

Lotus Cave

莲花洞

龙门石窟第 712 窟

Cave 712 of Longmen Grottoes

刘景龙 编著

8132

科学出版社

内 容 简 介

龙门石窟为全国重点文物保护单位,并已列入世界文化遗产名录。莲花洞(编号第 712 窟)是龙门石窟最重要的洞窟之一,北魏时期继古阳洞之后凿建,规模大,内容丰富,艺术水平高,在中原地区北魏石窟中具有代表性。本书作为大型图录《古阳洞——龙门石窟第 1443 窟》的姊妹篇,仍以大开本,系统、详尽地发表全窟龕像的彩色照片和拓片,包括有关石窟内容和碑刻题记的文字资料及测绘图,提供欣赏和研究。

图书在版编目(CIP)数据

莲花洞 = Lotus Cave: 龙门石窟第 712 窟/刘景龙著. —北京:科学出版社, 2002.9

ISBN 7-03-010749-7

I. 莲… II. 刘… III. 龙门石窟-佛像-拓片-图集 IV. K879.23

中国版本图书馆 CIP 数据核字(2002)第 061713 号

科 学 出 版 社 出版

北京东黄城根北街 16 号

邮政编码:100717

<http://www.sciencep.com>

深圳美光彩色印刷股份有限公司印刷

科学出版社发行 各地新华书店经销

*

2002 年 9 月第 一 版 开本:787×1092 1/8

2002 年 9 月第一次印刷 印张:26

印数:1—2 000 字数:150 000

定价:330.00 元

(如有印装质量问题,我社负责调换)

目 录

概说/Profile	1
------------	---

概说	1
Profile	5
概説	9

图版/Plates	13
-----------	----

外景/External Shot the Cave	14
西壁/West Wall	20
北壁/North Wall	25
南壁/South Wall	70
窟顶/Roof of the Cave	104

拓片/Rubbings	109
-------------	-----

外壁/Outside	110
西壁/West Wall	111
北壁/North Wall	112
南壁/South Wall	142
窟顶/Roof of the Cave	174

龕像位置图/Drawings	177
----------------	-----

北壁/North Wall	178
南壁/South Wall	179
外壁/Outside Wall	180
西壁/West Wall	180
窟顶/Roof of the Cave	181

内容说明/Introduction	182
-------------------	-----

西壁/West Wall	182
北壁/North Wall	182
南壁/South Wall	186

碑刻题记录文/Notes of Inscription	192
-----------------------------	-----

补遗/Addendum	198
-------------	-----

后记/Postscript	199
---------------	-----

图版目录

- 1 龙门西山莲花洞附近崖面(第 629~754 窟)
- 2 第 712 窟(莲花洞)外景
- 3 外壁
- 4 窟门
- 5 门楣
- 6 门楣中部
- 7 门楣北侧
- 8 门外北侧题刻“伊阙”
- 9 门外南侧窟龕(第 714~737 窟)
- 10 内景
- 11 西壁(正壁)
- 12 主尊右侧弟子阿难
- 13 主尊左侧弟子迦叶
- 14 西壁主尊
- 15 右胁侍菩萨
- 16 左胁侍菩萨
- 17 北壁
- 18 左胁侍菩萨及北壁第 1~11、14~19、21~24、30~33、40~47、53、54、60~63 龕
- 19 北壁第 1~13 龕
- 20 北壁第 1 龕
- 21 北壁第 2 龕
- 22 北壁第 3、5、7 龕
- 23 北壁第 6 龕龕楣右侧
- 24 北壁第 6 龕龕楣左侧
- 25 北壁第 6 龕
- 26 北壁第 6 龕尊像
- 27 北壁第 8 龕
- 28 北壁第 11、14、15 龕
- 29 北壁第 7、9、10 龕
- 30 北壁第 18、22 龕
- 31 北壁第 19~21、23、24 龕
- 32 左胁侍菩萨(部分)及北壁第 3~5、7、9、10、12、13、30、44 龕
- 33 北壁列龕(西部)
- 34 北壁列龕(东部)
- 35 北壁第 25~28、30~41 龕
- 36 北壁第 30~33 龕及第 40 龕龕楣
- 37 北壁第 40 龕
- 38 北壁第 40 龕龕楣右侧
- 39 北壁第 40 龕龕楣左侧
- 40 北壁第 40 龕右侧下部
- 41 北壁第 40 龕左侧下部
- 42 北壁第 41 龕
- 43 北壁第 41 龕下部
- 44 北壁第 44~48、53~56、60~63 龕
- 45 北壁第 45 龕
- 46 北壁第 46 龕
- 47 北壁第 47 龕龕楣
- 48 北壁第 47 龕龕楣左侧
- 49 北壁第 47 龕
- 50 北壁第 48 龕部分
- 51 北壁第 48 龕龕楣左侧
- 52 北壁第 48 龕
- 53 北壁第 53~55、60、61、63 龕
- 54 北壁第 54 龕上部左侧
- 55 北壁第 54 龕下部右侧及第 53 龕
- 56 北壁第 54 龕造像记及第 61、63 龕
- 57 北壁第 60 龕
- 58 北壁第 55、56、61、62 龕
- 59 北壁第 56 龕龕内下部
- 60 北壁第 37~39、41~43、48~52、73、74、79 龕
- 61 北壁第 41~43 龕
- 62 北壁第 38 龕
- 63 北壁第 49~52、57~59 龕
- 64 北壁第 52、57 龕
- 65 北壁第 57 龕上部右侧
- 66 北壁第 57 龕上部左侧
- 67 北壁第 57 龕下部右侧
- 68 北壁第 57 龕下部左侧
- 69 北壁第 49~51 龕
- 70 北壁第 58、59 龕
- 71 北壁第 58 龕
- 72 北壁第 59 龕
- 73 北壁第 29、65~68、70~73、77 龕
- 74 北壁第 29、65、67、68、70、73 龕
- 75 北壁第 68、71~72 龕
- 76 北壁第 72 龕左侧
- 77 北壁第 66~69、72、77、78 龕
- 78 北壁第 69 龕
- 79 北壁第 69 龕下部
- 80 北壁第 70~93 龕
- 81 北壁第 73~76、79~82、85、86 龕
- 82 北壁第 77 龕
- 83 北壁第 77 龕上部
- 84 北壁第 77 龕右侧
- 85 北壁第 77 龕左侧

- 86 北壁第 78 龕
- 87 北壁第 78 龕上部右侧
- 88 北壁第 78 龕右侧(部分)
- 89 北壁第 78 龕右侧(部分)
- 90 北壁第 82 龕
- 91 北壁第 83 龕
- 92 北壁第 85、88、92 龕
- 93 北壁第 85 龕
- 94 北壁第 88 龕
- 95 北壁第 92 龕
- 96 北壁第 81、86、87、89~91 龕
- 97 北壁第 86、89~93 龕
- 98 北壁第 87 龕
- 99 北壁列龕(部分)
- 100 南壁
- 101 弟子阿难及南壁第 7、9~20 龕
- 102 南壁第 9、10、13、14 龕
- 103 南壁第 15、16、18 龕
- 104 南壁第 14、15 龕
- 105 南壁第 1、2、7~11 龕
- 106 右胁侍菩萨(部分)及南壁第 1、2、11、12、33 龕
- 107 右胁侍菩萨(部分)及南壁第 2~5、33 龕
- 108 南壁第 1 龕
- 109 南壁第 11、12 龕
- 110 南壁列龕
- 111 南壁第 27、30、31 龕
- 112 南壁第 30~32、39 龕
- 113 南壁第 43 龕龕楣右侧(部分)
- 114 南壁第 43 龕龕内右侧(部分)
- 115 南壁第 39、43、51~56 龕
- 116 南壁第 21~23 龕及第 26 龕龕楣
- 117 南壁第 52~56 龕
- 118 南壁第 26 龕
- 119 南壁第 26 龕龕内右侧
- 120 南壁第 26 龕龕内左侧
- 121 南壁第 26 龕下部右侧供养人
- 122 南壁第 29 龕
- 123 南壁第 29 龕龕楣右侧
- 124 南壁第 29 龕龕楣左侧(部分)
- 125 南壁第 42 龕及第 38、47~51 龕
- 126 南壁第 42 龕龕楣(部分)
- 127 南壁第 42 龕龕内右侧
- 128 南壁第 48~51 龕
- 129 南壁第 24、25 龕
- 130 南壁第 25 龕
- 131 南壁第 28、35~38 龕
- 132 南壁第 28 龕龕楣右侧(部分)
- 133 南壁第 28 龕龕楣左侧
- 134 南壁第 28 龕左侧力士
- 135 南壁第 28 龕龕内右侧
- 136 南壁第 34~37 龕及第 40、41 龕上部
- 137 南壁第 34、35 龕
- 138 南壁第 41、44~50 龕
- 139 南壁第 41 龕龕楣(部分)
- 140 南壁第 41 龕上部
- 141 南壁第 41 龕龕内左侧佛传故事
- 142 南壁第 41 龕下部左侧
- 143 南壁第 57、58 龕
- 144 南壁第 41 龕下部及第 44~47、49 龕
- 145 南壁第 60 龕
- 146 南壁第 40 龕及第 44、45、62 龕
- 147 南壁第 40 龕上部
- 148 南壁第 40 龕龕内右侧上部飞天
- 149 南壁第 40 龕龕内左侧上部飞天
- 150 南壁第 61~70 龕
- 151 南壁第 71 龕
- 152 南壁第 72~88 龕
- 153 窟顶与西壁
- 154 窟顶莲花
- 155 窟顶北侧飞天之一
- 156 窟顶北侧飞天之一
- 157 窟顶北侧飞天之一
- 158 窟顶南侧飞天之一
- 159 窟顶南侧飞天之一
- 160 窟顶南侧飞天之一

拓片目录

- 1 龙门石窟第 712 窟(莲花洞)门外北侧题刻
- 2 莲花洞门楣中部浮雕兽面
- 3 西壁主尊背光
- 4 北壁第 1、2、6 龕
- 5 北壁第 6 龕龕内背光
- 6 北壁第 6 龕龕内两侧
- 7 北壁第 3~5、7、9 龕
- 8 北壁第 8 龕
- 9 北壁第 10、12、13 窟
- 10 北壁第 17、19~21、23、24 龕
- 11 北壁第 25~28、30~36 龕
- 12 北壁第 40 龕
- 13 北壁第 40 龕龕内背光
- 14 北壁第 40 龕龕内顶部
- 15 北壁第 40 龕下部
- 16 北壁第 37、41 龕
- 17 北壁第 38、89 龕
- 18 北壁第 44、46~48 龕
- 19 北壁第 53、54、60、61、63 龕
- 20 北壁第 42 龕
- 21 北壁第 43 龕
- 22 北壁第 55、56、62 龕
- 23 北壁第 52、57~59 龕
- 24 北壁第 49~51、58、59 龕
- 25 北壁第 65、66 龕
- 26 北壁第 29、70~72 龕
- 27 北壁第 69 龕
- 28 北壁第 69 龕龕内顶部
- 29 北壁第 69 龕龕内背光
- 30 北壁第 69 龕下部
- 31 北壁第 73~76、79~81 龕
- 33 北壁第 77 龕
- 32 北壁第 78 龕龕内
- 34 北壁第 92 龕
- 35 北壁第 89、93 龕
- 36 北壁第 82、86、87、90、91 龕
- 37 南壁第 11、12 龕
- 38 南壁第 9、10、13、14 龕
- 39 南壁第 18 龕
- 40 南壁第 8 龕
- 41 南壁第 27 龕龕楣
- 42 南壁第 26 龕龕楣
- 43 南壁第 26 龕龕内
- 44 南壁第 29、32 龕龕楣及第 26 龕下部右侧供养人
- 45 南壁第 29 龕龕内背光
- 46 南壁第 32 龕龕内背光
- 47 南壁第 43 龕龕楣
- 48 南壁第 43 龕龕内右侧
- 49 南壁第 43 龕龕内左侧
- 50 南壁第 42 龕
- 51 南壁第 21~23 龕及第 26 龕龕楣
- 52 南壁第 24 龕
- 53 南壁第 25 龕
- 54 南壁第 28 龕龕楣
- 55 南壁第 28 龕龕内背光、顶部
- 56 南壁第 34~37 龕
- 57 南壁第 41 龕龕楣
- 58 南壁第 41 龕龕内背光
- 59 南壁第 41 龕龕内右侧佛传故事
- 60 南壁第 41 龕龕内左侧佛传故事
- 61 南壁第 44~50 龕
- 62 南壁第 51~56 龕
- 63 南壁第 40 龕龕内顶部
- 64 南壁第 40 龕龕内背光
- 65 南壁第 57、58 龕
- 66 南壁第 59 龕
- 67 南壁第 60 龕龕楣
- 68 南壁第 60 龕龕内顶部
- 69 南壁第 60 龕龕内背光
- 70 南壁第 60 龕造像记
- 71 南壁第 61、62 龕
- 72 南壁第 63~70 龕
- 73 南壁第 71 龕下部
- 74 窟顶北侧飞天
- 75 窟顶南侧飞天

概 说

刘景龙

龙门石窟第 712 窟位于西山的中部,北邻老龙洞(第 669 窟),是龙门北魏时期的大型洞窟之一,规模仅次于古阳洞(第 1443 窟)、宾阳中洞(第 140 窟)和火烧洞(第 1519 窟),因其窟顶雕刻一朵大莲花而得名,人们习惯称之为“莲花洞”。

同古阳洞一样,莲花洞也是由天然溶洞扩凿而成,高 5.9 米,宽 6.22 米,深 9.78 米。洞窟平面纵长,略呈马蹄形。地面不平整,南高北低。窟顶略呈椭圆形,介乎穹窿顶与券顶之间。西壁(正壁)为通壁大龕,未起佛床,沿壁雕造一立佛二弟子二菩萨五尊大像。北壁(左壁)、南壁(右壁)雕凿列龕,布满壁面,并无统一格局。窟口外门楣为火焰纹尖拱形额,火焰纹的中央雕刻兽面铺首形象。楣南北两端雕刻龙首(南端未完成)。窟门外南侧(右侧)现存力士一身,头残,左手展掌于胸前,右手残,似应握一金刚杵,身着菩萨装,袒上身,着战裙,披巾于腹前交叉穿壁。窟门北侧很不规整,从现状分析,可能保持着原来溶洞口的天然形态,本无雕刻。洞窟外壁,有北魏末期、北齐及唐代追刻的造像龕。

莲花洞中,窟顶的大莲花最引人注目。莲花中央为莲房,外周为重瓣的莲瓣及忍冬纹。莲花的南、北两侧各雕有飞天三身。六身飞天身躯修长,头戴花鬘冠,面相清瘦,袒上身,着长裙,不露足,皆朝向西壁主尊方向凌空飞舞,与静止的莲花相对映,形成动静相生的艺术效果,是北魏富于装饰意趣的优秀作品。

西壁(正壁)大龕中间雕刻主尊释迦牟尼佛立像,高 5.1 米,颈细直,两肩削窄,胸较平,内着僧祇支,系带于胸前作结下垂,外披袈裟,右襟搭在左臂上,具有褒衣博带的特点,面部、手足及莲台残。衣纹简洁流畅,断面呈直平阶梯式。通身舟形背光,尖端直抵窟顶莲花边缘,内外层均饰以火焰纹,中间雕刻并行弧线。项光内部一周莲瓣,外部刻同心圆。佛两侧弟子、菩萨像,均立于地面的莲台上。北(左)侧浮雕弟子迦叶像,赤足立于覆莲台上,面部被盗凿(现藏法国吉美博物馆),左手握袈裟,右手拄锡杖。其身姿动态以及肋骨嶙峋、袈裟厚重和手持锡杖,表现的是迦叶尊者的特点,显示他是一位苦行的高僧(同一造型还见于第 1192 窟即唐字洞外壁的迦叶形象)。迦叶项光为火焰宝珠形,饰波状忍冬纹和火焰纹。主尊南(右)侧浮雕侍立的阿难,是随侍释迦的另一位大弟子。阿难左手握莲蒂置胸前,右手残,头部亦残失。现今台湾省良盛堂收藏一件阿难头像,高 55 厘米,十分巧妙地运用了浮雕的艺术语言,应该就是这尊造像头部的原件。

由于壁面的转折,二菩萨已位于南北两壁的内侧。北壁内侧大型菩萨立像是主尊的左胁侍,头部残毁,头上戴花冠(残),冠带向两侧扬起如翅,继而垂下及肩;左手执桃形物置腹侧,右手执莲瓣举在胸前;袒上身,下着长裙,肩上有圆形饰物,璎珞与帔巾自肩而下。膝以下至莲台残毁。项光为宝珠形,饰火焰纹和波状忍冬纹。南壁的内侧侍菩萨头部和左手残毁,整体保存情况较好,右手执莲蕾,帔巾、璎珞垂至腹前交叉穿壁,跣足,立于覆莲台上。西壁五尊大像之间的壁面上刻有不少小型龕像,包括一些千佛。

窟内的中小型龕像主要分布在北壁(左壁)和南壁(右壁)。北壁岩体下部溶蚀已空、壁面凹凸不平,所以造像龕较小、排列无序。南壁因石质较好,造像龕排列整齐,龕形较大,雕刻细腻。莲花洞内造像龕的形制,有尖拱楣圆券形龕、帐形尖拱楣龕和屋形龕等,其中,以尖拱楣圆券形龕居多,龙身龕梁两端为反顾的龙首(北壁第 77 龕,南壁第 43、60 龕为凤首)。两壁诸龕除主要为北魏时期雕凿之外,其后世特别是唐代追刻的亦不为少。

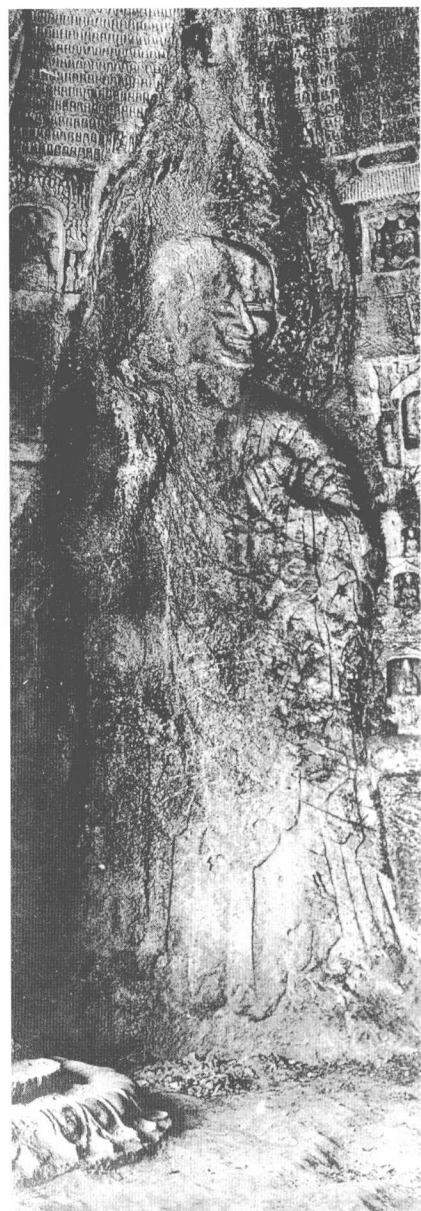
北壁造像可以左胁侍菩萨立像左侧下方北魏孝昌三年(公元 527 年)宋景妃造像龕(第 54 龕)作为代表。这是一个帐形尖拱楣龕。龕楣刻“七佛”,两侧各有一化生童子像。龕梁两端均刻龙头,龙头外侧各刻一供养菩萨。龕楣上方悬挂帐帷,帷幕下两侧浮雕维摩变。龕内造像一铺五尊,释迦居中结跏趺坐,高肉髻,面略长(残),颈直,胸平,两肩削窄,左手平伸置腹侧,右手上举至胸部,为说法印相;内着僧祇支,胸前束带作结下垂,外披褒衣博带式袈裟。下摆衣褶稠密,覆垂于座前。二弟子和二菩萨跣足侍立两侧。佛座两侧各刻一狮,其姿态与魏字洞(第 1181 窟)正壁佛坛之狮相似。龕门两侧,庑殿顶屋檐之下刻二力士。

莲花洞内壁面诸龕的龕楣或龕内,维摩变雕刻较多。维摩即维摩诘、毗摩罗诘的简称,本是毗耶离城的一位著名居

弟子阿难头部，藏台北良盛堂



弟子阿难，摄于破坏之前



西壁主尊和弟子迦叶，摄于破坏之前



弟子迦叶，摄于破坏之前

士,有丰厚的家产,精通佛教哲理,且以巧思善辩见长,世上罕逢对手。据《维摩诘所说经》记载,释迦说法行化来至毗耶离城,维摩称病不见,佛陀遣众弟子,由专司智慧的大菩萨文殊师利率领,前往问疾。“于是众中诸菩萨、大弟子、释梵四天王咸作是念:今二大士文殊师利、维摩诘共谈,必说妙法。即时八千菩萨、五百声闻、百千天人皆欲随从”,欲亲眼目睹文殊菩萨与维摩居士的精彩问答,“于是文殊师利与诸菩萨、大弟子众及诸天人,恭敬围绕入毗耶离大城。尔时长者维摩诘心念,今文殊师利与大众俱来,即以神力空其室内,除去所有及诸侍者,唯置一床,以疾而卧。”双方就此展开了一场惊心动魄的论辩,其间反复探究佛法,义理深奥¹。佛教艺术中表现这一情节的画像称作维摩变。在龙门石窟中这一题材十分盛行,雕刻在洞窟前壁(如宾阳中洞)、主尊身光两侧(如莲花洞第43龕)或佛龕楣拱两侧的角隅(古阳洞、莲花洞、唐字洞、魏字洞等洞窟尤多),在北魏大中型洞窟中竟无一不见维摩变。龙门石窟维摩变雕刻之多,可居全国各大石窟之冠,仅莲花洞内,就见于37个龕²。

2001年10月,龙门石窟研究所技术保护研究室对北壁石灰岩凝浆覆盖下隐约可见的第92龕和第85、88龕进行了清理。第92龕是一个方形浅龕,高59厘米、宽30厘米、深3厘米,其中浮雕一座三刹顶覆钵式方形宝塔。塔身上沿左右饰山花蕉叶。覆钵顶,塔刹高10厘米,二层刹座,山字形刹尖,三角形三宝标。塔身正面开一尖拱楣圆券形龕,内造结跏坐佛。龕外两侧造二菩萨,雕刻精细逼真。龕下尚有题记被盗凿的痕迹³。据水野清一、长广敏雄《龍門石窟の研究》(1941年版)著录的造像记录文,可知这是比丘尼道慧于北魏建义元年(公元528年)所造之浮图。该龕与窟外南侧崖面第726龕覆钵式塔属同一造型。考古界过去多认为这种形制的塔是北齐才开始出现的,近年渐有较早的遗迹发现,清理出来的这一件有纪年的实例证实了它至少始于北魏。第85龕长期在凝浆覆盖之下,精美、细腻的雕刻保存完整,尊像仍保持彩绘的鲜红颜色,值得注意。同时,龕内主尊手印如佛,却头戴宝冠,作菩萨装,较为特殊;身侧弟子迦叶朝向外侧,亦属少见。第88龕内一佛二弟子,仅刻完佛像头部和双手(头已残毁),未完工的身躯和弟子像虽为胎形,却也已磨光,与唐代摩崖三佛大龕所显示的石雕造像程序颇不相同。

排列相对规整的南壁造像龕,可大体分上中下三层,每层约四至五龕不等。这些造像龕具有龙门石窟北魏后期代表性的形制和风格,其中以位于下层的第41龕最为典型。此龕系帐形尖拱楣龕。龕楣之上垂悬天幕,帷幔与龕楣间的空隙施刻维摩变,左侧为维摩及眷属,右侧为文殊及众比丘。龕楣构图极具匠心,雕刻精巧细腻。龕楣刻飞天,中央一对飞天轮廓合为一桃形。飞天之间饰以流云和天花。龕楣两端刻龙头,口含莲花,昂首向上。龕内造像坐佛五尊像。龕门两侧庀殿顶下刻二力士。龕内壁,左右两侧以浅浮雕、减地平钁和线刻的手法刻佛传故事。两侧画面构图相仿,大致对称,均有太子树下思惟的形象。太子身着菩萨装,背倚菩提树,坐于束腰圆座上,一腿下垂,一腿盘起,作半跏趺坐,一手伸二指支颐,身形修长,面容清瘦。前方站立数人。左侧率先一人头戴笼冠,双手捧一圆形物向太子行礼,作供养状,后随三人持伞扇、斧钺为仪仗,上空有飞天翱翔。右侧前有一王者,头戴冕旒,双手合十供养;身后四人为仪仗行列,持华盖、旗幡和羽扇等,上方也刻一飞天。据《过去现在因果经》,悉达多太子出家,途经摩揭陀国首都王舍城,在般荼山上端坐思惟,国王频婆娑罗上前礼敬太子,愿以王位相让、以国相赠,予以挽留,阻其入山。太子决心出家,执意谢绝。右侧画面正是频婆娑罗王以国相许,力劝太子放弃出家的情景。又,悉达多太子降魔成道后,受大梵天和帝释天的极力劝请到婆罗奈国鹿野苑说法,四天王各敬持一钵奉与释迦牟尼。左侧图中即天王双手托钵,敬奉佛陀的场面。此窟西北角第6龕内主尊两侧也有同样的雕刻,画面虽小,但保存较完整,雕刻水平亦在伯仲之间。第41龕下中央为一螭首碑,应是此龕的造像碑,已被东魏及唐代的造像龕所破坏。在碑首两侧还能看到浮雕的供养人行列。左侧男供养人,前有持香炉的比丘引导,后随七位供养人,头戴笼冠,身穿折领宽袖深衣袍,虔诚肃穆地徐徐行进,表现了浓厚的宗教气氛。右侧女供养人,前数人残毁,后存四人,头束鬟髻,身穿折领宽袖长衫,为北魏后期流行的服饰。

在莲花洞主像南侧胁侍菩萨立像的外侧,南壁的第33龕,也在凝浆覆盖之下,技术保护研究室2001年10月对之一并进行了清理,揭露出的尊像保存完好。

南壁东侧靠近窟门处有一通较大的魏碑,可能是原来凿造莲花洞的功德碑,现表面已布满北齐及唐代的小龕,碑文字迹无存。西侧下部有一圆券形小龕(第70龕),造一佛二弟子二菩萨,衣纹稀少,椭圆桶状佛座,与古阳洞北齐武平三年龕相似,应是北齐所造。

壁面上较大的龕,平面多作马蹄形,穹窿顶,平面倒“凹”字形佛床的两侧正面浮雕双狮,佛床上刻一佛二弟子二菩萨,或一佛四弟子二菩萨,或二佛并坐及二弟子二菩萨,或三佛并四弟子夹侍。较小的龕,平面一般呈半月形,佛床左右

亦刻双狮;造像组合为一佛二弟子、一佛二菩萨、一佛二弟子二菩萨、二佛并坐、单身坐佛等。

莲花洞还有石刻佛经三部。北壁上方的《般若波罗密多心经》,其一为北魏时刊刻,另一为唐久视元年(公元700年)皇甫元亨书丹。位于洞外北侧岩壁上方的《佛顶尊胜陀罗尼经》,为唐如意元年(公元692年)佛弟子史延福所刻,迨至明代隆庆年间(公元1567~1572年)河南巡抚赵岩于其上刻“伊阙”二字,毁去部分经文。这些石刻佛经是校勘历代木刻藏经的重要依据。

西壁现存北魏孝昌年间(公元525~527年)和普泰元年(公元531年)的纪年题记共三则。北壁北魏纪年造像题记六则,最早为正光二年(公元521年),最晚为普泰二年(公元532年)。南壁北魏纪年题记四则,次第为正光六年(公元525年),永熙二年(公元533年)、永熙三年(公元534年)。这些纪年题记告诉我们,除正壁大龕主像之外,莲花洞各壁诸龕大约凿造于北魏的最后十余年间。

关于莲花洞的营造历史,根据考察研究得知,此洞的开凿晚于古阳洞,大约与宾阳中洞同时或稍早⁴。石窟开凿的程序,以理推之,开洞后,先造本尊和二弟子二菩萨立像并装饰窟顶,然后造两壁龕像,按计划一气呵成。但之后中途停工废置,直到孝明帝后期,即正光以至北魏末年才相继雕造了各壁诸龕像;而且,窟内各壁佛龕形制大小不一,分布零乱,错综无序,说明这些佛龕是无计划雕凿的。莲花洞是龙门石窟北魏时期的一座大型石窟,本来应当为皇室或皇室近亲、显贵开凿的,至于中途辍工,可能与当时的政局变动有关。北魏后期,自延昌四年(公元515年)宣武帝崩,胡太后专政,刘腾宫廷政变推翻胡太后,胡太后再次专政,直到孝明帝武泰元年(公元528年)“河阴之变”,十余年间,统治集团争权夺利,几经动荡,各地起义不断,京都洛阳一带受到战争的严重摧残,龙门石窟的营造必然受到挫折,莲花洞的中途辍工是与此分不开的。

1 鸠摩罗什译:《维摩诘所说经》卷中《文殊师利问疾品》。

2 阎文儒、常青:《龙门石窟研究》(书目文献出版社1995年)第五章云“二十一龕”。

3 见本书《碑刻题记录文》补遗。

4 温玉成:《中国石窟与文化艺术》(上海人民美术出版社1993年)中认为,“莲花洞是晚于古阳洞早于宾阳中洞的大型洞窟”。

Profile

by Liu Jinglong

Cave 712 of Longmen Grottoes is located in the middle of the west hill. Being adjacent to Cave 669 (named Laolong Cave) in the north, Cave 712 is one of the large caves of Northern Wei Dynasty. It is only smaller than Cave 1443 (named Guyang Cave), Cave 140 (named Middle Binyang Cave) and Cave 1519 (named Huoshao Cave). Because of a large lotus-flower sculpted on the ceiling, traditionally people have called Cave 712 Lotus Cave.

Being as same as the Guyang Cave, Lotus Cave is enlarged on the base of a natural limestone cave, then formed. It is 5.9m in height, 6.22m in width and 9.78m in depth. The cave is of a little narrow U-shaped plane. The floor in the cave is not level and the southern side is higher than the northern side. The cave is of a little elliptic roof, just between the vaulted and the arc roofs. The back wall is occupied by a-Buddha, two-disciple, two-bodhisattva, and all standing. The north and south wall surfaces are covered with many niches, not in uniform design. The cave lintel is of pointed arch with flame patterns. An animal-head shaped knocker was engraved in the center of the flame patterns. And two heads of dragons were respectively engraved in the north and south side of the lintel (The south one was unfinished). One sculpture of guardian exists on the south side (right side) outside the entrance whose head is incomplete. The left hand, outstretched, is put before the breast and the right hand is incomplete. It seems that there should have been a vajra holding in the right hand. The guardian, with naked upper part of body, is in bodhisattva's garment. The north side by the entrance is not level, which is regarded through analysis that it has no carving work, just keeps the shape of the natural limestone cave. There are some niches carved in the late years of Northern Wei Dynasty, Northern Qi Dynasty and Tang Dynasty on the outside wall of the entrance.

In the cave, the large lotus-flower on the ceiling is very remarkable. The center of the flower is lotus seedpod surrounded by multiple petals. Three flying devatas were respectively engraved in the north and south side of the lotus-flower. The six slender flying devatas, with naked upper part of body, in long skirts, with corollas on heads and invisible feet, are flying to the chief Buddha. The flying devatas and the quiescent lotus-flower combined together, which is an excellent decorative works from Northern Wei Dynasty.

On the main (west) wall was carved the chief Buddha Sakyamuni, standing, 5.1m in height, with slim neck, narrow shoulder and flat breast, in loose cassock. The face, head, foot and lotus-flower under the feet are all incomplete. The halo behind the chief Buddha is boat-shaped, whose top can reach the edge of the lotus-flower on the ceiling. There are several parallel lines of arc surrounded by flame pattern in the halo. In the halo behind the head of the chief Buddha were carved lotus petals surrounded by circles with the same center. The disciples and bodhisattvas beside the chief Buddha are all standing on the lotus-flower. The disciple, Kasyapa, on the north (left) side, in relief, with naked feet, is standing on the lotus-flower. His head was stolen (Now it is kept in France Guimet Museum). His left hand is grasping the cassock and the right hand holding a Buddhist cane. The position, bony rib, thick cassock and the Buddhist cane in the head represent the character of Kasyapa and show that he is a disciplinant (The same sculpture can also be seen outside of Cave 1192). Ananda, on the south (right) side, in relief, is another disciple following Sakyamuni, with a lotus-flower in his left hand putting before the breast. His right hand and head are incomplete. Now there is a head of Ananda, in relief, 55cm in height kept in Liangsheng Tang in Taiwan Province. It should be the head of Ananda in this cave.

Because of the turn of the wall surface, the two Bodhisattvas were engraved on the north and south wall. The left attendant Bodhisattva on the north wall, with a corolla on the incomplete head, grasping a peach-shaped article in the left hand, holding lotus petals in the right hand, with naked upper part of body, was dressed in the long skirt. The part below the knee

is incomplete. The right attendant Bodhisattva on the south wall is kept well except for the incomplete head and left hand. Holding a lotus-bud in the right hand, with naked feet, the right Bodhisattva is standing on the lotus-flower. There are many small niches including the thousand Buddha images engraved on the surface among the five large sculptures.

The middle-sized and small niches are mainly distributed on the north (left) and south (right) wall. Because of the corrosion on the lower part of the north wall, here the niches are smaller and disorder. The niches on the south wall are larger, distributed orderly and engraved exquisitely for the better texture of the wall surface. In the Lotus Cave there are arc niches with pointed arched lintel, niches with the curtain and pointed arched lintel and house-shaped niches. Among them the arched niches with pointed arched lintel are most in number. And there are two heads of dragons that were respectively engraved in the two sides of the dragon-shaped lintel (Niche 77 on the north wall, Niche 43 and Niche 60 on the south wall are engraved with heads of phoenix). The niches on the north and south wall were mostly carved in Tang Dynasty except for some of Northern Wei Dynasty.

The niche of Song Jingfei on the north wall (the Cave 54), carved in the third year of Xiaochang reign of Northern Wei Dynasty (527 A.D.), below the left attendant bodhisattva, can be regarded as a representative works. It is a niche with the curtain and pointed arched lintel. "Seven Buddhas" were carved on the lintel. On either side was respectively engraved one born child. On both sides of the niche girder were carved heads of dragon, beside which was respectively engraved one offering bodhisattva. There was the veiling hung on the lintel, below which was engraved with the relief of Vimalakirti. In the niche were carved five sculptures. The chief Buddha, Sakyamuni, cross-legged, long-faced (incomplete), with a slim neck, flat breast and narrow shoulder, was dressed in loose cassock. The hands' gesture showed that he was expounding Buddhist doctrine. The two disciples and two bodhisattvas, with naked feet, were standing by the chief Buddha. On the either side of the Buddha seat was respectively engraved one lion, which is similar to that of Cave 1181.

The relief of Vimalakirti often appeared on the niche lintel or inside the niche in the Lotus Cave. Vimalakirti was a famous and rich lay Buddhist. He mastered Buddhism and was especially good at arguing. Therefore it was difficult for him to find an opponent. According to the sutra, when Sakyamuni came to Vimalakirti's hometown for to advocating Buddhism, Vimalakirti pretended to be sick and refused to interview. So Sakyamuni asked his disciples to visit Vimalakirti. The delegation was led by Manjusri, who mastered wisdom. "The Bodhisattvas, disciples and heavenly-kings all thought that the debate between Manjusri and Vimalakirti must be very wonderful, so everyone wanted to follow Manjusri." "When Vimalakirti knew that Manjusri would come to visit him, he only left one bed in the room and lied on it." Manjusri and Vimalakirti argued intensely.¹ The image showing the plot is called the story of Vimalakirti. In the Longmen Grottoes this subject is very popular. It was also engraved on the niche lintel, or on the front wall of the cave (for example, in the Middle Binyang Cave), or in the halo of the chief Buddha (for example, Niche 43 in Lotus Cave). It appeared in all the large and middle-sized cave of Northern Wei Dynasty (Guyang Cave, Lotus Cave, Tangzi Cave, Weizi Cave, etc.). The number of the relief of Vimalakirti at Longmen is the largest in all the grottoes in China. Only in Lotus Cave, such images were found out in 37 niches.²

In October 2001, we found out a pagoda-shaped niche (Niche 92) when cleaning up the limestone magma on the north wall. It is quadrate, 59cm in height, and 30cm in width and 3cm in depth. Inside the niche, there was engraved a quadrate pagoda, with a reverse bowl-shaped top. On both sides of the pagoda were decorated flowers. The top of the pagoda is 10cm in height. On the body of the pagoda was carved an arch niche with pointed arched lintel, where a Buddha was cross-legged. Beside the niche were respectively engraved two bodhisattvas, exquisitely and vividly. There is the mark of the stolen inscription below the niche. According to the inscription from *A Study of the Buddhist Cave Temples at Longmen* by Mizuno Seiichi & Nagahiro Toshio, 1941, it was carved by Nun Daohui in the year of Jianyi of Northern Wei Dynasty (528 A.D.). The niche and Niche 726 on the south wall outside the cave are the same style. In the archeology field, it was often regarded that this kind of pagoda began to appear in Northern Qi Dynasty, but now Niche 94 with inscription can prove that this kind of pagoda started in Northern Wei Dynasty.

The niches on the south wall could be divided into three layers: the high, middle and low layer. There are four or five niches in each layer. These niches have the typical shape and style from the late years of Northern Wei Dynasty in the Longmen Grottoes. Among them Niche 41 on the low layer is the representative works. It is a niche with the curtain and pointed arched lintel. The veiling is hung on the lintel. And on the surface between the veiling and the lintel was engraved with the relief of Vimalakirti. On the left side are Vimalakirti and his followers. On the right side are Manjusri and monks. The lintel was decorated originally and exquisitely. On the lintel were engraved flying devatas, and two of them in the middle formed into a peach-shaped pattern. On the surface among flying devatas was decorated with cloud and flowers. On either side of the lintel was engraved with the head of dragon, holding up and with a lotus-flower in the mouth. In the niche were carved five seated sculptures. On the left and right wall surface inside the niche was engraved Buddhist legends in low relief or by line carving. The two pictures are similar and symmetrical. Under the Bodhivrsksa sits Prince Siddharta, in bodhisattva's dress, appearing thin and lean. One leg is hung down and the other is crossed. He has two fingers hold his head. In front of him stand several people. The left one is holding a bowl in the palm to Siddharta. Behind him are three followers. The right one is a king wearing a crown, putting his hands together upright. Behind the king are four bodyguards, holding flags or weapons. According to the sutra, Siddharta left his family and became a monk. When he came to the capital of Megadha, Siddharta met the king, who wanted to give the whole country to Siddharta, but was resolutely refused. The right picture tells the story above mentioned. After Siddharta became Buddha, he was invited by heavenly-kings to advocate Buddhism. And the four heavenly-kings respectively held a bowl to Sakyamuni. The left picture tells the story above mentioned. In the cave the sixth niche from northwest was also engraved such legends. It is smaller, but kept well. Below Niche 41 there is an inscription, which should be for Niche 41, but the niches of Eastern Wei and Tang Dynasty have destroyed it. Beside the inscription the group of benefactors, in low relief, could still be found. On the left are seven male benefactors, led by a monk with a censer, serious and pious. On the right are female benefactors. Several ones in front have been destroyed, and only four are kept well. They are in the dress with wide sleeve, which was very popular in the late years of Northern Wei Dynasty.

On the south wall, east close to the entrance there is a large stele, which may be the inscription of Lotus Cave. Now the surface has been covered with the niches from Northern Qi and Tang Dynasty and it keeps no characters. On the west side there is an arced niche (Niche 70), where a-Buddha, two-disciples and two-bodhisattvas are carved. The lines of the garments are rare and the Buddha's seat is like an elliptical barrel, which seems similar to the niche carved in the third year of Wuping, Northern Qi Dynasty in Guyang Cave. So it is regarded the niche from Northern Qi Dynasty. The larger niches on the surface are almost of U-shaped plane, with a vaulted roof and a "凹"-shaped bed where is curved a-Buddha, two-disciples and two-bodhisattvas or a-Buddha, four-disciples and two-bodhisattvas or two-Buddhas seated, two-disciples and two-bodhisattvas or three-Buddhas and four-disciples. The smaller niches are of half moon-shaped plane and in the form of a-Buddha and two-disciples or a-Buddha and two-bodhisattvas or a-Buddha, two-disciples and two-bodhisattvas or two Buddhas seated or a single cross-legged Buddha.

There are three sutras carved in Lotus Cave. Two of them are on the upper part of North wall. One was carved in Northern Wei Dynasty, the other was written by Huangfu Yuanheng in the first year of Jiushi reign, Tang Dynasty (700 A.D.). The third sutra located on the right upper part out of the entrance was written by Buddhist Shi Yanfu in the year of Ruyi, Tang Dynasty (692 A.D.). Later in the years of Longqing (1567-1572 A.D.), Ming Dynasty, two characters, "伊阙", written by Zhao Yan, a governor of Henan Province, destroyed some parts of the sutra. These lapidarian sutras can be regarded as important standard to check up the woodcarving sutra in the history.

On the west wall there are kept three inscriptions with chronological record, from the years of Xiaochang (525-527 A.D.) and the year of Putai (531 A.D.), Northern Wei Dynasty. There are six inscriptions with chronological record from Northern Wei Dynasty on the north wall. The earliest one is in the second year of Zhengguang (521 A.D.), and the latest one is in the second year of Putai (532 A.D.). There are four inscriptions with chronological record from Northern Wei Dy-

nasty on the south wall. They are orderly in the sixth year of Zhengguang (525 A.D.), in the second year of Yongxi (533 A.D.) and in the third year Yongxi (534 A.D.), Northern Wei Dynasty. These inscriptions with chronological record can show that the niches on the walls in the Lotus Cave were built in the last ten years of Northern Wei Dynasty, except for the main statues on the back wall.

In the matter of the construction of Lotus Cave, according to the research, the cave was built later than Guyang Cave, a little earlier than or at the same time with the Middle Binyang Cave.³ In the cave the chief Buddha, two disciples and two bodhisattvas were carved firstly, then the niches on the two walls followed by plan. But the project stopped until in the late years of Emperor Xiaoming. It is from the years of Zhengguang to the late years of Northern Wei Dynasty that the niches on the walls were built. These niches are not orderly and haven't the same shape and size, which shows that they were carved planlessly. Lotus Cave is a large-sized cave of Northern Wei Dynasty, which should be built for imperial or noble families. It was discontinued in midway, probably due to the political situation at that time. In the late years of Northern Wei Dynasty, after Emperor Xuanwu died in the fourth year, Empress Dowager Hu gained the power. Then Liu Teng overthrew her by palace coup d'état revolution. Empress Dowager Hu regained the power until in the year of Wutai during the reign of Xiaoming (528 A.D.). Dominators scrambled for power and profit, the political situation often changed and the insurgences broke out frequently in the over ten years. So the capital Luoyang was destroyed badly and the construction of the Longmen Grottoes must have been influenced by the war. It also made Lotus Cave unfinished in midway.

Translated by Gao Junping

1 Kumarajitva translated, Manjusri visiting Vimalakirti at Sutra by Vimalakirti.

2 Yan Wenru, Chang Qing, "Niche 21" at Chapter 5 at *A Study of Longmen Grottoes*, Bibliography and Literature Press, 1995.

3 Wen Yucheng, *Chinese Grottoes and Cultural Art*, Shanghai People Art Press, 1993.

概 説

劉景龍 文

龍門石窟第 712 窟は西山の中部に位置し、その北に老龍洞(第 669 窟)があり、規模が古陽洞(第 1443 窟)、賓陽中洞(第 140 窟)と火焼洞(第 1519 窟)の次に北魏時期の大型洞窟の一つである。この洞窟の天井に一つ大蓮華を彫刻しているので習慣に蓮華洞と称されたのである。

古陽洞と同じように蓮華洞も天然の溶洞を鑿って造ったのである。高さ 5.9m、幅 6.22m、奥行き 9.78m。洞窟の平面は縦長い、やや馬蹄形を呈している。地面はでこぼこで、南は高い、北は低い。天井はドーム形とアーチ形の間、やや楕円形にしている。西壁(正壁)は通壁大龕になり、台座を設けなくて壁に沿って一仏立像、二弟子、二菩薩あわせて五尊大像を刻んでいる。左右の北壁と南壁には壁一面に統一規格のない仏龕が配置されている。窟門外の額は火炎紋の尖拱形額で、火炎紋の真ん中に獸面模様の装飾をされている。拱額の両端に龍首が彫刻されている。(南側が未完成)。窟門外の南側(右側)に力士が一体現存している、頭が失い、右手は胸前で開き、左手は破損しているが、金剛杵を握っていたはずである。身に菩薩装を着、上半身は裸で、下半身に戦裙を纏い、綬帯は腹前の壁を通して交叉する。窟門の北側は整然としていない、現状からももとは彫刻はなくて、溶洞の入口の本来の様子を保っていると考えられる。洞窟の外壁に北魏の末期、北齊及び唐代に追刻した造像龕がある。

蓮華洞中にはその天井の大蓮華がもっとも注目を引くところである。花の中央は蓮房で、その周りに重ねる蓮弁と忍冬紋である。そして、この蓮華の南北両側にそれぞれ飛天が三つ彫っている。六体の飛天はスリムな体つきで、頭に花蔓宝冠を被り、顔つきがやせてすらりとしている、上半身裸で、長裙を穿き、足が見えない。飛天はみんな西壁の主尊を向かって高く飛翔している。この動きは静かな蓮華と映り合い、動と静はよく調和する芸術な効果を生み出した。これは北魏の装飾の趣に富む優秀な作品である。

西壁(正壁)のまん中に主尊の釈迦牟尼仏立像があり、高さ 5.1m、首が真っ直ぐで細い、肩幅が狭い、胸が比較的に平らかで、内は僧祇支を着、結び紐はむねのまえで結んで下に垂らしている。外は袈裟を被り、右の襟が左肩に掛けて「褒衣博帶」の特徴がある。顔、手、足と蓮華台座はみんな失っている。衣紋は簡潔流暢で断面が階段式となっている。通身の舟形光背の先端は天井の蓮華の縁まで伸ばしている。内外層はすべて火炎紋で飾り、この間で平行する弧線を描いている。頭光内部で一回りの蓮弁、外部では同心円を刻んでいる。仏両側の弟子と菩薩はみんな地面の蓮華台上に立つ。北(左)側に浮彫の迦葉像は素足で反花蓮華台に立ち、頭部が盗まされ(現在フランスのギメ東洋美術館に所蔵)、左手は袈裟を握り、右手は錫杖を持つ。その姿態と肋骨が見えるほど痩せる体つき、それに厚くて量感のある袈裟と手に錫杖を持つ様子は迦葉尊者が苦行した高僧の特徴を現わしたわけである。(同じような造型は第 1192 窟即ち唐字洞の外壁の迦葉像が見える)迦葉の頭光は火炎宝珠形で、波のような忍冬紋と火炎紋が飾られている。主尊の南(右)側に浮彫の従者阿難は釈迦のお側付きのもう一人の大弟子である。阿難は左手に蓮の蒂を持って胸前に置き、右手と頭部は失っている。今台湾省良盛堂には阿難頭像が一件収蔵している。高さ 55cm、非常に巧みに浮彫の芸術表現を駆使したもので、この造像の頭の原物であるに間違いないであろう。

壁面の角が曲がるため、二体の菩薩は南北両壁の内側に入るようになった。北壁内側の大型菩薩立像は主尊の左脇侍で、頭部が損なう、頭に花冠(損なっている)を被り、冠帯がつばさのように両側に向かって挙げ、その後肩まで垂らしている。左手は桃のような持物を執って腹脇に置いている。右手は蓮弁を握って胸前に挙げている。上半身は裸で、下は長裙を纏う。肩に円形の飾りがある。璎珞と披巾(スカーフ)は肩より垂らしている。膝から蓮台まで欠け