

敦煌裝飾畫

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前 言

敦煌位於甘肅河西走廊西端，是古絲綢之路上的重鎮，也是中西文化交流的樞紐。早在公元366年就開創了第一個石窟，先後經歷了十六國、北魏、西魏、北周、隋、唐、五代、北宋、西夏和元代，歷時1000餘年，形成了燦爛輝煌的敦煌藝術。敦煌莫高窟現有492窟，保存壁畫4萬餘平方米、雕塑2000餘座及唐宋建築遺址。

敦煌學內容豐富，包括政治、經濟、軍事、宗教、文學、文字、藝術、天文地理、醫學、民俗學等，其中尤以壁畫、雕塑、書法、建築等敦煌藝術聞名於世，是我國和全人類的重要文化遺產之一。

敦煌藝術主要有壁畫藝術和彩塑藝術，彩塑部分包括佛像、菩薩像及天王、力士等尊像，是洞窟中表現在主要位置的立體或半立體藝術。壁畫藝術是表現在洞窟內所有牆面上的平面視覺藝術，它的內容極其豐富，包括佛尊像、佛傳和本生故事畫、古代神話造像、經變畫、史迹畫、供養人像及用於洞窟裝飾的圖案。這些內容在不同時代以不同形式出現在洞窟中。

在早期洞窟中，大量的以佛傳故事和佛本生故事為內容的壁畫，受西域畫風的影響，其裝飾風格簡練、概括、粗獷、原始，如北涼275窟、北魏257窟、西魏249窟、北周428窟、隋代420窟等。進入唐代，形成了典型的唐風繪畫，洞窟中出現了大量的經變畫等，大大豐富了

壁畫內容，使壁畫藝術在規模上、形式上、技巧上都達到了敦煌藝術的頂峯。其畫風細膩、精美、華麗、氣勢宏大，造型完美，形成了金碧輝煌的宗教藝術，如57窟、320窟、220窟、85窟等。後期的壁畫藝術在內容和形式上是對唐代壁畫藝術的沿襲，但是畫師們巧妙地應用簡單色彩組成的精美裝飾圖案，具有獨特的裝飾風格，為這一時期的壁畫藝術增輝，如245窟、310窟、464窟等。除上述各期藝術特點外，許多洞窟中還大量出現了反映當時現實生活的情節場面，其或者巧妙地結合在宗教內容的壁畫中，或者單獨出現在供養人像中，真實地記載了歷代的現實生活，使苦澁的宗教內容的壁畫產生了無限的情趣，創造了豐富的藝術境界，是完美的宗教壁畫藝術不可分割的組成部分。

總之，敦煌藝術在美術史和文化史上占有較重要的位置，引起了國內外大批專家、學者們的關注，他們從不同角度對敦煌藝術進行了詳細的研究和論述，這裡就不多言了。

本冊子所收集的是編繪者在敦煌讀畫過程中整理出來的一部分裝飾畫，這些畫集中於北魏、西魏、北周和隋代的壁畫中。編繪者在整理過程中加入了自己的主觀表現方法，用點、線、面的新形式組成了黑白裝飾畫。為了方便讀者，又將每幅畫的年代、出處標明。這本冊子不是壁畫的原始面貌，僅供熱愛敦煌藝術的朋友們欣賞、參考，如有不妥之處，敬請批評、指正。

Introduction

Dunhuang is located in the northwest of Hexi corridor of Gansu Province. This 2000-year-old town was once an important caravan stop on the Silk Road linking Central Asia with China. Today, it attracts visitors all over the world for its magnificent Buddhist art - Mogao Grottoes.

According to a Tang inscription, the first cave was carved in 366AD. Hundreds of caves were built through the following ten dynastic periods: Sixteen Kingdoms, Northern and Western Wei, Northern Zhou, Sui, Tang, Five Dynasties, Song, Western Xia and Yuan. There remains 492 caves, 40000 square meters of frescoes, 2000 coloured sculptured figures and some wooden eaves. The caves are an invaluable source of information on the politics, economy, military, religion, geology, literature, art, architecture and daily life of Chinese society, covering a period of 1000 years.

Dunhuang Art mainly includes frescoes and coloured sculptured figures. Coloured sculptures, which appear in the center of the caves, is cubical art presenting figures of Buddha, Bodhisattvas, Kings, warriors, etc. On the other hand, paintings on the walls is plane art presenting Buddha, stories of Sakyamuni before and after he became Buddha, ancient

myths, historical events, benefactors and decorative patterns. They appeared in different styles with the changing of time.

The stories of Sakyamuni covered most of the early caves, with a simple and original style, as in cave 275(Northern Liang), 257(Northern Wei), 249(Western Wei), 428(Northern Zhou) and 420(Sui). The paintings of Tang Dynasty with enriched contents are so fine, elegant magnificent and even perfect that it is considered to be the peak of Dunhuang Art. This is well illustrated in cave 57, 320, 220, 85, etc. Frescoes in later dynasties are mainly copies of Tang except some beautiful decorative patterns, like cave 245, 310, 464, etc.

This booklet of decorative designs of Dunhuang Grottoes were compiled when the painter was studying the frescoes of the caves. Most of them are from the periods of Northern Wei, Western Wei, Northern Zhou and Sui dynasties. The painter used the technique of point, line and plan in painting those black and white pictures. Each picture is identified with its date and the number of the cave. However, the pictures are not original copies of the frescoes. They are only reference materials for those who love and appreciate Dunhuang Art.

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Jataka of Sakyamuni's Wanderings
(Northern Liang)





供養樂隊
(275窟 北凉)
*Attendant
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(Northern Liang)



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(Northern Wei)

薩埵太子舍身飼虎

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降魔變 (254窟 北魏)

Vanquishing Mava (Northern Wei)



須摩提女緣品 (257窟 北魏)

Story of Sumedha (Northern Wei)

須摩提女緣品 (257窟 北魏)

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