

保利藏珍

石刻佛教造像精品選





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保利藏珍

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羅世平

前言

一年前的金秋十月，保利藝術博物館建成，推出了反映館藏青銅器精華的《中國古代青銅藝術精品陳列》。一年後，保利藝術博物館再向社會奉獻了展示館藏石刻藝術精粹的《中國古代石刻佛教造像精品陳列》。這是我們再次對國家的奉獻，對社會的回報。

作為國內首家由大型國有企業興辦的藝術博物館，保利藝術博物館的建成開放，在海內外引起強烈反響。一年來，各方學者及友人紛至沓來，鑒研瑰寶，抒發宏論。大家對中國保利集團公司搶救保護祖國珍貴文物、興建博物館之舉均給予熱情稱贊和大力支持。特別是二〇〇〇年春搶救保護銅牛首、銅虎首、銅猴首三件圓明園國寶之舉，大大激發了廣大中華兒女的愛國熱情，更得到社會各界的一致贊譽與廣泛支持。對我們而言，這是最高的褒獎，也激勵著我們繼續為搶救保護祖國歷史文化遺產而盡自己的綿薄之力，堅持不懈地辦好保利藝術博物館。

雕塑，是立體的視覺藝術，是更純粹的藝術，素為世界各界人士所重。舉辦高水平的古代雕塑藝術專館或雕塑藝術陳列，深受世界一流藝術博物館重視。保利藝術博物館在興建青銅藝術專館、舉辦《中國古代青銅藝術精品陳列》的同時，就開始著手籌備雕塑藝術館，蒐集中國古代石刻藝術精品。一年多來，本着不求多而全，只求精、珍、稀的方針，保利人四處奔波，多方搜求，終於入藏一批中國古代石刻藝術精品。

作為世界三大雕塑傳統之一，以佛教造像藝術為傑出代表的中國古代雕塑藝術源遠流長，面貌獨特，在世界雕塑史上佔有十分重要的地位。特別是公元五至九世紀的南北朝、隋、唐時期，佛事大興，寺廟林立，造像之風極為興盛，雕塑名家輩出。他們博采眾長，勇於創新，成就斐然，創

造出中國雕塑藝術發展史上令人嘆為觀止的高峰，並使來自異域的佛教文化融入博大精深的中華文化之中。保利藝術博物館此次向公眾展示的這批石刻佛教造像精品，集中展現了這一階段中國佛教造像藝術的傑出成就。佛，莊嚴慈祥；菩薩，俊美秀麗；飛天，儀態萬千……件件形神兼備，令人情感為之升華。

保利藝術博物館的每一點進步，都凝聚了各方友人及同仁們的心血。保利藝術博物館的《中國古代石刻佛教造像精品陳列》的舉辦，以及展示館藏石刻佛教造像精華的圖集《保利藏珍——石刻佛教造像精品選》的編輯、出版，亦承蒙國家文物局、北京市文物局、河北省文物局、陝西省文物局、河北省定州市博物館等單位的大力支持和協助。中國社會科學院、北京大學、中央美術學院、中國佛教協會、中國歷史博物館、上海博物館、首都博物館、文物出版社及河北省文物局等單位的一批著名專家學者更是鼎力相助，親身參與藏品的鑒定、研究、攝影、傳拓及圖集編撰等項工作。在此，我謹代表中國保利集團公司及保利藝術博物館一並致以深深的謝意，並衷心希望能繼續得到社會各界和廣大專家學者及有識之士的指導與幫助。

中國保利集團公司總經理
保利藝術博物館館長

賀 平

二〇〇〇年九月二十八日

Preface

The Poly Art Museum was established in October last year and opened with an inaugural exhibition of some of the most distinguished bronzes in its collection. Now, a year later, the Poly Museum is opening a further exhibition, "Masterpieces of Ancient Chinese Buddhist Sculpture", to give the public an opportunity to see some of the fine stone sculpture that is held in the museum collection. This exhibition is again dedicated by us to the Nation and to society.

As it was the first museum of art in China to be established by a large-scale state-owned enterprise, the opening of the Poly Art Museum was greeted by a great deal of interest, both at home and abroad. Over the past year, scholars from all fields and other interested parties have flocked to the museum to scrutinise the treasures on exhibition and to offer their expert opinion. All have given their warm approval and forceful support to the decision by the China Poly Group to rescue and preserve the precious cultural relics of the Motherland and to set up a museum. The rescue of the three bronze animal heads, formerly of the Yuan Ming Yuan palace, in Spring 2000 particularly excited the patriotic passions of the sons and daughters of the Chinese nation, and further attracted the unanimous praise and support of all sections of society. This is for us the greatest form of praise, and encourages us to continue to exert our humble efforts in the rescue and preservation of the historical and cultural heritage of the Motherland, and to work tirelessly for the further success of the Poly Art Museum.

Sculpture is a three-dimensional visual art, an art of the purest kind, and valued by people from all parts of the world. The world's top museums pay great attention to the establishment of first-rate galleries and exhibitions devoted to ancient sculpture. When the Poly Art Museum was opening its gallery of bronze art and displaying the exhibition of selected ancient Chinese bronzes, plans were already afoot for a sculpture gallery where some of the finest examples of antique Chinese sculpture could be brought together. Over the last year and more, by following a policy of eschewing quantity and comprehensiveness and pursuing instead only the precious, the rare and the fine, Poly's people have sought far and wide and succeed in acquiring a collection of the very best in ancient Chinese sculpture.

As one of the three great sculptural traditions of the world, the tradition of ancient Chinese sculpture, of which Buddhist sculpture is the most distinguished representative, is a long and distinctive one, and occupies a crucial place in the history of world sculpture. The sculptural arts were at their peak during the period from the fifth to the ninth centuries,

the time of the Northern-and-Southern Dynasties, and the Sui and Tang, when Buddhism flourished, numerous temples sprang up, and famed sculptors were numerous. These sculptors were daringly creative and drew upon a rich tradition to bring the development of the Chinese sculptural arts to a dazzling peak, and to absorb an originally alien Buddhist culture into the broad and profound traditions of Chinese culture. The collection of refined examples of Buddhist sculpture that the Poly Art Museum is presenting before the public on this occasion, brings together in one display the dazzling successes of this phase of Chinese Buddhist art. The Buddha, dignified and benevolent, handsome and elegant bodhisattvas, multiform flying apsaras...the form and spirit of every figure elevate one's thoughts to a higher plane.

Every step forward for the Poly Art Museum relies on the efforts of our various friends and supporters. The mounting of the exhibition, "Masterpieces of Ancient Chinese Buddhist Sculpture", as well as the editing and publication of the exhibition catalogue "Selected Works of Sculpture in the Poly Art Museum", have relied on the support and assistance of the State Bureau of Cultural Relics, the Cultural Relics Bureaux of Beijing Municipality, and Hebei and Shaanxi Provinces, and of the Dingzhou City Museum in Hebei. A team of expert scholars from the Chinese Academy of Social Sciences, Peking University, the Central Academy of Arts, the Chinese Buddhist Association, the Chinese Museum of History, the Shanghai Museum, the Capital Museum, the Cultural Relics Press and the Hebei Bureau of Cultural Relics, have worked together on the appraisal and study of the collection, and on photography, illustration, writing and editing for the catalogue. I would like to take this opportunity, on behalf of both the China Poly Group and the Poly Art Museum, to express profoundest thanks. I sincerely hope that we will continue to enjoy the informed opinion and assistance of all sectors of society and of these many expert scholars.



He Ping
President, China Poly Group
Director, Poly Art Museum
28th September 2000

序

兩千年前的兩漢之際，佛教隨中國與中亞各國經濟、文化的交流而得以傳入中國。在兩千年的漫長歲月裏，佛教在中國社會各階層中曾起過廣泛的影響。為了達到宗教宣傳的目的，佛教曾充分利用文學、藝術，特別是繪畫與雕塑等各種形式，對中國文化藝術產生過巨大影響。佛教雕塑是中國佛教文化的重要組成部分。

從南北朝至隋唐時期，佛教受到最高統治者的高度重視，形成了富有實力的寺院經濟，誕生了許多具有國際影響的宗派，佛教在中國滋長、發展而達於盛大。這期間，各地廣建寺宇，開鑿窟龕，雕鑄佛像，綿延達數百載之久。這一時期，佛教雕塑藝術隨之獲得飛速發展，成為中國佛教藝術發展史上最為輝煌燦爛的時期。

佛教造像所表現的世界，並沒有遠離現實。南北朝及隋唐時期的匠師，融匯東西方藝術之精華，在繼承前人優秀成果的基礎上又加以創造，將佛、菩薩、弟子等佛教人物的外形美與內在美予以充分結合，藝術成就突出，在中國雕塑藝術史上佔有突出的地位。

雖然經歷過多次廢佛運動，以及千百年來無數風雨兵燹，現存的南北朝及隋唐時期的石刻佛教造像數量相對較多。甘肅敦煌莫高窟、山西大同雲岡石窟、河南洛陽龍門石窟，以及散布在全國各地的諸多石窟，保留了大批佛教造像，成為難得的雕塑藝術寶庫。相對於數量繁多並廣受關注的石窟造像而言，人們對南北朝及隋唐時期曾大量雕鑿、多供奉於寺院殿堂內的石造像則了解較少。建國五十年來，先後在河北曲陽、四川成都、山東青州等地發現了部分佛教造像窖藏，清理出大批石造像，大大豐富了人們對這一時期石造像的認識，特別是一九九六年發現的山東青州龍興寺遺址佛教造像窖藏，讓人們了解到當時的山東青州地區曾是北朝晚期與河北定州、四川益州（今成都）相並立的重要的佛教文化中心、造像藝術中心。

由於石造像存世數量不多，加之歷代多認為雕塑為“雕蟲小技”，從未形成收藏和整理、研究造像的傳統，以至於目前國內各博物館雖收藏石刻佛教造

像者眾多，但開闢專館予以展示者寥寥無幾。人們要了解和欣賞佛教造像藝術，只得深入僻遠的石窟，其中的辛苦自不必多言，也嚴重制約了佛教文化藝術的傳布。保利藝術博物館近年來苦心搜求流散海內外的佛教造像，並於日前興建專門的石刻佛教造像陳列館，推出《中國古代石刻佛教造像精品陳列》，自然可喜可賀。

保利藝術博物館收藏的石刻佛教造像，集中在北朝晚期至盛唐時期，即公元五至八世紀中國佛教雕塑藝術的高峰時期，包括背屏式造像、造像碑、單體佛像、單體菩薩像等多種類型，基本囊括了當時佛教造像藝術的各個方面。其中數量較多、也最精彩的當屬青州造像。其中的北魏正始四年（公元五〇七年）比丘尼法想造彌勒三尊像，為已知最早的有紀年刻銘的山東青州造像，極富歷史與藝術價值。館藏的其他一批佛立像、菩薩立像保存完好，雕刻精美，形象傳神，藝術水平之高令人驚嘆，有些甚至為青州龍興寺出土的佛教造像所稀見。它們極大地豐富了人們對青州佛教造像藝術面貌及發展歷史的認識。此外，保利藝術博物館此次還展出了一九九四年河北定州出土的五件北魏至北齊石造像，它們除採用雕刻技法以外，還在背光等部位彩繪佛像，內容涉及樹下思惟等多種題材，繪技精湛，亦極為難得。

我們相信，保利藝術博物館推出的《中國古代石刻佛教造像精品陳列》，以及編輯、出版反映館藏石造像精華的《保利藏珍》圖集，必將極大推動人們深入了解中國古代佛教文化藝術，促進中國佛教文化的普及與發展。是為序。

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二〇〇〇年九月三十日

Two thousand years ago during the Han Dynasty, expanding economic and cultural interactions with the states of Central Asia led to the introduction of Buddhism into China. During the subsequent two millennia, Buddhism had a wide-ranging impact on all strata of Chinese society. Buddhism made extensive use of literature, music and the visual arts including wall-paintings and sculpture in the propagation of the religion, giving rise to profound effects on the culture and art of China. Sculpture forms one of the key components of Chinese Buddhist art.

The great attention paid to Buddhism by China's rulers during the period from the Northern-and-Southern dynasties to the Sui and Tang, brought extensive economic power to Buddhist temples and monasteries, and gave birth to many Buddhist sects of international influence. It was during this period that Buddhism in China grew, developed and reached its apogee. All regions saw the building of temples on an impressive scale, the hollowing-out of cave complexes, and the sculpting and casting in bronze of Buddha images over a period of many centuries. The period saw the rapid development of the art of Buddhist sculpture and became one of the most glorious stages in the history of the development of Buddhist art in China.

The world that was expressed through Buddhist sculpture was certainly not divorced from reality. The sculptors of the Northern-and-Southern dynasties and the Sui and Tang blended the essences of Western and Eastern art and carried forward the distinguished traditions of their antecedents to render the images of Buddhas, bodhisattvas and disciples in such a way as to bind together fully the beauty of external form with internalised, conceptual beauty. Their distinguished achievements occupy a prominent place in the history of Chinese sculpture.

Despite repeated movements directed towards the suppression of Buddhism, and countless misfortunes over hundreds of years, a rich body of Buddhist sculpture from the period of the Northern-and-Southern dynasties to the Sui and Tang still survives today. The Mogao Caves at Dunhuang in Gansu, the Yungang caves in Datong, Shanxi, and the Longmen caves in Luoyang, Henan, as well as the numerous other cave temples scattered across China have preserved within them a vast treasure-house of Buddhist sculptural art. In comparison with the large and well-known body of material preserved in these cave temples, the equally large numbers of free-standing Buddhist images that were carved in stone or cast in bronze, and which once stood in the halls of temples, are much less well understood. In the fifty years since the founding of the PRC, the large numbers of free-standing Buddhist statues that have been recovered successively from caches in Quyang in Hebei Province, Chengdu in Sichuan, and Qingzhou in Shandong, have greatly enriched our understanding of the free-standing sculpture of this period. In particular, the discovery of the cache of Buddhist sculpture from the Longxing Temple at Qingzhou, Shandong, has demonstrated that the Qingzhou region during the period of the Northern Dynasties was an important centre for Buddhist culture and the sculptural arts on a par with those at Dingzhou in Hebei and Yizhou (modern Chengdu) in Sichuan.