

歷代金銅佛造像

RECENTLY ACQUIRED GILT-BRONZE
BUDDHIST IMAGES



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A Special Exhibition of Recently Acquired Gilt-Bronze Buddhist Images

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歷代金銅佛造像特展

概說

（佛）身黃金色，有三十二相，光明徹照，上至二十八天，下至十八地獄，極佛境界，莫不大明。（註一）

金色相，其色微妙，勝閻浮檀金。（註二）

金身原來就是佛像外觀三十二種特色之一，因此，不論木雕、陶塑或石刻，往往在表面塗飾金色，以表現佛的功德，如日光普照一切衆生，無所不在。

金銅佛是指以銅爲胎表面鍍金的金銅佛教造像。銅質胎體以銅、錫和鉛等合金鑄造成形，其成形的�方法主要爲：翻砂法和失蠟法。翻砂法是以細砂或粘土爲材質，做成和成品凹凸相反的模子，通常由二個以上的模子組成。將青銅溶液注入模內後，去模即成，如頭光或身光的部份，六朝多用此法。失蠟法是以蜜蠟等作成與成品相同的模型，外覆以粘土，蠟經加熱後流出，其空隙注入青銅合金，拆出內外模即成。此法可製造較複雜的造型。隋代是由翻砂法逐漸改用失蠟法的轉變期，隋代之後多用失蠟法。鍍金是在青銅外塗金汞相溶的金泥，經過炭烤加熱，使汞蒸發，再經刷洗、壓光等過程，使鍍金堅實附著於器表而成。初完成的成品表面粗糙，需要經過細部修整和打磨等手續，或是刻線以表現眼或衣褶等，使造像更加生動。

現存石雕或木刻的造像，往往尺寸較大，根據文獻記載金銅佛亦不乏六尺以上的作品，但是因爲歷經北魏、北周和唐代的三次滅佛以及戰亂和經濟不景氣，造像屢遭破壞，銅材造像常被熔解後再利用，因此早期留下的多爲二、三十公分以下的小尊造像。南朝宋明皇帝造丈九金像，用銅四萬斤尚未及胸，再追加三千斤始成，在衣緣間還可以看到未銷鑠的大錢二枚，（註三）可知鑄造一件等人高的金銅造像所須耗費的銅料相當可觀。南朝宋大明年間（四五七—四六四）京師建業的南澗寺中，因當時百姓競相鑄錢，因此有盜毀金像以充鑄者，一夜之間十餘軀像悉被盜亡。（註四）可見金銅像的鑄造和貨幣的關係非常直接，深受經濟榮枯的影響。明、清因距今時代較近，寺廟中可見大型造像，但因銅材價值高，故多以木或石材塗金；再加上移動不易，國內和歐美少見大尊金銅造像，此番展出二

組四件大型明代造像（圖版24~27），實在非常難得。

小尊的造像易於隨身攜帶，可作為行旅時的護身符，東晉南朝造小觀世音形像，貯以香函，行則頂戴。（註五）再者，金銅佛可供奉於家中佛堂祭祀。可惜傳世作品的附件多半已失落，如分鑄的台座、頭光、身光或華蓋等部份，只留下佛像本身部份。如五胡十六國的佛坐像（圖版2），高十三·五公分，寬七公分，看似不顯眼，但其實不然。以藏河北省博物館，河北石家莊北宋村出土，造型和本尊幾相同的金銅坐佛為例，除了佛像主尊之外，頂加華蓋，佛座下另加方形佛床，身後配背光，背光上二弟子脅侍、飛天獻花，長寬都比單獨主尊大二、三倍。而且現存類似例子不在少數，說明完整的組合形式在當時相當普遍。身光都不易保存，更遑論包含主尊和脅侍成組的作品，早已散失成為個別收藏。盛唐坐佛像（圖版7）高僅九公分，與舊金山亞洲藝術博物館（Asian Art Museum of San Francisco in the Avery Brundage collection）藏盛唐金銅坐佛組之坐佛不相上下，但後者組合較完整，其佛座幾與像等高，背光枝葉纏繞，座下另加大方佛床，前排為香爐、獅子、力士，中排或列供養人，後排菩薩、弟子，層次分明，無疑是大型窟龕的縮影。因此如果復原當時的原形，完整的佛像組高度至少可達三十公分以上，再加上豐富的配件，想像其安置於供桌之上，必然金碧輝煌，氣勢莊嚴。

「佛」是「覺悟者」的意思。佛教起於印度，西元一世紀前後傳入中國，早期佛像造型往往具有域外民族的特色，如展品中五世紀的坐佛（圖版1），臉型瘦長，五官輪廓較深。唐代中國已發展出屬於本土自己的宗派，且佛教興盛，因此佛教造像表現唐代藝術的精華，盛唐坐佛（圖版7）造型飽滿挺拔，體積雖小，然氣勢雄渾。宋代之後佛教走向世俗化，與宮廷關係疏遠，宋代大日如來像（圖版18）臉形圓扁，衣褶線條流暢，親切慈悲。明代佛、道、釋三教合流，淨土宗和禪宗流行，明代立佛（圖版19），採站姿，左手胸前平伸，拇指和第二指相捏，右手下垂，掌心向前，作阿彌陀佛來迎的手勢。站姿挺直，下身比例長，內著長裙，細褶垂直下垂，外披大衣，對角線拉向左腰，右側衣緣欲藏故露具重量感的向下垂，衣袖寬而垂，一再強調出身長，衣褶簡練，線條長而秀氣，殘留元代風格。臉和上身肌肉硬，重心線中立於垂直線上，左右呈靜態平衡，表現出明代特色，是明初十四世紀的作品。

「菩薩」是指「能覺一切有情」，菩薩具佛陀智慧，同時以慈悲心救濟衆生。文殊菩薩以獅子為坐騎，代表智慧，常和騎象代表慈悲的普賢菩薩成組，作為釋迦或毗盧遮那佛的脅侍。觀音菩薩是最普遍受人崇拜的菩

薩，南北朝的「蓮華手觀音」一手持長莖蓮華苞，表示一切衆生自性清淨的心蓮，因受無明妄想纏縛，無法自行開放，觀音以其慈憫大悲將蓮花打開。除蓮花外，觀音常見的持物爲水瓶、拂子和楊柳，水瓶在熱帶印度爲生活必需品，代表身心淨化及以慈悲法水澆灌衆生之意；拂子可拂去惡濁障難；楊柳柔軟，配合觀音忍辱柔和的德性。

盛唐觀音立像天衣飛舞，姿態婀娜。盛唐山西天龍山和敦煌莫高窟已出現半跏坐姿的脅侍菩薩，中唐發展出單尊水月觀音的造型，一足下垂，一足曲彎曲座上，稱爲遊戲坐，坐姿閑適自在，表現觀音在其淨土普陀洛山坐於水中岩石上的情境。宋代木雕非常流行遊戲坐姿的觀音，一直到元、明朝盛行不衰。但宋代的半跏倚坐像，身體轉折順暢，坐姿閑適，明代，如明半跏觀音（圖版21），上身挺直，左右兩手均用力伸直，兩腳張開的角度極大，是不舒服的姿勢，傳達出和宋代截然不同的趣味。雲南大理國（九三七至一二五三）觀音信仰興盛，顯密並存，樣式衆多（註六），其真身觀音不僅起源富地方色彩，臉型圓拙，裸上身，下身扁，裙褶以平行圓弧表現，造型亦具地方特色。

明代觀音更深入民間的生活需求，類別更多。如明抱子觀音（圖版23）頭披觀音巾，髮前一坐佛，內著長裙外大衣，結跏趺坐，是明代觀音常見的造型。觀音臉略長圓，胸前瓔珞細長排列清晰分明，坐姿直，手指纖細，衣服鑲寬邊花卉圖案，頭巾和背面線刻雲龍紋，具晚明造像特色。兩手胸前捧一交腳童子，童子右手握筆，左手持元寶，從《妙法蓮華經·觀世音菩薩普門品》「設欲求男……便生福德智慧之男，設欲求女，便生端正有相之女」（註七）的典故而出，不僅反映民間求子的願望，而且童子手持筆和元寶，反映出求仕進和財富之意，觀音無疑是最深入民間的信仰。

天王和大黑天都是佛教的護法神，怒目而視，以忿怒相降服心魔。手持兵器，造型威武雄壯，氣勢神秘逼人，似乎隨時準備爲護法而戰，多安排在寺廟入口或前室，以保衛廟宇。此次展出的兩件護法神造型和西藏圖像相合，但其風格精緻華麗，富裝飾效果，受尼泊爾風格影響，而其精神和藏地的樸質以及強調造像內在的精神性不同，是藏傳佛教的作品。（註八）

塔原爲印度墳墓，佛教用以安奉釋迦牟尼佛的舍利，之後被視爲釋迦和涅槃的象徵，代表法身。造塔具大功德，《無量壽經》卷下云，設立塔像可往生淨土，《造塔功德經》亦云，造塔可延壽、生天、滅五無間罪和成佛。塔的基本結構包含地宮、塔基、塔身和塔刹四部份，地宮在地平面以下，以磚砌成穴，內藏供養器皿、經函、舍利、造像和法器，如聞名

的唐法門寺地宮。塔基承托塔身，面積廣，使塔有穩固之感，唐代之前塔基多樸表無飾，宋遼金之後，塔基加高，或雙層，稱須彌座，裝飾繁複。塔身是塔的主要部份，多開龕造像。塔刹位於塔頂上部，包括刹座、刹身和刹頂，中央以刹柱貫穿。唐天祐二年（九〇五）銘塔（圖版13），造型和阿育王塔相近，塔身四面作釋迦佛本生故事，也就是佛前世的故事，表現佛布施濟度衆生的精神。樓閣式和密檐式塔是中國特有的建築形式，現存最早的例子是北魏正光四年（五二三）的開封嵩岳寺塔，展品明崇禎四年（一六三一）塔（圖版30）保存完整，塔由下而上漸小，其輪廓線收高聳入雲之感，斗拱層層挑空，造形厚重又不失靈巧。小型塔常供奉在大塔之內或在塔殿之中。

本院新購金銅佛作品雖僅三十一件，但時代涵蓋五至十七世紀，內容豐富，其中精品甚多，足可一窺歷代法相之美與造像之精神。

註一：支謙譯，《佛說太子瑞應本起經》卷上，《大正藏》卷三，頁四七三下。

註二：求那跋陀羅譯，《過去現在因果經》卷一，《大正藏》卷三冊，頁六二七中。

註三：慧皎，《高僧傳》卷十三，《大正藏》冊五十，頁四一一中、下。

註四：道世，《法苑珠林》卷十七，《大正藏》冊五三，頁四一一上。

註五：同上註，頁四一〇上、中。

註六：有關大理國觀音請參考李玉珉，〈張勝溫「梵像卷」之觀音研究〉，《東吳大學中國藝術史集》十五卷，一九八六年七月，頁二二七—二六四。

註七：鳩摩羅什譯，《妙法蓮華經》卷七，《大正藏》冊九，頁五七上。

註八：參考葛婉章，〈金銅佛造像特展精品介紹(七)西藏金銅佛〉，《故宮文物月刊》六五期，一九八八年八月，頁九二—一〇三；葛婉章，〈藏傳佛教美術圖像的有關問題〉，《故宮學術季刊》五卷四期，一九八八年夏季，頁五七一—七七。

A Special Exhibition of Recently Acquired Gilt–Bronze Buddhist Images

The Buddha was originally distinguished by thirty–two special marks of perfection (*mahāpurusa laksana*) including a golden body. Therefore, images made of wood, molded clay, and stone are all customarily gold–plated, whereby the Buddha's perfection is compared to infinite rays of light. According to the Buddhist sutras:

A gold–colored body is one of the thirty–two favorable marks of the Buddha. The golden rays shine upon the Twenty Eight Heavens, the Eighteen Hells, and the world of the Buddhist deities. (*T'ai–tzu jui–ying pen–ch'i ching*)

The Buddha's golden hue is marvelous, ethereal. (*The Sūtra of Cause and Effect, Past and Present*)

The Chinese used two major methods to cast bronze images: the piece–mold method and the lost–wax method. Using the piece–mold technique, a clay or sandstone model is covered with a layer of clay, which is cut and removed in two or more pieces to form an outer mold assembly. The outer mold is carved with decor and the outer surface of the model is scraped away; molten bronze is then poured between the model and outer molds. Decoration appears cast inversely on the object's surface. During the Six Dynasties period (317–587), the nimbus behind the head or body of many Buddhist images was cast separately using the piece–mold technique.

The lost–wax casting method involves the use of a wax model which is packed with clay. The wax model melts when the object is heated, escaping through a hole in the clay to be replaced with molten bronze. Once the bronze has cooled, the clay layer is removed. Exceedingly complex designs can be produced through lost–wax casting. By the Sui Dynasty (581–618) piece–mold casting was gradually replaced in favor of lost–wax casting, which has been used consistently thereafter. During the gilding process, a mixture of gold powder and mercury is applied to the surface of the bronze; the mercury evaporates when heated, and the gilt is polished resulting in an indurate coat. Other details are also added, such as the vivid lines of the Buddha's eyes or the flowing folds in his monastic robe.

Collected works of stone and wood sculpture are typically large-scaled. Historical sources record the existence of abundant lifesize gilt Buddhist bronze images, nevertheless, throughout periods of Buddhist persecution from the Northern Wei to the T'ang Dynasty, war, and economic decline, many pieces were destroyed or melted down so that the bronze might be reused for other purposes. Consequently, most surviving early Buddhist bronzes are less than twenty to thirty centimeters in height. Large-scaled bronzes from the more recent Ming (1368-1644) and Ch'ing (1644-1911) Dynasties still found in Chinese temples are rarer than gilded wood and stone objects which were considerably more economical.

Given the difficulty of transporting large-scaled objects, few are to be found in local or international collections, therefore this exhibition of two sets of four large bronzes marks a particularly rare event. Small Buddhist bronze figures were easily carried on one's person as a talisman to provide self-protection during a journey or were placed upon a household altar to worship the Buddha. Unfortunately many attachments have been lost, such as the throne, nimbus, and canopy, and the original assemblages of figures have long since been separated and dispersed among various collections. One can only imagine the magnificent and august atmosphere of the original Buddhist altars, furnished with sets of Buddhist images standing thirty centimeters tall.

Buddha is the Sanskrit word meaning "The Awakened One." Originating in India, Buddhism spread to China in the first century. Early Buddhist bronzes preserve distinctive foreign characteristics, visible in the emaciated face and deep-set features of a seated Buddha from the fifth century. During the T'ang Dynasty, an indigenous religious tradition developed while Buddhism continued to flourish, reflected in the essence of the T'ang style. This exhibition features a High T'ang seated Buddha with voluptuous features. Despite its small size, the image conveys strength and vigor. Along with a trend toward secularization in the Sung Dynasty (960-1279), Buddhism's relation to the imperial court became increasingly distant. From this period is a large figure of Śākyamuni wearing a flowing robe with a gentle and kind expression. A fusion of Buddhism, Taoism, and Confucianism flourished in the Ming Dynasty (1368-1644), at which time the Ch'an and Pure Land Schools came to rise. A Ming figure of the Amitabha Buddha on display is remarkably straight and symmetrical, the folds in the robe are precise and conceptualized.

The bodhisattva is an enlightened being embodying compassion. While possessing the wisdom of the Buddha, the bodhisattva postpones attainment of nirvana in order to assist mortals in need. Mañjuśrī, the Bodhisattva of Wisdom, seated upon a lion, often appears with Samantabhadra, the Bodhisattva of Universal Benevolence, who mounts an elephant. The most

beloved and worshiped bodhisattva in China is Avalokiteśvara (Chinese: *Kuan-yin*). In the Southern and Northern Dynasties (220–589), *Kuan-yin* is depicted carrying a lotus bud in one hand, signifying compassion. *Kuan-yin*'s other common attributes also include a holy water bottle (*kundika*), a whisk, and a willow branch. The water bottle, an indispensable item in the tropical climate of India, symbolizes cleansing of the human heart and *Kuan-yin*'s compassion bestowed upon all sentient beings. The whisk represents *Kuan-yin*'s ability to disperse worries and trouble, while the willow symbolizes *Kuan-yin*'s gentle nature. *Kuan-yin* of the High Tang develops feminine features. In the Middle and Late Tang, *Kuan-yin* figures appear free and easy, sitting in a meditative pose with one leg folded and the other relaxed. The facial features of Sung Dynasty bodhisattva figures from the Ta-li Kingdom (Yunnan) reflect strong regional influences. Moreover in the Ming Dynasty numerous new varieties of the popular *Kuan-yin* emerged. The image of *Kuan-yin* holding a child, widely-worshipped as a "Fertility Bodhisattva," is one example of *Kuan-yin*'s deep penetration into the popular religious tradition.

Lokapalā and Mahakala are the Guardian Deities of Buddhism. Gazing angrily and wielding weapons, these menacing figures appear ready to engage in battle to protect the *dharma*. The guardian deities are often positioned at the entrances or front halls of temples, in order to protect the temple. On display are two figures of the Guardian Deities, similar to those depicted in Tibetan paintings, but richly decorative reflecting influences from Nepal, thus distinguished from the relaxed style of local Tibetan sculpture. These are Tibetan Buddhist works.

The stūpa originated from the Indian funeral mound. In Buddhism the stūpa is used to hold the reliquary remains of the Śākyamuni Buddha, and symbolizes Śākyamuni's attainment of ultimate extinction. Of the objects on display there is a Tang stūpa dating to 905 which is similar in style to the Stūpa of Asoka. The four sides of the body illustrate the story of the past lives of the Buddha Śākyamuni, and his giving (*dana*) on behalf of the enlightenmant of all beings. The eave-type pagoda is a distinctively Chinese architectural form. On display is a Ming stūpa dating to 1631, still in fine condition with traces of painting remaining. A conical form rises from the stūpa's square body; layer after layer of brackets convey a feeling of great height. The structure, although thick and heavy, still preserves a subtle beauty.

The National Palace Museum has recently acquired this selection of thirty-one gilt-bronze Buddhist images, which include many fine works of art spanning the fifth to seventeenth centuries. The breadth and quality of these pieces reflect both the richness of the Buddhist tradition and the spirit of Chinese Buddhist sculpture.



Back View of the Nimbus of Śākyamuni Buddha.
Northern Wei, dated 477