

莫高窟第 257 窟《九色鹿本生》壁畫之探討

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摘 要

此文主要是藉由敦煌莫高窟第 257 窟中之壁畫《鹿王本生》的內容來探討古代敦煌早期壁畫藝術的特色，及壁畫內容所代表之涵意，以及從繪畫製作技巧的表達上也推陳出新成為後來中國山水畫、人物畫技巧精進的轉戾點。

此《鹿王本生故事》是釋迦牟尼的前生故事，宣揚的是釋迦牟尼佛的『前生善行』。此次，釋迦牟尼佛化身為鹿王，做九色鹿來提引人們向善之心，並顯現代表正義一面的情操。

本人藉由當時的時代背景，包含當時政治的變化，與當時佛教的興盛狀況，以及當時社會風氣與文化背景方面來分析此壁畫的內涵。

另外，在壁畫的色彩結構與筆法線條的製作上，繪者大膽用色的嚐試，並用色彩來創造空間感。在構圖的結構處理方式上，用色彩和人物主角及配景大小的誇張處理，來達成故事強力的說服力。因此這是一幅在畫作結構和色彩上都達到具有節奏感，韻律感，是一幅十分出色及成功的壁畫作品。

關鍵字：敦煌、壁畫、本生故事、鹿王、莫高窟、九色鹿、經變、佛教故事

Abstract

This study mainly focuses on the mural of the King Nine-colored Deer story in Cave 257. In this study, the discussion will mainly investigate in the three aspects: (1) the features of the wall-painting, (2) the Buddhist thought, the scriptures, and the biography and stories of the Buddha, and (3) the technique and the artistry in the early stage of the Dunhuang story-telling murals.

The King Nine-colored Deer is the story about the previous life of the Sakyamuni Buddha. In this story, the Sakyamuni Buddha embodies the King Nine-colored Deer in order to remind and awaken the benevolence of people, and to present the spirit of justice as well. The essence of the story is to advocate the benevolent and altruistic actions of the Sakyamuni Buddha.

Moreover, in terms of the color scheme and the lines drawing style, the mural reveals the confidence in using the contrast colors and the extensity created by the colors. On the composition design, the famous story-telling mural of the King of Nine-colored Deer is attractive and persuasive caused by the exaggerated expression, which is presented through the arrangement of the colors, the characters, and the settings. The classic mural expresses a

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special feeling of the rhythm through both the composition and the colors option of the masterpiece. Hence, it is an excellent and expressive mural. The presentation of the techniques of painting in Caves also influenced the evolution of the techniques in the Chinese landscape and portrait paintings. This study will illustrate and analyze the thoughts and the features in the mural of the King Nine-colored Deer on the basis of the time, politic, religion, society, and the culture background.

Keywords: Dunhuang, wall-painting, story-telling murals, Mogao caves, King Nine-colored Deer, Buddhist thought, biography and stories of the Buddha.

一、緒論：

在敦煌壁畫中，本生故事的題材繁多，也是敦煌壁畫『經變』故事畫中，和『佛傳故事』、『因緣故事』分庭抗禮的經變故事畫題材之一。

《九色鹿本生》亦稱《鹿王本生》壁畫。此壁畫在敦煌莫高窟第 257 窟中，是北魏時期的壁畫。具有早期敦煌藝術壁畫的共同特徵，該窟以鮮明的色彩，生動而稚氣樸拙的人物、畫法和構圖造形、異常濃烈沈著皂色調，明暗對比的強烈色彩，一方面用鮮亮的