

Images and Traces of Buddha Statues

# 佛影留痕

咸阳博物馆佛教文物陈列

咸阳博物馆 ● 编



陕西出版集团  
三秦出版社

《佛影留痕——咸阳博物馆佛教文物陈列》

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# 序言

咸阳地处古代丝绸之路的要冲，自西汉张骞出使西域之后，就成为东西方文化交流的重要驿站。随着佛教的传入，从西晋时期起，长安及其周边地区就成为我国北方地区佛教文化的中心之一。十六国时期的前秦苻坚车淝水战败后被姚萇缢杀在新平（今彬县）佛寺，是咸阳有佛教寺院的最早记录。北魏以后，在咸阳北部的旬邑、淳化、长武、彬县等地先后开凿、修建了众多的石窟和佛寺，其中马家河石窟、赵家洞石窟、金川湾石窟、大佛寺石窟、长武昭仁寺等，是留存至今重要的石窟及寺庙遗址。此外，在咸阳市区域内还陆续发现了数量众多、质地不同的佛教造像。这些佛教文化的遗迹遗物，是咸阳历史上佛教繁盛的实物见证。

“佛影留痕——咸阳博物馆佛教文物陈列”是咸阳博物馆建馆五十年来佛教文物的首次集中展示，共展出文物66件。展陈内容分三个时段：一是北朝时期的石造像和陶质模印佛像；二是隋唐至北宋时期的石造像和铜造像；三是明清时期的铜造像。展出的佛造像，品类丰富，造型精美，其中不乏集历史、科学、艺术价值于一体的文物精华。新陈列设计形式新颖，文字说明凝练翔实，并辅助以多媒体等科技手段，是具有较高品位的佛教文物专题陈列。为了更好地诠释专题陈列的内容，咸阳博物馆组织专业人员六易其稿，扩充了相关的佛教历史、佛教美术的背景资料，付出了巨大的心血，结集出版与陈列相配套的精美图录。我相信该图录将是一部资料性与知识性兼备的重要著录。

佛教造像是佛教文化的重要组成部分，是信众们供奉和祈祷的对象，为研究当时人们的宗教文化生活提供了重要的实物资料。“佛影留痕——咸阳博物馆佛教文物陈列”的隆重开展和图录的付梓出版，既是对咸阳博物馆基本陈列的有益提升，又对全市文博系统的陈列工作起到了引领的作用，具有重要的意义。这一举措，必将对推动咸阳文物旅游工作的大发展，起到积极的作用。

是为序。

咸阳市文物旅游局局长

高春毅

2012年4月



..... Located in the hub of ancient Silk Road, Xianyang has become an important stage for the cultural exchange between the eastern and the western since Zhangqian was dispatched as a diplomat to the Western Regions. With the introduction of Buddhism, Chang'an, together with its surrounding regions, has become one of the Buddhism cultural centers in northern China since the Western Jin Dynasty(265-317). After being defeated, the Former Qin Emperor Fu Jian was hung by Yao Chang in Xinping Temple (now in Bin County). This is the first record involved in Buddhist temple in Xianyang. From the Northern Wei Dynasty (386-534), in the northern areas of Xianyang, such as Xunyi, Chunhua, Changwu, Bin County, etc, grottos and temples had been excavated and built. Among them, grottos and temples like Majiahe Grottos, Zhaojiadong Grottos, Jinchuanwan Grottos, Giant Buddha Temple Grottos, Changwu Zhaoren Temple and so on are important existing relics. In addition, numerous Buddha statues made from various materials were found successively in Xianyang. All those cultural remains witnessed the prosperity of Buddhism in Xianyang.

..... With a total number of 66 pieces of cultural relics, "Images and Traces of Buddha Statues-Xianyang Museum Exhibition of Buddhism Cultural Relics" is the first concentrated display of Buddhism cultural relics in almost fifty years of Xianyang Museum. The exhibition is divided into three parts according to the time of the relics. The first are stone statues and pottery molded statues in the Northern Dynasties (386-581); the second are stone and bronze statues during Sui and Tang Dynasties to the Northern Song Dynasty(581-1127); the third are bronze statues in Ming and Qing Dynasties(1368-1911). The Buddha statues exhibited are rich in variety and exquisite in modeling. And there are also fine ones that integrate historic, scientific and artistic value. This new exhibition, with novel design forms, concise but accurate and detailed description and scientific assist like multi-media, is a relatively high-graded exhibition special on Buddhism cultural relics. For a better interpretation of the exhibits, Xianyang Museum has organized professionals and published a delicate catalogue assorting

to the exhibition. The draft of the catalogue has been adjusted for six times and related background information of Buddhism history and art are added. With passionate devotion and efforts, the catalogue is believed to be an important bibliography, unity of data and information.

Buddha statues are a major component of Buddhism culture, and are enshrined and worshipped by the followers. They are also important physical materials to research people's religious and cultural life at that time. The launch of "Images and Traces of Buddha Statues-Xianyang Museum Exhibition of Buddhism Cultural Relics", together with the publish of the catalogue, is of great significance, making a beneficial promotion to Xianyang Museum's fundamental exhibition as well as ushering in the exhibition of the city's cultural system. This move would positively drive the development of heritage tourism in Xianyang

Above is the preface.

Director of Xianyang Municipal Tourism Administration

Gao Chunyi

April 2012

佛教在创立之初是反对偶像崇拜的，因为偶像难以示现佛理，容易引起对佛理的曲解和悖离。但对于不识字的普通信众而言，没有形象依托又无从理解佛理。佛教艺术因之而诞生，成为信佛的方便法门。

佛教最初传入中国的确切年代已不可考，目前能确定的大致年代约在公元1世纪左右。随着佛教的传播，佛教艺术也传入中国境内，中国现存最早的佛教艺术，是公元2世纪的作品。

佛教在汉地的广泛传播，自东汉、三国、两晋、南北朝至唐宋（公元1—13世纪），在一千二百余年的时间里，操着不同语言的历代高僧在传经、译经、弘扬佛法的过程中，佛教经典因汉译而使佛教思想与中国本土的儒、道两家的思想血肉般地凝结在一起，经历了一个不断中国化的过程。唐代（公元618—907年）禅宗的出现，是佛教中国化的标志，至宋代（公元960—1279年）禅宗的大兴，则标志着中国化过程的完成。

与此同时，佛教艺术也经历了一个同样的中国化的过程。北魏至北周（公元4—6世纪）以前，佛教美术主要保持着不同程度的西域风格。我国汉唐（公元前2—公元10世纪）时期所称的西域，狭义指新疆一带，广义指新疆、印度、波斯、阿拉伯甚至远及希腊和罗马。三国至北魏初年（公元3—4世纪），中国北方地区的佛教造像主要以印度犍陀罗地区（今巴基斯坦白沙瓦一带）静穆内省、衣褶层叠的“希腊式”佛像为蓝本，同时亦受到同一时期印度马土腊“印度式”佛像的影响。公元五六世纪中国南北朝时期的佛教美术也受到公元四五世纪印度笈多王朝的佛教美术的重要影响，并在本土化的过程中，形成了具有本民族因素的秀骨清像、褒衣博带样式。所谓西域风格，实际上是以犍陀罗——笈多为主，包括印度、希腊、波斯以及新疆等地区的复杂因素在内的一种外来风格。西来的文化风气，因丝绸之路的通畅，至隋唐（公元6—10世纪）而不衰。唐代的佛教美术更加地本土化，并融入世俗生活的美，开启了唐宋时期（公元7—13世纪）不可逆转的世俗化的趋势。元代（公元1206—1368年）以后，因藏传佛教在内地的传播，印度经尼泊尔传入西藏一系的藏传密宗佛教艺术，亦对汉地的佛教造像产生了强烈的影响，开元明清三代（公元13—19世纪）藏传佛教艺术流传内地的先河。

佛教从思想到文化，对中国社会产生着深刻而持久的影响，并与儒、道思想一起，共同组成中华文明的精神之根。

这里收录的佛教文物，主要是咸阳博物馆的藏品，时代从北魏至唐宋，也有少量的明清造像。愿佛造像的艺术之美，能给生活在今天的人们，带来恒久的精神慰藉。



Buddhism is object to idolatry at its early foundation, for the idols cannot bring out Buddhism spirit to the fullest and may lead to misinterpretation and betrays of the Buddhism doctrines. However, as for those illiterate followers, it's difficult to comprehend the Buddhism principles without support of images. Hence, Buddhism art emerges as required and becomes the means to pursuit Buddhism.

Admitting the impossibility of confirming when the first Buddhist missions in China began, presently, it is confirmed that the approximate time was the first century AD or so. Buddhism art was transmitted into China along with the spread of Buddhism. The first existing Buddhist works is one from the second century AD.

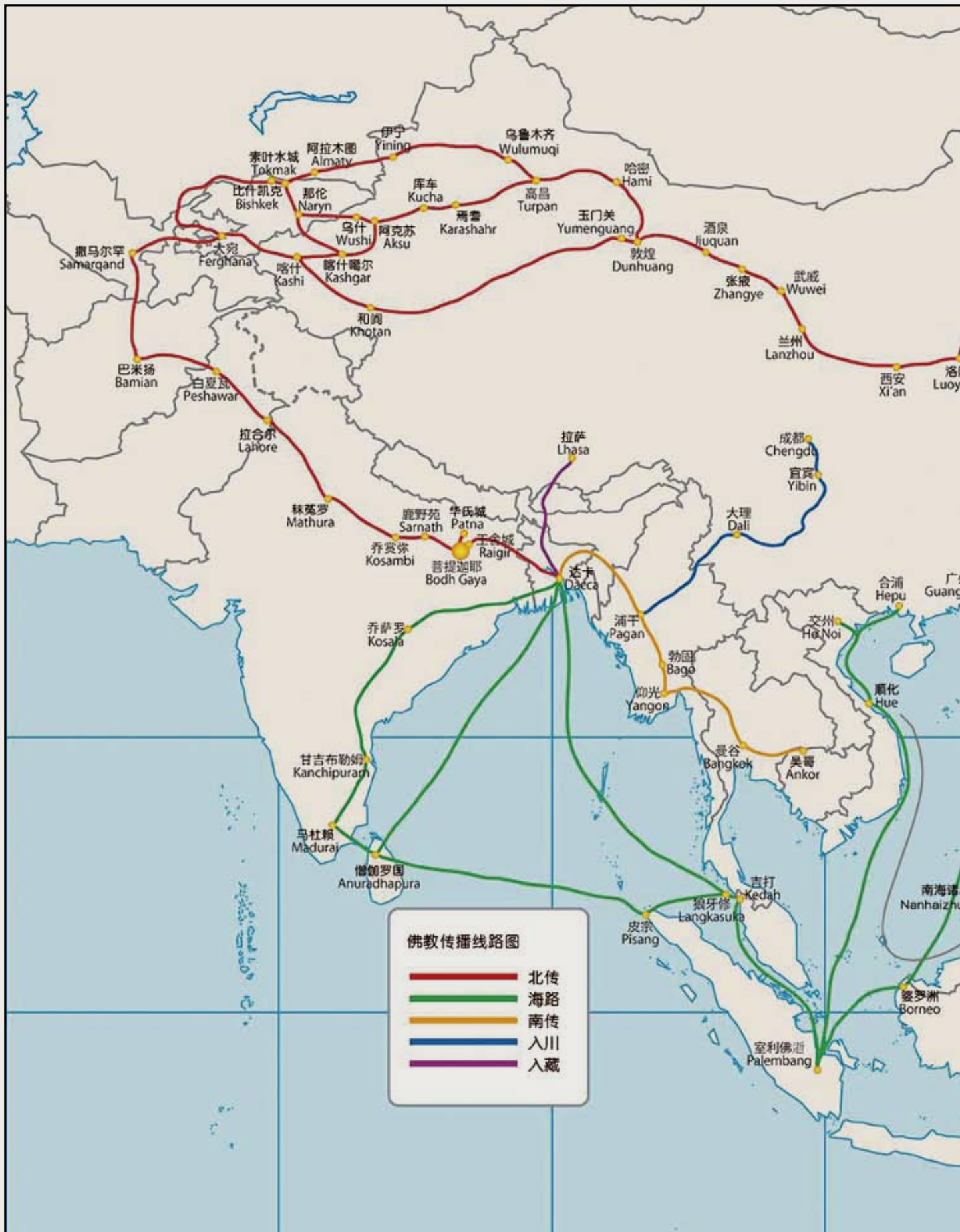
Buddhism's widely spread in the territory of Han, from the Eastern Han Dynasty, the Three Kingdoms period, Two Jin Dynasties, the Northern and Southern Dynasties to Tang and Song Dynasties (1st century AD-13th century AD), has experienced a constant course of sinicization. During over one thousand and two hundred years, eminent monks from various dynasties and with different languages had transmitted, translated and promoted Buddhism, during which, the Buddhism doctrines are closely condensed with Chinese Confucianism and Taoism due to the translation of Buddhism scriptures into Chinese. Zen Buddhist appeared in Tang dynasty (681-907) is the symbol of the chinization. The flourish of Zen Buddhist in Song Dynasty (960-1279) represents the completion of the chinization.

Meanwhile, Buddhism culture has also experienced a similar course of sinicization. From the Northern Wei Dynasty to the Northern Zhou Dynasty(4th century AD-6th century AD), Buddhist art remains styles from the Western Regions in varying degrees. The Western Regions in Han and Tang Dynasties (2nd century BC-10th century AD) refers to Sinkiang in narrow sense and Sinkiang, India, Persia, Arab or even far to Greece and Rome in broad sense. During the Three Kingdoms period to the early Northern Wei Dynasty (3th century AD-4th century AD), Buddha statue in northern China are modeled on Greece style Buddha statues in India Gandhara which are characterized by solemn, quite, introspective appearance as well as cluster folds; They are also affected by the contemporary Indian style Buddha statues in India

Mathura. In fifth and sixth century AD, Gupta Empire Buddhist art of fourth and fifth century AD had a major influence on the Buddhist art of the Northern and Southern Dynasties. During this localization, a new style is formed, that is elegantly slender and rigorously simple with loose gown and wide belts. The so called style of the Western Regions is actually a foreign style with complex influence from regions along Gandhara-Gupta, including India, Greece, Persia, Sinkiang, etc. Culture and customs from the Western Regions are still prosperous in Sui and Tang Dynasties owing to the unobstructed Silk Road. Buddhist art in Tang Dynasty is more localized, infused with beauty of secular life, which ignites the irreversible trend of secularization from Tang and Song Dynasties (7th Century AD-13th Century AD). After Yuan Dynasty (1206-1368), due to the spread of Tibetan Buddhism, Buddhism art of Esoteric Buddhism transmitted along India and Nepal, also has an intense influence on the Buddha statue in Han China, which is the beginning of the spread of Tibetan Buddhism art in Yuan, Ming and Qing Dynasties (13th Century AD-19th century AD).

Buddhism has a profound and everlasting effect on Chinese society both ideologically and culturally. Together with Confucianism and Taoism, it constitutes the spiritual essence of Chinese civilization.

The Buddha statues displayed here are mainly collections of Xianyang museum. Most are statues from the Northern Wei Dynasty to Tang and Song Dynasties and several are from Ming and Qing Dynasties. May the art beauty of Buddhist statue bring permanent spiritual comfort to people in nowadays!



# 佛教传播路线示意图

Transmission route map of Buddhism







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Postscript



# 北朝时期

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公元三四世纪的三国及两晋时期，汉地已出现了出家受戒的僧人和佛教寺庙。佛画和佛造像在中国境内是伴随着佛教的传播而出现的。东晋十六国时期（公元4世纪），北方已出现了集建筑、雕塑、绘画为一体的石窟寺。苻秦建元二年（公元366年），敦煌鸣沙山已凿窟造像。公元5—6世纪的南北朝时期，是佛教在中国传播的第一个高峰。南朝以造像为胜，皇室铸造的金、铜等质地的精美造像，大多供养在皇宫或佛寺，塑像、旃檀像则更为常见。北朝凿窟之风大兴，最著名的有云冈、龙门石窟。一般的寺塔建筑，在北朝也盛极一时。时至今日，中国的北方地区仍留有大量的质地不同的造像和造像碑。这些遗迹、遗物反映了皇室贵族、僧尼和普通信众虔敬的礼佛生活。

## Northern Dynasties

Early in the third and fourth century AD, there were already ordained monks and temples in the territory of Han Dynasty. And the appearance of Buddha statue is accompanied with the spread of Buddhism in China. In the Eastern Jin Dynasty Sixteen Countries Period (in the 4th century), cave temples, integrating architecture, sculpture and painting had already emerged. In the year of Fuqin Jianyuan 2 (in 366), Singing Sands Mountain at Dunhuang was dug to build statue. The Northern and Southern Dynasties (From the 5th century to the 6th century) witnessed the first peak in the transmission of Buddhism in China. The Southern Dynasties are superior in the statues. Exquisite statues made from gold, copper, etc are majorly enshrined in the Buddhist temples or royal palaces, and sandalwood statue is more common. While in the Northern Dynasties, the caves were quite popular with Yungang Grottoes and the Longmen Grottoes as the most typical ones. Common temples and pagodas were also in full flourish in the Northern Dynasties. Till now, there are still large numbers of statues and statue monuments of various materials left in the northern areas of China. The above remains show the pietism of Buddhist monks and nuns, believers, the royal families and aristocrat in respecting Buddhism.

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## 1 八棱佛造像座

北魏  
石质

高30厘米 直径32厘米

### Eight-edges Buddha Statue Base

The Northern Wei Dynasty (386AD—534AD)

Stone

Height: 30 cm Diameter: 32 cm

石座顶部残留卯眼，八立面雕尖拱顶龕。两龕为站姿菩萨：一残缺严重，另一双手合十，长披帛。六龕为坐佛，两龕残缺严重，双背光，衣褶层叠，一佛为善跏趺坐，其余为结跏趺坐。

Mortises are left on the top of the stone base. Sharp arched niches are carved in the eight sides. Inside two of them, there are standing Bodhisattvas: one is in serious damage and the other has his hands folded with long silk robe. In the remained six, there are seated Buddha: two niches are seriously incomplete; two backlights with stacked folds; one Buddha is seated in Europe style (both feet poised naturally downward) and the rest are all in lotus position.



## 2 佛头造像

北魏  
石质  
残高12厘米  
征集

### **Buddha Head Statue**

Northern Wei Dynasty (386AD—534AD)  
Stone  
Residual Height: 12 cm  
Collected

长脸丰腴，细眉长目，作微笑状。面部雕刻细微，刀法遒劲。宝缙垂肩，大耳。后脑有卯眼。

The Buddha is depicted as plump and long face, thin eyebrow, long eyes and wearing a smile. The carving of the face is subtle and detailed and the way of cutting is unconstrained and powerful. Shoulder-length precious silk; big ear; mortise in the back of the head.