



文明的印迹

Chinese Grottoes

# 石窟

「甬山镌石成佛国」

韩慧◎编著



全国百佳图书出版单位  
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中国是一个有着悠久历史的文明古国，佛教石窟的建造同样有着悠久的历史。石窟作为佛教的载体，不仅体现了当时人们的精神信仰、价值观念，它的兴建更是显现出了中国古代工匠的智慧。

China is an ancient civilization of a long history, so as its constructions of Buddhist grottoes. As the carrier of Buddhism, grottoes not only reflect people's spiritual beliefs and values at that time, but also the wisdom of craftsmen in ancient China.



中国的石窟最初沿袭印度的石窟模式，后来经过不断地发展演变，最终形成了中国独有的特色。这一座座石窟虽然历经了千年的风霜洗礼，但至今依然散发着震撼人心的艺术魅力。

本书简单扼要地讲述了中国石窟的发展史，并对著名的石窟从石窟建筑、石窟造像、石窟壁画三个方面进行了一一介绍。希望通过图文并茂的形式有助于读者对中国石窟的了解，同时加深对中国传统文化的理解。



Initially following the mode of Indian grottoes, Chinese grottes have been embedded with unique traditional Chinese characteristics through continuous development and evolution. These grottes have experienced thousands of years of baptism and still exude the artistic charm that exciting people's mind.

This book briefly presents the history of Chinese grottoes' development, and introduces famous grottoes from three perspectives of the grotto architectures, statues and frescos, hoping that the descriptions and pictures in this book will help readers to acquaint Chinese grottoes and deepen their understanding of traditional Chinese culture.

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# 中国石窟的起源与发展

## Origin and Development of Chinese Grottoes

佛教起源于公元前6世纪的古印度，创始人是释迦牟尼。由于佛教提倡遁世隐修，所以僧侣们往往在山谷中的幽僻之地开凿石窟，以便修行，这种建筑形式被称为“石窟寺”，是最早的佛教建筑形式之一。石窟寺一般开凿成长方形，入口处有门窗，中间是僧侣集会的地方，两边是住房。僧侣们在石壁上雕刻佛像、绘制彩画，或在中心石柱上雕造佛龛、佛塔。

Buddhism, originating in ancient India of 6th Century B.C. ,was founded by Sakyamuni. As Buddhism advocates reclusion, monks tend to dig grottoes for monasticism in quiet places of valleys, which are called "grotto temples" and are one of the earliest Buddhist architectural forms. Grotto temples are generally excavated into rectangular with doors and windows at the entrance, gathering place at the middle and houses on both sides.



公元前3世纪，佛教在古印度达到鼎盛，并开始向外传播。佛教正式传入中国是在东汉时期（25—220），后逐渐兴盛起来。开凿于南北朝时期（420—589），位于新疆



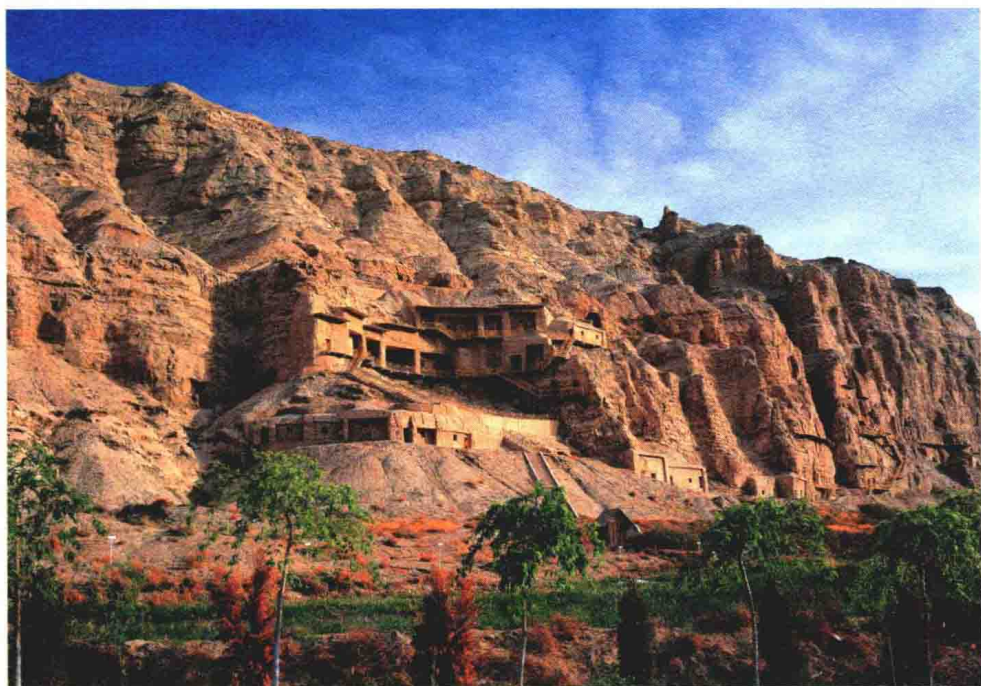
In 3rd Century B.C., Buddhism reached its peak in ancient India and began to spread outward. Buddhism was officially introduced into China in the period of the Eastern Han Dynasty (25-220), and became popular gradually. Kizil Grottoes is one of the earliest Chinese grottoes, which were firstly excavated in the Southern and Northern Dynasties(420-589) and located in Baicheng, Xinjiang Uygur Autonomous Region. These grottoes are mostly

• 印度阿旃陀石窟 (图片提供: FOTOE)

阿旃陀石窟位于印度西南部，大约开凿于公元前2世纪，完成于公元7世纪，历经800多年，现存29个洞窟。洞窟内有佛像、壁画等，尤其是其中的壁画保存较好，雕刻精美。

Ajanta Grottoes in India

Located in southwestern India, Ajanta Grottoes was firstly excavated in about 2nd Century B.C. After more than 800 years of construction, it was completed in 7th Century and now contains 29 extant grottoes, where there are statues and exquisite frescos which are well preserved.



• 新疆克孜尔石窟 (图片提供: 全景正片)

Kizil Grottoes in Xinjiang Uygur Autonomous Region

拜城的克孜尔石窟是中国最早的石窟之一。这些石窟大多因地取材，建造简单，有的洞窟前面还有前堂。洞窟内有泥塑像和壁画，佛像保留着印度风格。到了公元5世纪，汉族地区最早的一批石窟寺形成，这其中包括甘肃天水的麦积山石窟、永靖的炳灵寺石窟、武威的天梯山石窟。至此，中国佛教走上了独立发展的道路，佛教石窟也开始在中国蓬勃发展起来。

built in simple construction with local materials. In front of some grottoes, there is a front hall. Inside the grottoes, there are clay statues and frescos, and the Buddha statues retain the style of India. By 5th Century, the first group of grotto temples was founded in the areas of Han people, including Gansu Province's Maiji Mountain Grottoes in Tianshui City, Bingling Temple Grottoes in Yongjing County, and Tianti Mountain Grottoes in Wuwei County. So far, Chinese Buddhism was on the road of



• 甘肃炳灵寺石窟 (图片提供: 全景正片)  
Bingling Temple Grottoes in Gansu Province

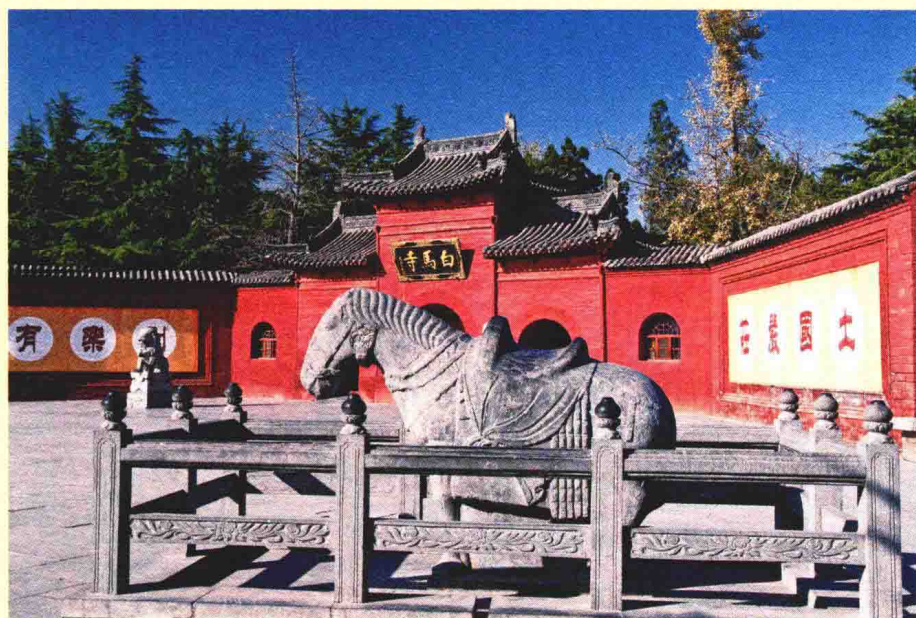
## 白马驮经

相传，东汉时期永平七年（64）的一个晚上，汉明帝梦到了一个金色的人，金人头上闪着耀眼的光芒。第二天他在朝堂上询问众臣梦境代表了什么。一名大臣说：“我听说我国西边的国家有一位神，当地人称之为‘佛’，陛下也许梦见的就是他。”于是汉明帝派人前往印度，使者归来后带回了释迦牟尼的佛像和四十二章佛经。汉明帝一看见佛像就认定是梦中所见之人，于是下令在当时的都城洛阳修建寺庙，供奉佛像。由于佛像与佛经是用白马驮回来的，故寺名为“白马寺”。故后世一般将“白马驮经”当做佛教传入中土的开始。

## White Horse Carrying Sutras

According to legend, at a night of 64 (the 7th year of Yongping Period in Eastern Han Dynasty), Emperor Ming of Han dreamed about a golden man, above whose head there are

dazzling lights. The very next day, he asked the ministers in the court hall about what his dreams meant. One minister said: "I have heard that there is a God in the country west to our country. And local people call him Buddha. Perhaps it is him in your dream, your majesty." Therefore, Emperor Ming of Han sent envoys to India, who later took back the Buddha statue of Sakyamuni and the forty-two chapters of Buddhist sutras. Hardly had Emperor Ming of Han believed that Buddha was the man in his dream when he saw the statue. As a result, he ordered to build a temple to enshrine the Buddha statue in Luoyang, the capital at that time. As the Buddha statue and the Buddhist sutras were carried back by white horses, the temple was named White Horse Temple. Therefore, the image of white horse carrying sutras later was regarded as the beginning of introducing Buddhism into China.



• 河南洛阳白马寺 (图片提供: FOTOE)

White Horse Temple in Luoyang, Henan Province



魏晋南北朝时期（220—589）战争频繁，人民生活很悲苦，佛教所宣扬的来世观念给生活在苦难中的人们带来了安慰。再加上统治者为了安抚民心，也积极推动佛教传播，因此这一时期佛教兴盛，而佛教石窟的开凿也进入高潮。很多著名的石窟均建于此时，如山西大同的云冈石窟、河南洛阳的龙门石窟、河北邯郸的响堂山石窟。

早期开凿的石窟无论是窟形还是造像题材都带有明显的印度风格。石窟可分为三类：一是僧房，一般无雕塑；二是禅窟，有的有雕塑、壁画；三是供礼拜和举行其他宗教活动的洞窟，数量最多。造像的种类有石雕、泥塑、石胎泥塑等，内容早期多单身佛像，在北魏时期增加了二胁侍菩萨。佛造像的形象也是比较接近印度人的形象，鼻子高大，嘴唇很薄，肩膀宽厚。不过到了魏晋南北朝后期，石窟造像开始逐渐带有了中国的特点。佛造像身材瘦削，长相清秀，脸比较长，脖子变细，身穿汉地服饰，衣服很宽，随风飘动，体现了当时人们的审美情趣。

independent development and Buddhist grottoes also began to flourish in China.

During the period of Wei Dynasty, Jin Dynasty, Southern and Northern Dynasties (220-589), the frequent wars put people's lives into hardship and tribulation while the idea of afterlife in Buddhism brought the suffering people with comfort. In addition, the rulers' intention to pacify the people also actively promoted the spread of Buddhism, resulting in the flourish of Buddhism at that time when the excavation of Buddhist grottoes came to its climax. Many famous grottoes were built at this time, such as the Yungang Grottoes in Datong of Shanxi Province, Longmen Grottoes in Luoyang of Henan Province, Xiangtangshan Grottoes in Handan of Hebei Province.

The early grottoes were excavated into a distinct style of India for both their shapes and statue themes. These grottoes can be divided into three categories: the first is monk's rooms, generally without sculpture; the second is meditation grottoes, where there may be some sculptures and frescos; the third is used for worship and other religious activities, which is of the largest number. The types of statues include stone statue, clay statue and stone-covered clay statue, which were

此时期石窟内的壁画大多是佛像及人物形象、动植物、佛教故事等。除此之外，还增加了出钱开凿石窟、建造佛像的供养人的形象，上到皇帝，下到百姓都有。壁画的题材主要是佛本生故事（释迦牟尼修行、教化众人的善行），佛传故事（释迦牟尼出生、成长、修行、成佛、涅槃等传记性故事），以及飞天。

隋唐时期（581—907），国力昌盛，统治者重视佛教，佛教的传播达

mainly single Buddha statues at early stage and were added with two attendant Bodhisattvas during the Northern Wei Dynasty (386-534). The image of these Buddha statues at this time was also very closer to the Indian image of tall and big nose, thin lip and broad shoulder. But when it came to the late period of Wei Dynasty, Jin Dynasty, Southern and Northern Dynasties (220-589), Chinese characteristics began to appear in grotto statues gradually, which had an image



• 敦煌莫高窟壁画（北魏）

Frescos in Mogao Grottoes (Northern Wei Dynasty, 386-534)

到顶峰。石窟的建造也随之进入一个鼎盛阶段，石窟规模进一步扩大，石窟内的造像数量增多，内容更加丰富，佛像的形象也更加中国化。这一时期的石窟艺术是中国历代石窟中成就最高的，有很多精品。

隋代早期的石窟中，佛祖造像额头宽大，头部和颈部较长，项下有横纹；而菩萨头多戴花冠或发髻冠，



• 敦煌莫高窟158窟佛像（唐）

Buddha Statue in the 158th Grotto of Mogao Grottoes, Dunhuang(Tang Dynasty, 618-907)

of lean figure, comely looks, relatively longer face and thin neck, as well as wide and flapping clothes of Han areas, reflecting people's aesthetic taste at that time.

Frescos in the grottoes at this period were mostly painted with Buddha images, human figures, animals and plants, Buddhist stories, as well as the images of donors who paid for the excavation of grottoes and the building of Buddha statues, including emperors and ordinary people. Their themes were mainly about the stories of Buddha's lives (Sakyamuni's cultivation and good deeds of educating people), Buddha's biographical stories (Sakyamuni's birth, growth, cultivation, enlightenment, nirvana and other biographical stories), and flying Apsaras.

During the period of Sui Dynasty and Tang Dynasty (581-907), China rose up to a big power and its rulers attached great importance to Buddhism, putting the spread of Buddhism to its peak. The construction of grottoes also entered its heyday of further expanded scale, increased number of statues, richer content and more sinicized Buddha images. The art of grottoes at this period is of the highest achievement in Chinese history, having a lot of treasured works.



• 云冈石窟第12窟窟顶的雕塑与彩画（北魏）

Statues and Frescos in the 12th Grotto of Yungang Grottoes(Northern Wei Dynasty, 386-534)

佩戴有璎珞，身体比例略显失调，动作状态略显僵硬。在隋代后期的石窟中，常见的造像形式为一佛、二菩萨，佛像容貌端庄，体态丰满，衣服贴体。菩萨像多身体修长，背部有莲瓣形大背光，整体呈前拱形，上端尖锐，下饰火焰纹。

唐代石窟的造像常见的有佛、菩萨、罗汉、金刚等。菩萨像端庄大方，金刚像则强横暴躁，体现出

In the early Sui Dynasty (581-618), Buddha statues were built with a wide forehead, big head, long neck, and horizontal streaks under the back of neck; while Bodhisattva statues were mostly wearing wreath or topknot crown on head, adorning Keyūra (ancient neck decoration, a kind of jade-beading necklace), and showing a slightly imbalance of body proportion and stiff action state. In the late Sui Dynasty (581-618), the statues were commonly built in groups of one Buddha and two

鲜明的性格。单体造像大都形体庞大，体态丰满、圆润，强调肌肉的线条，体现出一种健康丰腴之美；群体雕像讲究感情的交流，也有的佛造像动作夸张。这一时期所造的佛像对细节处理十分细腻，达到了全新的高度。

隋唐时期的石窟壁画也非常精美，内容也更加广泛，表现手法十分成熟，现实性很强，而且透露着国力昌盛、人民精神昂扬的气势。

宋、元、明、清时期（960—

Bodhisattvas. The Buddha statues have a dignified look, plump body and skintight clothing while most of the Bodhisattva statues have a slender body and a large lotus-shaped back halo built in a front arch form that the upper end is sharp and the lower part is decorated with flame patterns.

Grotto statues in the Tang Dynasty (618-907) commonly include Buddha, Bodhisattva, Arhat, Vajra (Buddha's warrior attendant) and so on. Bodhisattva statues have a dignified and magnanimous look while Vajra statues are forbidding

#### 四大菩萨

菩萨，为梵文音译“菩提萨埵”的简称，是仅次于佛的第二等果位，会协助佛祖普度众生脱离苦海，度众生到极乐世界中去，大慈大悲、救苦救难。随着佛教的传播和流行，菩萨赢得了越来越多信徒的独立信仰。中国佛教信徒最崇奉的是文殊、普贤、观音、地藏四大菩萨，分别以山西五台山、四川峨眉山、浙江普陀山、安徽九华山作为这四位菩萨的道场。四大菩萨中，以观音菩萨的信徒最多。

文殊是梵文音译“文殊师利”的简称，为大乘佛教智慧的代表，神通广大，济世无穷，位居佛教诸菩萨之首。文殊菩萨作为释迦牟尼佛的左胁侍，协同释迦牟尼佛的教化事业，专司“智慧”。文殊菩萨常见的形象为头戴五髻宝冠的童子，右手执宝剑，象征智慧像一把锋利的宝剑，能斩断一切无明烦恼；左手执青莲花，花上放般若经梵筐，象征般若之智一尘不染。单尊像以青狮为坐骑，象征智慧威猛。

普贤，也译为“遍吉”，具有将妙善、妙德、贤德普施给众生之意，故称