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THE BEST CULTURAL RELICS
IN ZHENG DING, HEBEI PROVINCE, CHINA

文化艺术出版社
Cultural Arts Publishing House

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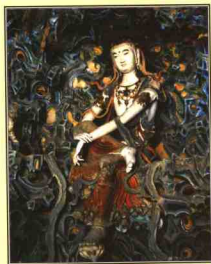
张秀生 刘友恒 聂连顺 樊子林 撰文

樊瑞平 摄影

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Article by Zhang Xiusheng, Liu Youheng, Nie Lianshun and Fan Zilin

Photos by Fan Ruiping



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开元寺钟楼是国内现存唯一的一座唐代钟楼。1990年大修

The Bell Building of Kaiyuan Temple: The only bell building of Tang Dynasty extant in China. Recovered in 1990.



北齐武平元年（公元570年）贾兰业兄弟造汉白玉双思惟菩萨像 通高66.5厘米
White marble sculpture of double Bodhisattva in Meditation by Jia Lanye brothers with 35-character inscription of making-a-vow in A.D.570 (Northern Qi Dynasty). Height 66.5 cm.



目录 Contents

隆兴寺	2
Longxing Temple	
天宁寺凌霄塔	30
Lingxiao Pagoda of the Tianting Temple	
开元寺须弥塔	32
Sumeru Pagoda of the Kaiyuan Temple	
临济寺澄灵塔	34
Chengling Pagoda of the Linji Temple	
广惠寺华塔	36
Hua Pagoda of the Guanghui Temple	
县文庙大成殿	37
Dacheng Hall of the County Confucian Temple	
唐清河郡王纪功载政之颂碑	38
Stele of "The Great Achievements of Qinghe Commandery Prince of the Tang Dynasty"	
正定城	39
Zhengding City	
正定县文物保管所馆藏文物	40
Cultural Relics Preserved in Zhengding County Reservatory of Cultural Relics	

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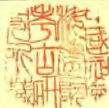
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隆兴寺
Longxing Temple



正定文物精华

正定是一座国家级历史文化名城，位于河北省省会石家庄市北15公里的地方，西望太行山，南临滹沱河，素有“燕南古都，京畿屏障”之誉。京广铁路、京深高速公路分别从县城东西两侧穿过，地处要冲、交通便利。

正定，有着悠久的历史。据考古资

料证明，早在原始社会新石器时代，我们的祖先就在这里繁衍生息。商、周文化遗址展示着商、周文化的博大气势，春秋时期，鲜虞国曾在境内新城辅定都。战国、秦、汉相继归属中山、恒山、常山。自北魏皇始三年（公元398年）拓跋珪在此置常山郡治所至清代中叶的一

千余年间，这里一直是河北中部的政治、经济和文化中心。

源远流长的历史，给正定古城留下了丰富多姿的名胜古迹。但由于风雨侵蚀和历史劫变，不少文物已不复存在。而雄伟壮观、气势恢宏的隆兴寺，风格各异的广惠寺华塔、天宁寺凌霄塔、临



济寺澄灵塔、开元寺须弥塔及唐代钟楼、五代时期的县文庙大成殿和绵延的古城墙等，至今仍矗立在这片广袤的土地上，向人们显示着历史文化名城的风采。其中隆兴寺是这里璀璨历史文化的典型代表。

隆兴寺是一座全国著名的佛教寺

院。始建于隋，时称龙藏寺。唐改额龙兴寺。北宋开宝二年（公元969年）宋太祖赵匡胤亲征河东后驻跸镇州（今正定），到城西由唐代高僧自觉禅师创建的大悲寺礼佛时，得知寺内原供的四丈九尺高的铜铸大悲菩萨毁于五代后汉契丹犯界和后周世宗毁佛铸钱的两次劫难，加之

听信寺僧“遇显即毁，遇灭即兴”之谶言后，遂敕令于城内龙兴寺重铸大悲菩萨金身，并盖大悲宝阁。开宝四年（公元971年）兴工，至八年（公元975年）落成。并以此为主体采用中轴线布局大兴扩建，形成了一个南北纵深、规模宏大、气势磅礴的宋代建筑群。龙兴寺遂

跃为“河朔名寺”而倍受历代封建皇室的重视。元代曾多次赐金重修，并赐田亩、经卷、长明灯钱资助寺院的经济和佛事，致使龙兴寺僧徒增多，规制完善，日臻隆盛。著名高僧胆巴曾一度住持龙兴寺，并施白金千两重修大觉六师殿。明万历年间敕修寺内主要建筑和佛像。清朝康熙、乾二帝出巡曾多次于此驻驾、拈香礼佛，以祈皇图永固。康熙四十二年（公元1703年）至四十八年（公元1709年）、乾隆四十四年（公元1779年）至四十六年（公元1781年）两度奉敕大修，并于康熙四十七年（公元1708年）在西侧增建帝王行宫，形成了东为僧徒起居之处、中为佛事活动场所、西为行宫三路并举的建筑格局，达到了鼎盛时期。康熙五十二年（公元1713年）赐额“隆兴寺”，并被誉“海内宝刹第一名区”。

清朝末叶至民国年间，政治腐败，经济凋敝，战争频仍，隆兴寺也随之颓败。清咸丰八年（公元1858年），西路行宫被天主教堂侵占，中、东两路建筑也是殿阁倾圮，僧堂损毁。寺院游僧日少，门庭冷落。

中华人民共和国成立后，隆兴寺受到了人民政府的高度重视和科学保护。1961年由国务院公布为全国重点文物保护单位。自1953年成立专门文物保管机构至今，国家屡拨巨款对寺院进行修葺和扩建，使古刹逐渐恢复其盛世风貌。

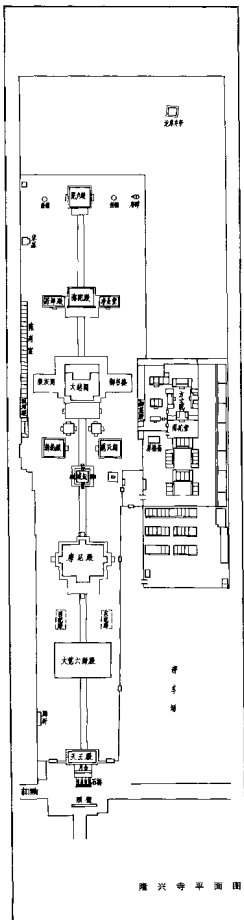
隆兴寺现有面积82500平方米，主要建筑分布在南北中轴线及其两侧。南面迎门为一座高大的一字琉璃照壁，自三路单孔石桥向北依次为天王殿、大觉六师殿（遗址）、摩尼殿、牌楼门、戒坛、慈氏阁、转轮藏阁、康熙乾隆二御碑亭、大悲阁、御书楼和集庆阁（遗址）、弥陀殿、龙泉井亭，中轴线末端为1959年从正定城内崇因寺迁来的毗卢殿。院落南北纵深，重叠有序，

殿阁高低错落，主次分明，是研究宋代佛教寺院建筑布局的重要实例。

隆兴寺集宋、明、清建筑艺术与瑰丽众多的佛教文化艺术于一体。其中天王殿、摩尼殿、转轮藏阁、慈氏阁这四座宋代殿阁结构上各具风格，在我国古代建筑史上均占重要地位。

天王殿是隆兴寺的第一重殿，单檐歇山顶，七檩中柱式。虽经清乾隆年间改修，但从其梁架结构、斗拱运用和构件制作手法上分析，应是这四座宋代建筑中最古的一处。

天王殿后大觉六师殿遗址北面，为隆兴寺现存历史、艺术、科学价值最高的摩尼殿。建于北宋皇祐四年（公元1052年），大殿建在1.2米高的台基上，殿面阔、进深皆七间，重檐歇山顶。奇特的是，正方形殿身每面正中各出一山花向前的歇山式抱厦，使平面形成十字形。由于殿身和四抱厦的整体组合，大殿外观重叠雄伟。对此，著名古建筑学家梁思成先生大加赞赏：“这种的布局，我们平时除去北平故宫紫禁城角楼外，只在宋画里见过；那种画意的潇洒、古劲的庄严、的确令人起一种不可言喻的感觉，尤其是在立体布局的观点上，这摩尼殿重叠雄伟，可以算是艺臻极品，而在中国建筑物理也是别开生面。”殿内正中佛坛上供奉塑释迦牟尼和迦叶、阿难二弟子及明塑文殊、普贤二菩萨。内槽背壁的北面，通壁塑五彩海岛观音。山石突兀起伏，祥云萦绕其间，泉水喷涌，碧波鳞鳞，山中静修的罗汉和威武的天神各具风姿。而最令人仰叹的则是正中的观音像。像高3.4米，面容秀丽恬静，姿态优雅端庄，恰似世俗生活中一位完美的女性。她那人格化了的仪态，一扫宗教偶像的呆板作风，这一艺术上的突破，令人叹为观止。1923年鲁迅先生曾于北平山本照



隆兴寺平面图

相馆购得此观音照片，并视若佛教美学佳作，陈放于自己的书案上。殿内各壁满绘以佛教故事为题材的壁画。除内槽东、西墙面内壁的“十二圆觉菩萨”和“八大菩萨”为清代绘制外，余皆绘于明代。四抱厦绘佛教天神“二十四诸天”；檐墙内壁采用“分幅兼通景”的布局，生动地描绘了释迦牟尼降生、出

家，苦行，成道，涅槃整个过程，称“释氏源流”。内槽东内扁面墙外壁分别绘“西方胜景”和“东方净琉璃世界”，画面长9.36米、高7米，构图宏伟，设色浓艳。保存较好的“西方胜景”，以西方三圣——弥陀、观音、大势至为中心绘佛、菩萨、罗汉、乐伎、圣众400余身。作者依据佛教经典，以丰富的想象

和绝妙的技法把虚无缥缈的“西方极乐世界”刻画得活灵活现，加上沥粉贴金的艺术处理，更显得富丽堂皇。

慈氏阁与转轮藏阁相对峙立于主体建筑大悲阁前，均为北宋时期的二层楼阁。在结构上，慈氏阁采用的减柱造、永定柱造和转轮藏阁采用的移柱造、叉柱造都是宋代建筑中罕见的作法。转轮藏阁



天王殿 建于北宋，为隆兴寺第一重殿。 Lokapala Hall built in Northern Song Dynasty. The first important hall of Longxing Temple.

隆兴寺山门前照壁中间的琉璃中心花

Glazed wall decorations before the gate of the Longxing Temple.

隆兴寺“一封书”藏山影壁琉璃中心花



底层正中的八角形木制转轮藏为现存宋代小木作稀有遗物。

在慈氏阁和转轮藏阁的陪衬下，大慈阁越发显得雄伟高大。阁内所供铜铸千手观音高21.3米，四十二臂，为我国现存古代铜铸佛教造像中最高大者，与沧州狮子、定州塔、赵州大石桥并称为“河北四宝”。寺内现存的一道碑记录了他的铸造过程，开宝四年七月二十日，三千工役聚于龙兴寺，开始了这一浩大的工程。挖地基于黄泉后，一层碾礞、一层土石、一层石灰，一层上将基础铺得夯实。距地六尺深处留一边长四丈的方坑，内栽七根熟铁柱，每根铁柱用七条铁箍合就，其间以铁绳捆系，然后方坑内注满生铁水。其上立一大木为胎，先塑千手观音泥像，并依此制出内模外范，最后采用屯上的办法，全身分七段接续铸造而成。像下石须弥座上精美的雕刻也出自宋代能工巧匠之手。

中轴线末端的毗卢殿内，安奉着由三层四层相连、面向四方的华式毗卢佛和各层下面的连座摆置而成的铜佛像，高6.72米，自下而上依次缩小。三层莲座的千叶莲瓣表面均铸雕一坐式小佛，表情、手印富于变化，形成“千佛绕毗卢”的格局。此像造型独特，构思巧妙，技艺精湛，堪称海内孤例。为明神宗与生母慈圣太后御制。

寺内现存古碑四十余通，均以翔实的资料记述了寺院的沧桑变化。其中价值最高者首推隋龙藏寺碑，此碑驰名中外，称为“隋碑第一”。书体方整有致，平正婉丽，上承南北朝之遗风，下开唐代诸家之先河，在我国书法艺术发展史上占重要地位。

隆兴寺是座千年古刹，也是一座古代文化艺术宝库，这里的每一件文物都如同一颗颗熠熠闪光的明珠。它闪烁着古代劳动人民的智慧之光，显示着我国历史文化的博大精深。千百年来，以强大的艺术魅力吸引了一代又一代人。随着岁月的流逝，其艺术之光将更加绚丽多彩。

如果说隆兴寺是正定古城中的明月，那么分布在城内的四座古塔和其它古建筑，就犹如天际中的颗颗明星，与隆兴寺遥相辉映。

天宁寺凌霄塔是一座木构为主的楼阁式塔，塔高十八丈，为一郡之巨观。它所采用的对稳定塔身极为有利的塔心柱式结构形式在早期木塔中屡见不鲜，而现存实物则仅此一例。

广惠寺塔虽不及凌霄塔高大，但它的造型突破了常规，主塔雕塑华美，耸立正中，犹如巨型花束亭亭玉立，四隅小塔将其环绕，高低有致，主次相依，是我国现存花塔类型中之佼佼者。

临济寺澄灵塔没有凌霄塔壮观，也没有华塔绚丽，但它是佛教临济宗的创始人一唐代高僧玄奘禅师的舍利塔，故而被视为临济宗的发祥地，吸引着海内外佛教信徒，在中国佛教史上写下了不朽的一页。

开元寺须弥塔朴素无华，颇具唐风，它与我国现存唯一的唐代钟楼并立于开元寺正殿之前，是研究唐代佛教寺院布局的典型实例。

另外，国内现存最早的五代时期的县文庙大成殿，绵延12公里的古城墙，“大唐清河郡王纪功敷政之颂”碑，以明代太子太保吏部尚书梁梦龙和清代历任兵部、礼部、刑部、户部尚书、后援保和殿大学士的梁清标为代表的梁氏家族之宗祠，梁清标的“蕉林书屋”、民国时期国务总理王士珍旧居及王氏双节祠等，都以不同形式记录着古城的沧桑。

正定不仅有秀丽多姿的地上文物，地下文化遗存亦很丰富。成立于1953年的正定县文物保管所，至今已收藏文物数千件，仅国家一级、二级文物就有173件。它们记录了正定从原始社会新石器时代开始的几千年的文明史。

古城正定，物华天宝，人杰地灵。淳朴热情的正定人民欢迎国内外各界朋友的光临。

THE BEST CULTURAL RELICS IN ZHENGding, HEBEI PROVINCE, CHINA

Zhengding, a well-known historical and cultural city of state-class, is situated at 15 kilometers of Shijiazhuang, the capital of Hebei Province. Facing Taihang Mountain in the west and overlooking Hutuo River in the south, Zhengding had the reputation as "the ancient city in the south of Yan, and the barrier over the capital city and its environs". The county city has Jing-Guang Railway and Jing-Shen Highway passing through the eastern and western sides respectively and is a communication hub with transport facilities.

Zhengding has a long history.

Archaeological materials have proved that early in the primeval Neolithic Age our forefathers had labored, lived and multiplied on this land where the cultural relics of Shang and Zhou dynasties present the magnificent culture at that time. In the Spring and Autumn Period Xianyu Kingdom established capital within this region. In the Warring States Period as well as the Qin and Han dynasties it belonged to Zhongshan, Hengshan and Changshan respectively. In more than one thousand years — from A. D. 398 as Tuoba Gui of Xianbei nationality establishing Changshan

Commandery there up to the middle of the Qing Dynasty, Zhengding had always been a political, economical and cultural center in the central part of Hebei Province.

The long standing and well-established history has provided Zhengding for many scenic spots and historical sites of various styles. However, a lot of cultural relics had not existed because of the erosion by wind and rain as well as the historical disasters. Only magnificent Longxing Temple, Hua Pagoda of Guanghui Temple, Lingxiao Pagoda of Tanning Temple, Chengling Pagoda of

Linji Temple, Sumeru Pagoda of Kaiyuan Temple, Bell Building of the Tang Dynasty, Dacheng Hall in the county Confucian Temple of the Five Dynasties, and the stretching old city walls are still standing tall and upright in this vast land to present the elegant demeanor of this famous historical and cultural city. Among them Longxing Temple is a typical example of the magnificent historical culture in this land.

Longxing Temple first built in A. D. 586 of the Sui Dynasty with name of Longcang Temple which had later been changed into Longxing Temple in the Tang Dynasty. In A. D. 971 Emperor Taizu of the Song Dynasty ordered to construct a bronze statue, Avalokitesvara (Goddess of Mercy) with Thousand Arms, and it was completed in A. D. 975. After that a group of magnificent architectures with Dabci (Great Mercy) Storied-Pavilion as main building had been shaped in an architectural style of the Song Dynasty. Later on it was recuperated and enlarged successively. In the Qing Dynasty the Emperor Kangxi built up a temporary dwelling place in the west of the Temple. Thus Longxing Temple had a disposition of monks residence in the east, the place for monks activities in the middle and the imperial temporary dwelling place in the west. In 1713 Emperor Kangxi wrote an inscription praising Longxing Temple as "The First Treasured Temple in China".

After the founding of the People's Republic of China the State Council proclaimed Longxing Temple a national key protected cultural unit in 1961. In 1953 a special unit in charge of the preservation of cultural relics was set up and from then on many recuperation and enlargements of the Temple have been carried out by the State. The old temple gradually has its style and features of the flourishing age restored.

The existing area of Longxing Temple has 82,500 square meters with main buildings from south to north, including glazed walls, single-hole stone bridges, Hall of Lokapala (Heavenly Kings), Mani Hall, decorated archway, ordination altar, Cishi Storied-Pavilion, Turning the Wheel Storied-Pavilion, tablets with inscriptions of emperors Kangxi and Qianlong of the Qing Dynasty, Great Mercy Storied-Pavilion, Maitreya Buddha (Future Buddha) Hall and Longquan (Dragon Spring) Well Pavilion, etc. The Longxing Temple is an important place for studying the Buddhist monasterial architectures of the Song Dynasty and the smelting and casting technology as well as the fine arts of sculpture and painting since the ancient

Sui and Tang dynasties. Every piece of the cultural relics preserved in the Temple with great charm attracts visitors from China and the world as well.

Longxing Temple is like the bright moon in the old city Zhengding, and the four ancient pagodas and other ancient architectures are like the gleaming stars enhancing each other's beauty with Longxing Temple in a distance.

Lingxiao Pagoda of Tiansheng Temple, recorded as 18 *chang* in height, is a wooden-structured pagoda in huge building style which was very common in the early wooden-structured pagodas. However, it is the only extant practical sample. Hua Pagoda of Guanghui Temple is not such huge in structure like Lingxiao Pagoda, but its style of main pagoda encircled with four small pagodas is out of conventional shape and is also the excellent sample of the extant pagoda constructed in flower-style. Chengling Pagoda of Linji Temple is not huge like Lingxiao Pagoda, nor elegant like Hua Pagoda, but it is the *surita-stupa* of Buddhist senior monk Yi Xuan, the founder of Linji Sect of the Tang Dynasty. So it is the birthplace of Linji Sect and attracts many Buddhist believers from home and abroad. The brick pagoda of Kaiyuan Temple is simple and unadorned in a structural style of the Tang Dynasty and it stands together with the only extant Bell Building of Tang Dynasty in China in front of the Main Hall of Kaiyuan Temple. They become the typical samples for studying the disposition of Buddhist temples in the Tang Dynasty. Above all, the earliest Dacheng Hall in county Confucian Temple of the

Five Dynasties period extant in China, the ancient city walls extending 24 *li*, the stele of "The Great Achievements of Qinghe Commandery Prince of the Tang Dynasty", the Liangs Ancestral Temple with Liang Menglong, the Grand Guardian of the Heir Apparent and the Minister of Personnel in the Ming Dynasty and Liang Qingbiao, the Minister of War, of Rites, of Justice, of Revenue and later on the Grand Academician of Baobe Hall in the Qing Dynasty as representatives, Liang Qingbiao's "Palm Tree Study", the former residence of Executive Premier Wang Shizhen in the period of the Republic of China and his Shuang Jie Ancestral Temple, etc. are all recorded with the vicissitude of the ancient city in various forms.

Zhengding not only possesses many bright and colorful cultural relics on the ground, but also has plentiful treasures of the cultural relics underground. Zhengding County Reservatory of Cultural Relics established in 1953 has collected more than several thousands cultural relics, among them 173 belong to state first and second class cultural relics which have recorded the civilization history of several thousand years from the primeval Neolithic Age in Zhengding.

The ancient city Zhengding with its abundant resources, hardworking people as well as rich cultural relics cordially invite and warmly welcome all the friends at home and abroad to have a pleasant and wonderful visit here.

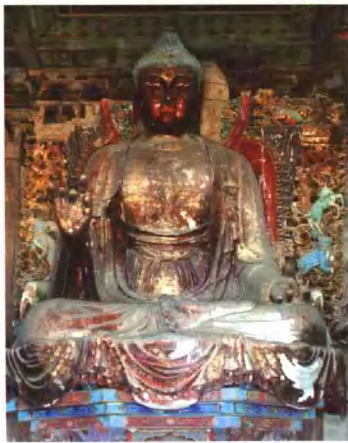
金代木雕大肚弥勒佛 高109厘米(在天王殿内)
Wooden sculpture of Maitreya Bodhisattva. Jin Dynasty. Height 109 cm. (In Lokapala Hall).







摩尼殿 建于北宋皇祐四年。十字形的平面，重叠的立体布局。是宋画中所绘此类式样建筑的唯一实例 *Main Hall built in Northern Song Dynasty.*



佛祖释迦牟尼及二弟子 供于摩尼殿。均为宋塑。佛祖施说法印。结伽趺坐于八角形须弥座上。残高3.28米。趺叶、阿难高4.65米。Sakyamuni and his disciples. Sculptures of Song Dynasty.





明彩塑普贤菩萨 通高9.05米 (在摩尼殿内)
Color sculpture of Samantabhadra, Bodhisattva of Universal
Benevolence. Ming Dynasty Height 905 cm. (In Mani Hall).



明代壁画 摩尼殿四抱厦绘护法天神“二十四诸天”，每壁三尊 像高1.22-1.79米。此为东抱厦南壁大悲观天（右），鬼子母天（中），金剛尊天（左）
Mural of Great Mercy Bodhisattva (right), Sending-children Avalokitesvara (middle) and Vajrasattva (left) on the south wall of eastern gabled porch of Main Hall.





南京西苑南壁“功德真天”
Mural "Maharati Goddess of Beams" of the Ming Dynasty