

TWENTY STONE INSCRIPTIONS OF LONGMEN GROTTOES

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劉景龍 編著 Edited by Liu Jinglong

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中國世界語出版社 北京
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劉景龍

龍門石窟同敦煌莫高窟、大同雲岡石窟並稱為中國三大石刻藝術寶庫。河南省洛陽市區以南十三公里處，伊水北流，兩岸香山與龍門山對峙，猶如一座天然門闕，古稱“伊闕”，著名的龍門石窟就刻鑿在這伊水兩岸的崖壁上。1961年，國務院公布龍門石窟為全國重點文物保護單位。

龍門石窟始鑿於北魏孝文皇帝由山西平城遷都洛陽（公元493年）前後，歷經東魏、西魏、北齊、隋、唐諸朝，宋代、清代仍有零星雕鑿。石窟中現存窟龕二千三百四十五個，造像十萬餘尊。雕刻內容除佛教外，涉及建築、音樂、書法、服飾、醫藥，等等，如同一座包羅萬象的大型石刻藝術博物館。

龍門石窟雕刻中，北魏時代的作品約佔百分之三十。其中的第1443窟（古陽洞）是龍門石窟開鑿最早、內容最為豐富的一個洞窟。

古陽洞內正壁主尊釋迦牟尼佛，結跏趺坐於方形臺座之上，面部長圓清秀，披袈衣博帶式袈裟，雙手施禪定印，身後雕刻舟形背光和圓形頭光，兩側各侍立一尊頭戴花鬘寶冠、上身袒裸，以項鏈、瓔珞、帔帛裝飾的菩薩。

南北兩壁鱗次櫛比的眾多龕像之中，惹人注目的是尺度較大、排列整齊的八個尖拱楣龕。這些龕內都是作禪定印的釋迦牟尼佛像。龕楣及佛像的背光、項光構圖精巧、內容豐富、以簡樸的手法，雕刻出極富變化的裝飾紋樣。從這些龕的規模、有序的排列和造像題記的內容，可以判斷，這些造像的施主都是隨孝文皇帝遷都洛陽的皇室、貴族、功臣。造像記稱頌孝文皇帝的功德。

古陽洞的窟頂，大龕、小龕密布，龕內多為交腳彌勒菩薩和千佛，龕外多有造像題記。這批造像的服飾同其下壁面上排列的八大龕基本相同，但其造像記內容多種多樣，為皇帝、為眷屬，也有為自己祈福禳災而發願。

龍門石窟地處中原、十三朝帝王的都邑，文人學士在此集聚，文化氣氛濃厚，因而多數造像刻有題記，現今保留二千八百餘方。這在中國諸石窟群中是獨有的特點。因為石窟中碑刻特別多，龍門石窟又被稱作“古碑林”。

龍門石窟的營造，前後歷經幾個朝代，斷斷續續，綿延近千年；造像者有帝王、官吏、文人學士、僧人及平民百姓等，分屬不同的階層。他們的造像記既因時代不同而具有多樣的風貌，也受到書寫、篆刻者的流派和藝術水平的影響。在諸多題記中，唐代褚遂良書丹的《伊闕佛龕之碑》和開元十年補刻的《大盧舍那像龕記碑》分別是初、盛唐楷書的代表。在

此以前，從北魏造像記中精選出來的“龍門二十品”，是魏碑書法的代表。魏碑上承漢隸，下開唐楷，兼有隸楷兩體之神韻，是今天書法界特別崇尚的一種書體。

龍門石窟現存造像題記中，北魏時代題記數量佔半數以上，這千餘塊造像記又有半數以上集中在第 1443 窟（古陽洞）中。早期中國的文人學士、收藏家及拓印碑刻的愛好者，曾於龍門石窟數以千計的碑刻題記中選出五百品，拓印收藏，悉心研究。隨着時間推移，後世再行精選，至清代，又有三百品、百品、五十品直至二十品。這二十品中，有十九品在古陽洞，僅一品在位於老龍洞外的第 660 窟（慈香窖）。這些造像記中的功德主多是北魏的王公貴族、高級官吏和有道高僧。他們為孝文帝歌功頌德或為祈福禳災而開龕造像。他們的名字多在史書中有所記載。他們的造像記中還不免涉及當年的史實。因此，龍門二十品不但是一批魏碑書法的代表作，也是富有研究價值的史料。

“龍門二十品”是下列二十個窟龕的造像記，按年代依次為：

新城縣功曹孫秋生劉起祖二百人等造石像記	太和十七年至景明三年
長樂王丘穆陵亮夫人尉遲造彌勒像記	太和十九年十一月
步騭郎妻一弗為亡夫造像記	太和二十年
比丘慧成為亡父始平公造石像記	太和二十二年九月十四日
北海王元詳造彌勒像記	太和二十二年九月二十三日
游激校尉司馬解伯達造彌勒像記	太和二十三年
陸渾縣功曹魏靈藏薛法紹等造釋迦像記	太和末至正始末年
邑主仇池楊大眼造石像記	太和末至正始末年
比丘道匠造像六區記	太和末至正始末年
北海王太妃高氏造像記	太和末至正始末年
雲陽伯鄭長猷為亡父造彌勒像記	景明二年
邑主高樹等三十二人造石像記	景明三年五月三十日
比丘惠感為亡父母造彌勒像記	景明三年五月三十日
廣川王祖母太妃侯為亡夫造彌勒像記	景明三年八月十八日
邑主馬振拜等三十四人造石像記	景明四年八月五日
廣川王祖母太妃侯為幼孫造彌勒像記	景明四年十月七日
比丘法生為孝文帝并北海王母子造像記	景明四年十二月一日
安定王元燮為亡祖亡考妣造釋迦像記	正始四年
齊郡王元祐造像記	熙平二年

以上均位于第 1443 窟（古陽洞）

比丘尼慈香慧政造窟記 神龜三年

位於第 660 窟（慈香窖）

早期鑒選的龍門二十品中有唐人造優填王像記一品，清代末年以“景明四年八月五日邑主馬振拜等三十四人造像記”取代之，成為完全是魏體書法的“二十品”。後人又曾根據康有為習魏書之法進一步選出“四品”，即上述的新城縣功曹孫秋生劉起祖二百人等造石像記、比丘慧成為亡父始平公造石像記、陸渾縣功曹魏靈藏薛法紹等造釋迦像記、邑主仇池楊大眼造石像記。

如今，這二十品、四品，在社會上備受書法界的鍾愛，被廣泛印刷流傳。拓片更是爭相

求購收藏的珍品。不法分子於是借此牟利。1935年洛陽市郊區郃莊村不法拓印者韓和德在對魏靈藏薛法紹、司馬解伯達兩塊造像記大量拓印後，將其砸毀，從而憑借這些完整的拓本，攫取暴利。遊人在洞中觀其殘跡，無不爲之嘆息，堪稱千古遺恨。現在，對龍門石刻的偷拓、濫造仍時有出現，甚至有投機者摹刻製造質量低劣的假品，利用人們對魏碑書法藝術的傾慕而行騙。加強龍門石窟文物的保護，嚴格防範，杜絕不法行爲，是我們的責任。與此同時，出版有關的圖書，以科學的態度和方法將有關的資料介紹給廣大讀者，也是我們的重要任務。

清代康有爲在《廣藝舟雙楫》中有魏碑十美之評語：“一曰魄力雄強，二曰氣象渾穆，三曰筆法跳越，四曰點畫峻厚，五曰意態奇逸，六曰精神飛動，七曰興趣酣足，八曰骨法洞達，九曰結構天成，十曰血肉豐美。是十美者，唯魏碑、南碑有之。”

龍門二十品屬魏碑體書法的精華，“自爲一體，意象相近，皆雄峻偉茂，極意發宕，方筆之極軌也”，“率皆雄拔。然約而分之，亦有數體。楊大眼、魏靈藏、一弗、惠感、道匠、孫秋生、鄭長猷，沈著勁重爲一體。長樂王、廣川王、太妃侯、高樹，端方峻整爲一體。解伯達、齊郡王祐，峻骨妙氣爲一體。慈香、安定王元燮，峻蕩奇偉爲一體。總而名之，皆可謂之龍門體也”。慈香造像“其爲章也，龍蟠鳳舞，縱橫相涉，闔辟相生，真章法之絕軌也。其用筆頓挫沈著，筋血俱露，北碑書無不骨肉停勻，筆鋒難驗，惟此碑使轉斫折，酣縱逸宕，其結體飛揚綿密，大開宋明之體，在魏碑中，可謂奇姿詭態矣”。它是在漢隸的基礎上經過改進而誘發的新體。鄭長猷造像等“皆上爲漢分之別子，下爲真書之鼻祖者也”。魏書既保留着隸書的遺風，同時又孕育了唐楷新體的因素。

研習中國書法，各人依自己的愛好和學派，有主張先學篆字的，有主張先學行、草的、有主張先學隸書的，而包世臣、康有爲等推崇魏碑書體，主張學書要從方筆開始，好練習腕力。學魏碑，就要從龍門二十品入手。所以康有爲說：“北碑當魏世，隸、楷錯變，無體不有。綜其大致，體莊茂而宕以逸氣，力沉著而出以澀筆”，又說：“‘楊大眼’若少年偏將，氣雄力健”，“‘廣川王造像’如白門伎樂、裝束美麗”，“‘元燮造像’如長戟修矛，盤馬自喜”，“‘解伯達造像’雍容文章，踴躍武事”，“‘慈香’如公孫舞劍，瀏亮渾脫”，“諸造像，巨刃揮天，大刀斫陣，無不以險勁爲主”，但又有的圓靜，有的莊茂，有的方重，有的靡逸，“凡後世所有之體格無不備，凡後世所有之意態亦無不備矣”。

在書法學習上，康有爲述云：“寸字方筆之碑、以龍門造像爲美。‘丘穆陵亮夫人尉遲造像’體方筆厚，畫平豎直，宜先學之。次之‘楊大眼’骨力峻拔。遍臨諸品，終之‘始平公’，極意峻宕，骨格成、形體定，得其勢雄力厚，一生無靡弱之病，且學之亦易似”。

龍門石窟造像記中每有簡體字出現，見於“二十品”文句中的，如萬簡爲万，彌簡爲弥，龍簡爲龙，無簡爲无，與簡爲与，邈簡爲迺，鳳簡爲凤；此外，二十縮寫爲廿、三十縮寫爲卅，等等。因此，龍門石窟造像記又是研究漢字沿革的實物史料。

過去介紹龍門二十品，局限於書法藝術，讀者見到的是碑刻文字的摹拓。出版者將其切割拼版印成字帖，供習字者用作範本。我們以爲，孤立地欣賞二十品的書法藝術是遠遠不夠的。實際上，二十品的碑刻只是二十組北魏龕像的附屬部分；發願文、造像、龕形結構三者相得益彰，合爲一體，代表着北魏龍門石窟藝術的精華。

二十品所屬的龕像大多是北魏造像藝術的精品；北魏佛龕的各種類型，以楣爲分如尖拱楣、圓拱楣、盤頂帳形及屋形等，均有豐富的展現，傳達了當年中原佛寺建築情況的寶貴信

息。

龕內的造像主要有釋迦牟尼佛的禪定像和說法像，數量更多的是彌勒菩薩的交腳像。交腳彌勒的流行是北魏佛教藝術相當顯著的特點之一，反映着那個年代人們的遭遇、人們的心態和佛教信仰的熱點——對於未來寄托了強烈的渴望。

在二十品諸龕中，不論佛、彌勒、脅侍菩薩和飛天，秀骨清像的造型及其逐步的演進使我們感受到由孝文帝倡導的北魏政治改革的力度，以此為契機，南朝藝術給予北方深刻的影響，南北文化交流在龍門石窟的巖壁上碰撞出明亮的光焰。社會的動蕩和分裂並不能遏制文化的發展，人口的遷徙，民族的融匯，東西交通的開放，使得中華文明日新月異、五光十色。

為了弘揚優秀的民族遺產，需要以科學的態度和方法將諸如龍門二十品這樣的藝術精華介紹給今天廣大的讀者。因此，我們重新編輯已經有過無數同名出版物的這本書，不因循以往碑拓字帖的老套，而是把造像記和造像龕結合在一起，照片、拓片、實測圖和文字記述相配合，以一種多方位、多視角的立體形式，將龍門藝術的精粹呈獻給讀者，相信會受到大家的歡迎。

INTRODUCTION

Liu Jinglong

The Longmen Grottoes, one of China's three largest treasure troves of stone carvings, enjoy equal fame as the Mogao Grottoes in Dunhuang and Yungang Grottoes in Datong. Longmen, located in the suburbs of Luoyang, Henan Province, came into existence during the reign of Emperor Xiaowen of the Northern Wei Dynasty when the capital was moved from Shanxi's Pingcheng to Luoyang (493 AD). Sporadic periods of carving continued during the ensuing Eastern Wei, Western Wei, Northern Qi, Sui, Tang, Song and Qing dynasties. The grottoes house 2,345 niches and more than 100,000 sculptures carrying Buddhist themes, as well as those related to architecture, music, calligraphy and medicine.

Carvings dating to the Northern Wei period account for some 30 percent of the Longmen total, with the Guyang, or Cave 1443, being not only the oldest, but also the richest in content.

A statue of Sakyamuni in a sitting position rests in the center of the Guyang Cave, with a Buddhist statue standing beside him on each side. Numerous niches were carved on both the northern and southern walls of the cave including eight large niches with pointed arches. The lintels of the niches and statues therein are exquisitely designed. The niches were commissioned by the members of Emperor Xiaowen's family, members of the aristocracy and meritorious officials, each of whom wrote inscriptions eulogizing the merits and virtues of Emperor Xiaowen.

The ceiling of the Guyang Cave is densely covered with niches in various sizes, as well as inscriptions describing the contents of each. The content of the niches is quite varied, ranging from prayers for the emperor to those for the donors and their family members, as well as vows made by the donors.

Luoyang, the Central Plains home of Longmen Grottoes, served as the capital for 13 dynasties. The city attracted numerous scholars who over the ages created a strong cultural atmosphere. This fact alone explains why many statues are accompa-

nied by tablets bearing inscriptions. The grottoes house well over 2,800 tablets which represent a unique feature of the Longmen Grottoes.

Construction of the Longmen Grottoes was carried out for close to 1,000 years. The list of those commissioning statues included emperors, officials, scholars, monks and common people. However, due to the differing social status of contributors and the varied periods in which they were created, the inscriptions reveal diversified characteristics and reflect the influences of different schools of calligraphy, seal-making and art. Inscriptions dating to the Northern Wei Dynasty account for over 50 percent of the total. The calligraphy used in the inscriptions embodies the charm of both the official script of the Han Dynasty and the regular script of the Tang Dynasty, a style much favored by contemporary calligraphers. The so-called "20 Choices From Longmen", which contain the cream of crop of inscriptions written for statues carved during the Northern Wei period, are truly representative works of calligraphy inscribed on tablets during the period.

Scholars, collectors and lovers of rubbings and tablet carvings since ancient times painstakingly created rubbings of 500 carefully selected Longmen inscriptions for study and collection. During the Qing Dynasty, the original outstanding list of 500 works was narrowed first to 300, then to 100, further to 50 and finally to 20.

Kang Youwei, a noted scholar and social reformer of the Qing Dynasty who admired Wei tablets, referred to the works as the culmination of 10 beautiful features of calligraphic art – forceful, bold, vigorous and unrestrained in strokes, conceptually intriguing, energetic in spirit, infinitely interesting, mature in framework, perfect in structure and lush in body.

Although each of the 20 choices from Longmen has its own unique features, they all reveal the vigorous and forceful stroke form characteristic of the Longmen style.

In the study of Chinese calligraphy, some scholars, based on their own preference and schools of art, suggest the initial studies should focus on seal characters, while others propose that studies should center on the running hand, cursive hand or official script. Bao Shichen and Kang Youwei highly praised the Wei style of tablets, with both stressing the practice of wrist strength in writing and suggesting that beginners in calligraphy start by emulating the 20 choices from Longmen.

Since more than half of the over 1,000 Northern Wei tablets containing inscriptions describing statue carvings are concentrated in the Guyang Cave, 19 of the 20 choices from Longmen are from that particular cave, with the other found in the

Cave. 660, or the Cixiang Cave just outside the Old Dragon Cave. Most of the philanthropists commissioning inscriptions were aristocrats, high-ranking officials or eminent monks during Northern Wei. In fact, many were well-known historical figures. Quite often, the inscriptions serve as a record of historical fact during a specific period. Hence, the 20 choices from Longmen are not only representative works of Wei tablet calligraphy, but are also valuable historical materials.

The texts of the *Twenty stone Inscriptions of Longmen Grottes* contain some simplified Chinese characters. Following the founding of the People's Republic of China in 1949, these simplified characters were included in the first and second formal volumes of simplified Chinese characters published by relevant authorities for public use in 1956 and 1958. Hence, the relics also provide a channel for studying the evolution of Chinese characters.

The 20 inscriptions from Longmen, items much favored by calligraphic circles, have been extensively printed and circulated, with rubbings also being of great value for collections. As a result, such works often fall prey to unscrupulous dealers. For example, in 1935, after taking a large number of rubbings from two tablets, two unscrupulous dealers crushed the subject tablets and later sold the rubbings for an exorbitantly high price. Illegally made rubbings continue to surface frequently, with various speculators going so far as to modify the carvings to make counterfeit rubbings. We strongly feel it is our duty to strengthen the protection of the relics in Longmen Grottoes, while strictly preventing and putting a stop all illegal activities. It is also our responsibility to publish relevant books and introduce related materials to provide our readers with a scientific approach and accompanying methods. With these goals in mind, we have compiled this book to reintroduce the 20 inscriptions from Longmen. Rather than following the old practice of simply publishing tablet rubbings, the book contains both the inscriptions for statue carvings and photographs of niches to display not only the calligraphy, but also the design and decorative aspects of the niches as a whole, as well as relevant historical background and persons involved. The book attempts to introduce readers to the cream of Longmen art by using an omnidirectional and multi-faceted approach, including photographs, rubbings, scale drawings and text.

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| 捌 | 邑主高樹等三十二人造石像 |
| 玖 | 比丘惠感爲亡父母造彌勒像 |
| 拾 | 廣川王祖母太妃侯爲亡夫造彌勒像 |
| 拾壹 | 邑主馬振拜等三十四人造石像 |
| 拾貳 | 廣川王祖母太妃侯爲幼孫造彌勒像 |
| 拾叁 | 比丘法生爲孝文帝并北海王母子造像 |
| 拾肆 | 安定王元燮爲亡祖亡考妣造釋迦像 |
| 拾伍 | 齊郡王元祐造像 |
| 拾陸 | 陸渾縣功曹魏靈藏薛法紹等造釋迦像 |
| 拾柒 | 邑主仇池楊大眼造石像 |
| 拾捌 | 比丘道匠造像六區 |
| 拾玖 | 北海王太妃高氏造像 |
| 貳拾 | 比丘尼慈香慧政造窟 |

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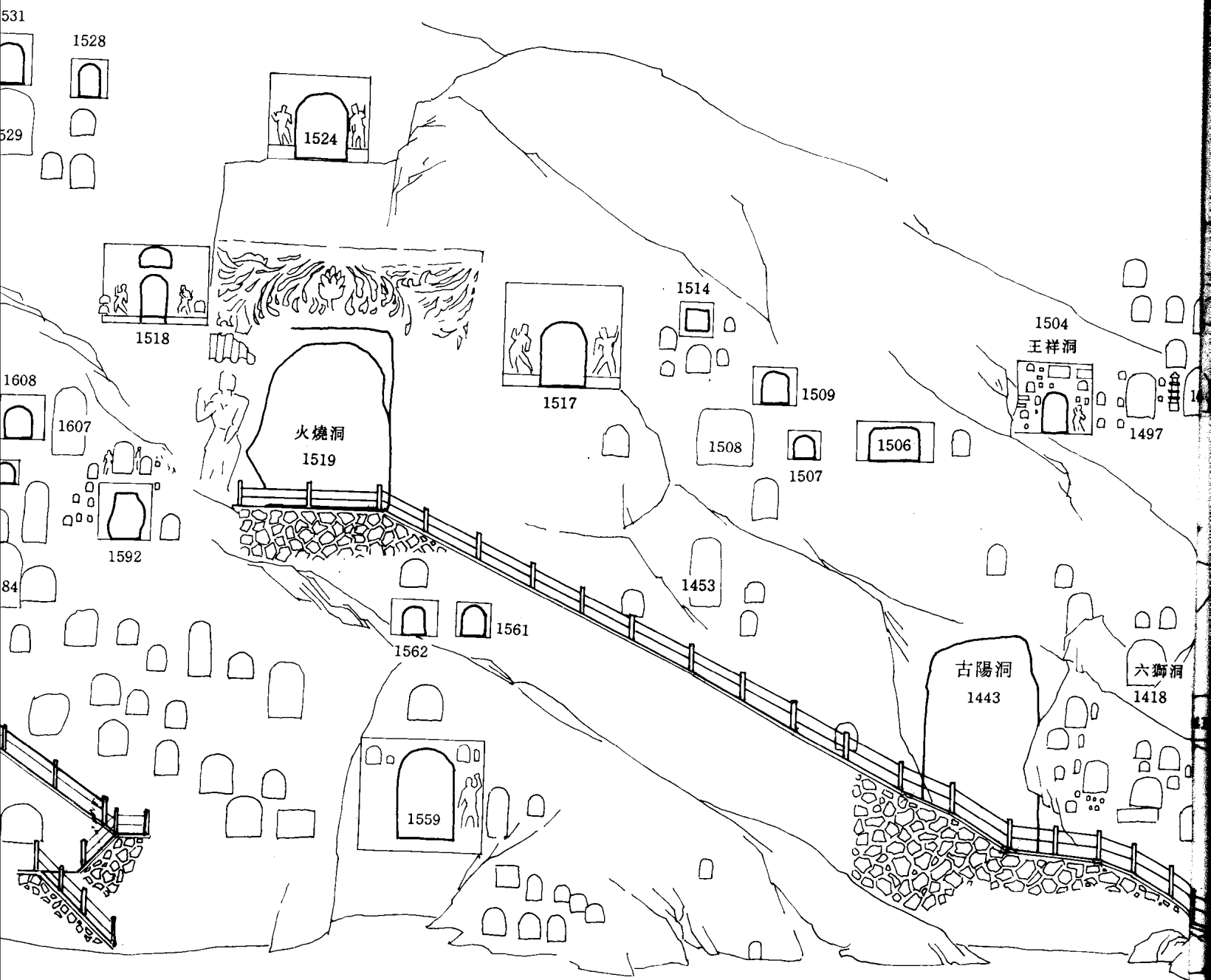
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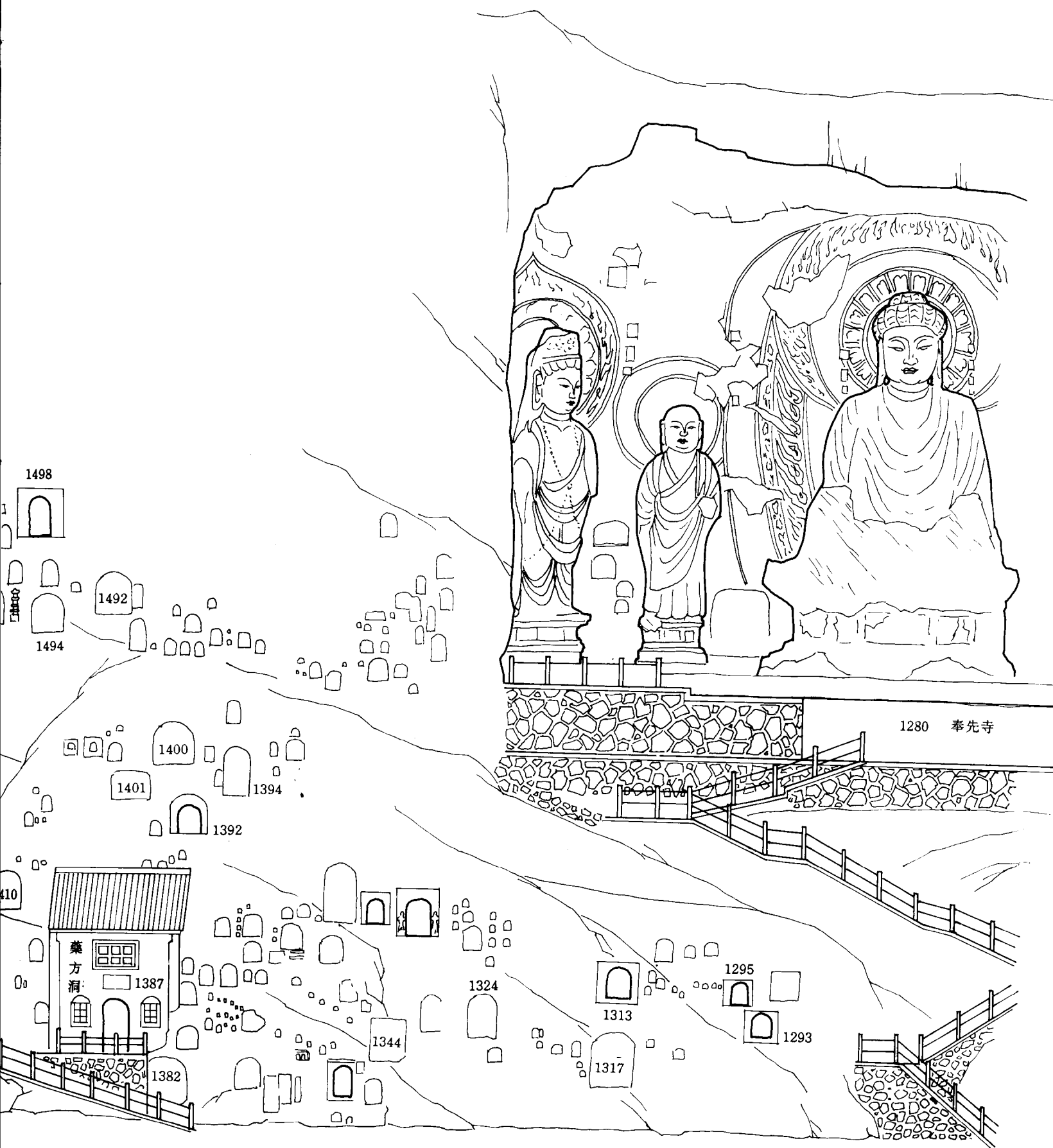
遠眺西山古陽洞
Guyang Cave seen from afar.





古陽洞位置圖

Location of the Guyang Cave (No. 1443)





古陽洞內景

Inside the Guyang Cave.

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