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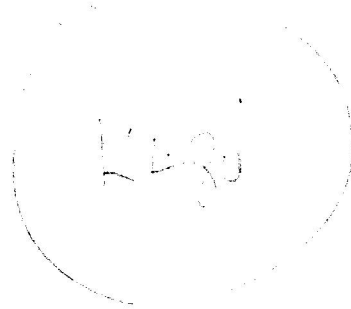


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陕西人民美术出版社

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陕西 古代 石雕 刻 I



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陕西人民美术出版社

出版

国营五四四厂

印刷

陕西省新华书店

发行

一九八五年五月第一版第一次

印刷

书号：8199·789

定价：（精）11.50 元

（简精）10.00 元

图版说明 王倩
摄影

(按姓氏笔划)

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前言

在造型艺术领域中，石刻艺术占有重要的地位。它不仅能够长时期保存，而且由于石料资源丰富，便于大量采用。至于石质的晶莹厚重，更能以表达出其他材料所不易表达的润泽和分量。尤其是巨型崖窟或窟龛雕像，有的高达四、五十米，显得气势磅礴，但也有形体特小，高仅盈寸，却雕刻得细腻真实。凡此，都非其它同类作品所能比拟的。在世界文化成就中，从古希腊、罗马、埃及、亚述，一直到欧洲近代，无不以精美优异的雕刻艺术光耀于世。中国古代石刻艺术，不仅丰富多采，而且具有自己独特的民族风格，其成就是堪与世界名作相媲美的。

陕西是中国古代文化的发源地之一。从西周至唐代的两千年（公元前十一世纪——公元九世纪）中，先后有十一个王朝曾在这里建都。因此古代文化遗址和遗物遍布全省，石刻艺术是其中的一个重要方面。从存留至今的许多遗物，说明陕西的石刻作品，不论是数量还是质量，在全国来说，都是重点保存地区。

在陕西，春秋战国时期已有中国最早的文字刻石《石鼓文》传世。到了汉代，正式揭开了石刻艺术的历史帷幕。从现仍保存的实物看，当时在官庭园囿和陵墓前，都已开始置雕了大型的石雕作品。雕于西汉元狩三年（公元前一二〇年）原在长安昆明池畔的牛郎、织女石像，应是我国现存最早的圆雕。虽然它形象拙朴，又多剥蚀，但仍不失西汉早期浑厚坚实的风格。至于最富有艺术性和具有时代精神的，就要数霍去病墓前石雕群的那批稀世杰作了。它们既雄浑厚重，又生动活跃，造型古拙，手法简练而气势恢弘，充满了内在的坚实力量和旺盛的生命力。如其中的跃马，雕刻者雕出了一匹即将跃起的战马，是利用一块巨石的不规则形体略施刀凿而成的。又如卧虎，乍看只见石形不见虎形，细看才发现正是一只眼神炯炯，遍身斑斓，卧伏草莽，准备扑向猎物的猛虎，真具有《神透形外，力含形中》的优点。石雕群中还有一件闻名遐迩的《马踏匈奴》石像，是为了纪念青年将军霍去病的战绩武功而作，它仅以一马镇定屹立，一人被踏马下挣扎作为象征手法，就深刻地显示了主题。这是中国最早的纪念碑式的石雕像，其设计匠心和表达能力都是令人钦佩的。

至于当作陵墓前的仪卫之用的石刻，在陕西还有位于城固县西汉博望侯张骞墓前的一对护墓瑞兽。不过从造型看，它不像是西汉的作品而和其他地区的东汉墓石兽颇相类似。

三国、两晋、南北朝时期的政治活动中心地是在河南、山西和长江流域，因此遗存于陕西的，仅有个别的陵墓石刻和为数不多的

佛、道教造像，其中北魏时期的造像碑和西魏、北周时期的单身佛像，也有许多佳作。耀县药王山小碑林中，收集有寺庙遗址出土的北朝造像碑石近百种，其中不少属于线刻的车马人物供养像以及造像题记，有的具有颇高的艺术价值。一九七五年在西安北郊汉长安城遗址附近，曾出土北朝晚期的小型白石造像碑十多件，所雕多为三尊像，龕楣上有多种变化，雕饰精美细致，甚为罕见。西魏、北周均定都长安，北周武帝曾一度毁佛灭法，这批造像碑可能是由当时佛教信徒埋藏的作品。

唐代是我国古代史上文化艺术兴盛繁荣的高峰。石雕作品多如绵亘的珠屏玉障，质和量都称空前。唐代石刻不仅继承了前代的优良传统，而且更善于吸取外来的有益营养溶化在新的创作中，从而开创了唐代所特有的瑰丽风貌。

在陵墓石刻方面，唐代十八座帝王山陵，散布在横亘渭北一带的山区。每座陵前都遗有一批精美的巨型石雕群，被誉为“三百里唐代露天雕刻艺术馆”。其中唐高祖李渊献陵前的石虎、石犀，唐太宗李世民昭陵上的《昭陵六骏》，唐高宗李治和武则天合葬的乾陵前的蹲狮和翼马，武则天命杨氏顺陵上的走狮和独角兽等等，都是中国唐代石刻中的珍品、精华。它们的共同点是比例准确、气魄宏大、刻划简练而精美，虽在千载之下，犹令人赞叹。

中国在帝王陵墓前建置石雕群像，用作仪卫的完整制度，创始于乾陵。在此以前，虽也有象牲、墓表等设置，但作为一种有规定教目、有前后顺序、有石雕内容的制度，却从乾陵开始，一直影响了唐以后的几个王朝。排成如此整齐、森严的巨大行列，不过是为了宣扬统治者的威力权势，但它们是古代雕刻工匠们的辛勤成果、才华结晶，成为我国造型艺术中的宝贵遗产。

在宗教石刻方面，陕西虽没有洛阳龙门那样大型的石窟群，但由于早在东晋时代，就有印度高僧鸠摩罗什在户县草堂寺译经传法，唐代驰名中外的高僧玄奘法师、义净法师、善导法师，并在长安译经布道，因此名刹很多。唐代石刻雕像和小规模石窟雕像，如彬县大佛寺、麟游慈善寺石窟等，也都遗留有不少的出色作品。有的还可与龙门、天龙山等地的唐代同类造像相媲美。

在唐长安城及其附近，佛道寺观林立，当年石雕造像佳作必多。一九五九年在唐安国寺遗址出土的一批白石雕像，雕刻之精美、洗练，为唐代雕刻艺术中所罕见。现陈列于陕西省博物馆石刻室中的菩萨坐像即其中之一。雕像容颜端丽，神态端庄，气质温润，令人似可闻其呼吸。另有出土于唐大明宫遗址附近的白玉石菩萨残躯，其肌肤质感之柔美，体态之婀娜，衣带之流畅，令人忘却它是一件石雕作品。唐代匠师的神工值得钦佩。

北宋建都开封，文化中心也随之东移。但在陕西北部的子长、延安、富县、黄陵一带，却遗留有大量的宋代石窟雕像。从全国来说，佛教在宋代已不及前代兴盛，因而开凿石窟雕造佛像之风已逐渐衰退。可是陕北地区因在宋代是通往北方的交通要道，与北宋同时期的辽、金、西夏，都兴起于漠北，陕北遂成为军事、商业的集结地之一。由于当时的官僚、地主在战乱生活中更加笃信佛教，因而开窟造像之风颇盛行一时，其制作数量之多和雕刻之佳，都是在全国其它各地同时期制作中少可有与比拟的。

佛教造像到了宋代已显著地走向世俗化。制作手法也更趋于写实，更接近于反映现实生活。造像中的佛和菩萨，本来是天界的神，

但宋人雕出的佛菩萨，却都是一些现实中美的典型。在动态上也打破了造像体制的束缚，表现出自由自在的生动形象，最显著的是菩萨坐像，那种一腿下垂，一腿翘起，曲腰支颐的姿态神情，是宋代以前绝难见到的。还有佛故事雕像，也多富有人间、世俗的情趣。突出的如黄陵千佛寺和富县阁子头寺的佛涅槃像，雕工运用刚劲的刀法，刻划出众弟子围绕在佛的周围悲恸饮泣的动人情景，颇能表达伤感的气氛。其雕作形式，有如民间的木刻画，具有浓厚的装饰效果。又如延安万佛洞所雕刻的文殊、普贤菩萨和观音坐像，子长、黄陵石窟以及富县直罗塔龕所雕出的一些罗汉像，无不神态奕奕，仿佛正在与观众对话，令人倍感亲切。虽是宗教题材，但由于它富有世俗化生活的意趣。令人有如面对四川大足宋刻相似的真实而亲切的感受。

陕北的宋代石窟，不仅是造像趋于世俗化，即石窟的型制也向木构建筑的殿宇形式发展。在佛窟兴盛的南北朝，其后期有一种传自印度的『制底』（塔庙）窟型制，到了宋代，这种窟中心的佛塔，演变为竖有四柱或八柱甚至有墙壁的佛坛，其中规模较大的如子长县北钟山石窟，不仅在佛坛的八根柱子上雕普千佛和龕像，而且还在柱间雕出三组一佛二弟子二菩萨的五尊大像，在造型上都高于同地区的其他石窟造像的水平。

据初步调查，陕北的石窟雕像（包括少数摩崖大像）是非常丰富的。除子长、延安、富县、黄陵外，还有志丹、安塞、宜君等县。石窟数量也多，而且还有道教石窟，这也是在全国范围内不多见的。这些都为研究宋代石窟雕刻提供了良好的条件。

时间飞逝，时代递变，数不尽的历代石质雕刻，却幸运地遗留了下来。那些天国里的佛、菩萨，存在于神话中的麟、凤、朱雀，早已埋入泥土的狮、虎、犀、马，由于失名雕刻家们的辛勤劳动和巧运匠心，却仍一一以高度的艺术形象呈现在我们的面前。它们不仅形象地记录了历史的进程，而且还至今感染着、激励着后世的人们，让我们从这些古代艺术的回顾与欣赏中，获得一些有益的知识 and 美的享受。

这本《陕西古代石刻》第一集，就是陕西现存石刻中圆雕和浮雕佳作的汇集（平雕及线刻将在第二集中选印）。以期今天和今后的雕刻工作者对伟大祖国，特别是陕西地区的雕刻艺术遗产有所了解、认识，从而在创作中起到有益的借鉴作用，这应是编者和广大美术爱好者的共同愿望。

限于水平，在选图和文字解说方面，缺点和谬误必多，诚恳希望读者指正。

王 子 云

一九八三年九月

THE ANCIENT STONE SCULPTURES IN SHAANXI PROVINCE

Editor : Wang Jiyun

Shaanxi People's Art Publishing House Xian, 1985

FORWARD

In the kingdom of plastic art, the stone sculpture holds its important position. Not only can it be kept tremendously long, but it can also be applied in huge quantity due to its rich resource of materials. Besides, since the materials are sparkling, crystal-clear and very thick, it is capable of being used to express the fullness and significance of the work, which is difficult for other materials to do so. Among the gigantic sculptures on the cliffs and the statues in the grottos and riches, some are as tall as 40-50 meters which look great and powerful, while some are as small as not of an inch tall which are carved fine and full of sense. All these are beyond compare with the works of the same kind on other materials. Among the cultural achievements the world over, from ancient Greece, Roman, Egypt and Asia Minor to the modern Europe, all the brilliant and famous works of art are no others but these of fine sculptural art. The ancient Chinese stone sculpture is not only rich in content, but of its own unique national style, and its attainments can compare favorably with those of the world's masterpieces.

Shaanxi Province is one of the birthplaces of the ancient Chinese culture. During the historic period of 2000 years from the Zhou dynasty to the Tang dynasty (11th century B.C. to 9th century A.D.) 11 dynasties made their capitals here one after another. So ancient cultural relics and things left behind are all over the province, among which the sculptures are one respect. The existence of these relics today shows that so far as the quantity or the quality of the Shaanxi stone sculptures is concerned, the province is worth being well conserved as one of the key places over the country.

In Shaanxi Province, the Stone Drum of the Spring and Autumn Period and the Warring States, which is the earliest literal carving, is carved with words on it. Up to the Han dynasty, the sculpture had formally come onto the stage of art. The statues well kept today tell that huge statues were carved and put in the palace gardens and in front of the tombs. The statues of the Cowherd and the Girl Weaver carved in 120 B.C. in the Western Han dynasty, which were originally placed by the side of the Kunming Lake in Chang'an county, should be the earliest body sculptures in existence today in our country. Although the images are rather simple and clumsy and eroded and divested on many spots, they are still of the vigorous and strong style of the early Han dynasty. The ones which are the most artistic and of the time spirit are the group of rarely seen statues standing in front of Huo Qubing tomb. They are not only vigorous and firm, but lively and vivid. They are unsophisticatedly shaped with succinct carvings, but the manners are grand and full of internal power and exuberant vitality. Among them, one is a leaping horse, which is carved out with a few cuts from a piece of irregular rough stone. Another is a crouching tiger. At the first glance, it looks like a piece of rock rather than a tiger, but when watched closely, it is found nothing but a fierce tiger with shining eyes, covered with brightly colored spots, crouching in the grass and ready to spring onto the game, and it has the feature of holding the spirit on the surface and the power inside. Still, another is the far-and-near famous statue, The Horse Treading on Xiongnu Tribe, which was carved in the memory of the meritorious military services and accomplishments of young general Huo Qubing. Its theme is fully expressed in the symbolic way that the horse is calmly standing erect while a man is treaded down,

struggling to get free. It is the earliest monument statue in China, of which the design ingenuity and demonstration have both been highly admired.

Like the statues placed in front of the tombs as honor guards, there, in Shaanxi Province, are a pair of auspicious animals placed in front of Zhang Qian's tomb. Zhang Qian was a commander of the Western Han dynasty. Anyhow, their shapes don't look like those of the western Han dynasty, but rather similar to those of the Eastern Han dynasty.

The political centers of the Three Kingdoms, the Western and Eastern Jin and the Western and Eastern Dynasty periods were in Henan and Shanxi provinces and the Yangtse Basin, so there are only tomb carvings and a few Buddhist and Taoist statues left in Shaanxi province, many of which made in the Northern Wei dynasty and the Buddhist statues in the Western Wei and the Northern Zhou dynasties are finely carved. In the Small Steles in Yaowang Mount in Yao county, Shaanxi province, there are about one hundred statues taken from the temple ruins of the Northern dynasty, some of which are vehicles, horses, figures and headline descriptions of line carving, which are of quite high significance of art. In 1975, over ten white stone monuments of late Northern dynasty were unearthed near the ruins of Chang'an City of the Han dynasty in the north suburb of Xi'an, the majority of which are niches with three images on them and a good variety of lintels. Their decorations and ornaments are fantastically fine and pretty. The Western Wei and Northern Zhou dynasties both placed their capitals in Chang'an, and during the period of the Northern Zhou dynasty, Emperor Wu once destroyed Buddhism and eliminated the Legalist School, so possibly, these monuments might be the treasures buried by the Buddhists. The Tang dynasty is the peak of the prosperity of the ancient Chinese culture and art. Huge numbers of sculptures and statues came into existence in sequence, the quality and quantity of which surpassed their forerunners. Not only does the Tang sculpture inherit the fine tradition of the past, but it is even better at taking the helpful foreign nutrition and putting it into its own products, thus develops its particular beauty and charm.

So far as the tomb stone carvings are concerned, eighteen tombs of the Tang emperors are scattered over the hilly region lying in the north band of River Wei valley. This is a mass of fine stone carvings standing in front of each tomb and these masses of statues are named as the Three-Hundred-Mile Openeculpture Art Museum of the Tang dynasty. Among them, the stone tigers and rhinoceroses in front of Emperor Gao Zu, Li Yuan, the "Six Steeds from the Zhaoling Tomb" for Emperor Taizong, Li Shimin, the squatting lions and horses with wings in front of the Qianling Tomb for Emperor Gaozong, Li Zhi and Empress Wu Zetian, the walking lions and single-horn animals in the tomb of Mrs. Yang, Wu Ze tian's mother and others are all treasures and creams of the Tang sculpture. Their common features lie in their accurate proportion to each other, grand daring and fine and succinct carving, which are still astonishing though having lasted for over a thousand years.

In China, the complete institution of placing a series of stone statues in front of an emperor's tomb as honor guards originated with the Qianling Tomb. Before this, there were stone animals and inscriptions placed, but as an institution of set number, order and content, it originated with the Qianling Tomb and made an influence on the following dynasties after the Tang dynasty. Being arranged so regularly and in such grand and stern queues, the statues were used for nothing but to advertise the ruler's power and authority; but they were the fruits of the hard work and the crystal of the intelligence of the ancient carvers, and now they have become dear heritage of plastic art of our country.

In the field of stone sculptures, though there are not such huge masses of grottos in Shaanxi province as those in Luoyang, Henan province, there are a big number of ancient temples due to the historic fact that

early back to the Eastern Jin dynasty, the famous Indian monk Jinmolueshi (sound) translated and propagated Buddhist scripture in the Grass Temple in Hu county, and during the Tang dynasty, the pilgrims, famous both abroad and at home. Xuanzhang, Yijing and Pudaο translated Buddhist scripture and preached in Chang'an. Among the statues and the small masses of grotto statues of the Tang dynasty, such as these in the Great Buddhist Temple in Bin county and the grottos in the Charity Temple in Linyou country, there are still some outstanding works handed down. Some of them can be favorably compared with the statues of the same kind of the Tang dynasty discovered in the Dragon Gate and Heaven Dragon Mount.

During and around the Tang dynasty, there were steles of Buddhist and Taoist temples in Chang'an, so there must have been many treasured statues. A mass of white stone statues were unearthed from the ruins of the Anguo Temple of the Tang dynasty in 1959, whose skilled and exquisite carving is rarely seen among the sculptures of the Tang dynasty. The sitting Buddha, now exhibited in the Sculpture Room in Shaanxi Museum, is one of them. The dignified manner and moderate temperament make one feel as if it were breathing. Another is the wreckage of the jade Buddha unearthed near the Daming Palace ruins of the Tang dynasty, of which the soft feeling of the skin, the graceful shape and the easy and smooth garment make one forget it is a sculpture. The attainments of the carvers of the Tang dynasty are worth admiring.

The Northern Song dynasty made Kaifeng its capital and the cultural center moved eastward accordingly. Still in the region of Zichang, Yan'an, Fu and Huangling counties, there are lots of grotto statues of the Song dynasty left. Take the country as a whole, Buddhism was no longer flourishing as in the previous periods, hence the fashion of making Buddhist statues in grottos was declining gradually. Anyhow, due to the fact that Shaanxi province was the vital communication line leading to the north tribes such as Liao, Jin and Xixia which were the contemporaries of the Northern Song dynasty, Shaanxi province then became one of the military and commercial concentrations of the country. Since the bureaucrats and warlords living in the war time more sincerely believed in Buddhism, the fashion of digging grottos and carving statues got a new push, and the quantity and quality of the grottos and statues in Shaanxi province surpassed those in other places at that time.

During the Tang period, the Buddhist statues were apparently getting more and more worldly, and the technique was getting more realistic and more expressions were given to the present life. Buddha and Buddhist idols are originally heavenly gods, but those carved by the Song carvers are models of beauty in the present life. Meanwhile, the behavior of the statues makes a break to the former regulations, so the images are freer, easier and more lively, the most outstanding of which is the sitting Buddha with one leg drooping, another leg raising up, with its back bent and its cheek put up with one hand, whose posture and expression definitely can not be found among the statues before the Song dynasty. The sculptures of fairy tales are also full of secular feelings. The outstanding examples are the nirvana carvings in the Thousand Buddhas Temple in Huangling county and the Gezitou Temple in Fu county, on which, carved in a bold hand, a mass of deeply grieved pilgrims are sitting round the Buddha, the moving scene of which fairly vividly shows a sorrowful atmosphere. On this sculpture, the carving techniques such as folk woodcutting and platemaking are of a strong decorating effect. Other examples are the sculptures of Wenzhu and Buddha Puxian in the Thousand Buddhas Cave in Yan'an county, the grottos in Zichang and Huangling county and some of the arhat statues in the Zhiluo Niche in Fu county, none of which is not glowing with health and radiating vigor and they seem to be talking with the visitors very cordially. Although their subject matter is religion, they make one feel as if he were facing the Big Feet statue of the Song dynasty, which are

filled with realistic and cordial feelings due to their secular conception.

Not only does the design of the grottos of the Song dynasty tend towards secularism, but their structure also develops towards that of the palace made up of wood. In the later part of the Northern dynasty and the Southern dynasty, a time when Buddhist grottos were flourishing, there was a construction code for grottos (and pagodas and temples) imported from India, and up to the Song dynasty, the pagoda in the center of such a grotto evolved to be a Buddhist altar with four or eight columns or even surrounded by walls, a quite big one of which is the Bell Mount grotto in the north part of Zichang county. Not only are one thousand Buddhas and nice figures carved on the eight columns round this altar, but three groups of five images, a Buddha, two pilgrims and three Buddhist idols in each group, are carved between the columns, the design of which by far surpasses that of other sculptures in the same region.

According to the first investigations, the grotto figures, including some huge cliff figures of north Shaanxi are abundant. Except Zichang, Yan'an, Fu and Huangling counties, they also have their homes in Zidan, Ansai and Nijun and other counties. Not only is the big number, but there are also some Taoist grottos, which are quite rare over the country. This greatly facilitates the study of the grotto carving of the Song period.

Having undergone the replacements of the historic periods one another in the past centuries, numberless stone carvings of different periods are left over only by luck. Thanks to the industrious work and wise ingenuity of the carvers whose names are never known, the unicorns, phoenixes and rosefinches existing in fairy tales only, the lions, tigers, rhinoceroses and horses which were buried in mud centuries ago are now standing one by another in front of us. They have not only picturesquely recorded the process of history, but are still affecting and encouraging the people coming. Reviewing and appreciating these ancient works of art, we will surely learn some profitable knowledge and enjoy their beauty.

Our " The Ancient Stone Sculptures in Shaanxi Province, Vol I " is a collection of the fine sculptures and statues selected from the carving works we have kept. (Flat and line carving works will be selected and printed in Vol II). We hope the carvers today and tomorrow will have a better idea and understanding of the carving heritage of our country, especially, of Shaanxi province, and draw some lessons from it.

Due to our narrow knowledge, errors in selecting and interpreting the works are unavoidable, and the reader's criticism is always welcome.

Wang Ziyun

Sept. 1981.

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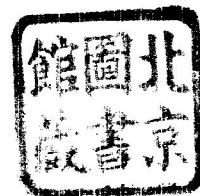
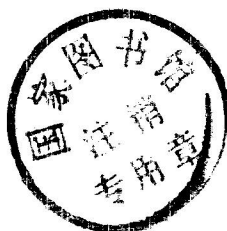
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