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田盧寺鐸畫

大康
園

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序 言

李文珊

从 80 年代分管思想文化工作之日起,到如今从事人民政协的领导工作,我一直为毗卢寺壁画这个玄秘的殿堂所倾倒、所吸引,先后十余次陪同著名专家学者来这里寻幽探秘。先是面对“灵带轻扬,满壁风动”的天神地祇,顿生“风云将迫人,鬼神如脱壁”的虚幻之感;继而对儒、道、释杂糅,天、地、人、神会聚于一堂引发几分困惑与迷惘;游览次数多了,心境稍许平静,当仔细品评诸多专家们的高论时,又对其产生年代和作者的解释怀有几分满足与质疑。每次归来,在承受巨大艺术感染的同时,又因尚未读懂每一组画作而感到缺憾犹存。

孙启祥同志潜心研究毗卢寺壁画多年,以其丰富的文史资料积累,对 122 组壁画、500 余身画像的传说典故及艺术底蕴加以阐述,并与河北省外办、河北省新闻出版局的同志们联手,以图文并茂、中外文对照的形式使《毗卢寺壁画》成书面世。应该说这是我省文化发掘工作的一件盛事,我由衷地祝贺他们这一果敢的尝试。

毗卢寺座落在河北省石家庄市西北郊 12 公里的上京村。“隔漳水,映恒山,地势清高,人烟僻静”,正是佛教水陆道场的优选之地。游人曾有诗赞曰:

慕名专程上京游,古刹枕河水自流。

碧草丛生埋幽径,苍柏参天上云头。

唐建毗卢经历代,几度重修岁月悠。

妙手丹青描画壁,满目琳琅不胜收。

该寺保存的稀世罕见的水陆壁画闻名遐迩,因其绘制精妙,为众多的目睹者所赞赏,经专家鉴定,被国家命名为重点文物保护单位,堪称“国宝”。它不同于藏传佛教壁画,也不同于巴利语系佛教壁画,而是独具特色的汉地佛教的水陆壁画,是我国现存壁画艺术中不可多得的艺术瑰宝,在中国美术史上占有重要位置。

从前的佛事活动中,以水陆法会的规模最盛大、最隆重,以焰口施食为最经常、最普遍。法会设坛以各种饮食为供品,供养诸佛、菩萨、天神、五岳、河海、大地、龙神、冥官、宫人、眷属,乃至畜牲、饿鬼以及地狱众生等。诵经设斋,礼佛拜忏,追悼亡灵。“取诸仙致食于流水,鬼致食于净地”(见宋·遵式《施食正名》)故名“水陆”。特别是成为战争以后朝野经常举行的一种超度亡灵的佛事活动,一直延续到清代。上京毗卢寺是正定临济宗的一个古老禅院,大殿四壁绘的都是水陆画,比上述水陆法会开列的佛神人鬼更为齐全,可谓应有尽有,包罗万象,是我国绘画艺术的宝贵遗产,是我国古代佛寺壁画遗存的煌煌巨制。它布局鳞次栉比,井然有序。无论内容、取材、构图、造型都堪称稀世之作。分上中下三层,主从分明,构思严密,按照不同身份精心安排,各得其所,但又三五成群,用祥云联结、分割,既调整画面又衬托主题;既有节奏和韵律,又和谐统一。色彩沉着亮丽,大都是矿物质,虽历经五、六个世纪还很鲜明,并用沥粉贴金等多种方法再现物体质感和量感,使之富丽堂皇,体现想象中佛界仙境非同凡世人间的景观。

观赏毗卢寺壁画,既是艺术的享受,又给人以入深山涉大海探奇问宝之情趣。早在四十年代,我

国美学大师王朝闻先生发现毗卢寺壁画这一民族瑰宝时,即为其赞叹不已,并现场临摹多幅,不肯离去,还在他发表的著述中予以高度评价。当时他还同华北大学美术系师生联名上书向政府申请予以保护。时隔半个世纪现年 88 岁高龄的王朝闻老先生情有独钟,魂系毗卢古寺,专程又来重访。并满怀激情语重心长地写下了观感题词,昭示大家认同,很好地继承发扬毗卢壁画艺术的优良传统,为现实生活服务,为建设社会主义精神文明服务。

中国文化源远流长,传统文化是我们中华民族赖以繁衍昌盛的根本支柱之一。文化反应了一个民族、一个国家乃至一个地域人类行为的总和,也制约着人们的社会行为和精神世界。毗卢寺壁画正是我国一段历史时期文化的凝重体现。在我国历史上,有过上古社会的古文化和秦汉时期形成较为专制的封建文化。而到隋唐时期吸收外来文化则形成较为开放的封建文化,最高统治集团采取儒、道、释三教并用方针,并影响到哲学、道德、文化、艺术以及习俗风尚等各个领域。

《毗卢寺壁画》的出版,定能以其丰富的文化内涵宣扬于世,并以此为弘扬中华民族文化,感召海内外炎黄子孙,尽一些绵薄之力。此书还欲为那些热心参与毗卢寺壁画艺术研究的哲学家、史学家、美学家、民俗学家和宗教界人士提供一些文画资料。每一位有心人在考证与畅游中,尽可见仁见智,以推动毗卢寺壁画的鉴赏与研究。诚如此,我与编者及出版者将感到无比欣慰。

1998 年 1 月

Preface

Li Wenshan

From the day when I was in charge of ideological and cultural work in the 1980's to the present day of my being chairman of the People's Political Consultative Conference of Hebei Province, I have always been fascinated by the mural paintings in Pilu Temple. More than ten times I have accompanied well-known experts and scholars to visit the quiet, secluded and mysterious place. At first, as I was viewing the heavenly and earthly gods with ribbons fluttering lightly on the wall as if blown by the wind, a sense of illusion would suddenly occur in my mind as if the winds and clouds were ready to impress people, the ghosts and gods were going to come out of the wall. Then, I felt a bit perplexed by the mixture of Confucianism, Taoism and Buddhism, and the gathering of the Heaven, the Earth, Human beings and Gods. After repeated visits, I began to calm down a little bit. Carefully pondering over the comments by numerous experts, I began to feel content and at the same time doubtful about the dates and the explanations of the mural paintings. Each time I came back from the Temple, I invariably experienced the great artistic appeal, at the same time I felt regretful because I did not understand each set of them.

Comrade Sun Qixiang has already applied himself to the study of the mural paintings in Pilu Temple for many years with great concentration. He accumulated a wealth of historical accounts of past years and expounded the legends, allusions and artistic significance of the 122 sets of mural paintings and 500 figures. By cooperating with comrades in Hebei Foreign Affairs Office and Hebei News & Publishing House, he published *The Mural Paintings in Pilu Temple*, in which both pictures and texts are excellent, and both Chinese and English are provided. It should be noted that this is a grand occasion in the cultural excavation of Hebei Province. I sincerely congratulate them on the resolute attempt.

Pilu Temple is situated in Shangjing Village, northwest suburb of Shijiazhuang, 12 kilometres away from the city, Hebei Province. The village separates Hutuo River, sets off Mount Heng beautifully, stands on a lofty upland and is sparsely populated. This is just an ideal place for Buddhist land/water rites. As a tourist said in a poem,

*I made a special trip to Shangjing Village
out of admiration,
The ancient temple rests beside Hutuo River
flowing with no obstruction,
Overgrown grasses cover quiet and secluded paths,
Towering cypresses reach high up to the clouds,
Since built in the Tang Dynasty many generations
faded away,
Rebuilt again and again time slipped by
from day to day,
On the painted walls is still preserved superb artistry,
One will be dazzled by the beautiful exhibits in endless array.*

The Temple is famous for the extant rare land/water mural paintings. The exquisite artistry has won the approval of many visitors. After being appraised by experts, it was announced as one of the major historical and cultural sites under state protection. The mural paintings in Pilu Temple, which are often considered as national treasure, are different from both the Tibetan Buddhist murals and Bali's Buddhist murals. They are the unique Buddhist land/water mural paintings of the Hans, which are rare gems of extant mural painting art and occupy an important position in the history of Chinese fine arts.

Among the previous Buddhist ceremonies, the land/water service was the most magnificent and solemn, and the offering of food in mouth-flaming rites was the most typical. On such occasions, altars were built and various drinks and foods were provided as offerings to consecrate Buddhas, Bodhisattvas, Heavenly Gods, the Five Sacred Mountains, Rivers and Seas, the Earth, the Dragon Gods, the Officials in the nether world, the Palace Staff, family dependants, and even livestock, hungry ghosts, the creatures in Hell, etc. The participants chanted sutras, practised abstinence from meat, worshipped Buddhas, confessed their sins and held memorial ceremonies for the souls of the dead. "Providing food for the immortals in waters, and for the ghosts on the pure land." Thus, it was

named "land/water rites." Later it became a form of Buddhist ceremony for the governments and the public to redeem the souls of the dead by making offerings and saying prayers after wars. This lasted until the Qing Dynasty. Pilu Temple in Shangjing is an ancient temple of the Linji sect in Zhengding. On all the walls of its main hall are land/water paintings, which include more figures than the above mentioned land/water services, and have almost everything that one could wish for. They are valuable heritage of Chinese painting art, the extant brilliant achievements of ancient Chinese mural paintings in Buddhist temples, and may be rated as rare treasures in content, in source materials, in composition and modelling. The mural paintings are arranged in tight rows of three levels. The figures are well-knit and arranged according to their different status in groups. The auspicious clouds connecting and separating them not only perfect the paintings but also set off the themes by contrast. Their different rhythms and metres match each other quite well. The colours, most of which are made of minerals, are durable and bright although five or six centuries have already passed. Many techniques, such as powder-dripping and gold-pasting, were adopted to reproduce the quality and quantity on the materials, which made the mural paintings beautiful and imposing, and displayed the difference between the imaginary Buddhist fairyland and the human world.

Appreciating the mural paintings in Pilu Temple is an artistic treat. And moreover, owing to their rich connotations, they can let us feel that we are hunting for treasures and making explorations in the deep mountains and waters. Early in the 1940's, when Mr. Wang Chaowen, a famous Chinese aesthete, found the mural paintings, he gasped with admiration and could not tear himself away. He copied many of them on the spot, and highly praised them in his works. He submitted a joint letter with the teachers and students of the Art Department of the North China University to ask the government to protect Pilu Temple. Half a century later, Mr. Wang Chaowen, who is 88 years old, still shows great care for Pilu Temple. He made a special trip to revisit the Temple and wrote some sincere words with great passion to call on the people to carry forward the fine traditions of the mural painting art in Pilu Temple so as to serve the real life and the construction of socialist spiritual civilization.

The long-standing Chinese traditional culture is one of the essential pillars for the existence and prosperity of the Chinese nation. Culture reflects the sum total of the human behaviour of one nation, one country and one region. Culture also restricts human social behaviour and our spiritual world. The mural paintings in Pilu Temple are the concentrated cultural display in a period of Chinese history. Chinese history had undergone the ancient culture period formed in remote ages, and the comparatively autocratic feudal culture period formed during the Qin and Han Periods. During the Sui and Tang dynasties the comparatively open feudal culture was established by absorbing foreign cultures. The ruling class adopted the policy of taking advantage of Confucianism, Taoism and Buddhism equally, which influenced various fields such as philosophy, morality, culture, art, social customs, etc. Pilu Temple was first established during the reign of Tianbao of the Tang Dynasty. No wonder the layout of its buildings and the composition of the mural paintings still keep the characteristics of mixing the three religions, although it was rebuilt many times during the Song, Yuan, Ming and Qing dynasties.

The Mural Paintings in Pilu Temple will undoubtedly spread far and wide because of its rich cultural connotations, and its publication can surely do something to enhance Chinese national culture and to inspire the descendants of Yan Di and Huang Di (All the Chinese people are supposed to be descendants of Yan Di and Huang Di, two chiefs of famous ancient tribes in the Yellow River valley) at home and abroad. This book is also intended to provide some materials for those philosophers, historians, aesthetes, folklore experts, religious believers and researchers of religions, who are keen on studying the mural paintings in Pilu Temple. It also provides some clues for the vast numbers of readers and visitors to add some interest to their reading and their visit. Everyone who sets his mind on studying and appreciating the paintings in Pilu Temple is welcome to express his different opinions so as to promote the appreciation and study of the paintings in Pilu Temple. If it be so, the compiler, the publisher and I myself would be greatly gratified and pleased.

January, 1998

毗卢寺壁画综述

孙启祥

壁画是传统绘画艺术的重要组成部分,是一枝独放异彩的艺术奇葩。我国的壁画艺术源远流长、丰富多彩。北方地区壁画艺术的重要代表有北京西郊法海寺明代《礼佛图》壁画;山西省芮城县永乐宫《朝元图》、《纯阳帝君神游显化之图》、《道观斋供图》、《钟离权度吕洞宾图》等元代壁画;五台山佛光寺唐代壁画;平顺县大云院五代壁画;高平县开化寺佛传故事《说法图》宋代壁画;朔县崇福寺金代壁画;繁峙县岩山寺金代壁画内容丰富,艺术精湛,是壁画艺术的瑰宝;稷山县青龙寺元代壁画,更是佛道儒三教合流水陆画壁画的杰出代表;洪洞县广胜寺元代壁画中的《演剧图》,是研究元代杂剧十分珍贵的资料。河北省境内有曲阳县北岳庙德宁之殿,殿内绘有巨幅元代壁画《天宫图》,高8米、宽18米,图中人物高达3米,气势磅礴,场面恢宏。毗卢寺位于石家庄市西北郊杜北乡上京村东,是全国和河北省重点文物保护单位。该寺现仅存释迦殿、毗卢殿,明、清重修碑八通。释迦殿内壁画严重漫漶,内容为佛传故事,已模糊不清。主尊释迦佛塑像后背保存有明代悬塑观音、文殊、普贤,塑像精致,有较高的艺术价值。毗卢殿俗称后殿,又称五花八角殿(见清乾隆十七年重修碑),建在高1米的月台上,面宽三间,进深二间,前后出抱厦,平面呈十字形,建筑奇特,古朴别致。毗卢寺因其正殿——毗卢殿内绘有精美的儒释道三教合流混杂的壁画而闻名遐迩。我们在书中介绍的就是毗卢殿内六壁壁画。

有关毗卢寺的文献记载目前发现甚少。《正定县志》卷15《寺院》载:“毗卢寺在城西,唐天宝中建。”这是我们知道的关于毗卢寺的不多的文献记载。“城西”指正定府城西。1979年我们在主尊毗卢佛须弥座下,发现一尊无头的汉白玉雕像,从其雕刻技法判断当是唐代作品。佛头当是唐武宗会昌灭佛(会昌五年,公元845年下令灭佛)或五代周世宗灭佛时被破坏的。据此可知,毗卢寺创建于唐代天宝年间(公元742—756年)的记载是可信的。据毗卢殿内石供桌重修题刻载,该寺在宋宣和二年(1120年)、金皇统元年(1141年)、大定二十六年(1186年)、承安二年(1197年)、元至正二年(1342年),明洪武、永乐、宣德、正统、景泰、天顺、成化、弘治年曾重修。殿前月台上立有明弘治十二年(1499年)、弘治十八年(1505年)重修碑二通;月台下立有清乾隆年间重修碑四通。殿后立有明嘉靖十四年(1535年)重修碑二通。

据明弘治十二年重修碑记:“直隶真定府真定县西南,距城一舍之地,原属邵同社上京村东有大古迹名蓝,见有石佛石碑存照,巨号毗卢禅寺……。”明弘治十八年重修碑载:“直隶真定县邵同社上京村东,有大古刹禅林,见有石佛石碑,巨号大毗卢禅寺……。”明嘉靖十四年重修毗卢禅寺碑记载:“真定上京村,去郡城三十里,有寺曰毗卢……。”嘉靖十四年重修毗卢寺记碑载:“……是故为天下之通途,系往来之冲要,壮畿甸之襟喉,形胜甲于诸郡者,乃真定也。其去郡西南,隔漳水,映恒山,地势清高,人烟僻静者乃上京村也。至于东林掩映,梵苑幽深,日出而烟消,鸟啼而花关,车马而罕到者,乃毗卢寺也……。”真定即今正定县。一舍为三十里。正定,自北齐至清代中叶的一千多年间,一直是河北重镇之一,著名的古城,经济文化繁荣,文物古迹荟萃,是佛教临济宗的发祥地。毗卢寺建在正定城西就不足为奇了。

毗卢殿中央须弥座上供奉毗卢佛,又称毗卢舍那佛,密宗称大日如来,为密宗本尊,意译为光明普照。毗卢佛像前面置有该寺原有的石佛像二尊(即明弘治年二通重修碑碑文中提到的石佛)。两侧有近年补塑的香花菩萨二尊。殿内东壁、西壁、东南壁、西南壁、东北壁、西北壁(因殿南北中间开有殿门,将南北壁分为东西两侧)。六壁共绘有壁画122平方米,绝大部分均有壁画题记,共有122组。每组少者一至三四人,多者十余人不等。共绘有佛道儒三教各类各式天神帝君、菩萨天王、护法诸神、往古人物五百多身。现将六壁壁画分布格局,以壁画题记计综述如下:

东壁:壁高2.8米,宽7.6米。壁画题记30组,共绘125身。壁画分下中上三层排列。下层:(从左向右,下同)清源妙道真君、四海龙王等众、护斋护戒龙神、五方五帝神众、天妃圣母等众、东岳中岳南岳、玄天上帝、天蓬大帅神众、扶桑大帝等众、南极长生大帝。中层:鬼子母等众、狱主鬼王等众、地府三曹等众、冥府十王等众、地藏王菩萨、蚕官五鬼等众、太岁黄幡豹尾、大将军金神等众、斗牛女虚危室壁、角亢氏房心尾箕、大德菩萨。上层:四值功曹使者时值日值月值年值、主病药苗稼昼夜之神、六甲将军、山河二王等众、十代名医等众、主病鬼王五瘟使者、五通仙人等众、十一大曜等众、三官大帝。

西壁:壁高宽同东壁。题记30组,共绘133身。下层:(从右向左,下同)崇宁护国真君、四渎龙神等众、旷野大将等众、五湖龙神等众、巨龙神等众、北岳西岳等众、药叉大将等众、巨半拿等众、天猷元帅(题记错写为“天蓬大帅等众”)、北极紫微大帝。中层:六曹官典、十王等众、青龙白虎丧门吊客、罗刹女等众、地藏菩萨、十二元辰、六丁神女、井鬼柳星张翼轸等众、主山主树主水主花、伏羲女娲神农、五通大仙、主风主雨主电主雷、北斗

七星、十二命官、顺济龙王安济夫人、(题记空缺一组)、三星等众(画面漫漶)、大势至菩萨。

东南壁:壁高2.8米、宽5.35米。题记13组,共绘73身。下层:(从右向左,下同)往古帝王文武官僚众、往古忠臣良将、往古孝子顺孙、元代服饰风俗画(无题记)。中层:引路王菩萨(像高至上层)、往古比丘等众、往古道人等众、往古儒流贤士冥前、往古九流百家一切街市。上层:为国亡躯忠臣烈士、往古坠胎产亡、八寒地狱诸鬼神众(画面漫漶)、仇冤报恨等众。

西南壁:壁高宽同东南壁。题记13组,绘有53身。下层:(从左向右,下同)城隍五道土地众、五湖百川等众、往古贤妇烈女、往古自刑自缢。中层:往古后妃等众、往古官人女官、往古优婆塞众。上层:面燃鬼王、启教大师、身促盗路、玩蛇毒害、炎天暑热、兽咬虫伤。

东北壁:壁高宽同东南壁。题记19组,共绘70身。下层:(从左向右,下同)玉皇大帝、金刚等众、持国多闻天王、梵王等众、步掷明王普贤菩萨、马首明王观世音菩萨。中层:南斗六星、十二元辰等众、十六高僧、天龙八部、(题记空缺一组)。上层:十二宫辰等众、十回向菩萨、色界四禅天众、欲界四空天众、天主等众、不动尊明王除盖障菩萨、甘露军吒明王阿弥陀佛、无能胜明王地藏菩萨。

西北壁:壁高宽同东南壁。题记17组、共绘54身。下层:(从右向左,下同)金刚密迹等众、摩利支天菩萨、广目增长天王、帝释天主等众、焰鬘明王文殊菩萨、降三世明王金刚首菩萨。中层:毗沙大罗利天、十六高僧等众、天龙八部等众、十二圆觉菩萨、大力明王释迦牟尼佛。上层:菩提树神河利帝母、娑迦龙天、韦驮尊天森杀竭帝、天主等众、大笑明王虚空藏菩萨、大轮明王威德自在菩萨。

六壁壁画除南壁殿门两侧严重损毁外,绝大部分保存完整,色彩鲜艳。壁画均以下层人物为主像,像高在1米至1.2米之间,均是画匠们的精心力作。中上层所绘人物高度大大缩小,一般在0.3米至0.5米之间。东北壁、西北壁近殿门两侧所绘的十大明王菩萨,像身最为高大,均在1.2米至1.5米之间。组与组之间用彩色祥云分隔,使满壁壁画显得排列有序、层次分明、结构严谨,更加渲染了宗教壁画的神秘色彩。

关于毗卢寺壁画的绘制年代,说法不一:有的根据东南壁一组元代服饰的风俗画,认为壁画绘制于元代;有的认为绘于元末明初。我们依据现存明代弘治、嘉靖年间四通重修碑的记载,和释迦殿正脊平梁的墨写题记,对壁画的绘制年代进行考证。

据现存时代最早的《重修毗卢禅寺功迹圆满庆赞碑》(刻于明弘治十二年,公元1499年)载:“前朝至正二年,忽值名德高僧游览到此,羨其兹地风景奇绝,幽僻之甚。以此留心剪荆芟棘,卓锡开山肇自创建,修成宝所珠林胜境而矣……奈何年代深远,渐历衰微,饱得风霜,安得无毁……。”据此,可知毗卢寺在元代至正二年(1342年)间曾有过一次大规模的重修。主持重修工程的是一位名德的高僧。至明弘治年,期间经过近150年的风雨岁月,寺内的殿宇受到很大的毁坏。碑文继续记述:“大明弘治八年五月间,适有本寺比丘无为道住上人者,乃本村高氏之贵族也……见正殿轨(规)模洪(宏)大,实可观瞻。只争梁栋倾颓、柱根腐败、相容残废、颜色剥削……同心协力,募化十方知音善众,革故鼎新……。”从弘治八年开始,在该寺僧人道住的倡导下,毗卢寺进行了一次“革故鼎新”的彻底修缮。该碑由五台山大显通寺传法比丘无疑定信知幻老人撰文并书丹篆额,大功德主任通立志。刻于弘治十八年(1505年)的《重修大毗卢寺功迹圆满庆赞碑记》:“本处大功德主任通、任从、王刚、张深、张欣、张锦、阎云、吴泰、刘福通、高朋,正大君子也,素日崇奉三宝,各发虔诚,自己□舍资财。重修前殿一所,内塑四大天王,功迹圆满……。”碑阴刻有重修前殿——天王殿的画匠巩仲颜、刘子文,塑匠巩仲颜、巩敏,石匠曹敏的名字。前殿(天王殿)1959年加宽石津渠时被拆除。

我们在考察时,在释迦殿正脊平梁下发现墨写的重修题记:“弘治元年时在正德十二年岁次丁丑癸卯辛未日建立重修僧人道铸功德主任任通……。”墨迹的记载和弘治年重修碑记载完全一致,可互相佐证。据此可知,天王殿重修工程完成于1505年,“功迹圆满”立碑庆赞。正德十二年(1517年)进行重修释迦殿工程,在正脊平梁下墨书题记以志纪念。其方法是“募化十方”施主集资,分期进行重修工程。

明嘉靖乙未十四年(1535年)《重修毗卢禅寺碑记》载:“久之,所施者众,而所积者益有余,皆住之劝募之力也……。其前殿三间,中塑释迦佛一,阿难迦叶二。栋施五彩,壁画十地。后殿三间,中塑毗卢佛一,菩萨二,居石佛一。华栋壁绘,至者耸观。相传以为建此寺即有此石佛也。天王殿三间、伽蓝堂一座、祖师堂一座,皆因旧而重修者也。又磴碓等器,无一不备,皆昔无而今有者也。工始于弘治乙卯五月,落成于嘉靖乙未四月……。”毗卢寺这次历时四十年的规模宏大的重修工程,僧人道住(道铸)贡献颇大,得助于任通、任从等施主的赞助支持。正德十二年至嘉靖十四年间(1517年——1535年),重点修缮释迦殿(前殿)、毗卢殿(后殿),绘制殿内壁画,即前殿“栋施五彩,壁画十地”,后殿“华栋壁绘”。该碑文曰:“要之,住所为,固非一朝一夕之易易也。住别号无碍,姓高氏,早孤。因祝发师本寺净贵为高徒。然能攻苦执劳,奋动四十年,不渝初心者如一日,卒以成超前之功……。”嘉靖三年(1524年)道住被举保为毗卢寺住持(见毗卢殿南墙府帖)。

由真定府栖云庵住持清秀题额并撰书的《重修毗卢寺记》碑(刻于嘉靖十四年,公元1535年。现立于毗卢殿北面

西侧)载:“自弘治、正德、嘉靖,历三朝募众缘,而功成盖四十余年矣。所谓出八开阖则有山门,祝寿焚修则有如来之殿,护持金田洪传释脉则有伽蓝祖师之堂,设水陆供天神则有毗卢之殿,礼诵功课则有晨昏钟鼓,僧徒栖上挂锡安心则有两廊寮舍,精修禅观讲论宗旨则有法堂,登高望远回出尘劳则有东楼阁……。”碑阴刻有重修工匠如铁匠、泥水匠、木匠、画匠姓名,其中画匠有“王淮、张保、何安、宋太”,塑画匠有“巩大宝、巩玺、巩仲颜、巩介、郭巨、巩赵”。至明嘉靖十四年才最后完成这次重修工程,毗卢寺最重要的、规模最大的一次重修工程,奠定了毗卢寺的规模格局。我们认为,保存在毗卢殿内的六壁壁画,就是在这次重修工程的后期,也即在十六世纪二、三十年代,由优秀的专业画家和民间画匠、塑画匠,依据当时留传下来的壁画粉本“壁绘”的,是专业画家与民间画匠集体创作的结晶,充分表现了他们的艺术创作才能。碑文中“设水陆供天神则有毗卢之殿”讲得非常明确,“华栋壁绘,至者耸观”,极其形象地反映出壁画辉煌壮观、气势恢宏的场面。

在儒释道三教合流为其特点的毗卢殿壁画中,道教内容占了相当大的数量,主要绘画于东、西两壁。我们选取近50组道教题材壁画,作为典型进行介绍,从中可以看出根植于中国,土生土长的宗教——道教的一般特点。天上的日月星辰,自然现象的风雨雷电,地上的山川河湖,五岳四渎,植物花树,人间的先贤圣人,都被道教吸收为其庞大的神仙世界的成员,成为人们崇拜信仰的对象。道教尽管复杂庞大,但其渊源主要来自古代社会的鬼神崇拜、自然崇拜,对先贤圣人的崇拜。《易经观卦》:“圣人以神道设教,而天下服矣。”说明中国古代社会统治者很懂得利用宗教来维护统治。道教的产生发展正是符合统治者的愿望才有了滋长衍生的土壤。

源于印度的佛教,是我国东汉时期传入的外来宗教。相传汉明帝永平十年(公元67年),明帝遣使求佛。《后汉书》记载:“世传明帝梦见金人长大,顶有光明,以问群臣。或曰:‘西方有神名曰佛,其形长丈六尺,而黄金色’。帝于是遣使天竺问佛道法,遂于中国图画形象焉”。这是佛教传入我国较早确实见于正史的文献记录。魏晋南北朝时期,佛教在与中国传统文化进一步融合的基础上,走上独立发展传播的时期。南北朝的统治者多数提倡佛教,其中南朝梁武帝最为突出,他身体力行,曾四次舍身同泰寺为奴,让群臣以重金赎回。他大力营建佛寺,仅建康(今南京)都城一处,就有佛寺五百余所,僧尼十万以上。唐朝诗人杜牧的诗句:“南朝四百八十寺,多少楼台烟雨中。”便是南朝佛教兴盛的真实写照。北朝的寺院曾有三万多所,僧尼二百多万。隋文帝杨坚生在寺院、长在寺院,成为皇帝后大力修复寺院,提倡信仰佛教、翻译佛经,使周武帝灭佛运动后遭受摧残的佛教又兴盛起来。唐初,李渊利用道佛二教,崇奉三教,武德八年(公元625年)他亲自到国子监,正式宣布三教地位:道第一、儒第二、佛第三。把道教的老子认作始祖,封李耳为道教老君。表示要先道后佛,但不轻视佛教,而是二教并重。唐代20个皇帝中,除武宗灭佛外(会昌五年下令灭佛),其余都程度不同地崇信佛教。可以说佛教传入中国,发展到唐代已是根深蒂固深入人心了。官府建立“度牒”管理制度管理僧尼。佛教宗派的形成标志着佛教已发展成有汉化色彩的汉传佛教了。主要宗派有:天台宗、华严宗、禅宗、密宗、净土宗。宋代雕刻了我国第一部木刻官本的大藏经《开宝藏》,对汉地流传的佛经进行了搜集整理。禅宗、净土宗在民间广为流传。宋代佛教的特点是儒道佛调和混同倾向的出现,这是宋王朝为了维护中央集权统治,以宋明理学为代表的儒家学说在思想界占主导地位的结果,这样就大大促进了儒释道三教合流混杂现象的发展。元代,西藏的喇嘛教——藏传佛教,得到元朝统治者的重视推崇,对汉地佛教则加强控制。明代,汉地佛教又得到恢复发展,藏传佛教却受到冷落。佛教内容的壁画,在毗卢殿壁画中也占有相当大的数量。

综观毗卢殿壁画,不难看出有如下特点:

第一,毗卢殿壁画的绘制是依据壁画“粉本”绘的,有统一的布局 and 安排。这个“粉本”就是“水陆画”,水陆画是一种专供佛教进行水陆法会,作水陆道场、水陆斋时悬挂的画,属于人物画范畴,一堂起码悬挂120幅(多则可达200多幅),以供礼拜法会时用。毗卢殿壁画以壁画题记计共122组,和一堂水陆法会悬挂120幅水陆画数目基本相符。

水陆法会在北宋时才盛行起来。所悬挂的水陆画的数目到明清之际基本定型。山西省右玉县宝宁寺明代水陆画,计有139幅,可作为典型代表。毗卢殿水陆画所依据的“粉本”其时代可能相当早,可惜这些珍贵的“粉本”很久以前就遗失了。这些壁画“粉本”流落何方?至今仍是个不解之谜。这就使得现存的毗卢殿壁画,显得弥足珍贵。

水陆画是一种专用的宗教性人物画,其内容可分为三类:

诸佛菩萨、诸天、十大明王菩萨、罗汉、护法神等佛教系统神佛。在毗卢殿内主要绘于东北壁、西北壁。东、西壁也有个别佛像。

帝君列曜、五岳四渎、六丁六甲、二十八宿等道教系统,主要绘于东、西壁。

往古人物如帝王官僚,文臣武将、后妃女官、义妇节妇等儒教内容画像均绘于东南壁、西南壁。

和山西省芮城县永乐宫《朝元图》元代道教壁画,北京西郊法海寺“礼佛图”明代佛教壁画迥然不同,毗卢殿壁画是儒释道三教合流杂糅于一堂,内容题材庞大复杂。全真道的创始人王重阳(1112—1170年)主张儒释道三教同源融贯合流。他在诗中写道:“心中端正莫生邪,三教搜来做一家。义理显时何有异,妙玄通后更无加。”“儒门释户道相同,三教从来一祖风。”“释道从来是一家,两般形貌理无差。”毗卢殿壁画正是王重阳诗文中三教合流意境的艺术表现。

第二,壁画布局合理、主次分明,运用对称手法,将内容庞杂的一百多组壁画,五百多身的帝君神仙各式人物安排得井然有序,杂而不乱。六壁壁画安排很有层次,下层为主像,中层次之,最上层再次。主像高大,比例适中,身材匀称,给人以人体艺术美的感受。有的人物安排采用对称手法,《崇宁护国真君》与《清源妙道真君》,《南极长生大帝》与《北极紫微大帝》,《六丁神女》与《六甲将军》,《四海龙王》与《五湖龙神》,《十大明王》,《二十八宿》,《十六高僧》,《十王》,《四大天王》,《五岳》等均是东西对称,遥相呼应,增加了壁画的整体性、完美性。

第三,壁画以丰富多变的线条把人物的形象、服饰完善地勾画出来,运笔如行云流水,挥洒自如,以流畅的线条,把丰富多彩各式各样的人物,刻画得富于个性,栩栩如生,不禁使我们联想起杜甫的诗句:“画手看前辈,吴生远擅场。森罗移地狱,妙绝动官墙。五圣联龙袂,千官列雁行。冕旒俱秀发,旌旗尽飞扬。”(《冬日洛城谒玄元皇帝》)。优秀的画工们选用矿物质颜料,以朱红、石绿、石黄为主色,辅以石青、淡黄、褐黑等色调,灵活运用于不同题材的画面,达到内容和形式的高度协调、高度统一。有的画面,应用沥粉堆金的技法,增加了画面的立体感,表现出更强的艺术感染力。各组壁画均有题记,使观赏者一目了然地知道这组壁画的内容。各组壁画之间的分隔处理得独具匠心,用彩色云气将组与组隔开,这种处理手法更增加了壁画的宗教神秘色彩。

自唐代开始历经宋元,儒释道三教合流的历史进程沿续近千年,其间有曲折变化,但三教合流混同的总的历史趋势没有改变。毗卢寺毗卢殿内六壁壁画,正是三教合流混杂这一宗教历史发展进程形象化的体现和反映。壁画从题材来看,大都是宗教内容,但人物的造型、勾线、设色都有高度的艺术技巧,是我国壁画艺术的珍贵遗产,是我们研究宗教发展史、美术发展史的宝贵实物资料。毗卢殿壁画与山西省稷山县青龙寺、右玉县宝宁寺壁画,均是我国佛、道、儒三教合流水陆画的典型代表,内容虽不足取,但其绘画艺术水平却精湛无比,其历史价值、艺术价值都是相当高的。

对于宗教和以宗教为题材的宗教性质的壁画,我们应当以历史唯物主义的观点,观察研究这一复杂的社会历史现象,才能正确认识它,做到“古为今用”。恩格斯在《费尔巴哈论》中讲道:“更高级的思想体系,即距离物质经济基础更远的思想体系,则以哲学的和宗教的形式出现。”在《反杜林论》中进一步指出:“一切宗教都只不过是支配着人们日常生活的外部力量在人们头脑中的幻想的反映,在这种反映中,人间的力量采取了超人间的力量的形式。”马克思在《黑格尔法哲学批判》中讲得更简练:“人创造宗教,而非宗教创造人。”这些精辟的理论分析,是我们研究宗教壁画的理论武器。毗卢殿壁画是封建社会的产物,是封建社会现实生活的折光反射。壁画中的佛、道、儒各式各样人物均有着严格的等级,尊卑有序,贵贱有别,等级森严,正是封建社会等级制度的反映,正是“人间的力量采取了超人间的力量的形式”的反映。从壁画的艺术技巧来看,又是我们民族传统绘画艺术的重要组成部分,其高超的绘画技巧,各式人物身上穿戴的不同时代的衣冠服饰,都为我们进行艺术创造,研究不同时代的服饰,提供了宝贵的借鉴。从这个角度看,毗卢殿壁画确实是民族绘画艺术的精华,是我们在建设社会主义精神文明的今天,应当继承发扬的优秀的民族传统文化中的宝贵艺术遗产。

保护民族文化遺產,保护文物古迹,是党和政府的一贯政策。远在1947年,上京村进行土地改革时,当时的土改工作队,就坚决执行《中国土地法大纲》中关于妥善保护文物古迹的政策法令,保护毗卢寺壁画。1954年3月河北省人民政府54文字第一号布告,为加强文物保护,制定了保护文物古迹的具体法令规定,其中毗卢寺壁画即被列入保护对象。1956年,河北省人民委员会公布了省文物保护单位199处,毗卢寺亦在其中。“十年动乱”期间,当地干部群众为保护文物,做了很多有益的工作,使珍贵壁画得以幸存。党的十一届三中全会后,拨乱反正百业俱兴,文物保护工作出现新的局面。1982年7月23日,河北省人民政府重新公布的省重点文物保护单位304处,毗卢寺亦在其中。1996年12月,毗卢寺公布为全国重点文物保护单位。近年来,省、市人民政府先后投资近60万元,明确了保护范围,落实了“四有”保护措施(即划定必要的保护范围、作出标志说明、建立记录档案、建立保护组织),按原貌重建了钟楼、鼓楼,进行了绿化,使毗卢寺初步建成为一处以壁画为主的,有地方特点的文物风景区。一些前来参观的党和国家领导人、美术工作者、港澳台同胞、海外侨胞及日本、意大利、加拿大、荷兰、德国等国际友人,无不赞叹毗卢寺壁画的精美。毗卢寺壁画在弘扬祖国优秀传统文化,发展壁画艺术方面发挥着应有的作用。

Introduction

Sun Qixiang

Being an important component part of Chinese traditional painting, the art of mural is a beautiful flower blooming in radiant splendour. In China the varied and colourful mural paintings trace a long course from a distant source. Among the masterpieces in the Northern area are; *Paying Obeisance to the Buddha* of the Ming Dynasty in Fahai Temple, western suburb of Beijing; *Worshipping the Original Beginning, The God of Purity Positive Making a Spiritual Tour, Offering up a Sacrifice in a Taoist Temple*, and *Zhong Liqun Converting Lü Dongbin* of the Yuan Dynasty, in Yongle Palace (the Palace of Eternal Happiness), Ruicheng County, Shanxi Province; the mural paintings of the Tang Dynasty in Foguang Temple (the Temple of Buddhist Glory) of Wutai Mountain; those of the five Dynasties in Dayun Temple (the Temple of Massive Clouds) in Pingshun County; those representing the Buddhist stories *Preaching the Buddhist Laws* of the Song Dynasty in Kaihua Temple (the Temple of Enlightenment) in Gaoping County; those of the Jin Dynasty in Chongfu Temple (the Temple of Advocating Happiness) in Shuo County. Those of the Jin Dynasty in Yanshan Temple of Fansi County are gems of substantial contents and exquisite craftsmanship; those of the Yuan Dynasty in Qinglong Temple (the Temple of Black Dragon) of Sheshan County are outstanding representatives of the land/water paintings (the paintings for Buddhist rites) mixing Buddhism, Taoism and Confucianism; those of the Yuan Dynasty in Guangsheng Temple (the Temple of Boundless Deliverance) in Hongdong County, like *Play-acting*, are valuable materials for the study on the poetic dramas set to music of the time. Within the border of Hebei Province there is an enormous mural painting called *The Heavenly Palace* in Dening Hall (the Hall of Virtue and Peace) in Beiyue Temple (the Temple of the Northern Mountain), Quyang County. It is eight metres high and eighteen metres wide and the figures in it are three metres high. The whole picture displays tremendous momentum and grand scale. Pilu Temple, one of the major historic and cultural sites under state protection, lies to the east of Shangjing Village, Dubei Township, northwestern suburb of Shijiazhuang City. Up to now only the Sakyamuni Hall, Pilu Hall and the eight tablets rebuilt in the Ming and Qing dynasties are still in existence. The mural paintings of the Buddhist stories in Sakyamuni Hall have been seriously dampened and therefore illegible. Behind the niche of Sakyamuni, the main statue, are preserved the suspended statues of Avalokitesvara (the Goddess of Mercy,) Manjusri (the Bodhisattva, personifying supreme wisdom) and Samantabhadra (the Bodhisattva, representing kindness or happiness), which are delicate and have considerable artistic value. Pilu Hall, whose popular name is the Rear Hall is also called the Hall of Five Flowers and Eight Horns (see the tablet rebuilt in the 17th year of Qianlong of the Qing Dynasty). Built on a one-metre-high terrace, it is three bays long and two bays wide. There are verandas both in front and at the back. Its plane figure looks like a cross. The whole architecture is simple and unique. Pilu Temple enjoys high renown for the beautiful mural paintings mixing Confucianism, Buddhism and Taoism. What we're going to introduce in this book are the mural paintings on the six walls of Pilu Hall.

There are few records about Pilu Temple. According to *The Temples*, volume 15 of *Annals of Zhengding County*, "Pilu Temple lies to the west of the town. It was established during the reign of Tianbao of the Tang Dynasty." This is one of the few documents about it. "The west of the town" is referred to the west of Zhengding Prefecture. In 1979 we found under the Sumeru base of Pilu Buddha, the main statue, a headless marble statue (see plate 77), which might be the work of the Tang Dynasty judged by the carving skills. The Buddha's head might have been destroyed during the movement of exterminating Buddhism launched by the Tang Emperor Wuzong (the order to exterminate Buddhism was given in the 5th year of Huichang reign, 845 A. D.), or by the Zhou Emperor Shizong of the Five Dynasties. Thus, it is credible that Pilu Temple was established during the reign of Tianbao (742—756). According to the record on the stone altar in Pilu Hall, the temple was once rebuilt in the 2nd year of Xuanhe reign of the Song Dynasty (1120), the 1st year of Huangtong reign of the Jin Dynasty (1141), the 26th year of Dading reign (1186), the 2nd year of Cheng'an reign (1197), the 2nd year of Zhizheng reign of the Yuan Dynasty (1342). And it was rebuilt in the reign of Hongwu, Yongle, Xuande, Zhengtong, Jingtai, Tianshun, Chenghua and Hongzhi of the Ming Dynasty. On the terrace in front of the Hall stand two tablets rebuilt in the 12th year (1499) and the 18th year (1505) of the Hongzhi reign in the Ming Dynasty; behind the Hall stand two tablets rebuilt in the 14th year of Jiajing reign of the Ming Dynasty. Beside the terrace in front of the Hall are four tablets rebuilt during the reign of Qianlong of the Qing Dynasty.

As was recorded on the tablet rebuilt in the 12th year of Hongzhi reign, "Shangjing Village, 30 Li (15 kilome-

ters) away from the township and under the jurisdiction of Shaotong Village Community formerly, lies to the southwest of Zhending County, Zhending Prefecture, Hebei Province. In the east of Shangjing Village, a historic site, where stone Buddhas and tablets can be seen, is called Pilu Temple...” And on the tablet rebuilt in the 18th year of Hongzhi reign, there is an inscription: “In the east of Shangjing Village, Shaotong Village Community, Zhending County, Hebei Province, a grand ancient Buddhist Temple, where stone Buddhas and tablets can be seen, is called grand Pilu Temple...” And on *The Record of Rebuilding Pilu Buddhist Temple* written in the 14th year of the Jiajing reign in the Ming Dynasty, “There is a temple named Pilu in Shangjing Village, Zhending, which is 30 li away from the Prefecture...” Thus, it is Zhending that is a thoroughfare under heaven, a hub of communications, a strategic passage of the capital city and its environs, a place more beautiful than the other prefectures. To the southwest of the Prefecture, it is Shangjing Village that separates Hutuo River, sets off from Mount Heng beautifully, stands on a lofty upland and is sparsely populated. It is Pilu Temple that stands in a deep, serene and untravelled place, where green trees set each other off and mist vanishes at sunrise and flowers close when birds begin to sing...” Zhengding is the present Zhengding County, which, in more than one thousand years’ time from the Northern Qi to the middle of the Qing Dynasty, had always been one of the places of strategic importance and a well-known ancient city where the economy was booming and cultural relics gathered together like a galaxy. Moreover, it was the birthplace of the Buddhist Linji Sect. It is not at all surprising that Pilu Temple was established here.

On the Sumeru base in the centre of Pilu Hall is enshrined Pilu Buddha, also called Vairocana Buddha, and in Mi Sect he is called Tathagata of Great Sun, meaning “light illuminating all things”. In front of Pilu Buddha are located two former stone Buddhas (mentioned on the two tablets rebuilt in the Hongzhi reign in the Ming Dynasty). On each side of Pilu Buddha are the two Bodhisattvas of fragrant flowers engraved in recent years. In the Hall there are six walls—the east, the west, the southeast, the southwest, the northwest and the northeast. (The two doors open in the middle of the south and the north walls. Therefore both the south and the north walls are divided into two parts.) On the six walls there are 122 sets of mural paintings covering 122 square metres, most of which are accompanied with titles. The number of figures in each set varies from one to more than ten.

There are altogether more than 500 different figures of ancient times, including gods and emperors, Bodhisattvas and Heavenly kings, the gods defending the law, etc. The layout of the mural paintings is as follows:

The east wall: 2.8 metres high and 7.6 metres wide. There are 30 sets of mural paintings and titles which comprise 125 figures. They are arranged in three levels — the lower, the middle and the upper.

The lower level (from the left to the right, the same below): The True Lord of Pure Origin and Excellent Way; The Dragon Kings of the Four Seas and Others; The Dragon Gods Protecting East; The Five Emperors of the Five Directions and Others; The Goddess of the Heavenly Consorts and the Southern Mountain; The God of the Northern Sky; The Commander in Chief Tianpeng and Others; The Great Emperor Fusan and Others; The Great Emperor of Longevity of the South Pole.

The middle level: The Mother of Devils and Others; Prison Ruler and King of Ghosts and Others; Three Sections in the Nether World and Others; The Ten Underworld Kings and Others in Tartarus; The Bodhisattva Ksitigarbha; The Ruler of Silkworm, the Five Ghost Kings and Others; The God of the Year Huangfan, Leopard-tail; General Golden God and Others; The Gods of Dou, Niu, Nu, Xu, Wei, Shi, Bi (seven of the Lunar mansions in the North); The Gods of Jiao, Kang, Di, Fang, Xin, Wei, Qi (seven of the lunar mansions in the East); Bhadanta (Bodhisattva of Merit and Power).

The Upper Level: The Four Palace Guards of Time (of the Year, the Month, the Day and the Period); The Gods of Diseases, Medicine, Seedlings, Crops, Days and Nights; The Generals of Heavenly Stem and Earthly Branches; The Two Kings of Mountains and Rivers and Others; The Famous Doctors in the Ten Dynasties and Others; The Ghost Kings of the Plague Indicating the Five Diseases; The Immortals of the Five Powers and Others; The Eleven Luminaries; The Three Great Emperors of the officeholders.

The west wall: The same as the east wall in height and width. There are 30 sets of mural paintings and titles which comprise 133 figures.

The lower level (from the right to the left, the same below): The True Lord of Advocating Peace and Defending the Country; The Dragon Gods of the Four Great Rivers and Others; The Great Generals Kuangye (wilderness) and Others; The Dragon Gods of the Five Lakes and Others; The Great Dragon God and Others; The Gods of the Northern Mountain and the Western Mountain and Others; The Great General Yaksha and Others; Kupa and Others; Marshal Tianyou and Others (a wrong title is given as “Commander in Chief Tianpeng and Others;”) The Great Emperor Ziwei of the North Pole.

The middle level: The Officials of the Six Sections; The Ten Kings and Others; The Gods of the Green Dragon and the White Tiger and the Goddess of Death and Mourning; The Rakshasa Girls and Others; Mahagarbha (Bodhisattva the Great); The Twelve Gods of Animals Associated with a 12-year Circle; The Goddess of the 4th of the Ten Heavenly stems; The Gods of Jing, Gui, Liu, Xing, Zhang, Yi, Zhen (seven of the Lunar mansions in

the South); The Gods of Kui, Lou, Wei, Mao, Bi, Zi, Shen(seven of the Lunar mansions in the West).

The upper level: The Three Divine Dukes and Others; The Gods of Mountains, Waters, Trees and Flowers; The God of Agriculture Fuxi and Goddess Nuwa; The Great Immortals of the Five Powers; The Gods of Wind, Rain, Thunder and Lightning; the Gods of the Northern Dipper; The Twelve Deities of the Cycle; The Dragon King Shunji and the Goddess Anji; the set without title; The Gods of the Three Stars and Others(dampened and therefore illagible); Bodhisattva Mahasthamaprapta (The Great-Power-coming).

The Southeast wall: 2.8 metres high and 5.35 metres wide. There are 13 sets of mural paintings and titles which comprise 73 figures.

The lower level (from the left to the right, the same below): The Ancient Emperors, Civil and Military officers; The Ancient Royal Ministers and Brave Generals; The Filial Sons and Obedient Grandsons of the Ancient Times; A Genre of Garments in the Yuan Dynasty (no title).

The middle level: Bodhisattva the Guide (higher than others to the upper level); The Monks and Others of the Ancient Times; The Taoist Priests and Others of the Ancient Times; The Ancient Learned and Distinguished Men; A Glimpse of the Ancient City with People of All Walks of Life.

The upper level: The Royal Ministers and Martyrs for the Country; The Women Died in Induced Abortion and the Dead Newly-born Babies in Ancient Times; Spirits and Ghosts in Astasitanaraka (illegible); Spirits Wrestling out of Revenge and Wrongs and Others.

The southwest wall: the same as the southeast wall in height and width. There are 13 sets of mural paintings and titles which comprise 53 figures.

The lower level(from the left to the right ,the same below): The Town God, the Land God, the Gods of the Five Samsaras and Others; The Gods of the Five Lakes and a Hundred Rivers and Others; The Ancient Virtuous Women, Eminent Women Punished and Hanged by Themselves.

The middle level: The Ancient Imperial Concubines and Others; Court Ladies and Female Officials; The Ancient Buddhist Upasakas.

The upper level: The Face-flaming King of Ghosts; The Great Masters of Enlightenment; Poverty Is a Stimulus to Robbery; The Victim of a Viper; The Hot Summer; The Victims of Wild Beasts and Insect-bite.

The northeast wall: the same as the southeast wall in height and width. there are 19 sets of mural paintings and titles which comprise 70 figures.

The lower level (from the left to the right, the same below): The Jade Emperor and the Vajras and Others; The Heavenly Kings of Chiguo and Duowen(Dhrtarastra and Dhanada); Brahma (The Buddhist King) and Others; The Bodhisattva Samantabhadra; The Bodhisattva Hayagriva-avalokitesvara.

The middle level: The Gods of the Southern Dipper; The Twelve Gods of Animals Associated with a 12-year Circle and Others; The Sixteen Eminent Monks; The Eight Classes of Brave Divine Beings and the set with no title.

The upper level: The Twelve Deities of the Zodiacal Mansions and Others; The Ten Bodhisattvas of Dasapriyamana (Returning); The Four Dhyana Heavens in the Material Realm; The Four Sunya Heavens in the Desirable Realm; The Heavenly Rulers and Others; The Bodhisattva Amrtakundalin; The Budhisattva Amitabha; The Budhisattva Ksitigarbha.

The northwest wall: the same as the southwest wall in height and width. There are 17 sets of mural paintings and titles which comprise 54 figures.

The lower level (from the right to the left, the same below): The Esoteric Vajras; The Bodhisattva Marici (The Goddess of the Dawn); The Heavenly Kings of Guangmu and Zengzhang (Virupaksa and Virudhara); Sovereign Sakra and Others; The Bodhisattva Manjusri; The Bodhisattva Trailokyavijaya.

The middle level: Maharaksasa Vaisravana; The Sixteen Eminent Monks and Others; The Eight Classes of Brave Divine Beings and Others; The Twelve Bodhisattvas of Complete Enlightenment; The Enlightening king of Great Power Sakyamuni.

The upper level:The Goddess Bodhidruma (The Guardian of the Bo-Tree Hariti) Nagaraja Saha; The Revered Heaven Skanda Samsara-gati; The Heavenly Rulers and Others; The Bodhisattva Akasagarbha; The Bodhisattva Isvara.

Most of the mural paintings have been well preserved in gay colours except those at both sides of the door on the south wall. The main portraits, all on the lower levels and 1—1.2 metres in height, are masterpieces of the painters. The figures on the upper level are much smaller. They are just 0.3—0.5 metres high. The highest portraits, the Ten Great Enlightening King Bodhisattvas on both sides of the door on the northeast and northwest walls, are 1.2—1.5 metres high. Different sets are separated by thin, floating colourful clouds, which make all the mural paintings look well arranged, well-knit and thus further heightening the mysterious colour.

There are different opinions about the history of the mural paintings in Pilu Temple. Some people, judging from a set of genre paintings in costume of the Yuan Dynasty on the southeast wall, think that they were painted in

the Yuan Dynasty; some believe that they were painted at the end of the Yuan Dynasty and the beginning of the Ming Dynasty. We have engaged in archaeological studies on the basis of the extant records on the four tablets rebuilt during the reign of Hongzhi and Jiajing of the Ming Dynasty, and the titles on the roof beam of Sakyamuni Hall.

According to the earliest extant record on *The Celebrating Tablet for the Successful Beneficence on Rebuilding Pilu Temple* (Carved in the 12th year of Hongzhi reign of the Ming Dynasty, in 1499), "In the 2nd year of the Zhizheng reign in the former dynasty, it happened that Mingde, an eminent monk, came here in a tour. Admiring the wonderful and secluded view, he eliminated the brambles and thorns, opened up mountains, and established the famous scenic spot... however, with the passage of time, it underwent a gradual decline; weather beaten, how could it be preserved without any damage?..." On these grounds, Pilu Temple had undergone a large-scale rebuilding in the 2nd year of Zhizheng reign in the Yuan Dynasty. It was an eminent monk called Mingde who had taken charge of the project. Until the age of the Hongzhi reign in the Ming Dynasty, having been buffeted by wind and rain for nearly 150 years, the halls in the Temple had been greatly damaged. The inscription on the tablet continues as follows, "In May of the 8th year of Hongzhi reign in the Ming Dynasty, it happened that Daozhu, a monk of the temple, and a man of noble birth whose family name was Gao... saw that the main Hall was of a grand scale and majestic-looking indeed, except that the roof beams had collapsed, the roots of the pillars had decayed, the mural paintings had become illegible and the colours had been stripped off... so he discarded the old and introduced the new by collecting alms from pious devotees from the ten directions." At the beginning of the 8th year of the Hongzhi reign, initiated by Daozhu, a monk of the temple, Pilu Temple underwent a complete rebuilding of "discarding the old and introducing the new." The record was written and inscribed on the tablet by the old man, who was said to have no doubt about everything, a preaching monk of the Daxiantong Temple on Wutai Mountain. The annals were written by Ren Tong, a great man of charitable and pious deeds. According to *The Record Eulogizing the Boundless Beneficence on Rebuilding Grand Pilu Temple*, carved in the 18th year of Hongzhi reign (1505), were the names of "Great men of charitable and pious deeds of this place: Ren Tong, Ren Cong, Wang Gang, Zhang Shen, Zhang Xin, Zhang Jin, Yan Yun, Wu Lai, Liu Futong, and Gao Peng who were men of noble character. Believing in Triratna (the triad of the Buddha, the dharma, and the sangha) piously and often giving alms, they rebuilt the front Hall, in which the Four Great Heavenly Kings were sculpted. This rendered a great service..." On the tablet are carved the names of Gon Zhongyan and Liu Ziwen the painters; Gong Zhongyan, and Gong Min the engravers; and Cao Ming the stonemason, who participated in rebuilding the front Hall—the Hall of the Heavenly Kings, which was pulled down in 1959 while widening Shijing Canal.

During the investigation, we found a record in Chinese ink under the beam of the ridge purlin in Sakyamuni Hall. It writes as follows, "In the 1st year of the Hongzhi reign, Pilu Temple was rebuilt by Daozhu the monk and Ren Cong and Ren Tong, great men of charitable and pious deeds". The record completely tallies with the record on the tablet of Hongzhi reign. It thus can be inferred that the rebuilding of the Hall of the Heavenly Kings was finished in 1505. The tablet was established to celebrate "the boundless beneficence." In the 12th year of the Zhengde reign (1517), the rebuilding of Sakyamuni Hall was finished. In order to commemorate the achievement, the record in Chinese ink was written under the beam of the ridge purlin (see plate 88). The project had been carried on by stages and by collecting alms.

According to *The Tablet Record on Rebuilding Pilu Temple* in the 14th year of the Jiajing reign in the Ming Dynasty (1535). "In the course of time, more and more people gave alms and more and more contributions were accumulated. All these are due to the effective work collecting alms by Daozhu." In the three-bay front hall are sculpted Sakyamuni and Anand and Skasyapa. Dasabhumi (the ten stages of practising Buddhism) was painted on the ridgepole with five colours. In the middle of the three-bay rear hall are sculpted a Pilu Buddha, two Bodhisattvas and a stone Buddha. The visitors would view in admiration the magnificent ridgepole and the mural paintings. According to tradition, people believed that the stone Buddha had existed there before the temple was founded. The three-bay Hall of the Heavenly Kings, Samgharama Hall and Buddhist Patriarch Hall all were rebuilt because of dilapidation. And the millstones, tools for husking rice, etc. "which weren't there in the past, are available now. The project began in May of the year of Yimao of the Hongzhi reign and was completed in April of the 14th year of Jiajing reign..." The large scale rebuilding project lasting 40 years owed a great deal to Daozhu, the monk, and the support of patrons like Reng Cong and Ren Tong. From the 12th year of Zhengde reign to the 14th year of the Jiajing reign (1517-1535), they laid stress on rebuilding Sakyamuni Hall (the front hall) and Pilu Hall (the rear hall), and drawing the mural paintings, i. e. the front hall "painted in five colours" and the rear hall's "magnificent ridgepole and mural paintings." As was said in the tablet record, "What's worth mentioning is that what Dao Zhu had done wasn't the work of a single day. Dao Zhu, whose courtesy name was Wu Nai and family name was Gao, lost his parents in his early youth. Thus he accepted the tonsure and became a brilliant student of master Jinggui of the Temple. By dint of bearing hardships, he made forty-year long unremitting efforts without changing his original intention, and completed the achievement which outstripped his predecessors at last..." In the

3rd year of the Jiajing reign (1524), Dao Zhu was recommended as the abbot of Pilu Temple. (see plate 89)

The Tablet Record on Rebuilding Pilu Temple, written and inscribed by Qingxiu, the abbot of Xiyun Nunnery (The Nunnery of Resting Clouds), Zhengding Prefecture, was inscribed in the 14th year of the Jiajing reign (1517-1535), and stands on the west side to the north of Pilu Temple nowadays. "By collecting alms under the reign of emperors Hongzhi, Zhengde and Jiajing, it took more than forty years to complete the achievement. Following additions were made: gates to the temple; Tathagata Hall for cultivating one's character through burning incense before the Buddha; Samgharama Hall and Buddhist Patriarch Hall for spreading Buddhist dharma; Pilu Hall for showing the land/water paintings and worshipping deities; the evening drum and morning bell for reciting Buddhist sutras; the cells along both the verandas for the monks to rest to attain mental tranquility; the Hall for preaching and discussing Buddhist doctrine; the eastern tower for ascending to enjoy a distant view and relax... On the shady side of the tablet are engraved the names of the craftsmen. Among them are Wang Huai, Zhang Bao, He An and Song Tai the painters; and Gong Babao, Gong Xi, Gong Zhongyan, Gong Jie, Guo Chen, and Gong Zhao the engravers. This was the most important reconstruction project, finally accomplished in the 14th year of the Jiajing reign in the Ming Dynasty, which settled the scale and the layout of Pilu Temple. The extant mural paintings were painted by the local outstanding folk painters and engravers on the basis of the remains of the preliminary sketches during the later period of the project, that is, during the 1520's and 1530's. They fully show the ability of the local artists in artistic creation and are the crystallization of these collective efforts. As was said in the record, "Pilu Temple was built for holding land/water paintings and worshipping deities." "The visitors would view the magnificent ridgepole and the mural paintings with adoration." All these vividly reveal the grandeur, the magnificence and the great momentum of the mural paintings.

Among the mural paintings characterized by the mixture of the three religions, those displaying Taoist themes, mainly painted on the east and west walls, constitute a considerable quantity. By selecting and introducing nearly 50 sets of typical Taoist mural paintings we can understand the general characteristics of Taoism—the native religion in China, as we can see from the following sets of murals: The sun, the moon and the stars in heaven; the wind, the rain, the thunder and the lightning among natural phenomena; the mountains, the rivers and the lakes on the earth; the Five Sacred Mountains and the Four Great Rivers; the sages of the past; the plants like trees and flowers... All these were brought into the enormous world of Taoism and became the idols worshipped. Although Taoism was very inclusive and complicated, it mainly originated from the worship of supernatural beings, of nature and of the sages in ancient times. As was said in *The Book of Changes • Contemplation*, "The sages, in accordance with spirit-like way, laid down their instructions, and all under heaven yield submission to them." This shows that ancient Chinese rulers were good at making use of religions to safeguard their domination. Just because Taoism was in keeping with the will of the rulers did it find the soil fit for its development.

Buddhism originating in India is a foreign religion which spread to China during the Eastern Han Dynasty. According to tradition, the Han Emperor Ming sent envoys to acquire Buddhist scriptures in the 10th year of the Yongping reign (67 A.D.). As was recorded in *The Book of the Later Han*, "It is said that the Emperor Ming saw in a dream a golden giant with light on his head. So he consulted his subjects about the affair. Someone said, 'There is a deity named Buddha in the west. He is 5.3 metres tall with golden colour.' Therefore, the Emperor sent envoys to acquire Buddhist Scriptures, and then drew the pictures of the Buddhas with Chinese painting skills." This is the earlier reliable account about Buddhism's circulation in China. During the period of Wei-Jin and Northern and Southern dynasties, Buddhism, on the basis of the further fusion with Chinese traditional culture, began to spread in China independently. It was advocated by most of the rulers of the Northern and Southern Dynasties, among whom the Liang Emperor Wu of the Southern Dynasties was a prime example. In order to practise what he advocated, he sacrificed himself as a slave in Tongtai Temple (the Temple Sharing Stability) four times and was redeemed by his subjects with huge sums of money. Also he made great efforts to build Buddhist temples. In Jiankang (Nanjing) the capital alone there were over 500 temples and more than 100,000 monks and nuns. A line in the verse of Dumu, a poet of the Tang Dynasty, portrays the true picture of the prosperity of Buddhism in the Southern Dynasties: "Of four hundred and eighty monasteries of the Southern Dynasties, how many towers and terraces loom in the misty rain?" In the Northern Dynasties there were once more than 30,000 temples and 2,000,000 monks and nuns. Yang Jian, the Sui Emperor Wen, was born and brought up in temples. After becoming emperor, he devoted every effort to rebuilding temples, advocating the belief in Buddhism and translating Buddhist Scriptures, so that Buddhism began to prosper again. Buddhism had languished after the movement of exterminating Buddhism that was launched by the Zhou Emperor Wu. In 625, Li Yuan, the first emperor of the Tang Dynasty, made known the positions of the three religions himself: Taoism the first, Confucianism the second, and Buddhism the third. He treated Laozi as the first ancestor and conferred Lier the Lord of Taoism. However, he didn't underestimate Buddhism but paid equal attention to it. All the twenty emperors in the Tang Dynasty, except Wuzong (who attempted to exterminate Buddhism in the 5th year of the Huichang reign) believed in Buddhism in varying degrees. It can be said that Buddhism had already taken root in the hearts of the people prior to the Tang