

苏州瑞光塔
北宋四天王像



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说 明

一九七八年四月，苏州瑞光塔第三层塔心的“塔宫”内，发现了一批珍贵的佛教文物，因其多而精并且保存完整，引起了国内外研究者的重视。其中一件罩藏“真珠舍利宝幢”的长方形盃顶内木函，外壁四面绘有四天王像，从木函内壁墨书“大中祥符六年四月十八日记”（公元一〇一三年）的题记，确证是一组北宋绘画。

佛教传说，在须弥山腰有座犍陀罗山，上有四峰，居四王各护一方，故又称“护世四天王”。这组天王像绘制极精。东方持国天王，右手叉腰，左手执剑，收背挺腰，双目圆睁，似欲腾跃狙击；南方增长天王，左手执矛，右臂下挥，怒发冲冠，跂足雄立，姿态勇猛，似在显威示警；西方广目天王，头戴凤盔，手持金钺，身披犀甲，竖目雷吼，似将迎诛敌魔；北方多闻天王，手擎佛塔，祥云缭绕，唇齿微启，似正念咒作法。庄严威武的天神，在画家笔下，描绘得性格鲜明，活泼生动，维妙维肖，栩栩如生。每个天王脚下踩着的夜叉小鬼，有的头顶肩承，有的跪负背荷，

或驯、或诈、或戾、或谄，姿态不一，神情各异，更加烘托出四天王之雄伟气魄。

宗教神佛画盛于唐代。五代苏州地属吴越，号称“佛国”，佛教艺术尤为兴盛。宋代的宗教绘画是前代绘画艺术的继承和发展，从这一组天王像画得到充分反映。画家的运笔，轻重按捺，各极其妙。粗犷处豪放雄健，如风驰电掣；细纤处游丝毫发，如行云流畅。粗细得当，坚柔适度，变化较大。衣带飘举，势若飞动，大有“吴带当风”之概。敷彩设色，虽是硃红石绿，但仍笔墨苍劲，筋骨毕显，这就使我们想见唐代“画圣”吴道子的风格。因而，这一组天王像的发现，对于中国绘画史研究，是十分重要的资料。

四天王像使用的颜色有朱砂、银朱、石绿、蛤粉、泥金等重彩，至今仍色泽鲜艳，绚烂夺目。

绘有天王像的木函，除内壁题记之外，没有作者的题款，当是民间画工的作品。然其笔法纯熟精练，显非出于俗手。

内木函为银杏木制，套叠五节，通高一二四厘米，四面均宽四二·五厘米。现藏苏州市博物馆。

FOUR HEAVENLY KINGS OF NORTHERN SONG DYNASTY IN RUI GUANG PAGODA, SUZHOU, JIANGSU

In April 1978 a "palace shrine" was discovered in the centre of the Rui Guang Pagoda's third storey. In it people found a lot of well preserved Buddhist relics which were recognized by the reserchers at home and abroad as most precious finds. The Northern Song Paintings of the Four Heavenly Kings appear on the surface of a rectangular wooden case. The inside wall of the case bears the inscription of "In the eighteenth day of the fourth month of the sixth year of Da Zhong Xiang Fu Era (1013 A.D.)" This inscription, as an evidence, will be satisfactory to prove that these paintings date back Northern Song Dynatsy.

Buddhist legend says there was a mountain named Grandhara (Jian Tuo Luo) at the half way up the Sumeru Mountain. On the top of each peak of Mt. Grandhara stood a Heavenly King wielding power in a part of the mountain. Standing on the east side is the figure of the *Zhi Guo Tian Wang* (Heavenly King Governing a Nation) who has a majestic looking. Casting an angry eye, he straightens his back with right hand on his hip and left hand holding a sword preparing to wipe out any invader. The figure of *Zeng Zhang Tian Wang* (Heavenly King of Growth) is boldly standing on the south peak. In his right hand he holds a spear, the right hand down along his body. The unconquerable King seems to make a show of his force. The *Guang Mu Tian Wang* (Heavenly King Keen in Seeing) on the west peak wears a helmet and armor made of rhinoceros hide. Brandishing a battle-axe, he has the courage to meet any approaching enemy head-on. The figure of Heavenly King to the north represents Deva preaching. He holds a miniature tower with coiling incense smoke. Crushed under the feet of the Heavenly Kings are four yakshas, some

kneeling, some loading, all with different expressions ranging from tame to treacherous. These yakshas serve as a foil to the grand Heavenly Kings. The magnificence and dignity of the Heavenly King is vividly illustrated by the painter. Heavenly King's sombre, powerful countenance and the small demons are all expressively rendered.

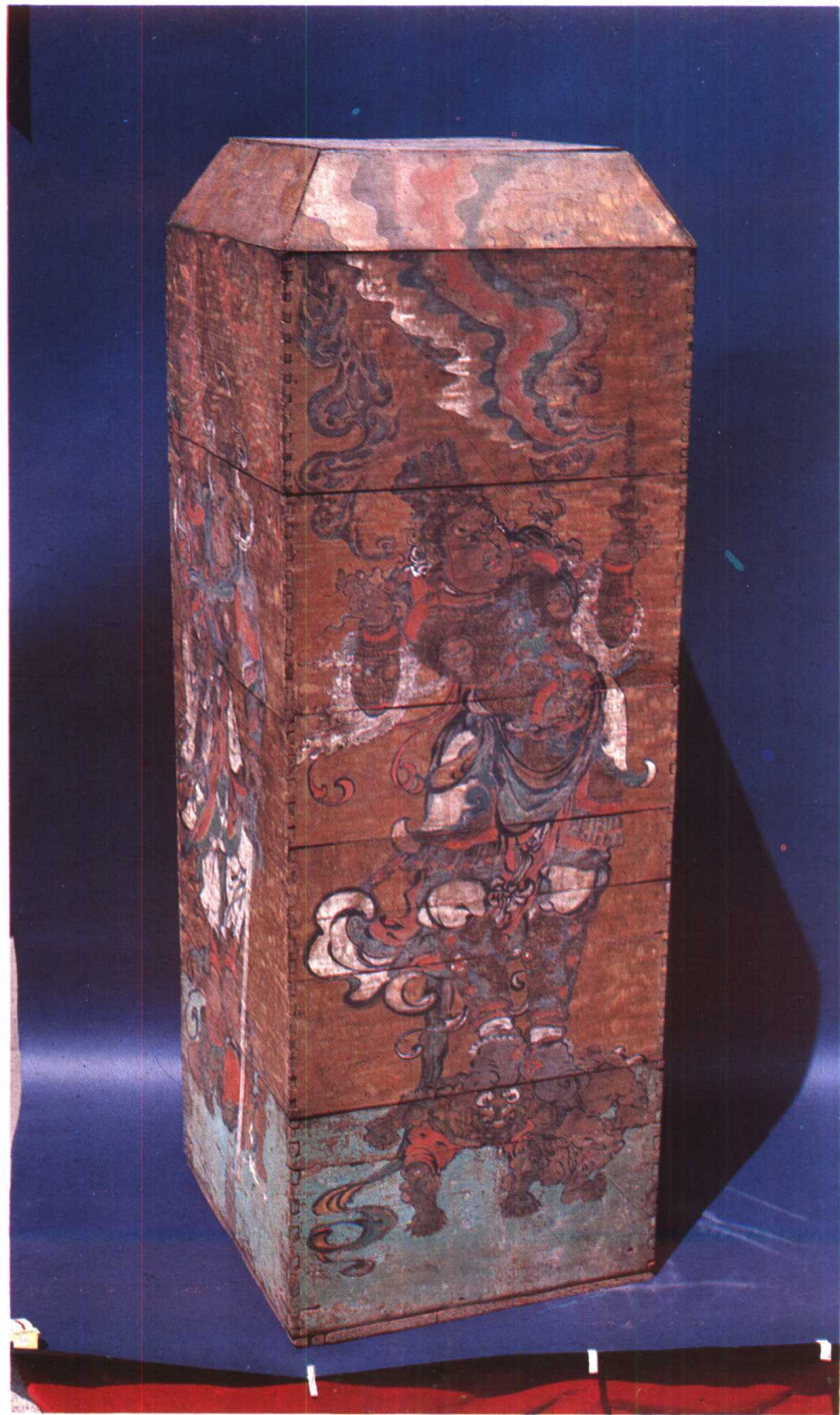
Buddhist and Taoist painting flourished in the Tang Dynasty. Known as the "Buddhist Kingdom", Suzhou's Buddhist art reached a peak of development during the Five Dynasties. The Song's religious painting continued the tradition of the masters of the older generation. This fact was fully represented by the present four paintings. The painter's use of ink was elegant and appropriate. In these paintings dense and light ink appear and reappear appropriately, boldness and strapping create brightness and shadow, the colors are dense and hoary, the countenance and expression strong and straight. Long ribbons attached to their clothes blowing about in the wind identical in style to Wu Daozi. The folds of dresses look thick and heavy, giving us a loose and comfortable feeling. The colors (cinnabar, vermilion, malachite, splashed gold) in this meticulously executed work are still gay and bright to this day. The anonymous painter was accomplished in brushwork and had assimilated techniques from Tang dynasty Wu Daozi, the "painting saint" style.

Ginkgo wooden case: h.124cm. w.42.5cm. Collection of the Museum of the City of Suzhou.

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（通高一二四边长四二·五厘米）
北宋 真珠舍利宝幢木函



东方持国天王
多罗吒像



东方持国天王 多罗吒像（局部）



东方持国天王 多罗吒脚踏夜叉



南方增长天王 昆琉璃像



南方增长天王 毘琉璃像（局部）



南方增长天王 毘琉璃脚踏夜叉



西方广目天王
毗留博义像



西方广目天王
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