

中國佛像繪畫賞析 (續)

Introduction to Chinese Buddhist Arts (continued)

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六、明清時期 (明1368-1644, 清1644-1912) 佛像繪畫作品賞析

明清是中國的大一統時期，整體而言社會穩定，國家昌盛，因此皇家建設寺院較多，畫工精湛。

(1) 明清時期風格特點：由簡單走向繁複，加強渲染效果，畫面更加立體。

(2) 清時期代表人物：丁觀鵬

(3) 明時期代表作品：《法海寺壁畫》(1439-1443初建)

明代佛像繪畫我們以法海寺為例來進行分析。法海寺明代壁畫是法海寺的鎮寺之寶，也是我國佛教藝術的瑰寶。為什麼這樣說呢？法海寺明代壁畫在規模和氣勢上，雖不如永樂宮壁畫，但是它的人物刻畫細微精湛，圖案應用精微多變，而且採

6. Ming and Qing Dynasties (Ming 1368-1644 CE, Qing 1644-1912 CE)

During the Ming and Qing dynasties the nation was united. Overall, society was stable, with a strong and flourishing nation. Therefore many royal families built temples with very dedicated painting skills.

(1) The unique character of Ming and Qing dynasties: transitions from simple to sophisticated, and emphasizes Smudge skill effects where paintings become more three dimensional.

(2) The representative painter of the Qing dynasty: Ding Guan Peng

(3) The representative painting of the Ming dynasty (1368-1644): the murals in the Fahai temple (established ca.1439-1443 CE)

Let's use the murals of the Fahai temple to analyze and illustrate the paintings in the Ming dynasty. Ming murals in the Fahai temple were not only the signature treasure of the temple but also marvelous gems of the Buddhist arts in Chinese history. Why do we say so? Even though the scale and the scope of the Ming murals in Fahai temple could not be compared with the murals in the Yongle Palace, however, those representative portraits are so sublime and exquisite, and their applied

用了更加多樣的細節處理和壁畫新工藝。從這個角度而言，法海寺壁畫比永樂宮壁畫成就更高，而且彰顯了皇家寺院的精美和細緻。

敦煌壁畫是中國現存規模最大、內容最豐富的古典文化藝術寶庫，但是敦煌壁畫自六世紀發展至清代，連綿不絕，卻唯獨缺少明代的壁畫。因此法海寺明代壁畫可謂填補了敦煌壁畫時間上的一個空缺，更顯示出其時代價值。

法海寺大雄寶殿的六面牆上，至今完整地保

patterns were so creative and detailed. This was through the introduction of various new methods for processing such details. Therefore, the artistic achievement of the murals in Fahai temple surpasses the murals at Yongle Palace, highlighting the splendid arts the emperor sponsored at the temple.

In China, the largest scale and the greatest amount of murals exist in the Dunhuang caves. The variety of murals in Dunhuang is so rich and abundant and they are indeed treasures in classic art. The murals started in the 6th century and lasted until the Qing dynasty. However, there are no murals from the Ming dynasty in



留著九幅極其精美的明代壁畫。壁畫分佈在大雄寶殿北牆門的兩側、中間佛龕背後和十八羅漢身後兩面山牆上。佛龕背後繪的是觀音、文殊和普賢三尊菩薩以及他們的坐騎。其中以中間的水月觀音畫得最為傳神。

這尊水月觀音¹不同於西夏榆林石窟半側面的水月觀音坐像，這尊是正面坐像，感覺非常直接、親切地與我們對話。他寬肩袒胸、肩披輕紗，胸飾瓔珞，表情溫和安詳，屈左膝盤左腿而坐，神態莊重大方，給人以清新明淨、和藹祥瑞、出世超凡之感。

觀世音菩薩的披肩是這幅畫的點睛之筆，也

the Dunhuang caves. The murals at Fahai temple fill in the time gap of the Ming dynasty at Dunhuang, manifesting the artistic value in art history.

In the Fahai temple, the six walls in the Jewelled Hall of the Great Hero still completely preserve the nine pieces of the Ming dynasty's murals. The murals are located on the two sides of the northern wall in the Jewelled Hall of the Great Hero, behind the center altar, and on the mountain behind the eighteen arhat statues. Behind the altar, there are Guanyin, Manjushri, Samantabhadra, and the Bodhisattvas' seats.

This water-moon Guanyin¹ is different from the side portrait of the Guanyin in Yulin caves of West Xia dynasty. The water-moon Guanyin faces front and is in sitting posture. When you look at her, you get a very direct, kind and warm feeling, just as if Guanyin is conversing with you. Guanyin is covered with fine gauze over her bare chest and across her wide shoulders. Her chest is decorated with a wreath of keyūra and her facial expression is soft and peaceful. She sits with her left leg bent and crossed in a tranquil posture of refreshing radiance that emanates feelings of being grounded and her look is amiable, gracious and transcendental.

The unique crowning touch of this Guanyin portrait is the fine gauze on her shoulders and it is



是法海寺壁畫乃至中國佛教壁畫的經典。畫工在完成基本的菩薩形象之後，用白線勾勒出輕盈剔透，薄如蟬翼，縹緲柔軟的披肩。披肩的轉折、層次、前後關係都表達的清晰明了，披肩的底紋細膩精微，邊口處還刻畫有蓮花紋飾，都表現得淋漓盡致。

觀音菩薩右下角的善財童子被譽為最美童子，他的身體前傾，腿部微屈，雙手合十，目光向上望著菩薩，整個姿態度誠而恭敬。童子五官清秀，黑色髮髻裝飾有紅色辮繩，更加映襯出白皙的膚色。綠色的衣服與紅色的飄帶，形成鮮明的色彩對比，又顯示出孩童的朝氣。

這位元代的善財童子²（1439-1443）形象使我聯想到安德烈·德爾·韋羅基奧的一幅作品——《耶穌基督受洗圖》（1476年）。這幅畫是應邀為教團的一所寺院而作。當時還是學徒的達芬奇在畫面一角補充了天使³，後來被人們視為西方繪畫中最美麗的精靈。童子和天使一位來自東方，一位來自西方，而且創作年代相仿，二者都帶著童真和美麗表達了對宗教的虔誠和信仰。

這幅壁畫除了觀音菩薩的披肩細節引人入勝之外，隔壁的六牙白象的畫法也十分耐人尋味。如果說觀世音菩薩的披肩以「工」的形式呈現繪畫的話，那麼普賢菩薩左下角的六牙白象，就是以「寫」的形式來表達繪畫了。「工」也叫工筆，是描摹極其工整細膩，層次豐富的中國寫實繪畫方式。「寫」也稱寫意，是對意象和氣象的一種綜合表達，它不追求形似而表現神似，往往筆墨未到而意境已經呈現。六牙白象的用筆揮灑自如，線條肯定而流暢，用簡練的筆觸一揮而就地表現出它的氣勢，這與披肩的工筆劃法形成鮮明的對比，二者一放一收，一張一弛，收放自如，使得畫面表現手法靈活多變，又相得益彰。整幅壁畫既有細緻入微的工筆刻畫，又有淋漓酣暢的寫意畫法，可謂讓讀者一飽眼福了。



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the masterpiece of the murals in Fahai temple and also in Chinese Buddhist art history. This technique was applied after finishing the Guanyin figure. The simple white line outline of the gauze is light and crystal clear, as thin as a cicada's wings. Although the texture of the gauze is soft, it explicitly and distinctively depicts the relations between the folded layers of the fabric. The patterns at the edge of the gauze are illustrated with subtlety and exquisitely with painted lotuses at the open areas—all the details are expressed vividly.

On the lower right corner of Guanyin, there is Sudhana, the Youth Good Wealth. He is regarded as the most handsome youth. In the painting his deportment is sincere and reverent: his body leans forward, his legs slightly bent, his palms joined together, and his eyes gaze upward to the Bodhisattva. Sudhana has beautiful facial features. His black topknot is decorated with red ribbon brightening up his facial complexion. The green robe and red ribbon create a sharp contrast and reveal the young youth's vitality.

This Yuan dynasty's version of Sudhana² (1439-1443) reminds me of Andrea del Verrocchio's the *Baptism of Christ* (1476 CE). The monks of the San Salvi Church near Florence commissioned Verrocchio's painting. At that time, Leonardo da Vinci was Verrocchio's apprentice; he painted and finished the angels³ in the painting. Those angels were regarded as the most beautiful and spiritual creatures among western paintings. A youth in the east and an angel in the west were figures created almost at the same time. Both characters represented purity and beauty and expressed religious faith and sincerity.

In addition to Guanyin's gauze that captured people's full attention, the adjacent artwork of the white elephant with six tusks equally fascinated its audience. The realistic painting styles characterized by fine brushwork and close attention to details portrayed sophisticated layers of meanings in the Chinese paintings. The freehand painting styles focused on expressing artistic and conceptual ideas, instead of realistic representation.



法海寺壁畫中托塔天王^④形像也是不容忽視的一個閃光點。天王左手持塔，右手拿傘蓋，姿態挺拔，威武自信。天王的眼睛非常傳神，眼球好像在眼睛裡來迴轉動，在思考著什麼。如果仔細觀察你會發現，他的兩眼不是同時看向一個方向。準確的說是天王的右眼看向右上方，左眼看向右下方。這與我們熟悉的生活常態不同，但是又超出了我們的預想，以靜態的畫面表達了動態的內容，讓我們不得不驚嘆於古人的智慧。

法海寺壁畫是沿用了重色的方法。由於在人物的璽絡、釧鐲、鎧甲、兵器以及各處裙帶上，較多地使用硃砂、石青、石黃等色，配以大量使用「描金」和「瀝粉貼金」的方法，表現出金碧輝煌的氣氛，體現了皇家寺院特有的審美。可以想見，碑記中敘述的「象設莊嚴，悉塗金碧，光彩炳耀」，就是500多年前法海寺壁畫的寫照。

清代佛像繪畫離不開整個社會的審美風尚，繁複的裝飾、絢麗的色彩大量出現在佛像繪畫中。我們以清宮廷畫師丁觀鵬的作品為例，來探討清代佛像繪畫的共性。

丁觀鵬是乾隆時期著名的宮廷畫師，他的作品《西方接引圖》是我們熟知的一幅作品。整個畫面構圖飽滿，關係緊密，佛菩薩形象眾多，亭台樓閣、蓮花池水、祥雲傘蓋、奇珍異鳥各居其位。描繪了極樂世界的莊嚴美好。阿彌陀佛紺青色頭髮、綠紅色袈

Often before the brushwork is finalized, its artistic concepts are already revealed. The brushwork of the elephant's six tusks is firm but free and fluid. For instance, one simple stroke outlines a tusk, symbolizing the strength of a tusk. In contrast to the realistic painting style of the gauze covering Guanyin's shoulders: this painting style comes and goes flexibly and is free flowing, whereas the other draws in. One is releasing, the other is recovering. These expressions enrich the contents of the paintings subtly and they complement each other. The murals on this wall have both realistic and freehand styles, a true feast to the audience's eyes.

Another interesting mural in the Fahai temple is the *Vaishravana deva king* ^④. The deva king is tall and straight with majestic confidence; he holds a tower in his left hand, and a canopy in his right. His eyes are very lifelike which makes you feel as if they are rolling and that the deva king is pondering something. If you take a closer look, the two eyes are not actually looking in the same direction. More specifically, the right eye is looking at the upper right corner, and the left eye is looking at the lower right corner. Such an expression seems unusual; hence, it goes beyond our expectations. However, we are amazed by the wisdom and talent of these ancient artists to portray a sense of movement in these still murals.

The murals in Fahai temple use many heavy colors. For example, the portraits' wreaths, necklaces, armors, weapons, belts and shirts have been applied with painted gold, gilded gold leaves, cinnabar, azure blue, and yellow minerals, to show the majestic aesthetic allure of works sponsored by the emperor. A typical picture inscribed on a stone tablet would be painted with radiant gold colors and majestically adorned, shining brilliantly. Such a description clearly describes an authentic scene at Fahai temple 500 years ago.

The Buddhist paintings of the Qing dynasty are inclusive of the aesthetic of the society, consisting of complicated decorations and splendid colors. The imperial painter, Ding Guanpeng, illustrated such common themes of the Qing dynasty in his paintings.

Ding Guanpeng was the famous imperial painter of the Emperor Qianlong of the Qing dynasty. His painting of the *Going to the Western Pure Land* is well known by Buddhists. The whole painting is a rich and dense composition. Buddhas and Bodhisattvas are the major subjects, and pavilions, terraces, water in lotus ponds, auspicious clouds, canopies, unique auspicious birds are the minor subjects. The dark blue hair of Amitabha Buddha, and his green and red sash all were painted with vivid and bright colors. In the painting, Guanyin

袞都體現了鮮明而亮麗的色彩。觀音菩薩和大勢至菩薩分坐左右兩邊，相貌莊嚴而寧靜。觀音菩薩的披肩亦如法海寺壁畫中的輕薄通透，少了些許靈動，多了些工整。《洛神圖》是丁觀鵬臨摹顧愷之的作品，二者相比原作更加瀟灑浪漫，用線和筆墨更加精湛，重在繪畫意境，給人留下更多的想像空間；臨摹作品以渲染色彩為主，形象刻畫逼真，弱化線條在畫面中的分量，更接近於寫實，給人更加直觀的感受。

《無量壽佛圖》⁵是在深藍色紙上用金色來繪製的一幅畫作。這與白紙黑墨的白描畫法原理是一樣的，所不同的是，在這幅畫中還有局部的渲染。金色的分層渲染更需要技術，渲染難度更大。這幅作品是金色佛像繪畫線描的佳作。

除以上幾幅知名的作品之外，我個人比較欣賞丁觀鵬的三幅菩薩像，推薦給大家：藏於故宮博物院的《蓮座大士》、藏於台北故宮博物院的《蓮座文殊像》，以及藏於美國明尼波利斯藝術館的《觀音像》。

七、現代佛像繪畫作品賞析

現代佛像繪畫不拘泥於傳統繪畫的用線、用色等固定的繪畫模式，呈現了更加多元的繪畫種類和繪畫形式，表達的內容也更加豐富。

(1)現代佛像繪畫風格特點：風格更加多樣

(2)現代佛像繪畫代表人物：弘一法師(1880—1942)，張大千(1899—1983)，齊白石(1864—1957)

弘一法師是我們熟知的一代高僧，未出家之前，他在書法、繪畫、音樂、詩歌、戲劇等方面都有很高的造詣。弘一法師的佛像繪畫常以硃砂線條來勾勒佛、菩薩、羅漢等形象。弘一法師的線條不同於傳統繪畫線條，在他筆下線條的應用更加靈活多變，線條既刻畫人物形象又表現形體轉折，線與面融合為一體。⁶

張大千的佛像繪畫以敦煌為基礎。他本人曾經說過，沒有敦煌就沒有我張大千。正是基於敦煌歷代佛像繪畫的豐厚營養，才孕育了張大千的藝術風格。我個人認為張大千最突出的藝

and Great Strength Bodhisattvas stand by Amitabha Buddha's sides. Their appearances are dignified and serene. Guanshiyin Bodhisattva's gauze cape resembles the refinement of the portrait in Fahai temple, but its lines flow less smoothly. Ding Guanpeng also copied Gu Kaizhi's style in his masterpiece of the *Goddess of the Lo River*. Compared to Gu's painting, Ding's version is far more romantic and stylish. He employs ink and paints the lines with exquisite technique. His focus is more poetic, giving viewers space for their imagination to roam. He also used color smudge skills on many of his copied paintings. His portraits of figures are realistic, for the lesser use of outlines gives his paintings a direct emanation.

His *Buddha of Infinite Life*⁵ is painted on deep blue paper with golden ink. He used outline painting, which employs the same principle of using black ink on the white paper; the only difference is that he used smudge skills in some areas. However, smudging gold is difficult and requires more skills on multiple layers of gold color. This painting is a masterpiece among all the golden outline paintings of the Buddha.

Besides the above-mentioned paintings, I personally admire the painting of the three Bodhisattvas done by Ding Guanpeng. One is the *Bodhisattva on the Lotus Throne*, in collection of the National Palace Museum; *Manjusri Bodhisattva on the Lotus Throne*, in the collection of the National Palace Museum in Taipei and *Guanyin Bodhisattva* at the Minneapolis Institute of Arts.

7. Discussions of Modern Buddhist Paintings

Modern Buddhist paintings are not confined to traditional paintings styles in terms of its usage of line drawings and application of colors. Modern paintings actually present a wide range of varied painting styles and the expression in these paintings are far richer than before.

(1)Modern Buddhist Painting (The Characteristics of modern Buddhist paint.)

(1)Modern Buddhist Artists: Dharma Master Hong Yi (1880—1942), Chang Dai Chien(1899—1983), Qi Baishi (1864—1957)

Great Master Hong Yi was a renowned venerated monk in the 20th century. Before he left the home life, he reached great achievements in calligraphy, painting, music, poetry, and drama. He often used red color outline to depict the Buddhas, Bodhisattva and Arhat images. His outlines are different from the lines of traditional paintings. His outlines in brush strokes are more flexible and nimble. The lines depict the expression of the portraits characters and also the transitions of figures where lines and the plane merge as one.⁶



術成就在於用色。傳統的中國文人繪畫以水墨為主。張大千的繪畫吸收了敦煌壁畫的色彩，飽和而強烈。尤其是礦物質顏料石青石綠等色的應用，使得畫面厚重莊嚴。大量平塗勾線方法的應用，使畫面的裝飾效果更佳強烈。⑦

齊白石是我國近代一位大器晚成的藝術家，他的詩、書、畫、印都獨具特色，自成一派。他的佛像繪畫質樸無華，以拙勝巧，筆墨少而精煉，色彩純正而簡潔。也許是因為白石老人作畫時的年齡已近耄耋的原因，他的佛像繪畫也似褪去了所有的浮華，沒有過多的裝飾，用筆老練沉穩，沒有猶豫與糾結，畫面內容直指核心。⑧

縱觀我國歷代佛像繪畫的長河，每一個時期的支流都有其自身的特色與氣質，並在奔流不息的過程中相互影響，相互借鑒，最終形成中國佛教繪畫一股新鮮的生命力，在她流過的地方播種下菩提的種子，滋養了無數眾生的法身慧命，並繼續奔湧向前。❀

Chang Dai Chien's Buddhist image paintings are inspired by the Dunhuang paintings. He once said, "I wouldn't be where I am today without Dunhuang." "Since Dunhuang's Buddhist paintings nourished Chang Dai Chien's artistic expression, personally, I think the most outstanding achievement he attained was his application of colors. Traditionally, the focus of Chinese literati paintings was on the ink. Inspiring by the colors in the Dunhuang paintings, Chang Dai Chien's paintings were in high saturation colors and his use of them and other mineral pigments was very intense. For example, his application of green and blue minerals made his paintings looked solemn and adorned. He also used a lot of flat brush and line drawings to express strong decorative effects.

Qi Baishi was a late-blooming artist. His poems, calligraphy, paintings and seal were characterized by their special features and characteristics. His Buddhist paintings were simple rather than unsophisticated, clumsy rather than ingenious. However, he used ink in a refined way. He used concise color on the paintings, perhaps because of his age. He started to paint when he was almost eighty years old; therefore, his Buddhist paintings have no showy extravagance, no extra decoration. His method of using brush was very skillful and steady. There was no sign of hesitation or difficulty in his work and the content of the paintings came straight from the heart.

Chronically looking at the long river of the history of Chinese Buddhist Painting, every period has its own unique quality and characteristics. In this river of time, Buddhist art grew, with each period, influencing and learning from each other, thus forming a new life in Chinese Buddhist art. Wherever on this river of time, Buddhist art flows, seeds of Bodhi are planted which nourish the wisdom and Dharma body of living beings.❀

