

中國濟南靈巖寺

The Magic Cliff Monastery, Jinan, China

# THE NO.1 STATUES THROUGHOUT CHINA

## 海內第一名塑



1327

濟南市對外文化交流協會編



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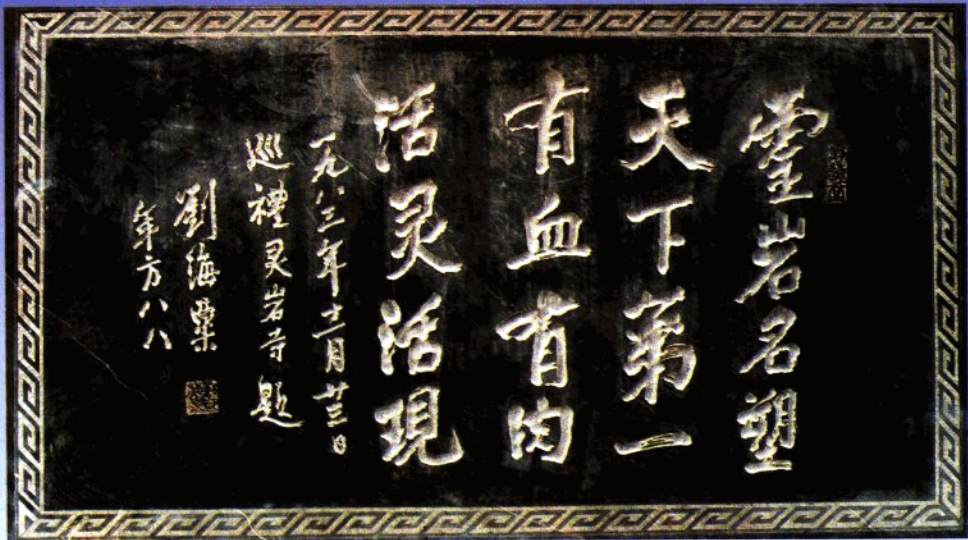
近代著名學者梁啟超1922年到靈巖寺，觀千佛殿塑像後題石，稱其為“海內第一名塑”。

The tablet inscribed by Liang Qichao, the renowned scholar in 1922 after visiting the arhat statues in the Numerous-buddha Hall. It reads "The Number One Statues Throughout China".



著名藝術大師劉海粟1983年到靈巖寺觀後，揮筆讚譽：“靈巖名塑，天下第一，有血有肉，活靈活現。”

After visiting the Magic Cliff Monastery in 1983, Liu Haisu, the master artist wielded his writing-brush, saying that "Lifelike, vivid, the statues in the Magic Cliff Monastery are really unparelled."



# 靈巖寺史話及古塑簡介

## THE STORY OF THE MAGIC CLIFF MONASTERY AND A BRIEF INTRODUCTION TO THE ANCIENT STATUES

出濟南市區沿平坦的公路南行 45 公里，泰山西北支脈綿亘眼前，折而東行，即進入一條青翠的山谷，透過薄紗般的雲霧極目望去，只見殿角崢嶸，峻塔穿空，千年古剎靈巖寺，就坐落在这雲山煙樹之中。

靈巖寺位於長清縣境內，寺因靈巖山而得名。靈巖山最早的名字叫方山，北魏（公元 386~534 年）酈道元的《水經注》稱玉符山，此山峰頂四面如削，方正如印。東晉（公元 317~420 年）時，高僧朗公常到方山講經。據《神僧傳》記載：一次，朗公和尚講到妙處，石為之點頭，聽者見了，告訴朗公，朗公說：此山靈也，為我解化。從此，方山便叫靈巖山了。後來，朗公又率眾開山，建立精舍數十區。朗公創建的寺院，興盛不到百年，北魏太武帝太平真君七年（公元 446 年）遭滅法之劫，寺院全部被毀。至北魏孝明帝正光年間（公元 520~525 年），法定和尚來此。據傳說，當時一條青龍為他引路，兩隻老虎給他馱經，近至靈巖，前面峭壁橫亘，無路可尋，他乃面壁靜立，雙手合十，不飲不食達 27 日，終於感動菩薩，令太陽神射穿巖石，透出紅光數里。法定循光前進，終於抵達靈巖，重建寺院，曰靈巖寺。

唐初（公元 7 世紀），靈巖寺名聲日隆。公元 665 年，唐高宗與武則天封禪泰山，打破了歷代帝王自兗州而東的東封路線，自齊州而南先至靈巖寺拜佛，再到泰山祭典。唐玄宗開元年間（公元 713~741 年），禪宗北派領袖神秀的弟子降魔禪師來靈巖寺提倡“漸悟”禪法。僧眾坐禪長時間不睡不餐，只許飲茶提神。後來，這裏的禪僧外出也自備茶葉，隨時烹飲。各地轉相仿效，漸至京邑，從此飲茶之風遍及北方。由此可見靈巖寺對唐代社會影響之大。唐憲宗元和（公元 806~820 年）初年，官拜同平章事的李吉甫將長清靈巖寺與浙江天臺國清寺、湖北江陵玉泉寺、南京棲霞寺并稱“域中四絕”。

Following the smooth highway southward from Jinan City for 45km, one can see the north-west branch range of Mount Tai. Turning east, one will enter a green valley, where, through the misty clouds and fogs, one can see many temple-eaves and soaring towers. There lies the Ling Yan (Magic Cliff) Monastery with a history of more than one thousand years.

The Magic Cliff Monastery lies in Changqing County. It gets its name from Mount Magic Cliff, which was initially called Fangshan (the Square Peak) because, according to "Annotations to River Canons" by Li Daoyuan of the Northern Wei Dynasty, the four sides of the peak of this mountain were very steep, resembling a square seal. During the Eastern Jin Dynasty, Lang Gong, the eminent monk, often went to the Square Peak lecturing on Buddhist Scriptures. The following anecdote is recorded in "Biographies of the Holy Monks": Once, Monk Lang Gong spoke of some intriguing point, the stones nodded praisingly. When told about this, Lang Gong Said, "This mountain is magic, it has understood me." So, the name "Mount Magic Cliff", instead of "the Square Peak", soon spread widely. Later, Lang Gong led other monks in building monasteries and finally finished a number of them. But no more than one hundred years later, namely, in the seventh year of the Taiping Zhenjun reign of Emperor Tai Wu, the Northern Wei Dynasty, all the monasteries established by Lang Gong were destroyed. The mountain did not resume its previous glory until Monk Fa Ding came here during the Zhengguang reign of Emperor Xiaoming, the Northern Wei Dynasty. As the legend goes, one dragon went ahead of Lang Gong on his way to Mount Magic Cliff, and two tigers carried the scriptures for him. But with a steep cliff in the way, he could not make any progress. He stopped and stood there still facing the cliff, with his palms put together before his breast. Twenty seven day had passed, he ate nothing and drank nothing. Bodhisattva was moved and ordered the Sun God to pierce the cliff. Instantly, red light spread out several miles ahead. With this guiding him, Fa Ding arrived in the mountain and rebuilt the monastery, named it "the Magic Cliff Monastery".

The early years of the Tang Dynasty saw growing glory of the Magic Cliff Monastery. In 665, Emperor Gao Zong and Wuzetian went to Mount Tai to offer a sacrifice to Heaven and Earth. They broke the conventional route of preceding emperors, that is, turning eastward from Yanzhou, and instead, they went to the



●靈巖山(又名方山)  
Mount Magic Cliff (another name, Square Peak)

●千佛殿一角  
One part of the Numerous-buddha Hall

Magic Cliff Monastery from Qi Zhou before leaving for Mount Tai. During the Kaiyuan reign of Emperor Xuan Zong of the Tang Dynasty, Master Zenist Jiangmo (the Monster-subduing), a disciple of the leader of the northern school of Zen, Shen Xiu, came to the Magic Cliff Monastery, where he advocated the Zenist method of "gradual comprehension". The monks sat in meditation for a long time without being allowed any food or sleep except for some tea for refreshment. So, the monks habitually brought tea with them on their journeys. When they felt thirsty, they cooked some and drank it. This was a sheer habit of the monks, but imitations followed wherever the monks travelled. Soon, tea-drinking became fashionable throughout the north China. Hence the enormous influence of the Magic Cliff Monastery on the society of the Tang Dynasty. At the beginning years of the Yuan He reign (806-820) of Xian Zong, Li Jifu, one prime minister of the Tang Dynasty, put the Magic Cliff Monastery along with the Guoqing Monastery in Tiantai, Zhejiang, the Yuquan Monastery in Jiangling, Hubei, and the Qixia Monastery in Nanjing, Jiangsu, as the "four outstanding monasteries of China".

● 千佛殿內的毗盧遮那佛像  
The statue of Vairocana in  
the Numerous-buddha Hall



至北宋（公元 960~1279 年），靈巖寺更加興盛，寺院規模進一步擴大，寺僧達千餘人。宋代《靈巖千佛殿碑記》載：“（靈巖）野有良田可以封萬戶，□有華屋可以蔭萬夫，帑有羨資可以蘇萬民，僧有方便可以化萬心。”宋真宗景德年間（公元 1004~1007 年），皇帝賜名“景德靈巖禪寺”，宋神宗熙寧三年（公元 1070 年），皇帝欽定派送靈巖寺主持僧人，這一欽定派送制度一直延續到明代。宋代宰相王安石曾寫過《送道光法師主持靈巖》詩，開頭兩句為“靈巖開闢自何年，草木神奇鳥獸仙”，表達出這位不會到過靈巖的大文學家對名剎的神往。

金元（公元 1115~1368 年）時代，靈巖寺香火依然隆盛，與國內名寺如北京大萬壽寺、河南嵩山少林寺關係密切，主持人之間常常相互調遣。

明清（公元 1368~1911 年）兩代，寺廟建置雖無擴展，但泉石之美并不因此退色，寺內文物古跡則由於歷盡滄桑而更為生輝。清乾隆帝在甘露泉西側建愛山樓行宮，南巡 8 次駐蹕於此，他曾御題靈巖八景，每一景都立額碑和賦詩碑并建亭，至今尚存其題咏手迹 24 塊之多。

The Northern Song Dynasty occasioned even greater glory of the Magic Cliff Monastery with its scale enlarged and the number of monks increased. According to "Recording of the Numerous-Buddha Hall in Mount Magic Cliff" written in the Song Dynasty, it (the monastery) has many fertile fields that could feed ten thousand families, rooms that could house ten thousand monks, money that can save ten thousand common people, and the monks here have means to convert ten-thousand mountains". During the Jingde reign (1004-1007) of Emperor Zhenzong, the emperor granted the monastery the name, "Jingde Lingyan Monastery". In the third year of the Xining reign of Emperor Shenzong, the abbot was chosen and sent to the monastery by an imperial order, which was observed until Ming Dynasty. Wang Anshi, one prime minister of the Song Dynasty wrote a poem, titled "Seeing Master Monk Dao Guang off to His Position as Abbot in the Magic Cliff Monastery". The beginning two lines read as follows, "The mountains was populated long ago, the bushes magic, the birds and animals immortal", revealing the great writer's deep love for the famous monastery, which, to his regret, he had never been able to visit.

During Yuan Dynasty, the Magic Cliff Monastery maintained its glory and kept an intimate relationship with such famous monasteries as Da Wanshou Monastery in Beijing, Shaoling Monastery in Songshan, Henan. The abbots of these monasteries were often interchanged.

Although the construction experienced no enlargement during the Ming and the Qing Dynasties, the beauty of springs and stones did not fade away. The cultural relics in the monastery, however, became more radiant and valuable as time went on. Emperor Qian Long of the Qing Dynasty made his temporary dwelling place — Aishan Pavilion — built west of Sweet Dew Spring. He went there eight times on his southern inspection tours and he wrote the names for the eight scenic spots. In every spot there were a pavilion, a tablet with a poem, and a tablet with the inscribed name. Now, there are twenty four tablets extant with his calligraphy and poems.

今天，靈巖寺已成爲國家重點文物保護單位和濟南市的著名遊覽勝地。各級政府多次撥款對這裏的文物、古建築進行了全面修復和妥善保護。在靈巖寺，歷經劫難而幸存於世的古代藝術珍品中，最有價值的當屬千佛殿內的40尊彩塑羅漢。羅漢塑像列置於千佛殿內四周壁壇上，壇座高約78厘米，腳座高約33厘米，壇座至羅漢頭頂高約155厘米，整體看大小一致，比真人稍大。1982年，國家撥款對塑像進行了一次大整修，從而揭開了塑造技法和年代的奧秘。塑像主要有兩種胎骨處理法：一是鐵製，一是木製。如第11尊，內胎實際上是一尊定形的鐵造像，然後再在外面塗一層厚0.5厘米（手背處）至5.9厘米（頭部）的麻泥塑成。作爲胎骨的鐵鑄羅漢像，身着袈裟，衣紋簡潔流暢，雙手合抱胸前，兩眼平視，目有炫光，大耳與眉齊平，嘴角微向內收，神態安祥，坦然自若。像身中空，用生鐵一次鑄成。由鐵像座上的銘文，可知爲北宋熙寧三年（公元1070年）鑄造。再根據鐵像造型以及鑄器銹迹等方面來看，它原來是直接供奉的，那麼何時作爲胎骨的呢？用放射性碳素斷代法對泥塑體木材測定，得知距今 $530\pm 65$ 年，說明此新塑羅漢時代最早不遲明代，上述情況在羅漢塑像中僅屬個別現象。木製胎骨以第13尊爲例：塑像胸腔內部以一個鐵釘連接多塊木板而成的空木箱支撐，木箱上部樺扣一個橫木枋爲肩，然後橫枋中立直徑5.5厘米木棒作頭支架，手指等細部則以鐵條爲之。用放射性碳素斷代法測定，胎木距今 $1020\sim 1135\pm 70$ 年，同時在泥塑腔體內發現宋代前三朝（公元960~1022年）錢幣61枚和宋鏡多面，證明這些塑像大都爲宋塑無疑。骨架做好後，用粗泥捏塑成大體形態，乾後再以黏軟的細泥塑出具體形象，細泥乾後，再用榆皮紙（或麻筋）、細沙、膠泥合成的泥膏塑造形體表面細緻部分，乾後經過整形，塗以經膠質調合的白土爲底色，最後用點、染、刷、塗、描等技法敷彩，畫出細部，對手足、顏面等肌膚露出的部位，塗以油蠟或蛋清，使之呈現柔軟、光澤的質感。經過合理的配料和精心的製作，塑像經受了溫度、濕度的變化，而保存至今，大體完好。

這批塑像藝術上的成就則更爲輝煌。近代著名學者梁啟超1922年題石，稱其爲“海內第一名塑”。著名藝術大師劉海粟1983年觀後，揮筆讚譽：“靈巖名塑，天下第一，有血有肉，活靈活現”。著名雕塑家劉開渠在《中國古代雕塑的傑出作品》一文中寫道：“長清靈巖寺的羅漢，大約爲宋末的作品，每個像都極爲寫實而又富有性格和心理表現，好像作者都是照着性格顯明、情感豐富的真實人物做成的。如果我們將文藝復興的作家來比的話，這些作家完全可以與都韋泰婁（多那泰羅）并美。”對彩塑羅漢進行長期研究而識見精深的當屬曾任山東師範大學藝術系主任的張鶴雲教授，他在《山東靈巖寺》一書中概括其藝術成就有如下四個方面：一是人物性格刻畫入微，雖然這些塑像都是同一身份，并且均爲坐式，但參觀時竟不感到單調，其原因就在於動作有異，口目傳情，形神兼備，反映了各自不同的內心世界。所以我們一見，并不停留在對它們外部神態的欣賞，而是引起對其身世的聯想，似乎看到它們的人生經歷。二是風格寫實。中國古代匠師在塑像時只是憑記憶和想像，但這些塑像的寫實程度像有模特兒爲依據，不但形體、比例、相貌栩栩如生，血脈、筋骨也清晰可見，完全符合人體解剖學。三是衣飾貼體利落，富於節奏感。作者處理衣紋，對線條的曲直、角度的轉折、光線的明暗都非常注意剛柔相濟，虛實對比。透過衣紋能體察人體肌肉的形狀，有的剛健有力，有的清瘦秀骨，有的豐滿雍容。衣紋的繁簡變化，有意襯托面部表情和手勢。另外衣帶的來龍去脈和結扣的穿插也都交待分明，維妙維肖。四是配置得當。進寺經過山門時，聲色俱厲的金剛給善男信女們很大的精神威懾，進入大殿，佛的面相雖然慈祥，但還是有隔膜，而拜佛之後看到這些佛的弟子（羅漢），有如普通人，就無形中增添了親近感、信賴感。靈巖寺所以能夠吸引朝拜者，除宗教信仰外，與這些藝術形象的魅力也是分不開的。

這40尊塑像，一般統稱羅漢，但據現存木牌題榜，其中尚有中國高僧11位，且有的高僧在世年代晚於塑像年代。至於當時塑像時名字上是否有所遵循，因年代久遠已不可考，而羅漢40尊之數，也向無前例。



● 千佛殿內的部分羅漢造像  
Some of the arhat statues in the Numberous-buddha Hall



● 墓塔林 墓塔林是由靈巖寺歷代住持高僧的墓塔、墓碑組成的。現有唐代至清代墓塔167座，墓誌銘石碑81通。石塔之多，在國內首屈一指，每座石塔幾乎都刻有蓮花、動物和人物，堪稱一處罕見的石刻藝術博物館。

The Forest of Stupas consists of stupas and gravestones of the abbots of past dynasties. Now there are 167 stupas and 81 gravestones with epitaphs dating from Tang Dynasty to Qing Dynasty. The number is the largest in the country. Almost on every stupa, there are designs of lotus, animals and human beings. This forest can really be described as rare museum of the art of stone inscription.

Today, the Magic Cliff Monastery has already been chosen as the important national unit of preservation of cultural relics. Also, it is a famous scenic spot of Jinan City. The governments have allocated funds for its thorough repairment and maintenance. Among the precious and rare ancient artistic works that have weathered various kinds of disasters, the most valuable might be the forty painted arhat statues in the "Nemerous-Buddha Hall". The statues are arranged along the four sides of the hall; each statue has a stand under it. The stand is 78 centimetres high and the foot stand is 33 centimetres high. It is 155 centimetres from the bottom of the stand to the top of the arhat. So all the statues seem to be of the same size, a little smaller than life size. In 1982, the secret of the moulding technique and of the endurance was uncovered in a large-scale repairment supported by state funds. There are two ways of making the frame: one is the use of iron; the other, wood. For example: the 11th statue is an iron frame daubed with a layer of hemp-fibred plaster from 0.5 centimetres (at the back of the hands) to 5.9 centimetres (at the head). The iron frame itself is a vivid figure: With its succinct and smooth creases, and with hands clasped before the breast, radiant eyes levelled, the figure looks natural and serene. The figure is hollow. By the inscription on the base, it is judged to be cast in the third year of the Xining reign (1070) of the Northern Song Dynasty. The iron figure itself and the colour painted on the lips indicate that it was originally worshipped as an arhat. Then when was it used as a frame for another statue? The test with radioactive carbon element shows that the materials daubed on the iron figure are materials of  $530 \pm 65$  years ago, that is to say, the new statue was made in the Ming Dynasty at most. This is rare among the arhat statues; most of the statues are made with wooden frames. Take the thirteenth statue as an example: the thoracic cavity is propped up by an empty wooden box made up of many chips fixed by one nail. The upper tenon of the box and a crossbeam from the shoulder. A stick, 0.5 centimetres in diameter, stands at the center of the crossbeam propping up the head. Minute pasts, such as the hands are made up of iron wires. The test of radioactive carbon element shows that the wood used for the frame is  $1020 - 1135 \pm 70$  years from now. Moreover, there are 61 coins of the beginning three reigns of the Northern Song Dynasty and many mirrors of the same dynasty. All these indicate the statue was certainly a product of the Northern Song Dynasty. After the frame is finished, rough clay is used to form an outline of the human figure, when dry, it is plastered with fine wet clay to form specific parts. After a proper drying time, a mixture of hemp fiber, fine sands, glue caly is applied. When it is dry and manicured, the statue is finished with a coat of clay mixed with chalk. The details are then drawn and painted in colour. The exposed parts, such as hands, feet and face are waxed or painted with eggwhite to look glassy and convey a sense of suppleness. This processing enables the products to survive changes of temperature and humidity.

The artistic value of these arhat statues is more remarkable. Liang Qichao, the renowned scholar in modern times inscribed a tablet in 1922. It reads, "the Number One Statues throughout China". Liu Haisu, the famous master artist, wielded his writing-brush after visiting here in 1982, saying that, "Lifelike and vivid, the statues are really unparalleled." And Liu Kaiqi, the famous sculptor writes in his paper, "Masterpieces of Ancient Chinese Sculpture": "The arhat statues in the Magic Cliff Monastery date back to about the late Southern Song Dynasty. Each statue is realistic and rich in character and mental expression. They seem to have been modeled after real persons who had strong characters and intense feelings. If we should make a comparison between the sculptors of these statues and the artists in the Renaissance, surely, they deserve the same place as Donatello." Professor Zhang Heyun, ex-dean of the Art Department, of Shandong Teachers University, who has done a research of many years, can be said to have the most penetrating insights concerning the arhat statues. He generalizes four characteristics of the artistic values of arhat statues in his book, "The Magic Cliff Monastery, Shandong Province": I. Minute portrayal of characters. Despite the fact that all the statues are arhat statues and all of them are sitting there, they don't look monotonous because each of them shows a particular mood through particular expressions. So, at first sight, we don't stay at the stage of merely appreciating their outer expressions, rather, we are inclined to imagine their backgrounds, as if seeing their experiences in life. II. Realistic style. Usually, ancient Chinese master sculptors did not use models, but these statues look true to life. III. The costumes and ornaments are matching and produce a sense of rhythm. The sculptors paid special attention to the arrangement of the folds, creases, light, angles and shades. Through these folds, creases, etc., the physiques seem to be visible: some are robust, others are slim and beautiful, still others are full and graceful. In short, the folds and creases, etc., serve to set off the facial expressions and gestures. Even the girdles are arranged in an orderly way. IV. Reasonable disposition. At the gate of the mountain, Buddha's stern warrior attendants inspire great awe in the minds of the worshippers. In the hall, Buddha's face, though kindly, might still keep the worshippers at a distance. But after paying homage to Buddha, worshippers may feel relieved at the sight of the arhats, who are just like the same ordinary people as themselves. Then emerges a sense of closeness and mutual confidence. Apart from religious belief, these artistic images also account for the attraction of Mount Magic Cliff.

These forty statues are generally called arhats. But according to the wooden plate, there are eleven Chinese eminent monks. Some of the monks' life spans are later than the time when the statues that are supposed to have been made for them were sculptured. It is difficult, however, to determine the exact names of these statues because of the long interval. But the number of forty statues is unprecedented.



● 塔基石刻樂舞造像  
The statue of people dancing to music, carved on a pagoda base



● 石刻造像  
A figure of carved stone



● 石刻造像  
A figure of carved stone

除彩塑羅漢外，靈巖寺還有眾多的名勝古迹，像崇興橋、十里松、墓塔林、大雄寶殿、辟支塔、御書閣、五步三泉、白雲洞、證明殿、巢鶴巖、一線天、可公床等，以及唐代李邕撰文并書寫的《靈巖寺頌碑》，宋代蔡卞《圓通經》墨迹石刻等，難以一一詳述。難怪明代尚書、著名文學家王世貞說：“靈巖是泰山背最幽絕處，遊泰山而不至靈巖不成遊也”。如今，靈巖寺屬濟南市範疇，且交通便利，到濟南而不遊靈巖，也該是一大遺憾吧！



● 慧崇塔 唐天寶年間(公元742~755年)為高僧慧崇所建的墓塔，是墓塔林中現存最古老的石塔，高5.3米。  
Hui Chong Pagoda The Hui Chong Pagoda, the burial place, built for the eminent monk Hui Chong in the Tianbao reign (742-755), Tang Dynasty, is the oldest extant stone grave-tower in the forest of Stupas. This pagoda is 5.3 metres high.





●大雄寶殿 原為獻殿，是僧人坐禪、講經的地方，始建於宋嘉祐年間(公元1056~1063年)，明萬曆年間(公元1573~1619年)全面維修後，改為供奉的大雄寶殿。

The Daxiong Hall originally called Xian Hall, is the place where consecration and lectures on the scripture are given. It was built in the reign of Jiayou (1056-1063), Northern Song Dynasty. The extant hall was rebuilt during the Ming and Qing dynasties.

Besides the painted statues of arhats, there are such scenic spots and historical sites as the Chongxing Bridge, Shi Lisong, the Stupas Forest, the Daxiong Hall, the Pizhi Pagoda, the Imperial Handwritings Pavilion, Wu Bu San Quan, the Baiyun cave, the Zhengming Hall, the Chaohe Cliff, Yi Xiantian, Kegongchuang, etc.. There are also some inscribed tablets, such as "Eulogy of the Magic Cliff Monastery" written by Li Yong, the famous calligrapher of the Tang Dynasty, and "The Yuantong Canon" written by Cai Bian of the Northern Song Dynasty, etc. It is not surprising that Wang Shizhen, one minister and a famous writer of the Ming Dynasty said, "Ling yan is the most delightfully serene place at the back of Mount Tai. A journey to Mount Tai without visiting here might lose much of its pleasure." Now, the Magic Cliff Monastery is a part of the city of Jinan; a journey to Jinan without visiting it might leave room for later regret because it is convenient as well as beautiful.



●辟支塔 自宋代淳化五年(公元994年)始建，於嘉祐二年(公元1057年)建成，歷時63年。其形製是八角九層樓閣式磚石合砌塔，高54米。

The Pizhi Pagoda Its construction began in the fifth year of Chunhua (944) and ended in the second year of Jiayou (1057). The Chinese "Pizhi" is derived abbreviated from the translation of Sanskrit "Pratyakabuddha". This pagoda, with its eight angles and nine floors, is 54 metres high.



●千佛殿 靈巖寺的主體建築，因殿內供置着眾多的佛像而得名。此殿始建於唐貞觀年間(公元627—649年)，宋代重修，現存的是明代重建的木結構建築。

The Numerous-Buddha Hall It is the leading structure of the Magic Cliff Monastery, and it is also the largest and best maintained one. It gets the name for housing many Buddhist statues. This hall was built in the Zhenguan reign (627-649) of Tang Dynasty and underwent repairing in Song Dynasty. The extant wooden structure was rebuilt in Ming Dynasty.



● 千佛殿内一角  
One corner of the numerous-Buddha Hall



● 廬山蓮社慧遠老和尚(334~416年) 東晉後期中國南方佛教領袖，晚年居廬山東林寺，與同道諸賢結“白蓮社”，為中國淨土宗的起源。

**Monk Huiyuan** Huiyuan lived in the Dong Ling Monastery in Lushan, which was then the most influential Buddhist center in China. In the fifteenth year of Cunwu, he and some congenial virtuous monks formed the “White Lotus Group”, thereby originating the “Jingtu” school of Buddhism.

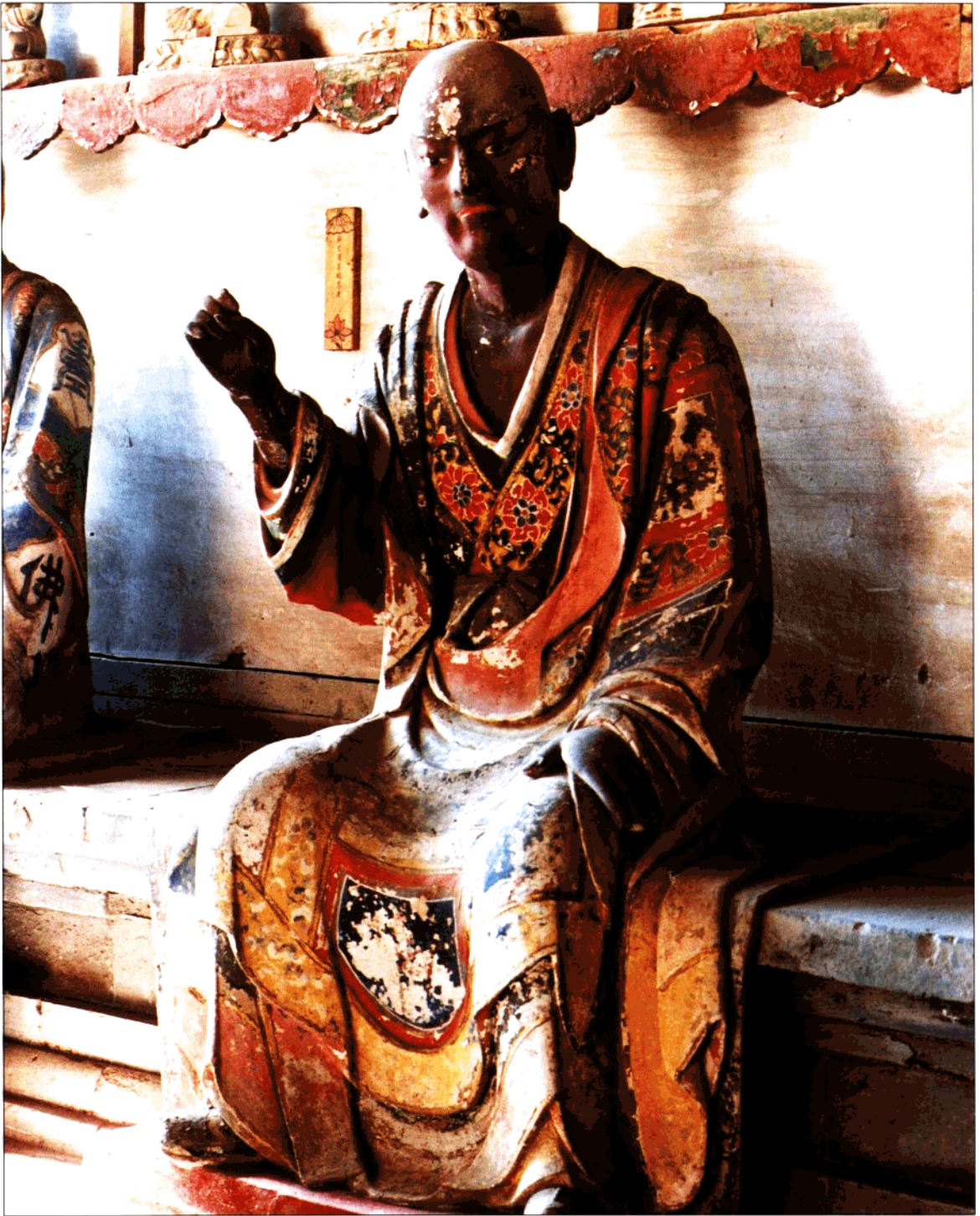


● 密行羅睺羅尊者 釋迦牟尼在俗時夫人耶輸陀羅所生。15歲出家，為佛教有沙彌(即小和尚)之始，後成為釋迦牟尼的十大弟子之一。因有超人的能力，又不毀禁戒，誦讀不懈，故稱為“密行第一”。

**Ārya Rāhula** Rāhula, son of Sakyamuni by Yaśodharā. He became a monk at the age of fifteen and was the first Śrāmanet of Buddhism. Later, he became one of the ten famous disciples of sakyamuni and was called "the most prudent" one.

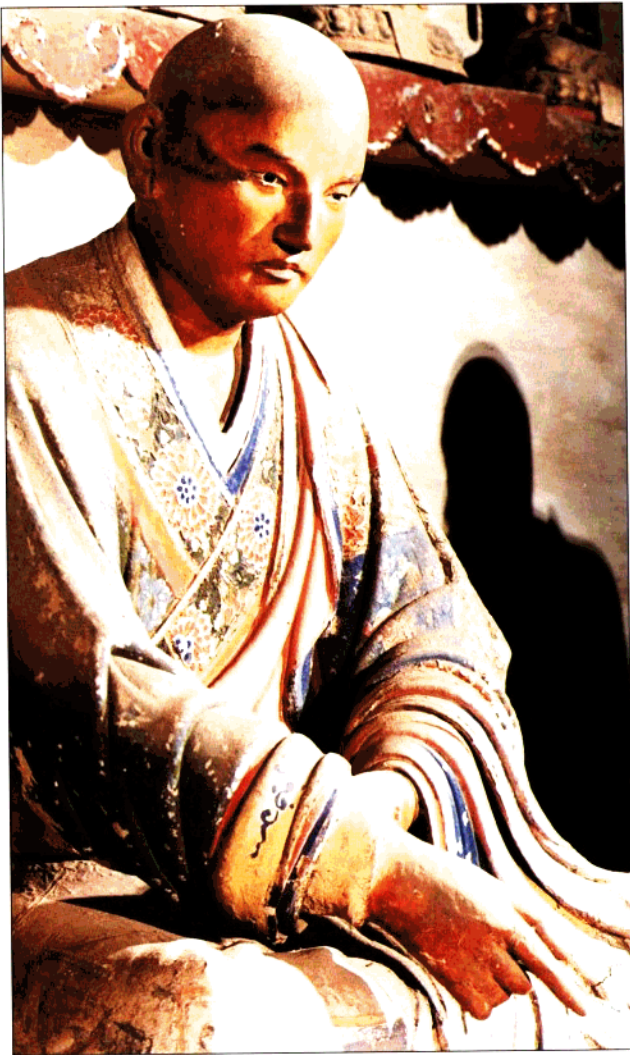


● 須波陀菩提尊者  
Arya Subhadra Subhūti



● 解空須菩提尊者 古印度拘薩羅國舍衛城人，屬婆羅門種姓，釋迦牟尼的十大弟子之一。因能深入理解佛法的空義，故稱為“解空第一”。

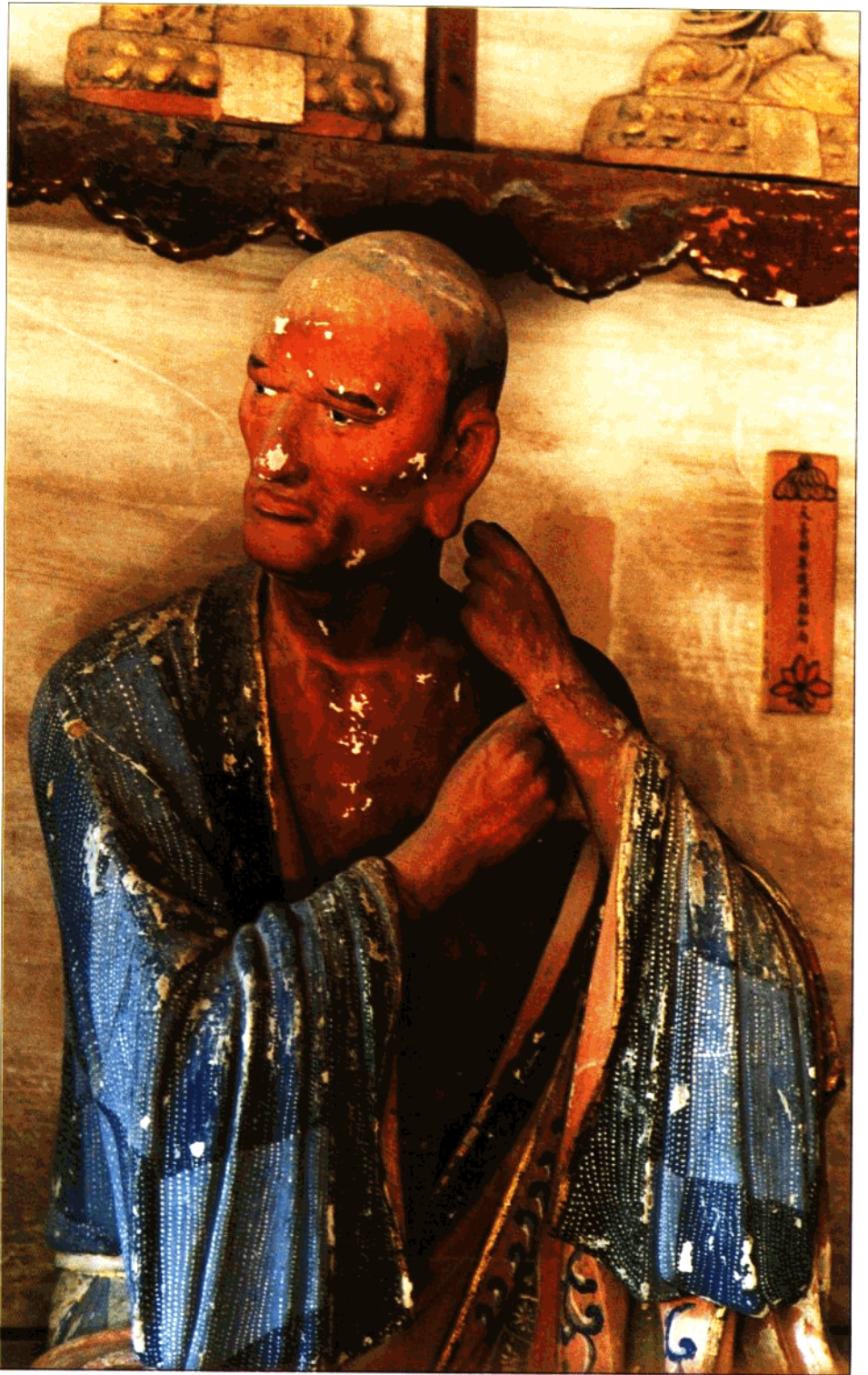
**Arya Subhūti** He was Brahmin, a native of Śrāvastī of Kosala, India. He was famous for his deep understanding of Buddhist scripture and the nothingness of existence. He was one of the ten famous disciples of Sakyamuni and was called “the most comprehensive” one.



● 驚露舍利弗尊者 古印度摩揭陀國王舍城人，屬婆羅門種姓，釋迦牟尼的十大弟子之一。謂其持戒多聞，敏捷智慧，善講佛法，稱為“智慧第一”。

**Ārya Śāriputra** He was a Brahmin and a native of Śrāvastī of Magadha, Old India. It was said that he was prudent and widely learned, wise and agile, good at preaching the scripture. He was one of the ten famous disciples of Sakyamuni and was called "the wisest" one.





●靈山會上波陀夷尊者  
**Arya Bhadrakṣa** at the meeting in gijjhakuta.