

清代佛造像



孙旭光·主编

BUDDHIST
STATUES
IN
THE QING DYNASTY



河北美术出版社



清代佛造像

Buddhist Statues in the Qing Dynasty

主办单位

文化部恭王府管理中心

协办单位

中国国家博物馆

北京中国国家博物馆事业发展基金会

《清代佛造像》图录编委会

名誉主编：吕章申

主 编：孙旭光

副 主 编：边 伟

策 展 人：王东辉

项目负责：何 晓 李宏坤

编 辑：李 邈 籍洪达

文物鉴选：张 萌 李宏坤

撰 稿：张 萌 李宏坤 姜玉涛 杨 虬 陈 畅 张伽琳 吕潇婷

校 对：李宏坤 张 艾 杨 虬 常 洁 陈 畅 周琬君 张伽琳

翻 译：张婷婷

翻译审校：张 艾

摄 影：齐 晨 朱全飏

展览筹备组：杜为民 姜玉涛 杨 虬 陈 畅 张伽琳 吕潇婷 黄卫东

展览实施组：何 晓 李 邈 籍洪达 张 建 张 艾 王宇星 常 洁 周琬君

高广旭 赵志刚 郭亚凯

策 划：田 忠

责任编辑：徐秋红 安兵武 张永明

装帧设计：雅昌设计中心·北京

图书在版编目（C I P）数据

清代佛造像 / 孙旭光主编. — 石家庄：河北美术出版社，2014.5

ISBN 978-7-5310-5543-3

I . ①清… II . ①孙… III . ①佛像 - 造像 - 中国 - 清代 - 图集 IV . ① K879.32

中国版本图书馆 CIP 数据核字（2014）第 094004 号



清代佛造像

孙旭光 主编

出 版：河北美术出版社

发 行：河北美术出版社

地 址：石家庄市和平西路新文里 8 号

邮 编：050071

电 话：0311-87060677

网 址：www.hebms.com

制 版：北京雅昌彩色印刷有限公司

印 刷：北京雅昌彩色印刷有限公司

开 本：889mm × 1194mm 1/8

印 张：32.5

印 数：1 ~ 1000 册

版 次：2014 年 5 月第 1 版

印 次：2014 年 5 月第 1 版

定 价：1280.00 元



河北美术出版社



淘宝商城



官方微博

质量服务承诺：如发现缺页、倒装等印制质量问题，可直接向本社调换。

服务电话：0311-87060677

目录

CONTENTS



索引

跋文

祖师

声闻

护法

女尊

菩萨

本尊

佛

序言

Index

Postscripts

Patriarch

Sravaka

Dharmapala

Female Deity

Bodhisattva

Yidam

Buddha

Preface

二五三

二三五

二二三

一九九

一四三

一一五

〇八三

〇六七

〇一一

〇〇五



序言

孙旭光

佛教是公元前六世纪印度释迦牟尼所创立的宗教，于东汉年间传入我国，在传播过程中与中国本土文化相互影响融合，至宋代已经与儒和道一起成为社会生活的底色。而佛造像的发展，则主要经历了北魏迁都前后的造像，中、晚唐和五代造像，明永乐、宣德宫廷造像等历史阶段。时至清代，形成于七世纪前后的藏传佛教为帝后所崇重。顺治九年（1652年），五世达赖阿旺罗桑嘉措应邀赴京朝觐顺治皇帝；乾隆四十五年（1780年），六世班禅罗桑贝丹益西进京祝寿，朝觐乾隆皇帝；光绪三十四年（1908年），十三世达赖土登嘉措进京求助，朝觐光绪皇帝和慈禧太后。达赖和班禅的朝觐活动，彰显出清朝中央政府与西藏地方绵延持久的主属关系以及宗教对社会弥和的巨大作用，藏传佛教也愈加成为清朝社会上层的主流信仰。清宫廷造办处有专门机构铸造藏传佛造像，乾隆朝为祝寿所做的一场法事铸造的藏传佛造像甚至达到万件之多，民间的藏传佛造像亦大量传制。现今保留下的清代藏传佛造像品类完整，内容丰富，在宗教传播和文物研究等领域影响很大。

在有“一座恭王府，半部清朝史”之誉的恭王府的整体布局中，位于中心点的后罩楼一层中部曾有一处私家佛堂，但经过历史的变迁，早已空无一物。恭王府研究人员查阅大量资料，终于由一张美国学者G.N.凯茨和陈鸿舜教授摄于1937年的老照片中，发现了昔日佛龛的基本样貌，隐约的纹饰显示出当年王府佛堂的华丽庄严。出于对恭王府本身历史脉络的尊重以及王府文化的考量，我们就此开始了严谨而艰辛的复原之路。工作小组与多位专家学者

论证方案达十余次之多，严格要求全部物品按传统工艺复制。历经一年半的稽索探究，在西藏、青海、内蒙古、河北、河南、江苏、天津、北京等省市相关单位的大力支持协助下，恭王府佛堂于2011年5月10日成功复原并向社会开放，现在供奉有藏传佛教五方佛五尊。我们还在近年举办了佛造像展数次：在2007年举办有“佛宝弥珍——佛造像艺术展”，2010年举办有“静谧·顿悟——山东青州佛造像展”，2011年举办有“莲生妙相——青海唐卡艺术精品展”，2013年举办有“莲生妙相——连紫华德化瓷塑作品展”，以及“珉珍水藏——两岸寿山水坑石特展”等含有佛造像题材的展览。

此次恭王府与中国国家博物馆密切合作，从国家博物馆佛造像藏品中挑选出佛、本尊、菩萨、女尊、护法、声闻、祖师七大类共100件清代藏传佛造像作品。时间跨度为十七世纪到十九世纪的二百余年。这些展品涵盖了西藏本地作品、藏东德格作品、喀尔喀蒙古作品、内蒙古察哈尔作品、内地宫廷作品等，全面展示了清代各地藏传佛教造像的艺术风格，与恭王府所寄寓与倡导的王府文化密切相关。藉由清代佛造像展的成功举办，将与恭王府“福文化节”、“海棠雅集”、“非遗演出周”等文化活动形成合力，大力弘扬中华优秀传统文化，并为恭王府的博物馆建设起到重要支撑。

PREFACE

Sun Xuguang

Buddhism is the religion founded by Sakyamuni in the 6th century B.C. in India. It was introduced into China during the Eastern Han Dynasty (25-220). Influenced and fused mutually with indigenous culture, Buddhism had become a background color of Chinese social life since the Song Dynasty (960-1279), together with the Confucianism and the Taoism. Important historical periods in the art development of Buddhist Statues include: time around the year 494 when the Northern Wei Dynasty (386-534) moved its capital from western to central China; the mid-late Tang Dynasty (618-907) and the Five Dynasties (907-960); the Yongle and Xuande emperors' reign period (1403-1435) of the Ming Dynasty (1368-1644) which was the prime time for royal court made statues.

The Qing Dynasty (1644-1911) witnessed the worship by the emperors of the Tibetan Buddhism founded around the 7th century. In 1652, the fifth Dalai Lama Ngawang Lobsang Gyatso was invited to Beijing to have an audience with Emperor Shunzhi. In 1780, the sixth Panchen Lama Lobsang Palden Yeshe came to congratulate Emperor Qianlong's birthday. In 1908, the thirteenth Dalai Lama Thubten Gyatso made a visit to Beijing appealing Emperor Guangxu and Empress Dowager Cixi for aid. These audiences demonstrated the continuous sovereign-subject relationship between the central government of the Qing Dynasty and Tibet, as well as the great mediating effect of religion to the society. Tibetan Buddhism gradually became the mainstream faith of the Qing's upper class. In the Workshop of the Qing Court, there was special department casting Tibetan Buddhist statues. In a religious rite celebrating Emperor Qianlong's birthday, ten thousand pieces of statues had been cast. Folk-made Tibetan Buddhist statues were also passed on in large quantities. The collection of the Qing's Tibetan Buddhist statues thus kept in complete categories. Today, its rich content influences greatly the transmission of the religion and the research of related cultural relics.

It is said that "one Prince Gong's Palace, half the Qing Dynasty history." Situated at the center of the integrated layout of this Qing's princely mansion, on the first floor of the long back building, there used to be a prayer room for worshipping Buddha. But nothing left through the changes of history. From an old photo taken by Chinese scholar Chen Hongshun and American scholar G. N. Kates in 1937, researchers of Prince Gong's Palace recognized the original niche of the prayer room.

Its form and ornamentation shows the gorgeousness and solemnness of the hall in those days. Out of respect for the Palace's own history and its cultural context, we launched the restoration project. It was rigorous and arduous. The working group discussed with the experts about the plan over and over again; materials and techniques used were all strictly in accordance with the old tradition. After a year and a half's research, with the great assistance of related institutions from Tibet, Qinghai, Inner Mongolia, Hebei, Henan, Jiangsu, Tianjin, Beijing and other provinces and cities, the restoration of the Prayer Room completed successfully. On 10th May, 2011, the hall was opened to the public. Now there are Five Dhyani Buddhas enshrined and worshipped.

Also, exhibitions on Buddhist art have been held in Prince Gong's Palace in recent years. They include *Treasures of Buddhist: Art Exhibition of Buddhist Statues* in 2007; *Tranquility · Enlightenment: Exhibition of Qingzhou Buddhist Stone Sculptures* in 2010; *In Lotus Blossoms: the Art of Thangka in Qinghai* in 2011; *Lotus Bears Wonderfulness: Exhibition of Dehua Kiln Porcelain Sculpture Made by Lian Zihua* and *Treasure Stored in Water: Cross-strait Collections of Shoushan Stone Carving Artworks* in 2013.

The exhibition *Buddhist Statues in the Qing Dynasty* is a close cooperation between Prince Gong's Palace and National Museum of China. From the collection of National Museum, 100 pieces of Tibetan Buddhist artworks of the Qing Dynasty have been selected. They are of 7 categories: Buddha, Yidam, Bodhisattva, the Female Deity, Sravaka, Patriarch and Dhammapala; dating from 17th century to 19th century, over a span of more than 200 years. They cover the works from Tibet, Derge in Sichuan Province, Khalkha Mongols, Chahar Mongols in Inner Mongolia and those from the royal court, well representing the artistic styles of Tibetan Buddhist statue in various regions in the Qing Dynasty.

The theme of this exhibition is closely related to the Princely Mansion Culture borne and concerned by Prince Gong's Palace. Its success will form a joint force with other cultural activities held by the Palace, such as the *Fu* Cultural Festival, the April Poetry Salon and the Intangible Heritage Performance Week, to carry forward excellent Chinese traditional culture and to contribute significantly for the construction of Prince Gong's Palace as a museum in 2014.







佛

佛是“佛陀”的简称，意为觉者，达到自觉、觉他、觉行圆满者名之为佛，即不仅自己觉悟，而且能使他人觉悟，觉悟达到究竟圆满，对宇宙间一切事理无不通达明瞭。佛是佛教修行的最高果位。

小乘佛教认为现在世不可能二佛并存，主张一佛说；大乘佛教则认为一时中有多佛并存，且只要掌握了佛法的真谛，人人都可以成佛。五方佛信仰在西藏兴盛，是藏传佛教造像的重要题材。密宗用“东西南北中”表达五方佛，中央毗卢遮那佛表法界体性智，东方阿閼佛表大圆镜智，南方宝生佛表平等性智，西方阿弥陀佛表妙观察智，北方不空成就佛表成所作智。

Buddha

Buddha means the enlightened one. One attains enlightenment of self, enlightenment of others and the perfection of enlightened practice is named Buddha. That is to say, Buddha can not only self-enlighten but also enlighten others, until attaining the perfect enlightenment and understanding all the reasons in the universe. Buddha is the highest fruition of the Buddhism spiritual practice.

Hinayana holds the view that there cannot be two Buddhas coexisting and advocates One Buddha Theory. Mahayana believes there are many Buddhas coexisting, and everyone can be Buddha as long as he (she) has mastered the true essence of Buddhist doctrine. The faith of Five Dhyani Buddhas flourished in Tibet, which became an important subject of Tibetan Buddhist statues. Tantric Buddhism expresses Five Dhyani Buddhas by East, West, South, North and Middle. The middle Vairocana is recognized as the wisdom of the essence of the dharma-realm; the east Aksobhya represents the wisdom of reflection; the south Ratnasambhava means the wisdom of equality; the west Amitabha expresses the wisdom of observation; and the north Amoghasiddhi indicates the wisdom of perfect practice.





此尊面型长圆，神态宁静，全身结构匀称。头饰螺发，身穿袒右肩袈裟。左手结禅定印，右手施触地印，结跏趺坐于莲台上。莲座为束腰仰覆莲，莲瓣肥硕饱满，上下饰有连珠纹，明显继承了明代莲花座的特点。



释迦牟尼佛

17世纪 高31厘米，宽23厘米

Sakyamuni

17th Century Height: 31cm, Width: 23cm



释迦牟尼佛局部



