

## 中國佛像繪畫賞析

# Introduction to Chinese Buddhist Arts

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這次來到萬佛聖城的因緣非常殊勝，有幸和大家一起探討中國歷代佛像繪畫的優秀作品和風格演變。這是一件很有意義的事情。我們每天禮佛拜佛，念佛繞佛，生活中佛像無處不在。如果我們能夠了解更多的佛像審美知識和佛像背後的故事，那將對我們的信仰將起到十分積極的作用。下面我們以時間為線索，結合具體的繪畫作品來和大家進行深入的交流。

### 一、魏晉時期（220-420年）佛像繪畫作品賞析

兩晉南北朝時期，戰爭不斷，人民的生活非常的苦難。因此，人民非常渴望能夠得到庇護和保佑，有識之士也希望通過佛法來增強自己的智慧，使得自己的精神生活有所解脫。正是基於這樣的社會背景，佛教有了傳

My affinity of coming to CTTB is very special. I am extremely grateful to share and explore with everyone Chinese Buddhist Arts throughout the Chinese dynasties. We will look into some very outstanding art pieces and experience the trends of various styles of Buddhist Arts. This is such a meaningful thing. Everyday, we bow to Buddha statues, circumambulate the hall and recite Buddhas' names. Buddhist images are everywhere. If we could understand more about the stories and know more of the aesthetics of each Buddhist image, it would deepen our cultivation in a positive way. Now let me explain these paintings in chronological order in depth with all of you.

### 1. Wei & Jin Dynasties (220-420 CE): “Review and Evaluate the Buddhist Paintings of the Wei & Jin Dynasties”

During the Wei-Jin and Southern and Northern Dynasties, people suffered from endless wars; therefore, civilians longed for protection and blessing. Some intellectuals wanted to study Buddhism to gain wisdom and to reach spiritual liberation. Based on social context, when Buddhism deepened its roots and started to spread to everywhere in China, Buddhist



播和發展的土壤，佛教美術也隨之勃然興起，佛教的發展遍及國家的大江南北。魏晉時期是中國佛教繪畫發展非常有特點的一個時期。為什麼這樣說呢？我們從三個方面來逐一分析。

**(1). 魏晉時期的風格特點：**

魏晉佛教美術前期的風格非常古樸，沒有過多裝飾。佛像神態安靜內斂；後期的佛像呈現秀骨清像，臉部多比較清瘦，肩部薄且窄，身體修長，形象俊秀，風格飄逸。佛像繪畫構圖大多簡潔明快，很多作品好似在描述一個故事，其敘事性很強。繪畫作品多以黑色線條勾勒人物和山水形象。這種類似於鐵絲一樣非常有彈性和張力的線條，是我國古代繪畫經常使用的一種手法，後人把這種手法稱為鐵線描。由於鐵線描手法的應用，平面裝飾的黑白效果也比較強烈。

魏晉時期繪畫的設色清淡，很少使用大面積的大紅大紫色彩，而是以淡雅清淨的墨色居多。人物刻畫追求形像生動傳神，突出內心活動。很多經典形象彷彿能夠與讀者交流，甚至讓人想像形象背後的故事。同時，魏晉時期老莊玄學思想

Arts also flourished. In the Wei & Jin Dynasties, Chinese Buddhist paintings had very unique features. Why do I say so? Let's look at it from three aspects.



**(1). The aesthetic styles of the Wei & Jin Dynasties**

The aesthetic style of the Wei & Jin Dynasties was very simple, unsophisticated and less adorned. The appearances and spirits of these images were serene and not ostentatious. Toward the later Wei-Jin period, the images of Buddhas were made with slim and clean features. Their faces were leaner and their shoulders were more thin and narrow. Their bodies were slender, tall and handsome. All in all, the style was elegant. As for the Buddhist paintings, the composition was neat and lucid. Many paintings had a strong narrative attribute, as if they were telling stories. Those paintings used black ink outlines to shape figure paintings and landscape



(mountain-water) paintings. This type of outlining was like iron wires full of strength and elasticity, typical of the style widely used in ancient times. People called such strokes, “iron-wire” drawing. The application of such iron-wire drawing produced a strong decorative style on the black and white painting.

The colors used in the Wei & Jin Dynasties were lighter and bland. Artists rarely put large portions of red or purple colors on the paintings; rather, they liked to paint with refined pure black ink. The figure paintings carried a vivid sense of being, capturing the essence of the Buddha images. Many classical and timeless paintings seemed to be able to have conversations with their viewers. Those paintings made the audience more interested to learn the

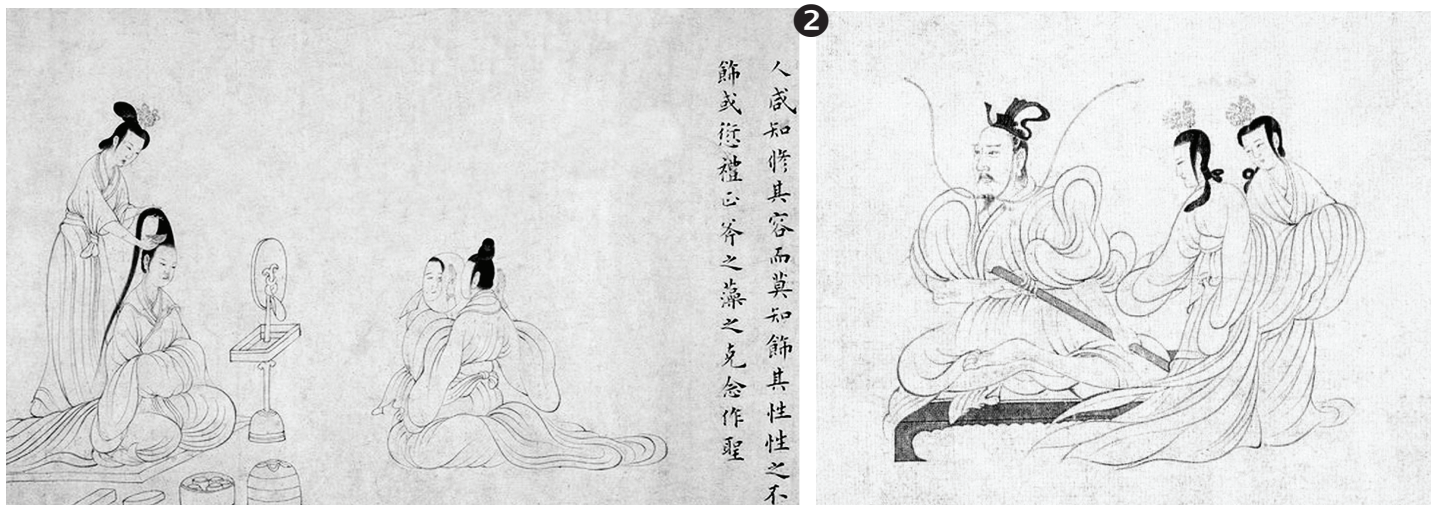
background stories of the subjects. In addition, the literati in the Wei & Jin Dynasties were deeply influenced by Daoism (Laozi and Chuang-Zi), so artists focused on portraying aesthetic views of a more “transcendent or otherworldly spirit” in their works. Hence, we could often see Daoist spirits flowing through the paintings during this period.

**(2). The most notable painter in the Wei & Jin Dynasties: Gu Kai Zhi**

Gu Kai Zhi (CE 346-407) was the greatest painter and writer in the Eastern-Jin Dynasty. He







人咸知修其容而莫知飾其性性之不  
飾或德禮正齊之藻之克念作聖

是文人雅士的審美追求，因此，這一時期的佛像繪畫多具有「仙氣」，畫面的靈動之感隨處可見。

## (2). 魏晉時期的代表人物：顧愷之

顧愷之（346年－407年），為東晉大畫家和文學家，他以「畫絕、才絕、癡絕」而馳名於世。顧愷之主張畫人物要有傳神之妙，反對之前的古樸和笨拙的繪畫風格，專門擅長眼睛的傳情表達。他年輕時曾為建業（今江蘇南京）瓦棺寺作維摩詰像壁畫，當眾點睛，往來觀看的人非常多，彷彿形成了一堵牆。一會兒時間佈施的錢就超過了百萬，從此他的名聲遠揚四方。

顧愷之畫人物善於用重複連綿、循環不斷的筆法，極具動感，灑脫飄逸。通過描繪人物面部的複雜表情，來呈現其內心的豐富情感。衣服線條流暢優美，彷彿微風吹過在空中飄舞一般。

除了人物畫之外，他還擅長畫風景。無論是草木、山石構圖都很別緻。有時畫水而不泛起波浪，畫人物的比例大於山的比例。顧愷之的晚年筆法如春蠶吐絲，看似畫法簡單又勝於精巧佈局，傳以濃色，微加點綴，不作暈染，而神氣飄然，饒有浪漫主義的色彩。顧愷之的繪畫影響了後世很多為藝術家，如南朝陸探微、唐代吳道子等都臨摹過他的畫蹟。現今傳世的顧愷之作品摹本有歌頌

was famous for three outstanding aspects: best in painting, best in creativity, and best in determination. He emphasized that the portraits need to be expressive. He didn't agree with the old styles that he deemed as unsophisticated and clumsy. He specialized in painting eyes with vivid expressions. When he was young, he painted a mural of Vimalakirti for the temple Wa-Kuang in Jian-Ye(now, NanJing). Gu Kai Zhi "lit up" and painted the eyes of Vimalakirti in front of a big crowd who squeezed in the hall to see his presentation, forming a solid wall of people. The crowd kept making offerings to the temple and in just a blink of the eye and the total amounted to over one million yuan. Gu Kai Zhi became an immediate sensation and his fame spread throughout the four directions.

Gu Kai Zhi was very good at applying some very fluent, smooth and successive strokes in his works. He used dynamic styles in his figure paintings and depicted some complicated facial expressions of the portraiture in order to fully express the inner feelings of the subject. The lines of their clothes were very fluid and elegant, as if a breeze was blowing at the clothes, making them flow in the sky.

In addition to his portraits, Gu Kai Zhi was also an expert in painting scenery such as plants, trees, mountains, and valleys. The compositions of these painting were of a novel style. For example, sometimes he painted the water without ripples, or painted human beings larger than the mountains. In his later years, his painting technique was like a spring silkworm producing silk. That painting technique seemed very simple, however it was much more skillful than mere elaborate and sophisticated strokes. He used more dense ink with some light touches, but he never smudged the painting. His paintings had a sense of romance, filled with otherworldly spirits. Gu had a lot of influence on later painters such as Lu Tanwei of the Southern dynasty and Wu Daozi of the Tang Dynasty. Nowadays, there are still some copies of Gu's paintings in the world, such as in praise of Cao Zhi and the river spirit's love story, *The Nymph of the Luo River*<sup>1</sup>, *Exhortation of the Virtue of Women's Conducts*<sup>2</sup>, and the *Legend of Wise and Benevolent Women*.

*The Nymph of the Luo River* is a magnificent piece. The painting was filled with rich contents with various kinds of characters: fairies, the Emperor, spiritual creatures in water, boats, lands, mountains on the land, the sun in the sky, flying

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曹植與甄氏愛情的《洛神賦圖》<sup>1</sup>，勸誡婦女德行的《女史箴圖》<sup>2</sup>和《列女仁智圖》。

《洛神賦圖》是一幅曠世奇作。畫面內容豐富，有仙女、皇王、海裡的神獸、船隻、陸地上的山巒、空中的太陽和飛鳥、灌木等等形象，無不叫人讚嘆。畫面分為幾組，分別描繪了曹植與甄氏從相遇到離別的整個夢境，近似浪漫主義手法敘事性地展開故事情節。我們節選其中一部分展開對畫面的討論。

這個局部生動地描繪了仙女乘坐一架豪華大船，由僕人駕駛，手持扇子，回頭不捨的張望。頭頂有傘蓋，身後有飄動的船帆，使人感受到船行速度之快。再看水中各種奇珍異獸更是讓人目不暇接。船的前端有六匹類似麒麟一樣的瑞獸，昂首挺胸，向前奔馳；船後面有兩隻白色獨角，長有鳥嘴的瑞獸；船的兩側有龍頭魚身的摩羯護航；水的遠端還有一隻白龍回首凝望仙女，水的近處是人身魚尾的小獸，也在注視著仙女。這個局部構圖非常緊湊，瑞獸將人們的視線引向仙女，而回頭張望的仙女又將人們的視線拉出這一組畫面，導入另一組故事。這個局部充滿了流動感，速度感和奇幻感。

### (3). 魏晉時期的代表作品：敦煌莫高窟257窟《鹿王本生故事》壁畫<sup>3</sup>

這幅壁畫以橫幅長卷形式連續畫出佛的前身九色鹿王故事的種種情節：鹿王在江邊救起溺水人，溺水人叩謝；王后夢見鹿王，要求國王捕捉鹿王；國王懸賞捕鹿，溺水人告密，國

birds, and bushes—it is truly stunning. The painting has several sections, which describes the entire dream-like story sequentially from the moment when Caozhi met a Nymph until their farewell. He used skills similar to those of Romanticism and depicted the story, chapter by chapter. Let's pick section 4 and explore it in detail.

The layout vividly illustrated a Nymph sitting on a big luxurious boat, sailed by servants. She is holding a fan, and looking back hesitantly with a canopy over her head. The audience could sense that the boat is moving very fast. Let's look at the different spiritual creatures in the water; there are so many of them that the viewers' eyes are kept fully occupied. In front of the boat, there are six auspicious Qilin-like creatures sprinting forward with their heads held high. At the back, there are two white horned unicorns with bird-like beaks. On both sides of the boat, there are two fish with dragon-heads protecting the boat. At the far end, there is a white dragon looking back at the Nymph, and at the near end, there is a fish with a human body also looking at the Nymph. The composition was packed with characters which brought the audience's attention to the fairy. However, the Nymph looking back brings our attention to the next section of the story. The stories were connected very smoothly, flowing swiftly, going at its full pace and fantasy.

### (3). A Representative Work from the Wei & Jin Dynasties: The Murals at Dunhuang Mogao Caves, Cave No.257, *Story of the Deer King from Jātaka Tales*<sup>3</sup>

This mural depicted a story of one of the Buddha's past lives as a deer king in a horizontal long roll format. The mural shows: the deer king rescuing a drowning person by the riverbank, the saved man bowing in thanks, and the Queen dreaming about and asking the Emperor to capture the deer king. The Emperor offered a bounty for the deer king, and the saved man tipped him off, so the Emperor led a crew to capture the deer king. When the deer king told the Emperor the story of rescuing the drowning person, the Emperor released the deer king and the Queen



王帶人捕鹿，鹿王向國王訴說救溺水人經過；國王放走鹿王，王后心碎而死；告密者得到報應，身上長癩，口中惡臭。人物形象刻畫形像生動，鹿王優雅而高貴，國王有王者之風，皇后的傲慢任性刻畫入木三分。其中一幅畫中，皇后身體傾斜，一手搭在國王身上，一腳的腳趾翹起，彷彿可以感受到她盛氣凌人地用腳有節奏地拍打地面。每一段落畫面的旁邊都附有文字說明。

畫面以人物為主，襯以山石樹木。土紅地色

died broken-hearted. The informer received his karmic retributions in the form of leprosy on his body and an awful smell coming from his mouth. The images of these characters were vividly depicted. The deer king was shown as elegant and graceful, the Emperor majestic, and the Queen's arrogant and capricious personality was clearly portrayed. One of these images depicted the Queen leaning with one of her hands on the Emperor, while one of her feet and toes were raised, as if domineeringly tapping on the floor. Every section of the story has captions describing the scene.

The persons are the main theme of the painting, accompanied by trees, stones, and mountains in the background. The color of the ground



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上配以青綠山水，點綴花草，有濃厚的裝飾風格。畫面中以黑色線條勾勒形象，流暢舒緩，不拘泥於局部的表現，帶有瀟灑飄逸之感，更增加了畫面的和諧感和裝飾味道。

除了敦煌之外，麥積山石窟作為又一個佛教

聖地，也在同一時期

開始興起。其中北魏

(386-524) 時期133

窟小沙彌的「東方微笑」

是麥積山最負盛名的

作品之一。小沙彌表情

柔和，眼睛半眯，嘴角

上翹，頭微微向左前方

傾斜。好似剛好要開口

和觀者說話一樣，活靈活現。小沙彌塑像原作



4

一手上揚，一手低垂，接引眾生，非常具有親和感，即便現存雕像遭到破壞，沒有了雙手，我們依然能夠感覺到他的慈悲和護佑。無獨有偶，具有「神秘微笑」的蒙娜麗莎畫像(1503-1506)是達芬奇的鉅作。同樣耐人尋味的微笑，時隔千年，同時呈現在我們的面前，給人極大的精神享受。

待續

To be continued

is red and the mountain and water are green, adorned with flowers and grass. The outlines are done with "black hooking" styles that are very smooth and easy on the eyes. The illustration is not limited to partial expression. The painting flows with style and is adorned with harmonic taste.

In addition to the Dunhuang caves, the Maijishan Grottoes started to flourish

as another Buddhist sacred site. In the Northern Wei Dynasty (386-524), Cave No. 133 featured the most famous piece

of the Maijishan Grottoes, *Oriental Smile*,<sup>4</sup>

a smiling little novice monk. The little novice has a very tender look, with eyes

half-closed, and the corner of his mouth curling up. His head leans slightly forward

to the left side, as if he was about to talk to the audience. It is very lifelike. The original

statue has one of the novice monk's hand raised up and the other reaching down

to receive living beings in a very friendly fashion. The two hands were later destroyed; however, we can still feel his compassion and kindness in

protecting living beings. It is such a coincidence that the masterpiece of Leonardo da Vinci, the "Mona Lisa" (1503-1506), also has a mysterious

smile just like the little novice monk's "Oriental Smile." Although these paintings are 1,000 years apart, they still present to us a great deal of

spiritual joyfulness.