

# 中國佛像繪畫賞析 (續)

## Introduction to Chinese Buddhist Arts (continued)

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### 四、西夏時期 (1038-1227年)

1、西夏時期風格特點：西夏是党項族建立的一個王朝，這個時期的佛像繪畫帶有少數民族特有審美。壁畫中較多地以党項人為主體的供養人形象，同時佛像繪畫還描繪了西北地區山嶺樹木的風貌。畫法比較精細，顏色淡雅，基本上用平塗法，人臉等重要部位則用暈染法。然後用墨線勾勒，外輪廓線較粗，衣紋線條用折蘆描技法，起筆重，轉折陡直，給人以勁挺的感覺。

### 4. West Xia dynasty (1,038 - 1,277 C.E.)

#### (1) The unique character of West Xia dynasty.

The West Xia dynasty was established by the Dang Xiang tribe. During this era, the Buddhist paintings had a unique aesthetic appeal from this ethnic minority group, murals featured Dang Xiang people making offerings. The paintings used more refined painting skills depicting the scenery of mountains, trees, terrains of the north-west region. The colors used in these painting were light and elegant. Artists used a smear painting technique, but applied a smudge technique on the facial expressions of portraits, where black ink was used for the (often thicker) outlining. The Bent Reed technique was used to paint the folds of clothes. The first stroke of the painting is heavy and then carried out with a sharp turn, giving the audience a feeling of strength and solidarity.



## 2、西夏時期代表作品：榆林石窟壁畫

榆林窟集中了大量精美絕倫的西夏時期佛教壁畫，其中第二窟的《水月觀音》<sup>1</sup>和第三窟的《文殊變》、《普賢變》是這一時期的代表作品。

《水月觀音》，因畫面中有水和月亮作為襯托而得名。水月觀音多次出現在敦煌莫高窟、榆林石窟和東千佛洞等場所，目前現存的五代、宋和西夏的水月觀音就有二十七幅。可見水月觀音是人們喜聞樂見的觀世音菩薩三十三種化身之一。

榆林窟第二窟有兩幅《水月觀音》。西壁北側的水月觀音半仰半坐，目視遠方，一副悠然自得的自在觀音形象。觀音傳承了唐以來的畫法，保留了鬍子的男性形象。背光很寬闊，幾乎覆蓋整個身軀。觀音背靠山石，後有竹子，旁邊放著法器楊柳枝和玉淨瓶。畫面右側一位童子駕著祥雲飄然而至，他雙手合十恭敬禮拜，身後的飄帶和祥雲極具動感，這與安然自得、如如不動的觀音菩薩形成動與靜的對比。整幅畫面除去含鉛的紅色變成黑色之外，石青石綠基本保持了畫面的原貌，以藍綠色調為主，背景施以淡淡的暖黃色，並勾勒黑線調和整個畫面。給人清新、溫暖又莊重之感。



## (2) Representative pieces in West Xia dynasty: Murals in Yulin Grottoes.

The Yulin Grottoes of the West Xia dynasty had many exquisite murals in. The most famous are cave #2 *Water Moon Guan Yin*<sup>1</sup> and the cave #3 *Manjushri and Samantabhadra Bodhisattvas*.



The *Water Moon Guan Yin* mural has water and the moon as the background and so named after them. The *Water Moon Guan Yin* also appears in the Dunhuang Mogao caves, Yulin caves, and East Ten Thousand Buddhas caves. The caves of the Five dynasties, the Song dynasty, and the West Xia dynasty have a total of twenty-seven paintings of the Water Moon Guan Yin. We could say that among the thirty-three transformations of Guan Yin, people like the Water Moon Guan Yin the most.

Cave #2 of the Yulin grottoes has two murals of the *Water Moon Guan Yin*. The one located in the western cave, the *Water Moon Guan Yin*, sits in a semi-reclining position, staring into the distance: an image of being self-contained and comfortably at ease. The painting style of the Guan Yin comes from the Tang dynasty; hence, the Guan Yin appears as a male figure with moustache. His aura is broad and wide almost covering the whole body. The Guan Yin stands in front of a mountain and a rock next to some bamboo and is accompanied by some Dharma accessories: willow branches, a jade vase, and on the right side, a boy floating on a nearby cloud. The boy has his palms joined together respectfully and is adorned with ribbons and auspicious clouds. The movement of the boy and



《文殊變》和《普賢變》是榆林石窟第三窟的壁畫。兩幅畫在繪畫方法上都是以白描線條為主要繪畫手段，勾勒了人物、山水、樹木和花鳥等形象，少部分渲染石青和石綠色彩，畫面清淨素雅，內涵豐富。

這幅《文殊變》從畫面線條的變化，我們來粗略的討論一下白描用線：畫者用剛硬有力的鐵線描，來表現菩薩眾的體態；用折筆方而頓的折蘆描，來表現菩薩眾的衣服的轉折；用行雲流水線，表現絲綢之感；用變化細微的高古游絲描，表現毛髮；用兩頭尖細的柳葉描，表現雲水；再結合皴擦點染，表現山巒樹木。畫者用最凝練簡潔的繪畫語言，表現了豐富的大千世界。因此從這兩幅畫中，可以了解到單純用線條作畫的難度更大。

在畫面構圖上，這兩幅畫作也區別於相同題材的其他畫作。畫面沒有出現大量的佛菩薩形象，而是以十幾位生動的形象，集中代表了不同身份的參會者。這種手法形象分明，層次清晰，筆觸少而意境深。《普賢變》中有一個局部，描繪的正是玄奘法師西天取經的場景。玄奘法師雙手合十目光低垂，旁邊的侍者長得很像孫悟空，身後的坐騎也許就是小說《西遊記》中的白龍馬的原型。

☞待續



the stillness of Guan Yin demonstrate the contrast of movement and silence. Due to the oxidization of lead, the red color has turned black. The blue and the green preserve the original image of the main theme in blue color. The background is a warm yellow color with black outlines. The entire mural gives a feeling of invigoration, warmth and sincerity.

The *Manjushri and Samantabhadra* were



murals in the Yulin cave #3. These murals featured people, mountains, water, trees, flowers and birds sketched in black ink. Additionally, smudge technique was applied to some of the blue and green stones, which enrich the paintings with a pure and fresh look.

Let's examine the transition and changes of the outlines in the painting of the *Manjushri* and discuss the technique of Black Ink sketching. The painter used the Iron-Hook technique to depict the figures of these Bodhisattvas. The Bent Reed technique was used to paint the folds of Bodhisattvas' clothes. The Passing Clouds and Flowing Water technique was used to represent the texture of silk. The Ancient Silk Hairspring technique was used to depict the hair; and the Willow Leave technique with two sharp angles on both sides was used to paint the clouds and water. Folding and Rubbing technique were used to pinpoint the mountains and trees. The painter used a very concise and exacting technique to express abundant and various elements in the ten thousand worlds. Therefore, we can see an extremely elevated level of skills, using simple elements to express a very complex painting.

The composition of the painting was unique and different than other paintings with similar subjects. There were not many images of Buddhas and Bodhisattvas. However, about ten distinct figures were used to represent the different identities of various characters in the painting. Such representation was very logical and clear, and was not overdone in order to retain deep artistic sensation and meaning. The painting of *Universal Worthy Bodhisattva* includes the story of Master Xuanzang who traveled to India to bring back sutras to China. Master Xuanzang is featured with joined palms and gently closed eyes. His attendant looks like Sun Wukong. He is seated on a horse looks like the model of the White Dragon horse in the *Journey to the West*.

☞To be continued