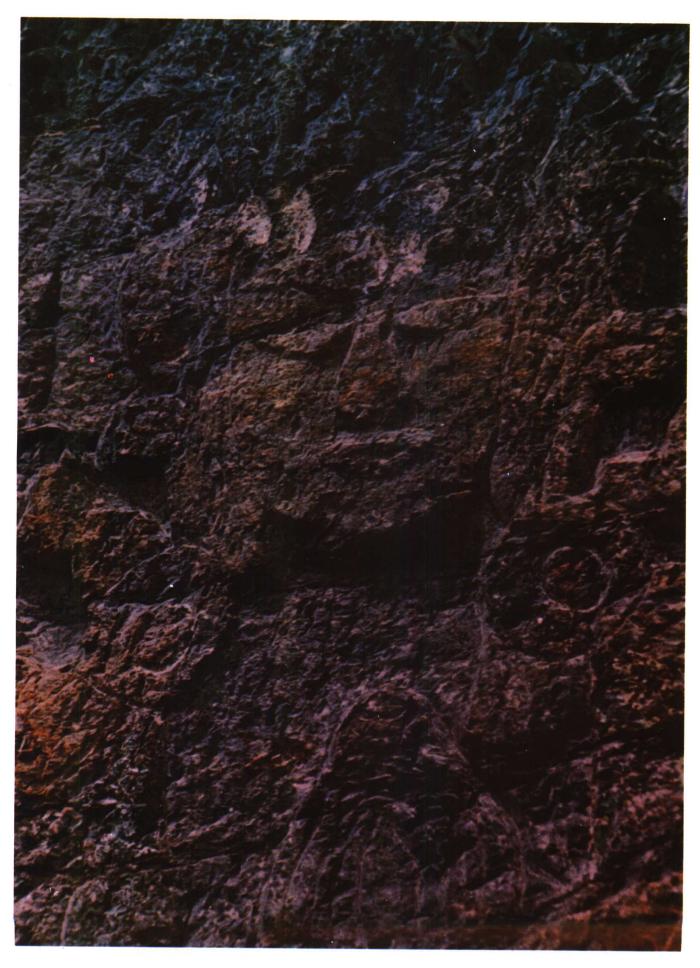
Because of the special geographical circumstances and historical conditions on the Tibet Highland, Tibetan people have formed their own special national psychological diatheses. The highland people expressed their feeling of adoration and reverence to Nature and Divinities in various ways. In this case, the primitive religion—Black Religion appeared there. The Black Religion followers venerated the doctrine, God Are Soul Of Everything, and they believed everything was controlled by Spirits. Then the Mani Stone Heap loomed at the mouths of mountains, on the banks of lakes and by the palaces. Pieces of stones of the heaps are a sort of representative articles by which the followers self-abide Gods. A.D. the sixth century, Buddhism was disseminated into Tibet. Various religious sects and doctrines influnced and inflitrated one another on the metropolitan territory. Through long historical evolution, Buddism finally took root in the highland. Meanwhile the statuing art of Moya Statue and Mani Stone Inscription came into existence in Tibet.

In Tibet, Moya statues and Manistone inscription spread very vast, such as, on the Bhaisajyaraja Mountain in Lhasa, in Chaya, Changdu, in Luozha, Shangnan, in Rikezhe and in Ritu, Ali, etc. The statues on the Bhaisajyaraja Mountain rank first all over Tibet. Biography Of Kings And Ministers In Tibet records: Once King Songzanganbu came to the Red Mountain and read a piece of six-character maxim emerging there naturally. Then he just bathed his body and purified himself and prayed piously. He felt that the maxim gave off multicoloured rainbow and the rainbow reflected on such oppsite rocks that the Buddha Figures of Avalokitesvara, Mother Saviour, Horse-head Warrior Attendant, etc. materialized. Later King Songzanganbu asked Nepalese craftsmen to statue by chiselling rocks on the Bhaisajyaraja Mountain according to the revealing-emerged Buddha figures. After that, through thousands upon thousands of devout believers' hard work in over one thousand years, there had been today's colonial art of Moya Statue in the end.

Mani carved stones are found here and there in Tibet, which were sculptured willingly by those who called "Duoguo" (Tibetan, meaning carvers). Most of those carvers were worshippers of Buddhism. They made use of local materials and engraved desperately with a sort of heavy pressure of atoning for their crimes. In the followers' view, once they could inscribe a passage of scripture more or mould a Buddha figure more, they believed that they would increase their charity but decrease their pain. They also thought that was beneficial to their reviviscence. By and large, Moya Statue and Mani Stone Inscription are the specific art on the Tibet Highland crafted consciously and unconsciously.

Dungdkar · Blobzang-vphrinlas Lhasa May, i 1988





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