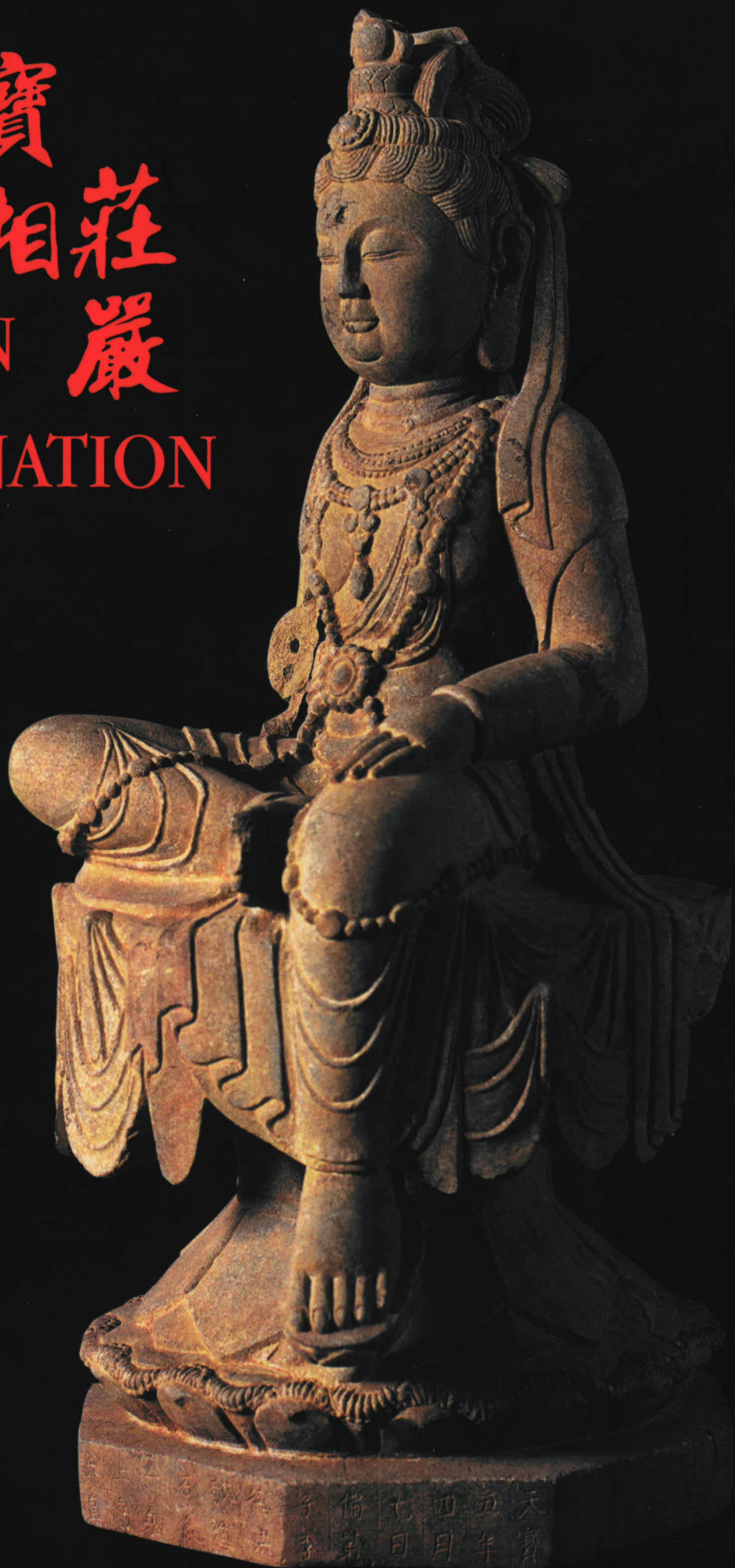


寶相莊嚴
COMPASSION
AND FASCINATION



常越編

文物出版社

圖書在版編目 (CIP) 數據

寶相莊嚴 / 常越編. —北京: 文物出版社, 2003.12

ISBN 7-5010-1084-6

I. 寶... II. 常... III. 佛像-雕塑-作品集-中國
IV. J329

中國版本圖書館CIP數據核字 (2003) 第119241號

寶 相 莊 嚴

常 越 編

*

文物出版社出版發行

(北京五四大街29號)

<http://www.wenwu.com>

E-mail: web@wenwu.com

東莞新揚印刷有限公司印刷

新 華 書 店 經 銷

965 × 635 1/8 開 印張: 13.375

2003年12月第一版 2003年12月第一次印刷

ISBN 7-5010-1084-6/J·449 定價: 590圓

Index

Layout: Apart from the article <<Artistic style and origin of Buddhist sculptures from Chang'an Tang dynasty>> by Mr Chang Qing, all articles in this book are bilingual, English first followed by Chinese.

Figures: all figures are only shown in the English text, figure numbers are indicated in Chinese text for reference.

Plates: all color plates illustrated in this book are from the W.Y.Chang collection, which are shown throughout the book depending each author's description, and could be shared.

Contact: luciechangyue@yahoo.co.uk

凡例

編排：除常青先生之《唐代長安佛教藝術樣式及其淵源》外，本書文章均具中、英文本，以英文版先行，中文次之。

插圖：本書插圖只刊於英文版內，中文版則標示插圖編號，以供對照參考。

圖版：彩色圖版所示雕像為常萬義先生藏品，圖版間插分布全書，為不同作者所引用。

網上交流：luciechangyue@yahoo.co.uk

Editorial, Translation & Exhibition Management

編輯、翻譯及展覽籌備小組

Chang Chang Billy 常菴

Chang Yue Lucie 常越

Cheng Y W Irene 鄭濡蕙

Cheung C H Janet 張楚虹

Chow H S John 鄒希聖

Lee K F Winnie 李桂芳

Man L T Linda 文蓮弟

Puk Wing-kin 卜永堅

Wong P Y Marianne 黃佩賢

Yang Chia Ling 楊佳玲

Catalogue Entries 展品說明

Chang Chang Billy 常菴

Chang Yue Lucie 常越

Jin Weinuo 金維諾

Luo Bruce 愛新覺羅·啟蒙

Consultant 顧問

Cheng Pei-kai 鄭培凱

Lam Lap 林立

Ng Pak-sheung 伍伯常

Wong P Y Marianne 黃佩賢

Wut Tai-shing 屈大成

Catalogue layout 圖錄排版

Cheung Yau-wah

Photography 攝影

Ming Studio 明影室

Supervisor 責任編輯

Li Li 李莉

Authors

作者簡介

Professor Cheng Pei-kai 鄭培凱教授

Director, Chinese Civilisation Centre, City University of Hong Kong

香港城市大學中國文化中心主任

Professor Jin Weinuo 金維諾教授

Professor, Central Institute of Fine Art

Member, National Cultural Relics Appraisal Commission

中央美術學院教授

中國國家鑒定委員會委員

Professor Roderick Whitfield 韋陀教授

Percival David Professor of Chinese and East Asian Art, School of Oriental and African Studies, University of London

Corresponding Fellow, Dunhuang Academy

英國倫敦大學亞非學院斐西瓦樂大維德中國與東亞藝術教授

敦煌研究院研究員

Professor Bruce Luo 愛新覺羅·啟蒙教授

New York Antique Connoisseur

Sixth Generation Descendant of Heshuochunqin, Fifth Son of the Emperor Daoguang,

Qing Dynasty

美國紐約古董鑒賞家、清代道光皇帝第五子和碩淳勤親王六世裔孫

上海財經學院客座教授

Chang Qing 常青旅美學者

Visiting Scholar, Art History Department of the University of Kansas

美國堪薩斯州大學博士研究生

Professor Zhao Chao 趙超教授

Professor, Graduate School, Chinese Academy of Social Sciences

Research Fellow, Institute of Archaeology, Chinese Academy of Social Sciences

中國社會科學院考古研究所研究員及研究生院教授

Dr. Wang Tao 汪濤博士

Lecturer of Chinese Archaeology, Department of Art and Archaeology of SOAS, University of London

Research Fellow, Ancient Civilization Centre, Chinese Academy of Social Sciences

英國倫敦大學亞非學院中國考古學專席講師

中國社會科學院古代文明研究中心客座研究員



香港城市大學

中國文化中心

www.cciv.cityu.edu.hk



SEATED SAKYAMUNI 釋迦牟尼坐佛造像

Compassion and Fascination

寶相莊嚴

Contents 目錄

Foreword 前言	H. K. Chang 張信剛	1
Preface : The august and glorious countenance of Buddha 序：寶相莊嚴	Cheng Pei-kai 鄭培凱	3
Preface: Collector's view 序：藏家自論	W. Y. Chang 常萬義	23
A thesis on Qingzhou Buddhist Sculpture 論青州佛教造像藝術	Jin Weinuo 金維諾	27
Eminence and Fame: A note on the context of Buddhist Sculpture from Qingzhou and the Taishan area 論青州與泰山地區佛教造像的背景	Roderick Whitfield 韋陀	59
Carved stone treasures of an Oversea's collection 古代石雕造像遺珍	Bruce Luo 愛新覺羅·啟蒙	97
Artistic style and origin of Buddhist Sculptures from Chang'an Tang dynasty 唐代長安佛教藝術樣式及其淵源	Chang Qing 常青	129
A study of nine <i>muzhi</i> collected by Mr. W.Y. Chang 常萬義先生所藏墓誌九種綜考	Zhao Chao 趙超	147
A further study of Tang <i>muzhi</i> collected by Mr. W.Y. Chang 常萬義先生所藏墓誌續考	Zhao Chao 趙超	168
Calligraphy and Tang lay society: Evidence from epitaphs 從墓誌銘來看書法藝術與唐代平民社會	Wang Tao 汪濤	189
Acknowledgement 後記	Lucie Chang Yue 常越	198
Chronological table of Chinese Buddhist Sculptures 中國佛教造像年表	Jin Weinuo 金維諾	199

Foreword

H. K. Chang
(President, City University of Hong Kong)

The Chinese Civilisation Centre of City University of Hong Kong organizes the Chinese Buddhist Sculpture Exhibition and is in quest of a forward message for this book. I am delighted to offer to put down my thoughts on this exhibition.

Buddhism originated in India, later flowed in China through Middle Asia at the turn of the 3rd century and shed its influences all over the map since the Northern and Southern dynasties (386-581) where it was received as one of the springs of intellectuality and was relied upon by many followers to offer mental support. Buddhist culture kept glowing in the Sui and Tang periods (581-907), fueling the glamour of the imperial dynasties. An import to China in the first place, Buddhism gradually weaved into local Chinese tradition and was worshipped by Chinese fellows, blooming and flourishing continuously. Not only is the cultural fusion a historically eventful occurrence, but also a testimony to the cultural diversity that promotes the vigor of Chinese civilisation, as well as a precedent for what we propose a multi-faceted culture in present-day.

Buddhism is a set of religious belief. Its followers seek spiritual emancipation through different rites, thereby praying for a passport to paradise. When Buddhism came to China, it was accompanied with a string of cultural lifestyles: leaving one's home heading for conversion to Buddhist religion; vocalizing and reciting Buddhist classical works and stories which left imprint on Chinese literary tradition; everyday practices, etiquette and attitudes and Buddhist sculptural culture, among all. All influences impacted Chinese cultural and art phenomenon and set a new direction for the path of development of Chinese civilisation.

Buddhist sculptures were carved on caves opened up by Buddhist followers and were endowed with the mission of spreading Buddhist sayings. At the same time, these figures are also a concretization of exquisite craftsmanship and toil as they were brought about by the creator's absolute religious devotion and yearning for culminating the soul and mind. Incarnations of solemnity and wisdom were carved on the solid rock from every single meticulous hammering. Today when we visit Yungang Cave, Longmen Cave or see the Buddhist sculptures in Longxing Temple in the ancient city of Qingzhou in the Shandong province, we shall feel them touching, and find them striking. This emotion transmits not from the religious messages expressed by the sculptures. We are stimulated because we feel our ancestors' insistence on and devotion to the pursuit of artistic ideal and their transcendence of self in the process of art creation motivated by their religious belief.

There happened strife intended to suppress Buddhism; there also erupted religious conflicts that aggregated into wars and manslaughters, that often engulfed the unassuming structures like temples and sculptures, which were oblivious to the bloodsheds, into turbulence of destruction. In retrospect of the massive revolutions broken out at different moments in history, there were times when the originally benevolent mission of "replacing the outdated by establishing the modern" turned about to be fierce, roaring and disastrous propaganda that crudely labeled the art treasures created out of our ancestors' intricate works as barricades to reform. Obliteration was taken as the absolute solution. Whenever looking at the Buddhist sculptures that are fortunate enough to have the slim chance to stay, we are reminded of those painful experiences. These heritages teach us that the development of art and culture does not allow the ridicule of "ultra-radical correction" or the fascist tactic of "extermination before construction". A Chinese old saying that "A sea engrosses a hundred streams; a noble man is open to broad-mindedness" suggests a humble way that we have to follow.

By courtesy of Mr. W. Y. Chang who has been collecting this group of Buddhist art treasures for several decades of year, we are offered an opportunity to display before us our ancestors' works of creativity and an opportunity to dwell on the prospect of Chinese civilisation. We learn about our present from the past. Only diversity, openness and liberty will bring us to a glittering future.

前言

張信剛（香港城市大學校長）

香

港城市大學中國文化中心籌辦中國佛教雕刻藝術展，索序於我，欣然從命，略述感想於下。

佛教源於印度，在公元二三世紀之際，由中亞逐漸傳入中國，到南北朝時期影響已遍及大江南北，成為中國人民生活思想的重要源泉之一，更是許多信眾的精神支柱。到了隋唐期間，佛教文化在中國繼續發揚光大，助成了燦爛輝煌的隋唐盛世。佛教本是外來文化，傳入中國以後，與本土傳統的文化積累相結合，受到中國人的信奉而得以蓬勃發展，這是歷史上文化融合的大事，也是中國文化因多元而茁壯的見證，值得我們深思，也可以作為今天提倡「多元一體」文化的借鑒。

佛教是一種宗教信仰體系，信眾主要是通過膜拜頂禮得到精神的解脫，往生極樂世界。但是，伴隨佛教而來的，還有各種文化生活的形式，如僧團的出家生活方式、誦唱講經說故事的文學影響、一般人衣食住行待人接物的禮儀及態度、以及佛教造像運動所造成的視覺藝術衝擊，在在都影響了中國的文化藝術生態，重新模塑了中國文化發展的軌跡。

佛教徒開鑿石窟，雕刻佛像，目的是為了闡揚佛教，以期廣為傳佈。然而，這些造像同時也是能工巧匠凝聚了才華與心力，以一絲不苟的虔誠敬仰精神，灌注了追求心靈昇華的一切心血與努力，一錘一鑿，從堅硬的岩石中雕出了莊嚴智慧的化身。我們今天看到雲岡石窟、龍門石窟、山東青州龍興寺佛雕，為之感動，為之震撼，主要不是因為佛雕所傳遞的宗教道理，而是看到了古人追求藝術完美的執著與獻身，以及因為信仰而全心投入藝術創作的忘我精神。

歷史上曾經有過滅佛運動，也有宗教鬥爭釀成戰禍與殘殺的痛苦經驗，經常殃及池魚，夷平寺廟，砸毀佛像。歷史出現巨大變革的時候，「除舊佈新」的意圖有時會化為洪水猛獸，兼天洶湧，把古人心血累積的藝術寶藏視為阻礙變革的寇讎，必毀之而後快，必去之而後安。在我們看到倖存的佛雕造像時，不禁會想起這種慘痛的歷史教訓，引發深切的感慨：文化藝術要發展，絕不能採取「推倒重來」的極端手段，而必須謙遜一些，想想古人說的：「海納百川，有容乃大。」

非常感謝常萬義先生提供他數十年來收藏的佛雕精品，讓古人的藝術心靈展現在我們眼前，也提供了一個機會，讓我們思考中國文化發展的前景。鑑古知今，唯有多元、開放、包容，才能創造明天的燦爛輝煌。

Preface

The august and glorious countenance of Buddha

Cheng Pei-kai

In October of 1996, a hoard of Buddhist relics was unearthed from a pit under the site of Longxing Temple in the city of Qingzhou in Shandong Province. The sheer number, superior craftsmanship and well preserved applied gold and color paintings caused quite a stir in its days and the dig was regarded as one of the ten most significant archaeological finds of the year. After a period of cataloguing and collation, several hundred full items were restored from mostly fragments. Their first exhibition at the National Museum of Chinese History aroused great international interest, and the show subsequently traveled to Hong Kong, where it also caused quite a stir.

The special qualities of the Qingzhou Buddhist statues inevitably trigger many afterthoughts from the viewer. One asks how are the qualities of divinity and compassion manifested through the work of the artisan? When sparks and gravels flew as the chisels met stone, did the artisan see hope for enlightenment and imminent Buddha's light directed on the emerging figure? This exquisite Buddhist art that purifies and sublimates the soul, from what creative spirit did it spring from? Did Longxing Temple at the time gather all the best artisans of the country for the grand creative effort which bestowed upon us this great cultural inheritance?

Although the statues excavated from Longxing Temple can carry one away, one must not forget the other peaks of the Buddhist plastic arts during Buddhism's long reign, from the Northern and Southern dynasties to the Sui and Tang to the Sung and Yuan; and within its immense geographical outreaches, from the mountain ranges and walls of the Western frontier to the central areas, to Shandong and the South. The present exhibition of City University based on the extensive collection of Mr. W. Y. Chang affords us a glimpse of the many styles that have evolved within these

reaches. We see a plethora of expressions, from the elegant and lithe to the unassuming and austere, and from the serene and benevolent to the noble and spiritual.

In the collection of Mr. W. Y. Chang, many pieces are from the Northern dynasties from the environs of Qingzhou in and stylistically compatible with the sculptural style of the find at Longxing Temple.

Scholars of the find at Longxing Temple have pointed out that most of the statues were made from the fine limestone found in Qingzhou, naturally suitable for fine detailing. Although Sakyamuni has long had a standardized representation, the items from Qingzhou are able to convey a compassionate inner world through subtle handling of lines and forms around the brows and eyes. The hugging *kaṣāya* evident in the statues from the Northern Qi also succeeds in bringing a certain litheness and the specter of movement and strong physicality to hard stone. Through artistic sublimation, these are able to focus the worldly energies and yearnings of the soul towards the transcendent world.

In contrast to the forms of the Buddhas, those of the Bodhisattvas and *apsarasas* have lesser restrictions placed upon them and are more open to creative imagination and decorations. Reflection of worldly beauty and elegance are of paramount artistic importance. The finely chiseled crown, intricate necklace and pendants, over-the-shoulder streamers and *yingluo* spread over the torso of the Bodhisattva all contribute to an image that is virtually a makeover of a dignified, elegant, graceful but inviolable lady. Describing the exquisite beauty of Buddhist sculptures, Jin Weinuo has emphasized: "The benevolent face is not accomplished by mere rendering of a smile but by expression of the kindness in the heart of the Bodhisattva, and by appreciation of the inner beauty of form through the serene smile." The great achievement of the Buddhist plastic arts rests on the ability to not only recognize

and express the beauty of the flesh, but to sublimate it through spiritual devotion; and the ability to find an appropriate expression despite the seemingly irreconcilable conflict between carnal knowledge and religion's passionate quest for transcendence.

In this exhibition, a 19cm Northern Wei Buddha's head from Qingzhou (Plate 1) has a high *uṣṇīṣa* with spiraled hair and a very lively countenance. The slender beauty, seeming softness and gentility not only arouse but also invoke a peaceful yearning for transcendence. After fifteen centuries of weathering, the surface is yellow-black yet the roughness could not perturb the underlying beauty. The slender and tall nose bridge, clean smiling lips and ample yet solid cheeks illustrate a soft and refined physicality. The smile is not only at ease and self-sufficient but also exudes otherworldliness. One's view can be likened to a lotus sprung from mud which, in familiar ancient prose, "though bathing in clear water and surrounded by ripples, is not vulgar... its fragrance staying clear while traveling far; its posture erect and serene. It can be admired from afar but stays inviolable."

A 14cm Northern Qi stone Buddha's head (Plate 2) has a long and full face, barely opened eyes and raised corner of the mouth that exude compassion and solicitude. The smile, somewhat different from the former figure, is more akin to the expression a caring father has for his children, with benevolence inherent in authority. Another figure from the Northern Qi, a 51cm seated Sakyamuni (Plate 3) casts a clean and fluid figure. The elegant and pure lines are derived from an apparently fast and secure carving technique and are representative of the Qingzhou style. Yet another figure from the Northern Qi, a 32cm Buddha's head (Plate 4) manifests authority and augustness by the ample forehead and robust face. Although from Zhucheng (also in Shandong), the discerning eye will find the finely spiraled hair on the *uṣṇīṣa*, the delicate lines around the eyes and

brows, the full but chiseled face and the display of lightness amid authority to be in the same vein as the Qingzhou style.

This particular aspect of the Qingzhou style is omnipresent in the standing Buddha statues shown in this exhibition. Three of the five stone fragments from the Northern dynasties project the strong and elegant torso of the Buddha (Plate 5, 6, 7) by clean, unadulterated carvings. The other two are standing Bodhisattvas (Plate 5, 8) that have bare upper torsos with scarves draped over the shoulders and wearing collar-style pendants. One wears an additional *yingluo* diagonally, the other only wearing an elaborate collar-style pendant comprising stylish jade and stone pieces. In general, the clothing has sparse but fluid folds which focus the energies unobtrusively and which act in synchrony with the benevolent and serene visage to reveal the subject's etherealness and freedom from worldly ennui.

Aside from the previously mentioned Northern Qi seated Sakyamuni, figures like the Northern Qi Meditation Buddha seated in half-lotus position (Plate 14) (height 65cm), the Northern dynasties Bodhisattva in relief (Plate 9) (height 53cm; width 48cm), the Northern Wei figural stele with flying dragon breathing out lotus against a backing *mandorla* (Plate 31) (height estimated 70cm), the Eastern Wei fragment of Right Side Attendant Bodhisattva (Plate 32) (height estimated 80cm) and the Northern dynasties fragment with *apsaras* on backing *mandorla* (Plate 30) (height 42cm, width 67cm), all exhibit the Qingzhou style. The first three are largely intact and match well with descriptions from previous research on the find at Longxing Temple. In particular, the stele with flying dragon and lotus stands out by its intricate carvings and vividness. The lotus breathed out by the flying dragon displays strong lines and swells into the lotus pedestal under the Buddha's feet with a semblance of sweeping motion. Most exquisitely, the impetus of the lotus in motion, the rippling of the robe's edges and the fluttering robes of the *apsaras* at the top of the stele create together a collective stirring, as if a breeze has summoned all to hear the teachings of the Buddha, and as if commanding radiance has been cast upon this limestone relic and moved the heavens to a shower of flowers.

Though fragments, the superb art of the last

two also beg for attention. The countenance of the Eastern Wei Right Side Attendant Bodhisattva bears a striking resemblance to the 19cm Buddha's head mentioned before (Plate 1). A pregnant smile is implied by the lines around the eyes, brows and mouth. Although transcendent and unfathomable, it serves as a guide to sublimation. Scholars have pointed out that the gentle smile of a Buddha or Bodhisattva reflects the truth and serenity inherent in Enlightenment and the land of Purity. As in "Mona Lisa", the Buddha's smile realized by the Qingzhou style represents a tribute to ethereal qualities by human intelligence.

In the exhibition, many of the other relics from the Northern dynasties are not from Shandong and they illustrate the stylistic division of the regions. The Northern Wei Buddha's head from Shanxi (Plate 10), height 33cm, with his square head, big ears, full chin and cheeks, exudes dignity and compassion. Similar piece could be found in the museum of Eastern Antiquities, Stockholm, Sweden. (Fig.1) Artistically, otherworldliness is conveyed less than authority, and steadiness more than elegance. In some ways, perhaps this more static style can better reflect the relationship between the believers and the godly figures,



Fig. 1 Buddha head in the Museum of Far Eastern Antiquities, Stockholm, Sweden.

as if in this way the faithful can wholeheartedly dedicate their lives and worldly possessions to such unfaltering figures. Another 58cm Five dynasties Buddha's head from Shanxi (Plate 12) has lowered eyes and an even more inward strength. The smile at the corner of the mouth is elusive, as if emotional exchange of the human kind is no longer needed along the path to transcendence. The human being is humbly subordinate to the authorities of the godly figures, whose powers only are needed for achieving Transcendence and Nirvana.

The 111cm Northern Zhou standing Bodhisattva from a cave in Shanxi (Plate 15) also displays this more static mainstream style. The lotus crown and the shoulder-wrapping long scarves are frugal in their simplicity. The *yingluo* hanging down from the left shoulder and over the left arm is neat but not elaborate, as if reflecting the broad strokes of artisans of the period. One wonders whether this portends the suppression of Buddhism that ensued during this period in history.

The decorative style of the Sui can be seen in the many Buddha's heads and standing Buddhas of the period. The tall crowns, precious vases, elaborate lines, collar-style pendants, *yingluo* and beads are all elaborate and sophisticated. Another interesting thing is that the visage of the Bodhisattva has approached that of the Buddha. The face is square, the ears big, and the cheeks and the small of the back are fleshy. These confer a more weighty feeling at the expense of charm and fluidity. In other words, during the Sui period a certain inertness had set in.

This somewhat self-conscious style of the Buddhist arts of the Sui may have been indicative of its times. Three to four centuries of warfare and social unrest had just ended. The fragmentation of the Northern and Southern dynasties had been replaced by peace everywhere in the country and a new order had set in. Stability benefited the artistic process, yet the change from disorder to order had occurred rather too suddenly for a more incisive style to be wrought from over-riding psychological concerns of the period for stability and prudence.

A transformation can be seen in the figures from the Tang. Figures from the peak of the period show strong projection and great attention paid to the body's physique, and yet

manage to convey weightlessness through the substantial and coherent style. A comparison of the standing Buddha from the environs of Xi'an to the Sui standing Buddha from the environs of Weinan instantaneously reveals the gulf in style and expression. Although both have a full body, the 64cm Tang figure (Plate 36) has a voluptuous and careening quality that conveys the undulating torso in a manner that is altogether missing from the squareness and hidden physique of the Sui figure. The Tang sculpture not only cuts a suave figure but also shows great elaboration on details of clothing and accessories. As much as the outward opulence, the curves of the torso echo and resonate off each other and exalts the imagination.

This flowing Tang statue sits on an octagonal stone pedestal with a date inscribed on the back: "The tenth day of the second month of the fifth year of the Tianbao era of the Great Tang". One revels in the splendor of the period, when sinuous dances had already been imported from Kucha in the Western frontier. The Western influences transformed even the Buddha's bearing to something akin to the S-shaped undulating torsos of the dancing figures found on the Dunhuang murals. One thinks of pirouettes, and a description of the dances in lightly rainbow-colored and feathered silk costumes favored by Emperor Ming of the Tang: "Opulent palaces rise skyward to the clouds; carried by the winds heavenly music is heard everywhere; stirrings of willows and bamboos are arrested by courtly dance and music in olden modes; at the day's end the Emperor is still asking for more." And thus a mélange has formed between the grace of the Bodhisattva and the music and dance of human decorum; and between the glorious countenance of Enlightenment and Nirvana and the undulating and sinuous torsos of earthy dancers. That the Buddhist relic created for the purpose of worship has acquired an earthy beauty without equal, complete with exposed navel, undulating waist and twisted hip, serves as an interesting comment on the mores during the splendor that was the peak of the Tang.

The robustness of the face of the Bodhisattva statues from the Tang can be likened to the full moon. The emphasis on the double chins, a symbol of prosperity, could have been a standard for beauty for that time.

An entry on the Precious Concubine Yang (concubine of Emperor Ming) in the *Anecdotes of the Kaiyuan and Tianbao eras* records her bearing: "Her Precious Highness has always had a full figure that sweltered in the summer. Her thirsty lungs could only be revitalized by the cooling and nourishing properties of a jade fish held in the mouth daily." Yang was not only voluptuous, but had asthma during the summer months when she would put on further weight, necessitating the jade fish held in the mouth to aid in the inflation of the cheeks and airways. This brings us to the 28cm Tang Bodhisattva's head (Plate 11) unearthed in Weinan of Shanxi Province which has a robust face with prominent double chins. The cheeks are slightly protuberant which, even without fish-in-the-mouth, readily gives the feeling of a "full figure". The fleshiness of the Bodhisattva can also be seen in the previously mentioned standing figure from the fifth year of the Tianbao era (Plate 36) and in seated figures (Plate 37, 38). Temptation of the flesh exudes from the curvaceous body, with its worldly charm, full breasts and hips. This is in stark contrast to the stone figures of emaciated Christians from the Western European medieval age of abstinence, and quite different too from the fleshy and benevolent appearances of figures of Holy Mary holding the Holy Child.

The latter two figures from the Tang are seated upright and appear solemn, yet behind this one can definitely see a determined effort by the artisans to portray the Bodhisattva's fleshiness. This is evident from the round and full face, prominent double chins and particularly the treatment of the neck, which has three brimful folds of skin. From the back, the curvature of the slender waist meeting the full hip entices the senses and reflects the preference of the Tang for particular aspects of the female physique. Several features are outstanding in these figures: the way fluidity co-exists with serenity; the way a feminine charm imbues the augustness; and fullness without awkwardness. On one hand, the half-lotus position triggers the feelings of equilibrium and propriety, and inspires admiration; on the other hand, it also shows weightlessness and agility, as if the Bodhisattva is ready to ascend at an instant to tread on air and to shower on us the sweet dews of deliverance from the heavens. That the expressions of the Bodhisattva

can accommodate both litheness and femininity within authority and sublimity speaks volumes for the arts of the Tang. The sensitivity for and delicate balance between two polar extremes of esthetics in particular make us exclaim in astonishment and joy.

In the exhibition, aside from those from the Northern, Sui and Tang dynasties, there are some other Buddhist sculptures from the Liao and Song, as well as stellae from the Chang collection. From different angles, all reflect the achievements of the Chinese plastic arts and fill in some of the gaps in research on cultural history left by perished literature and documents.

From getting to know Mr. W. Y. Chang, to planning for the exhibition, to liaisons with Jin Weinuo, R. Whitfield, Chang Qing, Zhao Chao and Wang Tao, and finally to writing a preface for the book, the chain of events form a causation that is eminently memorable. Hail to Buddha's compassion and Bodhisattva's assistance; we gratefully receive showers of flowers from the heavens. Hail Amitabha.

序

寶相莊嚴

鄭培凱

九九六年十月，在山東青州龍興寺遺址發現了大批窖藏佛教造像。因其數量大、製作精美、貼金彩繪保存完整而轟動一時，被選為當年全國十大考古發現之一。經過整理與拼對之後，這些窖藏的殘損造像，成型的有數百尊之多。在中國歷史博物館展出時，海內外報章爭相報導，後來又曾來港展出，一時之間，造成了「青州佛像熱」。

青州龍興寺出土的佛像有其特色，讓人在觀賞之餘，產生無窮的遐思與玄想。眼前一尊尊莊嚴又慈悲為懷的佛像，是如何在雕工的手中逐漸成型的呢？當雕錐敲擊在岩塊上，迸出四散的岩粒與火花，石匠的眼中是否已經看到了靈魂超越的希望，看到了佛光普照將會凝聚在造像之中？如此精美的佛雕藝術，如此讓人心靈淨化以至於超昇的形像，出自什麼樣的創作心靈呢？是否龍興寺匯聚了當時全國的能工巧匠，進行過一次偉大的藝術創作計劃，才留下了如此燦爛的文化遺產？

龍興寺出土的這批佛像，的確令人心馳神移，但絕不是唯一的中國佛雕藝術高峰。佛雕藝術的盛行與發展，在時間的延續上，歷南北朝隋唐以至於宋元；在地域的涵括上，由西域關隴，經中原到山東，再到江南，可說是無遠弗屆。此次由香港城市大學舉辦，呈獻常萬義先生多年收藏的佛雕造像展，就清楚顯示了佛雕藝術的時空跨度之大，並且展現了佛雕藝術的多樣風格。我們可以看到秀美靈動的神態，也可以看到敦實肅穆的表情，可以看到慈愛安祥的關懷，更可看到端莊虔誠的觀照。

常萬義先生的藏品，有不少出自北朝青州一帶，與龍興寺出土造像風格相近。

研究龍興寺出土造像的學者都指出，這批佛像的材質大都是青州出產的石灰

石，質地細膩，便於雕刻精細的造型。釋迦牟尼佛的標準程式化造型雖然是一種規範性的限制，但是青州佛雕卻能把握眉眼之間的表情，讓人感到我佛慈悲的內心世界。此外，在北齊時期出現了一種袈裟貼身的樣式，具體展現了「曹衣出水」風格，製造了飄逸的動感，使得堅硬的石材化作有血有肉的健碩身軀，凝聚著世間的生命能量，通過藝術的昇華，帶領著人們的靈思嚮往超越的世界。

菩薩與飛天的造型，程式化的限制較少，靈動變化的幅度較大，裝飾也多。相對而言，人間性的秀麗優美在藝術創作中成了主要關注的重點。從精雕細琢的寶冠、造型複雜精美的項圈，到披肩的垂帶及佈滿全身的瓔珞，菩薩造像簡直就成了高雅優美、儀態萬千的貴婦人形象，同時，又讓人感到端莊大方、凜然不可冒犯。金維諾在描述菩薩造型優美時，特別指出，「祥和的顏面，不是簡單刻劃笑容，而是在寧靜含笑中，體現慈祥，體現菩薩心腸，體現形象內心的美。」佛雕藝術成就非凡，即在其能夠認識並呈現肉體之健美，而又通過虔誠的信仰，企圖超脫肉體，昇華到空靈的世界，在不可能調和的認知矛盾之間，在宗教狂迷追求超昇與肉體現世經驗的衝突之間，找到了藝術發抒的平衡。

這次的展品中，有一尊青州的北魏石佛頭像，高19厘米（圖版1），螺髻高聳，呈波浪形，充滿動感。這尊佛像秀麗纖巧，造型柔美，令人驚艷，同時又感到安祥平和，萌生出塵之想。佛像經歷了一千五百年的歲月磨蝕，表面黧黑破礮，然而「粗服亂頭，不掩國色」，那挺直纖巧的鼻樑、秀美帶笑的嘴唇、豐腴卻不肥厚的雙頰，呈顯了柔嫩細膩的臉龐肌理。石像流露的微笑，不但恬靜自足，還帶有出塵絕世的超脫情懷。若比喻作花，一定是出淤泥而不染的蓮花，「濯清漣而不妖……香

遠益清，亭亭靜植，可遠觀而不可褻玩焉。」這尊秀美的佛頭，亦當如是觀。

展品中還有一尊北齊石佛頭像，高14厘米（圖版2），面相豐長厚實，雙目微睜，嘴角上翹，顯示慈祥關愛之情。這尊佛像所流露的微笑，與前者的意蘊稍有不同，更似慈父關愛兒女的表情，嚴肅之中有著無窮的寬容。另一尊北齊釋迦牟尼坐佛造像，高51厘米（圖版3），風格與此相近，線條清秀明暢，刀法矯健，紋路優雅純淨，是青州石雕的典型作品。再如北齊石佛頭像，高32厘米（圖版4），是山東諸城造像。莊嚴肅穆，天庭飽滿，面相渾圓，相貌與青州佛像稍有不同。但諦觀其螺髮的細密精緻，整齊有序，再仔細觀察其眉眼線條之優雅有致，面頰造型敦厚而明暢，寓輕盈於莊重之中，仍為青州佛雕藝術一脈。

這種寓輕盈明快於莊重肅穆的青州風格，通過展品中的石佛立像，表露得十分明顯。展品中有五件北朝時期石佛殘軀，其中三件為佛身（圖版5、6、7），都以簡潔純淨的紋路，刻鏤出佛體的健碩與優雅。另兩件為菩薩立像（圖版5、8），肩披垂帛，上身裸露，頸圍項圈。其一斜掛瓔珞，另一尊則僅佩寬大項圈，飾以優雅的珠翠垂墜。通體而觀，這幾尊立像的衣紋疏簡流暢，在寧靜中呈現一種凝聚的生命力，正可配合安祥平和的面容，展現佛雕超越人世紛擾的氣度。

除了前述北齊釋迦牟尼佛坐像之外，北齊半跏思惟像（高65厘米）（圖版14）、北朝浮雕菩薩像（高53厘米，寬48厘米）（圖版9）、北魏嘉蓮翔龍式背屏造像碑（高約70厘米）（圖版31）、東魏造像殘存右脅侍菩薩（高約80厘米）（圖版32）及北朝石佛造像背光飛天殘片（高42厘米，寬67厘米）（圖版30），都是呈顯青州風格的精品。前三件比較完整，與一般研究龍興寺出土造像所述相符，尤其是那件嘉蓮

翔龍式背屏造像碑，雕工精細，神態宛然。翔龍口吐嘉蓮，化為菩薩所立的蓮臺，紋路清晰活潑，富有動感。最值得注意的是，蓮葉翻轉的態勢與佛像袈裟下襬的飄動，配合碑頂飛天裙裾飄飄，形成了靈動的雕鑿群像，宛似天外湧來一陣微風，催動了上界天女，齊來聆聽我佛說法，在這片石灰岩的碑體上顯現了莊嚴的寶相，感動了諸天，為之雨花。

後兩件雖是殘片，然而藝術造詣之高，不可等閒視之。東魏造像碑殘存右脅侍菩薩的面貌，與前述高19厘米（圖版1）的佛頭造型相似，洋溢在眉眼嘴角之間的微笑，有一種神妙莫測的超越性，帶人進入心靈超昇的境界。曾有學者指出，佛與菩薩的微笑是圓覺淨境的誠摯與安祥的表現，與達芬奇所繪「蒙娜麗莎的微笑」有異曲同工之處，都是人類智慧對高貴表情的體會。青州風格的微笑，尤其如此。

展出的北朝造像，也有許多不是山東地區的，就顯示了同時代不同地域的風格差異。如山西北魏石佛頭像，高33厘米（圖版10），方頭大耳，寬頰腴頰，莊嚴慈祥。散發出來的藝術氣氛，是莊重而非靈動，是沉穩而非優雅。或許這種沉穩莊重的佛像風格，更能反映信眾與佛陀的關係，反映虔誠教徒的信仰對象是如此穩若磐石，可以將身家性命完全託付。另一山西出土的五代佛頭，高58厘米（圖版12），雙目低垂，神態更為沉穩內斂。嘴角的微笑也若隱若現，好像不必再經過情感的溝通來引導超昇，因為世人已完全拜服了佛陀的權威，只要虔誠膜拜，自然就能借助如來神力而圓滿涅槃。

展出的北周菩薩立像，高111厘米（圖版15），是陝西地區的石窟造像，也顯示了這種沉穩莊重的佛雕主流風格。菩薩頭戴的蓮冠與圍於肩背的長巾，都顯得樸素平實。瓔珞從左肩垂下，搭在左臂上，雕工簡潔卻不精細，似乎反映出北周工匠不拘小節的創作心態，不知是否也隱約透露了後來北周滅佛之徵兆。

由藏品中多尊隋代菩薩立像及頭像可以看出，隋代的佛雕有明顯的裝飾性，高冠寶瓶，紋飾華麗。項圈、瓔珞與珠鏈

的雕琢，有繁複工整的傾向。有趣的是菩薩的面龐，都與佛陀近似，一個個方頭大耳，寬頤厚項，沉穩有餘，靈巧不足。質言之，就是隋代的雕像有些板滯，少了一些線條的流動感。

隋代的菩薩造像四平八穩，或許反映了時代精神，反映了三四百年的戰亂終歸一統，反映了南北朝天下分崩離析的局面終於結束，河清海晏，四海昇平，政治秩序滲透到心理秩序，再影響到藝術創作秩序的四平八穩。然而，天下初定，由無序到有序的心理轉換醞釀過程不足，著意呈顯心理秩序的平穩安定，佛教造像的藝術表現，也就難免有點僵硬，靈動不起來。

唐代的造像就出現了很大的變化，特別是到了盛唐時期，氣象宏大，在厚實沉穩之中流露了無限的灑脫，對肉體肌理的呈現也十分注意。只要對比西安附近出土的唐菩薩立像與渭南一帶出土的隋代立像，立時就可分辨其風格與精神內蘊的巨大差異。唐像高64厘米（圖版36），體態豐腴，與隋像的身材大體類似，但隋像挺直站立，四平八穩，不顯腰身，與唐像顯示的腰身款擺，婀娜作態，實在大異其趣。這尊唐像不但嬌媚多姿，其佩飾的安排也極為講究，華麗絢爛不說，與三曲款擺的腰身搭配，迴旋呼應，令人叫絕。

這尊風姿窈窕的唐像，立於八角形石座上，石座背面有銘文：「大唐天寶五年二月十日」，不禁使人緬想天寶盛世，西域早已傳來龜茲樂舞身段，影響所及，連雕造菩薩的身體，都像敦煌壁畫上的歌舞樂伎，表現S形的三曲舞姿。若是聯想翩躚，就會浮現唐明皇鍾愛的霓裳羽衣舞，「驪宮高處入青雲，仙樂風飄處處聞。緩歌曼舞凝絲竹，盡日君王看不足。」菩薩的風采，與人世間的徵歌選舞相融；圓覺涅槃的寶相，與舞伎的嬌媚妖嬈相配，若合符節。雕造讓人膜拜景禮的菩薩，卻顯示了菩薩的絕代風華，扭動裸露出肚臍的纖腰，款擺臀部，頗似今日流行的肚皮舞，倒是有趣的盛唐氣象。

唐代的菩薩造像臉龐豐潤，呈滿月型，甚至明顯突出雙下巴的富態特徵，反映了當時審美的傾向。《開元天寶遺事》

記楊貴妃：「貴妃素有肉體，至夏發熱，常有肺渴。每日含一玉魚兒於口中，蓋藉其涼津沃肺也。」楊貴妃不單是胖，到了夏天還胖得發喘，要在口中含一條玉魚，使得腮幫子鼓脹起來。試觀陝西渭南出土的唐菩薩頭像，高28厘米（圖版11），面龐豐滿，雙下巴顯著，而且兩腮微鼓，即使口中不含玉魚，已經讓人感到十分「有肉體」了。菩薩肉體豐滿，由前述的天寶五年立像（圖版36）及展出的兩尊菩薩坐像（圖版37、38）亦可看出，不但曲線玲瓏，風姿綽約，而且豐乳肥臀，展現了肉感的誘惑。這與歐洲中古時期基督教石刻的聖徒造像，因禁欲而形容枯槁的形象，呈鮮明的對比；與聖母造像的豐滿慈愛、手抱聖嬰的母親形象，也大不相同。

這兩尊唐雕坐像姿態端莊，同時顯示了雕工刻意表現菩薩體態豐滿的興趣。最明顯的證據即是呈現臉龐豐潤，不但突出了雙下巴，還清楚雕琢頸項上的三道肉褶。從坐像的背面來看，更可看到蜂腰肥臀，曲線玲瓏，表現了唐代風俗對美女胴體的愛好傾向。特別值得注意的是，雕像靜中有動，莊嚴之中又有無限嫵媚，豐腴卻不遲鈍。半跏趺坐之姿，沉穩肅穆，使人油生景仰之感，同時又有靈動輕盈的姿態，好像菩薩隨時可以冉冉飛昇，凌空步虛，在天界普降度世的甘霖。唐代菩薩這種兼有娉婷婀娜與莊嚴肅穆的特質，在藝術表現上是非常難能可貴的，特別是在審美特性相互矛盾的兩極之間，保持了高度藝術敏感的平衡，更是令人驚嘆不已，為之心折。

此次展覽不僅限於北朝與隋唐的佛雕，還有遼代與宋代的佛雕，以及常萬義先生收藏的墓誌銘。這些文物都從不同角度反映了中國石雕藝術的成就，補充了歷史文化研究中文獻闕失的遺憾。

由於得識常先生，而有這次展覽的規劃，並且得以連繫金維諾、韋陀、愛新覺羅·啟蒙、常青、趙超、汪濤諸先生，為本書撰寫專章，成就了這一段可資紀念的因緣。我佛慈恩，菩薩護持，諸天雨花，眾生歡喜。

阿彌陀佛。



Plate 1 圖版 1

BUDDHA HEAD 石佛頭像

Northern Wei 北魏 Qingzhou Shandong 山東青州

Limestone 19cm 石灰石質 19厘米

Published: Jin Weinuo, Ancient Chinese Buddhist Sculpture, Beijing: Wenwu Press, 2002, pg .170, pl.2

出版：金維諾，中國古代佛雕，北京：文物出版社，2002，170頁，圖版2

This Buddha has a high spiral *uṣṇīṣa*, thin eyebrows and big eyes, high nose and small mouth and smiling slightly. The depiction of this Buddha's head is lively, clear and refined. Another typical example of stone sculptures from Qingzhou at Northern Wei dynasty.

高螺髻，細眉大眼，高鼻小口，嘴角含笑。表情生動，開朗清秀，為典型的北魏青州石佛造像。



Plate 2 圖版 2

BUDDHA HEAD 石佛頭像

Northern Qi 北齊 Qingzhou Shandong 山東青州
Limestone 14cm 石灰石質 14厘米

Published: Jin Weinuo, *Ancient Chinese Buddhist Sculpture*, Beijing: Wenwu Press, 2002, pg .188, pl.26

出版：金維諾，*中國古代佛雕*，北京：文物出版社，2002，188頁，圖版26

The head bears spiral shape and pointed protuberance, a long and full face. The forehead is narrow and the eyebrows are finely drawn. The eyes are heavy-lidded, while the nose is high and lips thin, corners of the mouth slightly turned upward. The face was formerly gilded and polychromed. The air of this piece is sedate and solemn.

螺髻，髻尖平，面向豐長。額窄眉細，雙目微睜，高鼻唇薄，嘴角上翹。面部原有貼金彩繪，神態端莊嚴肅。



Plate 3 圖版 3

SEATED SAKYAMUNI 釋迦牟尼坐佛造像

Northern Qi 北齊 Qingzhou Shandong 山東青州
Limestone 51cm 石灰石質 51 厘米

The seated Sakyamuni has an *uṣṇīṣa* with visible large spiral shapes. Facial features are small and concentrated in the centre of the face, eyes looking downward with smile, muscular and strong body structure. Wearing a *kaṣāya* which covers both shoulders with inner layer, a knot is visible on the left side of the shoulder. The right hand is damaged and the left hand holds a ritual object, the lotus stand is missing.

這尊佛像頭頂肉髻，表面螺紋大而低。面部五官較小，集中於臉部的中部，雙目向下，微笑，嘴角內陷含笑。體態雄健有力度。身披雙肩袒式袈裟，有偏衫包肩，左上有花結吊起袒衣。左手持一法器，右手殘，坐佛底座蓮臺已失。

