



# 雕塑別藏宗教編特展圖錄

THE ART OF CONTEMPLATION  
—Religious Sculpture from Private Collections



國立故宮博物院 印行

0037208

mt68p/24

# 前言

雕塑是生活的自然產物，早在舊石器時代，國人即知將礫石、蚌殼、獸骨等雕磨成裝飾品。新石器時代，先民又手塑出造形美妙的各式器形。自此以降，匠師們不斷地推陳出新，以靈活熟練的技法，不同質地的材料，創造出無以計數的藝術精品，題材包羅萬象，面貌亦變化多端。

回顧長達七、八千年的我國雕塑發展史，佛教的傳入是一個重要的轉捩點，它不但帶來了新的創作題材和觀念，更刺激了我國本土宗教—道教—藝術的產生。南北朝以來，隨著佛道二教的流行，宗教造像活動熱絡，佛道雕塑的數量劇增，躍居為中國雕塑的主流。北魏雲岡曇曜五窟挺勁雄偉的大佛、唐代洛陽龍門奉先寺雍容莊嚴的盧舍那佛、宋代太原晉祠聖母殿中典雅柔美的侍女像等，都是令人讚佩的曠世傑作。不過，古代文人大多認為雕塑乃匠人所為，不足登大雅之堂，從未將其列入收藏之列。因此，古代雕塑文獻資料缺乏，名見經傳的古代雕塑家更是寥寥無幾。民國以來，中國雕塑教育開始採行西制，學生多認識西洋雕刻家米開蘭基羅、羅丹，但對本國悠久的雕刻傳統卻一無所悉，甚至於認為我國古代雕塑乃一匠工傳統，不合潮流，令人扼腕。

本院文物主要來自歷代宮廷舊藏，收藏甚豐，唯獨雕塑率多禮器，或文房雅玩，宗教造像顯然不多，深以為憾。民國七十六年本院商借旅日華僑彭楷棟先生收藏之亞洲金銅佛精品兩百餘件，推出「金銅佛造像特展」，引起國人熱烈的回響，與對我國雕塑藝術的重視。兩年前，是項金銅佛之中國精品近四十件進而為本院購藏。近幾年來，我國的私人收藏家亦開始留心於我國古代宗教雕塑，收藏成績斐然可觀。此次本院籌辦「雕塑別藏—宗教編」，承七位雕塑收藏名家—石愚山房、良盛堂、源吟堂、震旦文教基金會、靜雅堂、藍田山房、鑫玉堂（依第一字筆劃為序），出其珍秘，提供各代佳作，假本院展出，讓金銅佛像與石雕佛像相互輝映，使國人於讚賞歷代雕塑大匠的輝煌成就之餘，亦可一觀我國宗教雕塑演變之源委，特此申致惠借謝意，無量無量。

李石愚 中華民國八十七年四月一日

## Preface

The art of making sculptures, in one form or another, is a natural by-product of human existence. As early as the Paleolithic age, early humans in various regions of modern-day China produced decorative objects from stone, shell, and bone. By the Neolithic age, the ancestors of the Chinese people began to create vessels and objects from different materials. What followed was a long uninterrupted history of growth and development in sculpture as techniques were perfected and imagination employed to create a myriad objects.

Looking back over the seven or eight thousand years of sculpture in Chinese history, perhaps one of the most important turning points was the introduction of Buddhism to Chinese soil in the Han dynasty. The new religion not only brought with it new subject matter and ideas, but also proved to be a major stimulus to the art of China's own religion--Taoism. From the Northern and Southern Dynasties, both religions flourished, and objects and statues made to accompany them spread throughout the land in increasing numbers, become the dominant force in Chinese sculpture. The Buddhist sculptures at Yün-kang, Lung-men, and T'ai-yüan stand out as some of the most impressive masterpieces through the dynasties. Nonetheless, most literati in the past considered sculpture the work of craftsmen and a lowly art, so they did not consider it worthy of being collected. As a result, records concerning ancient sculptures are extremely scarce, and very few traces, almost none, can be found about sculptors among historical sources. After the founding of the Republic of China in 1911, the study of sculpture focused on Western sources and approaches. Students thus came to understand the works of Michelangelo and Rodin, but few learned anything about the long tradition of sculpture in China. Many even came to consider Chinese sculpture as a folk art or craft, removed from mainstream art. Fortunately, the situation has begun to change in recent years.

The artwork in the National Palace Museum derives from the rich imperial collections of the Ch'ing court. Sculptures, however, are confined mostly to ritual vessels, curios, and objects associated with literati; unfortunately, religious sculpture is conspicuously under-represented. In 1987, the National Palace Museum had the honor of holding the loan exhibition of over 200 Buddhist bronzes from the Nitta Group collection. That special exhibition, entitled "The Crucible of Compassion and Wisdom," was immensely popular and proved to be an important occasion in the appreciation of Chinese sculpture in Taiwan. The National Palace Museum thereupon set out to acquire gilt-bronze statues, and, two years ago, succeeded in purchasing nearly forty. At the same time, private collectors in Taiwan have shown an increasing interest in ancient Chinese religious sculpture and have amassed considerable holdings of their own. In order to allow the public to appreciate their works in stone concurrently with the special exhibition of "Recently Acquired Gilt-Bronze Buddhist Images," the National Palace Museum organized "The Art of Contemplation: Religious Sculpture from Private Collections." In alphabetical order, the collections represented by this exhibition are the Aurora Foundation, Ching-ya t'ang, Hsin-yü t'ang, Lan-t'ien shan-fang, Liang-sheng t'ang, Shih-yü shan-fang, and Yüan-yin t'ang. Their masterpieces in stone, along with the Museum's gilt bronzes, present a rare glimpse at the glory of religious sculpture in China. The National Palace Museum would like to take this opportunity to express its deepest gratitude to the lenders of this exhibition and their efforts at making it a success.

Chin Hsiao-yi  
Director  
National Palace Museum

統 一 編 號

020018860087

國家圖書館出版品預行編目資料

雕塑別藏：宗教編特展圖錄 = The Art of  
Contemplation: Religious Sculpture from  
Private Collections / 陳慧霞, 李玉珉作 ;  
宗小娜, 蒲思棠英文翻譯 . -- 初版 . -- 臺  
北市：故宮. 民86  
面： 公分 .

ISBN 957-562-293-6 (精裝) . -- ISBN 957-  
562-294-4 (平裝)

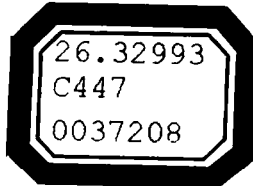
1. 雕塑 — 中國 — 歷史 2. 宗教藝術

930.92

86003749

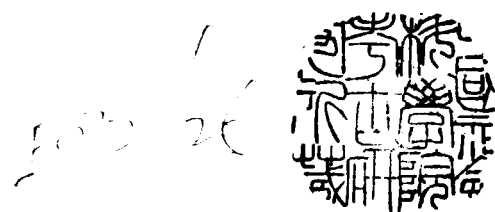
2001.1.15

编者赠阅



# 雕塑別藏宗教編特展圖錄

THE ART OF CONTEMPLATION  
—Religious Sculpture from Private Collections



國立故宮博物院 印行

0037208

Wt 681 24

# 前言

雕塑是生活的自然產物，早在舊石器時代，國人即知將礫石、蚌殼、獸骨等雕磨成裝飾品。新石器時代，先民又手塑出造形美妙的各式器形。自此以降，匠師們不斷地推陳出新，以靈活熟練的技法，不同質地的材料，創造出無以計數的藝術精品，題材包羅萬象，面貌亦變化多端。

回顧長達七、八千年的我國雕塑發展史，佛教的傳入是一個重要的轉捩點，它不但帶來了新的創作題材和觀念，更刺激了我國本土宗教—道教—藝術的產生。南北朝以來，隨著佛道二教的流行，宗教造像活動熱絡，佛道雕塑的數量劇增，躍居為中國雕塑的主流。北魏雲岡曇曜五窟挺勁雄偉的大佛、唐代洛陽龍門奉先寺雍容莊嚴的盧舍那佛、宋代太原晉祠聖母殿中典雅柔美的侍女像等，都是令人讚佩的曠世傑作。不過，古代文人大多認為雕塑乃匠人所為，不足登大雅之堂，從未將其列入收藏之列。因此，古代雕塑文獻資料缺乏，名見經傳的古代雕塑家更是寥寥無幾。民國以來，中國雕塑教育開始採行西制，學生多認識西洋雕刻家米開蘭基羅、羅丹，但對本國悠久的雕刻傳統卻一無所悉，甚至於認為我國古代雕塑乃一匠工傳統，不合潮流，令人扼腕。

本院文物主要來自歷代宮廷舊藏，收藏甚豐，唯獨雕塑率多禮器，或文房雅玩，宗教造像顯然不多，深以為憾。民國七十六年本院商借旅日華僑彭楷棟先生收藏之亞洲金銅佛精品兩百餘件，推出「金銅佛造像特展」，引起國人熱烈的回響，與對我國雕塑藝術的重視。兩年前，是項金銅佛之中國精品近四十件進而為本院購藏。近幾年來，我國的私人收藏家亦開始留心於我國古代宗教雕塑，收藏成績斐然可觀。此次本院籌辦「雕塑別藏—宗教編」，承七位雕塑收藏名家—石愚山房、良盛堂、源吟堂、震旦文教基金會、靜雅堂、藍田山房、鑫玉堂（依第一字筆劃為序），出其珍秘，提供各代佳作，假本院展出，讓金銅佛像與石雕佛像相互輝映，使國人於讚賞歷代雕塑大匠的輝煌成就之餘，亦可一觀我國宗教雕塑演變之源委，特此申致惠借謝意，無量無量。

余英時 中華民國八十七年四月一日

## Preface

The art of making sculptures, in one form or another, is a natural by-product of human existence. As early as the Paleolithic age, early humans in various regions of modern-day China produced decorative objects from stone, shell, and bone. By the Neolithic age, the ancestors of the Chinese people began to create vessels and objects from different materials. What followed was a long uninterrupted history of growth and development in sculpture as techniques were perfected and imagination employed to create a myriad objects.

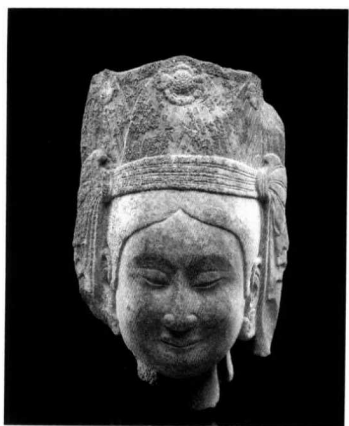
Looking back over the seven or eight thousand years of sculpture in Chinese history, perhaps one of the most important turning points was the introduction of Buddhism to Chinese soil in the Han dynasty. The new religion not only brought with it new subject matter and ideas, but also proved to be a major stimulus to the art of China's own religion--Taoism. From the Northern and Southern Dynasties, both religions flourished, and objects and statues made to accompany them spread throughout the land in increasing numbers, become the dominant force in Chinese sculpture. The Buddhist sculptures at Yün-kang, Lung-men, and T'ai-yüan stand out as some of the most impressive masterpieces through the dynasties. Nonetheless, most literati in the past considered sculpture the work of craftsmen and a lowly art, so they did not consider it worthy of being collected. As a result, records concerning ancient sculptures are extremely scarce, and very few traces, almost none, can be found about sculptors among historical sources. After the founding of the Republic of China in 1911, the study of sculpture focused on Western sources and approaches. Students thus came to understand the works of Michelangelo and Rodin, but few learned anything about the long tradition of sculpture in China. Many even came to consider Chinese sculpture as a folk art or craft, removed from mainstream art. Fortunately, the situation has begun to change in recent years.

The artwork in the National Palace Museum derives from the rich imperial collections of the Ch'ing court. Sculptures, however, are confined mostly to ritual vessels, curios, and objects associated with literati; unfortunately, religious sculpture is conspicuously under-represented. In 1987, the National Palace Museum had the honor of holding the loan exhibition of over 200 Buddhist bronzes from the Nitta Group collection. That special exhibition, entitled "The Crucible of Compassion and Wisdom," was immensely popular and proved to be an important occasion in the appreciation of Chinese sculpture in Taiwan. The National Palace Museum thereupon set out to acquire gilt-bronze statues, and, two years ago, succeeded in purchasing nearly forty. At the same time, private collectors in Taiwan have shown an increasing interest in ancient Chinese religious sculpture and have amassed considerable holdings of their own. In order to allow the public to appreciate their works in stone concurrently with the special exhibition of "Recently Acquired Gilt-Bronze Buddhist Images," the National Palace Museum organized "The Art of Contemplation: Religious Sculpture from Private Collections." In alphabetical order, the collections represented by this exhibition are the Aurora Foundation, Ching-ya t'ang, Hsin-yü t'ang, Lan-t'ien shan-fang, Liang-sheng t'ang, Shih-yü shan-fang, and Yüan-yin t'ang. Their masterpieces in stone, along with the Museum's gilt bronzes, present a rare glimpse at the glory of religious sculpture in China. The National Palace Museum would like to take this opportunity to express its deepest gratitude to the lenders of this exhibition and their efforts at making it a success.

Chin Hsiao-yi  
Director  
National Palace Museum







## 目次

## CONTENTS

---

- 2 前言
- 6 圖版目錄
- 14 中國宗教雕塑概論  
／李玉珉
- 42 山東北朝佛教造像初探  
／陳慧霞
- 60 彩色圖版
- 222 圖版說明
- 3 *Preface*
- 10 *List of Plates*
- 60 *Color Plates*
- 248 *Descriptions of Plates*
- 262 *An Introduction to the History of Religious  
Sculpture in China*
- 272 *Shantung Style Buddhist Statues Made During  
the Northern Dynasties*

## 圖版目錄

1. 北魏 佛頭像
2. 北魏 菩薩頭像
3. 北魏 菩薩頭像
4. 北魏 飛天頭像
5. 北魏 阿難頭像
6. 北魏 彌勒菩薩交腳像
7. 北魏 彌勒菩薩交腳像
8. 北魏 白馬跪別像
9. 北魏 佛頭像
10. 北魏 佛立像殘碑
11. 東魏 佛三尊像碑
12. 東魏 佛三尊像殘碑
13. 東魏 化佛飛天殘碑
14. 東魏 化佛飛天殘碑
15. 東魏 佛立像
16. 東魏 菩薩立像殘碑
17. 東魏 佛頭像
18. 東魏 菩薩頭像
19. 東魏 菩薩頭像
20. 東魏 半跏思惟菩薩殘像
21. 北齊 佛三尊像碑
22. 北齊 佛立像
23. 北齊 佛立像
24. 北齊 佛立像
25. 北齊 佛立像
26. 北齊 佛立像
27. 北齊 佛立像
28. 北齊 佛立像

29. 北齊 法界人中殘像
30. 北齊 菩薩立像
31. 北齊 菩薩立像
32. 北齊 菩薩立像
33. 北齊 菩薩立像殘碑
34. 北齊 半跏思惟菩薩像
35. 北齊 菩薩立像
36. 北齊 比丘立像
37. 北齊 半跏思惟菩薩像
38. 北齊 雙半跏思惟菩薩像
39. 北齊 佛頭像
40. 北齊 佛頭像
41. 北齊 佛頭像
42. 北齊 佛頭像
43. 北齊 佛頭像
44. 北齊 菩薩頭像
45. 北齊 菩薩頭像
46. 北齊 菩薩頭像
47. 北齊 菩薩頭像
48. 北齊 觀音菩薩頭像
49. 北齊 觀音菩薩頭像
50. 北周 觀音菩薩立像
51. 隋代 坐佛三尊像
52. 隋代 菩薩立像
53. 隋代 菩薩立像
54. 隋代 菩薩立像
55. 隋代 菩薩立像
56. 隋代 菩薩立像
57. 隋代 菩薩立像
58. 隋代 菩薩殘像
59. 隋代 菩薩立像

60. 隋代 菩薩立像
61. 隋代 菩薩立像
62. 隋代 菩薩頭像
63. 唐代 阿彌陀佛坐像
64. 唐代 佛倚坐像
65. 唐代 佛坐像
66. 唐代 佛頭像
67. 唐代 天尊坐像
68. 唐代 菩薩立像
69. 唐代 菩薩立像
70. 唐代 菩薩坐像
71. 唐代 菩薩頭像
72. 唐代 天王像
73. 唐代 天王像
74. 唐代 菩薩頭像
75. 唐代 佛三尊像
76. 唐代 菩薩頭像
77. 唐代 佛龕殘像
78. 唐代 迦葉立像
79. 唐代 阿難立像
80. 唐代 菩薩立像
81. 唐代 菩薩立像
82. 宋代 菩薩立像
83. 宋代 東嶽王母坐像
84. 宋代 菩薩坐像
85. 宋代 佛頭像
86. 宋代 菩薩頭像
87. 宋代 菩薩頭像
88. 宋代 馬頭明王頭像
89. 遼代 弟子立像
90. 遼代 弟子立像

- |     |     |        |
|-----|-----|--------|
| 91. | 遼代  | 菩薩坐像   |
| 92. | 金代  | 菩薩坐像   |
| 93. | 金代  | 菩薩坐像   |
| 94. | 金代  | 天王立像   |
| 95. | 元一明 | 文殊菩薩坐像 |
| 96. | 明代  | 羅漢坐像   |
| 97. | 明代  | 羅漢坐像   |
| 98. | 明代  | 觀音菩薩坐像 |
| 99. | 明代  | 天尊坐像   |
| 100 | 明代  | 韋馱立像   |

## List of Plates

1. Head of Buddha, Northern Wei
2. Head of Bodhisattva, Northern Wei
3. Head of Bodhisattva, Northern Wei
4. Head of Aspara, Northern Wei
5. Head of Ānanda, Northern Wei
6. Maitreya Bodhisattva, Northern Wei
7. Maitreya Bodhisattva, Northern Wei
8. Departure of Chandaka, Northern Wei
9. Head of Buddha, Northern Wei
10. Buddha, Northern Wei
11. Buddhist Stele, Eastern Wei
12. Buddhist Stele, Eastern Wei
13. Broken Stele, Eastern Wei
14. Broken Stele, Eastern Wei
15. Standing Buddha, Eastern Wei
16. Bodhisattva, Eastern Wei
17. Head of Buddha, Eastern Wei
18. Head of Bodhisattva, Eastern Wei
19. Head of Bodhisattva, Eastern Wei
20. Head of Bodhisattva in Contemplation, Eastern Wei
21. Buddhist Stele, Northern Ch'i
22. Standing Buddha, Northern Ch'i
23. Standing Buddha, Northern Ch'i
24. Standing Buddha, Northern Ch'i
25. Standing Buddha, Northern Ch'i
26. Standing Buddha, Northern Ch'i
27. Standing Buddha, Northern Ch'i

28. Standing Buddha, Northern Ch'i
29. Vairocana, Northern Ch'i
30. Standing Bodhisattva, Northern Ch'i
31. Standing Bodhisattva, Northern Ch'i
32. Standing Bodhisattva, Northern Ch'i
33. Bodhisattva, Northern Ch'i
34. Bodhisattva in Contemplation, Northern Ch'i
35. Standing Bodhisattva, Northern Ch'i
36. Standing Buddhist Monk, Northern Ch'i
37. Bodhisattva in Contemplation, Northern Ch'i
38. Pair of Bodhisattvas in Contemplation, Northern Ch'i
39. Head of Buddha, Northern Ch'i
40. Head of Buddha, Northern Ch'i
41. Head of Buddha, Northern Ch'i
42. Head of Buddha, Northern Ch'i
43. Head of Buddha, Northern Ch'i
44. Head of Bodhisattva, Northern Ch'i
45. Head of Bodhisattva, Northern Ch'i
46. Head of Bodhisattva, Northern Ch'i
47. Head of Bodhisattva, Northern Ch'i
48. Head of Avalokiteśvara Bodhisattva, Northern Ch'i
49. Head of Avalokiteśvara Bodhisattva, Northern Ch'i
50. Avalokiteśvara Bodhisattva, Northern Chou
51. Buddhist Trinity, Sui Dynasty
52. Standing Bodhisattva, Sui Dynasty
53. Standing Bodhisattva, Sui Dynasty
54. Standing Bodhisattva, Sui Dynasty
55. Standing Bodhisattva, Sui Dynasty
56. Standing Bodhisattva, Sui Dynasty
57. Standing Bodhisattva, Sui Dynasty
58. Torso of Bodhisattva, Sui Dynasty

59. Standing Bodhisattva, Sui Dynasty
60. Standing Bodhisattva, Sui Dynasty
61. Standing Bodhisattva, Sui Dynasty
62. Head of Bodhisattva, Sui Dynasty
63. Amitabhā Buddha, T'ang Dynasty
64. Seated Buddha, T'ang Dynasty
65. Seated Buddha, T'ang Dynasty
66. Head of Buddha, T'ang Dynasty
67. Taoist Supreme Deity, T'ang Dynasty
68. Standing Bodhisattva, T'ang Dynasty
69. Standing Bodhisattva, T'ang Dynasty
70. Seated Bodhisattva, T'ang Dynasty
71. Head of Bodhisattva, T'ang Dynasty
72. Guardian King, T'ang Dynasty
73. Guardian King, T'ang Dynasty
74. Head of Bodhisattva, T'ang Dynasty
75. Votive Tablet, T'ang Dynasty
76. Head of Bodhisattva, T'ang Dynasty
77. Buddha with Attendants, T'ang Dynasty
78. Kāśyapa, T'ang Dynasty
79. Ānanda, T'ang Dynasty
80. Standing Bodhisattva, T'ang Dynasty
81. Standing Bodhisattva, T'ang Dynasty
82. Standing Bodhisattva, Sung Dynasty
83. Goddess of Mount T'ai-shan, Sung Dynasty
84. Seated Bodhisattva, Sung Dynasty
85. Head of Buddha, Sung Dynasty
86. Head of Bodhisattva, Sung Dynasty
87. Head of Bodhisattva, Sung Dynasty
88. Head of Hayagrīva, Sung Dynasty
89. Buddhist Monk, Liao Dynasty



90. Buddhist Monk, Liao Dynasty
91. Seated Bodhisattva, Liao Dynasty
92. Seated Bodhisattva, Chin Dynasty
93. Seated Bodhisattva, Chin Dynasty
94. Guardian King, Chin Dynasty
95. Mañjuśrī Bodhisattva, Yüan to Ming Dynasty
96. Seated Arhat, Ming Dynasty
97. Seated Arhat, Ming Dynasty
98. Avalokiteśvara Bodhisattva, Ming Dynasty
99. Taoist Supreme Deity, Ming Dynasty
100. Wei-t'uo, Ming Dynasty