

山西石刻造像

艺术集萃

A Collection of Shanxi Stone Statues

张明远 / 主编

山西科学技术出版社

在中国石窟雕塑艺术发展史上占有特殊的地位 据文物普查的初步统计

全省石窟摩崖造像地点

多达三百余处 出土的石刻造像更是遍及全省各地

从年代上看 自北魏到明代各个时期石窟寺都有

前后延续一千年 这在中原北方地区来说是极为罕见的

因此可以说山西石窟造像是中

国石窟雕塑艺术发展的一个缩影

众所周知 佛教是世界三大宗教之一 它起源于古代印度 大约到两汉之际 佛教通

过闻名于世的丝绸之路传入中国

位于中原的山西 不仅佛教源远流长

而且也是佛教石窟造像的艺术宝库



山西石塑造像艺术集萃

- 主 编 张明远
- 副 主 编 孔富安
- 摄 影 张成德 王怀基 王小平 杨晋峰
- 绘 图 毛志喜
- 英文翻译 张晓玲
- 英文审校 Pam Wadeson (澳)



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主 编 张明远

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联系电话: 0351-7054407





序言

李裕群



云冈石窟第20窟北壁主佛局部
A part of the main statue of Buddha on the north wall of the 20th cave Yungang Grottoes

众所周知，佛教是世界三大宗教之一，它起源于古代印度。大约到两汉之际，佛教通过闻名于世的丝绸之路传入中国。东汉明帝时，天竺僧人摄摩腾、竺法兰白马驮经，来到洛阳。汉明帝在洛阳城西门外建立精舍安置他们，这就是中国历史上第一所寺院——白马寺。以后佛教在中国这块广袤的沃土里生根发芽，开花结果，佛教逐渐走上了中国化的道路。与此相应，表现佛教思想内涵的石窟寺雕塑艺术也是通过丝绸之路传入我国的。大约到公元三世纪，我国新疆地区，即古代的西域，开始了大规模开凿石窟寺的活动。如新疆拜城县克孜尔石窟是古龟兹地区规模最大的石窟寺，就开凿于这一时期。甘肃的河西走廊一线开凿石窟寺要晚到四世纪末和五世纪前期。中原地区则更要晚些，大约到了五世纪中期以后，如著名的云冈石窟、龙门石窟。从这里我们可以看到石窟寺艺术如何从西向东逐渐传播、演变和发展这一轨迹。

位于中原的山西，不仅佛教源远流长，而且也是佛教石窟造像的艺术宝库，在中国石窟雕塑艺术发展史上占有特殊的地位。据文物普查的初步统计，全省石窟摩崖造像地点多达三百余处，出土的石刻造像更是遍及全省各地。从年代上看，自北魏到明代各个时期的石窟寺都有，前后延续一千年。这在中原北方地区来说是极为罕见的。因此，可以说山西石窟造像是中国石窟雕塑艺术发展的一个缩影。

自北魏迁都平城（今大同市）以后，随着中原其他地区和河西凉州佛教的不断输入，加之统治者的积极倡导和扶持，平城佛教发展到鼎盛时期。这一时期，平城不仅是北中国的政治、经济、军事的中心，也是佛教文化和石窟艺术的中心。位于平城西郊武周山之阳的云冈石窟即由北魏皇室和高僧经营的国家石窟大寺。它是集中了北魏全国的人力、物力和百工技巧，兼容了东西方造像艺术的精髓而开创的。北魏郦道元《水经注·漯水条》记载：“武周川水又东南流，水侧有石、祇洹舍并诸窟室，比丘尼所居也。其水又东转，迳灵岩南，凿石开山，因崖结构，真容巨壮，世法所缔，山堂水殿，烟寺相望。”唐道宣《续高僧传·昙曜传》则记载：“龕之大者，举高二十余丈，可受三千许人，面别镌像，穷诸巧丽，龕别异状，骇动人神，栴比相连三十余里。”描述了云冈石窟壮丽奇伟、冠于一世的风貌。云冈石窟开创了中原地区开凿石窟的先例，并且对以后中原及周边地区石窟寺的开凿产生巨大影响，如龙门石窟、敦煌石窟等都可以找到云冈石窟造像艺术的踪影。因此，云冈石窟在中国石窟艺术史上具有重要的意义，是中国石窟雕塑艺术的精华所在，故被学术界誉为“云冈模式”。很显然，研究石窟造像艺术离不开云冈石窟。

云冈石窟主要洞窟有53个。在云冈之西还有鲁班窟、吴官屯和焦山石窟，则是东西绵延15公里的云冈附属小石窟。另有新近发现的鹿野苑石窟。云冈的开凿历史大约分为三个阶段，这三个阶段实际上表现了云冈造像艺术发展变化的全过程。

第一阶段开凿的洞窟即第16窟~20窟。这5个窟就是《魏书·释老志》记载的北魏文成帝和平初至和平五年（460—465）由著名禅僧昙曜主持开凿的，俗称“昙曜五窟”。洞窟东西毗邻，规模宏大。学术界一般都认为是昙曜为太祖道武帝以下五帝所造，窟内五尊主尊佛是“令如帝身”的模拟像，分别象征着北魏道武、明元、太武、景穆和文成帝这五位皇帝。窟内造像题材均为过去、现在、未来的三世佛，用以表现佛法的源远流长。三世佛中正壁主像形体高大雄伟，身体健壮，占据大部分空间，从窟前远处穿过明窗仰望，即可看到主尊佛的面相，可见洞窟的设计别具匠心。两侧为形体略小的佛像。显然昙曜特别强调了“令如帝身”主尊形象的崇高和伟岸，以得到北魏统治者的支持和维护。由此可见，昙曜对洞窟的构造和主尊像设计是用心良苦的。佛像身体魁伟，身着通肩袈裟或袒右式袈裟，右肩覆偏衫衣角，表现了鲜卑拓跋游牧民族那种彪悍果敢、富于进取的精神风貌。以造像服饰论，云冈石窟明显受到西方造像样式的影响，这里既有中亚犍陀罗造像风格的特点，也有印度笈多时期秣陀罗造像样式的因素，因此，可以推测云冈造像样式是“沿着西方旧有佛像服饰的外观，摹拟当今天子之容颜风貌，正是一种新型的佛像融合”。

第二阶段集中在中部和东部，即中部的第5窟~13窟和东部的第1窟~3窟。开凿年代约在北魏迁都洛阳前的孝文帝时期（471—494）。成组的双窟和模拟地面寺院建筑样式洞窟是云冈这一阶段洞窟最显著的标志，洞窟形制也呈现着多样化，如第5窟~10窟均有前后室，第9、10、12

窟外观雕成仿木式窟檐建筑形式。洞窟雕刻日趋富丽,壁面流行分层分段并附有榜题的汉式作法。壁面上部一般雕有天宫伎乐。双窟制的出现是与北魏冯太后曾两度临朝称制、朝野权贵多并称冯太后和孝文帝为“二圣”的历史背景有关。这一阶段的后期佛像服饰出现了汉式褒衣博带式袈裟,这与北魏孝文帝全面推行汉化政策有关。如果说第一阶段尚保留较多的西方造像样式的话,第二阶段石窟则进一步汉化了。

第三阶段洞窟主要集中在西部,另外在中部和东部亦有一些补凿的小窟。开凿年代起于北魏孝文帝迁都洛阳后,至北魏正光四年(494—523)。这一时期,平城虽仍然作为上都,但随着政治中心的转移,皇室和大臣亦将开凿石窟的中心转移到了龙门石窟。这样云冈石窟大规模的开凿活动停止了,取而代之的是一般官吏和世俗善信,继续在云冈进行开凿活动。故第三阶段的洞窟显然无法与前期相比,洞窟规模都较小。造像样式则完全是“秀骨清像”式的清秀飘逸风格,代表了北魏晚期一代造像艺术的风貌。这种艺术风格来源于南朝。东晋南朝时期,魏晋玄学和佛学融合在一起,崇尚清淡形成一股社会风气。因而南朝士大夫们高冠大履,身着褒衣博带大衣,身体羸弱的形象成为美的象征。而士大夫们洒脱、超然的精神风貌也成为时尚。于是以顾恺之和陆探微为代表的重在表现人物的神与骨的塑画风格风靡起来。唐人评述陆探微的人物形象是“秀骨清像,似觉生动,令人懔懔,若对神明”。在中原北方地区,十六国北朝时期的各个封建王朝是由经济文化相对落后的北方少数民族建立起来的。他们也往往视东晋南朝为王朝和正统所在,因而纷纷学习和摹仿南朝的政治和文化制度。北魏晚期出现的这种风格正是北魏孝文帝全面推行汉化政策在石窟中的一个具体表现。

在云冈石窟的影响下,山西中、小型石窟以及单体造像的雕凿亦盛极一时,如高平羊头山石窟、祁县子洪镇石窟、武乡良侯店石窟都是北魏时期由民间开凿的重要石窟寺。20世纪50年代发现的沁县南涅水石雕艺术,主要作品雕凿于北朝时期,尤以北魏多层的石塔造像以及北齐高大的单体圆雕造像居多,代表了山西继云冈石窟之后,石刻造像的精湛技艺和高超水平,这在中国出土的单体石雕艺术中亦独领风骚。虽然这批珍贵的资料至今没有完整的披露,但早已引起学术界的关注。

北魏末至隋唐时期,山西众多石窟寺的营建主要集中于太原地区,天龙山石窟即是其中的代表。

天龙山石窟位于太原市西南的天龙山风景区,共有25个洞窟,分别开凿在东、西两峰的半山腰上。石窟始凿于东魏,经北齐、隋,一直到唐玄宗时期,延续了近200年。天龙山石窟最初的营造可能与东魏政权的实际统治者大丞相高欢有着密切的关系。高欢以及北齐的历代皇帝都非常崇奉佛教,在他们统治的中心地区晋阳,高欢就建造了皇家佛寺——并州定国寺,其子文宣帝高洋在蒙山上雕凿了开化寺大佛,在龙山上建造了童子寺大佛,开创了雕造摩崖大佛的先例。尤其

是高欢、高洋父子都曾在天龙山修建避暑离宫，定国寺的僧人也参与天龙山石窟的开凿，所以北朝时期高氏皇室或许是天龙山石窟营造的最大功德主。

东魏开凿的第2窟和第3窟是一组双窟，规模虽然不大，但这是天龙山石窟雕刻内容最为丰富，技艺最精湛的洞窟。窟内平面方形，三壁三龕，整个石窟在约6平方米的空间内雕满了各式各样的佛教偶像，既有高浮雕，也有浅浮雕，两者相互辉映，使窟内显得十分富丽而和谐。佛像与北魏晚期造像一样是典型的秀骨清像样式，较多地注重表现造像的精神面貌，表现手法以线条刻画为主，强调衣纹动感和韵律感，显得清秀而飘逸。

天龙山的北齐洞窟共有三个，即东峰的第1窟和西峰的第10、16窟。北齐洞窟有一个共同特点，就是在洞窟主室前雕凿了仿木建筑式的前廊，这种前廊后室的洞窟形制是摹仿寺院大殿建筑而来的。

北齐造像与东魏造像的艺术风格完全不同。北齐造像一改东魏“秀骨清像”的清秀飘逸风格，而追求表现人体健壮肌肉结构的写实手法，造像的立体感亦更强了。佛像面相浑圆，身体健壮而丰满。佛像的发式采用了螺发样式，服装也不再是褒衣博带式袈裟了，而多采用袒右式袈裟。菩萨像头戴花蔓冠，披帛绕着双臂下垂，上身袒露，腹部微微凸起，显得十分硕壮，下身着紧身短裙。

北齐造像风格的变化其实也跟南朝绘画风格的变化有密切关系。南朝萧梁时期著名绘画大师张僧繇的绘画十分注重表现人体的丰腴健壮，手法写实，唐人称他的绘画风格是“像人之妙，张得其肉”。张僧繇画派在萧梁时期十分流行，并取代了顾恺之、陆探微的“秀骨清像”的画派。大约到萧梁中期，这种绘画风格逐渐影响到了中原北方地区。北魏洛阳永宁寺出土的塑像、北魏巩县石窟寺的佛像就可以看出这种影响的端倪。到了北齐时期，“张得其肉”的绘画风格完全占据了统治地位。因此，天龙山石窟出现这种艺术风格的变化不是偶然的，而是大环境影响所致。

天龙山隋代洞窟仅有第8窟一座，开凿在隋开皇四年（584），主要功德主是仪同三司真定县开国公刘瑞等人。碑文还记载了刘瑞等人为隋文帝、皇后和太子祈福的祝辞，而且还特别祝愿“晋王则磐石之安”。晋王杨广即著名的隋炀帝，隋开皇初二度出任并州总管。所以刘瑞这个人有可能是杨广手下的属吏，因而为杨广祈福。在隋代，文帝和炀帝都十分崇信佛教。隋炀帝任并州总管期间，在太原修建了武德寺和弘善寺，又在龙山开凿了阿弥陀大像，像高一百三十尺，约40余米。后来又在太原增修了大兴国寺。明洪武《太原县志》记载：兴国寺门外有晋王功德碑，寺内第二佛殿内还有炀帝和萧皇后的塑像。正由于隋炀帝的大力扶持和倡导，太原佛教发展很快，因此，隋炀帝的属吏在天龙山开凿石窟就不是偶然的事了。第8窟是天龙山唯一的中心塔柱窟，窟前有面宽三间的仿木构窟廊；中心柱四面开龕，窟内左、右、后三壁各开一大龕，龕内各雕一尊佛像。隋代的造像艺术风格与北齐造像没有什么差别，只是北齐风格的延续罢了。

唐代开凿的洞窟数量多达15座，占了洞窟总数的三分之二多。所以唐代是天龙山开凿石窟的高潮期。这些唐代洞窟的开凿年代大致在武则天到唐玄宗时期。

唐代洞窟的形制较隋以前的洞窟有很大变化，洞窟一般无仿木式前廊；平面多椭圆形，穹窿顶；窟内环壁设坛，坛上雕造成组造像：这是天龙山唐以前洞窟所没有的，是新出现的一种洞窟形制。另外还有一种平面方形、三壁三龕窟，这种窟形仍然是东魏、北齐洞窟形制的延续，表现了天龙山固有的传统，也表现了唐代洞窟仍具有一定的保守性。

天龙山唐代造像雕刻水平很高，表现手法细腻，具有很高的艺术欣赏价值。而且可以毫不夸张地说，天龙山唐代造像的艺术水平在其他同时期石窟造像之上。佛像多水波或漩涡纹发髻，面相浑圆丰满，宽肩细腰，胸部及肢体丰满、健美，而不显臃肿。佛穿着袒右式偏衫，或双领下垂式袈裟，袈裟紧裹双腿，呈“曹衣出水”之式。菩萨像最富有活力，菩萨头束着唐代妇女常见的高发髻，眉眼细长，樱桃小嘴，面相丰满圆润。双肩较宽，胸部和腹肌微微鼓起，雕刻出明显的乳房线，细腰窄臀，下身显得尤为修长。菩萨的身姿扭成三道弯，显得婀娜多姿，妩媚动人。菩萨下身穿长裙，裙子紧贴着臀部和双腿，衣纹雕成“U”字形，圆形的衣褶表现出柔和的质地感，如同出水芙蓉般优美。这是绘画和雕塑家们所津津乐道的“曹衣出水”的典型风格。根据画史记载，盛唐绘画大师吴道子所创人物洒落丰姿也是效法张僧繇的，唐张彦远《历代名画记》称他“是张僧繇后身也”。以塑像而盛名的杨惠之也师承张僧繇，而与吴道子齐名。唐代人都说：“（吴）道子画，（杨）惠之塑，夺得僧繇神笔路。”所以说唐代塑画风格是南北朝塑画风格的继承和发展，而且更能体现唐代人的审美情趣和精神面貌。天龙山唐代这种婀娜多姿的造像形象正是继承和发展前朝塑画风格而创造出来的最佳实例。

盛唐以后，山西同中原其他地区一样，石窟的开凿已经衰落，而更多地注重寺院的雕塑。不过山西还有一些零星石窟寺，比较著名的有太原龙山道教石窟和平顺金灯寺石窟，而前者尤显重要。

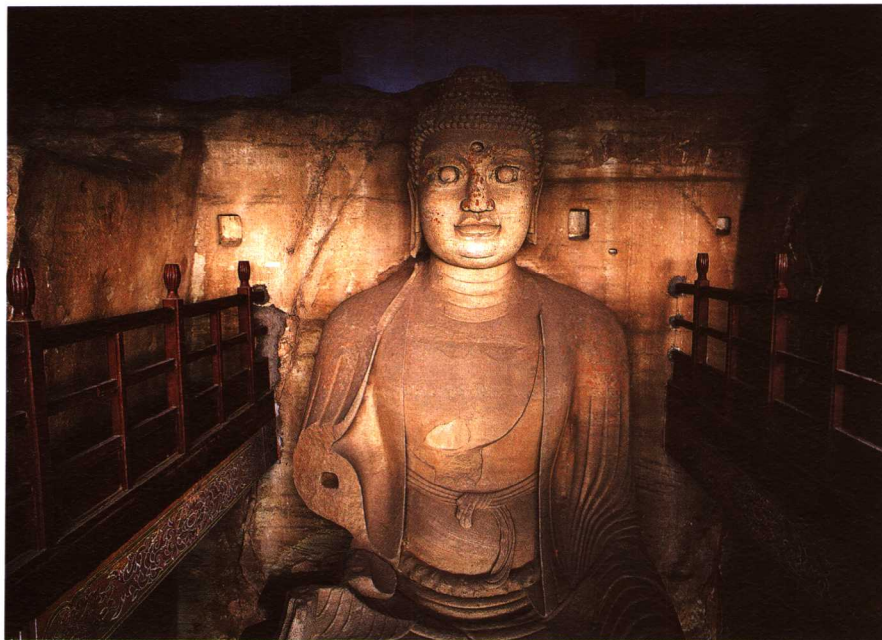
龙山道教石窟位于山西太原市西南20公里的龙山东麓。洞窟共有9个，主要洞窟开凿于蒙元时期。除第9窟像已毁外，其他洞窟均有道教造像。开凿石窟本是佛家所为，北朝时期始见佛道合开的石窟，而龙山石窟完全为道家所开的石窟，则在国内十分罕见。尤其是窟内保存了开凿洞窟的题记，知龙山道教石窟为全真教宋披云一系所为。其中第4、5窟年代最早，第4窟平面弧角方形，三壁三龕式。龕内各造一铺造像，以天尊像为主尊，旁有弟子像胁侍。三身主尊像应是道教所奉的三清像。第5窟仅正壁开一龕，内雕一天尊二弟子。二窟的窟龕形制和弟子形态均与天龙山唐代洞窟相似，开凿年代有可能早到唐代。第1、2、3窟均为宋披云所开凿。其中第1窟为主窟，平面圆形，正面开一龕，内雕一天尊像，窟内左右壁各雕十真人像。第2窟平面方形，平顶，正壁雕三清像。第3窟正壁坛上雕侧卧天尊一身，旁有二弟子像。第6窟正壁坛上雕一天尊

像，左右壁各一真人像。东壁有公元1239年门人李志全、秦志安赞“披云仙翁”文及“披云自赞”文，故疑窟内一铺三身为宋披云师徒三人像。第7窟门额上刻有“玄门列祖洞”。窟内正壁雕三身天尊像；左右壁现存各二身天尊。此二窟应系李、秦二人开凿。龙山道教造像表现了一种世俗化的倾向，即人物群像更贴近于社会世俗人物形象，而缺少宗教神祇的庄严和神秘感。

龙山石窟开凿之际，正是宋披云遵丘处机遗命，与门人李志全、秦志安在山西平阳玄都观校刻道藏之前或其间（1237—1244）。此时游历太原应与他们搜寻亡佚之道藏有关，窟内所刻赞文亦可反映这一史实。因此，龙山道教石窟是研究全真教、道教造像艺术以及道藏史的重要实物史料。

应当提及的是：山西石窟寺的调查工作始于20世纪初，主要是由外国人进行的。如云冈、天龙山石窟最早均是日本人调查的。当时云冈、天龙山石窟以其精美的雕塑，娴熟的雕刻技艺立即在世界上引起了不小的轰动和广泛的关注。本来进行学术考察、向世界展示中国文化艺术丰富的内涵和感染力并不是件坏事，但引起了日本不法奸商的垂涎。从此对石窟造像野蛮的肢解和破坏也开始了。云冈石窟的部分造像被盗运到国外，而天龙山石窟则显得更为惨烈，除第9窟大佛头外，几乎所有洞窟的头像被盗割一空。天龙山雕刻艺术品大都偷运到日本，为此，日本山中商会还举办了天龙山佛雕艺术品展览。当然，山中商会在这次大规模盗窃中扮演了并不光彩的角色。以后，这些艺术珍品有许多被转卖到欧美各国的大博物馆和私人手中。现在日本和欧美国家的一些博物馆中可以见到这些艺术珍品。每每看到或想起佛像展览于国外博物馆中，每个中国人都有强烈的耻辱感，我们期望这些艺术品能够早日完璧归赵，回归故里。





天龙山石窟第9窟上层弥勒佛像（局部）
A part of the statue of Maitreya on the top level of the 9th cave Tianlongshan Grottoes

Preface

by Li Yuqun

It is well known that Buddhism, originating from ancient India, is one of the three major religions in the world. During about the Eastern and Western Han times, Buddhism was introduced into China via the world-famous Silk Road. During the reign of Mingdi, the Emperor of the Eastern Han, two Indian monks came to Luoyang, with a white horse carrying the Buddhist scriptures on its back with them. The Emperor gave an order to build a house for them outside the west entrance of the city of Luoyang, which became the White Horse Temple, the first temple in Chinese history. After that, Buddhism has been growing constantly on this vast land of China and has gradually become Chinese. Similarly, the sculpture art of grotto temple showing Buddhist ideology was brought into our country as well. In about A.D. 200, the region in Xinjiang, known as the Western Regions, started grotto temple building on a large scale. For example, the Kerzil Grottoes in Baicheng County of Xinjiang, the largest grotto temple in ancient Qiuci, was cut and opened during that time. The building of the grotto temples along the Hexi Corridor in Gansu Province started later from the end of 4th century to the beginning of 5th century. It was even later when the famous grottoes like Yungang and Longmen in central China were built, which were around the middle of 5th century. Grotto art was gradually spread, improved and developed from the west to the east.

Shanxi Province, situated in central China, not only has a long history in the development of Buddhism, but also is an artistic treasure-house for Buddhist grotto statues, holding a special place in the history of China's grotto sculpture. It is roughly estimated by a survey on the Province's historical relics that the sites of grottoes and cliff-engraved calligraphy in Shanxi are more than 300 sites, the unearthed stone statues even scattered everywhere in the Province. The time they were made were varied from the Northern Wei to the Ming, lasting for 1000 years. This is rarely seen in the northern part of the central regions. So it can be concluded that grotto statue in Shanxi is a miniature of China's grotto sculpture development.

After the capital city of the Northern Wei was moved to Pingcheng (now the city of Datong), the worship of Buddhism in Pingcheng was at the height of its prosperity. This was because of the constant introduction of Buddhism from other areas in central China and Liangzhou of Hexi, and also due to the positive advocacy and support from the rulers. At the time, Pingcheng was the political, economic and military hub of Northern China, and the center of the Buddhist culture and grotto art as well. Yungang Grottoes, perched on the south slope of Wuzhou Mountain in the western suburb of Pingcheng, was a national grotto temple managed by the royal family of the Northern Wei and Buddhist monk. By gathering all the manpower, materials, and skilled craftsmen from all the parts of the country and amalgamated the essence of the oriental and occidental styles of statue making, Yungang Grottoes were created. Yungang Grottoes set an example in carving grottoes in central China, and produced enormous influence in central China and the surrounding areas. In Longmen and Dunhuang Grottoes, we can find the trace of the style from Yungang. Since Yungang Grottoes are of great value in Chinese grotto art history, where the essence of Chinese grotto sculpture is concentrated, the academic world praised Yungang Grottoes as a "pattern". It is evident that the study of the grotto art is closely related to the study of Yungang Grottoes.

There are 53 chief caves in Yungang. To the west of Yungang Grottoes, lie Luban Kiln, the Wuguantun and Jiaoshan Grottoes, stretching for 15 kilometres from the east to the west. They are the minor grottoes attached to the Yungang Grottoes. In addition, there are newly discovered caves called Luyeyuan Grottoes. The building of Yungang Grottoes can be divided approximately into three stages. As a matter of fact, these three stages reveal a complete process of the development of the art of grotto statues in Yungang.

Caves No. 16–20 are the caves cut during the first stage. They were built under the supervision of Tanyao, a famous monk, in the years from A.D. 460 to 465. They are known as the Five Caves of Tanyao. They are adjoining each other and on a magnificent scale. Academic circles believe the main statues in each of the five caves built by Tanyao were after Emperor Daowu and other four successors of him. They symbolized five Emperors of Daowu, Mingyuan, Taiwu, Jingmu and Wencheng of the Northern Wei Dynasty. In building these statues, Tanyao emphasized the greatness of the main statue to attain the

support from the ruler of Northern Wei. The huge bodies of the statues showed the spirit of Xianbei People, while the clothing of the statues showed the influence of the Western statue styles. It can be inferred that the style of the statue in Yungang was a new creation to combine the western appearance of the Buddhist statue with the looks of the rulers of the Northern Wei.

The caves of the 2nd stage clustered together in the central and the east parts of Yungang Grottoes. They are caves No. 5 –13 in the center and caves No. 1– 3 in the east. They were carved in the years about A.D.471– 494 , when Emperor Xiaowen was in power, before the capital of the Northern Wei was moved to Luoyang. The most distinct features of this period were the caves grouped in two and the caves simulating the styles of temples on the ground. The formation of the caves also showed great variety. For instance, we can find front and back chambers in caves No. 5 –10, and the outer front of caves No. 9, 10 and 12 were carved after the wood structured temple. The carvings inside became more beautiful. The Twin Caves were closely related to the background when Empress Feng was in power twice and the courtiers and the commoners called her and Emperor Xiaowen the Two Saints.

The caves in the 3rd stage were mainly concentrated in the west. Besides, there were some small caves carved afterwards in the central and the east part. The time when these caves cut was after the capital was moved from Pingcheng to Luoyang, until the 4th year of Emperor Zhengguang (494–523). At that time, Pingcheng was still the capital in the north. As the political center of the Northern Wei was moved, the center of grotto building was also transferred from Yungang to Longmen in Luoyang , therefore the grand-scaled grotto-building in Yungang ceased. Instead, some unimportant officials and ordinary Buddhist followers in Yungang continued to carve their grottoes. The caves in the 3rd period were incomparable with the caves of the previous stages. These caves were not only much smaller, but of a different styles of the statues also, which displayed a style of thinness, representing the art of statue making in the later Northern Wei Dynasty.

Influenced by Yungang Grottoes at the time, the carving of caves occurred in middle size or small sizes, and single statues were prevalent then. For instance, Yangtoushan Grottoes in Gaoping, Zihong Grottoes in Qixian County, and Lianghoudian Grottoes in Wuxiang County were important grottoes carved by non-governmental personnel in the Northern Wei Times. Among the stone carvings in Nan Nieshui of Qinxian County discovered in 1950s, were the important statues from the Northern Times, most of which were multi-storied pagoda statues and single sculptured statues, representing an elaborate craftsmanship and high level similar to Yungang Grottoes. This is unique in the unearthed single stone carvings in China. Though these precious carvings have still not been completely shown, they have already aroused great attention among the academic world.

From the later Northern Wei Period to the Sui & Tang Times, the building of the grotto temples in Shanxi was concentrated in Taiyuan areas. The Tianlongshan Grottoes are of great representative value.

Located in the Tianlongshan Scenic Area southwest Taiyuan, Tianlongshan Grottoes include in total 25 caves, all of which were built halfway on the east and west mountains. The building of the grottoes started from the time when Gao Huan was ruling the area and lasted for nearly 200 years until the time of Emperor Xuanzong of Tang. The cutting of the Tianlongshan Grottoes might be closely related with the royal family of Gao. Gao Huan and his son, Emperor Wenxuan of Northern Qi, both had built their summer palaces in Tianlongshan, so they most probably involved in the building of the Tianlongshan Grottoes. The emperors of Northern Qi greatly worshipped Buddhism, so the Buddhist activities were at their highest level under their rule. Emperor Wenxuan built the Grand Buddha of Kaihua Temple in Mengshan Mountain and the Grand Buddha of Tongzi Temple in Longshan Mountain, setting a precedent for carving the Grand Buddha.

Caves No.2 and No.3 cut in the East Wei Period are twin caves. Though cut in very big sizes, they are the caves with most plentiful contents, revealing excellent skills. In a space of about 6 square meters, various Buddhist statues were carved, either in high or low relief. The statues of Buddha, like the statues from the Northern Wei, were in a style of thinness. They displayed more spiritual outlook of the statue, with lines of clothes as the technique of expression.

There are three caves cut from the Northern Qi, they are Cave No. 1 on the east mountain, No. 10 and 16 on the west mountain. The caves from the Northern Qi shared a common character, in the front of each main chamber, a front parlor imitating wood architecture was carved. The formation of this kind was an imitation from the structure of the temple hall.

The artistic style of statues from the Northern Qi differed greatly from that of the Eastern Wei. The statues from the Northern Qi sought for a realistic style, showing the strong structure of muscles of the human body.

Cave No. 8 is the only one carved in the Sui Times, cut in the year of A.D. 584, when Emperor Kaihuang of the Sui Dynasty was in power. It is a unique cave with a central pagoda column. In the front of the cave, a parlor in the style of wood was carved. Inside the cave, the central pagoda column was carved on each of the four sides a shrine, and at the back of the cave, on each wall to the right, the left, and at the back, there is a large shrine, inside of which sits a statue of Buddha. The style of the statues is almost the same as that of the Northern Qi.

The caves cut in the Tang Times were up to 15, two thirds of the total of the caves, therefore it was the Tang Dynasty which saw a high incidence of the building in the Tianlongshan Grottoes.

Compared with the formation of the caves prior to the Sui Times, caves from the Tang Times were

different. There were usually no front parlors. The planes of the cave were mostly oval, with arched tops. Inside, the altars were placed around the wall, upon which statues were carved in groups. This was a newly-emerged cave formation never seen before the Tang Times in the caves in Tianlongshan. In addition, there was a kind of formation with a squared plane, a shrine being carved on each side of the walls on the right, the left, and at the back. This was only a continuity of the caves of the Eastern Wei and the Northern Qi, showing the preserved tradition of Tianlongshan, and to certain degree the conservatism of the caves from the Tang Times.

The sculpture of the statues in Tianlongshan from the Tang Times showed great craftsmanship with an elaborated form of expression, therefore, they are of high artistic appreciation. It is not an exaggeration that the artistic level of Tianlongshan statue sculpture is superior to the sculpture of the same period.

Along with the most flourishing time of the Tang passing by, the cutting of the grottoes in Shanxi began to decline, like other central China areas, and more attention was given to the sculptures in the temples. Despite this, there still appeared some grottoes. The ones enjoying famous reputation were Longshan Taoist Grottoes and Jindeng Temple Grottoes, while the former were more important.

The Longshan Taoist Grottoes are situated on the eastern top of Longshan, 20 kilometers southwest the city of Taiyuan, Shanxi. There are 9 caves in all, which were mainly carved during the Yuan Times. Except that the statue in cave No.9 was destroyed, there are Taoist icons in other caves. Cutting caves was originally a Buddhist business, but in the Northern Times the grottoes combining Buddhist with Taoist statues could be found. It is rare that Longshan Taoist Grottoes were built uniquely by Taoism. In particular, the record when the caves were started was preserved inside the cave so that we could infer they were built by the Section of Quanzhen led by Song Piyun. Among the nine caves, No.4 and No.5 were the earliest; it was possible that the year when they started to be cut was earlier than the Tang Times. caves No.1, 2, and 3 were all cut by Song Piyun. Cave No.6 on the front wall altar, there is a statue of Tien Tsun, with a Chen Ren on the each wall to the right and left. Carved on the lintel of the 7th Cave are the words of the Cave for the Ancestors of the Arcane School. The Taoist icons of Longshan Grottoes expressed a trend of secularization. The statues of the figures were closer to the images of the ordinary people, without the dignity and mystery of deities.

The Longshan Taoist Grottoes were built at the time just before or during the time of Song Piyun, together with his counterparts Li Zhiyuan and Qin Zhi'an, making their scripts in Xuandu Guan, in Pingyang, Shanxi, under the orders given by deceased Qiu Chuji.

What should be mentioned here is that the investigation into grotto temples in Shanxi had started at the beginning of 20th century, much of which were mainly being done by foreigners. For instance, the

Japanese did the earliest investigation into Yungang and Tianlongshan Grottoes. At that time, the elaborate sculpture and the adept skills of the statue carving from Yungang and Tianlongshan caused a sensation and drew great attention in the world. In fact, it was not a bad thing to show to the world the rich and appealing art of Chinese culture. However, this also attracted the attention of the greedy Japanese merchants. As a consequence, a barbarous dismemberment and destruction of grotto statues began. Parts of the grotto statues were smuggled abroad. The Grotto Statues of Tianlongshan experienced worse destruction. Except for the head of Buddha in cave No. 9, heads of all the statues in almost caves were cut away. The sculptures of Tianlongshan were transported secretly to Japan, and a display of sculpture from Tianlongshan was given there. Afterwards, many of the treasures were sold to some European and American museums or individuals. We can see these precious treasures in the museums in Japan, Europe and the United States. Whenever seeing or thinking about those statues displayed in the museums of foreign countries, every Chinese would feel humiliated. We are eagerly looking forward to the return of these treasures in perfect condition to our motherland.





目 录

MULU

- 1 序 言
- 1 大同云冈石窟艺术
- 33 太原天龙山石窟艺术
- 51 沁县南涅水石刻艺术
- 77 太原龙山石窟艺术
- 95 平顺金灯寺石窟艺术

SHANXI SHIHE ZAOXIANG YISHU JICUI