

旅游在中国

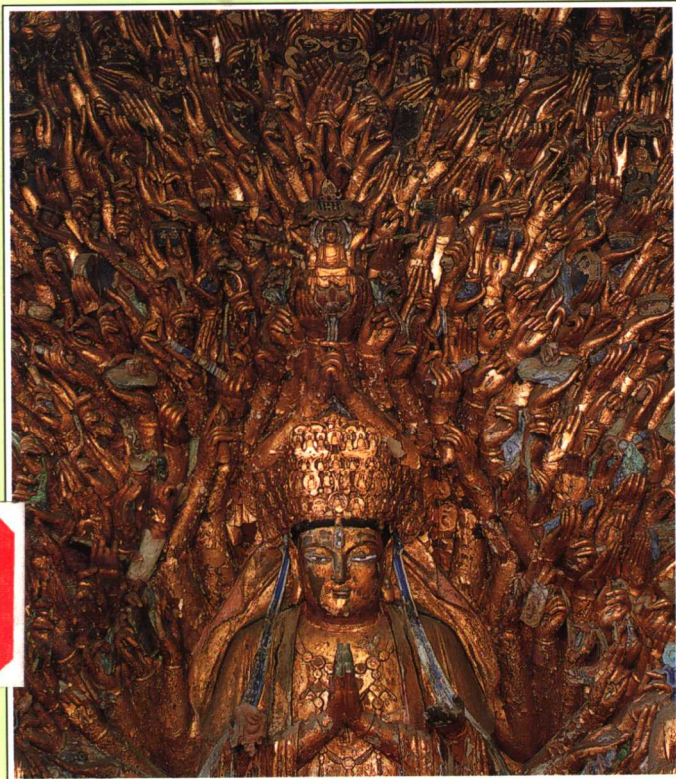
Travel in China

世界文化遗产

A World Heritage Place

大足石刻

**DAZU
GROTTOES**



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大足石刻

DA ZU GROTTOES

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辉煌的大足石刻

黎方银

大足石刻始建于唐永徽元年(650年),历经五代,盛于两宋,余绪延至明、清,是中国晚期石窟艺术的代表作品。

大足石刻是重庆市大足县境内主要表现摩崖造像的石窟艺术的总称。现公布为文物保护单位的摩崖造像多达75处,雕像5万余身,铭文10万余字。其中,以北山、宝顶山、南山、石篆山、石门山摩崖造像最具特色。大足石刻于1999年12月1日被联合国教科文组织做为文化遗产列入世界遗产名录。

北山摩崖造像位于大足县城龙岗镇北1.5公里处,开凿于唐景福元年至南宋绍兴三十一年(892年-1162年),通编为290号,造像近万尊,以其雕刻细腻、精美,典雅著称于世,展示了晚唐至宋中国民间佛教信仰及石窟艺术风格的发展、变化,被誉为唐宋石刻艺术陈列馆。

北山晚唐造像端庄丰满,气质深厚,衣纹细密,薄衣贴体,具有盛唐遗风。第5号毗沙门天王龕、第9号千手观音龕、第10号释迦牟尼佛龕、第51号三世佛龕、第52号阿弥陀佛龕等是其代表作品。尤其是第245号观无量寿佛经变相内容丰富,层次分明,刻有人物造像539身,各种器物460余件,保存了多方面的形象史料。在中国石窟同类题材造像中首屈一指。

五代作品占北山造像的三分之一以上,是中

国此期
用。其特

饰渐趋繁丽,首先由四川王全的造像开始。第273号的佛、菩萨像,既有唐代雕刻的丰满古朴,又具宋代造像的修长身躯。第273号的千手观音及其侍者,薄衣贴体颇具唐风,仪容秀丽又似宋代。

北山宋代造像以观音最为突出,被誉为“中国观音造像的陈列馆”。这一时期的作品更加贴近生活,体现了宋代的审美情趣。造像具有人物个性鲜明,体态优美,比例匀称,穿戴艳丽等特点。最具代表性的是第

136号转轮经藏窟。该窟造像以恬静的面部刻划反映其内心之宁静,以玲珑的衣冠显其身份的高贵。以线造型,线面并重,富有中国民族特色。璎珞蔽体,飘带满身,花簇珠串,玲珑剔透,装饰味浓;且多保存完好,宛如新刻,被公认为是“中国石窟艺术皇冠上的一颗明珠”。其它如第125号数珠手



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观音、第113号和第133号水月观音、第155号孔雀明王窟、第177号泗洲大圣龕、第180号十三观音变相窟等都是此期的珍品。这些造像的形象、姿态、性格、神情以至衣褶、饰物等，皆耐人寻味；组合变化丰富，刻工精美，步步移，面面观，出人意料的意境层出不穷。



宝顶山摩崖造像位于大足县城东北15千米处，由宋代高僧赵智凤于南宋淳熙至淳祐年间（1174年—1252年），历时70余年，以大佛湾、小佛湾为中心，有总体构思组织开凿而成，是一处造像逾万尊、在石窟中

罕见的完备而有特色的大型佛教密宗道场，它把中国密宗史往后延续了400年左右，为中国佛教密宗史增添了新页。

宝顶山摩崖造像的表现形式在石窟艺术中独树一帜，万余尊造像题材不重复，窟龕间既有教义上的内在联系，又有形式上的相互衔接，形成一个

有机的整体。其内容始之以六趣唯心，终之以柳本尊正觉成佛，有教有理，有行有果，系统完备而有特色。

宝顶山摩崖造像注重阐述哲理，把佛教的基本教义与中国儒家的伦理，理学的心性及道教的学说融为一体，兼采博收，显示了中国宋代佛学思想的特色。造像既追求形式美，又注重内容的准确表达。其所显示的内容和宗教、生活哲理对世人能晓之以理，动之以情，诱之以福乐，威之以祸苦。涵盖社会，思想博大。令人省度人生，百看不厌。

宝顶山摩崖造像以能慑服人心为其创作原则，借以激发信众对佛法的虔诚。造像、装饰、布局、排水、采光、支撑、透视等，都十分注重形式美和意境美。如千手观音1007只手屈伸离合，参差错落，有如流光闪烁的孔雀开屏。释迦涅槃像全长31米，只露半身，其构图有“意到笔伏，画外有画”之妙，给人以藏而不露之美感，这是中国山水画于有限中见无限这一传统美学思想的成功运用。地狱变相刻有阴森恐怖的18层地狱：牛头马面狰狞强悍，受罪人呼天号地；尖刀、锯解、油锅、寒冰、沸汤诸般酷刑惨不忍睹，令人触目惊心；圆觉洞内的数十身造像刻工精细，衣衫如丝似绸，台座酷似木雕。洞口上方开一天窗采光，光线直射窟心，使洞内明暗相映，神秘莫测。九龙浴太子利用崖上的自然山泉，于崖壁上刻九龙，导泉水至中央龙口而出，让涓涓清泉长年不断地洗涤着释迦太子，给造像平添了一派生机，堪称因地制宜的典范。

南山摩崖造像开凿于南宋绍兴年间(1131年-1162年),通编为15号,是一处极其重要的道教造像区。如第5号三清古洞共刻像421身,以道教最高神“三清”为主,配刻以“四御”及圣母、王母等群神,生动地反映了宋代道教神仙系统的演变过程。

石篆山摩崖造像开凿于北宋元丰五年至绍圣元年(1082年-1096年),通编为10号,系典型的释、道、儒三教合一造像区。其中,第6号为孔子龕,正壁刻中国大思想家、儒家创始人孔子坐像,两侧壁刻10大弟子像。第7号为三身佛龕。第8号为老君龕,正中凿中国道教创始人老子坐像,左右各侍立7尊真人、法师像。

石门摩崖造像开凿于北宋绍圣元年至南宋绍兴二十一年(1094年-1151年),通编为16号,为佛教、道教合一造像区,尤以道教造像最具特色。如第2号玉皇大帝龕外的千里眼、顺风耳筋脉显露,手法夸张。第7号独脚五通大帝左脚独立于风火轮上,广额深目,袍带飞扬,有来去如风之势。第10号三皇洞造像儒雅清秀,手法写实,人神合璧。第11号东岳大帝宝杆变相龕以东岳大帝、淑明皇后居中,反映出宋代东岳世家在道教神系中的突出地位。

中国石窟艺术在其长期的发展过程中,各个时期都积淀了自己独具特色的模式及内涵。以云冈石窟为代表的早期石窟艺术(魏晋时期,公元4-5世纪)受印度犍陀罗和笈多式艺术的影响较为明显,造像多呈现出“胡貌梵相”的特点。以龙门石

窟为代表的中期石窟艺术(隋唐时期,公元6-9世纪)表现出印度文化与中国文化相融合的特点。作为晚期石窟艺术代表作的大足石刻在吸收、融化前期石窟艺术精华的基础上,于题材选择、艺术形式、造型技巧、审美情趣诸方面都较之前代有所突破,以鲜明的民族化、生活化特色,成为具有中国风格的山石窟艺术的典范,与敦煌、云冈、龙门等石窟一起构成了一部完整的中国石窟艺术史。

大足石刻题材多样,内容丰富,儒、释、道“三教”造像俱全,有别于前期石窟。以南山摩崖造像为代表的宋代道教造像,是中国这一时期雕刻最精美、神系最完备的道教造像群。石篆山摩崖造像中以中国儒家创始人孔子为主尊的“儒家”造像,在石窟艺术中可谓凤毛麟角。以石篆山摩崖造像为代表的佛教、道教、儒教“三教”合一造像,以及以石门山摩崖造像为代表的佛教、道教合一造像在



中国石窟艺术中亦极为罕见。这些造像表明,宋代时期,“孔、老、释迦皆至圣”,“惩恶助善,同归于治”的“三教”合流的社会思潮已经巩固;世俗信仰对于“三教”的宗教界线已日渐淡漠,呈现出信仰多元化的趋势。

大足石刻对中国石窟艺术的创新与发展有重

要贡献。它注重雕塑艺术自身的审美规律和形式规律,是洞窟造像向摩崖造像方向发展的佳例。在立体造型的技法上,运用写实与夸张互补的手法,摹难显之状,传难达之情,对不同的人物赋予不同的性格特征,务求传



神写心。强调善恶、美丑的强烈对比,表现的内容贴近生活,文字通俗,达意简赅,既有很强的艺术感染力,又有着极大的社会教化作用。在选材上,既源于经典,而又不拘泥于经典,具有极大的包容性和创造性,处处反映出世俗信仰惩恶扬善、调伏心意和规范行为的义理要求。在布局上,是艺

术、宗教、科学、自然的巧妙结合。在审美上,融神秘、自然、典雅三者于一体,充分体现了中国传统文化重鉴戒的审美要求。在表现上,突破一些宗教雕塑的旧程式,有了创造性的发展,神像人化,人神合一,极富中国特色。总之,大足石刻在诸多方面都开创了石窟艺术的新形式,成为具有中国风格和中国传统文化内涵,以及体现中国传统审美思想和审美情趣的石窟艺术的典范。

大足石刻是石窟艺术生活化的典范。它以其浓厚的世俗信仰,纯朴的生活气息,在石窟艺术中独树一帜,把石窟艺术生活化推到了空前的境地。在内容取舍和表现手法方面,都力求与世俗生活及审美情趣紧密结合。其人物形象文静温和,服饰华丽,身少裸露;形体上力求美而不妖,丽而不娇。造像中,无论是佛、菩萨,还是罗汉、金刚,以及各种侍者像,都颇似现实中各类人物的真实写照。特别是宝顶山摩崖造像所反映的社会生活情景之广泛,几乎应有尽有,颇似一座宋代民间风俗画廊。无论王公大臣、官绅士庶、渔樵耕读,各类人物皆栩栩如生,呼之欲出,可以说是一幅生动的历史生活画卷,它从各个侧面浓缩地反映了晚唐至宋时期的中国社会生活,使源于印度的石窟艺术经过长期的发展,至此完成了中国化的进程。

总之,论其规模之大,造詣之精,内容之丰富,大足石刻都堪称是一项伟大的艺术杰作。它既是中国石窟艺术重要的组成部分,也是公元9世纪末至13世纪中叶世界石窟艺术中最为壮丽辉煌的一页。

SPLENDID DAZU GROTTOS

Built continuously from the first year of the reign of Emperor Yonghui of the Tang Dynasty (650) to the Qing dynasty, Dazu Grottoes are a beautiful gem in the treasure trove of grotto arts in China.

Located in Dazu County, 163 kilometres west of the city proper of Chongqing, the stone carvings of Dazu, chiefly consisting of Buddhist images, are the art of a religious nature. More than fifty thousand figure statues are scattered over seventy-five places. Those carved out of the rocks at Beishan, Baodingshan, Nanshan, Shizhuanshan and Shimenshan are the most concentrated in number, the largest in scale, the finest in craftsmanship and the richest in content. In 1961 they appeared on the list of the first group of important cultural relics under state protection as announced by the State Council and in 1999 it was inscribed on the World Heritage List by the UNESCO.

Situated 1.5 kilometres from the county seat of Dazu, the cliffside carvings at Beishan Mountain were generally accomplished during the late period of Tang dynasty and Five Dynasties (892-960), while those in the northern section were mainly carved in the Song Dynasty. Totalling nearly ten thousand pieces in number, these works are characterized with rotund and stately appearance, unsophisticated disposition and thin garments, reflecting the development and change of the common people's religious belief and the style of stone sculpture during the days from the late period of Tang dynasty to the Song dynasty.

The figures situated in the southern section of Fowan district were carved mainly during the late period of Tang dynasty with the North Heavenly King (No.5), Thousand-arm Avalokitesvara (No. 9), Sakyamuni (No.

10), Trikala Buddhas (No. 51) and Amitabha (No. 52) as the representative works. Especially, in addition to excellent craftsmanship and wonderful arrangement, "A Scene of the Amitayus-Dhana-Sutra" (No. 245) is endowed with rich content. For instance, apart from having possessed 539 figure statues and 460 objects (including vessels and musical instruments), it has housed many valuable materials for the study of Chinese history. Hence, the value of this shrine comes first among the shrines with the same theme in Chinese grottoes.

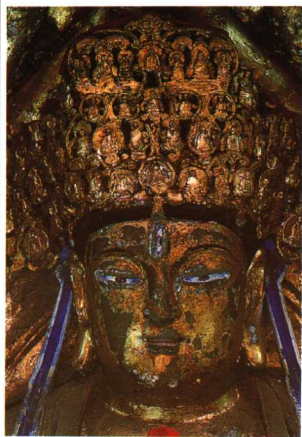
The stone sculptures produced during the Five Dynasties cover nearly one third of the figure statues on Beishan Mountain. Besides, they played an important role in promoting the advance of Chinese grotto art.

Among Beishan cliffside carvings the most outstanding works are the statues of Avalokitesvara. The place is, therefore, reputed as "the Gallery of Avalokitesvaras". As an embodiment of the aesthetic standards peculiar to the artisans of the Song dynasty, the images of figure statues produced in this period



became more and more close to the reality of life. Endowed with distinct personalities, they have possessed the following common features: well-proportioned body; graceful manner; exquisitely dressed and easy posture. The most representative one of them is the image of Avalokitesvara with the Sun and Moon in No. 136 shrine. With ornament decorated on her breast, ribbons drifting gently over her body, this statue

is portrayed in accordance with the Chinese aesthetic standards: plump face, small mouth, beautiful brows and eyes. Hence, it is acknowledged as a pearl on the crown of the Chinese grotto art. As outstanding works appearing in the same



period of time, stone carvings such as Avalokitesvara with a Rosary (No. 125), Avalokitesvara Gazing at the Moon Reflection on Water (No. 113 and 133) and Peacock King (No. 155) are also rated as the art treasure of stone sculpture. Based on traditional skills, all of these figure statues are masterpieces regarding their harmonious unity between the line and the side, between the square and the round, and between the simple and

the complex.

Baoding (Treasure Peak) Mountain, fifteen kilometres northeast of Dazu, is well-known for having housed more than ten thousand pieces of magnificent sculptures, which were created under the direction of a distinguished local Buddhist monk Zhao Zhifeng during the Southern Song dynasty. Lasting for seventy-odd years, the construction was carried out mainly in the districts of Dafowan and Xiaofowan. Owing to the successful efforts of Monk Zhao, the history of the Esoteric Sect in China was thus able to continue for another four hundred years.

The artisans responsible for building the figure statues on Baoding Mountain paid great attention to elaborating the philosophic theory, making the fundamental doctrine of Buddhism mix together with the ethics of Confucianism, the rationalistic principles of Neo-Confucianism and the dogmas of Taoism. As a result, the special feature of Buddhism in China during the Song dynasty lies in embracing all good points of various religious and academic schools.

With the intention of cowing the common people into submission, the construction of figure statues on Baoding Mountain is devoted to make the Buddhist followers become pious adherents by way of demonstrating the force of the Buddhist law. Therefore, in terms of design, decoration, layout, drainage, natural lighting, supporting and perspective, stress was usually laid on the beauty both in form and in imagination. For instance, the statue of Thousand-Arm Avalokitesvara with actually 1007 arms in No. 8 shrine is about 3 metres in height. The arms, which cover an area of 88 square metres, stretch out just like the full display of a peacock's tail. All of her hands are different in gesture and look quite attractive and natural. Measuring 31 metres in length from head to knees, the statue of Sakyamuni in

No. 11 shrine is, no doubt, another good example to show that the artisans of ancient China were already good at applying the dialectical relationship between the limited and the unlimited, so the design of this shrine has left plenty room for visitors to give full play to their imagination. In the episode of 18 hells, many scenes were depicted to show the evil-doers' suffering from various kinds of punishment, such as climbing the hill planted with sharp knives; being put into the cauldron full of boiling oil; the freezing ice and the knee-chopping instrument. In the Cave of Full Enlightenment, the figure statues were ingeniously portrayed. The Bodhisattvas' robes look like real silk while their stone platforms seem just as same as carved in wood. Above the entrance to this shrine opens a large window, so the sunlight comes in and illuminates the grotto centre, making it look mysterious, deep and serene. In the Cave of Nine Dragons Bathing the Prince, having made use of a nearby spring, the sculptors carved nine dragons. As a result, the cool water was shedding from their mouth to bathe the newly-born Crown Prince. It is a good example of taking measures to suit local conditions.

The figure statues on Nanshan Mountain were carved mainly in the reign of Shaoxin during the Southern Song dynasty (1131-1162). Consisting of 15 shrines in all, Nanshan is one of the important ritual sites to publicize the dogmas of Taoism. For instance, in the Cave of Taoist Trinity, 421 figure statues were carved. Accompanied by the "Four Deities", the Saint Mother and Queen Mother of the West, the "Trinity", the supreme masters of Taoism, were located in the centre of whole cave. This kind of arrangement reflects the change and development of Taoist god system in China.

The construction of cliffside carvings on Shizhuanshan Mountain was carried out in the years from

1082 to 1906. Consisting of 10 shrines, Mt. Shizhuanshan is a typical ritual site known for the co-existence of Buddhism, Taoism and Confucianism. Located in the 6th cave, the statue of Confucius, the great thinker of China, stands in the centre. On either side of this shrine line up the statues of his ten disciples. In the 7th cave sits the statue of Tripitaka Buddha. In the middle of the 8th cave sits the sitting statue of Laozi, the founder of Taoism, and on either side of his statue there line up seven statues of the Taoist true men and masters.

The project of cliffside carvings on Shimenshan Mountain was accomplished in the years from the reign of Shaozhi of the Northern Song dynasty

to the reign of Shaoxin of the Southern Song dynasty (1094-1151). Consisting of 16 shrines, it is noted for having housed many attractive statues of Taoist deities. For instance, the statues of the Farsighted God and the Well-Informed God outside the shrine of Jade Emperor were carved in an exaggerative manner. The statue of One-Legged God in the 7th cave was quite extraordinary and impressive. The carvings in the Cave of Three Thrones were completed with a scholarly bearing. All



these are a good example to present Buddhist figures as human beings. In the 'Story of God of Mt. Tai', the statues of the Mountain God and his wife were placed in the middle of this shrine, and this fact shows what an important position the aristocratic family of Mt. Tai has taken in the god system of Taoism.

In the long history of China's grotto art development, the early-stage grottoes with Yungang Grottoes as its



representative were influenced by India's Grandhara and Gupta style. As a result, most of the figure statues produced during the early period (namely, in the years of the Wei and Jin dynasties) bore an appearance close peculiar to either the H u s (the

people living in the western region of China) or the Fans (i.e. Indians). However, among the works in Longmen Grottoes, the representative of the middle period of China's grotto art (i.e. in the years of the Sui and Tang dynasties, 6th-9th centuries), there emerged the feature of combining Chinese culture with Indian culture. As the representative of the late period of China's grotto art, Dazu Grottoes displayed the

following fresh trend: on the basis of absorbing the experience accumulated by the masters of older generations, the artisans in Dazu succeeded in making a series of breakthroughs in the field of subject-matter choice, the form of art, the carving technique and the aesthetic standards. Endowed with a distinct feature of nationalization and secularization, Dazu Grottoes became finally a typical model of the grotto art with distinct style. Together with the achievement obtained in Dazu, Dunhuang, Yungang and Longmen, formed a splendid history of China's grotto art.

The cliffside carvings of Dazu are well-known for their variety in subject matter and richness in content, and their co-existence of Buddhism, Taoism and Confucianism. Nevertheless, they differ somewhat from the stone sculptures produced in the previous period. For instance, the figure statues of Taoist deities on Nanshan Mountain appeared during the Song dynasty, apart from being the most excellent works carved in this period of time, boast the first complete god system of Taoism. Among the cliffside carvings on Shizhuanshan Mountain, stands a figure statue of Confucius, the founder of Confucianism. This is extremely rare in the history of Chinese grotto art. Meanwhile, the co-existence of Buddhism, Taoism and Confucianism in the construction of cliffside carvings on Shimenshan Mountain is also rarely seen in any other grottoes throughout China. It proves clearly that in the Song dynasty Confucius, Laozi and Sakyamuni were all worshipped as Great Saints. In order to realize the common purpose of "punishing evil-doers and encourage people to do good", the ideological trend of combining Confucianism with Buddhism and Taoism was in the ascendant. With the disappearance of the demarcation line between the above-mentioned religious faiths, the pluralistic trend in the field of

religious belief began to emerge.

The success of Dazu made a great contribution to the further development of Chinese grotto art. Emphasizing on both the law of aesthetic standards and the law of art form, the outstanding practice in Dazu was regarded as a good example to promote the advance of the grotto art from cave chiselling to cliffside carving. In the field of technique to achieve three-dimensional effect, the artisans of Dazu were skilled in applying a method of combining realism with exaggeration. Besides, in order to make their works full of artistic appeal, they did their utmost to improve their means of presentation, including colour and language. In the choice of subject matter, instead of being a stickler for classics, they strove to take in all good points of their counterpart so as to blaze new trials. In terms of layout, they advocated the genius combination of art with religion and science. In the way of presentation, they broke through a set of fixed formula for the design of Buddhist figure statues, succeeding finally in presenting Buddhist figures as human beings and depicting scenes from everyday life. As a consequence, the artisans of Dazu Grottoes had opened up a brand new way by carving Buddhist statues with Chinese characteristics.

Different from earlier grottoes, Dazu Grottoes are acknowledged as the model to make group relief full of human touch. For instance, the group relief, such as "the Story from the Scripture on the Kindness of Parents", is none other than a neat epitome of practical social life during the Song dynasty, which is rarely seen in any other part of China. In the choice of content and presentation, the artisans of Dazu Grottoes advocated combining the Buddhist world closely with the secular life. As a result, the cliffside carvings on Baodingshan Mountain cover a wide range of social background, and various characters, including sovereigns, high officials,

gentry, scholars, fishermen, woodcutters and farmers, were all true-to-life. Just like a gallery of folk custom in the Song dynasty, the stone sculptures in Dazu Grottoes not only reflect vividly the social life during the years from the late period of Tang dynasty to the Song dynasty, but also show clearly how the grotto art, which originated in India, began to take root and flourish in China.

In short, in terms of either scale, attainment or rich storage, Dazu Grottoes can be rated as among the top masterpieces accomplished in the world. Apart from being an important component of China's grotto art, it is a glorious chapter in the history of world-wide grotto art during the years from the 9th to the 13th centuries.



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释迦涅槃圣迹图

——宝顶山第 11 号 南宋

*Sculptures showing Sakyamuni entering Nirvana
(No. 11, Baodingshan, Southern Song)*

释迦牟尼是佛教的创始人。涅槃是佛教宣扬的“不生不死，常乐我净”的最高境界。此涅槃圣像长达 31 米，头北脚南，背东面西，右侧横卧，下半身隐入崖际，右肩陷于地下，仅现大半个身躯。有“意到笔伏，画外有画”之妙，给人以藏而不露之美感。佛前弟子，似从地涌出，垂眉致哀；竟顶佛母眷属，手捧供物，面露悲恸之情。整组造像，虚实相济，气势宏大，意境深邃，既合仪轨，又有创新，为中国石窟艺术群中罕见。

Sakyamuni is the founder of Buddhism. To show the sacredness and greatness of Sakyamuni Buddha, only the upper part of body was chiselled, and thus leaving plenty room for visitors' imagination of the lower part. Located in the eastern cliff of Dafowan, the grand statue measures 31 metres in length from head to knees. With his eyes half closed, his head northwards, Sakyamuni lies on his right side which seems to sink into the ground. His disciples line up before him and lament the Buddha sadly while his mother, aunt and wife appear with the burning joss sticks in their hands. As excellent works of the Chinese stone sculpture, this group of carvings display a magnificent and splendid scene of Sakyamuni Entering Nirvana.





观无量寿佛经变相——宝顶山第18号 南宋

A scene of the Amitayus-Dhyanasutra

(No. 18, Baodingshan, Southern Song)





