

敦煌藝術精華

THE CREAM OF DUNHUANG ART



敦煌藝術の粹

敦煌藝術精華

敦煌研究院編著

THE CREAM OF DUNHUANG ART

敦煌藝術の粹

## 敦煌藝術精華

|      |                                |
|------|--------------------------------|
| 編著   | 敦煌研究院                          |
| 主編   | 段文傑                            |
| 責任編輯 | 梁尉英 鍾美玲                        |
| 攝影   | 孫志軍                            |
| 英文翻譯 | 郁雋明 寧強 純一                      |
| 日文翻譯 | 朱洪江 鍾美玲                        |
| 封面設計 | 趙俊榮                            |
| 版式設計 | 梁梁                             |
| 出版   | 香港廣彙貿易有限公司                     |
| 總發行  | 中國圖書進出口總公司<br>中國北京朝陽區工體東路16號   |
| 印刷   | 中華商務彩色印刷有限公司                   |
| 版次   | 1996年第3版<br>ISBN 962-331-007-X |

## The Cream of Dunhuang Art

|                     |   |
|---------------------|---|
| Edit                | Dunhuang Research Academy   |
| Editor in Chief     | Duan Wenjie   |
| Editor              | Liang Weiying, Zhong Meiling  |
| Photographer        | Sun Zhijun  |
| English Translator  | Yu Junming, Ning Qiang, Chun Yi   |
| Japanese Translator | Zhong Meiling   |
| Designer if Cover   | Zhao Jiang  |
| Publisher           | Polyspring Co., Ltd.  |
| Distributor         | China National Publications<br>Import and Export Corporation<br>16 Gongti East Road Beijing China |
| Printer             | C & C Joint Printing Co., (HK) Ltd.<br>Third Published 1996<br>ISBN 962-331-007-X                 |

## 敦煌芸術の精華

|        |                                  |
|--------|----------------------------------|
| 編著     | 敦煌研究院                            |
| 監修者    | 段文傑                              |
| 編集代表   | 梁尉英 鍾美玲                          |
| 撮影者    | 孫志軍                              |
| 英文翻訳者  | 郁雋明 寧強 純一                        |
| 和文翻訳者  | 朱洪江 鍾美玲                          |
| カバー設計  | 趙俊榮                              |
| レイ・アウト | 梁梁                               |
| 出版者    | 香港廣彙貿易有限公司                       |
| 総販売会社  | 中国図書進出口總公司<br>中国北京朝陽区工體東路16号     |
| 印刷所    | 中華商務彩色印刷有限公司                     |
| 版次     | 1996年第3版発行<br>ISBN 962-331-007-X |

## 內容提要

本書冊收載敦煌藝術中的壁畫、彩塑、絹畫、磚畫，書法精品136幅，並有專題論述和簡要的圖版說明，熔學術性、資料性於一體，既可瞭解與欣賞敦煌藝術，又可作為研究資料。

## ABSTRACT

This picture-album offers you 136 masterpieces of the mural paintings, painted sculptures, silk-paintings, brick-paintings and calligraphies in Dunhuang art, adding an academic thesis and the simple explanations of the plates. Through this combination of learning and material, you can not only understand and appreciate Dunhuang art, but also use it as research materials.

## あらすじ

本写真集には敦煌芸術中の壁画、カラー彫塑、絹画、れんが画、書道など合計136件が収められてあると同時に、特定のテーマについての論述及び簡単に要領を得た図版の説明などが載せられてあるので、敦煌芸術が楽しめる一方、研究資料にもなる。

## 目錄

### 輝煌燦爛的敦煌藝術

段文傑

1

### 圖版

輝煌的壁畫

15

多姿的彩塑

71

絢麗的絹畫

86

渾樸的磚畫

102

秀勁的書法

104

### 圖版說明

梁尉英 楊雄

111

## CONTENTS

### The Resplendent Art of Dunhuang

*Duan Wenjie* 5

### Plates

Resplendent Mural Paintings 15

Various Painted Sculptures 71

Gorgeous Silk-paintings 86

Simple Paintings on Bricks 102

Elegant and Forceful Calligraphies 104

### Explanation of the Plates

*Liang Weiyang, Yang Xiong* 119

## 目次

### 輝かしい敦煌芸術

段文傑 12

### 図版

輝かしい壁画 15

多様な彩塑 71

絢爛たる絹絵 86

質樸なれんが画 102

端麗な書道 104

### 図版解説

梁尉英 楊雄 111

# 圖版目錄

## 輝煌的壁畫

### 北涼

1. 斗四藻井·天宮伎樂 第272窟
2. 供養菩薩 第272窟龕南
3. 供養菩薩 第272窟龕北
4. 遊觀見老苦 第275窟南壁
5. 毗楞竭梨王身釘千釘 第275窟北壁

### 北魏

6. 三佛說法圖 第263窟南壁
7. 乘象入胎 第431窟中心柱南向龕東側
8. 夜半逾城 第431窟中心柱南向龕西側
9. 天宮伎樂 第248窟北壁
10. 金剛力士 第254窟西壁
11. 九色鹿救溺人 第257窟西壁
12. 沙彌守戒自殺之一 第257窟南壁
13. 沙彌守戒自殺之二 第257窟南壁
14. 沙彌守戒自殺之三 第257窟南壁
15. 沙彌守戒自殺之四 第257窟南壁
16. 薩埵捨身飼虎 第254窟南壁
17. 薩埵捨身飼虎（局部） 第254窟南壁
18. 尸毗王割肉貿鴿 第254窟北壁

### 西魏

19. 窟室（局部） 第288窟主室
20. 藻井·諸天神 第249窟
21. 東王公 第249窟北披
22. 西王母 第249窟南披
23. 伏羲女媧 第285窟東披
24. 說法圖 第288窟北壁
25. 供養菩薩 第249窟西壁北側
26. 飛天 第285窟龕頂
27. 飛天 第249窟西龕頂
28. 化生童子 第285窟正龕楣
29. 天宮伎樂 第249窟南壁

30. 天宮伎樂 第288窟西壁
31. 天宮伎樂 第288窟西壁
32. 金剛力士 第249窟北壁
33. 金剛力士 第288窟中心柱南側
34. 護法諸天 第285窟西壁正龕北側
35. 護法諸天 第285窟西壁正龕南側
36. 天界諸神 第285窟西披
37. 狩獵圖 第249窟北披
38. 禪廬·黃羊·老虎 第285窟東披
39. 禪廬·宰野豬·獵野羊 第285窟南披
40. 作戰圖 第285窟南壁

### 北周

41. 降魔變 第428窟北壁
42. 福田經變 第296窟北披
43. 擲象·相撲 第290窟人字披
44. 射鐵鼓 第290窟人字披
45. 藻井·裸體飛天 第428窟西披
46. 飛天·菩薩 第428窟南壁
47. 胡人馴馬 第290窟中心柱西側

### 隋代

48. 中心塔柱 第303窟
49. 三兔蓮花藻井 第407窟
50. 須達拏本生 第419窟東披
51. 菩薩 第420窟西壁北側
52. 執拂天女 第62窟西壁
53. 供養車馬·山林人物 第303窟東壁

### 初唐

54. 說法圖 第322窟南壁
55. 菩薩·弟子 第57窟南壁
56. 文殊·聽法帝王 第220窟東壁
57. 思維菩薩 第71窟北壁
58. 菩薩 第334窟龕頂北側
59. 舞樂之一 第220窟北壁東側

60. 舞樂之二 第220窟北壁西側
61. 藻井·飛天 第329窟
62. 各國王子 第220窟東壁
63. 羣臣 第220窟東壁
64. 各族君長 第220窟東壁
65. 馬夫·馬 第431窟西壁

### 盛唐

66. 化城喻品 第217窟南壁
67. 胡商遇盜 第45窟南壁
68. 菩薩 第217窟北壁
69. 菩薩頭像 第45窟龕內南側
70. 弟子頭像 第217窟龕內北側
71. 飛天穿樓 第217窟北壁
72. 男剃度圖 第445窟北壁
73. 女剃度圖 第445窟北壁

### 中唐

74. 舞樂圖之一 第154窟北壁
75. 舞樂圖之二 第154窟北壁
76. 反彈琵琶伎樂 第112窟南壁
77. 侍從菩薩·舞樂 第159窟西壁
78. 嫁娶圖 榆林窟第25窟北壁

### 晚唐·五代·元代

79. 近事女 第17窟北壁 晚唐
80. 張議潮統軍出行圖（局部） 第156窟南壁 晚唐
81. 各族各國王子 第98窟東壁 五代
82. 婆藪仙 第3窟北壁 元代
83. 辯才天 第3窟北壁 元代

## 多姿的彩塑

1. 交脚彌勒菩薩 第275窟西壁 北涼

# List of Plates

- 彌勒佛龕 第268窟西壁 北凉
- 禪定佛 第259窟 北魏
- 菩薩 第248窟中心柱 北魏
- 彩塑一鋪 第432窟中心柱東向龕 西魏
- 迦葉 第427窟中心柱南龕 隋代
- 阿難 第427窟中心柱西龕 隋代
- 迦葉·菩薩·天王 第322窟正龕北 初唐
- 天王 第322窟 初唐
- 彩塑一鋪 第45窟 盛唐
- 阿難·菩薩·天王 第45窟龕南側 盛唐
- 菩薩 第45窟龕北側 盛唐
- 阿難 第45窟龕南側 盛唐
- 力士 第194窟龕南側 盛唐
- 大佛像頭部 第130窟 盛唐
- 天王 第46窟西壁龕北側 盛唐
- 阿難·菩薩·天王 第159窟龕南側 中唐
- 迦葉二身 18—1. 第419窟 隋代  
18—2. 第45窟 盛唐
- 彩塑菩薩 第194窟龕內南側 盛唐

## 絢麗的絹畫

- 引路菩薩
- 觀世音菩薩
- 耕作·生衣·婚娶
- 男剃度圖
- 女剃度圖
- 觀音經變
- 女供養人及童子
- 男供養人
- 男供養人頭像
- 帝王出行圖
- 樹下說法圖
- 鹿女步步生蓮
- 藥師淨土(局部)
- 乘象入胎
- 九龍灌頂
- 燃燈佛授記·太子遊觀見三苦
- 深山辭別

- 天王
- 行道天王
- 金剛力士
- 金剛力士

## 渾樸的磚畫

- 奔龍
- 胡人引駝

## 秀勁的書法

- 隸書·大般涅槃經
- 楷書·華嚴經
- 楷書·大般涅槃經
- 楷書·佛說甚深大迴向經
- 楷書·佛說大藥善巧方便經
- 草書·雜寶藏經

封面 隨行婦人

## Resplendent Mural Paintings

### Northern Liang

- Square Ceiling and Heavenly Musicians . cave 272
- Attendant Bodhisattvas cave 272
- Attendant Bodhisattvas cave 272
- The Encounter with Old Age cave 275
- Jātaka of King Bi-leng-jie-li cave 275

### Northern Wei

- A Triad of Buddhas Preaching the Law cave 263
- Conception of Prince Siddhārtha cave 431
- Siddhārtha Crosses over the Wall cave 431
- Musicians in a Heavenly Palace cave 248
- Vajrapani cave 254
- Jātaka of the Deer King (section) cave 257
- Hetupratyaya of the Śrāmanera Committing Suicide for Observing the Sila (1) cave 257
- Hetupratyaya of the Śrāmanera Committing Suicide for Observing the Sila (2) cave 257
- Hetupratyaya of the Śrāmanera Committing Suicide for Observing the Sila (3) cave 257
- Hetupratyaya of the Śrāmanera Committing Suicide for Observing the Sila (4) cave 257
- Jātaka of Prince Sudana cave 254
- Jātaka of Prince Sudana (section) cave 254
- Jātaka of King Śivi cave 254

### Western Wei

- Shape of the Cave (section) cave 288
- Square Ceiling and Deities cave 249
- East-king-father cave 249

|                                    |          |
|------------------------------------|----------|
| 22. West-queen-mother              | cave 249 |
| 23. Fuxi and Nuwa                  | cave 285 |
| 24. Buddha Preaching the Law       | cave 288 |
| 25. Attendant Bodhisattva          | cave 249 |
| 26. Apsaras                        | cave 285 |
| 27. Apsaras                        | cave 249 |
| 28. Reborn Children                | cave 285 |
| 29. Musicians in a Heavenly Palace | cave 249 |
| 30. Musicians in a Heavenly Palace | cave 288 |
| 31. Musicians in a Heavenly Palace | cave 288 |
| 32. Vajrapanis                     | cave 249 |
| 33. Vajrapanis                     | cave 288 |
| 34. Devas                          | cave 285 |
| 35. Devas                          | cave 285 |
| 36. Deities                        | cave 285 |
| 37. Scene of Hunting               | cave 249 |
| 38. Scene of Dhyana                | cave 285 |
| 39. Scene of Dhyana                | cave 285 |
| 40. Battle                         | cave 285 |

## Northern Zhou

|   |          |
|---|----------|
| 41. Vanquishing Māra                    | cave 428 |
| 42. Illustration of Fu Tian Sutra       | cave 296 |
| 43. Throwing Elephant and Wrestling     | cave 290 |
| 44. Shooting Iron-drums                 | cave 290 |
| 45. Naked Apsaras in the Square-ceiling | cave 428 |
| 46. Apsaras and Bodhisattvas            | cave 428 |
| 47. Foreigner Training Steed            | cave 290 |

## Sui Dynasty

|   |          |
|---|----------|
| 48. Central Stupa-pillar                    | cave 303 |
| 49. Lotus-square-ceiling with Three Rabbits | cave 407 |
| 50. Jātaka of Sudana                        | cave 419 |
| 51. Bodhisattvas                            | cave 420 |

|                                     |          |
|-------------------------------------|----------|
| 52. Attendant Goddess               | cave 62  |
| 53. Cart, Horse, Forest and Figures | cave 303 |

## Early Tang

|                                    |          |
|------------------------------------|----------|
| 54. Buddha Preaching the Law       | cave 322 |
| 55. Bodhisattvas and Disciple      | cave 57  |
| 56. Manjusri and Emperor           | cave 220 |
| 57. Meditating Bodhisattva         | cave 71  |
| 58. Bodhisattva                    | cave 334 |
| 59. Orchestra (section 1)          | cave 220 |
| 60. Orchestra (section 2)          | cave 220 |
| 61. Apsaras in Square-ceiling      | cave 329 |
| 62. Princes of Various Countries   | cave 220 |
| 63. Ministers                      | cave 220 |
| 64. Heads of Various Nationalities | cave 220 |
| 65. Groom and Steed                | cave 431 |

## High Tang

|   |          |
|---|----------|
| 66. Parable of the Illusory City        | cave 217 |
| 67. Merchants Encountering with Robbers | cave 45  |
| 68. Bodhisattvas                        | cave 217 |
| 69. Head of Bodhisattva                 | cave 45  |
| 70. Head of Disciple                    | cave 217 |
| 71. Apsaras                             | cave 217 |
| 72. Tonsure of the Men                  | cave 445 |
| 73. Tonsure of the Women                | cave 445 |

## Middle Tang

|   |          |
|---|----------|
| 74. Orchestra (section 1)               | cave 154 |
| 75. Orchestra (section 2)               | cave 154 |
| 76. Dancer                              | cave 112 |
| 77. Bodhisattvas and Musicians          | cave 159 |
| 78. Scene of Marriage (Yu-lin Grottoes) | cave 25  |

## Late Tang, Five Dynasties and Yuan Dynasty

|   |          |
|---|----------|
| 79. Female Attendant                                | cave 17  |
| 80. General Zhang Yichao Going Outing<br>(section)  | cave 156 |
| 81. Heads of Various Nationalities<br>and Countries | cave 98  |
| 82. Vasu  | cave 3   |
| 83. Sarasvati                                       | cave 3   |

## Various Painted Sculptures

|   |          |
|---|----------|
| 1. Cross-legged Maitreya  | cave 275 |
| 2. Maitreya in a Niche  | cave 268 |
| 3. Buddha in Dhyana   | cave 259 |
| 4. Bodhisattva  | cave 248 |
| 5. A Group of Painted Sculptures                                  | cave 432 |
| 6. Kasyapa  | cave 427 |
| 7. Ananda   | cave 427 |
| 8. Kasyapa, Bodhisattva and Lokapala                              | cave 322 |
| 9. Lokapala   | cave 322 |
| 10. A Group of Painted Sculptures                                 | cave 45  |
| 11. Ananda, Bodhisattva and Lokapala                              | cave 45  |
| 12. Bodhisattva   | cave 45  |
| 13. Ananda  | cave 45  |
| 14. Vajrapani   | cave 194 |
| 15. Head of the Great Buddha                                      | cave 130 |
| 16. Lokapala  | cave 46  |
| 17. Ananda, Bodhisattva and Lokapala                              | cave 159 |
| 18. Kasyapa 18-1. cave 419 Sui Dynasty<br>18-2. cave 45 High Tang |          |
| 19. Bodhisattva   | cave 194 |

## Gorgeous Silk-paintings

|                                  |  |
|----------------------------------|--|
| 1. Bodhisattva as Guide of Souls |  |
| 2. Avalokitesvara                |  |

# 図版目録

3. Ploughing, Growing Clothes and Marriage
4. Tonsure of the Men
5. Tonsure of the Women
6. Illustration of Avalokitesvara-sutra
7. Female Donor and Child
8. Male Donor
9. Head of Male Donor
10. Emperor Going Outing
11. Buddha Preaching the Law
12. Scene from the Story of the Deer-daughter
13. Paradise of Bhaisajyaguruvaiduryaprabhasa (section)
14. The Conception of the Buddha
15. The Washing of the New-born Prince
16. Dipamkara's Prediction; Old Age, Sickness and Death
17. Farewell in the Mountain
18. Lokapala
19. Vaisravana on His Way Across the Water
20. Vajrapani
21. Vajrapani

## Simple Paintings on Bricks

1. Running Dragon
2. Foreigner Leading Camel

## Elegant and Forceful Calligraphies

1. Official-script: Mahaparinirvana-sutra
2. Regular-script: Buddhavatamsaka-sutra
3. Regular-script: Mahaparinirvana-sutra
4. Regular-script: Fo shuo shen shen da hui xiang jing
5. Regular-script: Fo shuo da yao shan qiao fang bian jing
6. Cursive hand: Za bao zang jing

Cover: The Lady Being Led to Paradise

## 輝かしい壁画

### 北涼

1. 四斗天井・天宮伎楽 272窟
2. 供養菩薩 272窟龕南
3. 供養菩薩 272窟龕北
4. 四門出遊(部分) 275窟南壁
5. ビリンジェリ王本生 275窟北壁

### 北魏

6. 三仏説法図 263窟南壁
7. 乗象入胎 431窟 中心柱南龕東側
8. 夜半逾城 431窟 中心柱南龕西側
9. 天宮伎楽 248窟北壁
10. 金剛力士 254窟西壁
11. 九色鹿溺れる人を助ける 257窟西壁
12. 沙弥守戒自殺部分(1) 257窟南壁
13. 沙弥守戒自殺部分(2) 257窟南壁
14. 沙弥守戒自殺部分(3) 257窟南壁
15. 沙弥守戒自殺部分(4) 257窟南壁
16. サッタ捨身飼虎 254窟南壁
17. サッタ捨身飼虎(局部) 254窟南壁
18. シビ王割肉質鴿 254窟北壁

### 西魏

19. 窟室(局部) 288窟主室
20. 天井・諸天神 249窟
21. 東王公 249窟天井北面
22. 西王母 249窟天井南面
23. 伏羲女媧 285窟天井東面
24. 説法図 288窟北壁
25. 供養菩薩 249窟西壁北側

26. 飛天 285窟龕頂
27. 飛天 249窟西龕頂
28. 化生童子 285窟正龕楣
29. 天宮伎楽 249窟南壁
30. 天宮伎楽 288窟西壁
31. 天宮伎楽 288窟西壁
32. 金剛力士 249窟北壁
33. 金剛力士 288窟中心柱南側
34. 護法諸天 285窟西壁正龕北側
35. 護法諸天 285窟西壁正龕南側
36. 天界諸神 285窟天井西面
37. 狩獵図 249窟天井北面
38. 禪盧・黄羊・虎 285窟天井東面
39. 禪盧・いのしし殺し・黄羊狩ら 285窟天井南面
40. 戦う図 285窟南壁

### 北周

41. 降魔変 428窟北壁
42. 福田経変 296窟天井北面
43. 象投げ・スモウ 290窟人字披
44. 鉄鼓射 290窟人字披
45. 天井・裸体飛天 428窟天井西面
46. 飛天・菩薩 428窟南壁
47. 胡人馴馬 290窟中心柱西面

### 隋

48. 中心柱塔 303窟
49. 三兔蓮花天井 407窟
50. スタナ本生 419窟天井東面
51. 菩薩 420窟西壁北側
52. はたきを持つ天女 62窟西壁
53. 供養車馬と山林人物 303窟東壁



## 初唐

54. 說法図 322窟南壁
55. 菩薩・弟子 57窟南壁
56. 文殊・帝王聽法 220窟東壁
57. 思維菩薩 71窟北壁
58. 菩薩 334窟龕頂北側
59. 舞樂その一 220窟北壁東側
60. 舞樂その二 220窟北壁西側
61. 天井・飛天 329窟
62. 各国王子 220窟東壁
63. 衆臣 220窟東壁
64. 各族郡長 220窟東壁
65. 馬丁と馬 431窟西壁

## 盛唐

66. 化城喻品 217窟南壁
67. 胡商遇盜 45窟南壁
68. 菩薩 217窟北壁
69. 菩薩頭像 45窟龕内南側
70. 弟子頭像 217窟龕内北側
71. 飛天樓閣通し 217窟北壁
72. 男剃髮図 445窟北壁
73. 女剃髮図 445窟北壁

## 中唐

74. 舞樂図部分(1) 154窟北壁
75. 舞樂図部分(2) 154窟北壁
76. 反彈琵琶伎樂 112窟南壁
77. 脇侍菩薩 舞樂 159窟西壁
78. 嫁娶図 榆林窟25窟北壁

## 晩唐・五代・元代

79. 近侍女 17窟北壁 晩唐
80. 張議潮統軍出行図(局部) 156窟南壁 晩唐
81. 各族各国王子 98窟東壁 五代
82. 婆藪仙 3窟北壁 元代
83. 辯才天 3窟北壁 元代

## 多様な彩塑

1. 交脚弥勒菩薩 275窟西壁 北涼
2. 弥勒仏龕 268窟西壁 北涼
3. 禪定仏 259窟 北魏
4. 菩薩 248窟中心柱 北魏
5. 彩塑一組 432窟中心柱東龕 西魏
6. 迦葉 427窟中心柱南龕 隋代
7. 阿難 427窟中心柱西龕 隋代
8. 迦葉 菩薩 天王 322窟正龕北 初唐
9. 天王 322窟 初唐
10. 彩塑一組 45窟 盛唐
11. 阿難 菩薩 天王 45窟龕南側 盛唐
12. 菩薩 45窟龕北側 盛唐
13. 阿難 45窟龕南側 盛唐
14. 金剛力士 194窟龕南側 盛唐
15. 大仏像頭部 130窟 盛唐
16. 天王 46窟西壁龕北側 盛唐
17. 阿難 菩薩 天王 159窟龕南側 中唐
18. 迦葉二体 18—1. 419窟 隋代  
18—2. 45窟 盛唐
19. 菩薩彩塑 194窟龕内南側 盛唐

## 絢爛たる絹絵

1. 引路菩薩
2. 觀世音菩薩
3. 耕作・生衣・婚娶

4. 男剃髮図
5. 女剃髮図
6. 觀音経变
7. 女供養者 および童子
8. 男供養者
9. 男供養者頭像
10. 帝王出行図
11. 樹下說法図
12. 鹿女歩歩生蓮
13. 薬師浄土变(局部)
14. 乘象入胎
15. 九龍灌頂
16. 燃燈仏授記・太子遊觀見三苦
17. 深山辞別
18. 天王
19. 行道天王
20. 金剛力士
21. 金剛力士

## 質樸なれんが画

1. 奔龍
2. 胡人ラクダ引き

## 端麗な書道

1. 隸書・大般涅槃経
2. 楷書・華嚴経
3. 楷書・大般涅槃経
4. 楷書・仏説甚深大廻向経
5. 楷書・仏説大業善巧方便経
6. 草書・雜宝蔵経

表紙 随行婦人

# 輝煌燦爛的敦煌藝術

段文傑

(一)

敦煌藝術是產生和積存在敦煌的多門類的藝術綜合體，不僅僅指敦煌壁畫和敦煌彩塑，還包括敦煌建築、敦煌絹畫、敦煌版畫、敦煌書法、敦煌舞樂和敦煌染織、刺繡等工藝美術。廣義地講，還應包括敦煌文學、變文、曲辭等與壁畫有直接關係者。

敦煌藝術是宗教藝術。宗教是歷史的產物，它伴隨着人類發展的歷程而發展，從原始人類的自然宗教到人類分化為階級之後的發展成熟的宗教，都與藝術結下了不解之緣。宗教需要藝術作宣傳，藝術依靠宗教而發展。我國遠古時代的圖騰形象，史前陶盆中的人面魚，晚周帛畫上的龍鳳鬥和婦人祈禱，戰國帛畫上的仙人御龍昇天，馬王堆西漢帛畫上導引死者靈魂昇天的圖像，顧愷之的《洛神賦》圖，酒泉丁家灣十六國墓畫中的東王公、西王母等等，都與宗教思想聯在一起，但它們都是我國美術史上的瑰寶。

從西方來看，兩萬年前的法國拉斯科洞窟壁畫中的野牛和鳥首人，兩千多年前的希臘奧陵比斯山上的諸神，天神宙斯、日神阿波羅、戰神阿瑞斯、智慧女神雅典娜，直到文藝復興時期羅馬教堂裡的壁畫，米開朗基羅的《創世紀》、達芬奇的《最後晚餐》，等等，都是宗教藝術，而且是舉世公認的西方藝術不可超越的典範。

敦煌藝術，是佛教題材的藝術。以莫高窟為中心的敦煌石窟，上起十六國，下迄元、清，歷時千餘年，現存洞窟570多個，壁畫五萬多平方米，帛畫近千幅，彩塑近三千身，寫本三四萬件，織染刺繡一批。作為我國的民族藝術瑰寶，都具有高度的歷史價值和藝術價

值，都是稀世之珍，不愧為我國的民族藝術珍寶和人類文化遺產的明珠。

(二)

從反映現實生活而言，敦煌藝術和世俗藝術一樣是一面歷史的鏡子。從壁畫和絹畫中可以看到不同時代、不同民族、不同階層各種各樣的事物，如勞動生產、歌舞昇平、悲歡離合、風土人情以及人的歷史命運。

在敦煌壁畫中有很多奔波於絲綢之路的中西商隊，其中420窟的商隊最為生動。描寫商主乘馬率領着滿載絲綢的毛驢隊、駱駝隊西行。途中駱駝臥病，行人立刻診治灌藥。毛驢負重，險路難行，上山時前拉後推，下山時抓住尾巴，不小心駱駝滾下了山坡，貨物掉進了水塘。馱夫摔倒在懸崖，爬起來，拾起貨物，捆在另一駱駝上繼續前行；轉過山谷，強盜攔路搶劫，一場惡戰之後，貨物被洗劫一空。這幅畫真實地反映了漢唐以來絲綢之路的艱難險阻。在這遼闊漫長的絲綢之路上“切稅商胡以斷行旅”是不足為奇的。北周時，涼州刺史攔劫胡商；初唐時，玄奘在中亞遇盜；晚唐時，回鶻人攔劫中朝天使，等等，不一而足。

初唐220窟貞觀十六年的《帝王出行圖》，是早於當時官居右相的著名畫家閻立本的《歷代帝王圖》的傑作，描寫漢族帝王盛裝出行，着大襦，前有侍者張羽扇，障蔽風塵，後有大臣扶持。大臣冠上插貂尾，手持文卷，是相當於宰相一級大臣的標誌。大臣後有一組各民族君長，戴氈帽、皮帽，着圓領窄袖胡服，拱手而立，這是帝王圖中的新內容。據歷史記載，唐太宗實行“愛之如一”的民族政策之後，到長安朝廷做官的各族首領達百人之多。外出巡

幸，“四夷君長咸從”。武則天封泰山也是這樣，突厥、波斯、于闐、罽賓等十餘國君長隨行。

榆林窟吐蕃時期的第25窟《彌勒變》中的嫁娶圖，畫青廬（帳房）中舉行婚禮的場面，帳中設長案，置果品，男女賓客，蕃漢併坐，圍屏內新郎新娘正在賓相陪侍下行跪拜禮，五體投地的新郎是吐蕃族，鳳冠披帛的新娘是漢族。這幅漢蕃聯姻圖是象徵性的，但它的影子則是文成公主入藏、金城公主和蕃。

盛唐454窟《彌勒變》中的耕獲圖。是根據佛經“一種七收”一語而作，一開始便是“二牛抬槓”，農夫手把曲轅犁耕地播種，接着是收割、打場、揚場，糧食成堆，斗斛橫呈。地邊農婦送來飲水和飯菜，饑渴的農夫抱着水罐仰面痛飲。在廳堂裡坐着紅袍官吏（或地主），農夫長跪稟報，這豈不是一幅生動的收租圖嗎？這幅畫還說明曲轅犁已從中原傳到了邊疆。

敦煌壁畫中，舞樂場面很多，主要有天樂和俗樂。天樂指天人形象出現於佛國世界的舞樂，俗樂指世俗生活畫面中的舞樂。流行於河西的主要是西涼樂。所謂西涼樂，就是西域各民族的舞樂，主要是龜茲樂加上外來的天竺樂，與中原舞樂相結合的舞樂。北朝溫子昇所說的“敦煌樂”，大概就是這樣一個多種成份結合的舞樂。就壁畫中的樂器看，有中原樂器，如箏、簫（排簫）、方響、笙、阮咸等；有西域民族樂器，如腰鼓、齊鼓、答臘鼓、鷄婁鼓、五弦、箏栗等；也有外國傳來的樂器，如琵琶、箏篋、銅鈸等。從舞蹈看，有中原舞，悠揚婉轉，揮袖而舞，所謂“長袖善舞”正是中原舞的特點。唐代《宋國夫人出行圖》中的四女伎，高髻衫裙，披帛長袖，翩翩起

舞，唐人贊揚清商伎的詩中寫道：“妙手輕回拂長袖，高歌浩唱發清音。”有西域舞，西域民族性格爽朗，感情激揚，歌舞節奏強烈。如220窟在西域燈輪光影下的兩組舞蹈，一組戴寶冠，着錦半臂，腰束石榴裙，作男裝；一組披髮，裸體，白練裙，髮絡飄揚，作女裝。都在小圓毯子上縱橫騰踏，揮舞紅巾，旋轉如風。這就是元稹《胡旋女》詩中所謂“驪珠迸珥逐飛星，虹暈輕巾掣流電”的西域胡舞。

敦煌藝術中蘊藏的歷史是豐富多彩的，它是以漢族為主體的多民族聚居的國際絲綢市場和中西文化交流的國際都會歷史變遷的一面鏡子。

### (三)

敦煌藝術和其他藝術一樣，都是創造美的，許多優秀作品以其強烈的藝術魅力吸引着人們，通過審美享受，在潛移默化中發揮宗教宣傳作用。

敦煌藝術的美也是多種多樣的。

敦煌彩塑，和所有佛教雕塑一樣，借用真實的人物形象，象徵神靈的智慧和力量，象徵善良美好的願望。

佛陀以莊嚴慈祥的巨像，象徵品德圓滿、至高無上的聖者複雜抽象的內涵。北魏的禪定佛像，結跏安坐，嫣然含笑，象徵超脫塵世，忘懷萬慮的禪悅之樂；唐代魁武的天王，揮戈持劍，腳踏惡鬼，象徵天國的安寧；宮娃般妍麗嫵雅的唐代菩薩，象徵大慈大悲、濟世活人的品德，而菩薩的女性化則反映了美的中國特色。

敦煌絹畫，指藏經洞發現的絹本和紙本畫，目前已知者達七八百幅之多，內容十分豐

富，有各種經變、佛菩薩像、佛教史迹畫、供養人畫像和裝飾圖案等類。由於在庫房裡存放了近千年，殘損較甚，但多數形象清晰，色彩格外鮮麗，這批被劫瑰寶與石窟壁畫同樣珍貴。

如《樹下說法圖》是初唐傑作，畫釋迦結跏坐樹下，身着通肩朱紅袈裟，作說法狀；兩側四菩薩各有姿態，濃黑的垂髮，襯托出紅潤的肢體和面龐，透明的巾帔虛無縹渺，增強了宗教的神秘感。身後六個弟子，形象各異，而表情則同，在和顏悅色中，透露出爽朗的心境。寶座下的女供養人，椎髻，窄袖衫裙，雙手持蓮，長跪供養，沉靜而閑暢。它與329窟說法圖中的女供養人幾乎相同，均為高手之作。

這幅說法圖以封閉式構圖，表現了莊嚴靜穆而溫婉愉悅的神秘境界。

又如引路菩薩，是一位具有女性美的鬚眉男子，菩薩乘紫雲，左手持紅蓮白幡，引導亡靈，右手持香爐，香烟裊裊上升，烟霧迷濛中出現一座宮殿樓閣——幻想中的天國，菩薩回首顧盼，似乎正在為紫雲中的亡靈指示去路。小小的靈魂是一位豪華貴婦人，頭飾拋家髻，身穿大袖襦，造型與周昉的簪花仕女相同，拱手胸前，默默地跟着菩薩走去。充分表現了引向天國之路的主題思想，創造了紫氣瀾漫的自然空間，與亡靈之間的冥冥和諧的意境美。

敦煌書法，指藏經洞發現的數萬件漢文寫本，保存着兩晉南北朝直到宋代的各種書法。這是一大批民間書法藝術珍品，其中寫經體和楷書頗多精品。

早期的寫經體，是在漢簡書法草隸基礎上發展起來的過渡到楷書的中間形態。多出自敦煌書法家之手，如晉的索靖，北魏令狐崇哲、

曹法壽等。書前先畫烏絲欄，使寫本嚴整統一，字形結構一如隸書，落筆運力則與隸書不同，往往橫道落筆輕而細，收筆用頓力，字形豐肥圓潤，結體凝重，行氣暢展，別具風格，表現了童稚天真之美。

隋唐楷書則多傳自中原，且多為長安朝廷門下省和弘文館書手之作。僧智永、弘文館學士歐陽詢的楷書在敦煌頗為流行，結體規整，筆力適勁，表現了隋唐楷書圓潤典雅之美。

敦煌版畫，在初盛唐時期已經出現，木版單綫雕刻，墨色刷印，亦有刷印後上色者，如初盛唐時期的遊戲座觀音菩薩，晚唐咸通九年（868年）的《金剛經》插圖《祇樹給孤獨園圖》，五代開運四年（947年）曹元忠施北方毗沙門天王像等。特別是《祇樹給孤獨園圖》，釋迦牟尼側面說法，十大弟子、釋梵天王、金剛力士簇擁左右，座下佛弟子長跪。此圖結構活潑，刻工精細。綫條是造型的唯一藝術語言，綫刻技術已達到高度純熟的境地，通體鐵綫，挺拔有力，黑白相襯，疏密有致，人物雖小而栩栩如生，充分表現了綫如曲鐵盤絲的力感美。

內容美。有人說，敦煌壁畫內容，說神道鬼，離奇荒誕。古人早有批評。但故事多來自公元前成書的《本生經》，有許多印度民間寓言故事，內容健康優美。

如《九色鹿本生》，描寫九色鹿不顧自身安危跳入急流，拯救溺人，而溺人見利忘義，出賣了九色鹿，在遭到國王大兵團圍困時，九色鹿臨危不懼，堅持正義，斥責溺人忘恩負義，與邪惡作堅決的鬥爭，表現高尚的道德品格美。

《象護與金象》的故事，描寫象護出生時出現一金象，他們形影不離，同時長大。金象

大小便落地成金，因而家中黃金滿庫。象護長大入學，一次同學們講述各家奇聞，象護即講述金象的故事。同學中有一位王子，聽後心中暗思，我如果做了國王一定要將金象奪取過來。於是設計殺害了父母，篡奪了王位，立即派人邀請象護父子乘象入宮赴宴，受到國王隆重款待。象護想，國王一向貪暴，突然如此殷勤，必有詭計，即向國王辭行。國王說：人可以走，金象留下。象護父子恍然大悟，即空步出宮。國王手撫金象，十分得意，忽然金象沒入地下，又在宮外出現，正好在象護父子面前，父子二人跨上象背奔回家中，使國王的鴻門宴落了一場空，表現了諷刺性寓言故事之美。

其他如《張騫出使西域》、《張議潮統軍出行》都是歷史人物畫，表現英雄人物愛國思想。

敦煌藝術內容豐富而複雜，其中有優美的，也有醜惡的。但美的善的，體現中國美學思想的美與善結合是主要的。

形式美。藝術的內容必須有完美的形式來表現，通過美的形式，激發觀者的審美感情。敦煌藝術的形式有多種層次。外形式，如每個洞窟結構的立體形式，上有藻井懸華蓋，象徵天空；四壁畫神靈形象，作巨型經變以示極樂幻景；正龕設佛陀及侍從，象徵佛國世界的主宰者；地面鋪蓮磚，象徵淨土，人們進入洞，猶如化生佛國。這就是一個以建築、雕塑和壁畫等藝術作品組合起來的、人間世界不存在的包含着追求人生真諦的複雜內涵的外形式。

每幅畫也有適應內容的外形式。單幅畫，表達單一主題的形式；組畫，表達多種主題的聯合形式；連續式，表現不同時間、空間和曲折情節的橫卷式或立軸式；三聯式，即三位一

體式，在主題畫兩側安排對聯式的故事畫，這些外形式都是適應內容需要的民族繪畫形式的新發展。

內形式，指體現主題思想在畫面上的內容結構。內形式也多種多樣。有順序式，按故事的發生、發展、高潮、結束規律，順序鋪陳。如佛傳故事，從乘象入胎到成道說法，一生事迹，脈絡分明。有衝突式，故事從兩頭開始，在畫面中部矛盾衝突的高潮中結束，如《九色鹿本生》、《睽子本生》等。有高潮式，故事一開始便展現衝突的高潮，然後逐漸降低調子，《五百強盜成佛》便是如此。有衆星拱月式，主體畫面四周，環繞穿插各種故事，形成向心型結構，巨型經變多屬此類。有雙主體式，兩個主體人物遙遙相對，神通變化展現其間，《維摩變》、《勞度叉鬥聖變》均屬此類。有自由式，故事情節隨意佈置，或往返進行，或左右穿插，沒有規律，經變中穿插故事，屏風畫多屬此類。

內形式的要求是創造空間境界，即意境，大多體現在巨型經變中，基本可分為兩類構圖。一類是開放式，以鳥瞰式透視，在大海中起平台，伸向天邊，海天相連，高朗空曠，境界深遠；另一種為封閉式，畫面中部起樓閣殿堂，堵滿空間，形成宮院內部庭園世界。這些都是中國首創的形式，具有獨特的民族特色。

綫與色是表現形式美的藝術語言，經過幾千年錘煉的綫，具有高度的概括力和表現功能，運筆中的輕重疾徐，抑揚頓挫，無不顯示鮮明的節奏和韻律感，通過律動感表現出形象的變化和生命力。

北朝秀勁瀟灑的鐵綫，創造了南朝士大夫典型的秀骨清像；隋唐豐潤而富於變化的藍葉描，則產生了宮娃般豐肥健美的菩薩。不同的

綫，表現了不同的美。當然，不同的綫，也可以表現共同的美，綫本身沒有特殊個性。

色彩是敦煌藝術重要特色之一，它繼承了傳統繪畫色彩的象徵性、裝飾性和變色手法，創造了敦煌藝術的色彩美。早期壁畫的色彩鮮明而樸質，唐代則濃艷而輝煌，加上巧妙的變化和特殊手法，裝飾性的色彩美，登上了豪華富麗的頂峯。

無論外形式、內形式或表現形式的綫和色，都體現着對稱、均衡、賓主、疏密、主題突出、繁複而不紊亂、統一而不死板等形式美的規律，體現統一和諧之美。

人體美。中國繪畫自古主張“立象以盡意”“寓形寄意”或者“以形寫神”，總之，重意不重象，重主觀不重客觀，重精神不重實體。漢晉以前，對人體美缺乏認識和理解，造型的真實感不佳，特別是裸體美，它與儒家倫理道德觀念水火不容。佛教傳入中國之後，熔印度、希臘、波斯藝術於一爐的佛教藝術，講究人體美的外來藝術，給敦煌藝術注入了新的血液，壁畫中的人體比例、面容姿態和立體感的表現大大提高，上身半裸的菩薩、天女、歌舞伎大量出現，翱翔太空的裸體飛天也偶露尊容。但是，中國繪畫反對“毛而失貌”，不贊成追求細節的真實而妨礙整體精神的表現，因而在造型中充分採取誇張變形手法，以塑造宗教理想的人物。王充說：“譽人不增其美，則聞者不快其意，毀人不益其惡，則聽者不愜於心。”因而延伸人體比例，則人物瀟灑飄逸，如西魏的菩薩；人體比例縮短則強壯有力，如北魏的金剛力士；唐代菩薩身姿扭捏作“S”形，增強了“妍柔姣好”的女性美，如45窟盛唐的菩薩；楞眉鼓眼，挺腰揮拳，形如張弓，以示威武猛勇，如46窟的天王；至於天空神

怪，如獸頭人身的雷神、風神、三頭六臂的大自在天、象頭人身的比那夜迦等，則屬於想象組合的象徵形象。誇張則變形，即可創造出種種不曾有過的想象形象，以滿足宗教信仰和審美要求。

人體美的另一特色是立體感，敦煌早期壁畫接受了傳自龜茲的天竺明暗法，以朱紅重色，暗色暈染人體低凹處，烘托出凸起處，並在凸出部分塗以白色表示高明，使人體顯出圓渾的立體感，這就把美與真結合起來了。而中國壁畫則追求平面的裝飾美，以赭紅暈染人物面部兩頰，既表現紅潤色澤，也有一定的立體感。這兩種暈染法，一傳自西域，一來自中原，前者逼真感較強，後者象徵味更濃，各極其妙。

這兩種暈染法，經過長期融合至唐初合二為一，產生了一種既表現健美色澤，又富有立體感的暈染法。畫史上贊揚吳道子的人物畫，“形若脫壁”，“道子之畫如塑然”，“四面都可意會”，等等。這形成了敦煌壁畫的新風格。

戲劇性的美。敦煌壁畫有近百種故事，由於故事中曲折的情節和矛盾衝突，加上畫師們的匠心營構，賦予了這些故事畫、經變畫以戲劇性的美。最引人入勝的是悲劇性和喜劇性的題材。

有些壁畫屬於悲劇性，如早期的本生故事、因緣故事。佛教徒們在思想修煉中，要通過忍辱犧牲求得靈魂的完美才能成佛，因而犧牲者是樂意的，是沒有痛苦的。無論是捨身餓虎的薩埵王子，割肉貿鴿的尸毗大王，還是施頭千遍的月光王，以眼施人的快目王，他們的形象立刻恢復原貌，表情都是坦然自若安詳愉快的。雖然他們不能與革命者的從容就義相提

並論，但是他們的犧牲是爲了“成佛”，爲了求得超人的智慧和神力，“普濟衆生”這種捨己爲人的犧牲精神，具有一定的悲劇性。特別是北魏254窟的《薩埵本生》，在藝術表現上取得了高度的成就。

壁畫中也有喜劇性的內容。《勞度叉鬥聖變》便是其中之一，描寫釋迦牟尼的弟子舍利弗與外道勞度叉鬥法的故事。佛經裡說，長者須達以黃金鋪地買祇陀太子園林爲釋迦起精舍，外道要與佛徒鬥法，勝則建，敗則不能建。巨大的畫面，以舍利弗與勞度叉爲主體，描寫六個鬥法場面：一、金剛智杵破邪山，二、威稜獅子噉水牛，三、六牙香象踏寶池，四、金翅鳥王鬥毒龍，五、毗沙門降黃頭鬼，六、旋嵐風掃盪六師。

畫師們把風樹之鬥作爲最後決鬥場面，強勁的旋嵐風，吹開了舍利弗的勝利和勞度叉失敗的總體局面，勝利者舍利弗雍容大度，安詳自若，失敗者勞度叉驚惶失措，愁眉苦臉，寶座搖搖欲墜，徒衆們在慌亂中打樁、牽繩，加梯支撐。旋嵐風下，有的外道雙手遮面，暈頭轉向；有的以被遮掩，亂作一團；有的腦袋縮到胸部；有的羞怯地打恭受降；有的從胯下露出洗禮的光頭；有的剃髮後受到同伙的耻笑，雙手抱着光禿禿的腦袋發狂。整個畫面上莊嚴、鎮靜、安詳、欣慰與失敗、混亂、笨拙、可笑，形成強烈對比，在諷刺中體現了喜劇性的美。

最後談談風格美。風格是“誠於中而形於外”的多種審美因素的總體表現和最高表現。敦煌藝術的風格包括個人風格、畫派風格、地區風格、時代風格和民族風格。在封建社會裡，特別是邊遠地區，畫工塑匠地位低賤，加上師承傳授和宗教神靈形象陳陳相因的固定模

式，要自創風格頗不容易，因而個人風格、畫派風格，雖有而不明顯；最鮮明的是時代風格，由於政治、經濟、民族的變化，東西文化交流的影響，新的審美需要和審美理想的出現，促成了時代風格的不斷創新。十六國的西域風格，北魏的敦煌風格（或稱漢化的西域風格），西魏的南朝風格，隋唐的中原風格，五代、宋的瓜沙曹氏畫院風格，回鶻、西夏、元的密教風格，各具獨特風采，但同時也展現了貫穿各時代的民族精神和民族形式，這就是民族風格。

敦煌藝術民族風格有三大特點：

一、繼承了想象與現實相結合的創作方法，即以現實的形象，表現想象的神靈和虛幻的境界，合宗教想象和藝術想象於一體，而想象和幻想則是敦煌藝術創作的巨大動力。

二、我國傳統的形式美規律和表現技法，綫、色、透視法、傳神技巧等，發揮了主導作用，把外來的宗教內容，特別是故事畫，從人物形象衣冠服飾和精神氣質，進行了多方面的中國化。

三、敦煌的藝術家們，大膽地不斷吸收融合外來藝術的新營養，促進了對人體美的觀念更新，使敦煌藝術從美與善的結合，進而美與真的結合，促進了真善美的三體合一。

上述三方面的結合，展現了敦煌藝術嶄新的民族風格和不朽的藝術生命，使之輝耀於世界文化藝術遺產之林。

# THE RESPLENDENT ART OF DUNHUANG

*by Duan Wenjie, president of Dunhuang Research Academy*

## I.

The art of Dunhuang comprises not only murals and painted sculpture, but architecture, paintings on silk, prints, calligraphy, music and dance, dyed fabrics, embroidery and other handicrafts. It is the entire complex of fine arts that were born and preserved at Dunhuang, in Gansu Province. Even more broadly, it includes as well Dunhuang's literature, the bianwen (prose and poetry derived from Buddhist sutras and other topics) and quci (songs, poetry and ballads) which are directly related to the murals.

Dunhuang's art is profoundly religious. All religions are born of history and develop along with human societies. And all religions are intimately intertwined with the fine arts. This has been true from the native religions of primitive man to the sophisticated religions that emerged after society had become stratified into classes. Religions use art to transmit their teachings and the arts, too, develop with religion.

Many treasures recorded in our history testify to this relationship of religion and art. For example: the ancient totems; the pre-historic pottery vessel depicting a fish with a human face; the late Zhou Dynasty painting on silk of a dragon fighting a phoenix, and a praying woman; the Warring States Period painting of an immortal ascending to heaven on the back of a dragon; the Western Han Dynasty painting on silk unearthed at Mawangdui in Hunan Province showing the spirits of the dead being guided to heaven; Gu Kaizhi's "Nymph of the Lo River;" and the Sixteen States Period tomb mural in Dingjiazha, Jiu Quan depicting the King of the East and the Queen of the West.

The same is true in the West. We can cite

many universally acclaimed masterpieces with religious themes: the 20,000-year-old French cave mural at Lascaux showing wild bulls and bird-headed men; Greek statues and reliefs depicting the Olympian deities Zeus, Phoebus, the war god Ares and the goddess of wisdom Athena; and the murals in the Italian churches of the High Renaissance, such as Michelangelo's scenes from the creation on the ceiling of Sistine Chapel and Leonardo da Vinci's "The Last Supper."

The art of Dunhuang is Buddhist. The Magao and other adjacent grottoes in Dunhuang have a history that spans more than 1,000-years, from the Sixteen States period (303-402) to the Qing Dynasty (1644-1911). In the 570 known caves were discovered more than 50,000 square metres of murals, nearly 1,000 paintings on silk and hemp, 3,000 painted statues, 30,000 to 40,000 volumes of manuscripts and a number of dyed fabrics and embroidered works. These cultural relics, of extraordinary historical and artistic value, are the treasures of our country as well as the precious cultural heritage of mankind.

## II.

The secular aspects of Dunhuang's art mirror everyday life of the past. Many different periods, nationalities, social classes and events were portrayed. People engaged in manual labour, singers and dancers, men and women experiencing the anguish of parting and happiness of reunion, social customs and local conditions, episodes from man's struggle with his fate, all contribute to the historical importance of Dunhuang's art.

Many Chinese and foreign caravans traversing the ancient Silk Road were depicted in the murals. A most vivid scene is found in Cave 420. The caravan's owner is riding a horse, leading his silk-laden donkeys and camels on a journey to the west. A camel falls sick, and people examine it and treat it with an herbal potion. A donkey with a heavy load struggles painfully to climb a hill. Several people are pulling and pushing it. The caravan proceeds down the hill, and men grasp hold of the animals' tails.

Even so, one camel stumbles and the goods fall into a pool, splashing the water. A caravaner tumbles over a cliff, stands up, collects his goods, loads them onto another camel and continues on his way. Turning off into a valley, the caravan is robbed. After a fierce battle, all their merchandise is lost. These scenes faithfully portray the hazards of travel on the Silk Road in the Han to Tang dynasties. The old saying "Stop the merchants—Chinese and foreign—and levy taxes" carried great meaning in those days. During the Northern Zhou period, the governor of Liangzhou Prefecture intercepted and robbed foreign merchants. In the early Tang Dynasty, the monk Xuan Zhuang (Hsuan-tsang) encountered robbers in Central Asia. In the late Tang, Uyghurs stopped and robbed an envoy from Chinese emperor.

"The Emperor," part of a mural in Cave 220 dated AD 642, from the early Tang, is a masterpiece predating Yan Liben's "Portraits of Emperors of Previous Dynasties." Yan, a famous painter, was an official of high rank. The mural shows the Chinese emperor in splendid attire, wearing a broad robe. Two attendants hold feather fans to ward off wind and dust. They are followed by the emperor supported by ministers. One senior official is holding some manuscripts.

## MURALS

His hat is decorated with a marten tail signifying that the wearer enjoys a rank similar to that of prime minister. A group of kings and state leaders wearing felt or fur hats and in foreign dress with round collars and narrow sleeves, stand behind the ministers. They are showing their respects by cupping one hand in the other before their chests—a gesture not seen in the older paintings and portraits of emperors. According to historical records, after the Tang Emperor Taizong adopted a policy of “love all peoples as one,” more than 100 leaders of various ethnic groups came to serve as officials in the Tang court at Chang’an. When the emperor made inspection tours, “kings and state leaders from neighbouring lands all followed.” The same was true when Empress Wu Zetian went to confer a title on Mount Taishan. More than 10 Turkish, Persian, Khotanese and Kapisian leaders accompanied her.

In the narrative sutra mural in Cave 25 in Yulin, a wedding is underway. This was painted when Dunhuang was ruled by Tibetans. In a tent, long tables are heaped with fruits. The guests—men and women, Tibetans and Hans—sit side by side. The bridegroom and bride, accompanied by the best man and bridesmaid, are falling on their knees and performing obeisance. The groom, prostrating himself on the ground, is Tibetan. The bride, a silk shawl draped over her shoulders and a phoenix coronet on her head, is Han. The scene is both symbolic and reminiscent of the historic episodes of Princess Wencheng and Princess Jincheng marrying Tibetan rulers.

“Cultivation and Harvest” is a segment of a narrative sutra mural about Maitreya, the Buddha of the Future. It illustrates a wish in the sutra “Sow once and gather seven harvests.” It begins with “Two Buffaloes in a Yoke.” The farmer is

using a plough with a curved neck. The scenes that follow are harvesting, threshing, winnowing and storing the grain. The dou and hu measuring tools are nearby. A woman brings food and water to the field. The thirsty farmer, his head thrown back, is drinking his fill. In the hall, an official (or landlord) is sitting. A peasant is kneeling and delivering a report. Doesn’t this vividly portray the collection of farm rents? It suggests that the farmers of the time farmed with great enthusiasm after the “equal land for all tillers” policy was implemented. It also shows that curved-neck ploughs had been introduced to Dunhuang from central China.

Many scenes of music and dance are found in the murals. They fall into two categories, divine and secular. The former refers to the heavenly musicians and dancers, or devas, in the paradise where the buddhas dwell; the latter to the music and dances of the mundane world.

The music and dance of the various ethnic peoples of the Hexi area (regions west of the Yellow River) were then collectively referred to as Western Liang music. Mostly this was the music of the Kutscha people and a blend of imported Hindu music and dance and those from central China. The “Dunhuang music” to which Wen Zisheng of the Northern Dynasty referred probably was a synthesis of these multiple elements.

The musical instruments in the mural include the zhen (plucked instrument), xiao and paixiao (bamboo flutes), fangxiang (a percussion instrument), sheng (reed pipe wind instrument), and ruanxian (a string instrument) from central China; the waist drum, qi drum, dala drum, jilou drum, five-stringed instrument, and bili (a wind instrument) from the Western Regions; and also instruments with

foreign origins such as the pipa konghou (mini-harp) and brass cymbal.

As for dance, there were some from the central plains of China and from the Western Regions. The former, with its melodious and refined music, featured the typical “elegant, long-sleeved dancers.” In the Tang mural painting “Lady Song Guo Setting Forth on an Outing,” there are four female dancers with their hair arranged in high knots. They wear long-sleeved blouses and skirts, and long silk scarves are draped over their shoulders. A Tang poem described dancers with “their graceful arms swaying, their long sleeves fluttering; then the sonorous songs, the notes sweetly reverberating.”

The ethnic people of the Western Regions had a forward, direct manner, and spoke with great candour. They appeared quite emotional; the rhythm of their songs and dances was swift and even violent. A mural in Cave 220 shows two groups of people on small, round rugs. One is composed of male dancers wearing jewelled crowns and dhotis. Their arms are half bare and half covered by their silk costumes. The female dancers are half naked, wearing heavily pleated skirts, their long, loose hair fluttering.

Both groups swing around, tapping their toes on the floor in quick tempo, jumping high into the air. Overcome by the movement of dance and waving red scarves, they are like whirlwinds in the flickering light cast by wheel-shaped lamps. This is how Yuan Zhen described in his poem “a swaying foreign dancer”—“Black pearls glistening on her ears; colourful scarves rippling like rainbows, swift as lightning.”

The history revealed in the art of Dunhuang is rich and colourful. It portrays the old international silk markets of the Han people sharing their communities with other peoples. It also

documents the historical changes the area experienced in its cultural interminglings with countries to the west.

### III.

Like all art, that of Dunhuang entrances by its beauty and its charm. And in the midst of aesthetic enjoyment, the viewer subliminally absorbs a religious message.

The art of Dunhuang is rich in variety.

#### Painted Statues.

Like all Buddhist sculptures, the painted statues of the deities are of human figures radiating wisdom and strength, as well as benevolence.

The giant statues of the Buddha convey a moral integrity and the complex spiritual dimensions of this supreme deity. The Northern Wei Period statue of the Dhyana Buddha expresses serenity and joy in meditation. Smiling faintly, his legs crossed and interlocked in Buddhist fashion, he appears detached from all worldly concerns. The Tang Dynasty statues of the mighty Heavenly Kings hold dagger-axes and swords, crushing devils under foot. Their gestures bespeak peace in heaven. The bodhisattvas of the Tang are invariably elegant and graceful, conveying a sense of mercy, compassion and helpfulness to those in distress. Their femininity has a characteristically Chinese beauty.

#### Paintings on Silk

About 700 to 800 paintings on silk, hemp cloth or paper were taken decades ago from what

had been a sealed cave (now cave 17) in Dunhuang. Among these are narrative sutra pictures, portraits of Buddha and other deities and of donors, decorative patterns and picture-stories from Buddhist history. These had been stored in the cave for nearly 1,000 years and quite a few were heavily damaged. But most are still intact and vibrantly coloured. They are no longer in China and are as valuable as the grotto murals.

“Buddha Preaching Under a Bodhi Tree” is a masterpiece attributed to the early Tang. Sakyamuni sits under the tree with his legs interlocked in the posture of one preaching. He is dressed in a red sāṃghati draped over one shoulder. Four bodhisattvas, of various demeanors, stand by the Buddha. Their black, flowing hair provides contrast to their rosy cheeks and bodies. Their thin, translucent silk scarves and capes enhance their ethereal appearance. The six disciples behind Buddha vary in demeanor, but all look amiable and light hearted. The woman donor kneeling by the pedestal wears a narrow-sleeved blouse and skirt. She clasps a lotus flower in both hands and conveys a sense of repose. Her hair is twisted into a knot, in a style similar to that of a woman donor in a mural in Cave 329. Both were painted by accomplished artists.

The self-contained composition “Buddha Preaching Under a Bodhi Tree” provides a vision of a mysterious and solemn realm where all is at peace and harmony.

The bodhisattva who serves as a guide to the souls of the dead in a painting on silk is a bearded man of almost feminine beauty. He walks over clouds, his left hand holding a lotus flower from which is suspended a vertical streamer—the gesture of the guide of souls. In his right hand is an incense burner, billowing fra-

grant clouds encasing the vision of a palace, the heavenly kingdom. The bodhisattva glances behind him, as if beckoning to the souls in his charge. The humble soul who trails behind him, a luxuriously dressed noble lady, resembles the women in the Tang Dynasty painter Zhou Fang’s “Ladies Wearing Flowers.” Her hair is specially arranged, in the paojiaji, and she wears a wide-sleeved jacket. Her hands are cupped together at her chest as she silently follows the bodhisattva. The theme—a guided journey to heaven—is wonderfully expressed in the composition. The woman and the misty clouds in the surrounding expanse are suspended in aesthetically harmonious balance.

#### Calligraphy

The tens of thousands of calligraphic works discovered in the sealed cave are in Chinese. They consist of works in various styles dating from the Eastern and Western Jin (265-420) to the Song (960-1279). These are rare works of art by amateurs. Many of the examples in the Scripture and the Regular scripts are exquisite.

The earlier Scripture Script was a transitional style developed from the lishu (clerical or official style) and the caoshu (grassy or running style) found incised on Han Dynasty bamboo slips. The kaishu (regular style) was developed after the Scripture Script. Most of the early Scripture Script works were done by such Dunhuang calligraphers as Suo Jing of the Jin Dynasty and Linghu Chongzhe and Cao Fashou of the Northern Wei.

The calligraphers working in this style must first draw fine lines, the wusilang to make columns of equal-size squares for the characters.



This guarantees the neatness of the finished work. The shape of the characters is similar to the clerical style, but the handling of the brush is different. When drawing horizontal lines, the writer must avoid pressing down too hard in order to ensure a thin line. But when the brush comes to the end of the line, it must be pressed down firmly. The solidity, roundness and fluency of the characters embody a quality that is both naive and beautiful. The calligraphic works attributed to Sui and Tang dynasties were mostly by menxiasheng and hongwenguan (official institutes) calligraphers in the capital of Chang'an. Hongwenguan scholar Ouyang Xun and monk Zhi Yong's works were popular in Dunhuang. They are neat, showing strong calligraphic strength and elegance, typical of Sui and Tang dynasty works.

## Prints

Wood-block prints first appeared in Dunhuang in the early and High Tang periods. Most were monochrome, printed in black ink. Others were coloured by hand after printing.

The most famous prints include "Portrait of Avalokitesvara in the Posture of Lalitasana" of the High Tang period; an illustration of the Diamond Sutra dated 868; and the "Portrait of Vaisravana," printed at the expense of Cao Yuan Zhong.

The illustration of the Diamond Sutra "Buddha Preaching to Subhuti" is especially striking. In the centre Sakyamuni is seen from the side, preaching. His 10 disciples, Lokapalas the Heavenly King, and the heavenly guardian Vajrapanis are at left and right. Other disciples kneel by the pedestal.

The composition is very lively. The line is the sole artistic medium, but the engraving technique had reached such a high level that the thin, delicate lines are endowed with the strength, elegance and incisiveness of "thread-like iron wires." The contrast of the black and the white areas in the prints is good. The densely engraved areas and those with scant detail are well-balanced. The figures, though small, are vividly drawn.

## Beauty in the Contents of Murals

As for the contents of the murals, some dismiss them as depicting merely deities and spirits, and as being weird and absurd. In fact, similarly critical comments were made in ancient times. But many of the narrative sutra murals are based on the Jataka stories written before Christ. Many are popular fables of ancient India and are beautifully written and quite wholesome.

A good example is the "Jataka of the Deer King." The Deer King, forgetting his own safety, jumped into a swift stream to rescue a drowning man. However, the man, blinded by greed, later betrayed his savior. When surrounded by troops of the king who controlled the region, the Deer King bravely condemned his ungrateful betrayer. The beauty of the story lies in the Deer King's moral integrity.

Another well-known Jataka story is "Xiang Hu and the Golden Elephant." When Xiang Hu was born, there appeared a golden elephant. They grew up together as constant companions. A peculiarity of the elephant was that his urine and feces turned into gold the moment they touched the ground. Hence, Xiang Hu's parents had gold

all over their house. When Xiang Hu grew up, he went off to school. And one day, when his classmates were chatting about various strange things in their homes, Xiang Hu disclosed the secret of the elephant. Among his classmates was a prince. He made up his mind that once he became king, he would make the elephant his.

The prince later arranged to have his parents murdered and took the throne. Soon thereafter he asked Xiang Hu and his father to ride their elephant to a feast they were giving. The father and son were wonderfully treated, but this raised doubts in Xiang Hu's mind. "If this greedy king is so solicitous all of a sudden, there must be treachery afoot," he thought. Immediately he requested to leave. The king said his guests could go, but their elephant would have to stay. The father and son now realized what was going on, and walked out. The king caressed the elephant and was very pleased with himself. But suddenly the elephant sunk out of sight down into the earth, then reappeared outside the palace just in front of the father and son, who climbed atop the elephant rode home. The king got nothing for his plot or his feast. The charm of this fable lies in its humour.

Other murals, such as "Zhang Qian Setting Off to the Western Regions" and "Zhang Yichao Leading His Army on an Expedition," are about the heroic and patriotic deeds of historical figures.

All in all, the contents of the works of Dunhuang are rich and complex. Beauty as well as ugliness reside there. But for Chinese aestheticians, the beautiful and the ugly as well as their combination traditionally were predominant themes.

As for the question of beauty of artistic form, all spiritual or ideological messages must find