



莫高窟第454窟“弈棋图”（唐，618~907）

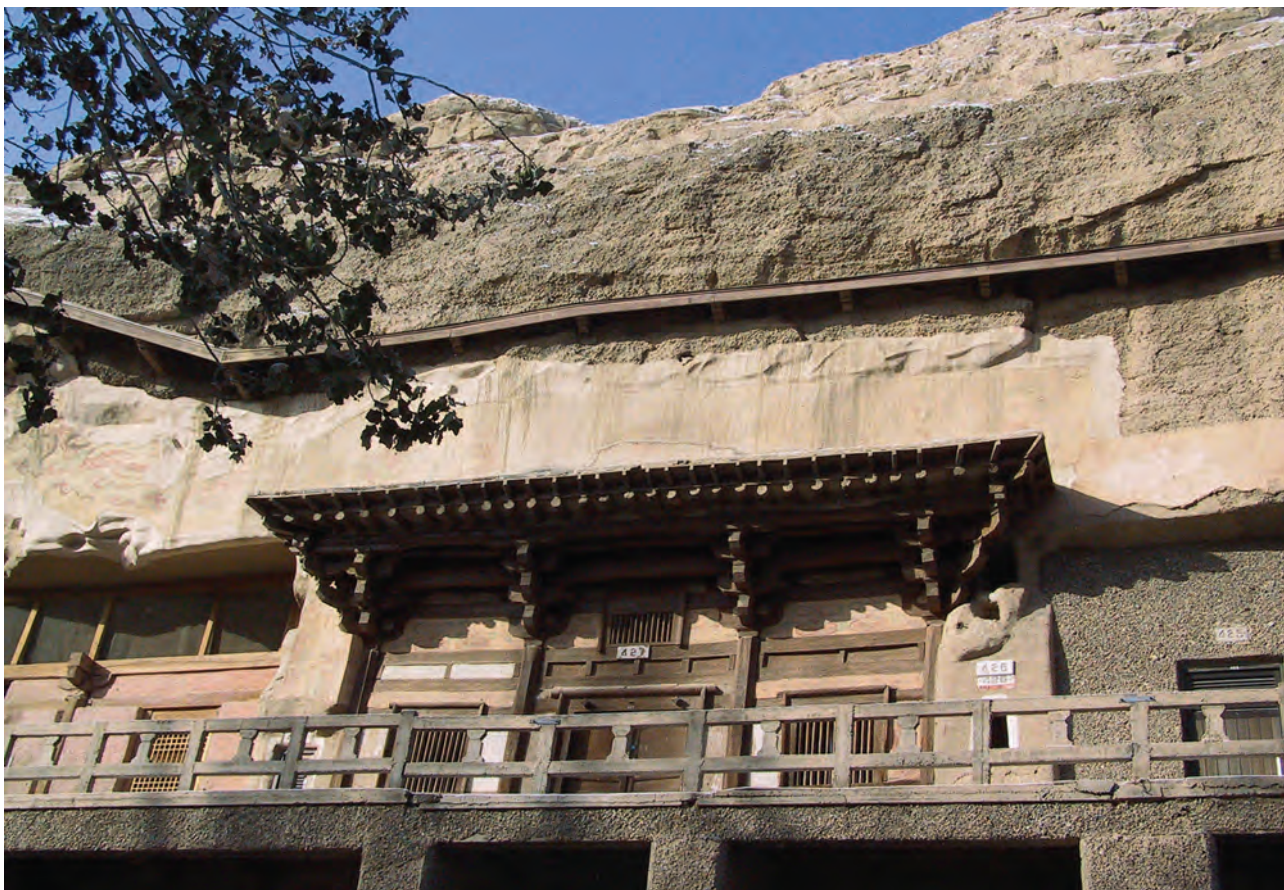
Playing Chess in the Grotto 454 of the Mogao Grottoes

敦煌石窟壁画中还保存了许多属于古代体育属性的资料。壁画中反映的古代体育活动最初的目的，有的是为了生产，有的是为了练习各种军事技能，有的则是节日民俗或宗教祭祀场合的表演和比赛，诸如毯戏、博弈、水嬉、角力、武术、骑射、举重、技巧、游戏等。壁画中的佛传故事，描绘了悉达太子成佛前进行射箭、举象、举钟、马技、相扑、弈棋、练剑、习武等展示个人才艺的形象。这些图像在莫高窟第61窟南、西、北壁下部连续绘制的佛传故事画中出现得最多。在有关的《维摩诘经变》中，有维摩诘弈棋图；《阿弥陀经变》中，有化生童子嬉水（游泳）、叠罗汉、倒立、下腰等图像；《法华经变》、《观无量寿经变》及“五百强盗成佛故事”（佛教因缘故事）中有武术、修禅、气功等图像。这些从社会生活中分化出来的活动，其内容和形式经过演变发展，逐步形成古代体育活动的一种形态。因此，敦煌石窟壁画中保存的古代体育形象，是研究中国体育史不可多得的形象资料。

such as the dancing figures of Flying Apsaras and professional dancers. Dance is a spatial-temporal art that cannot be reserved. With little access to ancient dancing images, modern people find the Mogao Grottoes form a sort of museum of dancing art. It preserves countless artistic images of skilful dancers and represents the development and processes of dance in every age.

Wall paintings of the Dunhuang Grottoes also depict ancient sports. This includes the practice of various military skills, and performances and contests at festivals, as well as folk customs and religious rituals, such as playing ball, gambling and chess, playing with water, trials of strength, martial arts, riding and shooting and weightlifting. The biographical story of Buddha shown in wall paintings describes Prince Siddhartha, who demonstrates his personal talent in archery, elephant and bell lifting, horse riding, wrestling, playing chess, swordplay and martial arts, before he becomes the Buddha. These pictures are shown mostly in paintings drawn successively on the lower parts of the southern, western and northern walls of Mogao grotto 61. There are the pictures of *Vimalakirti-nirdesa Playing Chess* in related *Illustrations to the Vimalakirti-nirdesa-sutra*; children playing with water (swimming), human pyramids, headstands and bending down in *Illustrations to the Amita Sutra*; and martial art, practicing meditation and Qigong in *Illustrations to the Amitayurbhavana-sutra* and *Story About 500 Bandits Becoming Buddhas* (Buddhist story on principal and





莫高窟第427窟窟檐（宋，960~1279；杨秀清摄）

Eaves of the Grotto 427 of the Mogao Grottoes (Song Dynasty, 960-1279; Photo by Yang Xiuqing)

敦煌石窟中有十分丰富的建筑资料。敦煌石窟建筑资料包括石窟建筑、古建筑实物及壁画中所反映的古代建筑三个方面。敦煌石窟在长期的开凿过程中，创造了丰富多样的石窟形式，如中心塔柱窟、禅窟、覆斗顶窟、殿堂窟、大像窟、涅槃窟等，各时代因石窟内容的要求不同，同一形式在局部处理上也多有变化，形成不同的时代特征。敦煌石窟建筑是保存至今的建筑实物之一。据有关文献记载，早在唐代，莫高窟各窟之间已有栈道相连，窟外有檐牙相接的窟檐，“前流长河，波映重阁”，十分壮观。但由于长期的自然和人为因素的影响，窟外大量建筑已损坏殆尽，至今仅存第196窟晚唐残窟檐一座，宋初窟檐四座，是难得的古建筑遗

subsidiary causes). The activities separated from social life, through changes and development in content and form, turned gradually into a form of ancient sporting activities. Therefore, the images of ancient sports reserved in wall paintings of the Dunhuang Grottoes are rare visual materials for the study of China's sports.

The Dunhuang Grottoes contain abundant information about buildings, including grotto building, ancient building practicality and ancient buildings mirrored from wall paintings. In the long-term cutting of the Dunhuang Grottoes, a variety of grotto forms were created, such as central tower column grotto, Buddha grotto, grotto with roof in the shape of an inverted cup, hall grotto, elephant grotto and nirvana grotto. Due to different requirements for grotto contents at different ages, grottoes of the same form may vary in local treatment, thus creating the characteristics of different ages. As recorded in related documents, as early as the Tang Dynasty, there were plank passages built along the cliff and





莫高窟九层楼（杨秀清摄）

Nine-story building of the Mogao Grottoes (Photo by Yang Xiuqing)

物。第16窟外清末民初所建的三层楼窟檐及第96窟北大像外的九层楼，是特殊形态的窟檐，九层楼甚至成为莫高窟标志性建筑。木构建筑之外，在莫高窟大泉河两岸有五代、宋、西夏、元代的单层佛塔、墓塔十余座，至今仍以独特的魅力吸引着人们的目光。莫高窟各时代壁画中大量的建筑物形象，显得尤为重要。敦煌石窟壁画自十六国（304～439）至西夏（1038～1227）描绘了成千上万座不同类型的建筑画，如佛寺、城垣、门阙、宫殿、民居、草庵、穹庐、帐、帷、塔，以及旅店、酒肆、屠坊、桥梁、监狱、坟茔等，既有群体建筑，也有单体建筑，几乎包括了当时大部分建筑类型。对于建筑的各个组成部分，如各式屋顶、脊饰、屋檐、



莫高窟前的“慈氏塔”（杨秀清摄）

Cisi Pagoda in front of the Mogao Grottoes (Photo by Yang Xiuqing)





莫高窟前的舍利塔 (杨秀清摄)

Dagobas in front of the Mogao Grottoes (Photo by Yang Xiuqing)

斗拱、柱枋、门窗、勾栏、平座、台阶以及建筑施工图等，在壁画中都有简练而概括的描绘。长达千年的建筑形象资料，向我们展示了一部形象的中国建筑史。特别是北朝隋唐时期的建筑形象，填补了此间建筑资料缺乏的空白，尤为可贵。

敦煌地区作为中西交通的枢纽，在壁画上不仅留下了商旅往来的景象，还留下了宝贵的交通工具的形象资料，如牛、马、驼、骡、驴、象、舟、船、车、桥、舆、辇等。常用交通车辆有牛车、马车、骆驼车、童车、独轮车等，特别是保存了中国为世界交通工具作出独有贡献的独轮车、马套挽具、马蹬、马蹄钉掌等珍贵的图像资料。

总之，如果剥去宗教的外衣，我们可以

between the grottoes. In the outside grottoes there were eaves connecting each other. It was really wonderful to see “the long river in front mirroring the overlapping pavilions”. However, due to long-term natural and human influence, most buildings outside the grottoes have been destroyed. What exist today are only a shabby grotto eave of grotto 196 built in the late Tang Dynasty and four grotto eaves built in the early Song Dynasty. They are rare relics of ancient buildings. The three-story building eave (outside grotto 16) built at the turn of the Qing Dynasty and the Republic of China and the nine-story building before the large statue of grotto 96 fall into the category of eaves of special form. The nine-floor building is a symbolic building of the Mogao Grottoes. Besides buildings of wooden structure, there are more than 10 single-story stupas and tomb towers of the Five Dynasties, the Song Dynasty, the Xixia Kingdom and the Yuan Dynasty along both banks of the Daquan River besides the Mogao Grottoes. Today, they still attract the eyes of people with their unique fascination. The images of a great number of buildings in wall paintings of the Mogao Grottoes at different ages are especially important. Wall paintings of the Dunhuang Grottoes, from the Sixteen Kingdoms (304-439) to the Xixia Kingdom (1032-1227), have described many thousands of building pictures of different types, such as Buddhist temples, city wall, gates, watchtowers, palaces, civilian houses, huts, yurts, tents, curtain, towers, hostels, restaurants, slaughterhouses, bridges, jails and tombs. These are either group together or displayed singly. Nearly all types of buildings of the time are included. The components of buildings, such as various roofs, ridge decorations, eaves, dougong arches, columns, beams, doors, windows, hooks, rails, flat platforms, steps and building construction drawings, were concisely sketched in the wall paintings. Visual materials of buildings with a history as long as a thousand years show us a visual history of buildings in China. Especially the building images of the Northern, Sui and Tang dynasties, they fill out the blank that was short of building information in the time and are extremely valuable.

As a traffic center linking East and West, the Dunhuang Region leaves in the wall paintings not only the images