

中國佛像繪畫賞析（續）

Introduction to Chinese Buddhist Arts (continued)

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黃建華 英譯

Lectured by Professor Qian-he Man at City of Ten Thousand Buddhas on July 1, 2017

English translation by Allen Huang

五、元時期（1271-1368年）佛像繪畫作品賞析

元代是我國蒙古族一統天下的王朝，其佛像繪畫也具有蒙古族豪放大氣的特點。但就整體而言，元代佛像繪畫的數量不及前代。

1、元時期風格特點：在繼承隋唐繪畫的基礎之上，延續並發展了以線條為主的繪畫方式，造型大氣磅礴，耐人尋味。元代繪畫一般都是在粉壁上或灰砂混合的壁面上，以淡墨描稿，施彩後再描深墨線（即濕壁畫），在線描方面取得了新的成就，變化極為豐富。色彩清淡素潔。

2、元時期代表作品：千手千眼觀音敦煌石窟第三窟

敦煌莫高窟第三窟，是現存敦煌石窟中唯一以觀音為主題的石窟。此窟南壁和北壁，分別繪製兩幅正面立像千手千眼觀音菩薩，構圖大體相同，四周的形像有所差異。南壁千手千眼觀音居中，頭部重疊三層，共畫十一面，



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5. The Yuan Dynasty (1271-1368 C.E.)

The Mongolians, who ruled many areas, established the Yuan Dynasty. Its Buddhist Art had the character of a very expansive heroic spirit. However, the quantity of the Buddhist Art was much less than in prior dynasties.

(1) A unique feature of art from the Yuan Dynasty:

Inherited from the foundation of the Sui and Tang Dynasties, Yuan Dynasty artists developed a unique style of using lines to paint. The effectiveness of such line styles created an interesting, vast, and majestic feeling. During the Yuan Dynasty, most of the paintings were either painted on white or gray sand walls. Only ink was used to sketch the paintings. Colors were applied later, and the outlines were then again highlighted; hence, these were called “wet murals.” One artistic achievement would be in the line sketch, which was plentiful in variation, and the added colors were clean and neat.

(2) Representative pieces from

the Yuan Dynasty: The Thousand Hands and Thousand Eyes Guan Yin painting in Dunhuang Mogao cave #3.

Dunhuang Mogao cave #3 is the only existing cave of the theme of Guan Yin. In this cave, there are two murals of Guan Yin Bodhisattva with a thousand hands and a thousand eyes: one is on the southern wall and the other is on the northern wall. The compositions are similar but the surroundings

千臂輪生。東側畫帝釋天，下畫趺坐梵天女；兩側畫梵天女，下畫婆羅門；兩上角各畫一飛天。

北壁觀音❶兩側是吉祥天，下為三頭八臂金剛，毗那夜迦天，東側畫婆藪仙。南壁和北壁觀音都運用了白描焦墨勾線手法，觀音菩薩的衣服用蛤粉塗成白色，少部分飄帶和蓮花座分別施土紅和石綠。色彩莊重素雅，沒有過多的裝飾，樸實無華，但又大氣自然。觀音背後是千手千臂，每隻手中心有一眼，眼簾低垂，寓意觀世音菩薩千處有手千處應，慈悲解眾生的危難，救眾生的苦。

此窟的千手千眼觀音是已知最著名的觀音形象之一，他奠定了千手千眼觀音造像的造型基礎，為後世提供了範本，影響深遠。萬佛聖城大齋堂正面懸掛的千手觀音畫像和佛殿的千手觀音塑像，原型都是來源於敦煌莫高窟三窟的元代觀音形象。

待續



are different. The head of the thousand hands and thousand eyes Guan Yin mural on the southern wall has three layers with eleven faces, and with thousands of radiant hands as wheels. On the east side, there is Lord Shakra with heavenly maidens beside him, and one below him sitting cross-legged. On the bottom of the mural, there are Brahmans, and in the top corners there are flying devas.

The Guan Yin on the northern wall❶ has the goddess Lakshmi on both sides. Below is Vināyaka, the Vajra protector with three heads and eight arms. Vasistha is on the east. The Guan Yin on both southern and northern walls both have outlines sketched in ink. The clothes were painted with a white paint derived from powdered clam shells, and a small portion of the belt and lotus dais were painted red and stone green colors in a paint derived from clay. The color scheme is dignified, simple and elegant; they are understated and very down to earth, welcoming and natural. Behind Guan Yin are the thousand hands; each palm has an eye in the center. The eyes of Guan Yin look down slightly. Her thousand hands and eyes symbolize her thousand responses: compassionately alleviating living beings' sufferings and rescuing them.

This is the most famous thousand hands and thousand eyes Guan Yin image. This painting became the archetype for all Guan Yin images, and it really has had far-reaching influence on future generations. In CTTB, the Guan Yin painting on the canvas hanging in the Dining Hall and the Guan Yin statue in the Buddha Hall are all based on this Yuan Dynasty Guan Yin mural at Dunhuang Mogao cave #3.

To be continued

