

石窟艺术

● 麦积山石窟艺术研究所 编  
● 陕西人民出版社

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天水麦积山石窟艺术研究所 编

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其进愈难

而其见愈奇

王安石

THE DEEPER ONE ENTERS, THE MORE  
DIFFICULT TO GO FURTHER, AND THE  
MORE WONDERFUL TO BE FOUND

—WANG ANSHI

中国主要石窟分布图  
Map of Distribution of the Main Grottoes in China





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## 论文提示

胡同庆 宁 强

### 麦积山雕塑艺术（孙纪元）

麦积山石窟位于从中原到中国西北地区的入口处，也是西南与西北的交结点。从西、南、东三路传入中国的佛教艺术在麦积山石窟交相辉映。残存至今的7000余身雕塑展示出独特的风采。孙纪元先生在细致的分期研究基础上，对十六国、北魏、西魏、北周、隋、唐、五代、宋、元、明、清各代制作的雕塑精品作了详尽的艺术分析。探讨了不同时期雕塑的不同艺术风格及其形成原因。作为一个雕塑家，孙先生特别注重对这些作品所用原料、制作方法、艺术构成的研究，提出了许多崭新的见解。可以说，此文是迄今为止，对麦积山石窟雕塑最为全面、最为详尽的专门研究文章。

### 敦煌佛教艺术新思辨（史苇湘）

自本世纪初敦煌石窟被重新发现以来，世界各地的学者们发表了大批研究敦煌佛教艺术的专著和论文。史苇湘先生在敦煌从事研究工作长达40多年，对佛教艺术有精湛独到的见解。此文在回顾分析过去的研究状况后，提出应从社会学、民俗学、心理学、宗教艺术美学和文化史等新角度重新审视敦煌佛教艺术，改革研究的观念和方法，以期使敦煌佛教艺术研究上升到更高的层次。此外，该文还对著名史学家陈寅恪先生的学术思想对敦煌艺术研究的影响作了评述。

### 克孜尔石窟壁画乐舞形象考略（霍旭初）

克孜尔共有236个洞窟，尚存壁画的有70余窟。克孜尔壁画中有乐器20种270余件，舞蹈场面40余幅、伎乐70余身，分布在50余个洞窟中。霍旭初先生曾多次调查这些洞窟壁画中的乐舞形象，并搜集了流失国外的有关资料。此文以佛教文化为审视基点，对壁画中的乐舞形象从分布、内容、性质、特点以及与龟兹佛教相关的诸方面作了初步的探索。同时也为进一步研究提供了翔实的资料。

### 试论武则天与龙门石窟（温玉成）

许多人认为龙门奉先寺的卢舍那佛像是以唐代女皇武则天为模特雕造的，但温玉成先生却以信实的材料证明此像与武则天形象没有关系，她只捐助了一些钱财而已。温玉成先生此文还对武则天时期龙门的造像活动和有关的历史人物作了探讨，特别对龙门的弥勒造像龕进行了全面的介绍和分析。

### 麦积山10号造像碑的艺术特色（蒋毅明）

佛教造像碑作为佛教艺术的一个重要组成部分，具有鲜明的艺术个性。在麦积山碑洞内

10余块造像碑中，10号碑最为重要。蒋毅明先生认为此碑作于502年至534年之间，再现了释迦牟尼一生中最重要的事迹。作者还分析了此碑的艺术特点，即：①艺术风格简练概括；②具有浓郁的装饰趣味；③表现方式丰富多样；④显出绘画性特征。

### 敦煌壁画中的凤属禽鸟类纹样（欧阳琳）

#### 大足石刻中的龙图像（刘晓白）

在中国传统装饰性纹样中，人们最熟悉、最感兴趣的，莫过于龙凤图像了。那么，地地道道的，真正属于中国传统文化的龙凤图像，和外来的佛教艺术是相互排斥，还是相互吸收呢？这是一个常常唤起人们好奇心的问题。对此，欧阳先生和刘先生分别从不同角度，以翔实的材料作了明确的回答。两位先生文中大量的生动的插图，不仅为学者们进一步探讨龙凤图像的“源”与“流”等问题提供了丰富的材料，同时也为广大美术工作者和爱好者发扬龙凤艺术提供了丰富而实用的形象资料。

### 论麦积山石窟艺术史上的六个高潮（李西民）

此文对麦积山石窟近1600年的艺术史作了纵向探索，指出其间曾有六个高潮期。即：①创始阶段（后秦）；②辉煌发展阶段（北魏）；③精炼提高阶段（西魏）；④创新时期（北周）；⑤新发展期（隋）；⑥大规模重修期（宋）。作者认为，在这六个高潮中，后秦的强悍雄健，两魏的秀骨清像，北周的珠圆玉润，隋代的丰满夸张，宋代的写实求变，都在发展和变化中不断创新，具有永恒的艺术生命。

### 麦积山西魏壁画“睽子本生”的艺术成就（刘俊琪）

麦积山第127窟西魏壁画“睽子本生”因残破褪色而显得有些模糊不清。刘俊琪先生通过临摹此画，认真辨识了画上一些模糊的细节，为进一步研究提供了完备的资料。作者还对此画在美术史上的价值作了评述。

### 从敦煌壁画窥探古代妇女心理（杜媛）

敦煌壁画中有大量妇女形象。古代画家在描绘这些形象时，多是以当时现实生活中的妇女为模特。作者杜媛女士正是透过画中妇女生动的姿态和细腻的表情，窥测探求当时妇女的真实心态，以加深对她们的理解。此文是从心理学的角度研究敦煌壁画的有益尝试。

### 隋代晚期佛教雕塑（玛利琳著 宁强译）

美国史密斯大学的玛利琳教授是研究古代东方雕塑的著名学者。通过精细入微的年代学分析，作者将中国隋代雕塑大约每10年发生一次风格性变化而区分为四个主要阶段。此文对后两个阶段的雕塑作品按“北方地区（山东与河北）”、“北中部地区（山西与河南）”和“西北地区（陕西与甘肃）”，归类并分析其地区性风格差异及其内在联系。同时又按年代发展的细微差别，研讨了这些作品的造型特征和艺术价值。文中所附大量珍贵图版资料，既有研究价值，又令人赏心悦目。

**ABSTRACTS OF THE ARTICLES****Hu Tongqing Ning Qiang****ART OF SCULPTURES IN MAIJISHAN (SUN JIYUAN)**

The Maijishan Grottoes are located at the juncture between Central China and Northwestern China, and the Southwestern and Northwestern areas. The Buddhist art which entered China from the western, southern and eastern routes add radiance and beauty to one another in the Maijishan Grottoes. After a careful study in chronology, Mr. Sun Jiyuan has carefully researched the outstanding works of over 7000 remaining sculptures, which were made during the Sixteen States, Northern Wei, Western Wei, Northern Zhou, Sui, Tang, Five Dynasties, Song, Yuan, Ming and Qing dynasties. He has analysed the different artistic styles of these sculptures and has accounted for the different styles among the dynasties. Being a sculptor himself, Mr. Sun has paid particular attention to the sculptural materials, methods of construction and the artistries. He has also formulated many excellent new ideas. It may be said that this article is the most complete and detailed study in the sculptures of Maijishan Grottoes to date.

**NEW THINKING ON THE BUDDHIST ART OF DUNHUANG (SHI WEIXIANG)**

Since the Dunhuang Grottoes were rediscovered in early this century, scholars in different countries and areas have published many articles and books on Dunhuang Buddhist art. Mr. Shi Weixiang has been doing the research work for more than 40 years and has a lot of consummate creative ideas about Buddhist art. After looking back upon the focus of previous studies, he put forth that scholars should reexamine Dunhuang Buddhist art through the new angles of sociology, folklore, psychology, aesthetics in religious art and cultural history; in addition, he suggested reform of the concepts and methods of studies in order to advance the research on Dunhuang Buddhist art to a higher level. Furthermore, this article gives us a comment on the influence on Dunhuang art research by the academic ideas of Mr. Chen Yique, a famous historian.

**FIGURES OF MUSIC AND DANCE IN THE MURALS OF KIZIL GROTTOS (HUO XUCHU)**

There are 236 caves in the Kizil Grottoes, 70 of which have murals. More



than 270 musical instruments, which may be divided into 20 kinds, 40 scenes of dance and 70 musicians are depicted in 50 caves. Mr. Huo Xuchu has investigated these figures of music and dance in the frescoes and compiled the copies of the materials which have been taken away by foreigners. From the aspect of Buddhist culture, Mr. Huo searched the distributions, contents, natures and characters of these figures and studied their relationships with the Kutscha Buddhism. Meanwhile, his highly precise materials were made available to other researchers.

#### **TREATISE ON EMPRESS WU ZETIAN AND LONG MEN GROTTOS (WEN YUCHENG)**

Many people think that the figure of Vairocana-buddha in Feng Xian Temple, Long Men Grottoes, was modeled on the Empress Wu Zetian in Tang Dynasty, but Mr. Wen Yucheng has proved, with firmable materials, that this figure is not related to Empress Wu Zetian's portrait and that she only donated money. Mr. Wen also researched the lives of some important historical personages. Furthermore, he studied the activities of making images in Wu Zetian period and in particular analysed the Maitreya images in Long Men Grottoes.

#### **ARTISTIC CHARACTERISTICS OF SCULPTURAL STELE NO.10 IN MAIJISHAN (JIANG YIMING)**

An important part of Buddhist art, the Buddhist sculptural steles have a bright artistic character. Stele No.10 is the most important one in the 10 steles in the Stele-cave in Maijishan. Ms. Jiang Yiming thought that this stele which shows the main deeds of śakyamuni's life was carved between 502 and 534 A.D. The author analysed the artistic specialities; 1) its artistic style is succinct and general; 2) it has strong decorative taste; 3) the methods of description are very varied; 4) it appears to have characteristics of painting.

#### **PATTERNS OF BIRDS BELONGING TO THE PHOENIX IN DUNHUANG MURALS (OUYANG LIN)**

#### **FIGURES OF DRAGON IN THE DA ZHU CARVING (LIU XIAOBAI)**

No other patterns are more popular and attractive than the dragon and phoenix in Chinese traditional patterns. Are these purely Chinese dragon and phoenix patterns interdependent on or mutually exclusive of the foreign Buddhist art? This is a fascinating question stimulating many people's curiosity. Ms. Ouyang and Mr. Liu present clear answers to this question from different angles with the convincing evidence. Many vivid illustrations in the two articles not

only provide rich materials for scholars to do further studies in the origin and influence of the dragon and phoenix patterns, but also supply useful reference models for artists and art-lovers.

#### ON THE SIX CLIMAXES IN THE ART HISTORY OF MAIJISHAN GROTTOS (LI XIMIN)

This article encompasses the art history of 1600 years of Maijishan Grottoes and points out that there were six climaxes in it. They are, 1) initiative phase (Late Qin); 2) glorious phase of development (Northern Wei); 3) refined phase (Western Wei); 4) new creative phase (Northern Zhou); 5) new phase of development (Sui); 6) phase of restoration in large scale (Song). Of the six climaxes, the Northern Wei and Western Wei were thin and unrestrained; the Northern Zhou was elegant and polished; the Sui was plump and exaggerated; and the Song was realistic and variational. They all were created in the course of development and change and have the eternal life of art.

#### ARTISTIC ACHIEVEMENT OF THE SYĀMA JĀTAKA IN THE MURALS OF MAIJISHAN IN THE WESTERN WEI (LIU JUNQI)

Being damaged and discoloured, the picture of syāma Jātaka in Cave 127 of Maijishan is indistinct. In copying this painting, Mr. Liu Junqi has carefully clarified some blurred details and has provided the complete materials for further research. Also, the author has commented on the value and importance of this picture in art history.

#### PRYING INTO THE PSYCHE OF ANCIENT WOMEN THROUGH THE DUNHUANG MURALS (DU YUAN)

There are many women figures in Dunhuang murals. When the ancient painters depicted these figures, they always modeled them on the ladies living in that time. Ms. Du Yuan has pried into the real psyche of those ancient women from the lively postures and vivid expressions in order to get a full understanding of them. This article is a good start to researching the Dunhuang murals from the angle of psychology.

#### LATE SUI BUDDHIST SCULPTURE: A CHRONOLOGY AND REGIONAL ANALYSIS (WRITTEN BY MARYLIN M. RHIE, TRANSLATED BY NING QIANG)

Prof. Marilyn M. Rhie, working at Smith College, U.S.A., is a famous scholar in Oriental sculpture studies. Through careful analysis in chronology, the author has divided the Chinese sculptures in Sui Dynasty into four major

phases reflecting stylistic changes occurring about every ten years. This article classified the sculptures of the last two phases into three lineages, the Northeast Region (Shantung and Hopei); the North Central Region (Shanxi and Honan) and the Northwest Region (Shaanxi and Kansu). Also, the author has analysed the differences and interrelations of styles among the different regions. Meanwhile, she studied the formal characteristics and artistic values of these works. Many photographs in the article are very important for researchers and quite attractive for general readers.

## 麦积山雕塑艺术

孙 纪 元

驰名中外的麦积山石窟，是一座规模宏大的以雕塑和壁画宣传宗教教义的艺术圣地。它位于秦岭西端，开凿在百余米高的巉岩峭壁上，曲折迤迤的栈道连接着繁密壮观的龕窟。麦积山如“农家积麦之状”，周围山川秀美，林木葱郁；两铺露天大佛，将山体衬托得更加雄伟神秘。这座千年古窟自十六国后秦开始凿窟，历经北魏、西魏、北周、隋、唐、五代、宋、元、明、清各代，现存窟龕194个，保存雕塑7000余身。其雕塑类型可分为泥塑、石雕、石胎泥塑、木雕等四类。表现形式有圆雕、高浮雕、浅浮雕、影塑等四种。从斑斑剥落的痕迹上不难看出原先都是敷彩的，如第165窟那样基本不上色的雕塑为数很少。造像题材主要有佛、弟子、菩萨、天王、力士、飞天、供养人和狮、象等动物。多数为单身组合，表现三世佛、七世佛、千佛、一佛二菩萨、一佛二弟子二菩萨等题材，也有表现释迦牟尼一生事迹的；作为主要题材的佛、菩萨，在各时代均重复制作。

甘肃省地接西域，是丝绸之路的主要通道，省内石窟寺自西而东连成一线，主要有

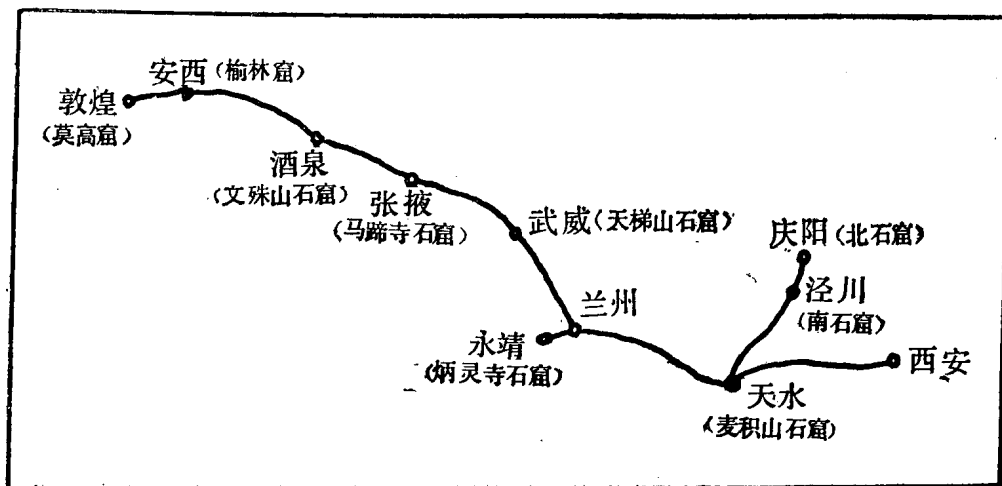


图 1

敦煌莫高窟、安西榆林窟、武威天梯山石窟、永靖炳灵寺石窟、庆阳北石窟、泾川南石窟及天水麦积山石窟等（图1）。这些艺术瑰宝像一颗颗明珠镶嵌在丝绸路上，发出灿烂夺目的光彩。它们的开凿起始时间虽基本是一致的，但在1000余年的发展演变中又各有其独立的