

中華民國三十七年八月

敦煌莫高窟誌略

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敦煌莫高窟誌略

(一)沿革

莫高窟俗名千佛洞，在敦煌縣城東南三十五里三危山之麓。石窟開鑿於魏晉南北朝時期，川流所冲激之削壁上，壁為玉門系礫岩，疏岩鑿石，佛龕層疊，據武周李氏重修功德碑所載，石窟始建於秦建元二年（公元三六六年）經兩魏隋唐五季宋元各代絡續修增唐代最盛，鑿龕以千計。其規模之大，在中國藝術史上價值之高，如向覺明先生所說：「可以弟視雲岡兒蓄龍門」。祇以敦煌為唐虞流沙地，羌戎所居，不為士大夫所注意，典籍記載甚少，乃湮沒無所聞。及光緒廿六年（公元一八九九年）五月廿五日，經道人王圓

蘇於十七窟

(C.151
P.163)

發現宋初西夏攻取沙州時（公元一〇三五年）所藏六朝唐宋歷代

文書典籍，因之引起中外人士之注意。一九〇七年向牙利人斯坦因及法人伯希和先後開石窟藏經之名接踵來敦，賄騙王圓蘇，得獲重要藏經文書以及幡畫等萬餘卷，（其中包括法盧文康居文古和闐文回鶻文，龜茲及西藏各種語文之經卷）攜歸彼邦，敦煌之名始喧傳於世。



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(二) 現狀

民國三十年于院長右任視察西北之際，特往巡禮，目睹此先民遺寶，東方文藝淵藪之日就殘毀，乃建議國防最高委員會由教育部籌設敦煌藝術研究所。民國三十二年春由教育部聘請高一涵為籌備委員會主任委員並聘定張維，張大千，王子雲，鄭西谷，張庚由，竇景梅，常書鴻等七人為委員，隨即在敦煌千佛洞中寺開始工作。三十三年一月一日正式成立國立敦煌藝術研究所。分考古總務二組分別從事於研究及保管工作。歷年來對於洞窟清理整頓，發現新洞窟甚多，據最近整理編號結果，現有繪塑之洞窟計大小四六七個，全部洞窟南北遙遠一六一八公尺，窟前有細流一支蜿蜒北去，是即唐時之岩泉，今名大泉者。水流所至白楊成蔭，上中下三寺即位置其側，最近本所在下寺側新僻美術館一座其中包括圖書館及畫室各一，附近並添築研究人員之住宅用以改進同人之生活。自卅五年至今本所逐年修理洞窟前後計三百二十餘，並添增橋廊，備置窟門。最近新編號碼，係根據參觀路線自北至南自下至上，擲比排列者，每窟號中並附有張大千及伯希和二氏之號碼用資對照。逐窟並設置說明牌，使每一洞窟之內容及有關題記歷史材料據吾人所知者儘量供應，用備遊人之參考。

(三) 石室型式及內容

石室修整型式六朝唐宋均有其不同之特點。兩魏及有隋洞窟多採取家堂式樣，石窟進口多作模倣當時房屋建築之人字披，兩側並附有中國建築史上歷代最久之木汁拱。更進為龕柱，四方均有造像，內壁且亦有修鑿神龕者。唐代洞窟大抵作方形，無人字披及龕柱，窟頂（即藻井）作倒置之矩形，上飾以幾何形之圖案。四壁多為經變或千佛，五代宋初洞窟佛龕在洞窟之正中，兩首並作屏風，藻井上多所圍龍。宋元窟式大抵相同。

石室壁畫塑像之內容亦因時代之不同而變遷。唐代以前之作係屬於乾陀羅（Gandhara）系統。蓋公元前四世紀半時期，亞力山大大舉東征至印度，盛行其希臘文明之產物。係以阿富汗及白沙瓦（Peshawar）為中心之乾陀羅地方為發源地，為揉合印度佛教美術及希臘藝術而成之另一體式一般稱為乾陀羅美術或稱為希臘佛教美術（Greek-Buddhism）。其描寫對象多為千佛及印度佛教上一種消極殺身之故事，如捨身喂虎，割肉喂鷹以及須達那太子之白象故事均為陰森慘慘之悲劇。藝術家為欲達到此種目的故於設色用筆均極沉着堅毅。往往以石青石綠之氣氛中，加以黑白及土紅之對照，益增其樸實古拙之風味。此時代之壁畫雖均大筆粗描，但仍以鐵線為輪廓，因此益能增長其象徵表現之效果。敦煌藝術除上述健陀羅式樣外，尚有摻雜西域藝術及中國本體藝術之混合式之突厥式。此種式樣在吐魯番及庫車刻什兒石窟中尤為顯著。是為東西文化交流時期之特產。

唐代修文經式，文化意態形式素極發達，在莫高窟壁畫中所見，已顯露中華民族高級之教化。其表現於大幅經變中之藝術無論在構圖設色用筆方面已達最高藝術之峯巒。即在透視光暗及人體比例諸端亦極臻現代寫實之規範。至於線條之重厚，勾勒之靈活，色彩之富麗形態之豐滿有力，尤可於唐代優秀塑像中見之。其作品中寫實逼真之程度尤非莫高窟其他各時代洞窟所可比擬。

五代承唐代之餘波，莫高窟因曹議金三代世襲官祿當時利用政治地位及經濟力量鳩工興建多有精彩之表現。宋元之作則大都不注重藝術表達之力重。往往以同一模樣反復配置，觀其用色之平板，內容之枯寂，似已達衰退之境界。但在裝飾圖案觀點，若干藻井千佛亦不無可取之處。

至於題材內容，則六朝多以佛本身故事畫為主，唐五季宋元多以經變及曼荼羅為主，其他穿插於經變及故事畫中人物畫像往往仍帶各時代本來之服飾禮制風俗人情，此種不見於史乘之中國古代服制禮俗，在巡禮參觀時尤增進吾人研究鑒賞之價值。

茲將莫高窟主要壁畫內容題示列後：

甲、故事畫之類

涅槃經 佛本身經 薩陞那太子本生經 須達那太子本生經 尸毗王本生經 佛傳
經 寶塔品 五百強盜故事 多子塔圖 十王廳

乙、佛像畫

釋尊如意 阿修羅王 文殊 普賢 水月觀音 千手觀音 千手眼觀音 四大天王
北方天王 南方天王 不空絹索觀音 如意輪觀音 地藏佛 藥師佛 金翅鳥王
盧舍那佛 孔雀明王

丙、經變畫

西方淨土變 東方藥師變 彌勒下生變 維摩變 勞度叉鬥聖變 華嚴變 法華變
金剛變 報恩變 天請問經變 密嚴經變 楞伽經變等

(四)各時代修建石窟室統計

現存洞窟，因逐年本所之發掘清理，歷年均有增加，據最近統計大小洞窟共編號至四六六窟（前伯希和編計一七一號張大千編三零九號）各時代修鑿洞窟之工程，因起建之時本無計劃，故時代互相顛倒，分配情形極為亂雜，隋唐以後，因歷年洞窟數量之增多，限於崖壁面積，故塗抹重畫之風至宋代為最盛，往往有一窟經魏隋唐宋五代繼續重塗者，但仔細分析，各時代洞窟之修建似仍有其發展路線可循。大抵早期魏窟多修鑿於離地面丈餘之高層，按地位分最古洞窟似又在今日古漢橋之左近。該處同時又為全部洞窟之中心，大抵歷年發展，均沿此中心，上下南北四方發展，宋元洞窟均處於南北二端，魏隋唐窟則由南北築於中央。茲將各時代修建洞窟數量列后：

自魏迄清修建時期共歷一五四五年計現存四五七窟

時代	修建年代(公元)	窟數	百分比
魏窟	三六六——五八〇	二三	
隋窟	五八一——六一七	九四	
唐窟	六一八——九〇六	一九八	
五代窟	九〇七——九五九	三一	
宋及西夏窟	九六〇——一二七六	一〇〇	
元窟	一二七七——一三六七	九	
清窟	一三六八——一九一一	二	

the fund and facilities for their publication are available. Systematic study of these paintings will throw much light on the Buddhist art and iconography of medieval China.

In this Exhibition, the Institute takes great pleasure in presenting a part of the coloured copies of paintings to the public. It is hoped that they may become a great inspiration to all the visitors whether they have come to the sacred site or not. The Exhibition is designed also to call public attention to the objects and achievements, of the Institute.

floor show the extent of such damages. This deplorable condition drew the attention of the lovers of art, who petitioned the National Government of China for official protection of the art treasure of this important site.

In 1943, the National Art Institute of Tun-huang, which was sponsored by the Ministry of Education, was formally established at the site, and the history of the Caves of the Thousand Buddhas entered a new era. The work of the Institute is twofold: protection and researches. A walled enclosure has been built surrounding the whole site, and wooden door has been set at each individual cave. Damaged caves are repaired, and fallen rock debris and drift-sand which blocked the entrance to some cave-temples are cleared. Mr. Lo Chi-mei and his assistants of the photographic Section of the Central Press have made a splendid collection of photographic records of the pictorial art on the wall of the caves. The Institute is indebted to them for their cordial cooperation. The Institute is now engaged in the difficult and laborious task of copying the best specimens in the cave-temples. The old paintings are copied as faithfully as possible, and the coloured copies will be published when

on in Stein's *Serindia*, and in the six volumes of Pelliot's *Les Grottes de Touen-houang*, and make the world familiar with the Tun-huang paintings.

When the artistic merit and archaeological value of the Tun-huang paintings draw the attention of the world, collectors start to remove them for private or public collections. In 1924, L. Warner detached several portions of the paintings, and took them to the Fogg Museum of Art, Cambridge, Mass. U. S. A. On his second visit to the site in 1925, he planned to remove them on a large scale, but was fortunately stopped by the Chinese government. During the Sino-japanese War, the communications in the northwestern hinterland of China was greatly improved for the development of the resources there. Many scholars, artists, and tourists visited this sacred sites, and all of them were greatly impressed by the work of art contained in the cave-temples. For these casual visitors, the protection that continued worship and local superstition may offer is no longer available. Some of them, due to either ignorance or reckless vandalism, purposely damaged the priceless paintings. Traces of chiselling around some panels of the fresco paintings and shattered fragments of brittle coloured plaster littering the

the cave-temple again. The Tun-huang people paid their pilgrimage to the shrines, especially at the time of the great fête on the 8th day of the 4th month. This annual pilgrimage is still performed every year at present. But the pious people cannot appreciate these priceless works of the Buddhist art of the medieval China. Many fresco paintings are spoilt by the smoke of the burning incense offered by the pilgrims. The above-mentioned wang Tao-shih built the nine-storied temple and made extensive restorations in the old grottoes. But the damages caused by his ignorance outweighed the benefits derived from his piety and devotion. The ancient manuscripts from the hidden library were sold by him in order to raise money for the shrines. Many Wall-paintings and sculpture were damaged or spoilt by his unskillful restorations. He died in 1931.

Prof. de Loczy, the distinguished Hungarian geologist, had visited the sacred site as early as 1879. He has rightly recognized the artistic and archaeological interest of the fine fresco paintings and stucco sculptures which he had seen there. Both Stein and Pelliot had taken photographs of the wall-paintings and sculptures at the site, which have been published later

After the Invasion of the Tanguts, Tun-huang lost its importance, as it was no longer the capital of the local dynasties. The prosperity of the cave-temple declined, but its maintenance was still tolerably well kept by the monks, even as late as the Mongol dynasty, as evidenced by the famous Inscription of the sacred formula engraved in six scripts (dated 1348), and the Inscription of 1351 on temple reconstruction, both of them being preserved at the site. Although very few new caves were constructed during the Sung and the Mongol dynasties, yet there are many evidences of successive restoring activity, as shown by the new wall-paintings of later style, sometimes with inscriptions in the Tangut or Mongol scripts. After the downfall of the Mongol dynasty, the emperors of the Ming dynasty decided to close the great Central-Asian route and forsake the territories west of the Chia-yu-kuan, Tun-huang was left to the nomadic hordes, and the cave-temples were deserted and fast fell into decay.

When the Chinese resumed the westward move into the Central Asia under the Manchu dynasty, Tun-huang was peopled again by Chinese immigrants from the central and western Kansu. Religious activities revived, and priests took up their residence in

China and conquered Tun-huang in A. D. 1035. It is probably this destructive invasion which led to the walling up of the little chapel which contained over twenty thousands rolls of ancient manuscripts and a few silk paintings. Under the stress of a sudden danger, the masses of manuscripts were collected and deposited in this chapel which was then carefully walled up. The monks were dispersed and seemed never to have come back. The cache was subsequently fell into complete oblivion. After the lapse of about 900 years it was incidently rediscovered by the Taoist priest Wang Tao-shih in 1900. When Aurel Stein visited the place in 1907, he bought several thousands of the ancient manuscripts from Wang Tao-shih. Then Paul Pelliot followed in 1908. When the news reached Peking, the Chinese government ordered the remainders to be removed to the Capital, which are now in the Collection of the National Peiping Library. In 1944, over sixty rolls of manuscripts of the pre-T'ang periods were discovered and are now preserved in the National Art Institute of Tun-huang. The collections Stein and Pelliot brought back to Europe created a great sensation, and made the name of the Tun-huang cave-temples well known all over the world.

hist cave-temples of the medieval period within the area of the Kansu Corridor alone, among which the Caves of the Thousand Buddhas is certainly the most important one. It rivals Yun-kang and Lung-men in its importance for the study of Sino-Buddhist art.

The earliest cave-shrine of this sacred site was constructed in A. D. 366 by the sramana Lo-tsun, according to the inscribed stele of A. D. 698, preserved at the site. since then, many new caves were excavated, and the old ones were repaired. The earliest dated dedicatory inscription which still exists on the wall bears the date of A. D. 538, of the Western Wei dynasty. Under the great T'ang dynasty, from the 7th to 9th century, the sacred site enjoyed prolonged spells of prosperity. Even during the centuries following the decay of the T'ang Empire, a Chinese administration under small local dynasties of families of Chang, and later of Tsao was still maintained (from 850 to 1035). Wealth was accumulated by these local royal families and their relatives, and part of it was given by the pious royal donors and their relatives for the construction of new and large cave-shrines at this sacred sites. prosperity could not last long. The kingdom of the Tangut or Hsi-hsia invaded

The Caves of the Thousand Buddhas or Ch'ien-fo-tung was known as Mo-kao-k'u in ancient times. It is situated about twelve miles to the south-east of Tun-huang, and separated from the town and its suburbs by a barren desert. At this place, the foothill consists of pleistocene conglomerate covered with drift sand and gravels. A small stream descending from the Nan-shan range has cut its way through the foothill. The caves are carved into the precipitous conglomerate cliff overlooking from the west the mouth of a barren valley. There are about 400 caves, large and small, honeycombing in irregular tiers the rock faces.

Buddhist cave-temple is of Indian origin. The first cave at Rajagriha in India was excavated at the time of Asoka in the 3rd century B. C., and two of the oldest caves of the famous Ajunta series are dated to the second century B. C. From India they were introduced into Central Asia and Sinkiang (Chinese Turkistan), where exist the rock-cut grottoes of Toyuk and Bezeklik at Turfan and the cave-shrines of Kizil and Kumtura at Kucha which attracted the attention of many expeditions at the beginning of this century. From Sinkiang they were introduced into China proper. There exist over half a dozens sites of Budd-

HISTORICAL SKETCH OF THE
CAVES OF THE
THOUSAND BUDDHAS
NEAR TUN-HUANG

Tun-huang has played an important part in the medieval history of China since the Conquest of the Kansu Corridor by the great Emperor Wu-ti of the Han dynasty at the end of the 2nd century B. C. It was the westernmost outpost of the national defence on the northwestern border of China Proper, and served as the main gate along the "Silk Road", through which Chinese silk was carried to the great centres of the Greek and Roman Civilization, and the Western cultural influences were introduced into China. When the Buddhist art spread through central Asia into China, Tun-huang became one of the most important halting-places. This can be traced clearly in the Caves of The Thousand Buddhas. In these sacred Buddhist grottoes, the masterpieces of the wall-paintings and the stucco images of various periods are so well preserved that when we walk through the caves, we feel as if we were in some art galleris of modern towns of Europe or America.

HISTORICAL SKETCH
OF
THE CAVES OF THOUSAND
BUDDHAS
TUN-HUANG

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