

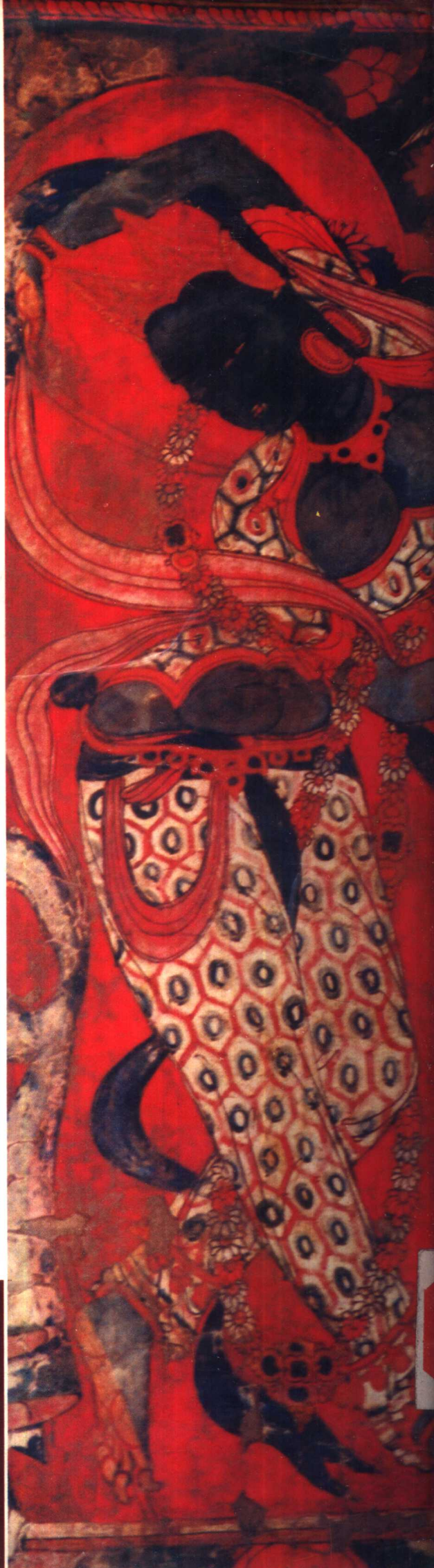


西藏古格壁畫

趙樸初



安徽美术出版社



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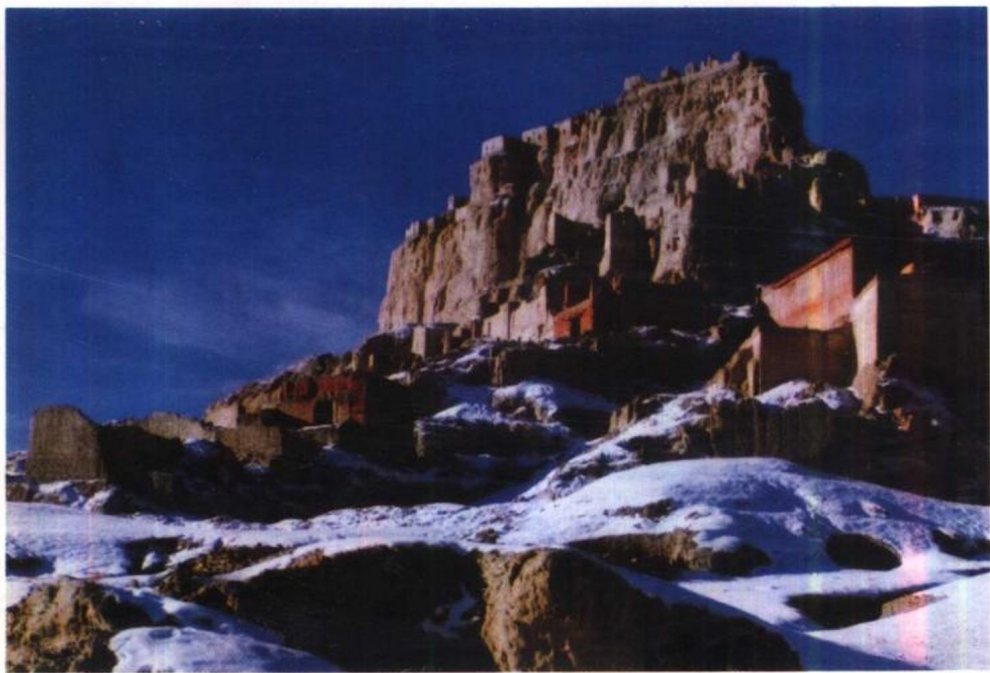
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序



每一個民族，都有它足以自豪的歷史文化傳統。藏族的歷史文化傳統源遠流長。在西藏昌都地區卡若遺址中出土的陶罐和陶片，使今天的人們從四千多年前的實物中，看到了藏族人民在創造生產工具的同時，也創造了體現一定審美意識的藝術品。

然而迄今為止，從外界看西藏，那裏似乎仍是一個未知的世界，甚至為一種神密的氛圍所籠罩。雖然在一部分人中間，已構建起『西藏學』這門學科的框架，而更多的人祇能憑借少量的報導和資料，感到西藏從自然景觀到人民服飾，流動着一種使人眼花繚亂的絢麗色彩而已。說實在的，盡管『西藏學』已經形成為熱門之勢，但對西藏歷史文化傳統的各個側面進行扎扎实實的考察、發掘、整理、介紹的工作，似乎也祇能說是在起步階段。這是一項需要付出幾代人艱苦經營的龐大的系統工程。這不是空中樓閣，需要一磚一木地積累。

由孫振華同志採集並攝影，將由安徽美術出版社印行的西藏古格壁畫畫冊，為我們提供了一扇窺探西藏歷史文化傳統的窗口。這是一件值得推崇的好事。古格王國建於公元十世紀前後，在其鼎盛時期，西藏壁畫藝術水準也發展到高峰。後來古格王國被歷史的煙塵覆沒了，而今祇留下一片廢墟。倒是在那斷垣殘壁之上，仍有相當數量的壁畫幸存。那是一個人迹罕至的地方也許正由於人迹罕至，這些壁畫遺產未因貪婪者和愚昧者的掠奪和破壞而保留到現在。孫振華不避艱辛去到古格遺址，採集並翻拍了這些藝術珍品，如今又結集出版，這對研究西藏歷史和藝術，理清西藏繪畫藝術發展的來龍去脈，都是很寶貴的第一手材料。孫振華並呼吁有關方面，重視對歷史文化古迹的保護，有關方面應不負他的一片赤誠。

帕巴拉·格列朗傑

一九八八年十月

雪域文化寶庫中一顆璀璨的珍珠

——古格壁畫

東嘎·洛桑赤列

屹立在世界之巔的巍峨而廣袤的西藏高原，被許多神奇色彩所籠罩。早在四千多年前，西藏高原就初露文明進步的苗頭，昌都地區卡若遺址出土的陶片，使今天的人們了解古代藏族人民在創造生產與生活工具的同時，創造了具有一定審美意識的藝術，這就是西藏高原上最早繪畫的開始。在這漫長的歷史發展進程中，藏族作為高原上的主人，逐步開創了自己的文化，並且深知自己文化的不足之處，認識到其他民族所具有優點和重要性，從而自覺地向其他民族學習，進一步發展了自己原有的文化。

傳說早在公元前二世紀，波域恰母尊的第九個兒子武伯惹與衆人不和，離開了波域來到了博域，被博域居民立為第一代藏王並且稱為聶赤贊普，修建成了西藏第一座宮殿——雍佈拉康。聶赤贊普根據苯教的教義和民間傳說故事，叫手下人用繪畫方式繪製在宮殿的四周牆壁上，這就是西藏壁畫藝術的雛形。

到了公元七世紀，吐蕃藏王松贊干布在完成統一大業以後，又先後迎娶了唐朝文成公主和尼泊爾尺尊公主為妻。文成公主進藏時，隨身帶有釋迦牟尼佛像和大批經書，以及各種工匠等，促進了西藏耕作、紡織、製陶業的發展。同時唐朝和尼泊爾的文化也隨之傳播到西藏高原。大昭寺就是漢藏工匠友好合作的見證。公元八世紀，藏王赤松德贊迎來了印度高僧蓮花生進藏和協助建造了西藏歷史上第一座把印度、漢和藏式三種民族風格溶為一體的建築——桑伊寺。這時的壁畫，在宣傳宗教教義、描繪釋迦牟尼故事、為歷代祖師畫像記錄本寺廟開光典禮等重大活動的同時，也展現了當時藏族人民的風俗生活。

安徽電視台記者孫振華，在支援西藏日報社的工作期間，曾經兩次深入到阿里高原的札達縣境內，對古格王國進行了深入的調查活動，拍攝了古格王國遺址中幸存的壁畫。安徽美術出版社出版這本大型畫冊——《西藏古格壁畫》，正是他辛勤勞作的結晶。古格壁畫誕生於公元十世紀前後。那時吐蕃王朝業已崩潰，西藏歷史上出現了『藏衛無法』的混亂時期，朗達瑪的後裔赤德尼瑪袞在阿里地區札達縣境內，修建了古格王國。後來古格王智光出家為僧，他為了宏揚佛法，在公元一〇四二年，迎請印度高僧阿底峽進藏。阿底峽進藏後駐進了離古格王國城堡約十公里處的佗林寺，翻譯密顯經書，傳授密法，舉行灌頂儀式，召開大法會和建立戒律傳承製度等，使西藏的佛教有了新的發展。西藏佛教徒稱這一歷史時期為『西藏佛教後宏期』古格壁畫為這一歷史時期，提供了直觀史料。

古格壁畫藝術高潮的出現，對整個藏區產生了直接影響。西藏昌都地區的康孜畫派，日喀則地區的藏孜畫派，以及拉薩山南等地的溫孜畫派的形成都和古格壁畫輝煌的藝術成就分不開的。

古格壁畫是高原藏族悠久的歷史，同時也是中華民族文化的重要組成部分。孫振華在介紹藏族的歷史和文化，加強藏族與兄弟民族之間的文化溝通方面作出了積極的貢獻。我想藏族人民會感激他，其他民族也會感激他的。

一九八八年五月十六日於拉薩

Preface

Every nation has its own very proud historic culture and tradition.

Tibetan historical culture and tradition go back to ancient times. The unearthed jars and potsherds on the site of Karu in Changdu District make people from the four-thousand-years-ago objects understand that Tibetan people created works of art, with definite aesthetic consciousness, while creating the tools of production.

However, to this day the outside people feel Tibet still seems an unknown world and even she is shrouded in a sort of miraculous atmosphere so far. Although some people think the frame of Tibetology has been set up, most believe that only a kind of dazzling magnificent colours is on the move from natural views to personal adornments. In reality, Tibetology has become greatly popular, but the down-to-earth work of investigation, excavation, systematization and introduction to Tibetan historical culture and tradition from various aspects appears to be just beginning. This is a tremendous amount of work which needs hard work of generations. This is not castles in the air but it wants accumulating bit by bit.

The album Guge Frescoes In Tibet collected and photographed by Comrade Sun Zhenhua, which will be published by the Anhui Art Publishing House, can supply a window for us to search Tibetan historical culture and tradition. This is worth praising highly. Kingdom Guge was set up around the tenth century. In its period of great prosperity, the artistic level of Tibetan frescoes developed to the highest point. Afterwards the Guge Kingdom was covered with historical mist and dust. Now there is a stretch of ruins remaining. Fortunately it is on that debris there are still a large number of frescoes. That was an untraversed region. Possibly on account of this, those frescoes remain today without greedy and foolish people's plundering and destroying. Sun Zhenhua, making light of difficulties and dangers, went to the site of Guge Kingdom and collected and photographed these art treasures. Now these are compiled and sent to the press. This is very precious and first-hand materials for both studying Tibetan history and art and finding out the origin and development of Tibetan drawing art. He appeals to the parties concerned to pay attention to safeguarding cultural historic sites. I suppose that the parties concerned will not let him down.

Pabala • Gelielangjie

October, 1988

A Dazzling Pearl In Cultural Treasure House Of The Snow City —The Guge Frescoes

Dungdkar • Blobzang-vphrinlas

The lofty and vast Tibet Highland standing on the summit of the world is shrouded in many miraculous colours. So far back as over four thousand years ago, civilization and advance sprouted there. Now the potsherds unearthed on the site of Karu in Changdu District make people understand that Tibetan people created art with definite aesthetic consciousness while creating tools of production and life. This is the beginning of drawing on the highland. In the historical developing process, as highland masters, Tibetans gradually ushered in their own culture and they were also profoundly aware of the deficiencies of their own culture and merits and importance of other nations'. Therefore they consciously learned from other nations and developed further their own original culture.

It is said that in the second century B.C. the ninth son of Senior Charmo, Wuboru in the Wave Region was on bad terms with masses, then he left the Wave Region for the Richness Region where he was set up as the first king in Tibet and titled Niechezanpu by inhabitants. There he constructed the first palace—Yongbula Palace. Niechezanpu had his subordinates draw on the walls all around the palace on the basis of doctrines of Black Religion (primitive religion in Tibet) and folktales. This is the embryonic form of fresco art in Tibet. Up to the seventh century, Songzanganbu, King of Tubo, after he finished unifying, he married Princess Wencheng from Tang Dynasty and Princess Chezun from Nepal. When entering Tibet, Princess Wencheng brought Sakyamuni Buddha, large quantities of Confucian classics and many craftsmen. This brought about a great advance in farming, spinning and weaving and pottery-making in Tibet. Meanwhile, the culture of the Tang Dynasty and Nepal was disseminated into the Tibet Highland. The Dazhao Temple is the testimony of friendly cooperation between Han and Tibetan craftsmen. In the sixth century, King Chesongdezan welcomed an eminent monk, Padmasambhava, from India to assist Tibetan people in constructing the first building in the history of Tibet—Sangyi Temple, which merged three structures of India, Han and Tibet into a single whole. The frescoes at that time revealed Tibetan customs of life while propagating religious doctrines, depicting Sakyamuni's stories, drawing the founders' portraits of successive dynasties, recording Kaiguang ceremony of this temple Kaiguang, meaning Buddhist ceremony of offering sacrifices to a newly completed figure of Buddha.

Sun Zhenhua, a correspondent of the Anhui Television Station, during assisting Tibet, had penetrated twice into Zhada County on the Ali Plateau and made thoroughgoing and painstaking investigation on the Guge Kingdom. And he photographed survive frescoes on the site of the Guge Kingdom. This large-scale picture album—Guge Frescoes In Tibet is just crystalization of his industrious work. The Guge Frescoes were born around the tenth century. Then Tubo Dynasty had already fallen apart, the absolutely lawless Confusion Period came into being in the history of Tibet. Just at that time, Langdama's descendant, Chedenimagun created the Guge Kingdom in today's Zhada County of Ali District. Afterwards, King of Guge, Zhiguang, left home and became a the

monk. In 1042, he invited Atisa, an eminent monk, from India to Tibet so as to preach Buddhism dharma. After Atisa came to Tibet he lived in the Tuolin Temple from the castle of Guge Kingdom about ten kilometres, where he translated Buddhist sutra of Mi Clan and Xian Clan, passed on the dharma of Mi Clan. had Abhiseka ceremony (a kind of ceremony for ascending the throne in ancient India), held large-scale religious gathering and set up the system of religious discipline. This made Tibetan Buddhism get further development. Buddhists called this historic period Grand Period of Buddhism in Tibet. The Guge Frescoes directly provide historic data for the research of this period.

The appearance of the artistic climax of the Guge frescoes directly produced great influence all over Tibet. The formations of Kanzhi Drawing School in Changdu, Zangzhi Drawing School in Rikezhe and Wengzhi Drawing School in Shangnan, Lhasa are not separated from the splendid artistic achievements of the Guge Frescoes.

The Guge Frescoes are not merely a long history of highland Tibetan but an important component part of Chinese national culture. Sun Zhenhua made positive contributions to introducing Tibetan history and culture and strengthening the cultural facilitation between Tibetan and other nationalities. I believe that Tibetan people will feel indebted to him and so will other nationalities.

May, 1988,
Lhasa

