

中國古代佛雕

佛造像樣式與風格

金維諾

文物出版社



中國古代佛雕

佛造像樣式與風格

金維諾

文物出版社

圖書在版編目 (CIP) 數據

中國古代佛雕：佛造像樣式與風格/金維諾著. —北京：文物出版社，2002.5
ISBN 7-5010-1340-3

I. 中… II. 金… III. 佛像-雕塑-風格 (文藝)
-中國-古代 IV. J315

中國版本圖書館 CIP 數據核字 (2002) 第 009077 號

中國古代佛雕
——佛造像樣式與風格
金維諾 著

*

文物出版社出版發行
(北京五四大街 29 號)

<http://www.wenwu.com>

E-mail: web@wenwu.com

東莞新揚印刷有限公司印刷

新華書店經銷

889×1194 1/16 開 印張：14.75 插頁：4

2002年5月第一版 2002年5月第一次印刷

ISBN 7-5010-1340-3/K·589 定價：280 圓

目 錄

序	1
中國早期的佛教造像遺存	9
巧擬造化 改梵爲夏	
——古代傑出的雕塑家戴逵、戴顓	18
十六國時期的佛教造像	22
涼州樣式與雲岡石窟	28
炳靈寺及其在佛教藝術交流中的地位	35
麥積山石窟的興建及其藝術成就	46
南朝佛教造像與石窟	63
敦煌彩塑	67
龍門石窟與南北石窟寺	75
響堂石窟與天龍山石窟	84
青州龍興寺造像的藝術成就	
——兼論青州背屏式造像及北齊曹家樣	89
隋唐時代的雕塑家與造像樣式	101
四川石窟與寺院造像	109
藏傳佛教造像	116
中國晚期的佛寺雕塑	130
雙林寺彩塑	144
海外遺珍	153
圖版	167
中國佛教造像年表	221

Table of Contents

Foreword	5
Surviving Buddhist Figures of the Early Period	9
The Sinicization of Indian Styles	
– The Eminent Ancient Sculptors Dai Kui and Dai Yong	18
Figures of the Sixteen Kingdoms Period	22
The Liangzhou Style and the Yungang Grottoes	28
Binglingsi Grottoes and its Importance to Buddhist Artistic Exchange	35
The Founding of Maijishan Grottoes and its Figural Achievements	46
Southern Dynasties Buddhist Figures and Grottoes	63
Polychromed Sculptures of Dunhuang	67
The Longmen Grottoes and the Northern Grottoes, Southern Grottoes	75
The Xiangtang Grottoes and Tianlongshan Grottoes	84
The Artistic Achievements of the Sculptures from the Longxing Temple in Qingzhou	
– A Parallel Discussion of the Screen-backed Images from Qingzhou and the Cao Style of the Northern Qi	89
Sculptor and Sculptural Styles of the Sui and Tang Periods	101
Grottoes and Temple Images of Sichuan	109
The Images of Tibetan Buddhism	116
Late Period temple sculptures in China	130
The Polychromed Sculptures of Shuanglinsi Temple	144
Treasures in Overseas Collector	158
Plates	167
Index to the Plates	213
A Chronological Table of Chinese Buddhist Sculptures	221

序

佛教傳入中國，佛教藝術也隨之在中國獲得發展，並且在其流經之地，分別形成了各具地方特色和時代特色的造像風格和樣式，令中國多民族佛教藝術的內涵更為豐富多彩。這一發展過程既展示了中國佛教藝術的歷史成就，也豐富了中國文化的深厚傳統。但是，古代雕塑藝術從事者多為工匠，有關歷史記載很少，不如繪畫多有文人留下的論述。因此，探索中國佛教造像的歷史進程與成就，對於了解佛教藝術各時期的面貌以及繼承發展歷代的藝術經驗，均具有重大的意義。近年來，因教學需要，在考察研究的基礎上，對中國佛教造像的發展、演變作了一些探索。

早期寺院多雕造金銅、木、石佛像。據記載：東漢建安年間（公元 196～220 年），笮融建浮圖祠，就曾造銅佛，以黃金塗身，衣以錦彩（《三國志·吳志·劉繇傳》）。到東晉時期，雕造佛像更為普遍，戴逵、戴顓父子就是當時的塑繪名家，是佛像“改梵為夏”的傑出人物。以後，南朝宋的畫家陸探微所作形象號稱“秀骨清像”，又成為一時造像的楷模。秀骨清像不祇是指形象清瘦，而是讚其形神高潔，代表了南朝造像一時的藝術風格。其後梁代藝術家張僧繇所作佛像又趨圓潤，被譽為“張家樣”，稱著當時，但是由於遺作無存，對“張家樣”的理解祇限於文獻所稱“像人之美，張得其肉”（唐張懷瓘《畫斷》），以及“畫女像面短而艷”（宋米芾《畫史》）的辭句上。近年南朝石造像在四川有所發現，成都萬佛寺曾先後出土宋、梁造像。清光緒八年（公元 1882 年）首次有百餘件造像出土，其中元嘉二年（公元 425 年）造像碑背面浮雕經變，是出土造像中年代最早而且極為精美的一件，對於了解南朝經變的發展以及山水畫的成就有重要價值。現藏四川省博物館梁普通四年（公元 522 年）康勝造釋迦像，雕刻精細，形象豐腴，儀容端嚴。梁中大通五年（公元 533 年）釋迦立佛龕、大同三年（公元 537 年）佛立像、中大通三年（公元 548 年）觀音立像，都具有相同的時代特色。另外，四川省博物館藏茂縣出土齊永明元年（公元 483 年）石造像，一面為彌勒佛結跏趺坐像，高肉髻，作說法印，着寬博大衣，胸垂內衣結帶，衣裾滿遮臺座；另一面為無量壽佛立像，衣着、手印同前，雙足踏圓臺。造像的形象塑造和服飾樣式都顯示出南朝

造像的獨特風格，是佛像在民族化過程中具有代表性的典範。從這件造像也可以看出褒衣博帶式的裝束實際在南朝已經出現。有了梁代佛教造像實物，對著名藝術家張僧繇在佛教造像上所創造的“張家樣”實際面貌及內涵方能有所體會。梁代美術在宋、齊基礎上有所變革，“張家樣”則被視為進一步民族化的典範。自東晉至齊、梁，長江流域地區佛教造像自成體系，並與北朝有着密切的交流關係。這些實物，對於探討北魏以後在造像上的變革與南朝藝術的聯繫，提供了形象資料。

北方佛教由西域傳入，經由河西走廊，進入內地。佛教藝術也在古代的鄯善、于闐、龜茲等地形成了各具特色的地方佛教藝術，並逐步影響到中原地區，融會成更富民族情趣的藝術風格和樣式。遺存的龜茲等地的泥塑佛像，在犍陀羅藝術影響之下，已形成鮮明的地區特色，這對於了解古代新疆各民族的藝術成就具有重大意義。進入河西地區，涼州的佛教藝術又形成特有的樣式，並進而影響到內地。

北魏造像規模宏偉，文成帝興安元年（公元452年），造石像令如帝身，並在雲岡興修石窟。北魏遷都洛陽之後，又在龍門、鞏縣等地開窟造像。在甘肅、河北、山西、山東等地，北朝皇室、官吏也帶領民衆普遍雕造釋道造像，一時碑幢、造像遍及各地。這些雕造活動使佛教造像日趨精麗，並且形成了各地不同的風格。

北朝石雕造像遺存較多，近年在陝西、山西、河北、山東等地不斷有北朝造像被發現，主要有河北曲陽修德寺造像、山西沁縣南涅水造像、山東博興龍華寺造像、河北鄴南城造像、山東青州龍興寺造像等，而歷年流失海外的仍然很多，其中不乏精品。

北魏造像主要是釋迦佛和彌勒菩薩像，彌勒像多作交脚式，其次是觀世音菩薩，也多有造像碑。因受涼州和南朝的影響，形成具有特色的雲岡和龍門等地樣式。東魏造像中，彌勒像較少，觀世音像增多，同時還有釋迦、多寶並坐像和思惟菩薩像。造像面身修長，衣紋簡略，儀態自然；有的頤豐肩寬，裙褶飄動，出現了向北齊造像過渡的趨勢。

北齊造像出現了無量壽佛和阿彌陀佛以及雙尊像的組合，如雙釋迦像、雙思惟菩薩像、雙觀世音像、雙菩薩像等。並出現了雙面透雕的裝飾處理，與人物疏簡光潔形成顯明對比。北齊造像面部寧靜安詳，衣薄貼體，衣紋疏簡。從潤澤的肌體和洗練的衣紋，能覺察到肌肉的輕微起伏變化；造像雖沒有大的動態，卻仍然可以體察到內在的活力，形象在疏簡平淡中流露出人物的精神氣質。這種疏潔淳潤的風格使北齊雕刻藝術獨具一格，明潔感人，從之可以看出北朝晚期雕刻風格的變化。

北齊雕塑風格的形成，有前代藝術的傳承，也有地區交流的影響，當然更重要的是當時藝術家的創造。北齊曹仲達是西域來的善塑梵像的藝術家。他塑造的形象被認為“曹之筆，其體稠疊，而衣服緊窄”，與“吳（道子）之筆，其勢圓轉，而衣服飄舉”，並稱之為：“吳帶當風，曹衣出水”。“曹家樣”應是北齊風格的重要組成因素。青州龍興寺出土的北齊造像，對了解北齊曹家樣提供了實物依據。天龍山造像與北齊造像一脈相承，而又有所變革。這時佛像在薄衣下隱現的軀體，不是一種樣式化的略具形體的軀幹，而是健美的血肉之軀；

衣紋的變化既體現了服飾的質地，也表現了肌體的起伏變化。從青州和天龍山的北齊至唐代造像，可深切地體會到曹家樣對於現實人體美與精神美的描繪，遠遠超過了對宗教佛性的探求。

北齊在雕塑上的這種變化，與北周造像面型漸趨豐頤、衣紋漸趨簡潔是相一致的。這一方面說明不同地區在相同時間的某些共同趨勢，另一方面也說明政治上的分割，並不能阻止藝術上的相互影響。北朝的這種變革和相互滲透，與南朝當時在藝術風格上的某些變化也有密切聯繫。梁朝“張家樣”在雕塑和繪畫上的變革，就是這種南北藝術共同發展趨勢的先兆。這種變化既有文化交流所帶來的影響，但更重要的是現實生活與人民欣賞趣味給予藝術家的激勵。時代的風貌、地區的特色、藝術家的獨特風格，交織在一起，形成了雕塑藝術豐富多彩的不同成就。

隋代造像形體豐滿，軀體修長，衣飾簡潔，在寧靜中顯示出現實人物的內心氣質，已預示着唐代造像日漸追求體現現實人物的風貌和精神氣質的趨勢。唐代佛教造像對多種不同人物性格的探求與刻畫，反映了藝術匠師對社會的深入觀察和對人情風習的深切體會，從而豐富了佛教藝術曲折地反映現實的能力，也使佛教藝術更加深入民間。

歷代傑出的雕塑家繼承前代優良的傳統，在刻畫不同宗教人物情性中，注意表達一定的審美理想。而這種審美理想正是通過刻畫人性從而表現佛性的辨證過程中體現出來的。佛教造像要求表現三十二端嚴，八十種妙好，追求相好莊嚴，以體現一切諸善福德具足，因而形成了自己獨特的美學觀念。表現理想中的佛，需要善於體現佛性，善於表現那種超凡的而又能激動人心的神聖情態。藝術家把莊嚴、慈祥兩種截然不同的因素，融合在一起，使佛像既威嚴神聖，又慈祥感人，莊嚴而不可畏，慈祥而不可冒犯。唐代佛像之所以激動人心，也許正是在追求塑造佛性中，創造了寓慈祥於莊嚴的美的佛教造像典型。盛唐時期以吳道子為代表的佛教造像曾流行一時，它的作品氣勢宏偉，形象生動，超脫凡俗，被稱為“吳家樣”。而到中晚唐，由於畫家周昉的創意，出現端嚴柔麗之體，是為“周家樣”。

佛教造像有着儀軌、量度的限制，但是，它更受到時代審美觀念的影響。唐代人物以豐頤體肥為美。畫家周昉作士女，多穠麗豐肥，所作佛教造像也具有同一特徵，並且創造了別具一格的水月觀音的優美形象。一種新的造像風格出現和流行，既是時代審美理想變革的反映，同時它又會反過來影響世俗的審美觀念，周家樣的出現就曾長期影響民間的好尚。周家樣作為佛教造像的典範流行一時，不僅在於迎合了世俗的審美要求，更重要的是藝術家提高和淨化了世俗喜好，由追求外表的柔麗，深入到探尋人物內在的氣質，表現了一種神聖的端嚴。通過菩薩美的形貌，體現了菩薩濟度眾生的內心慈惠。因此他所創造的佛教形象既能為僧徒所供養，而又受到世俗群眾的禮拜和崇敬。

盛唐以後佛道造像都先後明顯受到吳家樣和周家樣的影響，並進一步影響到五代、宋的雕塑藝術。宋、元以後，由於宗教信仰和民間習俗等原因，觀音、羅漢像日趨豐富，變化亦多，創造了各種不同的人物形象，使佛教造像更為世俗化。同時，密教圖像的傳播，也進一

步豐富了佛教雕塑的形象與技藝。

我國是佛教藝術長期獲得發展的國家，佛教造像是民族藝術的重要組成部分。而流失的石雕造像卻分散在世界各地，收集這些流散在國外的造像，對恢復殘損的石窟遺跡和展示一千多年來佛教藝術發展的具體圖景，均具有重要的價值。石造像一般比遺存的金銅造像體積大，石質也較易於體現雕塑藝術的特色；與此同時，單體石像又常常比石窟造像更加精緻，因此，收藏和了解這些遺存的石造像，對於認識不同時期雕塑藝術的發展與成就，探索前人的藝術創造和技藝經驗具有特殊的意義。本書集中了近年考察佛教造像風格樣式的論文，試以展示我國造像藝術的發展軌跡與成就，並提供愛好者與收藏家參考。海外收藏家 Mr. W. Y. Chang（常萬義先生）在其豐富的佛教造像石雕藏品中，選擇部分作為本書的圖版，使文集更加具有形象的說服力和感染力，在此謹致謝意。



Foreword

All artists can be said to develop their own personal styles by continuing and developing the foundation laid for them by the accomplishments of their predecessors; and the personal styles of great artists, together with their innovations of form and content, can constitute the popular style of a region or period, and influence later artistic development. The styles and typologies created by the great artists of different periods come together to form a grand vista of artistic development.

Once Buddhism was brought to China, Buddhist art in China began to develop along with it. Furthermore, in each of the regions it passed through, it gave rise to sculptural styles and types with distinctive regional and period characteristics. These combined to form the richly varied content of China's multiethnic Buddhist art. This process of development showcased the historical achievements of Chinese Buddhism, as well as enriching the deep-seated traditions of Chinese culture. However, most ancient sculptors were artisans, and rarely if ever appear in the historical record, unlike painters who often appear in documents left by the literati. For this reason, investigating the historical progress and achievements of Chinese Buddhist sculpture is immensely significant both to understanding the state of Buddhist art in various periods, and to furthering the development of the artistic experience of history. In recent years, basing on a foundation of my own observation and research, I have carried out a certain amount of investigation into the development and evolution of Chinese Buddhist sculpture, in answer to the requirements of my own teaching.

Northern Buddhism entered China from the Western Regions, passing through the Hexi Corridor and into the interior. Buddhist art also constituted distinct regional art traditions in Shanshan, Khotan, Kucha and other such places, whence it gradually came to influence the Central Plains region, converging into artistic styles and types full of Chinese appeal. The Buddhist sculptures in clay which survive at sites such as Kucha and so on already show a distinct regional character, at the same time that they reflect the influence of Gandharan art. These works are significant for understanding the artistic achievements of the various peoples of ancient Xinjiang. Moving into the Hexi region, the Buddhist art of

Liangzhou also developed its own distinct types, which further influenced the interior.

The scale of Northern Wei images was grand; in the first year of the Xing'an era in the reign of Emperor Wencheng (AD 452), it was ordered that a stone image should be carved in the shape of the emperor's own body. Thus the caves at Yungang were begun. After the Northern Wei moved its capital to Luoyang, caves were dug and images carved at sites such as Longmen and Gongxian. In regions such as Gansu, Hebei, Shanxi, and Shandong, the imperial house and high officials of the Northern Wei also led the local populace in constructing Buddhist and Daoist sculptures, so that in no time stelae and figural images could be found everywhere. This carving activity contributed to the ever-increasing sophistication of Buddhist sculpture, and constituted the different styles of the various regions.

A relatively large number of stone sculptures of the Northern Dynasties survive to this day. In recent years sculptures have continually been coming to light in regions such as Shaanxi, Shanxi, Hebei, and Shandong. The principal finds include the sculptures from the Xiude Temple in Quyang, Hebei; the Nan'nieshui sculptures from Qin County in Shanxi; the sculptures from the Longhua Temple in Boxing, Shandong; the sculptures from Ye'nancheng, Hebei; and the sculptures from the Longxing Temple in Qingzhou, Shandong. In addition, a large number of sculptures have made their way into overseas collections over the years, among which not a few are of very high quality.

Most Northern Wei sculptures represent either Sakyamuni or Maitreya, the latter usually portrayed in a seated position with ankles crossed; next in number is the bodhisattva Avalokitesvara (Guanyin), and there are also many figural stelae. Under the influence of Liangzhou and the Southern Dynasties, the distinctive Yungang and Longmen types were developed. Among Eastern Wei sculptures, Maitreya is relatively rare, while Avalokitesvara appears increasingly frequently, and at the same time, the subjects of Sakyamuni and Prabhutaratna seated together, and the "pensive prince," appear. The figures are long and slender in body and face, with simplified drapery patterns, and a natural bearing; some are more full-figured and broad-shouldered, with fluttering skirts, indicating a transition to the Northern Qi.

Northern Qi images include figures of Amitayus and Amitabha, along with double images, for example paired Sakyamunis, paired "pensive princes," paired Avalokitesvaras, paired bodhisattvas and so on. The decorative handling of double-sided, pierced carving was introduced, forming a visual contrast with the pure and understated treatment of the human figure. The facial features of Northern Qi figures are composed and tranquil, and the drapery patterns are understated; the garments are thin and cling to the form beneath. The sleek body and refined drapery patterns allow one to sense the slight modulations of the musculature; although there is little sense of motion to the figure, one can still sense an inner vitality, as the image reveals the spiritual qualities of the figure through its understated subtlety. This sort of pure, lucid style is what gives Northern Qi carving its unique style, its moving clarity; in it we can see the stylistic changes in carving of the later Northern Dynasties.

The formation of the Northern Qi sculptural style included an certain inheritance from the art of

the past, and the influence of regional exchange, but of course the most significant factor was the creativity of contemporary artists. The sculptural changes were consistent with the trend toward gradually more robust faces and the simplification of drapery in the Northern Zhou figural style. This consistency testifies to a certain common trend in the art of different regions at the same time, and confirms that the political divisions of the time were unable to put an end to such mutual artistic influences. This sort of transformation and mutual infiltration in the Northern Dynasties is also closely related to certain developments in the artistic styles of the Southern Dynasties. The transformations in sculpture and painting wrought by the “Zhang school style” of the Liang dynasty were a portent of this trend toward joint development in the North and the South. Such changes were subject to the influence of cultural exchange, to be sure, but still more important was the stimulus which real life and popular taste exerted on artists. Period flavor, regional characteristics, and the individual styles of the artists, all mingle to form the richly varied achievements of the sculptural arts.

Sui dynasty figures are robust in physique but slender in form, with simplified drapery patterns, showing the true inner qualities of a character through stillness. The Sui style already presages the ongoing Tang trend toward realistic depiction of both the outer appearance of a character and its inner spiritual qualities. Tang Buddhist figural art, with its pursuit of the depiction of many differing characters and personalities, reflects a keen observation of society and a deep personal experience of human sensibilities on the part of the artisans. This pursuit strengthened the ability of Buddhist art indirectly to reflect reality, while at the same time bringing it closer to the concerns of the people.

Buddhist figures are subject to certain prescriptions as to form and dimensions; however, the influence of contemporary aesthetic standards is still more significant. For example, the Tang standard of personal beauty tended toward a full-figured stoutness. The court ladies portrayed by the painter Zhou Fang are heavyset and statuesque, and the Buddhist figures he painted have the same characteristics; he also created the uniquely beautiful image of the Water – Moon Guanyin. The appearance and spread of a new artistic style is a reflection of transformations in the aesthetic ideals of the time, while, conversely, a new style may influence conventional aesthetic views at the same time. The appearance of the “Zhou school style” had a long-term effect on popular taste. The Zhou school style was a popular model for Buddhist figural art for a certain time. Not only did it fulfill conventional aesthetic requirements, but more importantly, through it artists heightened and refined conventional tastes. Through their search for an external softness and beauty, they entered deeply into an investigation of the internal qualities of character, which displayed itself in a sort of holy solemnity. The physical beauty of a bodhisattva made manifest its inner compassion to save all sentient beings. For this reason these Buddhist images were worshipped by monks, and received the devotion and reverence of lay believers.

After the High Tang, Buddhist and Daoist figures of all kinds more or less clearly reflected the influence of the Wu school style and the Zhou school style, and these images went on to influence the sculptural arts of the Five Dynasties and Song. From the Song and Yuan onward, for various reasons

having to do with religious belief and popular custom, figures of Avalokitesvara (Guanyin) and the arhats increased greatly in number and variety, and innumerable figural images were created in a popularization of Buddhist sculpture. At the same time, the transmission of Esoteric motifs further enriched the imagery and technique of Buddhist sculpture.

Buddhist art in China enjoyed a long period of development, and Buddhist figures are a significant component of our national art. Images which have been taken from China are dispersed in collections all over the world, and the collection of these images which have been lost overseas is invaluable to the restoration of damaged cave temple sites and the reconstruction of Buddhist art's development over more than a millennium. Stone images are generally much larger than the bronze images which have survived over time, and the material is more favorable for realizing the particular qualities of the sculptor's art. At the same time, freestanding stone sculptures are frequently of much higher quality than those found in cave temples. For these reasons, collecting and understanding these surviving stone figures is particularly significant to both the recognition of the development and achievements of sculptural art of different periods, and the investigation of the artistic creation and technical expertise of our ancestors. The publication of this book of essays, which grow out of my investigations of Buddhist figural styles and types over the years, is aimed at laying out the pathways of development and the achievements of China's sculptural arts, and in addition it may serve as a reference for interested parties and collectors. The overseas collector Mr. W. Y. Chang has selected a number of pieces from his extensive collection of carved-stone Buddhist figures to serve as the plates for this volume, which provides the essays with a greater immediacy and persuasiveness. For this I would like to offer him my sincere thanks.

中國早期的佛教造像遺存



佛塔畫像磚 東漢 四川什邡出土



麻浩崖墓石刻佛像 東漢 四川樂山

見於史籍的早期佛教造像和名家作品，大多已無實物留存，我們祇能從傳世作品、考古發現以及寺院和石窟遺物，來探索中國佛教造像的發展的具體面貌。佛教由印度傳入中國的途徑，據現在所知，早期主要為兩路。一條經由尼泊爾通過西藏南部，傳入中原。此道艱險，途經者少。一條由犍陀羅途經西域，通過河西傳至內地。此道雖經荒漠，但在有水源的綠洲，仍能沿途停居，隨着經濟交流的發展，佛教僧徒得以來往，傳播佛法，因此西域各地以及鄰近地方均有佛教遺跡。而從考古發現的遺物來看，中國早期的佛教圖像主要遺存在四川和新疆。

佛教美術的發生，在印度是先有塔，後有佛像。1986年，在四川什邡縣皂角鄉白果村馬堆子採集到中國現存最早的佛塔畫像磚（四川省博物館藏），磚上刻一佛塔，為臺閣式，塔身三層，塔頂有塔刹，作多層重疊。塔的兩邊，各有蓮花一枝，與佛塔等高，蓮花外側還有佛塔，可知這是以佛塔、蓮花為組合的畫像磚。

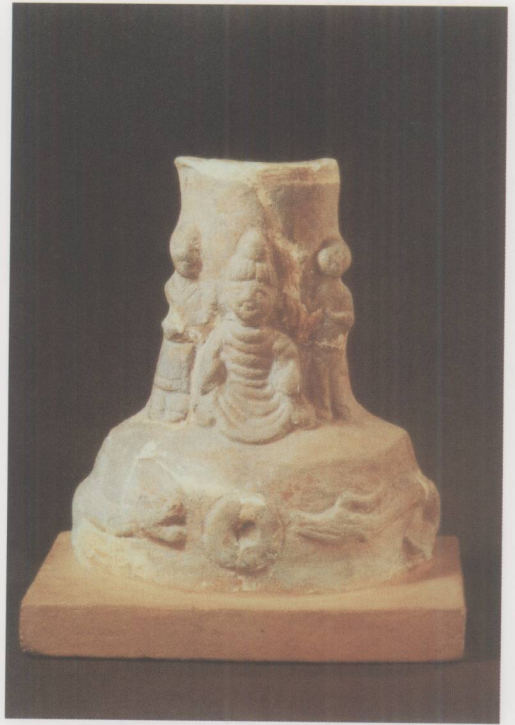
1940年，四川樂山麻浩一號崖墓後室門楣上方有浮雕坐佛，高39.55厘米，寬30厘米。佛高肉髻，有圓形項光，着通肩袈裟，衣領呈“U”形，右手作施無畏印，左手握衣帶，結跏趺坐。同年，在麻浩崖墓不遠的柿子灣一號崖墓的中後室和左後室發現了同樣刻在門楣上的佛像，雖風化較嚴重，仍可見佛像樣式與麻浩墓相近，均為施無畏印坐佛像，祇是肉髻更大，頭光略小而已。根據崖墓的相關出土物推斷，年代約當東漢末至蜀漢時期。

1941年四川彭山一六六號崖墓出土的搖錢樹座浮雕佛像，右手作施無畏印，左手持衣角，頭髮上梳，頂挽螺髻，無頭光。佛左右各塑一立人像，胡人裝束，左側一人雙手捫胸，仰頭向上，作祈禱姿態，佛像座下浮雕龍虎銜璧。這類龍虎座神人的組合，多見於西王母的畫像中，西王母兩側二人原為祈福者。彭山搖錢樹座襲用了西王母畫像的形式，以佛取代西王母，圖像的意味與錢樹的功能一致，佛在其中顯然是作為異域神仙來雕造的，是佛像神仙化的體現。

1989年在四川綿陽何家山一號崖墓出土的搖錢樹銅佛像（綿陽市博物館藏），佛像雕鑄在樹幹上，現存五身，各高6.5厘米，頂有肉髻，項光呈橫橢圓形。雙目下視，上唇有髭，着通肩袈裟，結跏趺坐，衣擺下垂呈“U”形，右手作施無畏印，左手執衣。佛兩側由銅錢綴成枝葉，葉片上鑄有仙人神靈形象。搖錢樹銅佛像遺例出土最豐富的是四川忠縣沱井溝的崖墓。1981年文物部門在忠縣沱井溝清理一批崖墓時，分別在五號、七號、十四號墓內出土銅鑄搖錢樹四株。樹幹上雕鑄佛像共計十四身，像高約5至6厘米不等，佛像樣式與綿陽相同。十四號墓出土的錢樹含錫量較高，佛像鑄造較為清晰。在佛像左右的方孔銅錢背屏中，各雕鑄一高浮雕形象，下有細莖與錢樹枝幹相連。綿陽何家山二號墓銅樹頂端西王母像兩側，也發現有類似的形象，二者應屬同一內容。墓中所出直百五銖錢、器物形態以及崖墓形制，都說明崖墓的年代應在蜀漢前期。

在搖錢樹上雕鑄佛像，表明佛教傳入四川，最初曾與神樹祭祀習俗結合在一起。古代先民有祭祀神山、神樹可與神通的說法。生長在昆侖山上的建木被說成是通神的天梯，傳說太皞等人類的先祖曾援建木上過天。昆侖山和建木也演化為神仙的棲息地。人們祭拜建木神樹，即可登仙。《山海經》中記載了不少可供人們援之上下天地的神樹，如若木、扶桑、桃都、細柳等。《山海經·海內經》云：九丘之上“有木，青葉紫莖，玄華果實，名曰建木，百仞無枝，上有九櫚，下有九枸，其實如麻，其葉如芒，太皞爰過，黃帝所為”。綿陽和忠縣雕鑄佛像的搖錢樹，其葉有芒，枝有果，樹有佛，形態和取意與前代神樹祭祀習俗一樣，佛被看作是天上仙界的一員。

上述佛教遺跡，主要偏於川西北，犍陀羅藝術的特徵很明



搖錢樹佛像紋陶座 三國 四川彭山出土



搖錢樹佛像 三國 四川忠縣出土

顯。川西北與西域相近，西域原是奉佛胡人的最初流寓地。約在漢靈帝時，以佛教為國教的大月氏貴霜帝國發生內亂，迦膩色迦王被部將所殺。不少大月氏人逃避戰爭，紛紛越過葱嶺，遷移到新疆塔里木盆地南緣的于闐、鄯善及河西一線定居，佛教也隨之流入西域。東漢至三國時期，又有月氏胡向中原內遷，佛教信仰也隨胡人東移而進一步得以傳播。在胡人內遷的地域中，四川因與西域有密切交往，也成為胡人的僑居地。《後漢書》、《三國志》、《華陽國志》所載的蜀地居民中就有西域胡與“身毒民”（注一）。在四川出土的東漢畫像磚中，着胡服、奏胡樂的形象不在少數（注二）。佛教原為胡人信仰的宗教，胡人入川定居，也將他們的宗教信仰帶入。

四川在東漢、三國之際與西域交往，主要是通過羌地來實現的。有關早期地志文獻也記載了四川至青海道的存在。蜀人常璩《華陽國志·蜀志·汶山郡》稱，汶山“東接蜀……西接涼州酒泉”。《後漢書·西羌傳》謂羌地“賜支”的地域，“南接蜀漢徼外蠻夷，西北鄯善、車師諸國。”所記地域關係反映出蜀漢人對蜀經羌地通西域這條交通路線的存在。兩晉之際，河西道阻，佛教僧人東來西去，亦由蜀經羌中而達西域。劉宋時僧人慧叡“游歷諸國，乃至南天竺界”，即“經行蜀之西界”（《高僧傳·釋慧叡傳》）。劉宋末葉的僧人玄暢由荊州到成都，“至升明三年，又游西界，觀矚岷嶺，乃於岷山郡北部廣陽縣界見齊後山，遂有終焉之志”。僧人由“蜀之西界”謀求去西域、天竺，也說明四川有道通向西域。

正是由於羌中道的存在，四川得以通過羌地與西域交往。通過鄯善地區的早期佛教藝術品遺存，可以進一步了解四川早期佛像的傳播關係。在鄯善遺存的佛教寺院可上溯至3世紀前，其建寺造像雖受犍陀羅等地影響，但不用石材，而以木構泥塑為主，已具當地特色。

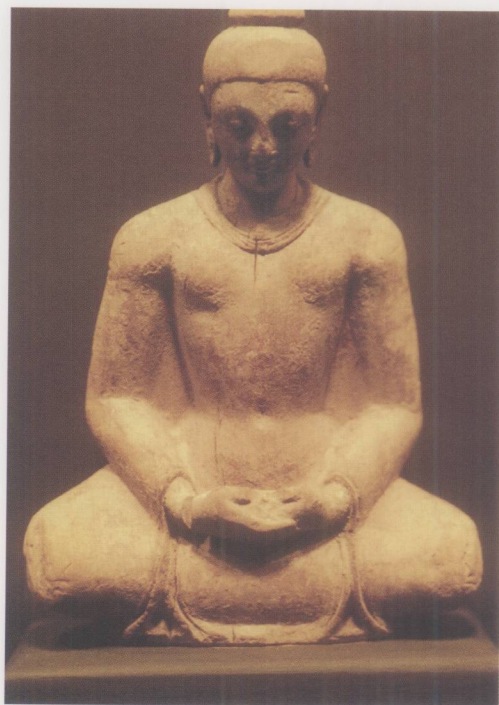
鄯善為西域古國，其地佛教盛行。法顯在後秦弘始二年（公元400年）行經鄯善時，人口約有八千餘家，而崇信佛法的沙門多至四千餘人。僧徒多悉小乘，“諸國俗人及沙門盡行天竺法，但有精粗……出家人皆習天竺書、天竺語。”從發現的少數遺址，還可見鄯善寺院造像的某些殘餘。在米蘭地區（今若羌縣東70餘公里）有十五處佛寺遺址，其中一處佛寺（斯坦因名為米蘭第二號遺址），中央原為長方形臺基，外面圍有厚壁。外壁和內室之間有很寬的走廊。臺基上原有兩層建築，上層已殘毀。下層周圍有佛龕一列，每兩龕之間都有浮雕的半圓柱，圓柱上部作卷渦形，下有雙礎。龕內有等身大的殘塑二十身。對着佛龕的牆外走廊，排列着八個方形臺座，上殘存六身結跏趺坐大佛。佛像兩手作定印，兩膝間距約2米多，中部衣紋下垂作圓形，衣褶成淺並行線。毀落地面的佛頭高約0.9米，面圓豐頤，眉細眼長，雙唇緊合，嘴角含笑，製作精美。在跏趺大像底部，曾發現一片梵文貝葉書。推測它的年代不會遲於4世紀，說明此處寺院建築年代應早於4世紀。在其他佛寺遺址也曾發現幾件佛頭，殘損較嚴重。樓蘭古城佛塔附近出土有木質浮雕列拱坐佛及其他木雕佛像等。在于闐拉瓦克佛寺遺址（今和田東北玉龍喀什河對岸沙漠中）出土大量泥塑佛像。該寺以佛塔為中心，塔外有方形圍牆，圍牆內外有八十餘尊等身立佛，佛像間還有小佛像和菩薩像。佛像着通肩或袒右袈裟，衣紋密集，左手下垂持衣襟。殘存佛頭有的與鄯善佛像相近。另外出土

有泥質模印佛像，形制完整，高髻大耳，着通肩袈裟，帶翼狀焰肩，手作定印，結跏趺坐。在于闐國都故城遺址（今和闐城西約 10 公里約特干村附近）曾出土鑲金銅佛頭、銅浮雕佛像、玉雕孔雀明王等；在和闐附近也曾出土泥塑佛頭、模印泥佛、木雕立佛、石雕佛像等。另外新疆洛浦縣熱瓦克寺院遺址也出土有佛像和交腳菩薩像；托庫孜薩來佛寺遺址出土有佛像、菩薩像、地神像和供養人像，僅佛頭就有一百二十八件，還有木雕佛像等。巴楚縣吐木休克佛寺遺址出土有佛像、菩薩頭像、天部像、武士像以及模印佛像、木雕佛像等。龜茲故城寺院遺址出土有陶塑供養天人、婆羅門像等。在克孜爾、庫木吐喇等處石窟也曾發現塑像、石雕、木雕、銅造像等。這些造像展現了由公元 3 世紀至其後數百年間佛教雕塑藝術在新疆地區的發展。

龜茲是漢代西域都護所在地，這裏遺存的石窟寺院較多，克孜爾石窟就是其中的代表。現在遺存的多是 3 世紀以後的遺物，也是龜茲佛教藝術成熟期的作品。3 世紀時，龜茲佛教正盛，寺院規模很大。小的寺院僧徒有數十人，大寺院竟多至一百八十人。而王城內，更是塔廟千所。“……王宮壯麗，煥若神居”。宮內也雕鏤佛像，王侯貴族都崇信佛法。葱嶺以東王侯婦女遠道來此出家為尼，說明這時龜茲是西域的重要佛教中心之一，僧徒竟達到一萬餘人。龜茲盛行小乘學，但鳩摩羅什也曾在此宣講大乘，並受到國王的寵信，因此，無論在佛學或藝術方面均存在着較為複雜的狀況。

克孜爾第 47 窟是早期大像窟，其主室高約 20 米、寬 7.30 米、進深 7.10 米。後壁中部原為泥塑大立佛，高約 18 米。從左右壁殘存之鑿眼及泥塑、壁畫殘痕看，可知原來每壁有五列泥塑彩繪佛像。最下一層為泥塑立佛七身，以上四層由殘存之彩繪背光等可知原為坐佛，亦均為七身。最上第六層為供養天人。窟頂作穹窿形，上殘存彩繪飛天二身。通往後室的甬道原也各有泥塑菩薩七身。經碳十四測定第 47 窟的年代為 350 ± 60 ，與鳩摩羅什在龜茲宣揚大乘的時期正相符合（公元 359~385 年）。以大立佛為主體的形式在這個時期出現，與記載上所說“王宮雕鏤立像與寺無異”也是切合的。

第 47 窟、77 窟等大像窟代表的藝術風格與第 38 窟、80 窟



新疆吐木休克西寺佛塔出土佛像 4 世紀 藏德國



新疆克孜爾石窟立佛（下半身） 4 世紀 藏德國