

中國佛像繪畫賞析（續）

Introduction to Chinese Buddhist Arts (continued)

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二、北齊時期（550-577年）佛像 繪畫作品賞析

北齊在歷史上存在的時間非常短，只有27年，但是北齊的佛像在歷史中獨樹一幟。其中不得不提的一個人物是曹仲達。他運用線條剛勁有力，經常採用層層堆疊的表現方式，描繪出佛像衣著貼身的狀態，好像薄紗，宛如剛從水中出來一般，因此，後人把佛像的這種風格稱為「曹衣出水」。

三、隋唐時期（581-907年）佛像 繪畫作品賞析

隋唐是我國佛教發展的一個高峰，無論是社會環境還是人們的精神面貌都呈現出了嶄新的氣象，佛像繪畫作品也不例外。

1、隋唐時期風格特點：

隋唐時期，國家統一、民族強盛，佛像藝術也迎來了黃金時代。佛像造型多豐滿而不笨重，嫵媚而不輕佻，形相多端莊美麗，又瀟灑飄逸。



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2. Northern Qi dynasty (550-577 C.E.)

The Northern Qi dynasty lasted for a very short 27 years. However, the Buddhist images created in Qi dynasty had their own unique style. Cao Zhongda was one of the notably distinguished artists of his time. He outlined his works with full strength and power, often using a layer-by-layer technique to express his artistic style. For example, the clothing paints, looks like thin gauze on the Buddhas, just as if the images come out of water. Therefore, later on people called such Buddhist painting styles, *Cao's Clothes Out of Water*.

3. Sui and Tang dynasties (581-907 C.E.)

The development of Buddhist arts reached its peak in the Sui and Tang dynasties. During this time, there was a new cheerful brightness ambience in social economic developments, in spiritual environments, and in Buddhist arts.

2、隋唐時期代表人物：吳道子

如果說北齊曹仲達以「曹衣出水」聞名於世的話，那麼唐代吳道子就以「吳帶當風」與之呼應。這兩種說法主要是指古代人物畫中衣服褶紋的兩種不同的表現方式。前者筆法層層疊疊，似鐵線般具有彈性，所畫人物衣衫緊貼身上，猶如剛從水中出來一般；後者筆法轉折豐富，瀟灑飄逸，所繪人物衣帶宛若迎風飄曳。

吳道子，公元680-759年，河南陽翟（今禹州市）人。唐朝著名畫家，有「畫聖」之稱。吳道子小的時候家境貧寒，曾拜高道賀知章為師，學習書畫藝術及詩賦等，因其深信黃老道學，後改名為「道玄」。據說吳道子對書法興趣不大，一直沒有太大長進，而他對繪畫則一點就通，因此專攻一技，沒有多久便名噪京城。唐玄宗聽說他畫畫好，便召為宮廷畫家。

在唐代，吳道子獨創的宗教圖像樣式，稱為「吳家樣」。吳道子時代所形成的中國宗教繪畫的基本樣式，一直影響到元明以後，近代民間畫工仍舊奉他為祖師，並且保存著繪畫和雕塑不分的傳統。他還對用墨情有獨鍾，很多繪畫只有墨色沒有彩色，是後世白描繪畫的先驅。由於其運筆磊落肯定，圓潤凹凸變化豐富靈活，故此後人用「蓴菜條」來形容吳道子的用線。吳道子的影響不僅限於唐代，他的畫風在宋代仍為很多畫家所追逐嚮往。吳道子最大的成就在人物畫，但他的山水畫成就也很高。他曾受唐明皇李隆基之命，和李思訓一起赴蜀地寫生，回來以後，在同殿壁上圖寫嘉陵江三百餘里風光。李思訓畫了三個月才完成，而吳道子一天就畫完了。唐明皇看了以後說：「李思訓數月之功，吳道子一日之跡，皆極其妙。」



(1) The style in Sui and Tang dynasties:

During the Sui and Tang dynasties, both kingdoms united their dynastic lands and were very powerful. The Buddhist arts embraced its golden era. The styles of portraits showed well-rounded features, but not chubby; they were attractive and charming, but not seductive. The composure of those images were dignified, beautiful, handsome and graceful.

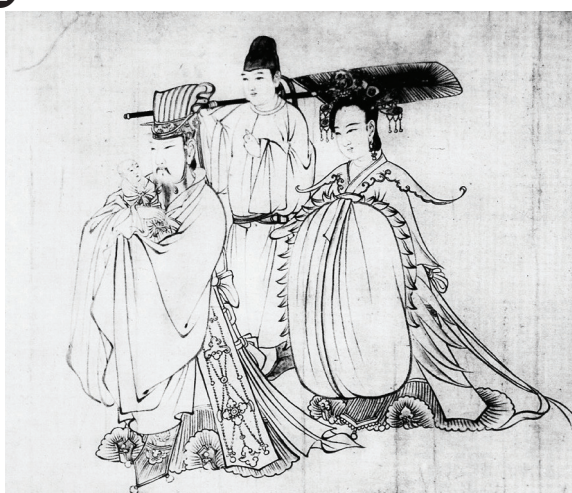
(2) The most representative artist was Wu Daozi

Cao Zhongda's was well known for his "Cao's Clothes Out of Water" style in the Northern Qi dynasty; however, in the Tang dynasty, there was the "Sash Flowing in Wind" style of Wu Daozi. These two aesthetic styles echoed each other even though they were more than a hundred years apart. The two kinds of expressions referred to different ways ancient clothes folds were painted in portraits. Cao used layer-by-layer technique and defined outlines like iron wires. His paintings depicted very elastic clothes that fitted closely to the portraits bodies as they just came out of water. Wu's style used turning brush skills to depict clothes flowing elegantly in the wind.

Wu Daozi (680-759 C.E.) was born in Yangdi, in Henan province (now Yuzhou city.) Wu Daozi was a famous painter in Tang dynasty, known as the Sage of Painting. When Wu was little, his family was very poor. He acknowledged the virtuous He Zhizhang as his teacher and studied different forms of art, such as calligraphy, painting, poetry, and music, under him. Because he was deeply drawn to Daoism, he therefore named himself, Daoxuan. It was said that he was not interested in calligraphy so he didn't make much progress in that art form. However, in painting, with just a little hint, he was able to grasp the whole picture. Hence, he focused on



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吳道子是我國少有的高產畫家，根據考察他一生為25個寺院畫壁畫，達300多幅。如西安臥龍寺、湖北當陽的玉泉寺都有他留下的手筆。據說現存於世的敦煌莫高窟中第103窟《維摩詰經變》¹壁畫也是吳道子的畫作。畫面中維摩詰端坐於榻上，右手拿麈尾，左手放在膝蓋上面，身體微微前傾，似乎拉近了與聽者的距離。拿麈尾的右手伸出兩根手指，彷彿一邊講經，一邊還在做著手勢。維摩詰的目光深沉，眉頭緊蹙，但給人的感覺卻顯得舒緩自在。畫面中的其他人物即使在畫面的前面，也明顯小於維摩詰像，這不符合西方的透視學理論，但體現了東方美學的特點。傳統繪畫中，重要的人物形象高大，其他人物相對矮小，體現人物之間的關係，突出主題。維摩詰在這幅畫面中顯然是氣宇軒昂、侃侃而談的主角，因此，其形像明顯大於其他人物。

除此之外，《天王送子》²是吳道子的又一佳作，整幅畫面中繪菩薩、天王、侍女、鬼神、瑞獸二十多位，每一位的個性都非常鮮明：天王威嚴，大臣端莊，夫人慈祥，侍女卑恭，鬼神張牙舞爪，瑞獸靈活飛動。整幅畫面人物刻畫細緻入微，富於想像力而又畫得極具神韻。

mastering painting only. Not long after, his reputation spread throughout the capital. The Emperor, Tang Xuanzong heard that he was really good at painting, so he appointed Wu Daozi as a court painter in the palace.

In the Tang dynasty, Wu started his unique way of Buddhist painting. People called his style, “Wu’s Heritage Style.” “Wu’s Heritage Style” became the basis of Chinese Buddhist arts and its influence lasted even after Yuan and Ming dynasties. Even nowadays, painters still call Wu the patriarch (of Buddhist arts) and regard his style of painting and sculpture as one tradition. Wu had great passion for using black ink. Many of his works only had black ink, and no other color. He was also the pioneer of line drawing, because his brushworks were very versatile: they were upright and assertive, mellow and concave-convex. Later on people named his line drawing style, “Line of Water Shield.” He influenced painters beyond the Tang dynasty all the way to the Song; many painters in the Song dynasty looked up to Wu. Wu’s greatest achievement was his portraits of people. However, he was still very good at landscape paintings. Emperor Minghuang summoned Wu to go to Shu Province to paint a landscape with another painter, Li Sixun. After Wu returned to the palace, he immediately painted the 300 miles of the Jialing River scenery on the wall of the Tong palace. Li Sixun spent three months to finish the work, but Wu only spent a day to finish it all. When Emperor Minghuang saw it he said: “Li Sixun spent the effort of three months, but Wu only took one day. Both of their works are extremely wonderful!”

Wu was a rare artist who produced a large amount of artwork in China. He painted over three hundred mural pieces on the walls of twenty-five temples, such as the walls of the Crouched Dragon Temple in Xian and the Jade Spring Temple in Hubei province. It was said that Wu painted the existing painting of



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相傳《八十七神仙卷》³也出自於吳道子之手。這副畫作可謂國家美術史上的瑰寶。近代大畫家徐悲鴻先生用盡半生心血換回的一部大作，目前藏於徐悲鴻博物館，是鎮館之寶。全畫繪製了八十七位神仙形象，全部是立像。沒有彩色只用墨色，準確的說使用了最單純的白描手法。從神仙姿態、儀表、服飾、妝容，到衣袖飄帶、衣紋皺褶、旌旗流蘇、祥雲荷花等所有的線條沒有一處重複，而且各自獨立又相互交錯統一，是一種極高的藝術境界。直到今日，很多初學者甚至是藝術家，還在學習和臨摹這幅作品，體會白描線條的妙用。我們熟知的《孔夫子像》⁴和《觀音像》也是吳道子所繪。



*Vimalakirti Sutra*¹ in Dunhuang Mogao Cave No.103. In the mural, Vimalakirti is seated on a bench with his right hand holding a whisk and his left hand resting on his knee; his body is leaning forward, closing the gap between him and the audience. His right hand is raised upward, as if he is lecturing using his hand gestures. His look is stern and he is frowning. Despite this serious austere, the audience would feel that Vimalakirti was very comfortable and at ease. People standing in front of Vimalakirti were smaller than the size of the image, which is contradictory to the concepts of perspective drawing from western point of view. However, it highlighted eastern aesthetics characteristics. In the Chinese traditional paintings, the main characters are bigger than other characters to point out the inter-relationship between characters, and emphasized the subject. In that mural painting, Vimalakirti, as the main subject of the piece, is much bigger than other characters, signifying his outstanding and magnificent appearance.

Additionally, the painting of the *Devas Bring the Sons*² is another great piece of Wu's. The entire painting includes more than twenty more characters: Bodhisattvas, heaven kings, heavenly maidens, ghost kings, and spiritual animals. Each character is illustrated vividly. The heavenly kings are majestic, the ministers, dignified, the ladies are kind, the maidens are submissive, the ghosts are ferocious-looking, and the spiritual animals fly nimbly. The painting is full of imagination, charm and grace.

People say that Wu also painted the *Eighty Seven Immortals Scroll*³. This painting is indeed a masterpiece in the history of Chinese art. The recent (20th century) famous master Xu Beihong spent all his saving to purchase this masterpiece. Now this painting is preserved in the Museum of Xu Beihong as the most important work of the museum. The entire painting depicts eighty-seven immortals and there are all standing figures in black ink with no color. To be more precise in his depictions, Wu employed the most simplest line drawing method. The immortals' gestures, appearances, clothes, makeup, sleeves, belts, folds of fabric, banners, tassels, auspicious clouds, and lotus as we all painted with single lines with no overlay. All these single lines are independent but also interrelated and they express the highest artistic representation. Nowadays, many beginners and artists still try to learn

3、隋唐時期代表作品：敦煌壁畫和麥積山壁畫

隋唐時期在敦煌和麥積山出現了大量的佛像雕塑和壁畫作品，形成了佛教發展的盛世。我們僅以敦煌莫高窟57窟和112窟為例，來說明隋唐時期佛像繪畫的特點。

敦煌莫高窟第57窟中，最著名的壁畫是一尊菩薩立像。這幅菩薩壁畫是初唐時期作品，帶有當時萬物更新、





優雅自信的氣象。菩薩立像姿態柔美而自在，頭部微向左傾斜，左臂上揚，右臂彎曲，手指呈蓮花狀伸向觀者，髖部稍稍扭動，使身體形成S形，增添了幾分柔美。正是有了這S形的曲線，此位菩薩有了「東方維納斯」的美稱。相比於西方雕塑維納斯而言，東方繪畫造型更顯含蓄和內斂。

在用色方面，菩薩下身穿深藍色長裙，恰好襯托出金色飾物的典雅和高貴。從這幅壁畫中我們還可以看到唐代的審美。菩薩的服飾從頭到腳佈滿金色裝飾，體現了唐人喜好奢華、富麗的裝飾特點。這與魏晉時期佛像的「仙」韻相比，加入了世俗的味道。

敦煌莫高窟112窟的《伎樂圖》⁵為《西方淨土變》⁶的一部分。反彈琵琶形象是《伎樂圖》的畫面中心，是敦煌壁畫的經典人物，也是唐代繪畫的典範。反彈琵琶繪畫的是一位舞者手持琵琶，在背後彈奏琵琶的生動形象。舞者身體向右前方傾斜，手臂高高舉起向後舒展，右腿高抬起在空中，髖部向左扭動。舞者在大的動勢中保持了相對的平衡，同時又為觀者提供遐想空間，期待下一秒鐘的舞姿變化。在靜止的二維畫面中，蘊含了律動的三維動態。整個人物動勢十分誇張，這在中國古代繪畫中非常少見，也體現了唐代自信豁達的藝術風格。

待續

from this masterpiece and its technique of line drawings. The well-known *Portrait of Confucius*⁴ and the *Portrait of Guan Yin* were all painted by Wu Daozi.

(3). Representative pieces in the Sui and Tang dynasties: Dunhuang Murals and Maijishan Grottoes

The Sui and Tang dynasties era produced many Buddha sculptures and murals and the development of Buddhist arts reached its golden age. Let's look at the examples of the Mogao cave #57 and cave #112, which illustrate the unique features of Buddhist paintings in the Sui and Tang dynasties.

In Dunhuang Mogao cave number 57, the most famous mural is a standing portrait of a Bodhisattva. This portrait was painted in the early Tang dynasty; during that time, everything was turning over a new leaf and the entire land was full of confident elegance. The posture of the standing Bodhisattva is beautifully graceful. The head leans forward and slightly to the left, the left arm raises up while the right arm is curved; the fingers are lotus-like reaching out to the audience, and the hip is curved in an S-shape, enhancing the feminine softness of the body. Due to such an S-shape body, this Bodhisattva's painting is called the Eastern Venus. Compared to the western Venus, the portrait in the east is more reserved and self-composed.

The Bodhisattva wears a long dark blue color skirt adorned with golden accessories. Through this painting, we have the feeling of the aesthetic of the Tang dynasty: it was full of golden adornments from head to toe, showing the luxurious wealthy style of their decorations. Contrary to the aesthetic styles in the Wei & Jin dynasties spirit-fairy taste, the Tang dynasty was more secular in taste.

Dunhuang Mogao cave number 112: *the Painting of Music Performing*⁵ was a portion of *the Painting of the Western Pure Land*⁶. The highlight of this painting and a trademark of the Tang dynasty is a character holding and playing a pipa (lute) lively and vividly on her back (instead of the normal posture in which a player holds the instrument in the front of her body.)

The dancer leans toward the right with both arms raised behind her and lifts her right leg while twisting her hip to the left. In contrast to the dancer's movements, the audience is left in anticipation for the next move, which highlights the dancer's ability to maintain balance in the movement. Stillness and movement are maintained in this painting, embracing a 3D dynamic equilibrium. Such expressions of character were very dramatic and extremely rare in ancient times; therefore, it embodied the Tang dynasty's aesthetic expression of the style of being very open-minded and full of confidence.

To be continued