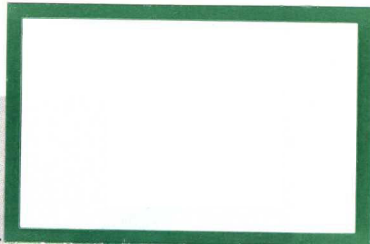


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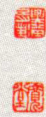
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唐风宋雨

江青
画



山西晋城国宝青莲寺、玉皇庙彩塑赏析

Beauty of Tang and Song:

Statues in Qinglian Temple and Jade Emperor Temple of Jincheng, Shanxi Province

赵学梅 摄影 / 著



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赵学梅

出生于山西晋城泽州县。曾发表过散文《陵川红叶》、《雪天的牵挂》、《祈祷》、《长平之战的深处》、《消失的乡村童话》、《围墙不在》、《深锁的鼓浪屿》，诗歌《田家系列诗》、《最后的珍藏》、《猜想千年可能》，电视散文《晋城——树的记忆》，出版摄影作品集《古树苍烟》。

最难写精神

很多年前，好像是一个烟雨迷离、落红满地的下午，我游览了晋城两座国宝级的名胜青莲寺和玉皇庙。青莲寺是唐代的，那些传神的塑像体现着唐代恢宏的风格。玉皇庙是宋代的，确乎有十足的宋代世俗而精致的味道。玉皇庙的管理者告诉我，庙里的二十八宿是元代大雕塑家刘元的作品。多年来，我对此深信不疑。前一段日子，赵学梅先生给我看了一部名曰《唐风宋雨》的书稿，嘱我写几句类似序的文字。我与学梅相识有年，她在陵川当县长的时候，我正好在《山西日报》社管着副刊那一摊。经我手也编发过不少领导干部的散文，但她的一篇《陵川红叶》却引起我的注意。后来我不管副刊了，调到《山西晚报》当总编。她却一发而不可收，接二连三抛出许多有影响的散文。及至当了晋城的副市长还到河南大学焦作分院听了两年的中国古典文学课。我很欣赏她的学习精神。

接过《唐风宋雨》书稿，我以为大概与她一向爱好的散文有关，看过书稿吃了一惊，她居然将触角伸到历史考证方面，她力主玉皇庙二十八宿成像于宋代。有关玉皇庙二十八宿塑像的成像年代和作者，“元代刘元说”在晋城本地虽是不二之论，但国内有关专家却持含糊谨慎态度，笼统说可能为宋、元时代作品。专家言之不凿凿，听者闻之而渺渺。究其原因，是因为府城玉皇庙是山野村庙，国史无载，县志寥寥，资料匮乏。可以为据的是庙内侥幸留下的几十通蒙着历史烟尘的断

碑残刻。然而碑刻所记，偏重于形胜抒情、沿革记叙、布施备述、权贵题记，对具体而微的过程或语焉不详，或自相矛盾，或空洞烘托，或忽略不计。如果没有一点究细辨微的格物功夫，还真难以下笔。本书所涉及的府城玉皇庙和珏山青莲寺，前者是道教庙观，后者是佛教丛林，都是晋城国宝级的遗存。青莲寺由高僧慧远于北齐天保年间所创立，隋文帝即位后请慧远主持全国的佛事。慧远圆寂后，朝廷罢朝三日，以示祭奠。青莲寺也因此成为隋、唐时代名满天下的著名佛寺。府城玉皇庙虽是乡间村庙，但因保留了千年的雕塑珍品，而闻名业界。

晋城是文物大市，有必要弄清自己的文物家底。本该由史家完成的任务，却由学梅先生这样一个非专业人士为之劳瘁而成，真是勉为其难了。从文化的角度讲，如果说汉代还保留着上古本土的天真烂漫和抽象写意的传统，那么唐代的艺术风格受佛教文化的影响，已经变得恢弘大气、超绝高逸。这一风格不仅体现在诗歌、书法、歌舞和绘画中，也体现在造像艺术上。社会稳定、经济发达、信仰自由，使唐代成为中国历史上少有的繁华盛世。自由奔放、胸襟开阔、无所拘束，是这个时代的艺术特点。青莲寺的罗汉塑像圆润饱满、庄严肃穆、气魄宏伟，这与大唐的时代精神是一致的。到了宋代，情况有了变化，中国社会进入后封建时代，统治阶级需要遏制精神上的自由主义状态。这种精神的自由状态，可能迄于春秋的百家争鸣，蓄于汉代的无为而治，流于魏晋的散漫

隐逸，盛于唐代自由开拓。于是，程朱理学应运而生。理学的核心虽然是“存天理，灭人欲”，但它承认人的自然欲求是合乎伦理的，仅能克制，不能去除。天理格除人欲，理性压制浪漫，行政钳制思想，艺术就不能不向理性和世俗方向发展。前者发展的结果是艺术风格越来越细致化，后者发展的结果是艺术的味道越来越生活化。而玉皇庙的二十八宿塑像，与宋代的审美趣味是契合的。

学梅先生的文稿虽然没有在这一方面作进一步深入探讨，但她确实已经感觉到了。学梅先生对府城庙二十八宿及青莲寺罗汉有独到的艺术品鉴。她是从人的角度去欣赏神的风采，或者说她是从神的感觉去解读人的崇拜。她知道宗教是思想的产物，在人类蹒跚学步的时代，混沌苍莽的思想原野摇曳着一簇簇奇异的花，它伴随着人类从童年一直走到今天。它凌驾于无数民族的信仰、突破了山川地域的樊篱、慰藉着蒙昧幼稚的心灵。它是缥缈的，若有若无漫散在历史的时空；它是实在的，不即不离渗透于平凡的生活。于是，在她眼里，这些神像不再是草木与泥土的交响，而是现代人与古代人对话的平台，是古人寻求救赎、今人寻求安慰的途径。她努力想找到一个契合点，说明神就是人的精神升华。人应该有的七情六欲、喜怒哀乐，神也是有的。神虽然高高在上，但食着人间烟火，对人世间的灾难和疾苦就不能漠不关心。神的存在与人的期冀，是一对连体双胞胎。如果说隋唐时的神像还有些远离尘世的贵族精神，到了宋代，随着市

民阶层出现，神像的雕塑风格就日益世俗化了。中国人自古对神就持敬畏态度，但是从另一个角度来说，中国人也最会亲近神。只要需要，随时可以造出一个神来，所以中国又是神最多的国家。

玉皇庙里供养了三百多尊神。学梅先生在神的世界里徜徉，聆听着神与神之间的口角诤辩，欣赏着神与神之间的眉来眼去，并试图从古代神的世界变迁，观照古代社会的现实生活。她的欣赏与感觉全是一种自我的陶醉，她在这种自我陶醉中，感受着宗教艺术带来的冲动与喜悦，体会着宗教氛围的安宁与静穆。所以，她对神的欣赏便具有与众不同的理解。我无法从是非的角度去评价她的感觉，毕竟，姚黄魏紫，各见千秋，主观的东西是最具个性化的东西，只要不是背书，便不可代替，不可复制。以此示于人，可窥见作者艺术品位的高下；以此味于己，可烛照自己心灵修为的得失。这是所有艺术的通则。

本书的核心部分是对府城玉皇庙二十八宿塑像成像年代和塑像师的考证以及从艺术的角度对二十八宿神像的欣赏。几十年来，关于府城庙二十八宿，虽有约定俗成之共识，却无文字考证之定论。学梅先生以年代为经，以碑刻为纬，用传统形式逻辑的反证法，由肯定元代刘元塑像之不可能，进而推及宋代泽州工匠塑像之可能性。从而把玉皇庙的二十八宿塑像的成像年代，由元代的至元年间向上推到宋代的熙宁年间，大约推前了二百多年。这是一个极有价值的结论。国内宋代雕塑已

是凤毛麟角，此说如能成立，会使晋城的文物等级得到提升，会使美术界、雕塑界的专家由衷喜悦。把二十八宿的塑像师由元代宫廷雕塑家刘元，还原为泽州本地的工匠们，是基于泽州当时经济发展水平和常识。在汉代即以手工业而闻名的泽州，能工巧匠云集，物华天宝，造一个在当时看来不过一座乡间寻常小庙，岂劳他人代庖哉？此说尽管是一家之言，但任何可以称之为一家之言的，必有严密的逻辑支撑。我细读之、苛察之、品味之，以为此说从形式逻辑到辩证逻辑都可以说得通。当然，逻辑不出问题，不等于其结论不出问题。这也是历史界的一个常见现象，即双方的逻辑都无懈可击，而结论却大相径庭。不过到目前为止，有关府城庙二十八宿成像年代的研究几乎是一个空白，所以学梅先生的研究与考证便具有开创性质。或许这只是一个引子，让更多的有识之士对此感兴趣，或许将来有人会得出更接近真实的结论也未可知。若真如此，相信学梅先生会同样欣慰。

占本书篇幅最多的是图片。搞摄影的人都知道，到庙观拍神像是一件很难的事情。光线和空间的限制，神像的不可移动性，给艺术家的创作带来许多困难。学梅先生没有四平八稳地去拍二十八宿和罗汉们的肖像，她力图找到它们最具典型的一面。光的运用，角度的选择，细节的刻画，构图的平衡，为此她调动了一切可以调动的摄影手段。她不是专业摄影师，但她比许多专业摄影师对神有更多的理解。艺术有个普遍规

律，即心对物的描摹，从来不是技巧的胜利。摄影艺术亦如此。如前所说，她首先要理解神，把神像当做有情感、会说话的朋友看待，在让人们一窥全貌的同时，悉心刻画最具个性的细节部分。情节决定过程，细节决定性格。于是，神像们一个个就活了起来，一投足、一颌首，一皱眉，甚至飘飘的衣带和高耸的发髻都在诉说着什么。于是，神像不再是沉默的泥胎，不再是不食人间烟火的天外来客，而是与凡人一样，有嗔有怨有烦恼，渴望被尊重、被理解、被呵护。毕竟神是按照人的思想情感塑造出来的，理应有人的品格特点。这应该是本书图片的最大特色。

佛道一体的内容格局、冷静客观的学术考证、汪洋恣肆的艺术欣赏、独具个性的神像图片，就组成了面前这样一本率性而为的书。有幸在本书付梓前看到书稿，我赞赏学梅先生考证的勇气，理解她求索的艰辛。为加深读者的理解，多说了一些与文化艺术有关的话，然而正如王安石诗曰：“糟粕所传非粹美，丹青难写是精神。区区岂尽高贤意，独守千秋纸上尘。”精神既然难写，又恐难尽贤意，只好留此为照，供方家指教。

姚剑

山西省文史馆员
于晋城烟雨斋

ONLY A MASTERFUL HAND CAN DEPICT THE ESSENCE

Many years ago, in an afternoon with fallen petals covering the ground, I took a visit in misty rain to Qinglian (the Green Lotus) Temple and Yuhuang (the Jade Emperor) Temple, which are renowned historical sites under national preservation. Built in Tang Dynasty, Qinglian Temple is known for its life-like statues with majestic style of that ancient time. And Jade Emperor Temple always demonstrates its earthliness and delicacy of Song Dynasty. Its keeper told me that the god statues of the Twenty-eight Lunar Mansions there were the works of Liu Yuan, the famous sculptor in Yuan Dynasty. For years, I had no doubt about that until recently, Ms. Zhao Xuemei came and showed me her manuscript titled *Beauty of Tang and Song*. She asked me to preface it. I have known her for a long time. When she was administrating Lingchuan County, I worked as the chief editor of the literary supplement of *Shanxi Daily*. At that time, several officials published their essays through my edition. But only her *The Red Leaves in Lingchuan* caught my particular attention. Later, I was transferred to *Shanxi Evening* as its chief editor and found that she wrote more frequently and became well recognized. With her respectable efforts for learning, she attended the classes of classical Chinese literature on the branch campus of Henan University in Jiaozuo after she assumed the vice-mayor of Jincheng City.

With her works at hand, I am amazed at her appetite for historical verification, since I know her only as an accomplished essayist. She advocates that the god statues of the Twenty-Eight Lunar Mansions were formed in Song Dynasty. The opinion that sculptor Liu Yuan created them prevails among the local people. Yet, the experts, though doubt it, are too prudent to date them back generally to Song and Yuan Dynasties. This is far from satisfactory. Nevertheless, Jade Emperor Temple was established in an unknown countryside and noted few in county annals, not to mention the national record. The only proofs are the inscriptions on the dozens of broken steles that survived in the temple. However, the inscriptions cover mostly the sceneries,

the reforms and renovations, the donors and the remarks of nobles, but usually blur or omit the details of the construction process. Without a keen and critical eye, no one can manage such a subject. Jade Emperor Temple in Fucheng is a Taoist site and Qinglian Temple in Jueshan a Buddhist one. Qinglian Temple was founded by Hui Yuan, the eminent monk, during the Tianbao reign of Northern Qi Dynasty. And after acceding to the throne, Emperor Wendi of Sui Dynasty asked Hui Yuan to dominate the Buddhist affairs in his empire. Later, he even pended his court for three days to honor Hui Yuan after his nirvana. Since then, Qinglian Temple enjoyed a nationwide prestige in Sui and Tang Dynasties. Jade Emperor Temple was but a village temple. However, it has been well-known among the art and history community for the treasured statues preserved there for a millennium.

In a word, these two temples deserve a historical clarification among the countless heritages of Jincheng City. Madam Xuemei has shouldered this responsibility with courage and great efforts, though she is not one of the historians. The culture in Han Dynasty still reserved the innocent and abstract features of the very ancient times. Yet in Tang Dynasty, the art style became more majestic and lofty under the influence of Buddhism, as demonstrated in poetry, calligraphy, singing, dancing, drawing and sculpture. Thanks to the prolonged stability, developed economy, and freedom to believe in religion, the Tang society continued to prosper and gave birth to free, open, grand and unbounded artistic creativities which was the artistic characteristic of that era. The arhat statues in Qinglian Temple are full in shape, solemn and magnificent in air, presenting a typical spirit of Tang Dynasty. Similarly, the god statues in Jade Emperor Temple meet the art taste of Song Dynasty. As China progressed into the post-feudal period in Song Dynasty, the rulers wanted to curb the liberalism which originated from the contention of a hundred schools during the Spring-and-autumn Period, grew in the non-interfering governance of Han Dynasty, developed in the desultoriness and solitude of Wei and Jin

Dynasties and flourished in the free expansion of Tang Dynasty. Hence, the Neo-Confucianism was born to meet the requirements of the ruling class. Although it advocated following the heavenly principles and riding the human desires, this school still admitted that natural desires were not against the ethics and thus could only be suppressed but not uprooted. As a result of this trend, the rationality overwhelmed romanticism, and administrative power manipulated thoughts. The art creation became more rational and secular, featuring more delicacy and imitating more the daily life. Similarly, the god statues of the Twenty-eight Lunar Mansions in Jade Emperor Temple meet the art taste of Song Dynasty.

With her subtle sense, Madam Xuemei has tasted these changes in her works although she has not carried out further discussion on this aspect. In her individual understanding about the statues in the two temples, Madam Xuemei adopted an upward human perspective to appreciate the glamour of gods and probed the worship to them downwardly. She knows that religions are the intellectual fruits of human beings beginning from the primitive society and accompanying human beings until today. They were shared by different nations, crossed over geographic boundaries, and brought peace to the ignorant human minds. Religions are both the metaphysical ingredient of history and the concrete part of daily life. In the author's eyes, the god statues are no longer the art form of wood and earth. Moreover, they represent the silent communication between the ancestors and descendants. Through them, the ancient worshipers prayed for salvation, and the modern people asked for comfort. The author wants this opportunity to elaborate that gods are nothing but the sublimated image of mankind. Thus they should have human feelings. And since they enjoy the earthly sacrifice, the gods above in heaven cannot turn a blind eye to the miseries and disasters below. The belief in their existence is closely connected to the hopes of people. If the god sculptures in Sui and Tang Dynasties resembled the secluded aristocrats, those in Song

Dynasty were more secularized with the emerging social stratum of urban residents. The ancient Chinese always admired and feared the gods, but they also entertained them intimately. If necessary, a god could be created at once. As a result, the number of gods worshipped in China is the largest.

How many gods are worshiped in Jade Emperor Temple? There is no specific statistics. Maybe over 300 gods. Madam Xuemei wonders in the supernatural world, listening to the disputes among gods and observing their exchanges through eye contact. She tries to understand the development of ancient human society through the changes in the parallel world of gods. Personally, she feels the impulse and joy brought by religious art and the quiet and solemnity in front of gods at the same time. She appreciates them in a peculiar way, and I am never able to tell it right or wrong. Her work is original and cannot be substituted or duplicated. Like all other works, this book will manifest the author's accomplishment in arts. Meanwhile, it reminds her of her own spiritual progress, which is a general rule for all kinds of arts.

In the major part of this book, the author verifies the forming time of the god statues of the Twenty-eight Mansions in Jade Emperor Temple in Fucheng as well as the name of the sculptor. For decades of years, there has been an informal consensus but not a solid conclusion with textual proofs. Madam Xuemei follows the clues of time and stele inscriptions and adopts the apagoge method to rule out the possibility that the statues were built by Liu Yuan in Yuan Dynasty. Furthermore, she proposes instead that the craftsmen from Zezhou (present Jincheng) sculpted the gods in Song Dynasty. In her conclusion, the forming time of the statues in Jade Emperor Temple is at the Xining reign of Song Dynasty, over 200 years earlier than the Zhiyuan reign of Yuan Dynasty. This is a meaningful and valuable result. With further confirmation, it will add more value to the historical heritages in Jincheng and be celebrated by the art community because sculptures in Song Dynasty

are scarce now. Zhao's theory is based on the established knowledge that the handicraft industry prospered in Zezhou since Han Dynasty. Given the numerous competent craftsmen and ample resources at that time, it was fairly convenient for the local people to build a common countryside temple. Inviting outside builders would be absolutely unnecessary. Of course, her explanation is only one of all the possibilities but supported by a square reasoning. I have gone through her argument with care and judgment, and believe it logically convincing. Yet, it is not unusual to reach an imperfect conclusion through a perfect deduction in historic researches. The equally proper analyses on the same subject may lead to just the opposite results. However, the forming time of the statues in Jade Emperor Temple had not been studied until Madam Xuemei made her effort. Therefore, her verification becomes an initiative to draw more experts' attention. I am sure that she will be pleased to see more grounded researches follow up.

The pictures take a large part of this book. As photographers know, it is inconvenient to shoot the statues in temples, given the poor light setting, limited space and the static objects, which bring a peck of difficulties for the artists to create their works. Madam Xuemei did not take the photos of the gods and arhats pointlessly but attempted to fully display their characteristics. To that end, she employed everything she had to handle the light, select the angles, specify the details and balance the composition. She may have less expertise but more understanding about gods than the professionals. For artistic pursuit, devotion values much higher than skills. In her case, this holds true. As mentioned earlier, she has to understand and treat the god statues as friends who live with emotions and voices. Showing both the general picture and the well-chosen details, she succeeds in depicting with special care the stories and characters of the gods. The statues, once silent and unapproachable, suddenly come to life. They are pacing, nodding and frowning; their waving gowns and rising hair buns also convey some messages. The gods seem to have anger,

complaints and troubles like humans, expecting to be respected, understood and protected. After all, gods are copies of human images and bound to possess human emotions and characteristics. This should be the greatest feature of the photographs in this book. Madam Xuemei drew her inspiration from both Buddhist and Taoist sources, and embarked on an objective research, and meanwhile she rendered her book the artistic passion and decorated it with telling pictures. I believe it is her own nature to drive her to produce such an amazing combination, so let it be.

I am honored to read the manuscript before it turns into print, and also impressed by Madam Xuemei's courage and diligence in her verification work. To entertain the reader, I herein add my own understanding about arts and culture. As is said by poet Wang Anshi, "The essence will become harder to distinguish as time goes. Only a masterful hand can depict it from historic blurs. The wisdom of the virtuous is never well expressed in words. Hence, history is merely piles of old paper under dusts." Since the essence can never be fully conveyed by words, I have to stop here and present Madam Zhao Xuemei and her works to her readers.

Yao Jian

Researcher of Shanxi Research Institute of Culture and History
from the house Yanyuzhai in Jincheng, Shanxi

軫

軫水蚓

翼

翼火蛇

星

星日马

鬼

鬼金羊

参

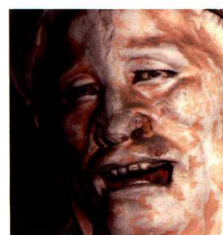
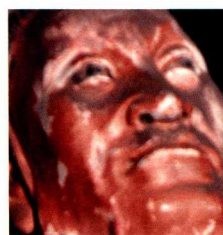
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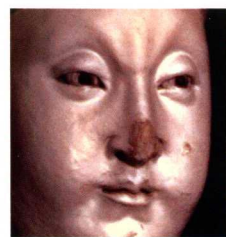
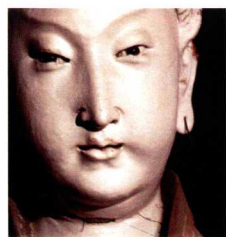
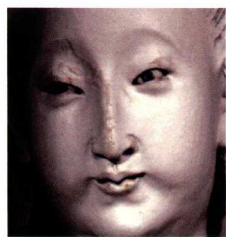
毕

毕月乌

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奎木狼

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虚日鼠

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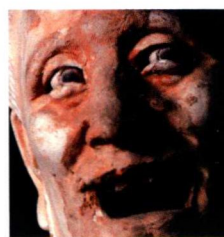
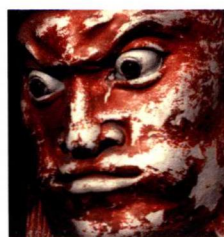
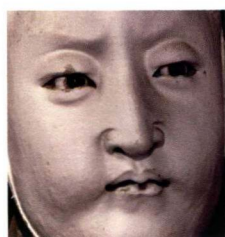
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女土蝠

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壁水獮

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昂日鸡

昂

背火猴

背

井木犴

井

柳土獐

柳

张月鹿

张

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