

The World's Cultural Heritage
世界文化遺產

Nuggets
From

China's Dazu Stone Sculptures

中國大足石刻精萃



重慶出版社

CHONGQING PUBLISHING HOUSE

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大足石刻于1999年12月1日列入
《世界遗产名录》

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重慶市人民政府新聞辦公室

圖書在版編目 (CIP) 數據

中國大足石刻精萃 / 郭相穎, 李書敏主編. — 重慶: 重慶出版社, 2001.9
ISBN 7-5366-5452-9

I . 中 ... II . ①郭 ... ②李 ... III . 大足石窟—石刻—圖集 IV .K879.27-64

中國版本圖書館 CIP 數據核字 (2001) 第 060944 號

中國大足石刻精萃

重慶出版社出版、發行 (重慶長江二路 205 號)
新華書店經銷 深圳華新彩印制版有限公司印制

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開本 889 × 1194 1/16 印張 10
2001 年 9 月第 1 版 2001 年 9 月第 1 次印刷
印數 1-3000 冊

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ISBN 7-5366-5452-9/J · 892
定價: 168.00 圓

大足石刻概說 郭相穎

“大足石刻”是保存于重慶市大足縣境內，自唐宋以來宗教石窟藝術品的總稱，是與雲岡石窟、龍門石窟“鼎足而三”的中國著名石窟。大足石刻現存最早的作品是鑿刻于唐初永徽和乾封年間（650年和655年）的尖山子摩崖造像，唐末起有較大發展，經五代至南宋達到鼎盛，是造像的主要時期，余波蕩及明、清。全縣共有佛、道、儒三教造像5萬余尊，其中佛教題材占80%，道教題材占12%，“三教”題材占5%，其余為歷史人物等造像，并有銘文10萬余字，各級政府公布為文物保護單位達75個之多。其中北山、寶頂山、南山、石篆山、石門山五處摩崖造像和多寶塔為中國重點文物保護單位；舒成巖、妙高山、尖山子、千佛巖四處摩崖造像為重慶市文物保護單位；余下的為大足縣文物保護單位。聯合國教科文組織世界遺產委員會認為大足石刻能真實反映社會現實，對后世產生了巨大影響，堪稱世界藝術傑作，于1999年12月1日批准將其列入《世界遺產名錄》。

大足縣（古名昌州）地處東經105°28′06″——106°01′58″，北緯29°22′28″——29°51′49″，位于重慶與成都兩市之間，東距重慶120公里，西距成都270公里，面積約1400平方公里，境內丘陵、山巒起伏，溪谷縱橫，石巖綿延，年平均溫度17.3℃，氣候溫和，四季宜人。大足石刻多造于海拔500米左右的細砂巖上，因其造像眾多，遍布全縣，宋時昌州就享有“東州道院”之盛譽，現更有“石刻之鄉”的美稱。從州縣之興廢及遍布全縣的石窟、寺觀，以及大量的造像和銘文裏，可以看出9世紀末至13世紀的四百余年間，大足縣是四川東南政治、經濟和軍事的重要地區，同時也是宗教和宗教藝術盛行的地區。

大足石刻成因主要有以下幾方面：宏觀上，中國石窟自北魏大興、隋、唐達到鼎盛，主要分布于新疆、甘肅和華北諸省。唐自“安史之亂”后國勢日衰，繼而黃巢攻占長安，分別迫使玄宗、僖宗二帝幸蜀避難，后又出現五代十國局面，至宋代又有宋與遼、金曠日持久之戰，進而出現南宋偏安，至宋末元軍入川前，四川無大戰。相對安寧的環境，使眾多的文化人士、能工巧匠、高僧大德紛紛來蜀避難和獻藝、傳道，如李白、杜甫、貫休、黃筌、石恪等即為其代表。在大足石刻眾多的鑿工題記中，作者以伏元俊、伏世能和文惟簡、文居政等為代表的兩姓工匠造像最多，他們祖孫幾代人均在大足造像。其中的“伏氏”根據姓氏專家考證，屬西北姓氏而非巴蜀姓氏。享有“中國宋代石窟藝術之冠”美稱的大足北山佛灣136號轉輪經藏窟的作者是“穎川胥安”，表明是來自河南的大師。自秦漢以來四川就被稱為“天府之國”，不僅農產豐富，而且煤、鐵、鹽亦不給仰外地。社會安寧，人材濟濟，經濟富足，統治者提倡，此四者為四川盆地石窟的興盛提供了社會條件。

大足石刻的佛教造像中密宗題材較多，在北山五代、兩宋時期的造像中，密宗題材占三分之二。寶頂山石刻造像盈萬，更是“幾乎將一代大教搜羅畢盡，凡釋典所載無所不列”的密宗道場。除此之外還有陳家巖、鐵馬崗等五處明顯屬“柳氏教派”的密宗造像，其規模之大，造像之集中，加之大量碑碣銘文的記載，都充分說明從唐末至南宋，在四川盆地內，特別是在大足和安岳一帶，密教十分興旺。唐大中九年出身樂山的柳居直，信徒尊稱柳本尊，“自盟佛前”持“五部大輪咒”，建道場于川西新都縣彌牟鎮，傳法于全川，得“瑜伽部主總持王”稱號。柳死后的217年，在大足縣米糧里誕生了趙智風，他傳承和弘揚柳氏教派，用畢生精力主持營建了寶頂山石刻道場。這又表明柳本尊教派的誕生和興盛是造成大足宋代造像規模宏大的直接原因。

儒、釋、道三教是中國傳統思想文化的主要內容。三者在其發展過程中，是既鬥爭又融合，其過程大致可概括為“三教一致”——“三教鼎立”——“三教合一”三個階段。這一歷史過程對傳統的社會科學、倫理道德，甚至自然科學都產生了巨大影響，中國石窟藝術的發展也毫不例外地深受其影響。

大足石刻誕生在儒、釋、道三教關係發展史中的“三教合一”時代，所以它有別於誕生在“三教一致”和“三教鼎立”時代的其它石窟藝術。就大足石刻整體而論，它是于“母腹”中孕育千余年，才一朝分娩的一座宏偉精湛的三教造像藝術寶庫。對此龐大的三教造像群，無論是研究或欣賞都不應將三教分裂開來，否則難以理解其博大精深的文化內涵，難以窺視其完美統一的藝術形式。就全國石窟史而言，道教興建石窟造像，純系受佛教的啓迪，隋、唐漸起，宋時爲盛。大足石刻中的道教造像，堪稱中國道教石窟造像之代表。大足石刻中的儒教造像，除了孔子與釋迦、老君同龕之外，還有單純的儒教龕窟。在“三教一致”和“三教鼎立”之時，并無此現象，可見宋時儒家“宗教化”傾向之重。而且這些造像同時出現在宋代大足縣這塊土地上，此現象既是大足石刻的時代烙印，也是“三教合一”思潮普及鄉裏的實物佐證。換言之，“三教合一”是造就大足石刻的時代文化成因，也因此而完成了中國石窟藝術的本土化進程。

大足石刻量多面廣，今擇其代表略加介紹：

北山摩崖造像

北山古名龍崗山，距縣城西北2公里，造像集中于佛灣，四周還有佛耳巖、觀音坡、北塔寺、營盤坡等處。唐末昌州刺史章君靖于公元892年在北山建永昌寨貯糧屯兵，并造佛像爲其始，后經五代、兩宋增刻方具現存規模。北山造像集中于佛灣，佛灣長達里許，在高約7米，長約300米的巖面上開鑿龕窟，密如蜂房，共編爲290號，造像4360余軀，以釋迦佛、阿彌陀佛、藥師佛、觀音、地藏、文殊、普賢等菩薩造像爲多，尤以觀音造像多而出色。125號“媚態觀音”婀娜嫵媚聞名遐邇，其他如日月觀音、水月觀音、數珠觀音等多達10余種。北山造像精美典雅少有俗氣。136號“轉輪經藏窟”10余尊造像，論其外貌，個個冰肌玉膚，美妙莊嚴，穿戴艷麗，綢繆珠串，玲瓏剔透；論其性格，互不雷同，或慈悲、或嚴肅、或陰柔、或陽剛，形象皆經典典型化和裝飾化處理，使之“既像非像”，耐人尋味。而且刀法洗煉，完好如新，乃古代雕塑上乘之作。北山優秀雕像比比皆是，真可謂美不勝收。

佛灣保存的能補史之缺、正史之誤的唐《章君靖碑》，具有較高的書法價值；蔡京書并篆額的《趙懿簡公神道碑》，極具文獻、版本學價值。此外，還有範祖禹書的《古文孝經碑》等古碑碣，亦具相當學術、藝術價值。

在佛灣對面的山頭上，有按《妙法蓮花經·見寶塔品》經義建造的高11米的多寶佛和釋迦佛并坐論道像，佛像頂上還建了“空中顯現”的“多寶塔”。塔高30米，外有12道露盤，內作七級，梯道相通，內外鑲有200余幅精美石雕，登塔眺望堪稱大足觀光之一絕。

寶頂山摩崖造像

寶頂山位于縣城東北15公里，其山峰巒疊嶂，山谷幽深，古樹參天，寺廟雄偉，其10余處造像盈萬，形成了一個龐大的摩崖造像群。主持建造該造像群者爲南宋僧人趙智鳳。據大佛灣南巖明洪熙元年（1425年）大足儒學教諭劉畝人所撰《重修寶頂山聖壽寺院碑》記載，趙智鳳于南宋紹興二十九年（1159年）出生于大足縣米糧鄉裏（今大足縣米糧鎮，位于寶頂山下），5歲出家爲僧，16歲前往川西彌牟求法，傳承柳本尊教派，3年后返大足，約于南宋淳熙六年至淳祐九年間（1179至1249年）主持建造了寶頂山雕像和廟宇。趙智鳳是南宋一代大閣黎（密宗傳法人），精通三藏、洞悉民俗，以弘揚佛法，教化衆生，淳化風尚，重振倫常爲己任。在浩瀚佛典中，他打破宗派門戶之見，按基本教義選材，又使之形成體系而造像。寶頂山全部造像皆經周密選材，精心布局，是一個規模宏大，內容完備而有時代和地方特色的石刻密宗道場。

大佛灣是整個道場的主體，其間的造像和銘文內在邏輯性強，注重哲理演繹，遵從造像儀軌，前後銜接，圖文對應，洋洋 500 米“畫卷”，把佛教的世界觀、人生觀、認識論、修持方法與儒家的倫理、理學的“心性”融為一體，有如一部中國化了的佛學基礎理論教材。其中有揭示“貪”為萬惡之源和“六趣唯心”、“業力果報”等教義的“六道輪回圖”；有教人清心寡欲、自識其心的“鎖六耗圖”；有“弘孝于梵業”，提倡孝道的“父母恩重經變圖”、“大方便佛報恩經變圖”；有展示佛學“心法”，修持戒、定、慧“三無漏學”的“牧牛圖”；有體現科學原理與造型藝術結合而成典範的“華嚴三聖像”、“九龍浴太子”和“圓覺道場”。就其總體而論，大佛灣是中國最大的摩崖造像；就單體而論，這裏有堪稱中國石窟藝術之冠的“臥佛像”、“千手觀音像”和“地獄圖”等。作為造型藝術，它能曉之以理，動之以情，寓抽象哲理于生動活潑的形象之中，實堪稱集中國石窟藝術之大成者。

南山摩崖造像

南山距縣城中心 2 公里，與北山遙相對應，山頂有廟名五星觀，修篁夾道，古木森森，歷代文人墨客多于此品茗賦詩。南山有造像 4 窟，碑碣 13 塊，題記 11 則。造像為南宋紹興作品，碑記自紹興后歷代均有書刻。

5 號三清古洞，窟中立中心柱，柱正面刻三清、四禦、兩元君及隨從侍衛，還有樓閣儀仗，柱左面刻天尊出行圖和春龍起蟄圖，右壁刻碑。窟室三壁刻 360 軀感應天像和黃道十二宮，窟口刻二龍柱。此窟造像達 500 余軀，刻出了道教正統神系。該洞主神齊備，等級明確，構圖飽滿頗富生機，同時可以看出仿效佛教淨土變的痕迹，揭示了兩教造像的某種借鑒關係。

4 號后土三聖母窟，正壁刻三位聖母，皆金釵霞帔，容貌慈美；左右壁刻九天監生大神和九天送生夫人等。“后土”為主管宇宙生育之神。

15 號龍洞，窟中刻一龍，昂首曲身，其勢欲飛，其狀溫順，為道教救護法靈獸之一。

1 號真武大帝窟，正中刻大帝，體魄健壯，內甲外袍，腳踏龜蛇，左刻捧劍男侍，右刻捧印女侍，窟頂刻太極圖。

除造像外，南山書法篆、隸、行、草俱備，尤以張澍所書“蔚然雲起”、“神秀太清”和王德嘉所書字徑過人的“壽”字為上乘。

石門山摩崖造像

石門山位于縣城東約 20 公里處。造像共編為 13 號，佛、道均有。

2 號玉皇大帝龕，玉皇居上，有如遙遙在天。龕前刻千里眼、順風耳。二像造型誇張，其勢勇不可擋。

7 號獨腳五通像，左脚獨立風火輪上，無右脚，其形狀怪異。“五通”亦稱“木下三郎”。本為喜淫婦女、作祟人間的鬼怪，因能使人乍富，故漸受人敬奉。石窟中造此像者不多見。

10 號三皇洞正壁刻着中國帝王裝的天皇、地皇、人皇。據《元始天尊衆仙記》，左壁應為太昊氏、顓頊氏、祝融氏、軒轅氏、金天氏，右壁應為唐堯、虞舜、夏禹、商湯、青鳥，四角還有四神王。此為道教反映民間祖宗、民族崇拜的神系。

11 號東嶽大帝龕。東嶽夫婦居中，左右刻七十五司，下刻三十六獄等內容。此為道教宰禦陰司，大庇民區的神系。

其余龕窟皆為佛教造像。

石篆山摩崖造像

石篆山位于縣城西南約25公里處，有子母殿和千佛崖兩處造像，子母殿為宋代造像，共編為9號，是典型的三教造像區。

6號孔子十哲龕，正中刻孔子坐高臺，羽扇綸巾、仙氣十足，左刻顏回、閔損、冉有、言偃、端木賜，右刻仲由、冉耕、宰我、冉求、卜商。十弟子皆衣冠楚楚，恭順而立。造像記文曰“元祐戊辰歲孟冬七日，設水陸合慶贊訖。弟子嚴遜發心鑄造此一龕，永為供養。願世生生聰明多智。”由此可見儒家“宗教化”之深。作為石窟題材，儒家造像堪稱鳳毛麟角。

8號老君龕，老君居中，左刻大法七軀，右刻真人七軀。

其余各號為佛教造像。

中國石窟藝術，約有兩千年的繁衍史，大致經歷了“形式模擬”、“融會貫通”和“自成體系”三個階段。南北朝及其以前的作品，具有希臘和中亞造型藝術的特征，人物面像是高鼻深目，衣飾或“濕毯裹身”或“薄紗透體”。女性豐乳細腰，扭身翹臀，熱情婀娜。男性則多蓄翹角胡鬚，身軀魁梧，剛毅果敢，“挺然丈夫像”。這種“胡貌梵像”到雲岡石窟時期仍較明顯。時至隋唐，大興開鑿石窟之風，以龍門石窟為代表，其作品表現出印度文化與中國文化的進一步融合，漢化特征明顯，佛、菩薩像是面如滿月，眉眼秀麗，肌膚豐潤，袒胸露臂，褒衣博帶，其氣度如達官貴人之熱情開朗。到了五代、兩宋之時，中國北方造像幾乎停頓，但四川盆地却繁榮起來，尤以大足石刻為代表。大足石刻在龐大的石窟家族中誕生雖較晚，但在吸收改造外來文化與融合三教義理方面卻顯示了超乎以往的成熟性。它在造像中既尊重繼承佛教造像的儀軌，又根據時尚所需進行了成功的創新。雕塑大師劉開渠在《輝煌的大足石刻》中稱此為“大足石刻時代”。人們常說唐代及其前的造像熱情奔放，活潑多姿，宋代造像淡漠寡情，姿態呆滯，徒有華麗外表。此說欠全面顯膚淺，應該看到唐代以前的作品，系外來審美要求與文化因素影響。到了宋代，理學形成，標志儒、佛兩家的合流基本完成。佛教的教義多為理學所吸收，自身也日益中國化。禪宗“見性成佛”之頓悟主張，重視內證功夫；理學之“盡心窮理”、“心主一切”；儒家的“正心為要”，“清心寡欲”；道家的“無為”、“清虛”等崇尚“心性”、強調內心修養的三教哲理匯集而成了當時的審美時尚。在其影響下，宋代的佛、菩薩造像肅靜端莊，情感收斂，含蓄淡泊，追求“超凡”、“絕塵”、“寧靜”的思想境界。形體上則力求美而不妖，故少扭腰翹臀、酥胸坦露的形象。眼睛亦多微閉下視，顯示出內心淡泊寧靜的“陰柔之美”。服飾却異常精美華麗，所謂纓絡蔽體，飄帶滿身，以示其典雅高貴。這也是僅就佛、菩薩而言。至于經變圖和佛傳故事中的人物，無論工商士庶、漁樵耕讀無不喜怒皆有生氣，更加貼近生活，多方面反映出了當時的風俗民情。這是佛教藝術擺脫外來影響，對人物形象與內心刻劃進一步中國化的成果，而不應視為中國石窟藝術的衰退。

綜上所述，大足石刻是中國石窟藝術臻于成熟，自成體系，獨樹一幟的劃時代的里程碑。大足石刻這座歷時千余載，包融儒、釋、道，“海納百川”的藝術寶庫，也曾“傾動朝野”，十分輝煌，也曾“湮沒荒草”，鮮為人知，可謂歷經滄桑。20世紀80年代，這顆璀璨的明珠又重放異彩，中外名人、學者接踵而至，著家風起，對其藝術、歷史和科學價值的揭示愈加全面深刻，令世人矚目。今為斯文意在對大足石刻的概況，特別對其產生的時代背景作一總體評述，希望有助于讀者對大足石刻的了解，文中存疑之處難免，敬請讀者、方家斧正。

注釋：

* 唐末四川柳居直創立的一密宗教派，近代學者稱其為“柳氏教派”。

A Survey of Dazu Stone Sculptures

Guo Xiangying

The Dazu stone sculptures refer to all the stone carvings in the grottoes produced in Dazu County, Chongqing, from the Tang Dynasty (618-907) down. They are as famous as those in the Yungang Grottoes (at Datong in Shanxi Province) and the Longmen Grottoes (at Luoyang in Henan Province). The Dazu stone sculptures, with their earliest ones being produced on Jianshanzi Hill in the early Tang Dynasty (650-655), flourished in the late Tang Dynasty, reached their climax in the Southern Song Dynasty (1127-1279), and had odd pieces added in the Ming and Qing dynasties (1368-1644; 1644-1840). Dazu County boasts over 50 thousand stone sculptures with inscriptions of 100 thousand words on attached stone objects. Of them, 80 percent are on Buddhist figures in exclusive grottoes, 12 percent are on Taoist figures in exclusive grottoes, 5 percent are on Buddhist, Taoist and Confucian figures co-existent in the grottoes, and the rest are on influential historical figures. Seventy-five sites of the sculptures are found on the list of cultural relics under different-level protections. Of them Beishan Hill, Baodingshan Hill, Nanshan Hill, Shizhuanshan Hill and Shimenshan Hill are under the state protection for their cliff sculptures and pagodas; Shuchengyan Hill, Miaogaoshan Hill, Jianshanzi Hill and Qianfoyan Hill are under the protection of Chongqing City for their cliff sculptures; the remaining sites are under the protection of Dazu County, also for their cliff sculptures. UNESCO put the Dazu Grottoes on The World Heritage List, December 1, 1999, as the organization sees the grottoes a world-influential artistic feat as well as a true reflection of social life.

Dazu County, known as Changzhou Prefecture in ancient times, lies at 29°22'28" — 29°51'49"N and 105°28'06" — 106°01'56" E, 120 kilometres from Chongqing city proper to its east and 270 kilometers from Chengdu city proper to its west. It covers an area of some 1400 square kilometers, with undulating rocky hills, crisscross ravines, pleasant weather all the year round, and an annual average temperature of 17.3°C. The Dazu stone sculptures are mostly on the sandstone cliffs of hills about 500 metres above sea level. Because of their big number and wide distribution over Dazu, the county was known as the Taoist Abode of Dongzhou Prefecture as early as the Song Dynasty, and is now reputed as The Home of Stone Sculptures. The huge number of stone sculptures, inscriptions, and temples, and the changes of Dazu in administrative division are a demonstration that Dazu was one of the important districts in the southeast of Sichuan Province (Dazu was formerly under the administration of the Sichuan Province government) in politics, economy and military affairs, as well as a flourishing area in religion and religious art during the 400-odd years from the end of the 9th century to somewhere in the 13th century.

China's grotto production flourished in the Northern Wei period (386-534) and reached its climax in the Shu and Tang dynasties (581-907), mostly in Xingjiang, Gansu and the provinces of north China. The Tang Dynasty regime fell into a decline after the Rebellion of An Lushan - Shi Siming in the 8th century; then the Tang emperors Xuanzong and Xizong were forced to take refuge in Sichuan after the Huang Cao-led peasant uprising troops captured Chang'an, the nationed capital (present xi'an) in the late Tang Dynasty; still then China was reduced to disturbance of separation in the Five Dynasties (907-960); after that, north China was torn by wars between the Song Dynasty government and successively the ancient Qidan people and the ancient Nüzhen people. During this period of time Sichuan was, however, peaceful and stable. The good situation drew many famous letters of men, skilful craftsmen and eminent monks into Sichuan, with Li Bai, Du Fu, Guan Xiu, Huang Quan and Shi Ke. According to the large number of inscriptions in the Dazu grottoes, most of the sculptures were produced by the members of the Fu family and the Wen family. Fu Yuanjun, Fu Shinen, Wen Weijian and Wen Juzhen being their representatives. The Fu family, according to survey, was native to northwest China. According to the inscription attached to the Grotto of Prayer Wheel Sutra (No. 136, Beishan) which is known as "the crown of China's Song Dynasty grotto art", the producer of the grotto is Xu An, a master craftsman from Yingchuan of Henan Province. Sichuan has been reputed as "a land of abundance" since the Qin and Han dynasties (221 B.C. -220), rich in agricultural produce and self-reliant in coal, iron and salt. These conditions (peaceful and stable society, galaxy of talents and abundance of material) and the rulers' support are thought to be the promoters for the flourish of grottoes in Sichuan.

Most of the Dazu stone sculptures are on the motifs of Tantric Buddhism. Take for instance. Two thirds of the sculptures produced on the cliffs of Beishan Hill in the Five Dynasties and the Song Dynasty are on the motif of that; the sculptures, over ten thousand, on the cliffs of Baodingshan Hill are expressions of nearly all Tantric services and all Tantric stories recorded in classic books; the sculptures on the cliffs of Chengjiayan Hill, Tiemagang Hill and other three hills are based on the figures or stories of Master Liu's School, a Tantric Sect of Buddhism. All the sculptures, along with inscriptions attached, are a convening demonstration that Tantric Buddhism was popular in Sichuan, especially in Dazu and Anyue counties of the province, from the late Tang Dynasty to the Southern Song Dynasty (1127-1279), for they stand in so big crowds. Liu Juzhi, born in Luoshan

district of Sichuan in the 9th year of the reign of Emperor Dazhong (859), was respectfully addressed as Master Liu Benzun. He set up a religious center in Mimu Town, Xingdu County in west Sichuan, and preached Tantric Buddhism across the province, hence he was given the title Chief Abbot of Yoga Section. Zhao Zhifeng, who was born at Miliang Township of Dazu 217 years after Master Liu's death and a successor to Master Liu, spent all his life directing the production of the sculptures on the cliffs of Baodingshan Hill. This is the evidence that the birth and development of Master Liu's School of Buddhism directly promoted the grand-scale production of the Dazu stone sculptures in the Song Dynasty.

Confucianism, Buddhism and Taoism constitute main parts of the traditional Chinese culture. They were sometimes in confrontation and sometimes in harmony to one another in their processes of development, which might be divided into the three stages — the stage of trinity, the stage of tripartite confrontation and the stage of combination. The processes exercised great influence over China's social science, ethics, natural science and stone carving art as well. The Dazu stone sculptures, which were born in the stage of combination of the three religions, are different from those in other parts of China, which were born in the stage of trinity or the stage of tripartite confrontation. They might be seen, in terms of art, as a grand treasure-house born after the pregnancy of 1,000 years. One should not view the Dazu stone sculptures on the three religions separately either in studying them or in appreciating them, otherwise he would fail to understand their cultural connotation which is extensive and profound, and their artistically perfect forms. The Chinese history of grotto excavation says that the Taoist stone sculpture production began in the Shui Dynasty (581-618) and reached its climax in the Song Dynasty, a result entirely brought about by the impact of the Buddhist stone sculpture production. The Taoist stone sculptures in Dazu may be rated as the representative works of the kind in China. The Confucian stone sculptures in Dazu are in exclusive grottoes, except the sculptures of Confucius, Sakyamuni and Lao Zi Which stand side by side in grottoes. The exceptional layout could not be found in "the stages of trinity and tripartite confrontation", a remarkable demonstration that Confucianism was becoming a religion in the Song Dynasty and that the combination of Buddhism, Taoism and Confucianism was a religious view prevalent throughout Dazu in those days. Viewing the fact, we may conclude that the combination of Buddhism, Taoism and Confucianism is a social and cultural promotor for the birth of the Dazu stone sculptures, and a mark showing the complete sinicization of grotto art.

The Dazu stone sculptures are numerous in quantity and rich in content. The following are only typical ones.

Sculptures on the Cliffs of Beishan Hill

Anciently known as Longgangshan Hill, Beishan Hill lies 2 kilometres to the northwest of Dazu County seat. It has most of its stone sculptures at its Fowan, and some at its Fo'eryan, Guanjinpo, Beitashi and Yinpanpo, places surrounding Fowan. Wei Junjing, governor of Changzhou Prefecture in the late Tang dynasty, had some stone sculptures of Buddhas carved and a military camp named Yongchang built on Beishan Hill in 892. That is the beginning of production of Buddhist sculptures there. More sculptures of the kind were added later in the Five dynasties and the Song Dynasty, resulting in the present size of sculptures on the hill. Beishan Hill has most of its sculptures on Fowan's cliff which is 300 metres long and 7 metres high, with over 4360 sculptures housed in 290 grottoes excavated as close as beehives. Of them, the statues of Sakyamuni, Amida Buddha, Medicine God, Avalokitesvara, Ksitigarbha, Manjusri and Samantabhadra are most in number. The statues of Avalokitesvaras, there, not only outnumber all others but top all others in craftsmanship, which appear in ten-odd varieties including those of Sun-and-Moon Avalokitesvara, Avalokitesvara Gazing at the Moon Reflection on Water, Avalokitesvara with a Rosary, and Charming Avalokitesvara. The statue of Charming Avalokitesvara in Grotto 125, for instance, is especially famous for its supple and graceful carriage. The hill's sculptures are all exquisite, graceful and free from vulgarity. Take those in the Grotto of Prayer Wheel Sutra (No. 136) for instance. The ten-odd statues there all look attractive and stately as they are exquisitely carved, gorgeous dressed and adorned with pearl strings; and they wear various looks telling their different dispositions, such as benevolence, seriousness, tenderness and manliness. Typified and decorated in design, succinct and clear in lines, the statues are among the best of the kind produced in ancient times. Such beautiful statues are so many on Beishan Hill that one simply cannot take them all in.

The inscription on the Tablet to Wei Junjing, produced at Fowan in the Tang Dynasty, may supplement what is missing or mis-stated in historical records, and is of much calligraphic value; the inscription and the top seal characters on the Tablet to Zhao Yijian at Fowan, written by the famous Song Dynasty calligrapher Cai Jing, is a valuable historical record; and the Tablet with Inscription of the Classic of Filial Piety in Classical Chinese there, written by Fan Zuyu, is of much academic and artistic

value.

Atop the hill opposite to Fowan sit, side by side, an - 11 - metre-tall statue of Treasure Buddha and a statues of Sakyamuni who are talking Buddhism, with a towering Treasure Pagoda silhouetted against the sky above them, whose design is based on the idea expressed in the religious book Saddharmapundarika and Treasure Dagoda. The Treasure Pagoda, 39 metres tall, consists of 7 stories connected with stairs, decorated with 12 rings of eaves outside and 200-odd exquisite stone carvings inside and outside. It commands a wonderful view of the surroundings, an outstanding tourist spot in Dazu.

Sculptures on the Cliffs of Baodingshan Hill

Baodingshan Hill lies 15 kilometres to the northeast of Dazu County seat, with many ridges, peaks, deep ravines, old tall trees and magnificent temples. It boasts over ten thousand sculptures distributed on the cliffs of its ten sites. The sculptures were produced under the direction of Zhao Zhifeng. The inscription on the Tablet to Mark the Reconstruction of Shenshou Temple on Baodingshan Hill, which is at Dafowan of the hill and was written in 1425 by Liu Tianren (an official in charge of Confucian education in Dazu), tells much about Zhao. He was born in Miliang Township (present Miliang Town at the foot of Baodingshan Hill), Dazu County, in the 29th year of the reign of Emperor Shaoxing in the Southern Dynasty, or in 1159. Zhao entered a monastery at the age of five, and at the age of sixteen he travelled to Mimiu in west Sichuan to preach the teachings of Master Liu. Three years later, he returned to Dazu, and directed the production of the sculptures and temples on Baodingshan Hill from 1179 to 1249. As an eminent preacher of the Tantric Sect doctrine, Zhao was expert in Tripitaka and folk customs, and he made it his duty to preach Buddhism, enlighten all sentient beings, purify prevailing customs and restore the feudal order of seniority in human relationships.

He designed the system of the sculptures and selected motifs for them according to the basic religious principles, instead of any sectarian bias. With carefully-selected motifs and considerably-designed layout, the sculptures on Baodingshan Hill present a grand ritual site of the Tantric Sect, which is characteristic of the region and the age.

Dafowan is the site which has most of the religious sculptures on Baodingshan Hill. Its sculptures were produced according to sculpturing laws, laid out according to philosophical deduction, and attached with corresponding inscriptions, forming a 500-metre-long picture roll or a text book on sinicized fundamentals of Buddhism. These sculptures offer an expression of the harmonious combination of Buddhist outlook on the world, outlook on life, theory of knowledge, Confucian ethics and New-Confucian disposition. Take for instance. The sculpture of Transmigration in Six Ways expresses the Buddhist view that corruption is the source of all evils, and the view of causal retribution; the sculptures of Six Tied Animals teach people to purify their heart and have few desires; the sculptures on Parental Love and the statues of Mahopaya Buddha's Requit of Parental Love teach people to be filial; the sculptures of Cow Herding teach people to cultivate themselves according to the Buddhist principles of monastic discipline, meditation and enlightenment; the sculptures of Three Saints of Avatamsaka School, Nine Dragons Bathing the Prince and Sakyamuni Buddha Gaining Enlightenment are a model combining scientific principles with mould-making art. Viewed as a whole, the group of sculptures at Dafowan of Baodingshan Hill is the biggest of the kind in China; viewed separately, the sculptures of Declining Buddha, Thousand-Arm Avalokitesvara and Hell may be rated as the crown of artistic works of grottoes in China. The sculptures enlighten people on truth and philosophical principles by moving their feelings and through life-like images.

Sculptures on the Cliffs of Nanshan Hill

Nanshan Hill, 2 kilometres from Dazu County seat, lies opposite to Beishan Hill afar. At its top are Heavenly Emperor Temple, paths flanked by tall bamboos and old dense trees, drawing many men of letters to sample tea and compose poems in the past dynasties. Nanshan Hill boasts 4 grottoes of sculptures produced in the reign of Emperor Shaoxing of the Southern Song Dynasty, 13 inscribed tablets, produced from the reign of Emperor Shaoxing down, and 11 notes on the subjects in the grottoes.

At the center of the Grotto of Taoist Trinity (No. 5) stands a square column. On its front face are the sculptures of Taoist Trinity, Saint Mother, Queen Mother of the West, attendants, honor guards and towers, and four statues of Heavenly God; on its left face are the statues of Taoist Hierarch on Tour and Dancing Dragon; on its right face is inscription. On the three walls of the grotto are 360 statues of Heavenly deities on Taoist stories and the sculptures of Twelve Taoist Temples. At the entrance of the

grotto stand two pillars coiled with dragons. The grotto houses over 500 statues in total, which are the demonstration of a complete hierarchy of Taoist deities. These statues look full of life, and bear traces of imitation of the Pure Land of Buddhism, which shows that the sculptors drew each other's experience in sculpturing statues of Buddhism and Taoism.

On the frontal wall of the Grotto of Saint Mother (No.4) are three statues of Saint Mother, all wearing amiable facial expressions and embroidered tasseled capes. On the left and right walls of the grotto are the statues of Heavenly God Overlooking Child Birth and Heavenly Goddess Bestowing Child.

In the Grotto of Dragon (No. 15) is the statue of a dragon, one of divine animals guarding Taoism, With its head held high and its body winding, the animal looks docile and ready to fly.

In the Grotto of Zhenwu God (No. 1) is the statue of Zhenwu God. This armour-clad god looks very powerful, with one foot resting on a statue of a tortoise and the other on a statue of a snake, a statue of a male attendant holding a sword on his left, a statue of a female attendant holding a seal on his right. The ceiling of the grotto bears the pattern of Diagram of the Supreme Ultimate.

Nanshan Hill boasts to sculptures , in addition, wonderful calligraphic works written in all the 4 kinds of hand ---- seal - character script, angent official hand, running hand and cursive hand. The outstanding ones are the Chinese characters "weng ran yun Qi (verdant green and gathering clouds), and "shen xiu tai qing (wonderful Heavenly Laws), both written by Zhang Shu, and the Chinese character shou (long life) written by Wang Dejia.

Sculptures on the Cliffs of Shimenshan Hill

Situated about 20 kilometres to the east of Dazu County seat, Shimenshan Hill boasts 13 grottoes of sculptures on both Buddhism and Taoism.

In the Grotto of Jade Emperor (No. 2) are a number of statues: The statue of Jade Emperor is at a high position, giving visitors the impression that he is in the heavens; the statues of Far-Sighted God and Sharp-Eared God are in the front, which were so exaggeratedly sculptured that they look valorous without a peer.

In Grotto 7 is the statue of One-Legged Ghost. He looks very odd, with his left foot (the sole one) resting on the Magic Flaming Wheel. Though the ghost was said to be fond of taking liberties with women and to bring evils to human beings, he was held in respect by the latter because he was said to bring unexpected fortune to them, sometimes. The statue of the ghost is hardly seen in the grottoes in other parts of China.

On the frontal wall of Grotto 10 are the statues of three emperors ——Heavenly Emperor, Earthly Emperor and Human Emperor; all dressed in the traditional garments of Chinese emperors. The Notes on the Most Exalted Gods (a book) says: On the left wall of the grotto are the statues of Tai Hao, Zhuan Xu, Zhu Rong, Xuan Yuan and Jin Tian, all being legendary emperors in ancient China; on the right wall of the grotto are the statues of Tang Yao, Yu Shun, Xia Yu and Shang Tang (all being leaders of ancient Chinese tribes), and the statues of Green Bird (a legendary divine bird); in the four corners of the grotto are the statues of four divine kings, one in each corner. All these statues are based on the legendary ancestors and gods respected by the Chinese.

In the middle of Grotto 11 are the statues of God of Mt. Tai and his wife; on both sides of them are statues of 75 officials in charge of the 75 Taoist authoritative departments; below the said statues are the scences of the 36 hells.

The other grottoes on this hill house Buddhist statues.

Sculptures on the Cliffs of Shizhuanshan Hill

Shizhuanshan Hill is located 25 kilometres to the southwest of Dazu County seat. Its sculptures are distributed at Zimudian and Qianfoyan, two sites of the hill. Those at Zimudian were produced in 9 grottoes in the Song Dynasty, featured by coexistence of statues on Buddhism, Taoism, and Confucianism.

On a high platform in the middle of Grotto 6 sits the statue of Confucius who presents the demeanour of a transcendent being, holding a feather fan and wearing a silk kerchief. On his left are the statues of Yan Hui, Min Sun, Ran You, Yan Yan and Duanmu Ci, five disciples of Confucius; on his right are the statues of Zhong You, Ran Geng, Zai Wo, Ran Qiu and Bu Shang, another five disciples of Confucius. All the statues of the disciples stand respectfully and are immaculately dressed. Statues on Confucian figures, like those here, are very few in China.

In the middle of Grotto 8 stands the statue of Lao Zi. On his left are the statues of 7 Taoist deities, and on his right are 7

statues of Spiritual Man.

The other grottoes there house statues of Buddhist figures.

China's grotto art has a history of about 2,000 years, which is divided into three stages: formal imitation of foreign works, mastery of the art through a comprehensive study and establishment of its own artistic system. Its sculptures in grottoes, produced in or before the Northern and Southern Dynasties (420-589), have the features of Greek and Mid-Asian sculptures: The statues of a human being is usually high-nosed, deep-eyed, and dressed in a transparent silk garment or in something like a wet blanket; a female statue usually has a slender waist, full-grown breasts, a swaying body, and upward hips, presenting a warm and graceful manner; a male statue usually has upward moustaches, a stalwart build and an unyielding look on his face, presenting the expression of a prominent man. These features remained much unchanged until the times of the Yungang Grottoes. Sculptures in grottoes were produced on a large scale in the Shui and Tang dynasties, with those in the Longmen Grottoes representative. The statue of a Buddha, then, usually has a plump face, delicate features, an exposed neck, exposed shoulders, and the sanguine and warm manner of high officials or noble lords, and is dressed in a loose gown with a wide girdle, which are a further combination of Indian culture and Chinese culture, as well as a clear mark of sinicization of foreign grotto art. In the Five Dynasties and the Song Dynasty, the stone sculpture production almost came to a halt, but it was flourishing in Sichuan, especially in Dazu County. Born later than many other grottoes in China, the Dazu Grottoes have reached a level higher than their predecessors in absorption of foreign cultures and combination of Buddhism, Taoism and Confucianism. The sculptures in the Dazu Grottoes were produced according to both the laws governing production of religious statues, and the fashion of standard of beauty. Therefore Liu Kaiqu, a well-known Chinese sculptor, calls the period when the Dazu Grottoes were at the climax *The Era of Dazu Stone Sculptures* in his article *The Magnificent Dazu Stone Sculptures*. Some scholars comment that the Chinese stone sculptures, produced in or before the Tang Dynasty, are characterized by enthusiasm, vivaciousness and variousness of postures, while those produced in the Song Dynasty is characterized by apathy and dullness of bearing, and gorgeousness of appearance. The comment is lopsided and superficial. Actually the stone sculptures, produced before the Tang Dynasty, bear the influences of foreign cultures including foreign standards of beauty; the Song Dynasty stone sculptures are an embodiment of mutual permeation of Buddhism and Confucianism, with many of Buddhist ideas absorbed by New-Confucianism and Buddhism itself sinicized. The standards of beauty in those days were the enlightenment of Tantric Sect, the mental dominance of New-Confucianism, the uprightness, pure heart and few desires of Confucianism, and the nonaction of Taoism. Influenced by the standards, the statues of Buddhas or Bodhisattvas are free from swaying waists, upward hips and naked shoulders, and have their half-shut eyes down, thus giving the impression that they are stately, preserved, calm, free from worldliness, and attractive yet non-seductive. They are dressed in gorgeous garments and decorated all over with ribbons, looking elegant and noble, because of the same influence. As regards the statues on sutra or religious stories, they were made the true reflection of the folk customs in those days whether they are statues of workmen, businessmen, fishermen, wood cutters, farmers, officials or scholars. This fact should be seen as the progress in sinicizing the foreign ways of portraying Buddhist figures, rather than the regression in China's grotto art.

Therefore the Dazu stone sculptures is a milestone which shows that China has attained steady progress in stone sculpture and created a sculpture art system of its own. The Dazu stone sculptures, a treasure-house of art, have undergone vicissitudes over the 1000-odd years. In this long history, they were either admired by officials and commoners, or buried in oblivion among the wild hills. They began to give radiant splendour like a resplendent pearl in the 1980s, attracting streams of domestic and foreign scholars. These visitors have written a lot of articles on their value viewed from art, science and history, making the sculptures world-famous. This article provides a general introduction about them, focusing on the historical setting of their birth, so that the readers of the picture album have a better understanding of them. Any improvements from readers or experts are cordially welcome.

A note:

The Tantric Sect, which was founded by the Sichuanese Liu Juzhi in the late Tang Dynasty, is referred to as the Religious School of Master Liu by scholars in modern times.

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北山佛灣第 5 號龕毗沙門天王	唐末	北山佛灣第 177 號窟地藏菩薩像	北宋	16
The Statue of Dhamada(No.5, Beishan, Late Tang)	02	The Statue of Ksitigarbha Bodhisattva (No. 177, Beishan, N Song)		
北山佛灣第 9 號龕千手觀音	唐末	北山佛灣第 177 號窟聖僧像	北宋	17
The Statue of Thousand -Arm Avalokitesvara (No. 9,Beishan, Late Tang)	03	The Statue of a Saint Monk (No. 177, Beishan, N Song)		
北山佛灣第 10 號龕釋迦牟尼佛	唐末	北山佛灣第 155 號窟孔雀明王千佛局部	北宋	18
The Statue of Sakyamuni (No. 10, Beishan, Late Tang)	04	The Statue of Mayurasna - raja. (Partial, No. 155, Beishan, N Song)		
北山佛灣第 10 號龕蓮花手觀音	唐末	北山佛灣第 155 號窟孔雀明王	北宋	19
The Statue of Lotus-Hand Avalokitesvara (No. 10, Beishan, Late Tang)	05	The Statues of Mayurasana - raja (No. 155, Beishan, N Song)		
北山佛灣第 245 號龕觀無量壽佛經變相	唐末	北山佛灣第 136 號窟轉輪經藏	南宋	20
The Scene of the Sutra of Amitabha and His Pure Land (No. 245, Beishan, Late Tang)	06	A View of the Grotto of Prayer Wheel Sutra (No. 136, Beishan, S Song)		
北山佛灣第 245 號龕左壁中部造像	唐末	北山佛灣第 136 號窟力士	南宋	22
The Statues in the Middle of the Left Wall (No. 245 , Beishan, Late Tang)	07	The Statue of a Warrior (No. 136 Beishan, S Song)		
北山佛灣第 281 號龕藥師淨土變相	后蜀	北山佛灣第 136 號窟力士	南宋	23
The Statue of Medicine God (No. 281,Beishan, Late Period of Kingdom of Shu)	08	The Statue of a Warrior (No. 136, Beishan, S Song)		
北山佛灣第 281 號龕神將	后蜀	北山佛灣第 136 號窟白衣觀音	南宋	24
The Statues of Warriors (No. 281, Beishan, Late Period of Kingdom of Shu)	08	The Statue of White -Clad Avalokitesvara (No. 136, Beishan, S Song)		
北山佛灣第 273 號龕千手觀音	五代	北山佛灣第 136 號窟數珠手觀音	南宋	25
The Statue of Thousand - Arm Avalokitesvara (No. 273, Beishan, Five Dynasties)	09	The Statue of Avalokitesvara with a Rosary (No. 136, Beishan, S Song)		
北山佛灣第 253 號龕地藏像	五代	北山佛灣第 136 號窟不空羂索觀音	南宋	26
The Statue of Ksitigarbha Bodhisattva (No. 253, Beishan, Five Dynasties)	10	The Statue of Avalokitesvara with a Lasso (No. 136, Beishan, S Song)		
北山佛灣第 253 號龕觀音像	五代	北山佛灣第 136 號窟不空羂索觀音頭像	南宋	27
The Statue of Avalokitesvara (No. 253, Beishan, Five Dynasties)	11	The Head of Avalokitesvara With a Lasso (No. 136 Beishan, S Song)		
北山佛灣第 180 號龕左壁造像	北宋	北山佛灣第 136 號窟不空羂索觀音男侍者局部	南宋	28
The Statues on the Left Wall (No. 180, Beishan, N Song)	12	The Statue of a Male Attendant to Avalokitesvara with a Lasso (Partial, No. 136, Beishan S Song)		
北山佛灣第 180 號龕十三觀音變相右壁數珠手觀音	北宋	北山佛灣第 136 號窟寶印觀音	南宋	29
The Statue of Avalokitesvara with a Rosary on the Right Wall (No. 180, Beishan,N Song)	13	The Statue of Avalokitesvara with a Jade Seal (No. 136, Beishan, S Song)		

北山佛灣第 136 號窟寶印觀音頭像	南宋	30	寶頂山石窟大佛灣北巖全景	南宋	44
The Head of Avalokitesvara with a Jade Seal (No. 136, Beishan, S Song)			A Panorama of North Section of Dafowan of Baodingshan Hill		
北山佛灣第 136 號窟寶印觀音女侍者	南宋	31	寶頂山大佛灣第 2 號龕護法神像	南宋	46
The Statue of a Female Attendant to Avalokitesvara with a Jade Seal (No. 136, Beishan, S Song)			The Statues of Guardians (No. 2, Baodingshan, S Song)		
北山佛灣第 136 號窟寶印觀音男侍者	南宋	31	寶頂山大佛灣第 2 號龕護法神像	南宋	47
The Statue of a Male Attendant to Avalokitesvara with a Jade Seal (No. 136, Beishan, S Song)			The Statues of Guardians (No. 2, Baodingshan, S Song)		
北山佛灣第 136 號窟普賢	南宋	32	寶頂山大佛灣第 3 號“六道輪回”全景	南宋	48
The Statue of Samantabhadra Bodhisattva (No. 136, Beishan, S Song)			A Full View of the Sculpture of Transmigration in Six Ways (No. 3, Baodingshan, S Song)		
北山佛灣第 136 號窟普賢頭像	南宋	33	寶頂山大佛灣第 3 號右側貓鼠圖	南宋	49
The Head of Samantabhadra Bodhisattva (No. 136, Beishan, S Song)			The Statues of Cats and Rats on the Right (No. 3, Baodingshan, S Song)		
北山佛灣第 136 號窟普賢象奴	南宋	34	寶頂山大佛灣第 4 號廣大寶樓閣全景	南宋	50
The Statue of the Elephantherd of Samantabhadra (No. 136, Beishan, S Song)			A Full View of the Sculpture of Treasure Tower (No. 4, Baodingshan, S Song)		
北山佛灣第 136 號窟文殊	南宋	35	寶頂山大佛灣第 4 號正中全跏趺坐之行者像	南宋	51
The Statue of Manjusri Bodhisattva (No. 136, Beishan, S Song)			The Statue of a Buddhist Monk Sitting Cross – Legged (No. 4, Baodingshan, S Song)		
北山佛灣第 136 號窟文殊局部	南宋	36	寶頂山大佛灣第 5 號華嚴三聖全景	南宋	52
The Statue of Manjusri Bodhisattva (Partial, No. 136, Beishan, S Song)			A Full View of the Statues of Three Saints of Avatamsaka School Sect (No. 5, Baodingshan, S Song)		
北山佛灣第 113 號龕水月觀音	南宋	37	寶頂山大佛灣第 8 號千手觀音	南宋	53
The Statue of Avalokitesvara Gazing at the Moon Reflection on Water (No.133, Beishan, S Song)			The Statue of Thousand – Arm Avalokitesvara (No. 8, Baodingshan, S Song)		
北山佛灣第 125 號龕數珠手觀音	南宋	38	寶頂山大佛灣第 11 號釋迦佛涅槃圖	南宋	54
The Statue of Avalokitesvara with a Rosary (No. 125, Beishan, S Song)			A Scene of Sakyamuni Buddha Entering Nirvana (No.11, Baodingshan, S Song)		
北山佛灣第 130 號龕摩利支天女	南宋	39	寶頂山大佛灣第 11 號天王像	南宋	56
The Statue of a Female Deva (No. 130, Beishan, S Song)			The Statue of Heavenly King (No.11, Baodingshan, S Song)		
北山佛灣第 130 號龕右壁金剛	南宋	40	寶頂山大佛灣第 11 號弟子像	南宋	57
The Statues of Vajras on the Right Wall (No. 130, Beishan, S Song)			The Statues of Disciples of Sakyamuni (No.11, Baodingshan, S Song)		
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The Statues of Vajras on the Right Wall (No. 130, Beishan, S Song)			The Scene of Nine Dragons Bathing the Prince (No.12, Baodingshan, S Song)		
北山佛灣第 133 號窟左壁金剛	南宋	42	寶頂山大佛灣第 14 號毗盧洞大日如來像	南宋	59
The Statues of Vajras on the Left Wall (No. 133, Beishan, S Song)			The Statue of Vairocana Buddha (No.14, Baodingshan, S Song)		
北山佛灣第 133 號窟右壁金剛	南宋	43	寶頂山大佛灣第 14 號洞右前壁佛像	南宋	60
The Statues of Vajras on the Right Wall (No. 133, Beishan, S Song)			The Statue of Buddha on The Right Wall (No.14, Baodingshan, S Song)		

寶頂山大佛灣第 14 號洞右前壁力士像	南宋	61	寶頂山大佛灣第 20 號“十王”侍臣像	南宋	78
The Statue of a Warrior on the Right Wall (No.14, Baodingshan, S Song)			The Statue of an Attendant to Yama (No.20, Baodingshan, S Song)		
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The Sculptures on Parental Love (No.15, Baodingshan, S Song)			The Scene of Men Being Tortured in the Ice Hell (No.20, Baodingshan, S Song)		
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Group Statues of Preferring the Wet to the Dry (No.15, Baodingshan, S Song)			The Scene of a Man Being Tortured in the Heating – Iron Hell (No.20, Baodingshan, S Song)		
寶頂山大佛灣第 15 號“咽苦吐甘恩”組像	南宋	65	寶頂山大佛灣第 20 號“鐵床地獄”吹火鬼卒	南宋	80
Group Statues of Caring about Baby's Food and Bread- Feeding (No.15, Baodingshan, S Song)			The Scene of a Ghost Blowing Fire in the Heating – Iron Hell (No.20, Baodingshan, S Song)		
寶頂山大佛灣第 16 號“雷音圖”風伯像	南宋	66	寶頂山大佛灣第 20 號“黑暗地獄”盲人像	南宋	81
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寶頂山大佛灣第 17 號大方便佛報恩經變像	南宋	67	寶頂山大佛灣第 20 號“截膝地獄”	南宋	82
The Scene of Sakyamuni's Filial Piety (No.17, Baodingshan, S Song)			A View of the Knee-Chopping Hell (No.20, Baodingshan, S Song)		
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The Statue of a Girl Playing the Flute (No.17, Baodingshan, S Song)			The Scene of Brothers Failing to Recognize Each Other in the Knee-Chopping Hell (No.20, Baodingshan, S Song)		
寶頂山大佛灣第 17 號六師外道像	南宋	69	寶頂山大佛灣第 20 號截膝地獄“夫妻不識”	南宋	84
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寶頂山大佛灣第 18 號觀經變像	南宋	70	寶頂山大佛灣第 20 號截膝地獄“淫母弑父”	南宋	85
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The Statues of Three Saints of Avalamsaka School (No.18, Baodingshan, S Song)			The Statue of a Wine Seller in the Knee-Chopping Hell (No.20, Baodingshan, S Song)		
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The Statue of a Woman Buddhism Believer (No.18, Baodingshan, S Song)			The Scene of a Woman Feeding Chickens in the Hell with a Mountain of Swords (No.20, Baodingshan, S Song)		
寶頂山大佛灣第 19 號鎖六耗圖	南宋	75	寶頂山大佛灣第 20 號“兒不識金”	南宋	89
The Sculptures of the Six Tied Animals (No.19, Baodingshan, S Song)			The Scene of a Food-or-Gold Test for a Baby's Future (No.20, Baodingshan, S Song)		
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The Statues of Vajra and Vidyarajas (No.22, Baodingshan, S Song)			The Head of a Vidyaraja (No.5, Baodingshan, S Song)		
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石門山第6號窟右壁寶鏡手觀音	南宋	121
The Statue of Avalokitesvara with a Treasured Mirror on the Right Wall (No.6, Shimenshan, S Song)		
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