

亚欧丛书 EurAsia Series

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犍陀罗石刻术语分类汇编

以意大利亚非研究院
巴基斯坦斯瓦特考古项目所出资料为基础

〔意〕多米尼克·法切那 安娜·菲利真齐 著
魏正中 王姝婧 王倩 译



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REPERTORY OF TERMS FOR CATALOGUING GANDHARAN SCULPTURES

BASED ON MATERIALS FROM
THE ISIAO ITALIAN ARCHAEOLOGICAL MISSION IN SWAT, PAKISTAN

上海古籍出版社

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UNIVERSITÀ DI NAPOLI "L'ORIENTALE"
DIPARTIMENTO DI STUDI ASIATICI

DOMENICO FACCENNA
ANNA FILIGENZI

**REPERTORIO TERMINOLOGICO
PER LA SCHEDATURA DELLE SCULTURE
DELL'ARTE GANDHARICA**

SULLA BASE DEI MATERIALI PROVENIENTI DAGLI SCAVI DELLA
MISSIONE ARCHEOLOGICA ITALIANA DELL'ISIAO NELLO SWAT, PAKISTAN

**REPERTORY OF TERMS
FOR CATALOGUING GANDHARAN SCULPTURES**

BASED ON MATERIALS FROM
THE ISIAO ITALIAN ARCHAEOLOGICAL MISSION IN SWAT, PAKISTAN

con la collaborazione di | with the collaboration of
Pia Brancaccio, Pierfrancesco Callieri, Domenico Giubilei, Ciro Lo Muzio,
Francesco Martore, Patrizio Pensabene, Peter Rockwell, Piero Spagnesi, Elisabetta Valento

IsIAO – ROMA 2007

译序 | TRANSLATOR'S PREFACE

这本书是意大利考古队在巴基斯坦斯瓦特地区1956年至今考古工作的结晶。这项持续数十年的科学工作是犍陀罗考古领域中首次在可靠的地层中发掘佛教遗址,并基于考古信息为出土石刻确立年代序列。出土资料带来了分类和数字化难题,时任领队的多米尼克·法切那便着手编纂一部为海量石刻资料进行准确描述和分类的术语汇编。关于编纂工作的来龙去脉,前言、引言以及各章开篇的说明中已有陈述,此处不再赘言。

在西方该书早已是驰名学界的索引工具,中文版姗姗来迟。翻译过程中先后请教了宿白先生和意语版主要编纂者卡列宁,菲利真齐,译文在忠于原文的同时,尽可能使用国内学者普遍接受的术语词汇。文本仿照原版的插图、意大利语术语、英语术语三栏式布局;将意大利语译成中文,保留插图和英语术语,以方便读者查引和研究外文资料。与原著的主要不同在于书末附加的图录部分,以清楚展示书中涉及的不同元素所处的整体语境,菲利真齐挑选了这些照片并编写了说明,在此谨致谢忱。

本书的翻译基于两点期望,一是为国内犍陀罗考古与艺术研究增加工具;二是为中国佛教考古和艺术领域类似汇编的编纂提供范本,但中国汇编的体例格局理应更为宏巨,须囊括建筑(地面寺院和崖壁石窟)、雕塑、壁画、器物等多方面,其覆盖面远远超出犍陀罗艺术,以求最终能够在考古及艺术史研究中,逐步实现从发掘记录到报告编写、从材料量化到内涵分析等不同阶段均使用统一的术语。

本书的翻译一直由我主持,先由王姝婧译成初稿,之后由王倩负责后续的翻译和修改。译文有幸得到了不同学术机构的考古、古代建筑、佛教艺术、音乐、梵语等领域的专家学者的审阅斧正,他们是杨泓、杭侃、孙华、陈凌、罗世平、萨尔吉、李崇峰、李静杰、李裕群、王云、何利群、李雨生、谷赞、Pierfrancesco Callieri、Anna Filigenzi、Enrico Rossetto等。同时,我们还在翻译一本评介意大利考古队在巴基斯坦斯瓦特地区数十年考古工作和研究成果的文集,这两本书都得到了意大利大使馆文化处的大力支持。本书的最终出版还仰赖编辑的认真审校,在此一并致以谢忱。希望本书能够成为佛教考古、艺术研究者案头的实用工具书。

魏正中

2014年12月3日于北大中关园

前言 | PREFACE

《犍陀罗石刻术语分类汇编》的出版是多米尼克·法切那发起和推动，由意大利亚非研究院 (IsIAO) 组织的巴基斯坦考古项目犍陀罗艺术石刻电子目录建设的重要阶段性成果。

该项目历时久远，其起步缘于法切那的先见之明。20世纪80年代，当时计算机在人文学科尤其是考古学领域的应用尚不及今日可靠与高效，他便预料到计算机技术将会在诸如犍陀罗石刻类资料浩繁的研究工作中发挥巨大作用。

当时尽管一些学者对此反应平平，但依然有很多理由来推荐这一富有创见的方法。其主要原因在于，它能够建立起一个囊括犍陀罗石刻全部信息的庞大数据库。这一数据库除了方便查询所有资料外，还有三大特点：其一，方便鉴别具有相似形状和尺寸的诸多石刻构件；其二，重新汇聚分散于各处的石刻残部；其三，确定同一石刻各分离部分在原故事场景中的位置关系。而建设数据库最为重要的工作便是对石刻的全面观察，不仅限于雕凿面，也应扩展至通常刻有连接结构的侧面和背面。此外，数字分析还会在石刻故事场景的研究方面发挥重要作用，尤其是纪念性建筑中对佛教系列故事不同阶段的选择和布局产生影响的因素，而此前学界从未对此进行足够细致的研究。

因此，对于这样一个极具潜力的研

The publication of the Repertory of Terms brings to an end an important phase in the work of the IsIAO Italian Archaeological Mission in Pakistan, for which Domenico Faccenna has been the main source of inspiration and the prime mover behind the project to create a digital catalogue for the sculptures of Gandharan art.

The project has a long history. The first steps came about through a happy intuition by Domenico Faccenna. Around 1980, when computer applications in the field of human sciences, in particular archaeology, had not reached the level of reliability and functionality they have today, he realized that computer techniques would be of enormous help in studying large quantities of material, such as Gandharan sculpture.

There were many reasons for suggesting this innovative approach (although the reaction by other experts was mostly lukewarm). Apart from the intrinsic benefit of having rapid access to all the material, the main reason was to build up an extensive database containing information on every single fragment of Gandharan sculpture. In this way, it would be simpler to identify groups of items that were similar in shape and dimension, to re-assemble widely dispersed fragments, and also to identify detached elements which originally formed part of the same figurative contexts. The first priority was to conduct a complete examination of the object, not just the sculptured face but also the other surfaces — for the most part, various types of joints relating to the assembly of the work on the monument. Another field that would be greatly helped by digital analysis would be the figured scenes, especially the composition aspects affecting the choice and layout of the various episodes in the Buddhist

究方法而言,采用一套规范十分必要,这也是充分发掘计算机系统研究能力的唯一途径。

在欧洲大约与此同时,巴黎吉美博物馆的F. Tissot主持开展了一个类似的项目,这也促使法切那决定在国际框架下集中力量对犍陀罗石刻资料电子目录进行汇编。有关这一项目的报道曾发表在《东方与西方》上。但是意大利考古学家的这个提议在1989年巴黎召开的南亚考古学家协会会议上并没有得到积极回应,加之法国方面关于此项目的提案过于简单,这都促使法切那决定独立开展工作。

同时,意大利文物局的下属部门——中央编目与登录中心已经开发出一种专门用于文物检索的软件(SAXA),该软件也支持非编码语言下的文物研究。而这一由文物局提供的电子检索系统也进行了内容上的调整,建立了囊括每件文物及其各面详细信息的电子文物卡片,也满足了犍陀罗项目的需求。

感谢时任意大利国家东方艺术博物馆的资助以及馆长D. Mazzeo女士的大力支持,博物馆所藏的当时归属意大利中东与远东学院(IsMEO)的石刻资料的编目工作得以开始。由意大利国家研究院批准,安娜·菲利真齐主持的“犍陀罗石刻资料汇编”项目,为我们提供了更多资金上的支持。

完成最初的若干电子卡片后,我们发现不仅需要对电子卡片进行调整,而且内容的描述也需要修正,以确保自动检索操作成为可能,因而需要采用尽量统一化的标准术语来描述相关信息。

在尝试统一描述用语的过程中,研

cycle within the monument's architectural context (a subject never dealt with in sufficient detail previously).

A powerful tool, therefore, which made it essential to adopt a standard language as the only way of exploiting the computer systems to the full.

More or less at the same time, an apparently similar project, coordinated by Francine Tissot from the Musée Guimet in Paris, appeared on the European scene, and this fact convinced Faccenna to consider unifying energies in an international project to create the Corpus for the digital cataloguing of the sculptures of Gandharan art (the project was reported in the *East and West journal*). But the tepid reception given to the Italian proposal at the Conference of the Association of South Asian Archaeologists in Western Europe (Paris 1989) together with the oversimplification of the French proposal convinced Faccenna to go ahead independently.

At that time, the Istituto Centrale per il Catalogo e la Documentazione (part of what was then the Ministero per i Beni Culturali) had developed a software program (SAXA) for specific applications in the field of surveying artworks, which was also designed to carry out research in non-coded languages. The complex cataloguing system produced by the Ministry, containing detailed information on each object including the description of all the surfaces, was adapted to the needs of the Gandhāra project.

Thanks to the enthusiasm of Donatella Mazzeo, curator of the Museo Nazionale d'Arte Orientale "Giuseppe Tucci" at that time, it was possible to begin cataloguing the material kept in the museum with funding provided by the museum itself (the material belonged to what was then IsMEO). More financial support became available once the Consiglio Nazionale delle Ricerche had approved a project named Corpus delle Sculture dell'Arte del Gandhāra, directed by Anna Filigenzi.

The first step was to fine tune the computer system, after which it became clear that standard terms would be required to describe the information content, in a quest for uniformity that would make it possible to carry out

究者不仅要面对令人迷惑的词汇表和描述术语,而且还难以探索不同器物间的相似性。他们据此认识到有必要建立一个“资料汇编”,按照一定的逻辑规则罗列选定的描述术语。这将在很大程度上提高工作效率。

在这方面,法切那坚持不懈的努力使得这一项目并未因操作的复杂性和随之产生的种种困难而陷入停滞。在意大利非研究院为法切那八十华诞而特别编辑的纪念文集中,M. Vidale精辟地总结了法切那的这一功绩:“每当想起多米尼克·法切那,我便想到磐石。”无论是罗马洞石还是犍陀罗片岩,“磐石”可谓是对法切那对完成此项目的坚定信念的最好诠释。

作为法切那指定的项目组织者,笔者十分荣幸在此分享本人与其他团队成员在完成项目后的喜悦之情,因为本项目所编纂的参考书的典范作用可以与德国编纂的考古与古典语言学词典相媲美。

本《汇编》的出版可谓意大利非研究院巴基斯坦考古队为佛教建筑与犍陀罗艺术研究而作出的巨大贡献,同时也使法切那及其团队成为该领域研究中最高水平的代表。此外,也希望意大利非研究院考古队能在今后以同样高水平的技术开展至今因资金匮乏而未能进行的犍陀罗建筑保护工作。

卡列宁

automatic search operations.

In their attempt to unify the descriptions, researchers were faced not only by a confused list of words and descriptive terms but also by the difficulties of searching for similarities between pieces. At this point, they realized that it would be necessary to put together a “repertory” in which the terms chosen for the descriptions would be listed according to logical criteria, thus enabling them to go ahead with their task more rapidly and efficiently.

Here too, Faccenna’s tenacity and constancy prevented the project from being abandoned due to the complexity of the undertaking and the consequent difficulties. In his article published in a Festschrift that IsIAO dedicated to Faccenna to mark his eightieth birthday, M. Vidale brilliantly summarised this merit: “When I think of Domenico Faccenna, I think of stone”. Whether it be travertine or schist, stone is the element that best renders the idea of the constancy with which our maestro was able to complete the project.

The fact that I was appointed coordinator by Faccenna enables me to share the satisfaction for the completion of the project with the other members of the team, for it is a work that constitutes a truly exemplary working tool whose usefulness can be compared to the great repertories and lexicons of archaeology and classical philology in the Germanic tradition.

The publication of this Repertory of Terms significantly increases the contribution of the IsIAO Italian Archaeological Mission in Pakistan to studies on the Buddhist architecture and the art of Gandhāra, placing the work of Faccenna and his school at the highest possible level. It would be immensely satisfying if the IsIAO Mission were able to complete this task with an equally exemplary intervention on the preservation of Gandharan architecture, which up to now has not been possible for lack of resources.

Callieri

引言 | INTRODUCTION

文物的分析与描述必须采用一套一致而精确的术语，以避免当前常出现的令人困惑的纷杂描述。尤其是编制计算机索引时，统一术语显得更为必要。我们的工作也是基于以上两点展开的。

因此，在对意大利亚非研究院考古队在巴基斯坦发掘出土的犍陀罗石刻进行研究并编目时，我们决定编写一本按主题分类的术语汇编。这些石刻材料包括浮雕、造像、有装饰或简单造型的建筑构件等。

最初，本《汇编》主要针对上述发掘材料进行编写，但在随后的工作中，其时空范围有了较大的扩展，从而基本涵盖了犍陀罗（包括阿富汗地区）及后犍陀罗时代的所有艺术品。从书中对参考资料和绘制的插图的编排可见，在《汇编》的编纂过程中，其架构难免较原始设想更为复杂。

《汇编》不是词典，因为词典应该是研究项目的最终成果。而且尽管提供了很多详细信息，但它也不是手册，更非尽善尽美。确切来说，本《汇编》是工具，书中的描述和条目将被不断扩展与完善。

《汇编》中使用的词汇既有专业术语也有描述性词句，这是为了强调本书词汇的常规用法及其特定使用范围。词汇的选择主要从“实用”角度出发，试

Studying archaeological items and describing them accurately means using language and terminology that are as precise and consistent as possible, so as not to run the risk of confusing readers with a variety of terms and expressions — something that happens too often unfortunately. Furthermore, consistent terminology becomes even more essential when computerised indexing is used — as in this case.

Therefore when studying and cataloguing the sculptured material of Gandharan art coming from the excavations carried out by the Italian Archaeological Mission (IsIAO, previously IsMEO) in Pakistan, we decided to produce a Repertory of terms divided by subject headings. The material includes figured reliefs, statues, architectural items (decorated or simply moulded) forming part of monuments.

Initially, the Repertory referred mainly to this material, but subsequently it was expanded to include all the artworks in the Gandharan region, and its range was extended both geographically (Afghanistan) and temporally (post-Gandhāra). Compiling the Repertory began some time ago and inevitably its design has undergone changes along the way, as can be seen from the range of material in the bibliography and the way the items are illustrated.

It is not a dictionary since, by definition, such a work would be the final product of a research project. Nor is it a manual, although it does provide useful data and parameters; and clearly it makes no claim to be exhaustive. Rather, it sets out to be a working tool which can be refined over time with fuller descriptions and perhaps a wider range of subject headings.

图使这些术语今后能够得到普遍认可。

《汇编》在行文过程中难免有重复纰漏之处,但这些问题均可在今后工作中得到逐步修订。《汇编》的编纂将持续进行,这跟该领域术语表达的数量和细节的持续扩展息息相关。

《汇编》主要是对石刻的外在特征进行描述。至于石刻所表现的内容,则是另一更深层面的问题,并非《汇编》编写的主要目的。当然,读者在查阅此书之前应该熟悉石刻故事内容及其表述方式。

本《汇编》共分为十二章:第一章“雕工的工作”,第二章“建筑”,第三章“装饰纹样”,第四章“人和神”,第五章“动物”,第六章“植物”,第七章“兵器”,第八章“乐器”,第九章“礼器”,第十章“日常用具”,第十一章“家具”,第十二章“交通工具”。

若有必要,某些章前附有一篇说明,并且每一章又被分出节和小节,章、节、小节标题通过不同的字号来区分层次。每一章均由若干图版组成。每页图版的左栏为插图(非等比例绘制),中栏为中文术语,右栏为英文术语。部分插图的出处标注在下方(个别插图主要是根据照片绘制,并未参照实物,可能有一些不精准之处,但在误差允许范围内)。图版页的上缘还有斜体的章节标题。尽管有些内容与前页相联系,但每页图版的插图均按顺序进行独立编号(用箭头表示连续)。

每一幅插图都有其相应的术语词条,下附次级词条以说明其组成部分或具体特征。主要词条按顺序编号(如果有一组同类的词条则在编号下采用次级编号),英文采用斜体字,首字母大写,

The terms chosen for inclusion range from those of a purely technical nature to those that are more generic and used in common parlance. This highlights the conventional aspect of usage and how each word has to be judged within these limits. Their choice was dictated by a principle of pure practical utility aiming at compiling a glossary of generally accepted terms.

Repetitions, errors, imprecise entries, absences, patchy layout of illustrations — all these problems can be remedied over time. Work on the Repertory is “in progress”, nor could it be otherwise in a field like ours which is continuously expanding in terms of quantity and details of expression.

We have limited ourselves to describing items in their most representative form. Going beyond this, in terms of contents, would have meant approaching the task on another level, which is not the aim of the Repertoire. It is taken for granted that readers will be familiar with the contents and their representation in the illustrations.

The Repertory is divided into twelve Parts: Part 1 – The sculptor’s work; Part 2 – Architecture; Part 3 – Decorative motifs; Part 4 – People; Part 5 – Fauna; Part 6 – Flora; Part 7 – Weapons; Part 8 – Musical instruments; Part 9 – Ceremonial objects; Part 10 – Everyday objects; Part 11 – Furniture; Part 12 – Means of transport.

Each part is preceded by an Explanatory Note where necessary, and is divided into sections and sub-sections, shown by capital letters, the hierarchy of which is highlighted by the different font-sizes used for printing. The part is composed of Plates. The left-hand column of each Plate has a schematic illustration (not to scale) of item. The other columns contain the Italian text and the parallel English version. The images used as a basis for the drawings are listed at the foot of the page (copying from the photos, without direct observation of the object, may have led to some inaccuracy in the illustrations but hopefully within acceptable limits) along with footnotes; some of the abbreviations have not been translated into English where the meaning is clear (see Abbreviations). The upper part of the Plate has the section heading for

不使用缩写；中文用粗体字。次级词条，英文采用正体字，中文字体不加粗，编号有些带有上标，同时一些词条使用缩写。梵语词汇采用正体字（如果是主要词条也采用斜体字）；方括号中的内容是对词条的简单释义，不含该词条的用法。

本书的整体架构参考了隶属于意大利文化遗产部的中央编目与登录中心出版的《术语词典》（*Dizionario Terminologici*）。在图文编排上还特别参考了史前文物词典（Bartoloni 1980）与兵器词典（Bocca 1982; De Vita 1983）。

就内容而言，主要参考了由J. Auboyer（1955–1985）编辑的丛书中F. Tissot（1985）的大作。F. Tissot的著作按主题编纂，而丛书中其他卷则按年代及地域编排。同时，关于本书不同章节主题的研究论著可参见F. Tissot一书的参考文献。

搜集、描述并共同利用这些零散的、缺乏连贯性的数据，必须对遗物进行精确的描述。依据尽量简洁的标准化语言，用精确术语定义同一语境下的遗物，不仅为学术交流提供了有效工具，更是对遗物进行正确分析的重要方法。这一方法是进行精确的遗物登记，尤其是在使用涉及该类术语的计算机程序时不可或缺的部分。因此，本《汇编》在对石刻的各细节或组成部分的分析性描述上，采用具有一致性的分类、形式和词汇，这不仅能够直接、实际地应用，也为尽可能客观、完善地进行遗物登记提供了基础工具，并希望最终能形成国际化的数据库。此即本书的编写目的。本《汇编》也是作为编目工程的一部分而进行设计、检验与修订的，这些当然

easy reference, in Italics. The illustrations are numbered progressively for each Plate, even when their content follows on from the previous one (marked by an arrow).

Each illustration is accompanied by its own lemma, or principal lemma indicating generic type, which may be followed by secondary lemmata indicating components or specific types. The main lemma, with the corresponding number (and a sub-number if there is a group of homogeneous items) is in Italics with a capital first letter and has no abbreviations. The secondary lemmata are in Roman type, sometimes with a superscript number, and include abbreviations. The Sanskrit words are printed in plain type (in Italics if included in main lemma); the text in square brackets is simply explanatory, not to be included in the use of the lemma.

The general layout of the work follows that of the terminological dictionaries published by the Istituto Centrale per il Catalogo e la Documentazione of the Ministero per i Beni e le Attività Culturali. In particular, for graphic layout and text composition, the following models were used: the dictionaries regarding prehistoric material (Bartoloni 1980) and weapons (Bocca 1982; De Vita 1983).

Regarding the subject matter in question, the main reference work was the valuable publication by F. Tissot (1985) which came at the end of the series edited by J. Auboyer (1955–1985). An important aspect of this work is that the volume by Tissot is arranged by subject matter, while the other volumes use chronological and geographical criteria. Reference should also be made to the volume by F. Tissot for the bibliography of studies on subjects dealt with in the various sections here.

Gathering, describing and sharing data which are still dispersed and lacking in consistency necessarily implies describing objects exactly. Defining objects according to a codified language, simplified as far as possible, with precise terms always to be used in the same context, is not only an effective tool for dialogue but also a method which leads to correct analysis of the object. This method is an essential part of the cataloguing work, especially when

是以对石刻本身的研究为基础的, 首先且最为重要的是意大利考古队在斯瓦特(巴基斯坦西北边境省)布特卡拉 I 号、班尔 I 号、塞杜沙里夫 I 号等佛教净地所发掘的石刻, 现分别藏于塞杜沙里夫斯瓦特博物馆、罗马意大利国家东方艺术博物馆和都灵城市博物馆; 其次是犍陀罗和与其有文化联系的地区的石刻, 包括意大利(国内资料)与欧洲其他国家或欧洲以外(国际资料)的公私藏品(Faccenna 1986: 351-353; 1987: 461-462; 1988: 313-314; 1999-2000: 48)。

作为非常有用的存档工具, 本《汇编》会将遗物的客观记录跟相关解释、调查及研究分离。但是合理设计的条目及其配图(虽必不可少但不能单独使用)囊括了大量分散且少为人知的材料, 必将造福于不同学术领域(注解、文献学、艺术风格和工艺研究等)以及司法和行政领域的同行。这一繁重的记录工作(包括长期和短期)由菲利真齐在意大利国家东方艺术博物馆和斯瓦特博物馆负责开展。

1989至1998年, 在意大利国家东方艺术博物馆进行的资料记录工作(这也得到了时任馆长D. Mazzeo的无私合作与巨大帮助)遵循于意大利文化遗产部的中央编目与登录中心(ICCD)开发的通用计算机系统目录(SIGEC), 同时也遵从了考古遗存的操作规程(RA), 并根据犍陀罗艺术品的特殊性进行了调整。这一项目开展以来, 用于记录的数字系统不断经受检验并逐步改良。可以说, 这种记录模式在理论上已经成形, 可以满足特殊研究的需求, 并推广到其他领域, 但在技术层面上, 仍

using a computerized system whose structure involves referring to shared terminology, without ambiguity and discrepancy. Therefore, this Repertory, by putting forward analytical descriptions using univocal hierarchies, patterns and lexis for each element or structural component of the sculpture, is not only of immediate practical use but also a basic tool for drawing up records which are as objective and complete as possible, in the hope that they might eventually be included in a databank on an international scale. This was our aim in producing the Repertory. It has been designed, tested and revised as part of a cataloguing project, obviously based on direct study of the original, first and foremost the sculptures from the Buddhist sacred areas of Butkara I, Panr-I, Saidu Sharif I, excavated in Swat (North-West Frontier Province, Pakistan) by the Italian Archaeological Mission, now kept in the Museum of Swat, Saidu Sharif, in the Museo Nazionale d'Arte Orientale "Giuseppe Tucci", Rome, and in the Musei Civici, Turin, therefore material coming from the Gandharan area and the regions linked to it culturally; other material came from public and private collections in Italy (National Corpus) as well as European and non-European countries (International Corpus) (Faccenna 1986: 351-353; 1987: 461-462; 1988: 313-314; 1999-2000: 48).

The contents of these Corpora are extremely useful as an archive in which the objective record of the data is separated from interpretation, research work, and critical/scientific studies of the objects. However, the way the contents are arranged according to univocal criteria, together with appropriate norms and indications, and accompanied by illustrations (conceived as essential support but insufficient alone), will make them useful for every type of study (exegetic, philological, stylistic, technical) and of juridical, administrative interest etc. regarding such a large quantity of material, often little known and dispersed. The enormous task of making records (in the short/long term) is being handled by Anna Filigenzi at the Museo Nazionale d'Arte Orientale "Giuseppe Tucci", Rome, and the Museum of Swat, Saidu Sharif.

The Corpus of records created so far at the Museo

需进一步完善。

具体来说,该系统应该保证描述的一致性,以记录各个层面的信息,避免像现在的记录一样,受遗物本身复杂与否的影响;此外,它还应最大限度地展示出研究的关键点,并尽可能地减少主观性错误。这也意味着,这些记录不仅为遗物的描述提供了空间,也为研究提供了大量的信息。以上目标必须通过适当的分类来实现,每一层分类均须明确定义,不能含有超过统一标准的细节。

在此背景下,我们着手阐释进而重建了布特卡拉 I 号艺术中心(连同附近的班尔 I 号、塞杜沙里夫 I 号,以及布特卡拉 III 号、史奈沙和一些更小的艺术中心。这些工作是与巴基斯坦同行一起进行的)。在相对可靠的年代基础上对石刻和场景的布局与组合进行考察,同时把握其风格和图像学以及宗教、文化与历史背景。这便是此项工作的最终目标,本《汇编》即是一个初步而有效的工具。

本书插图的绘制是由 F. Martore 完成,他还重绘了在布特卡拉 I 号、班尔 I 号及塞杜沙里夫 I 号(1956-1964)发掘工作中担任助理及绘图员的 V. Caroli 绘制的一些草图和 M. L. Tarabocchia 的绘图。这些工作是根据出土遗物及 F. Bonardi Tucci 拍摄的高质量照片展开的,此外,也参考了众多出版物,其中有栗田功、H. Ingholt 和 F. Tissot 的著作。在此,我们对这些给予我们大力帮助的同行人表示最诚挚的谢意。在项目执行过程中,我们很荣幸地邀请到 P. Brancaccio、D. Giubilei、C. Lo Muzio、P. Pensabene、P. Rockwell 和 P. Spagnesi

Nazionale d'Arte Orientale "Giuseppe Tucci" between 1989 and 1998 (with the invaluable collaboration of the director at the time, Donatella Mazzeo) conforms to the General Computerized System for Catalogues (SIGEC) produced by the Istituto Centrale per il Catalogo e la Documentazione (ICCD), of the Ministero per i Beni e le Attività Culturali, following the procedure for archaeological remains (RA) adapted to the specific requirements of recording Gandharan materials. Over the years since the project began, the digital models on which the records are based have been tested and refined. We can say that a model record, useful for our specific needs and exportable to other contexts, is still being perfected in terms of its digital profile, while being clear in its theoretical outline.

In particular, the system should ensure the uniformity of the descriptive text in which the amount of in-depth information is not conditioned, as often happens, by the greater or lesser complexity of the object; in addition, it should provide the largest possible number of research keys, while reducing the possibility of subjective errors to a minimum. This means that the record should not only provide an open field for the description but also as much information as possible for research purposes. It can only be achieved through carefully selected hierarchies with clearly defined levels stopping before the detailed information which goes beyond the closed pattern.

Against this background, our work sets out to define and therefore reconstruct the artistic centre of Butkara I (together with the nearby centres of Panr I and Saidu Sharif I, as well as those of Butkara III, Shnaisha and other minor centres, working with our Pakistani colleagues). This should be accomplished by examining the layout and the methods used for the composition of the figures and scenes, the style and iconography, as well as the religious, cultural and historical background, accompanied by an estimated chronology. This is the long-term aim of the undertaking, and the Repertory of Terms is a useful tool as an initial step.

The graphic layout is by Francesco Martore who also

等学者,他们每人负责一章,并由项目总负责人卡列宁进行协调。我们对以上同仁表示由衷的感谢,并祝愿他们接下来的工作进展顺利。同时,十分欢迎读者对我们的工作提出宝贵的意见和建议。绝大部分词条的英文翻译有赖P. Brancaccio严谨认真的工作和A. James在校改方面的协助。V. Benedetti一直以来在组织工作等方面的贡献也极为重要。最后,非常感谢意大利亚非研究院编辑部的E. Valento,她承担了将手稿整理成清晰、有逻辑性框架的电子版这一艰巨任务。

法切那, 菲利真齐

redrew some sketches done by Vittorio Caroli, who was a member of our expedition as assistant and draftsman during the excavations at Butkara I, Panr I and Saidu Sharif I (1956–1964), and Maria Luisa Tarabocchia. This phase was conducted directly on the finds from our excavations, referring also to the excellent photographs by Francesca Bonardi Tucci, and to various publications such as those by Isao Kurita, Harold Ingholt, and Francine Tissot. We freely acknowledge our debt to these works and are extremely grateful to the authors. In carrying out the project, we were fortunate to have the collaboration of Pia Brancaccio, Domenico Giubilei, Ciro Lo Muzio, Patrizio Pensabene, Peter Rockwell and Piero Spagnesi, each for their specific sectors, coordinated by Pierfrancesco Callieri, project leader. Our sincere thanks go to all these people along with our best wishes for the future development of the project. On this subject, comments and suggestions by readers are more than welcome. The English text for most of the lemmata is the result of painstaking work by Pia Brancaccio, with editing assistance from Adrian James. As always, Valeria Benedetti's contribution to organizing the work was of essential importance. Finally, we are very grateful to Elisabetta Valento from the ISIAO editorial office who undertook the difficult task of converting our manuscripts into a digital format with an extremely clear and logical layout.

Faccenna, Filigenzi

缩写与符号 | ABBREVIATIONS AND SYMBOLS

MAI	意大利亚非研究院 (IsIAO) 巴基斯坦考古项目	MAI	IsIAO Italian Archaeological Mission in Pakistan
MNAOR	意大利国家东方艺术博物馆, 朱塞佩·图齐, 罗马	MNAOR	Museo Nazionale d'Arte Orientale "Giuseppe Tucci", Rome
B	布特卡拉 I 号, 采用MAI的编号	B	Butkara I: with the MAI inventory number
P	班尔 I 号, 采用MAI的编号	P	Panr I: with the MAI inventory number
S	塞杜沙里夫 I 号, 采用MAI的编号	S	Saidu Sharif I: with the MAI inventory number
V	非MAI发掘的其他雕刻, 采用其原始编号	V	Varia: with their own inventory number; sculptures not coming from MAI excavations
WS	斯瓦特博物馆藏品, 原为斯瓦特瓦利Miangul Jahanzeb的收藏	WS	Swat Museum: collection previously owned by the Wali of Swat, Maj.Gen. Miangul Jahanzeb
p., pp.	页	p., pp.	page(s)
fig., figs.	插图	fig., figs.	figure(s)
pl., pls.	图版	pl., pls.	plate(s)
Fig., Figs.	本书插图	Fig., Figs.	Figure(s), referring to this volume
Pl., Pls.	本书图版	Pl., Pls.	Plate(s), referring to this volume
no. nos.	编号	no. nos.	number(s)
&	和	&	conjunction used in bibliographic titles in English
[]	术语定义外的补充	[]	information completing the lemma, excluded from its use
()	术语的内涵、细节与说明	()	indications, specifications, reference within the lemma
(=)	(即)	(=)	synonym
/	或	/	alternation

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