

龍門石窟造像全集

第2卷



Complete Works of Statues in Longmen Grottoes

龍門石窟造像全集

第2卷

劉景龍 主編

文物出版社

Cultural Relics Publishing House

責任編輯：李 紅
責任印製：陳 傑
封面設計：張希廣
版式設計：李 紅
英文翻譯：高俊蘋
英文譯審：張 陽
日文翻譯：孫文選
日文譯審：趙力華

圖書在版編目 (CIP) 數據

龍門石窟造像全集. 第2卷/劉景龍主編. —北京:
文物出版社, 2002.10
ISBN 7-5010-1384-5

I. 龍… II. 劉… III. 龍門石窟-石刻造像-圖錄
IV. K879.232

中國版本圖書館 CIP 數據核字 (2002) 第 065238 號

龍門石窟造像全集

第2卷

劉景龍主編

文物出版社出版發行

(北京五四大街29號 郵政編碼 100009)

<http://www.wenwu.com>

E-mail: web@wenwu.com

新華書店經銷

北京國彩印刷有限公司印刷裝訂

2002年10月第一版 2002年10月第一次印刷

889×1194 16開 17.25印張

書號: ISBN 7-5010-1384-5 / K·631

定價: 380圓

《龍門石窟造像全集》編輯委員會

顧問：劉典立 朱廣平
主任：李振剛
副主任：劉景龍 李祥民 韓玉玲
程豪元
編委：王志强 李文生 李祥民
李振剛 李隨森 侯玉珂
曹社松 陳建平 溫玉成
焦建輝 程豪元 楊超傑
路偉 劉景龍 韓玉玲
主編：劉景龍
副主編：李隨森 楊超傑
編撰：劉景龍 李隨森 楊超傑
侯玉珂 焦建輝 路偉
攝影：孫德俠 楊超傑

《龍門石窟造像全集》編輯組

張圀生 黃文昆 段書安 李紅
張征雁

凡 例

- 一 《龍門石窟造像全集》是詳盡記錄龍門石窟造像的大型圖集。
- 二 本書共十卷，圖版編排以龍門石窟窟龕編號為序，以區段分卷。
- 三 本書對窟、龕的稱謂遵循習慣，不作統一。
- 四 至今仍掩埋于地表之下的編號窟龕和未經編號的窟龕，待以後予以補錄。
- 五 洞窟內容以正壁（主尊所處壁面）、左壁（主尊左側壁面）、右壁（主尊右側壁面）、窟頂、地面、前壁（主尊相對壁面）、甬道、窟外為序記錄。
- 六 區域性龕群，多采用一并刊載方式。未編號的小龕，均附在編號窟龕周圍予以記錄。
- 七 對龍門石窟窟龕編號以前沿用的部分窟龕的舊稱，鑒于其使用的延續性，在窟龕編號後的括號內注明。
- 八 空龕不予收錄。

龍門石窟造像綜論

劉景龍

河南洛陽的龍門石窟與甘肅敦煌的莫高窟、山西大同的雲岡石窟，并稱中國三大石窟。若論其地理位置之適中、環境之優美、交通之方便，當首推龍門石窟。

龍門石窟，位于洛陽市南郊 13 公里的伊水兩岸，山川秀麗，風景宜人，為“洛陽八景”之首，是人們禮佛、觀光的勝地。這裏東西兩山對峙，伊水穿流其間，形如門闕，故亦稱“伊闕”。戰國時期，秦將白起曾在此打敗韓魏聯軍，斬首 24 萬，史稱“伊闕大戰”。據《元和郡縣圖志·河南府》記載，隋煬帝楊廣曾經登臨洛陽北面的邙山，遠遠望見伊闕，對左右說：“此非龍門耶？自古何不建都于此？”僕射蘇威答道：“自古非不知，以俟陛下。”隋煬帝大悅，于是在這裏修建了東都城，把皇宮的正門對着“伊闕”。從此，“伊闕”就被稱為“龍門”了。

龍門石窟開鑿于北魏時期。太和十七年（公元 493 年），孝文帝為了更有效地控制北方地區，緩和鮮卑族與漢族之間的矛盾，把都城從平城（今山西省大同市）遷到了經濟文化較為發達的洛陽，同時實施了一系列的改革政策，推行漢化，并在“伊闕”大規模開窟造像。此後，歷經東魏、西魏、北齊、隋、唐、宋等時期長達 400 餘年的開鑿，先後雕鑿出 2300 多個洞窟和佛龕。現存大小佛教造像近 11 萬尊、佛塔 80 餘座、題記 2800 餘品，中國古代勞動人民給人類留下了豐厚的文化遺產。1961 年，國務院公布龍門石窟為第一批全國重點文物保護單位。2000 年，聯合國教科文組織第 24 屆會議決定將龍門石窟列入世界文化遺產名錄。

一 北魏時期的窟龕形制與造像特徵

龍門石窟北魏時期的窟龕造像約占雕刻總數的三分之一，都在伊水西岸的山崖上，開鑿時間多在遷都洛陽以後的孝文帝、宣武帝、孝明帝期間，這與此時中國北方的相對穩定和統治階級對佛教的提倡密切相關。孝文帝元宏，“雅好讀書，手不釋卷”，“善談莊老，尤精釋義”（《魏書·高祖孝文帝紀》），“每與名德沙門談論往復”（《魏書·韋閔傳》附韋纘傳），“遷京之始，宮闕未就，高祖住在金墉城。城西有王南寺，高祖數詣沙門論議”（《洛陽伽藍記序》）。在他統治期間，曾迎像、度僧、立寺、設齋、起塔，廣作佛事，并提倡“成實”、“涅槃”、“毗曇”等佛教義學。其後宣武帝在位時（公元 500～515 年），大興佛教，為來洛陽的外國僧人修建永明寺，房舍千餘間，住外國沙門千餘人，并為之組織譯場，翻譯佛典。《洛陽伽藍記》載，洛陽興建佛寺佛塔，從東漢明帝永平十一年（公元 68 年）始建白馬寺，到晉懷帝永嘉年間（公元 307～312

年)共有佛寺 72 所,直到北魏遷都洛陽,開窟建寺才陡然增加,最盛時佛寺多達“一千三百六十七所”,至東魏孝靜帝天平元年(公元 534 年)遷都鄴城時,洛陽尚“餘寺四百二十一所”。

規模宏大的第 1443 窟(古陽洞),是龍門石窟開鑿最早的一座洞窟,建于北魏孝文帝遷都洛陽的前後,從此拉開了龍門開窟造像的序幕。據《魏書·釋老志》記載,景明初,宣武帝下令仿照代京靈巖寺石窟(即雲岡石窟),在龍門山為孝文帝和文昭皇太后營建石窟各一所,永平年間中尹劉騰又為宣武帝造石窟一所,這就是現存的賓陽三洞。至此,在龍門石窟出現了第一次開窟高潮。北魏時期開鑿的洞窟主要還有:第 712 窟(蓮花洞)、第 1519 窟(火燒洞)、第 1609 窟(皇甫公洞)、第 1381 窟(藥方洞)、第 1181 窟(魏字洞)、第 1192 窟(唐字洞)、第 1038 窟(趙客師洞)、第 1034 窟(普泰洞)等。

在北魏皇室在龍門大規模營造的高潮中,洛陽一帶民間開窟造像之風盛行。現在洛陽周邊地區(原洛州轄區)保存下來的諸多小型石窟,如陝縣溫塘石窟、義馬鴻慶寺石窟、孟津謝莊石窟、洛陽吉利萬佛山石窟、偃師水泉石窟、伊川鴉嶺石窟、伊川呂寨石窟、嵩縣鋪溝石窟、宜陽虎頭寺石窟、新安西沃石窟和鞏縣石窟寺等,經調查,大多是與龍門石窟賓陽洞、皇甫公洞同時開鑿的石窟。

龍門石窟北魏時期的洞窟形制,前期主要接受雲岡石窟曇曜五窟的影響,為平面馬蹄形、穹窿頂的草廬形式,如第 1443 窟(古陽洞),第 104、140、159 窟(賓陽三洞),第 712 窟(蓮花洞),第 1519 窟(火燒洞)等。後期的洞窟形制平面為方形,穹窿頂上雕大蓮花,後壁設壇,左右壁開鑿大龕,如第 1034 窟(普泰洞)、第 1181 窟(魏字洞)、第 1609 窟(皇甫公洞)等。後期的洞窟形制似乎是北魏晚期龍門石窟的獨特樣式。這一時期的佛造像以三世佛為主,面相消瘦,為秀骨清像,着褒衣博帶式服裝,衣褶層疊稠密,衣裾垂覆寶座。菩薩所披帔帛交叉下垂,大裙下擺兩角尖長。飛天手捧菓盤或持各種樂器,飄逸瀟灑。北魏窟內雕供養人行列和維摩詰變相、佛本生故事。其中最富代表性的是第 140 窟(賓陽中洞)大型禮佛圖——孝文皇帝、皇后禮佛圖。其雕刻手法,繼承了雲岡石窟的直平刀法,造像的藝術風格從雲岡的渾厚粗獷轉向龍門的典雅端莊。

中國的佛教造像樣式,自東漢以來歷代都有變化。龍門石窟的北魏造像,是我國傳統藝術融合印度造像樣式而形成的一種新的藝術風格。印度的佛像一般着偏袒右肩式或通肩式袈裟。前者見于雲岡石窟第 16~20 窟主佛,并在龍門石窟第 1443 窟(古陽洞)兩側壁上層大龕中的主佛形象上沿襲了下來。雲岡石窟第 8 窟和第 20 窟左右立佛像穿著的通肩式袈裟,寬而薄的長衣緊貼身體,并隨着軀體的起伏,形成若干平行弧綫。這種樣式,在北魏早期佛教造像中也較為流行,同屬印度造像樣式。在雲岡石窟第二期的洞窟裏,出現了褒衣博帶式佛裝,衣服為對襟式,露出內部的僧祇支,胸前繫帶,右襟披搭于左臂上。這是北魏王朝漢化政策在石窟造像中的重要表現。龍門石窟的北魏造像,以褒衣博帶式服裝為主,面相清秀,瀟灑飄逸,具有很高的藝術感染力。這種藝術風格的形成,與當時的社會風尚密切相關。

北魏末年政治動蕩,結束了龍門石窟造像的第一次高潮。北朝晚期的數十年間的洞窟和佛

龕，在龍門石窟西山與東山崖面上僅有少量遺存，反映了來自西魏、北周都城長安和東魏、北齊首都鄴城的佛教藝術新風尚。

二 隋唐時期的窟龕形制與造像特徵

隋唐時期，中國佛教在“破斥南北，禪義均弘”形勢下，全國佛教徒相互交流和影響，完成了對各種佛教學說的概括和總結，中國化的佛學理論和佛教藝術充溢着蓬勃的生機與活力。

隋王朝雖然立國短促，但由於對佛教的積極倡導和扶植，全國各地佛教寺塔造像如雨後春筍。保留至今的隋代遺迹以敦煌莫高窟中最為豐富，龍門石窟賓陽南洞也遺留着一些隋大業紀年的佛龕，此外，賓陽中洞外崖面上的一些小龕，經考察概亦開鑿于隋代。

唐代以來，中國社會進入了一個繁榮昌盛的時期，社會安定，生產得以較快發展，文化藝術也隨之進入了燦爛輝煌的新階段。佛教藝術在統治階級的倡導下，呈現出空前興盛的景象。唐太宗貞觀十九年（公元 645 年），玄奘從印度求法歸來，朝廷為他組織譯場，對佛教的傳播影響至深。唐高宗與武則天時期，佛教藝術發展迅速。龍門石窟眾多的唐代窟龕，大部分開鑿于這一時期。規模宏大的第 1280 窟（奉先寺大盧舍那像龕），就是這一時期完成的。為此，武則天還于咸亨三年（公元 672 年）施助脂粉錢兩萬貫。稍後，武則天為登基製造神學預言，指使佛教徒薛懷義和僧法朗等偽造《大雲經》，稱則天為彌勒下生，“當作閻浮提（人世間）主”，并在各州興建大雲寺。現存于敦煌莫高窟、固原須彌山等石窟的彌勒佛倚坐像，應該都與這一背景有關。與此同時，在龍門石窟也廣造彌勒像，如第 2055 窟（大萬五佛洞）、第 565 窟（惠簡洞）、第 1955 窟（極南洞）等。有的還把彌勒佛像置于主佛位置，以釋迦牟尼為脇侍，如第 435 窟（摩崖三佛）等。在這種以佛教“助王政之禁律，益仁智之善性”（《魏書·釋老志》）的作用下，龍門石窟造像活動異常興盛，迎來了第二次開窟造像的高潮。

龍門石窟唐代造像藝術大體可分為三期。

第一期為唐太宗、唐高宗時期，主要大窟有貞觀十五年（公元 641 年）前後完成的第 159 窟（賓陽南洞）正壁五尊大像、第 104 窟（賓陽北洞），上元二年（公元 675 年）完工的第 1280 窟（奉先寺大盧舍那像龕）及其稍後開鑿的第 20 窟（潛溪寺）。此外，還包括分布于第 403 窟（敬善寺）附近的中小型窟龕。這一時期的洞窟平面仍為馬蹄形，穹窿頂，雕蓮花藻井。造像組合為一佛二弟子二菩薩二力士。佛裝主要為雙領下垂式大衣和通肩式袈裟。菩薩頭戴寶冠，上身袒裸或着內衣，胸前繫帶，帔帛橫過腹下部兩道。造像大都身軀挺直，很少表現身段的曲綫美。

第二期約自武則天親政至武周時期，有紀年的大中型窟龕較多，其中以第 565 窟（惠簡洞）、第 543 窟（萬佛洞）為代表。此外，還有第 1608 窟（八作司洞）、第 1931 窟（龍華寺洞）、第 1896 窟（北市彩帛行淨土堂）、第 2144 窟（高平郡王洞）、第 2194 窟（看經寺）以及含有密

教題材內容的第 2050 窟（擂鼓台南洞）、第 2062 窟（擂鼓台北洞）和萬佛溝的第 2132 窟（千手千眼觀音像）等。這一期間的洞窟形制，前室平面方形，平頂；後室圓頂，正壁抹角，平面呈馬蹄形，沿正壁、左壁、右壁鑿出“凹”字形佛壇，布置列像，改變了第一期在後壁布置列像的作法。造像以一佛二弟子二菩薩二力士一鋪七尊式組合較多，主像占據的窟內空間縮小，門外雕二天王像。這時的佛像主要着通肩袈裟，其次是雙領下垂式大衣；菩薩像多袒裸上身或斜披絡腋，帔帛自兩肩垂于體側并以雙手牽動外揚。造像肌體豐腴，身姿婀娜，頗具曲綫美。

第三期約自中宗神龍年間至德宗貞元年間（公元 705~805 年），在規模和數量上遠不如前。這一期的洞窟，形制大多為平面方形、平頂，多開鑿在龍門西山南段崖面和東山。西山南端第 1955 窟（極南洞）是這期較大的造像工程，據溫玉成先生考證，它是盛唐名相姚崇為其母建造的。東山則有萬佛溝的第 2132 窟（救苦救難觀音龕）和擂鼓台的黨曄洞等。造像組合多為一鋪九尊。佛像着通肩大衣，菩薩多袒裸上身。盛唐以後造像的形體稍嫌滯重呆板，較初唐時期已大為遜色，奉先寺大盧舍那像龕壁上盛唐補刻的 48 尊立佛就是明證。

由龍門石窟造像可以看出，唐代的佛教造像形體豐滿，與南北朝時期已有很大的不同。佛的和藹慈祥，阿難的樸實溫順，迦葉的老成持重，菩薩的文靜賢淑，以及天王、力士的威武強壯，種種充滿生活情趣的性格化的藝術表現，無不給人一種親切感，不像北魏時的秀骨清像那樣“令人凜凜，若對神明”（《歷代名畫記》卷六）。

唐代以後的龍門石窟，五代、宋、金、元、明諸朝，僅有一些小型的造像，數量很少。

根據龍門石窟的碑刻題記，造像的目的無非是為了皇帝、祖宗和家族祈求安寧、健康、長壽、子孫綿延、官職升遷和往生西方淨土（李玉昆《龍門碑刻及其史料價值》一文對此作了精闢的歸納，見《龍門石窟碑刻題記彙錄》，大百科全書出版社，1994 年）。在今天，這些藝術寶藏却并不局限與其本身的宗教價值，數量巨大、內容豐富、雕造精湛的藝術形象，讓我們以至于子孫後代從中得到美的享受，同時通過藝術的語言讓我們與古人溝通，進一步瞭解、認識了歷史。

由于歷史的原因，1500 多年來，龍門石窟遭受自然侵蝕和人為的破壞盜鑿，龍門石窟的雕像多無頭無臂，殘缺不全。郭玉堂在《洛陽古物記》中記載：“初生宋趙太祖，天紅三日，今日火燒街。當時人曰，龍門佛成精，去打石佛，殘去多數”。元人薩天錫《龍門記》云：“諸石像舊有裂罅，及為人所擊，或碎首，或捐軀。其鼻耳、其手足，或缺焉，或半缺全缺。金碧裝飾悉剝落，鮮有完者”。另外，由于龍門石窟地處交通要道，過去行人常在洞窟內歇腳住宿，也是導致龕像破壞的重要原因。特別是 20 世紀 30 年代，外國的文物盜竊分子與中國文物奸商相勾結，對龍門石窟進行了有目的的盜鑿，致使龍門石窟 800 餘處慘遭毀壞（據 1965 年統計）。賓陽中洞東壁精美絕倫的帝后禮佛圖、維摩詰變相等大型浮雕石刻即被整幅盜往美國。新中國建立以後，1950 年成立了龍門森林古迹委員會，1953 年中央文化部批准成立了龍門文物保管所（龍門石窟研究所的前身），基本上杜絕了人為的破壞，龍門石窟得到了妥善保護。1971 年，開始采用現代化的科學技術對龍門石窟進行保護，并按照合理的布局修建了通向主要洞窟的台階、

棧道，為研究、保護和參觀游覽提供了便利條件。經過文物工作者的共同努力，龍門石窟仍保持着舊有的面貌，在研究、保護和環境治理等方面取得了顯著的成效，為文物事業的發展作出了貢獻。

40年來，本人致力於石窟的技術保護工作，竭盡全力，未敢有絲毫的懈怠，儘管取得一定的成績，但無情的事實告訴我們，進步緩慢的文物保護技術終究趕不上自然破壞的速度。因此，自1994年起，我們開始將技術保護與文物資料的收集、整理相結合，同步進行，利用維修施工的條件進行測繪、攝影和捶拓，想盡最後一把力，將龍門石窟的資料保存得多一些，以供後人利用。

把現有的資料加以補充、完善，進行科學的系統整理，編輯出版，公之于世，既是對優秀遺產的弘揚，也是永久保護的一種方式，更是對學術研究的推動，並進一步為現代文化藝術的發展提供借鑒。過去，龍門石窟研究所已經出版一些大型和中型的圖書，例如1961年、1981年的圖錄《龍門石窟》和1985年中日合作出版的《中國石窟·龍門石窟》；1988年開始對龍門石窟崖面窟龕進行編號，之後于1994年出版了《龍門石窟窟龕編號圖冊》，為科學而系統地整理和利用石窟文物資料奠定了基礎，於是進而出版了《龍門石窟碑刻題記彙錄》（1998年），把研究所積累多年的成果奉獻給學術界；接着，又編輯出版了12卷36冊的《龍門石窟總錄》（1999年），集文字著錄、實測圖和照片圖版為一體，完整的資料為研究工作帶來了方便。顯然，黑白照片不能滿足研究者和鑒賞者的需求，純然以彙集資料為目的的編排方式難以顧及藝術的視角。2001年我們開始嘗試以重點洞窟為單元并用較大的開本出版兼顧資料性和藝術性的圖錄，如《古陽洞》、《蓮花洞》。

本書是系列性的10卷本圖錄，用藝術性的攝影圖片翔實地記錄龍門石窟保存至今的全部造像，包括與造像相關或相連的碑刻題記，目的仍然是向讀者奉獻盡可能完備的資料，文字論述則從簡。彩色圖版是本書的主體，從第一卷起，由西山崖面大體依編號順序一一介紹大小窟龕并包括窟中的龕像，每卷大約200面。計劃中，第一卷為賓陽洞區，第二卷為敬善寺區至摩崖三佛，第三卷為萬佛洞至老龍洞區，第四卷為蓮花洞至石牛溪區，第五卷為唐字洞至魏字洞區，第六卷為奉先寺至藥方洞區，第七卷為古陽洞，第八卷為皇甫公洞至火燒洞區，第九卷為路洞、龍華寺至極南洞，第十卷為東山諸窟。每卷附有簡明扼要的內容介紹，說明該冊收錄的崖面範圍，窟龕造像的內容、形式和時代特徵，以及其中重點洞窟的大致情況。

Longmen Grottoes

by Liu Jinglong

Longmen Grottoes, located in Luoyang, Henan Province, together with Mogao Grottoes, Yungang Grottoes is known as the three great grotto treasure houses of China. However Longmen Grottoes ranks first because of its suitable location, graceful environment and convenient traffic.

Longmen Grottoes is situated along both banks of the Yi River 13km south of Luoyang. With the beautiful scenery, Longmen Grottoes was historically regarded as the first among “the eight scenery spots of Luoyang”. Here the east hill and the west hill stand facing each other. The Yi River washes its way northward through the gorge. Taken a distant view, it seems to be a natural gate, therefore historically it was named “Yi Que”. During Warring States Period, Bai Qi, a famous general of Qin State, once defeated the allied forces of Han State and Wei State and killed over two hundred and forty thousand enemies here. In *Yuanhe Annals of Prefectures and Counties* it is recorded that Emperor Yangdi of Sui Dynasty once climbed on the Mang Hill north of Luoyang. Watching Yi Que distantly, he said, “Does it look like the gate of the emperor? Why didn’t the emperors before establish their capitals here?” One of his followers answered, “They also think so. But they didn’t do that just for waiting for you.” Emperor Yangdi was very happy, then established his capital here. The palace gate was just facing “Yi Que”, hence the name “Longmen” (the emperor’s gate).

The carving work on Longmen Grottoes began in Northern Wei Dynasty. In the seventeenth year of Taihe (493 A.D.), Emperor Xiaowendi moved his capital from Pingcheng (now Datong City, Shanxi Province) to Luoyang in order to control the northern area and ease the relationship between the Han and Xianbei Nationalities. Emperor Xiaowendi carried out a series of reform policies and began carving caves at “Yi Que”. However, from then on, constructions on caves had been carrying on in Eastern Wei, Western Wei, Northern Qi, Sui, Tang and Song Dynasties during more than 400 years. At present there are more than 2300 caves and niches, about one hundred and ten thousand Buddhist Statues, over 80 Buddhist pagodas and more than 2800 pieces of inscriptions. In 1961, the State Council promulgated it a key cultural relic unit for special protection. In the year of 2000, at the 24th session of World Heritage Commission of UNESCO, Longmen Grottoes was listed in the “World Heritage List”.

I. The Character of statues and Caves of Northern Wei Dynasty

The statues and caves of Northern Wei Dynasty take up 30 percent of the total. All of them are situated on the west hills along the Yi River. Most of them were carved during the reign of

Emperor Xiaowen, Xuanwu, Xiaoming after moving their capital to Luoyang, because of the stability of North China and the popularity of Buddhism advocated by ruling class. Emperor Xiaowen named Yuanhong, "liked reading very much", and "was good at Taoism, especially at Buddhism". (*Book Wei History • Biography of Emperor Xiaowen*). During his reign Emperor Xiaowen worshipped Buddha, built temples and made pagodas and advocated Buddhism. Then the succedent Emperor Xuanwu (500 ~ 515 A.D.) built Yongming Temple for foreign Buddhist monks living in Luoyang. The temple had thousands of rooms and can hold thousands of foreign Buddhist monks who translated Buddhist Scripture there. *Luoyang Jialanji* recorded that, from the eleventh year of Yongping of the reign of Emperor Ming, Eastn Han Dynasty (68 A.D. in this year the first temple of China, Baima Temple was built) to the years of Yongjia of the reign of Emperor Huai, Jin Dynasty (307 ~ 312 A.D.) there were 72 Buddhist temples. Until the period when Northern Wei Dynasty moved the capital to Luoyang, the number of temples increased rapidly and could reach 1367 at its top. Until Emperor Xiaojing, Eastern Wei Dynasty, moved his capital to Yecheng in 534 A.D. there were still kept 421 temples in Luoyang.

The large-scaled Cave 1443 (Guyang Cave), is the first cave at Longmen. It was built in the period when Emperor Xiaowen of Northern Wei Dynasty moved his capital to Luoyang. Hence it brought out large-scaled carving work on caves and niches. In *Book Wei History • Buddhism and Taoism* it was recorded that in the early years of Jingming Emperor Xuanwu ordered two caves built to imitate Yungang Caves for his father Emperor Xiaowen and his mother Empress Wenzhao, later one more cave was built for Emperor Xuanwu himself by director Liu Teng in the years of Yongping. Therefore came the three Binyang Caves. Thus the first climax of carving caves appeared at Longmen. Other main caves from Northern Wei Dynasty are: Cave 712 (Lotus Flower Cave), Cave 1519 (Huoshao Cave), Cave 1609 (Huangfu Gong Cave), Cave 1381 (Yaofang Cave), Cave 1181 (Weizi Cave), Cave 1192 (Tangzi Cave), Cave 1038 (Zhaokeshi Cave) and Cave 1034 (Putai Cave), etc.

Influenced by the climax of carving caves by imperial family, carving caves and niches by ordinary people were also very popular around Luoyang. Now there are kept many small-sized caves around Luoyang, such as Wentang Caves at Shan County, Hongqing Temple Caves at Yima City, Xiezhuang Caves at Mengjin County, Wanfoshan Caves at Jili, Luoyang, Shuiquan Caves at Yan-shi County, Yaling Caves at Yichuan County, Luzhai Caves at Yichuan County, Pugou Caves at Song County, Hutou Temple Caves at Yiyang County, Xiwo Caves at Xinan County and Gong County Caves, etc. Most of them were built in the same period of the Southern Binyang Cave and Huangfu Gong Cave at Longmen.

The caves of the early Northern Wei Dynasty are of U-shaped plane and with vaulted roofs, which are same with that of Yungang Caves. Such of these caves are Cave 1443 (Guyang Cave), Cave 104, 140, 159 (the three Binyang Caves), Cave 712 (Lotus Flower Cave), Cave 1519 (Huoshao Cave), etc. The caves of late Northern Wei Dynasty are of quadrate plane, with large lotus-flowers carved on the vaulted roofs. On the left and right walls in the caves are carved large niches. Such of these caves are Cave 1034 (Putai Cave), Cave 1181 (Weizi Cave), Cave 1609 (Huangfu Gong Cave), etc. The character of the caves of the late Northern Wei Dynasty can be said a unique

form of Longmen Grottoes. The subject of these caves is mainly the Trikala Buddhas. The statues have slim figures and are dressed in loose garment. The capes of Bodhisattva are crossed and the laps of their skirts are long. The apasaras are holding offering or playing different instruments. They look graceful and elegant. In the caves of Northern Wei Dynasty are carved the group of patrons, the story of Vimalakirti and legends of Buddha. The most representative work is Emperor and Empress worshipping Scene carved in Cave 140 (the Middle Binyang Cave). The carving skill inherited that of Yungang Grottoes and the style turned from the grandness of Yungang Grottoes into the grace of Longmen Grottoes.

The form and style of Buddhist statues in China have changed in each dynasty since Eastern Han Dynasty. The sculptures of Northern Wei Dynasty of Longmen Grottoes resulted from the fusion of Chinese traditional art and Indian image style. The Buddhist statues of India are dressed in naked shoulder garment or well-fit garment. The former can be seen in the chief Buddha from Cave 17 to Cave 20 in Yungang Grottoes. The chief Buddhas of large niches on the upper north and south walls in Cave 1443 (Guyang Cave) have inherited this style. The latter can be seen in the Cave 8 and Cave 20. The two Buddhist statues standing beside the chief Buddha are dressed in a thin and well-fit garment, they look benevolent and handsome in a loose garment, typically in the elegant and slim style of the Northern Wei. And this style of dressing is very popular in that time. In Yungang caves of the second period, the chief Buddhas are dressed in loose garment, with underclothes naked. It is a reflection of the policy of assimilation of Han nationality. The Buddhist images of Northern Wei Dynasty at Longmen are mainly in loose garment, with slim figure and look elegant. This style is resulted from the fashion of the society at that time.

The turbulence of late Northern Wei Dynasty ended the first climax of carving caves at Longmen. A few caves and niches from tens of years of late North Dynasty can be seen on the cliffs of the east and west hills at Longmen. They have reflected the new fashion of Buddhist art from Western Wei, Chang'an, the capital of Northern Zhou, Yecheng, the capital of Northern Qi.

II. The Character of statues and caves of Tang Dynasty

In Sui and Tang Dynasty, the Buddhists of the whole country communicated one another, and finished concluding and generalizing the doctrine of each branch of Buddhism. The Chinese Buddhist theory and Buddhist art were full of vigor and vitality.

The time of Sui Dynasty was very short, but a lot of Buddhist temples and pagodas were built at that time because of the advocacy of Buddhism. The cultural relics from Sui Dynasty in Dunhuang Grottoes are kept most in number. In the Southern Binyang Cave of Longmen Grottoes were also carved some niches from the years of Daye, Sui Dynasty. In addition, some small niches from Sui Dynasty could be seen on the cliffs outside of the Middle Binyang Cave.

In Tang Dynasty, with the developed economy and stable society, the culture and art stepped into a prosperous new period. With the advocacy by ruling class, the Buddhist art developed rapid-

ly. In the nineteenth year of Zhenguan, during the reign of Emperor Taizong (645 A.D.), the famous Buddhist, Xuanzang returned from India. The imperial government provided space for him to translate the sutra, which played an important role on the popularizing of Buddhism. Especially during the reign of Emperor Gaozong and Wu Zetian, Buddhist art developed rapidly. Most of the caves from Tang Dynasty at Longmen were carved in this period. The large-scaled Cave 1280 (Fengxian Temple) was also built at that time. Empress Wu Zetian donated a large sum of her own money for this large project in the third year of Xianheng (672 A.D.). Later in order to be emperor, Wu Zetian asked Buddhists Xue Huaiyi and Falang to falsify *Dayunjing*. In this book it said that Wu Zetian was Buddha Maitreya and she should control the world. Then in every state a lot of Dayun Temples were built. Now the statues of Maitreya kept in Dunhuang Crottoes and Xumishan Grottoes should be related to the background. At that time, a lot of statues of Maitreya were built in Longmen Grottoes, such as Cave 2055 (Dawanwufo Cave), Cave 565 (Huijian Cave), Cave 1955 (Jinan Cave), etc. In some caves the statue of Maitreya was placed in the chief position, flanked by Sakyamuni, such as Cave 435 (Moya Three Buddha Cave). With the advocacy of Buddhism by ruling class, the second climax of carving caves and making statues appeared at Longmen.

The times of the caves and statues of Tang Dynasty at Longmen could be separated into three periods.

The first period is during the reign of Emperor Taizong and Gaozong. The main caves are the Southern Binyang Cave (Cave 159), the Northern Binyang Cave (Cave 104), and Qianxi Temple (Cave 20). In addition it also includes the middle and small-scale caves and niches located around Jingshan Temple (Cave 403). The caves during this period are of U-shaped plane, with vaulted roofs and in the form of a-Buddha, two-disciple, two-Bodhisattva and two-warrior. The Buddha is in the dress with collars drooped. The Bodhisattva wears a crown on the head, with naked upper part of body or dressed with underclothes. Most of the statues have straight body, instead of well-shaped figure.

The second period is from the time when Wu Zetian gained the power to Wuzhou period. The large and middle-scale caves with chronological records are more in number. Among them Cave 1280 (Fengxian Temple) finished in 673 A.D., Cave 565 (Huijian Cave) and Cave 543 (Ten Thousand Buddha Cave) are the representative works. In addition other caves of the same period are Cave 1608 (Bazuosi Cave), Cave 1931 (Longhuasi Cave), Cave 1896 (Beishicaiibohang Jingtutang), Cave 2144 (Gaopingjunwang Cave), Cave 2194 (Kanjingsi Temple) and some caves of Esoteric Buddhism such as Cave 2050 (the South Leigutai Cave), Cave 2062 (the North Leigutai Cave), Cave 2132 (the image of Avalokitesvara with one thousand hands and eyes) and so on. The caves of the period have two chambers. The front is of square plane, with flat ceiling. The back is of U-shaped plane, with round ceiling. In the cave a 凹-shaped plinth is carved along the back, left and right wall. The Buddha is on the plinth, which is different from that of the first period. Statues in the cave are in the form of a-Buddha, two-disciple, two-Bodhisattva, two-heavenly-king. The chief Buddha takes up smaller place and two heavenly-kings are carved outside. The chief Buddha is mainly dressed a robe or a cassock with two collars drooped. The Bodhisattva, with naked upper part of body or a scarf, has well-shaped, plump and graceful figure.

The third period is from the years of Shenlong, during the reign of Emperor Zhongzong to the years of Zhenyuan, during the reign of Emperor Dezong (705~805 A.D.). The caves of this period are smaller in scale and fewer in number than that of earlier period. Most of the caves are carved on the south part of west hill and east hill, with square plane and flat ceiling. Cave 1955 (Jinan Cave) on the south part of west hill is a larger one of this period. According to the idea of Mr. Wen Yucheng, it is made by the famous Prime Minister of Tang Dynasty, Yao Chong for his mother. Other caves of the same period are Cave 2132 and Dangye Cave on east hill. In these caves mostly house nine-statue group. The Buddha is in robe and most of Bodhisattva have the upper part of body naked. The figures look a little wooden and inferior to that of the early years of Tang Dynasty. 48 statues of standing Buddha carved later on the walls of Fengxian Temple are the evidence for that.

The statues of Tang Dynasty have plump and graceful figures, which is different from that of North and South Dynasty. The kind Buddha, honest Ananda, prudent Kasyapa, graceful Bodhisattva and strong heavenly-kings and warriors are all carved vividly and excellently. They look gentle and kind, which is different from the solemn statues of Northern Wei Dynasty.

After Tang Dynasty, only a few small niches of Wudai, Song, Jin, Yuan and Ming Dynasties can be seen at Longmen.

According to the stone inscriptions, the benefactors make statues for safe, power and money, or to remove from illness, prolong life for the emperors, ancestors and families (*Collection of Stone Inscriptions of Longmen Grottoes*, 1994). Today these art treasures are not limited by their religious value. Offspring and we could not only enjoy beauty from the abundant and exquisite art, but also communicate with ancient people and learn the history through the language of art.

Due to some historical reasons Longmen Grottoes has been destroyed naturally and artificially during over 1500 years. Now many of the statues are incomplete. Both in *Luoyang Historical Relics* by Guo Yutang and *Longmen Grottoes* by Sa Tianxi it is recorded that Longmen Grottoes was destroyed in the history. In addition, Longmen Grottoes is located in the traffic main artery so the passerby often lived inside the cave, which is also an important reason why Longmen Grottoes was destroyed. Especially in 1930s foreign larceners of cultural relics colluded with some Chinese profiteers stole the Longmen Grottoes purposefully. Therefore over 800 marks were destroyed according to the statistics in 1965. The large reliefs of Emperor, Empress worshipping scene and Vimalakirti were stolen to America. After the People's Republic of China was established, Longmen Forest and Historical Site Committee was founded in 1950. Since Longmen Cultural Relics Institute was established in 1953, Longmen Grottoes has been protected well. Since 1971 we have adopted modern science and technique to protect Longmen Grottoes and build the steps to the main caves for the work of research, protection and visit. Under the work of all the antiquaries, Longmen Grottoes has still kept its own aspect and the achievements on the research, protection and environment are outstanding.

In the past over 40 years I have committed myself to the protection of Longmen Grottoes. Although I have gained some achievements, the unmerciful fact tells us the development of the technique of protection on cultural relics can't keep pace with the weathering. So from 1994 I began to

combine the work of protection and the work of collection of materials. I made use of the condition of maintenance to measure, take pictures and make rubbings. I have tried my best to keep more materials of Longmen Grottoes to later generations.

The publicity of the excellent heritage is not only a way of permanent protection, but also the promotion of research to complement and publish the existing materials. In the past some large and middle-sized books about Longmen Grottoes have been published. For example, *Longmen Grottoes* in 1961 and 1981, *Chinese Grottoes • Longmen Grottoes* produced by Japanese and Chinese in 1985. In 1988 we began to number the caves and niches on the cliffs at Longmen. Later in 1994 we published *Collection of Number of Caves and Niches of Longmen Grottoes*, which established the base of arranging and utilizing the materials scientifically and systemically. In 1998 we published *Collection of Stone Inscriptions of Longmen Grottoes*. In 1999 we published *an Overall Collection of Longmen Grottoes* (12 volumes and 36 books), with words, measured drawings and pictures in it, which satisfied not only the researchers, but also the appreciators. From the year of 2001 we tried to publish the book of the important cave, with larger format, which gave consideration to the value of both material and art. Such of these books as *Guyang Cave*, *Lotus-flower cave* were published.

This book is a series of collection of pictures with 10 volumes. It has recorded all the existing statues of Longmen Grottoes with pictures fully and accurately and included the related stone inscriptions. The purpose is to offer readers the complete materials as possibly as we can. However the words are brief and concise. The color pictures are the main body of the book. From the first volume the large or small caves, niches and statues are introduced along the west hill according to the order of numbers. Every volume has about 200 pages. In every volume there will be a brief and concise introduction, which will indicate the range of the cliff in the book, the content, form and character of the times of the statues in the caves and niches and introduction to some important caves.

龍門石窟造像綜論

劉景龍

河南省洛陽の龍門石窟は甘肅省敦煌の莫高窟、山西省大同の雲岡石窟と並びに中国の三大石窟と称されている。もし地理的な地位、自然環境の美しさ、交通の便から言うと龍門石窟はもっとも恵まれている。

龍門石窟は洛陽の南郊 13キロ、伊水の兩岸にある。ここは山紫水明、風光明媚なところで古來より「洛陽の八景」のトップであり、人々が仏を祭ったり、見学したりする聖地である。東西兩山が対峙し伊水が其の中を流れ、門のように見えるので、「伊闕」とも言う。ここでは、春秋時代秦の將領白起が韓魏同盟軍を破って24 萬人を斬首したという、史書に記されている「伊闕大戰」があった。『元和郡県図志・河南府』の記載では、隋煬帝楊広は洛陽の北の邙山に登って伊闕を遠く望み、左右に「此れ龍門に非ずや、古より何ぞ此に都を建てざるや」と言、たとうである。仆射（官職名）蘇威は「古より知らざるに非ず、以って陛下を俟つなり」と答えた。隋煬帝は大変喜んでここで城を造らせ東都とした。宮城の正門が「伊闕」に向い合っているため、これから「伊闕」は「龍門」と称されるようになった。

龍門石窟は北魏の時期に開かれた。大和十七年（西暦 493 年）孝文帝は北方地区を固く控え、鮮卑族と漢民族の矛盾を緩和するため都を平城から洛陽に移した。それと同時に一連の改革政策をとって、漢化を進め、「伊闕」で大規模に石窟を営造したのである。それ以降、東魏、西魏、北齊、隋、唐、宋などの時期を経て400 年余りの開鑿によって2300 個の洞窟と仏龕を開いた。今大小の仏教造像は合わせて11 万體、仏塔は80 基、題記は約 2800 品ぐらい現存している。古代の中国人民は人類に豊かな文化財産を遺した。1961 年、國務院は龍門石窟を第一回目の国家重要文化財として公表した。2000 年ユネスコの第 24 国会議では、龍門石窟は世界文化遺産に登録された。

一 北魏時期の窟龕様式と造像特徴

龍門石窟では北魏時期の窟龕造像が全部の彫刻品の三分の一を占め、伊水の西の岩壁に集中している。ほとんどは洛陽に遷都した後の孝文帝、宣武帝、孝明帝の時に開鑿されたものである。これは当時の中国北方が安定していて統治者が仏教を提唱したことに深く関係していた。孝文帝元宏は「読書を好み、手から卷（書籍）を釈せず（放さず）、莊老についてよく話し、釈義に精通していた」（『魏書・高祖孝文帝紀』）、時々名徳沙門と論を交え（『魏書・韋叟』）、「遷都し