

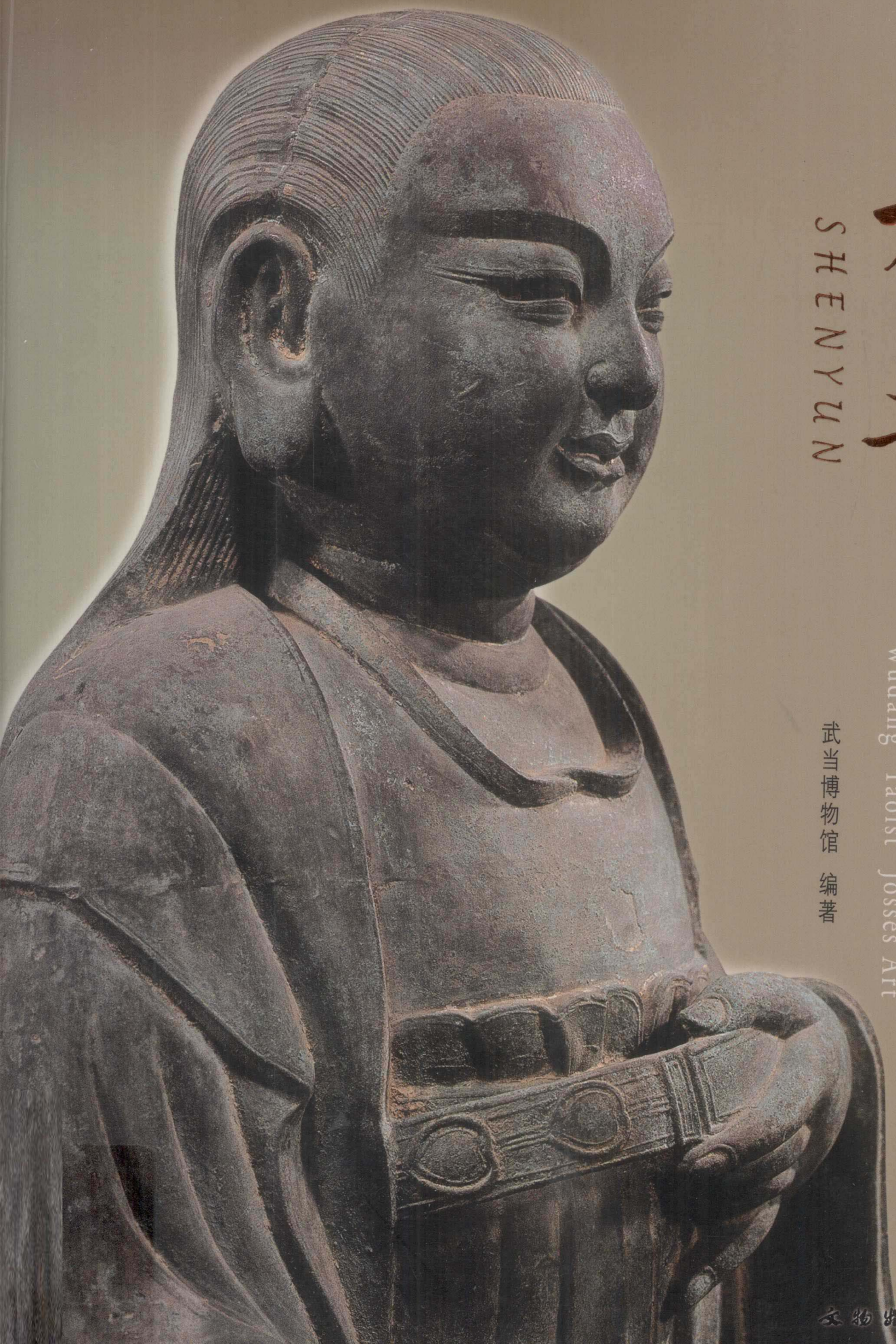
神韻

SHE NYUN

武当道教造像艺术

Wudang Taoist Josses Art

武当博物馆 编著



文物出版社



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Preface

Vice Minister of Hubei Provincial Culture Ministry, Director of Hubei Provincial Cultural Relics Bureau, Shen Haining

In December 1994, the Mt. Wudang architecture complexes are included into "the World Heritage List" by UNESCO. Mt. Wudang ancient architecture complexes are rare in the world for their large-scale, the exquisite skills and such onerous project. Such a huge project is also an extremely rare in the exploitation history of famous mountains. In accordance with the combination of theocratic regime and the political intention, each construction unit of the whole building system is built in the optimum of the peak, slope, cliffs and ravine which take advantage of the natural scenery to outline the fairyland that not only embodies the solemn majesty of the imperial power but also reflects the magic metaphysics of the theocratic. The famous mountain has created the well-known landscape with the integration of the natural beauty and humanity. Mt. Wudang, known as "Museum for achievements of Chinese Ancient Architecture", has preserved 53 ancient architectures with 27000 square meters construction area and 9 construction sites which cover an area of over 200 thousand square meters.

Mt. Wudang ancient architecture groups have kept a wide range of cultural relics among which there are more than 1,400 Taoist josses sculptured in copper, iron, wood and stone that most of them are made before Ming Dynasty. The Taoist josses in Mt. Wudang are mostly made by the royal family, sculptured by the Taoist priests' alms or presented by Taoist believers, government officials and pilgrimage groups. These Taoist statues have reached a very high artistic standard with vivid images that have rich facial expressions, prominent personality and decent clothes. Either the means of artistic expression or the technology skills, they both have an important impact on the development of China's sculpture art.

Before us, the book *Shen Yun — Wudang Taoist Josses Art* own the essence of Wudang Taoist josses with both pictures and texts excellent which provides valuable information for our further study of Taoist statues on art and casting process in different periods. Mt. Wudang Taoist josses art is like an exotic flower full bloomed in the garden of Chinese cultural heritage. Those josses are the crystallization of the wisdom of working people of thousands of years which cohering the working people pursuit of and yearn for a happy life and containing rich ideological content. We must not only protect those cultural relics but also continue to deepen their implication of spiritual value, historical value, scientific value and artistic value. In accordance with the principle of the past serve the present, we should further study on the cultural relics and in-depth excavation to discard the dross and select the essential that let the nation's outstanding cultural heritage be well-known to the whole world.

Different places bring up distinct persons which result in various charming culture. Through the ages, with fertile soil and purified natural scenery, the beautiful, natural-made Mt. Wudang created profound and long-standing Wudang Taoist culture. As the represent of Wudang Taoist culture, the josses art are worthy of our attention and in-depth study in terms of history and cultural content. Our mission and responsibility is to protect them effectively and use them rationally on the basis of research and transmit the Chinese outstanding civilization through which we can put them in a high degree. Currently, Hubei provincial government put forward the major development strategies to build of eco-cultural tourism circle in western Hubei. We must firmly grasp this rare opportunity, adhering to the World Cultural Heritage, Mt. Wudang ancient architectural complexes, as the leading develop group to promote the cultural economy which can make the promotion of local economic and social development. Let the Wudang Taoist josses art and its contained Chinese civilization broadcast all over the world! This year coincides with the 60th anniversary of People's Republic of China, this book is just a birthday gift to the PRC of 60.

May, 2009

湖北省文化厅副厅长 文物局局长 沈海宁

1994年12月联合国教科文组织将武当山古建筑群列入《世界遗产名录》。武当山古建筑群规模之宏大、技艺之精湛、工程之艰巨，实为世所罕见。如此浩大的工程，在中国名山开发史上是十分罕见的。整个建筑体系按照政权和神权相结合的政治意图，每一建筑单元都建在峰、峦、坡、崖、涧的最佳位置上，借自然风景的雄伟高大或奇峭幽壑，勾勒出仙山琼阁的意境，既体现了皇权的威武庄严，又体现了神权的玄妙神奇，创造了自然美与人文美高度融合的名山景观。武当山现存古建筑53处，建筑面积2.7万平方米，建筑遗址9处，占地面积20多万平方米，被称为“中国古代建筑成就的博物馆”。

武当山古建筑群现保存各类文物近万件（套），其中，铜、铁、木、石道教雕塑造像1400余尊，基本为明代以前作品。武当山宫观造像多为皇室敕谕铸造、道士化缘铸造、官吏或民间信徒朝山进香的团体或信士进奉。这些道教造像已达到十分高超的艺术水平，人物形象生动逼真，面部表情丰富，人物性格突出，衣纹简洁，刀法粗犷，不论是艺术表现手法还是工艺技巧，都对中国的雕塑艺术发展有着重要的影响。

摆在我们面前的《神韵——武当道教造像艺术》一书，图文并茂，集武当道教造像精华于一体，为我们进一步研究各时期道教造像艺术、铸造工艺提供了极其重要的资料。武当山道教造像艺术是盛开在祖国文化遗产百花园中的一株奇葩，她是千百年来劳动人民智慧的结晶，凝聚着劳动人民对幸福生活的向往和追求，沉积着丰富的思想内涵。我们要在保护的同时，不断深入挖掘其蕴涵的精神价值、历史价值、科学价值、艺术价值；要按照“古为今用”的原则，进行科学梳理，深入挖掘，取其精华，去其糟粕，使民族优秀文化得以传承，并不断发扬光大。

一方水土养育了一方人，也成就了魅力八方的文化。古往今来，钟灵毓秀、自然天成的武当山，凭借着丰腴的沃土和毓秀山川的灵气，创造出了博大精深、源远流长的武当山道教文化。作为武当山道教文化代表之一的造像艺术，无论从历史渊源，还是文化内涵，都是值得我们重视和深入研究的。我们的历史使命和责任是在研究、传承中华优秀传统文化的基础上有效保护她，合理利用她，将她推向一个更新的高度。当前，湖北省委、省政府提出了建设鄂西生态文化旅游圈的重大发展战略，我们要紧紧抓住这个难得的机遇，坚持以世界文化遗产武当山古建筑群为龙头，大力发展文化经济产业，使之成为促进当地经济、社会全面发展的重要方面军，让武当山道教造像艺术以及其承载的悠久中华文明播遍四海，走向世界！今年恰逢中华人民共和国成立60周年，谨以此书向共和国六十华诞献礼！

二〇〇九年五月

Shen Yun

—Wudang Taoist Josses Art

Preface

The celestial Mount Wudang, standing in Chinese hinterland, is known as “the mountain of immortals” for its seventy-two peaks with its summit Jinding (the Golden Top) just like people submit to their King and its twenty-four gurgling steams meander through serene valleys. In the Chinese hinterland, Mt. Tai is known for majestic, Mt. E Mei for graceful, Mt. Huang for odd, Mt. Hua for precipitous, Mt. Yan Dang for its remote. But for Mt. Wudang, it owns all of those features. Its spectacular natural scenery and its colorful cultural scenery make this world heaven honored as “peerless wonder in time, top fairy mountain in space.”

Known as the most beautiful mountain under heaven, Mt. Wudang has a very long culture history. Since Eastern Han Dynasty (25-220), Taoism came into being, there were many Taoists lived in Mt. Wudang. From the Tang Dynasty (618-907), it has been respected in the successive dynasties of Song, Yuan, Ming and Qing. It flourished in Ming Dynasty (1368-1644). Emperor Yongle (1403-1424) plan to build Wudang. Over twelve years, Mt. Wudang had 9 palaces, 8 Taoism temples, 36 grottos and 72 peaks on precipitous cliffs under the hard work of three hundred thousand soldiers, civilians and craftsmen. In the world, that is known as “construct Wudang Architecture in south and build Summer Palace in north”. Ancient people described these architecture as “a nunnery every five miles and a palace every ten miles”. Emperor Yongle bestowed Mt. Wudang as “Taihe Mountain” which has the highest position all over the nation.

During the long history, thanks to the convergence of all cultures, especially palace culture combining folk culture came into being the unique Wudang Culture. There are countless unique curiosa in the nation with great quantity, high grade and various textures. Only the Taoist josses preserved have reached more than two thousand which mainly bestowed by the Palace.

To protect those precious cultural relics, under the great importance and concern attached by the national, provincial and municipal leaders at all levels, our Wudang Special Zone raise funds more than thirty million Yuan to build this high standard Wudang Museum which began to build in March, 2005. Under three-year hard work, Wudang Museum officially opened free of charge to visitors at home and abroad on 23, April 2008.

Wudang culture combined with the splendid civilization of Chinese nation. In order to better promote the Wudang Culture, Wudang Museum work on further research on the collection of cultural relics and the excavation of its cultural connotation that *Shen Yun* is one of the achievements.

Wudang Taoist josses are difficult to describe, some are exaggerated or nonobjective, some are kind or dignified, some are aloof or unrestrained. The joss itself not only emphasizes the freedom of the spirit, but also pursuits the harmony of beauty and good moral.

Either the benign Emperor Zhen Wu and the Idol of Mennum or the awesome Divine Officials and God Thunder, they all reflect the believers' belief in hope and pursuit, that is also an emotional exchange between the believers and the artistic image of God. The art of Wudang josses is also on behalf of the essence of Han national art statues and it is the important part of Wudang culture and Han national culture. I wish the picture album of *Shen Yun* just like the national cultural messenger to spread the Wudang art of josses and Wudang culture all over the world.

By Li Faping

June, 2009, in Mt. Wudang

神 韵

——武当道教造像艺术

巍巍武当，雄踞中华。她以博大的胸怀，纳天地之灵气，吸日月之精华，储英毓秀，集泰山之雄、峨嵋之秀、黄山之奇、华山之险、雁荡之幽。“七十二峰朝大顶，二十四涧水长流”，山涌云浮，变幻无穷。她将山的雄奇、水的静谧、雾的迷蒙、意的深邃凝聚成玄妙飘灵之仙境，极尽宇宙声色之妙，天、地、人浑然形成“亘古无双胜境，天下第一仙山”！

“武当名胜甲天下！”东汉以来，道教伊始，高道羽士云居武当。唐代以降，历朝崇奉，皇帝嘉兴，明朝鼎盛，永乐大修，驸马沐昕亲率三十万军民夫匠进驻武当，历十二年，建成九宫、八观、三十六庵堂、七十二岩庙，史称“北建紫禁城，南修武当山”。古人赞誉“五里一庵十里宫，丹墙翠瓦望玲珑”；“太和绝顶化城似，玉虚仿佛秦阿房”；“四大名山皆拱揖，五方仙岳共朝宗”。永乐皇帝将武当山敕封为“大岳太和山”，列五岳之上。

武当山历史悠久，人杰地灵，在岁月的长河中，东西南北文化相互交融、繁衍，宫廷与民间文化巧妙结合，积淀孕育了丰厚、独特的武当文化体系，给世人留下了大量的珍贵文物，数量之多、等级之高、质地之全，全国罕见，其中仅道教造像就达2000余尊，且大多为宫廷御赐。

为了更好的保护好这些珍贵的文化遗产，在国家、省、市等各级领导的高度重视、关心、支持下，特区自筹资金3000余万元，从2005年3月开始动工兴建，历经三年的艰辛，以高标准建成了一座极具武当特色的现代化博物馆，并于2008年4月23日正式向海内外游客免费开放。

“武当文化，华夏魂灵！”为了更好的弘扬武当文化，博物馆也逐步加大了对武当文物的研究及其文化内涵的挖掘力度，《神韵》便是其中之一。

武当神韵，实难描述，或夸张、或抽象；或超然、或洒脱；或慈祥、或威严。她不仅强调精神领域的自由美，而且还追求道德美与善的和谐。无论是慈眉善目的真武、斗姆，还是相貌威严的王灵官、雷神，无不反映了信仰者的一种希望与追求，使神的艺术形象与信仰者之间达成一种情感上的交流。武当造像艺术也代表了中国汉民族造像艺术的精华，她也是武当文化、中国汉民族文化的重要组成部分。愿《神韵》图册像中华文明使者一样，将武当造像艺术、将武当文化传播到世界各地！



二〇〇九年六月于武当

Preface

Refer to Taoist joss, people easily think of Taoist immortals. Indeed, those Taoist josses are the material reflects of Taoist immortals. According to the *Chinese Taoist Dictionary*, Taoist joss refers to the statue of Taoist god, modeled in the royal palace, the imperial ancestral temples, grottoes and so on, for Taoist adherents offering sacrifices. In the initial stages of Taoism, there is no Taoist joss for sacrificed but only the spirit tablet and mural. In the book *Notes about Tao Te Ching* it has said that the most revered and respected Taoists are secluded, and people only followed their tradition without seeing them. In another book, in the Mountain Mao, there is a Buddhism Temple and a Taoist Temple, when offering sacrifice, only see statues in the Buddhism, but no josses in the Taoist. According to many other ancient books, the Taoist began to sacrifice statues in Wei and Jin ages (220-420). Up to now, there are about ten Taoist josses preserved which have been made between Wei and Jin ages and Sui Dynasty, mainly carved in stones. At that time, Taoist josses have been tremendous influenced by Buddhism statues in technique and style, such as the immortal put their palms together before one. There are even Taoist josses and Buddhism statues made together, such as the statue of Buddhism and Taoist made in Shi Guang year of North Wei(424), Taoist joss on the left and Buddhism statue on the right.

Chinese earlier Taoist josses are well-distributed who often wearing loose Taoist robe with delicate and pretty face. After the Tang Dynasty, the Taoism has a great development and the mould of joss began to flourish. Based on the faith purpose and the aesthetics' idea, Taoist josses form their distinctive painting model, standard criterion and artistic style. Since the different positions and purposes of the josses, their images and mould requires are distinct. According to the ancient book, different deities have distinct images, such as the celestial worthy should wear golden or jade crown in yellow cloth with empty-handed. The color, such as purple, red and green, dark green, shouldn't appear in the celestial worthy, while the true man shouldn't have their hair disheveled, long ear and typhonium but they should have the Taoist classical books in hands. If the people who mould joss aren't in accordance with those rules or without respectful, the person will be punished by the immortal and suffer paintings. The josses are made in different materials as what there is, usually the josses are carved in wood, inscripted in stone, and mounded in clay.

Taoism not only takes the joss as their sacrifice but also links the process of making joss with the faith of Taoism. Take the wood sculpture as an example, after selected the best wood, they will fix a fine moment in a auspicious day to hold a beginning rite needing burning incense, recounting the Taoist classical books and putting things like ancient books and records, the five cereals (rice, two kinds of millet, wheat and beans), material medica, bronze mirror, gold, sliver and jewellery into the statue which could let the Taoist deities' spirit come to the making statue. After the finish making the statue, there will be a rite meaning the finishing touch added to the eye of the joss. Only undergo such a series of religion rite, the statue can become the joss of the deities.

The Taoist joss not only possesses the Chinese traditional artistic style but also has its own unique style. On the one hand, the Taoism advocate renounce the world, meantime it lay stress on worldly life, that is the Taoism seek free from the worldly affairs also need the purify world life. Thus for the joss, it is display to people not only the mystical abstruse, dignified, respectful and congenial but also permeate the flavour of mortal life which make people feel cordial and kind. Besides, the Taoism is a poly-gold, the josses are polymorphic and their images are varied.

The Taoist josses preserved in Mountain Wudang are also manifold. According to the annals, stone inscription and steles handed down, we can easily find that the Ming Dynasty give a high position to Wudang Taoist rites that the josses bestowed by the emperor have tens of thousands of , not to mention bestowed by the princes, dukes and ministers and donated by the Taoist devotees.

Those josses, which are unique in the country for great quantity, high grade and various textures, are made in different period with various materials, from Tang, Song and Yuan Dynasties to the Republic of China and made in gold, sliver, iron, bronze, jade, stone, brick, wood, clay and paper. But for some reasons, such as historical changes and war, it's a pity that there are only nearly two thousand Taoist josses preserved in Mt. Wudang.

Among Wudang Taoist josses preserved, they are mainly about the God Zhen Wu in different ages with different materials. He has different dresses, models and bearings. In the whole nation, Mt. Wudang is the only place for various types, high-rank casting technique and rich historical information.

谈及道教造像，人们很容易就想到了道教神仙。的确，这些道教造像实际上就是道教神仙的物质反映。据《中华道教大辞典》释义：道教造像是指塑造于宫观、庙堂、石窟等供道教信徒祭祀的道教神像。道教产生初期本不供奉造像，仅有神位或壁画。《老子想尔注》云：“道至尊，微而隐，无状形象也，但可以从其诚，不可见知也”。《陶隐居内传》云：“在茅山中立佛道二堂，隔日朝礼。佛堂有像，道堂无像。”道教供奉造像约兴起于魏晋时代。《隋书·经籍志》云：北魏太武帝时，寇谦之“于代都东南起坛宇……，刻天尊及诸仙之像而供养焉”。又，陈国符所著《道藏源流考》附录二《道教形象考源》：“王淳《三教论》云：‘近世道士，取活无方，欲人归信，乃学佛家制作形象，假号天尊及左右二真人，置之道堂，以凭衣食，宋陆修静亦为此形’。是(刘)宋代道教，已有形象。”可见刘宋陆修静时代，道教已开始有造像活动。保存至今的魏晋至隋代的早期道教造像约有数十尊，以石刻像为主。此时道教造像在技巧和风格上都受到佛教造像的很大影响，例如神像后有舟形背光，双手合十等。甚至有的道教神像和佛像造在一起，如北魏始光元年(424年)造的佛道像，左为道像，右为佛像。

中国早期的道教造像人物均着肥大道袍，为秀骨清像，用深直平梯式衣纹，线条匀称细密而凸起。唐代以后，道教得到很大发展，造像活动也逐渐兴盛，根据其信仰宗旨和美学思想，道教造像也形成了自己独特的制作模式、规范和艺术风格。由于神的地位、作用不同，所以其形象、制作要求也不同。《洞玄灵宝三洞奉道科戒营始》：“科曰：凡造像皆依经具其仪相，……衣冠华座，并须如法。天尊上披以九色离罗或五色云霞，山水杂锦，黄裳，金冠，玉冠”，“不得用纯紫、丹青、碧绿等”。“真人又不得散发、长耳、独角，并须戴芙蓉、飞云、元始等冠”。“左右二真皆供献或持经简，把诸香华，悉须恭肃，不得放诞手足，衣服偏斜，天尊平坐，指捻太无，手中皆不执如意尘拂，但空而已”。如果造像不依规定，或稍有不恭，就会“鬼神罚人，既非僭滥，祸可无乎”。又据《太上洞玄灵宝国王行道经》云：道教造像“随其所有，金银珠玉，绣画织成，刻本范泥，凿龕琢石，雕牙镂骨，印纸图画”，“一念发心，大小随力，庄严朴素，各尽当时”。即造像用材可随其所有，一般以木雕像、石刻像和泥塑像为多。

道教不仅把神像作为奉祀对象，而且把造像的全部过程与其信仰结合在一起，例如造木雕像，在选好木料后要择良辰吉日举行开斧仪式，需焚香、诵经；中间尚有装脏仪式，即在神像中装入经典、五谷、药物、铜镜、金银珠宝等，使神灵能贯注到神像中；最后还要举行开光点睛仪式。只有经过这一系列宗教仪式，这时的神像方才具有神格，成为神灵寓居的躯体。

道教造像除继承我国传统的艺术风格外，还具有自己独特的艺术风格。道教既主张出世，又注重入世，在追求解脱的同时，又不放弃净化现世的生活，故表现在造像艺术风格上便于神奇玄妙、威严肃穆中又渗透着一种尘世生活气息，使人感到平易、亲切。另外，道教是多神教，其神像种类很多，故形象也是多彩多姿的。

武当山留存的道教造像也不例外。据明代任自垣《大岳太和山志》卷一记载：“……太子岩及太子坡二处各要童身真像，尔即照依长短……。”明成化九年七月二十九日圣旨：“敕右参议王豫，今差太监陈喜……等，管送真武圣像前往太岳太和山奉安……”，“敕谕差太监陈喜……恭送真武圣像二堂于太和玉虚二宫安奉……”，“……太岳太和宫金殿内安奉真武一尊从神四尊灵官一尊玉女一尊执旗一尊捧剑一尊水火一尊神帅十尊邓天君一尊辛天君一尊张天君一尊陶天君一尊苟天君一尊毕天君一尊马天君一尊赵元帅一尊温元帅一尊关元帅一尊……”。在武当山留传至今的山志、摩崖、碑刻中类似的记载还有很多，在此不一一赘述。我们不难看出，明王朝对武当道场的重视程度。通过现存的各种资料及实物统计，仅明王朝御赐武当山供奉的神像就数以万计，且还不说王公大臣以及民间信士所捐铸供奉的各类神像。

这些神像从唐、宋、元一直延续到明清、民国时期，质地上有金、银、铜、铁铸造的，有玉

Wudang Taoist josses play an important role for us to research on the religion, smelting technique, dresses and decorate at that time. The ancients leave us the precious heritages which have wonderful workmanship and inconceivable thrilling that demonstrate our ancestors' thirst for knowledge and art. The art of Taoist joss is the essence statue art of the Han nationality. In a sense, the history of the Taoist art is also the history of Chinese nation's plastic art. On the one hand, the Taoist josses absorb the Chinese traditional model art which enhanced the Taoism. On the other hand, as the propagation of the Taoism, people rich the traditional plastic art and promote the development of the traditional plastic art. The development of the Taoist art has a close link with Chinese cultural development. The Taoist statue art developed from boorish to exquisite, from sacred to secular reflecting the development of Chinese culture.

This book is mainly pictures. We choose 120 josses from the collection of Wudang Museum displaying the joss itself from distinct aspects hoping to provide the experts, colleagues and every reader the directly perceived, full and accurate data and also play a role in further research on Wudang Taoist joss.

雕、石雕、砖雕、木雕、泥塑、纸糊的，其数量之多、等级之高、质地之全、全国罕见。但是由于历史变迁、战乱等原因，武当山现存的各类神像已不到2000尊，甚为可惜。

在武当山留存的众多道教造像中又以真武为主，不同年龄、不同质地、不同服饰、不同造型、不同仪态，类型之多、体量之大、铸造工艺水平之高、所含历史信息之丰富，全国仅此一处。

武当道教造像对我们研究历史上的宗教信仰、铸造技术、冶炼水平、服饰配饰等方面均有着非常重要的作用。古人为我们留下来的这些珍贵遗产都具有巧夺天工的美，不可思议的震撼，同时也展示了先人们对世界的认知和对美的渴望。道教造像艺术也是中国汉民族造像艺术的精华，道教造像艺术的发展史，从某种意义上讲，也就是中华民族造像艺术的发展史。道教造像艺术一方面广泛地吸收了中国的传统造型艺术，起到了弘扬道教的目的；另一方面随着道教的传播，中国的传统造型艺术也由于人们对道教神仙的崇拜而丰富了自己的创作题材，促进了传统造像艺术的发展。同时，道教艺术的发展与我国文化发展的趋向是紧密相连的，道教造像艺术从粗犷到细腻，从神圣到逐渐世俗化，反映中国文化几千年所走过的道路。

本书共精选武当山馆藏道教造像120尊，内容主要以图片为主，真实的从各个角度反映造像本体，希望能给各位专家、同仁以及每位读者提供最直观、最翔实的资料，并期望能进一步为武当山古代造像艺术的深入研究起到抛砖引玉的作用。



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