

廣元石刻藝術畫冊



武則天是中國歷史上唯一的女皇帝
封建時代杰出的女政治家

畫於一九六二年五月

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目 录

前 言

画家沈福文、冯建吴题字

白描石刻写生

- 武则天石雕坐像 (唐 7 世纪)
- 皇泽寺则天殿藏女皇武则天石像 (头部 7 世纪)
- 千佛崖大佛洞释迦牟尼弟子阿难 (隋 6 世纪)
- 千佛崖大佛洞主佛头部 (北朝 西魏 6 世纪)
- 大佛洞南壁大协侍菩萨 (南朝 6 世纪)
- 大佛洞后壁右侧罗汉像 (北魏 6 世纪)
- 千佛崖大云洞镂空透雕弥勒佛像, 有人认为是武则天容貌的写照 (唐 7 世纪)
- 大云洞左侧如意轮菩萨
- 大云洞左龛天王 (头部)
- 大云洞右侧持剑天王, 抱石神王
- 大云洞左侧持剑天王, 抱石神王
- 大云洞弥勒佛龛两个唐代供养人
- 大云洞弥勒佛龛 3 个唐代供养人
- 千佛崖多宝佛龛全貌 (晚唐 9 世纪末)
- 多宝佛龛左侧大协侍菩萨, 人称“东方维纳斯”
- 千佛崖三世佛龛北壁释迦坐像 (盛唐 8 世纪中叶)
- 三世佛龛释迦侧菩萨像 (头部)
- 三世佛龛南壁释迦和菩萨像
- 千佛崖唐开元二年 (714) 刻观音像
- 千佛崖睡佛龛释迦涅槃全景 (唐 7 世纪)
- 睡佛龛释迦涅槃背屏自焚金棺浮雕
- 千佛崖川陕公路边牟尼阁全景残部
- 牟尼阁北壁释迦众弟子像 (缺头)
- 牟尼阁北壁浅浮雕唐代世俗生活群像
- 牟尼阁主佛背屏石雕怪兽
- 千佛崖唐神龙 (705) 所刻大佛, 人称神龙大佛
- 皇泽寺大佛楼窟之释迦立像及其从弟阿难, 背屏为天龙八部 (唐 7 世纪)
- 大佛楼窟左侧释迦之弟子迦叶及天龙八部
- 大佛楼窟右侧菩萨立像及天王残部

- 大佛楼窟顶部天龙八部，形象奇特
- 大佛楼右下方小供养人，为唐代官员
- 大佛楼窟大势至像（头部）
- 大佛楼龕全景
- 皇泽寺中心柱窟之经塔（北周 6 世纪）
- 中心柱窟东壁之菩萨和迦叶像
- 中心柱窟龕楣之众飞天，造形特殊
- 中心柱窟 3 个飞天（细部）
- 中心柱窟 2 个飞天（细部）
- 中心柱窟南壁之菩萨像
- 皇泽寺五佛亭窟之释迦像（唐 7 世纪）
- 五佛亭窟左侧之迦叶像
- 五佛亭窟左侧之菩萨像
- 皇泽寺三世佛龕南壁释迦像（唐 7 世纪）
- 三世佛龕右侧之菩萨
- 三世佛龕之迦叶像
- 三世佛龕之两个菩萨像（头饰细部）
- 三世佛龕之 3 个菩萨像（头饰细部）
- 千佛崖伎乐天窟之唐代乐队，造形生动活泼
- 千佛崖石刻中美妙多姿的菩萨手（细部）
- 千佛崖天成窟佛像，造于南朝梁天成年（555）年间
- 天成窟中的飞天
- 千佛崖白堂寺中的观音像
- 千佛崖卢舍那佛龕中的舍利塔及力士像
- 广元五佛崖之文殊菩萨骑狮像
- 五佛崖之供养人（晚唐 9 世纪末）
- 皇泽寺小南海之罗汉像（宋 10 世纪）
- 千佛崖原大雄殿右侧梁柱下之石狮（明 14 世纪）
- 千佛崖原大雄殿左侧柱下之石狮

千佛崖、皇泽寺石刻照片

- 皇泽寺大佛楼窟
- 千佛崖大云洞弥勒佛
- 千佛崖大佛洞声闻佛
- 大佛洞协侍菩萨
- 千佛崖多宝佛窟全景
- 多宝佛窟南侧大协侍菩萨
- 千佛崖力士之一
- 千佛崖力士之二
- 千佛崖观音像之一
- 千佛崖观音像之二
- 千佛崖观音像之三
- 皇泽寺释迦像
- 千佛崖伎乐天窟唐代乐队
- 皇泽寺大佛楼窟天龙八部像之一
- 大佛楼窟天龙八部像之二
- 大佛楼窟天龙八部像之三
- 大佛楼窟顶部蟠龙

广元石刻与西方美术的风格比较
我是怎样进行白描石刻写生的

前言

广元石刻集中在两处，一是千佛崖，二是皇泽寺。两处都是全国重点文物保护单位。

千佛崖摩崖造像，在四川广元市城北4公里嘉陵江上游东岸。一列灰色的莽崖峭壁直插江底，南北长200多米，高约40米。崖壁上镌刻着密密麻麻的佛像，佛像大小各殊，各归洞窟；洞窟疏密相间，层次错落，最高处达14层，形如一座摩天大楼敞开的层层窗户，十分壮观。

据史书记载，全崖佛像是17000余躯，1935年修川陕公路，切崖腹而过，炸毁大半，现存400多窟，7000余躯。全崖造像始于公元6世纪的南北朝时期，后来，隋、唐、宋、元、明、清各个时代都有造像，其中以唐代最多，被专家、学者称为“历代石窟艺术陈列馆”，“四川境内规模最宏伟的石窟群。”

千佛崖石窟艺术的精华。“大佛洞”、“藏佛洞”为全崖年代最早的洞窟，洞中刻有南朝梁天成（555）年号。“睡佛龛”中的释迦涅槃组像，形像生动，颇具美学与力学效果。“大云洞”的中心柱镂空透雕弥勒佛，为盛唐佳作。有专家认为此佛是女皇武则天容貌的写照。“多宝佛龛”中镂空透雕的菩萨像，体态婀娜，雍容俊秀，形神兼备，雕刻精美，可与西方雕塑维纳斯媲美。

皇泽寺摩崖造像，在四川广元市城西1公里嘉陵江之滨，与市城隔江相望。宝成铁路穿寺而过。据北宋元丰（1078—1085）年间的《九域志》记载：“利州都督武士彠生武后于此，因赐寺刻其真容。”武则天当皇帝后改名皇泽寺。

寺内现存石窟和摩崖造像34处，有佛像1000余躯，为南北朝及隋、唐、宋代作品，以唐代作品最多。其龛窟形制和造像风格与千佛崖不同。

皇泽寺石窟艺术精华。“大佛楼窟”高7米，宽5米，深3.8米。大佛为立像，通高5.86米，上半身为圆雕，下半身为深浮雕，雄伟庄严；二侍者为大弟子迦叶，从弟阿难，虔诚肃穆；二菩萨面颐丰满，衣纹飘洒；二力士雄健魁伟，背屏天龙八部，形象奇特；尤其大佛右脚下，刻有一半跪的供养人，高仅50多厘米，头戴双翅乌纱帽，身着唐代官服，在佛面前显得渺小虔诚，更是特殊，国内罕见。“大佛楼窟”是广元石刻中最大一窟，为唐代雕刻的代表作。“中心柱窟”（又名支提式窟），约9立方米，中立经塔，三壁有浮雕千佛，窟楣蛟龙蜿蜒，似为北周（6世纪）艺术风格。

“五佛亭窟”的隋代（6世纪末）观音像，体态优美，生动活泼。“则天殿窟”中的大小造像，琳琅满目，雕刻精致。

广元石刻艺术形成的原因有两方面。一，从魏晋到南北朝（3 - 5 世纪）这300多年间，由于统治者崇尚佛教，佛教大盛，逐渐由北（主要是洛阳）向南（沿古蜀道）传播。二，这300多年间，封建割据势力迭起，连年兵燹，人民灾难深重，道路险阻，匪盗为患，加之南北朝乐府《相和歌》中常唱《蜀道难》，人们耳闻目睹，视蜀道为畏途。所以，当商贾、行政官员、军旅，避难者一走进蜀道北大门——广元，为求得心理上的安宁，常捐资刻石，祈望佛神保佑。千佛崖在南北朝以前是荒凉的石山，原名石柜阁，为蜀道上著名的栈道。皇泽寺也如此，原为驿路，名乌龙山，从山顶到江边有道观、李冰庙等，观庙含联，气势雄浑，为古代游乐场所。

广元石刻从艺术上讲，背屏和镂空透雕技法是一个特点，从存在价值上看，两处石窟是中国南方地区的重要石

窟，也是中原北方和南方地区石窟互相影响的重要实例，是我国历史文化的瑰宝。

四川美院副教授丁立镇，曾到广元，对石刻进行了实地研究。他顶风披雪，攀崖悬壁不辞辛劳，用白描写生技法对广元石刻进行艺术再创造，同时又不失石刻真迹，创作了58幅石刻画，这在国内还是首创，一种可贵的探索精神。

这本《广元石刻艺术画册》，经广元市政府、广元市文物管理所和四川人民出版社多方努力才得问世。用白描表现石刻艺术的画册，在全国还是第一本。但愿它受到海内外朋友们的青睐，成为美术爱好者的参考资料。

巴 盐
1988年孟夏于蓉城

Introduction

Guangyuan stone carvings are mainly distributed in Qianfoya (Thousand Buddha Cliff) and Huangzesi (Huangze Temple) which are both under the protection of the State.

Qianfoya stone carvings are on the eastern bank of the upper reaches of the Jialing River four kilometres north of Guangyuan City, Sichuan Province. Here Buddhist images of different size are carved in different niches in a grey steep cliff of 40 metres high and over 200 metres long from the north to the south. The 14 rows of niches look like open windows in a magnificent skyscraper.

According to historical record, the engraving of Buddhist images began in the 6th century. In the following centuries, more images were added. In their heydays, their number reached up to 17,000. Unfortunately, most of them were blasted in 1935 when the Sichuan-Shaanxi Highway was built. Nevertheless, over 7,000 images still exist in more than 400 niches. Thus, Qianfoya is thought to be "an exhibition hall of grotto

art" and the most magnificent grotto in Sichuan Province.

Dafodong (Grand Buddha Cave) and Changfodong (Buddha Cave), the cream of the Qianfoya grotto art, are the oldest caves of the cliff, dug in 555. The statues of Sakyamuni Buddha entering into Nirvana in Shuifokan (Reclining Buddha Niche), all with vivid expressions, have acsthetical and mechanical effect. The hollowed-out Maitreya Buddha in the central pillar in Dayundong (Huge Cloud Cave), carved in early 8th century, is regarded as the portait of Empress Wu Ze Tian. The image of a Boddhisattva in Duobaofokan (Precious Treasure Buddha Niche) with graceful carriage and delicate complexion and exquisite workmanship, is as beautiful as Venus in the West.

One kilometre west of Guangyuan City, Sichuan province, the rock-cut sculpture in Huangze Temple is on the bank of the Jialing River overlooking the Guangyuan city proper. The Baoji-Chengdu Railway runs through the temple. According

to historical record, Wu Shihuo, the military governor of Li-zhou (present-day Guangyuan), begot her daughter Wu Ze Tian and had her image engraved in the Temple. When she became the empress later on, the temple was named Huangze Temple.

Now, 34 grottoes and rock-cut sculptures with more than 1,000 Buddhist statues were chiselled from 5th to the 13th century. However, they are quite different in style from those of Qianfoya.

Dafoloukan (Big Buddha Pavilion Niche), the cream of Huangze Temple grotto art, is 7 metres high, 5 metres wide and 3.8 metres deep. The grand Buddha here is a standing statue of 5.86 metres high. Its upper part is in full relief while its lower part in alto relief. The two attendants are devoted disciples of Sakyamuni: Kasyapa and Ananda. The two Bodhisattvas have plump faces and fluent drapery. The two guards are vigorous and strong-built. The eight dragons on the back screen are in queer shapes. On the right foot of the grand Buddha stands a half-kneeling pilgrim of 50 centimetres tall. In a black gauze cap and Tang Dynasty official attire, he seems pious to the Buddha. Such image is rarely found in China. Dafoloukan (Grand Buddha Building Niche), the biggest grotto in Guangyuan, is the representative of the Tang Dynasty sculpture. In the middle of 9-cubic-metre Zhongxinzhuku (Central Pillar Cave) stands a sutra column chiselled with countless Buddha images in low relief. In the lintel of the cave, coiling dragons are engraved in the style of the 6th century. The statue of Goddess of Mercy in Wufotingku (Five Buddha Pavilion Cave) carved at the end of the 6th century looks graceful and lively. All the statues in Zetiandianku (Ze Tian Hall Cave) are in fine workmanship.

Before the 5th century, Qianfoya was a bleak rock mountain cliff along which there was a plank road.

Huangze Temple was once a tourist resort as well as a post station with a Taoist temple and Li Bing Temple nearby. During the period from the 5th century, the rulers upheld Buddhism. As a result, Buddhism began to spread from Nuoyang in the north to Sichuan in the southwest along the Shu Path. In those days, feudal rulers fought against each other, bandits and robbers ran wild and the common people suffered a lot. All the travellers including government officials, military officers, merchants and even the refugees donated money to have Buddhist images chiselled in Qianfoya and Huangze Temple so as to ask the blessing from the Buddha when they came to Guangyuan through the dangerous Shu Path.

Guangyuan stone carvings are a precious jewel of culture in Chinese history. Artistically, they are characterized by back screen and open-work. As for their value, they are important grottoes in South China and an example of interinfluence of the grotto arts of Central China and South China.

Eight years ago, painter Ding Lizheng came to Guangyuan to make an on-the-spot investigation of the sculpture and do an artistic recreation of Guangyuan stone carvings. He drew 58 line drawings in traditional ink and brush style. This is the first time in China and his spirit of exploration is worthy praising.

The album *Guangyuan Stone Sculptural Arts* comes off press with the collective efforts of Guangyuan Municipal Government, Guangyuan Municipal Cultural Relics Protection Office and Sichuan People's Publishing House. This is the first album about stone carvings in linear art published in China. We hope it will be well received by our friends from home and abroad, especially those fine arts lovers.

Ba Yan

Summer, 1988
Chengdu, Sichuan, China

立鎮同志廣元石刻白描寫生造型準確構圖完美線條蒼勁挺秀在傳統白描基礎上吸收其他藝術手法推陳出新有所創造別具風格對振揚祖國文化作出可喜的貢獻

一九八二年六月沈福文篆書題



丁立鎮同志廣元
石刻白描寫生集

丁未四月太僕馮建吳題





則天女皇石刻真容唐代作品藏唐元皇帝寺則天殿立鎮



The stone-carved statue of Wu Ze
Tian in sitting position (7th century)

武则天石雕坐像（唐 7 世纪）

The stone statue of Empress Wu Ze Tian housed in the Ze Tian Hall of Huangze Temple (the head, 7th century)



皇泽寺则天殿藏女皇武则天
石像（头部 唐 7世纪）

武则天女皇石刻真容（头部，唐代作品）藏广元皇泽寺则天殿立镇于古利州



Ananda, a disciple of Sakyamuni Buddha,
in Dafodong of Qianfoya (6th century)



廣元千佛崖大佛龕右側隋代
石刻阿難庚申冬月 李鎮堂



千佛崖大佛洞釋迦牟尼弟子阿難
(隋 6 世紀)

The head of the main Buddha in Dafodong of Qianfoya
(6th century)



千佛崖大佛洞主佛头部
(北朝 西魏 6世纪)

廣元千
佛崖上
壁南北
朝石刻
大佛頭
像白描
寫生
庚申
初冬
主鎮
五子
危崖
金風
之中



The image of Bodhisattva, the chief attendant, chiselled in the south wall of Dafodong (6th century)

大佛洞南壁大协侍菩萨
(南朝 6 世纪)

廣元千佛崖大佛窟
南壁之北魏石刻大协侍
主佛自佛主
神中之

The image of an arhat on the right side of the back wall
of Dafodong (6th century)



大佛洞后壁右侧罗汉像
(北魏 6世纪)

千佛崖大佛窟后壁右侧北魏石刻罗汉像
王愷白描写生于庚申



The hollowed-out statue of Maitreya Buddha in Dayundong of Qianfoya. It is thought to be the portrait of Empress Wu Ze Tian (7th century)



廣元千佛崖
大雲洞左側
之就佛龕
壁如意輪
菩薩
冬
白描寫
生
門
石
上



廣元千佛崖大雲洞主佛傳為依據武則天形象刻成
當地百姓都稱此佛像為武則天四聖院主鎮白描千洞中

千佛崖大云洞镂空透雕弥勒佛像，有人认为是
武则天容貌的写照（唐 7世纪）

大云洞左侧如意轮菩萨

Bodhisattva of Ruyi wheel on the right side of Dayundong

廣元千佛崖大雲洞左龕之王部之天美
 唐代石刻佳作
 庚申冬
 值五



A deva-king in the left niche of Dayundong (the head)

大云洞左龕天王（头部）