

王维的道释人物画作品

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[摘要] 由于受道教思想和禅宗思想的影响,王维创作了大量的道释人物画作品。本文从历代著录的有关记载中整理出十二幅作品进行了逐一介绍,从中不难看出王维非凡的人物画艺术成就。

[关键词] 王维;《宣和画谱》;记载

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王维既是一位杰出的诗人,也是一位伟大的画家。作为画家,他的道释人物画成就尤为突出。王维母亲崔氏是一位虔诚的佛教信徒,童年时期的王维便耳濡目染,颇受影响。在经历了仕途坎坷和人生不幸后,他对佛教更是笃信尤深,尤其到了晚年,每有闲暇便潜心修行。除佛教思想外,中国本土的道教思想也对王维影响较大。这两种思想是影响王维审美思想最重要的两种因素。因此道教和佛教中的人物便成为他人物画创作的重要选材。

1. 演教罗汉图

明文学家王世贞收藏有王维的《演教罗汉图》一幅。他说:“摩诘《演教罗汉图》一轴,上有徽宗御题押,案《宣和画谱》,摩诘《罗汉》四十六轴,此其一也。”[1] P523)《宣和画谱》确实记载宣和御府收藏有王维的《十六罗汉图》四十八幅。[2] P212) 所以此画应是四十八幅中的一幅。

“十六罗汉”是释迦牟尼的十六个弟子。释迦牟尼在涅槃时,以佛法嘱咐十六罗汉,要他们不入涅槃,常住世间,同凡众,护持正法。

王世贞评价此图说:“所画罗汉,于端严静雅外,别具一种慈悲意,袈裟纹织组秀丽,千载奕奕有生气,此君尝云:‘夙世自(应为)禅伯(应为)词客’,前身应画师。’乃称耳。”[1] P523) 可见这幅画中的十六罗汉各具形态,栩栩如生,衣纹也处理得非常好,人物表情端庄秀雅,流露出佛家慈悲为怀、普渡众生之意。

2. 维摩示疾图

《维摩示疾图》根据佛教中的人物维摩诘创作,维摩诘简称维摩,意译净名或无垢。《维摩经》说他是毗耶离城的一位大乘居士,与释迦牟尼同代,极善于应机化导,常称病以向释迦牟尼遣来问病的舍利佛、文殊菩萨等宣扬大乘佛教的深奥义理,为佛典中现身说法、辩才无碍的代表人物。示疾,是佛教语,谓佛菩萨得病。

元鲜于枢在元代收藏家乔仲山家见过一幅王维的《维摩示疾图》,上面有宣和、明昌、睿思东阁之印。[1] P522) 画上的“宣和”印说明此画曾被收藏在宣和御府,《宣和画谱》中也确实记载御府收藏有两幅王维的《维摩诘图》。[2] P212) 此图应该是这两幅画中的一幅。“明昌”和“睿思东阁”印说明此图曾被宋高宗和金章宗收藏。

元周密也见过此图。他在《志雅堂杂抄》中说:“乙丑六月廿一日,同伯机访乔仲山运判观画,王维《维摩像》,其像如生。”[1] (P522) “伯机”即鲜于枢,周密是和鲜于枢一同到乔仲山家看画的。“乙丑”是元世祖至元二十六年(1289)。从元二十四年(1287)起,鲜于枢就寓居西湖因学斋,周密入元后也就不再作官而寓居杭州了,所以从时间和地点上看,这段记载是可信的。

周密评价此图是“其像如生”,说明此图中的人物形神兼备,鲜活如生。此外,周密《云烟过眼录》中也说:乔仲山家“所藏王维画《维摩像》如生。”[1] P522)

3. 写须菩提像

须菩提也作须浮蒂、须扶提等,意言善现、善吉、善业。十八弟子中解空第一人,佛使此人说般若之心空理。《金刚经》就是佛与须菩提对话的记录。

《宣和画谱》记载宣和御府收藏有王维《写须菩提像》一幅。[2] P212) 《宋中兴馆阁续录》中也记载有王维的《须菩提》一幅。[1] P522)

4. 辟支佛

辟支佛亦称辟支,全名辟支伽佛陀。米芾《画史》中记载有王维的《辟支佛》。他说:“张修字诚之,少卿家有《辟支佛》,下画王维,仙桃巾黄服,合掌顶礼,乃是自写真,与世传关中《十大弟子真法》相似,是真笔。”[1] P522) 米芾认为此图是真迹。此图上部分画的是辟支佛,下部分画的是王维本人,身着黄服,双手合掌做顶礼状。在这幅画中,王维把现实中的凡人和神圣的佛陀同时作为审美对象画进作品中,一方面说明王维构思的大胆和新颖,另一方面也说明了王维作为佛教信徒的虔诚之心。

5. 十大弟子真法

《十大弟子真法》是根据佛教中的十大弟子而创作。这十大弟子分别是:舍利佛,智慧第一;目犍连,神通第一;摩诃伽叶,头陀第一;阿那律,天眼第一;须菩提,解空第一;富楼那,说法第一;伽旃延,论议第一;优婆离,持律第一;罗睺罗,密行第一;阿罗陀,多闻第一。

米芾《画史》中说张修家所藏的《辟支佛》“与世传关中《十大弟子真法》相似,是真笔”[1] P522),《十大弟子真法》被作为鉴定《辟支佛》是否真迹的参照物,这说明米芾认为此画是王维真迹。

这里有一个问题应该澄清,那就是“关中十大弟子真法”应该断成“关中《十大弟子真法》”还是“《关中十大弟子真法》”?在有些书籍中断成了《关中十大弟子真法》。“十大弟子”是印度人而不是关中人,关中是这幅画的所在地。另外,宋李公麟也曾画过《十大弟子真法》。《宣和画谱》中就记载说宣和御府藏有十幅李公麟的《十大弟子真法》[2] P158),所以应该断成《十大弟子真法》,而不可能是《关中十大弟子真法》。

6. 黄梅出山图

沈括《梦溪笔谈》中记载说:“王仲至阅吾家画,最爱王维画《黄梅出山图》,盖其所图黄梅、曹溪二人,气运神检,皆如其人,读二人事迹,还观所画,可以想见其人。”[1] P524)

《黄梅出山图》中的黄梅即佛教禅宗五祖弘忍大师(602-675),蕲州黄梅人,本姓周,少聪慧,七岁出家,后在东山寺聚徒讲习,门人众多,号称“东山法门”。

曹溪即慧能大师(638-713),黄梅大师的门徒,俗姓卢,祖籍河北范阳(今河北涿州),出生于广东新州(今新兴),少家贫,爱佛法,咸亨二年(671),参谒黄梅大师,先做苦役,后大师默而识之,传其真法。慧能创立了禅宗南宗,这是真正的中国佛教,标志着中国禅宗的正式建立。王维曾为慧能大师作过《能禅师碑》。[1] P446)

沈括观看此图后说:“气运神检,皆如其人,读二人事迹,还观所画,可以想见其人。”不难看出此图中的人物形象已达到了传神的地步。

《宣和画谱》中记载宣和御府收藏有王维的《黄梅出山图》, [2] P212) 有可能就是沈括所说的这幅画。

7. 渡水罗汉图

《宣和画谱》中记载宣和御府收藏有王维的《渡水罗汉图》一幅。[2] P212)

宋文学家刘克庄也曾见过一幅署名王维的《渡水罗汉图》,他说:“此轴必有十六僧,所存者卷末三僧尔。”(下转第26页)

龚贤对画面“黑”“白”“灰”是“计白当黑”的中国画处理方式,是建立在一种对中国传统哲学、文化深刻理解的基础之上的。中国画中的“黑”和“白”,就是中国哲学范畴的“有”和“无”。“有”指有笔墨,即墨即黑;“无”则是无笔墨处,即留白。且中国画中的“黑”“白”又对应着无限的色彩,有着丰富的内涵和变化。这绝不是像我们现代人所接受的西方科学的光影的素描中的“黑”“白”“灰”。目前我国的美术院校中普遍存在一个状况,就是学生无论所学习的专业方向是什么,都会从一开始接受西方的素描和色彩教育。在他们脑海里已形成一套科学、严谨的素描理念。尽管因为国画魅力的感召最终爱上并选择了中国画,但其指导思想中黑白关系

太上指太上老君，即老子。由于老子与唐朝皇帝同姓李，所以被封为“太上玄元皇帝”，在唐代极受重视。《资治通鉴·唐纪》中记载，开元二十九年，“上梦玄元皇帝告云：‘吾有像在京城西南百余城，汝遣人求之，吾当与汝兴庆宫相见。’上遣使求得之于懿德观。”

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Abstracts:

Discussion of "Mei" in the Aesthetic Visual Field of Chinese Calligraphy

HE Shijian

[Abstract] "Mei" is one of the most important aesthetic category in the aesthetic visual field of Chinese calligraphy, it not only represents the aesthetic purport and aesthetic character of calligraphists, but also reflects the transition of stylistic norms in painting and tendency of the day that art pursues. The development of the Chinese calligraphy on "mei" go through three stages: In the Wei Jin and the Northern and Southern Dynasties, "mei" was introduced to the painting Criticism and further substantiated and developed in the Yuan, Ming and Qing Dynasty. The painting of "mei" depended on side tip of the writing brush, making strength equal to degree, extending and pointing with the finger or gesticulate and fetching the tendency round and long. It often used writing brush with wool, Ink controlling is more thick and pale. The aesthetic characteristic of "mei" painting is supple but is not weak, flatters but is not vulgar, mobile flutters sprinkles and main circle few sides, which displayed the calligraphists to surmount the stereotypical life pursue and were be on behalf of intellectual's slick and sly psychology that conducts oneself in society, keeps out of harm by discretion.

[Key Words] aesthetic calligraphy, "mei", rheology of origin, production mechanism, aesthetic character

<Shenbao> and the Dissemination of Chinese Modern Art

QIAO Zhiqiang

[Abstract] The development of Modern Art is closely connected with the media methods such as publications and magazines. Shenbao, as the publication lasting for the longest time in China before Liberation, makes the great contribution to the dissemination of Chinese modern art. The rise and development of modern association, the surge of art trend and the formation and bloom of art market are deeply influenced by Shenbao.

[Key Words] Shenbao, Modern, Art Association, Art Activity Dissemination

Propaganda Product of Arts during the Long March

WU Jijin

[Abstract] The Red Army led the communists attached great importance to the propaganda of revolutionary art. The artist of the Army painted a large quantity of colorful, various propaganda work during the Long March, greatly promoting the revolutionary struggle during this period. With obvious political tendentiousness and strong revolutionary utilitarianism, they played the role of "Drums and Horns".

[Key Words] the Red Army, the Long March, Revolutionary art, art propaganda

Characters, Entering Paintings

——Analysis of Characters in Paintings in the Period of 1949- 1966

QU Bo

[Abstract] In the period of 1949- 1966, large amount of characters

entered paintings. Characters, combined with the images or becoming an image, unfold political discourses. The external political pressure or inner political enthusiasm urged the painters to create this special while typical political arts. The thesis analyses the way, the content, style and form of characters of how characters enter paintings.

[Key Word] the period of 1949- 1966, painting, characters, politics

The Statues of Maitreya before Beiwei Dynasty in China

ZHANG Dongfang

[Abstract] Started with the statues of origin of maitreya, the thesis discusses the relation between statues of maitreya in ancient India and in China by comparing the characters of the statues of maitreya before Bei-wei Dynasty to the olders, trying to draw a conclusion about the uniqueness of statues of maitreya before Bei-wei Dynasty in China.

[key Words] maitreya, across- feet

The Aesthetic Meaning of Flying Apsaras

CHEN Jian

[Abstract] In Buddhism, flying Apsaras is the most popular art with endless aesthetics implications. Compared with overall fresco art, flying Apsaras show a kind of beauty exceeding realism. And itself as an independent art figure has displayed a beauty of.

[Key Words] flying Apsaras, aesthetics, false or true, flying

Wang Wei 's Buddhism and Taoism Figures Painting

YIN Linhong

[Abstract] Influenced by Buddhism and Taoism, Wang Wei created a great deal of Buddhism and Taoism figures paintings. This thesis selected twelve works out of the relevant recorded works and introduced them one by one. We will see Wang Wei 's great achievements in figure painting.

[Key Word] Wang Wei, Xuanhe Painting Family record

The Mountain would be More Quiet Without Birds ' Chirps

——A discussion on Gong Xian by His Theory about

Drawing

ZHANG Xiaojun, LIU Huimin

[Abstract] There is different in the nature on "black, white, and gray", between Gong Xian 's artwork and western drawing. Gong Xian 's work represent "ideal natural", whereas, the western drawing is the realistic nature. This has shown us the relationship between source and school when studying Chinese painting. The Four Musts put forward by Gong Xian are the deeper understanding of Chinese painting.

[Key Words] Gong Xian, source, stream, the ideal nature, the real world, the nature

Paintings Thinking of Bian Shoumin

JIN Jianrong

[Abstract] The scroll inscriptions and seals on works of Bian Shoumin reflect his resourceful painting thoughts. This thesis further explores his painting thinking under the influence of Confucianism, Taoism and Buddhism through the analysis of the scroll inscriptions and seals in conjunction with his painting practices. A paradoxical psychology of a comedown feudal painter was embodied in his paintings.

[Key Words] Bian Shoumin, scroll inscriptions, seals, pictorial Zenism, naturalism