

上册
Vol.1

摄影：陈云峰
编撰：张俊

Photographed by Chen Yunfeng
Written by Zhang Jun

雲南古塔建築

Yunnan Ancient Pagodas

云南出版集团公司
云南美术出版社

Yunnan Publishing Group Corporation
Yunnan Fine Art Publishing House

图书在版编目 (C I P) 数据

云南古塔建筑/陈云峰, 张俊编著. —昆明: 云南美术出版社, 2008.12

ISBN 978-7-80695-797-4

I. 云… II. ①陈…②张… III. 塔—古建筑—简介—云南省 IV. K928.75

中国版本图书馆CIP数据核字 (2008) 第207770号

策 划: 彭 晓 张晓源
英文翻译: 云南新宇翻译有限公司
英文校审: Mitchell Kelner, Timothy De Lise
英文审校: 康文梅
校 对: 董 明
中文审校: 方绍忠
整体设计: 庞 宇
绘 图: 宇广龙
责任编辑: 张晓源 庞 宇

雲南古塔建築 (上)

Yunnan Ancient Pagodas (Vol.1)

摄 影: 陈云峰
撰 文: 张 俊
出版发行: 云南出版集团公司
云南美术出版社
制 版: 昆明雅昌图文信息技术有限公司
印 刷: 昆明富新春彩色印务有限公司
开 本: 890×1230mm 1/20
印 张: 15.2
版 次: 2008年12月第1版
2008年12月第1次印刷
印 数: 1-4000
ISBN 978-7-80695-797-4
定 价: 160.00元 (上下)

版权所有·翻印必究

摄影：陈云峰 编撰：张俊
Photographed by Chen Yunfeng Written by Zhang Jun

雲南古塔建築

Yunnan Ancient Pagodas

上册 Vol.1

云南出版集团公司
云南美术出版社

Yunnan Publishing Group Corporation
Yunnan Fine Arts Publishing House

云南古塔分布图



云南古塔建筑概述

邱宣充

(云南省文物考古研究所东南亚考古研究中心特约研究员)

佛教传入中国的时间，大约在两汉时期。据史书记载，东汉时，明帝梦金人西来，故遣郎中蔡愔赴西域问佛法，在龟兹遇大月氏僧人迦叶摩腾、竺法兰，诚请入中原，以白马驮佛像和经书到洛阳。明帝兴建白马寺供奉佛像、文译经书，并建造了中国最早的佛塔——白马寺塔。塔高二百尺，九层，四方式，是一座阿育王塔。东汉至南北朝，随着佛教的传播和佛寺的兴建，佛塔的建造也十分普遍。唐代，由于帝王朝廷的重视与扶持，佛寺、佛塔的建造规模和数量都远远超过以前。

我国至今保留的佛塔，从建材上可分为木塔、砖塔、石塔、铁塔、铜塔、银塔、金塔、琉璃塔、水晶塔、玉塔，还有经塔；从形制上可分为楼阁式塔、密檐式塔、亭阁式塔、覆钵式塔、金刚宝座塔、造像塔，还有球形塔、莲花塔、钟形塔、花塔、组合式塔、塔林等；从形状上可分为方形塔、六角形塔、八角形塔、十二角形塔、圆形塔。

古塔是重要的物质文化遗产。在众多古建筑遗存中，由于大多数古塔用砖石垒砌而成，不易损坏，较之其它木构建筑来说其年代要久远得多，云南现存民国以前的古建筑均属古塔，由于历史悠久且建筑规模宏大，许多古塔已成为云南各地的地标性建筑，如大理的崇圣寺三塔，昆明的慧光寺与常乐寺塔（东、西寺塔）等。

云南古塔建筑多数源于佛教，属于佛教建筑；但后期出现的风水塔则多与道教及当地的民风民俗相关；从

建筑类型来分，主要有密檐式塔，覆钵式塔，南传上座部佛塔及风水塔等几种。

一、密檐式塔

密檐式塔是我国古代佛塔中的一种基本类型，它是古代印度佛塔（窣堵坡，即埋葬佛骨的坟墓）与我国汉代望楼的一种结合体，在唐代流传非常普遍，然而中原各省自金代大定年间重建洛阳白马寺塔之后，这一塔形已逐步消失，然而云南自南诏时起，历宋大理国、元、明、清各代基本保持了这一形式，影响之深远逾中原本土。据统计云南90座已公布为文物保护单位的古塔中，密檐式塔即有57座之多。

我国已故著名古建筑学家梁思成先生在《中国的佛教建筑》一文介绍密檐式塔：“不用柱梁斗拱等表面装饰，完全以它的轮廓线取得艺术效果……在中国相当普遍，远在云南昆明、大理也有唐代的密檐塔，例如昆明的慧光寺塔，大理的崇圣寺塔，都是杰出的例子”，可见大理的崇圣寺三塔及昆明的慧光寺塔（即西寺塔）在我国建筑史上具有一定的地位。

大理崇圣寺三塔位于大理明代古城西北二里许，点苍山麓原崇圣寺前，主塔又名千寻塔，为十六级方形密檐砖塔，通高69.28米。塔身为环筑厚壁式结构，内壁垂直，上下贯通，内部设有环壁木质楼梯，千寻塔的第1层塔身高达12米，约为塔高的五分之一，第2—9层比较接近，9层以上收分逐层明显，外轮廓线优美动人。千寻塔的基本造型朴实无华，与西安的小雁塔相近，具我国唐代密檐砖塔的共性。然而从细部处理看又有自身的特

点，主要反映在塔顶与塔基的处理上：

首先我国中原地区佛塔多数在塔基内设有“地宫”，用以埋藏佛骨（舍利）与其他文物，而千寻塔经过发掘，没有发现“地宫”，千寻塔的基础采用内外放脚的办法，以扩大塔基的承重面积，而塔基内部用砂夯实，从总体上增强塔的稳定性和抗震能力；其次是塔顶四角安装有四只金翅鸟，俗称“金鸡”，这与佛教密宗的教义，大鹏金翅鸟“以龙为食”，寓意建塔可以消除水灾的说法相关。云南大理佛教即来源于内地的汉传佛教，又有由印度传入的密宗阿吒力教的因素，两者融合为一。其二是将舍利、舍利盒及其它文物密藏于塔顶塔刹基座的相轮幢内，这又与专门记述建塔、祭塔的佛经《无垢净光大陀罗尼经》所述相轮幢密藏文物的记载相吻，亦属于佛教密宗的做法，1978年维修三塔发现的680件文物就发现于塔顶的塔刹基座之中。

崇圣寺三塔中的另两座塔，如翼东向建于千寻塔的两侧，平面八角形，通高42.19米，共10级，在密檐塔的基本造型中融入了部分楼阁式塔建筑的因素。

大理地区另一座著名佛塔——佛图寺塔，又名蛇骨塔，近年来被公布为第六批全国重点文物保护单位。该塔坐落于大理下关的阳和村内，我国著名古建筑家刘敦桢先生特别推崇此塔。在所著《云南之塔幢》一文中介绍说：“塔身以上构密檐十三层，皆以菱角牙子与叠涩组合而成，整体比例在省内同类诸塔中最为无懈可击，而详部结构，如檐之厚度自上而下逐渐减薄，与檐之两端未成显著的反翘，及断面挑出较长，凹入较大，均与

中原唐塔极为接近，故其外观秀丽，亦为滇省诸塔之冠。”

座落于昆明市区的常乐寺塔与慧光寺塔，俗名东、西寺塔，亦属全国重点文物保护单位。《新纂云南通志》卷114记载：“慧光寺在觉照寺右，俗名西寺，亦有塔，与常乐寺塔东西对峙，为唐南诏弄栋节度使王嵯颠建。”1983年维修时在西寺塔塔基内发现一块唐代印文砖，上有“天启十年正月二十五日段义造砖处”字样，砖长41厘米，宽22厘米，厚6厘米，砖背面有粗绳纹，当系建塔时的原物。此砖的发现为我们提供了慧光塔的确切年代，天启为南诏王劝丰佑的年号，天启十年为公元849年，即唐宣宗大中三年。

慧光寺塔（西寺塔），通高35.5米，十三级密檐方塔，塔身第一级较高，南辟一门导致塔心，内壁亦呈直壁筒状，塔的外轮廓线9层以下收分不太明显，二层以上塔身较矮，做法与大理崇圣寺塔相同，然慧光塔与千寻塔不同的一是塔檐四角反翘颇高，似非唐时原状，可能明代维修时造型有所改变，二是慧光寺塔的塔基结构，经勘探铺有三层条石，而条石下的砖室砌成上小底大的形状，当属与内地佛塔相同的“地宫”。

与慧光寺塔相对的常乐寺塔（东寺塔），原塔于清道光年间，因地震后倒毁，现塔为清光绪九年（1883年）移地重建。

密檐式塔是云南古塔中的基本造型，除上述三座著名佛塔外，其它重要佛塔当有大理弘圣寺塔，祥云水目山塔，昆明金马寺塔，官渡妙湛寺塔，凤庆寺礼塔，

陆良千佛塔等处。作为明清时期的密檐塔不少地方已改砖塔为石塔，如剑川及禄丰县黑井的佛塔，其中剑川灵宝塔为九级密檐方形石塔，外轮廓线已非早期的抛物线形，而是总体呈方锥形，顶呈覆斗形，此塔为清代密檐式塔的代表作。

二、覆钵式塔

以塔身造型似覆钵而命名，实为印度“窣堵坡”塔的原始造型，为埋藏佛骨或僧人尸骨的构筑物。覆钵式塔又名喇嘛塔、舍利塔或金刚塔，亦是藏传佛教佛塔的基本造型，除了单座佛塔之外，有时在主塔四周建若干模型塔，置于同一塔座之上。称之为金刚宝座塔。

云南时代最早的覆钵式塔，当推全国重点文物保护单位大姚白塔，位于大姚城区白塔公园内。塔通高15.55米，由塔基及塔身组成，塔基呈八角形，高2.5米，径7.4米，基座顶部稍有收分，然作叠涩密檐挑出，上承塔身，塔身呈椭圆形，高7.99米，最大直径6.16米，由于最大直径偏于上部，故有顶大底小的感觉。俗有“馨椎塔”之称；塔刹已早年残，据《大姚县志》记载：“砖有尉迟监造字，盖唐物也。及八大灵塔咒、十方诸佛法塔咒、资谷塔咒等字，其余皆梵篆”。根据塔砖和铭文，该塔当属南诏时期密宗阿吒力教的佛塔建筑。

作为埋藏僧人尸骨的舍利塔，以祥云水目山塔林规模最大。水目山历史悠久，高僧辈出，遗留文物古迹十分丰富，水目山塔林计僧塔81座，由北岗塔林、水目寺僧塔、宝华寺僧塔三部分组成。以北岗塔林规模最大，在东西长218米，南北宽36米的范围内，现存多类僧人墓

塔59座，约始建于大理国时期，一直延续至清代早期。从北岗塔林的造型看，有亭阁式塔及覆钵式塔两种，以覆钵式塔为主，从塔形、用砖及砌筑方法看，可以定为大理国时所建。覆钵式塔则可分砖塔与石塔两种，其构建一般由塔刹、塔身、须弥座和地宫四部分组成，以其造型优美，雕刻精细而著称。现已公布为第六批全国重点文物保护单位。

元代的舍利塔当以昆明西山筇竹寺雄辩及玄坚禅师的墓塔最为重要，由于两位禅师的努力，云南的佛教中心由大理转移至昆明，并由汉传佛教替代了大理的密教，惜今塔已不存，现录刘敦桢先生的记录，以补遗缺：

“寺后山坡上，有历代主持墓塔多座，而以元武宗至大三年（1310年）所建洪镜雄辩法师年代为最古，塔之须弥座及宝瓶皆砖构，自塔脖子以上至华盖、宝珠则易为石，详部结构除宝瓶略高耸，又十三天平面改为十字形外，其于均为元代喇嘛式塔之通行式样。”

至于明代的金刚宝座式塔，今唯存昆明官渡金刚塔一座，始建于明天顺二年（1455年），塔基座为一正方形石砌台基，边长9.7米，高3.3米，台下设券门通道，十字相贯，类元代过心塔形式，基座上立喇嘛式石塔一座，下为方形须弥座，四角雕力士像，座上施7层覆莲，上构宝瓶（塔身），宝瓶四面开佛龛，再上为十三天、宝盖、宝珠、刹部等结构。主塔通高14.5米，四隅四座小喇嘛式塔为清代所修补。该塔基座四面刻狮、象、马、孔雀、金翅鸟图象，宝盖上铸四天王铜像，为它处

所罕见。

三、南传上座部佛教佛塔

居住在云南西南边沿地区的傣族、布朗族、德昂族、阿昌族等所信奉的南传巴利语系佛教，属斯里兰卡的大寺派。自从释迦牟尼逝世一百周年时，印度佛教徒因戒律的分歧而形成上座与大众两部之后，上座部佛教逐渐转移以斯里兰卡为中心，用印度的巴利语重译而成的经典，现在主要分布于东南亚各国及中国的云南，云南是我国弘传南传上座部佛教的唯一省份。

南传上座部佛教的建筑艺术绚丽多彩，不仅建筑形式多样，且数量众多，云南邻邦缅甸被称为千塔之国，而云南的西双版纳和德宏傣族聚居区则可称为佛塔之乡。

如果说缅甸从公元8~9世纪蒲甘王朝的阿难陀塔起，至今仰光的大金塔（1453~1714年），建筑形式一脉相承，自成体系的话，泰国则以印度佛塔为蓝本：奢罗钵底时代佛塔由圆环形基座，半圆形塔身与圆锥形塔刹所组成，8世纪之后的佛塔则多数有高耸的折角多边形基座。缅甸和泰国佛塔的基本造型在云南都有广泛的影响。而另一种由多座须弥座叠加而成的串字形佛塔，最早起源于印度，在东南亚各地均有分布。以上三种佛塔的造型可以概括为缅式覆钟形塔，泰式圆锥形塔和印度式串字形塔三种基本造型。

（一）缅式覆钟形塔

位于西双版纳景洪市曼勒寨的庄莫塔，是始建年代较早的典型的缅式佛塔。该塔地处原车里宣慰司署旧址

东面的山上，传为明隆庆四年（1570年）召片领刀应勐娶缅甸金莲公主时所建。塔形明显仿缅甸的善卡莱式佛塔，即在一方形基座上，由圆形束腰须弥座，覆钟形塔身及圆锥形塔刹组成。庄莫塔基座边长16.6米，塔通高10米，塔刹原已残缺，为近年维修时所加。

另一座典型的缅式覆钟形佛塔为德宏州盈江县的允燕塔。始建于民国36年（1947年），由1座主塔和40座小塔组成的覆钵形金刚宝座式群塔，塔通高24.9米，方形基座，底边宽19.3米。在德宏州佛塔中具有典型性，而经过考察对比，发现该塔的造型及塔身图案均为缅甸曼德勒省建于18世纪的罗伽达骠塔及实皆市的烦鸟帕耶信塔相近。德宏这种造型的佛塔尚有陇川的景罕佛塔，潞西的风平佛塔等。

（二）泰式圆锥形塔及折角亚字形座佛塔

这类塔以全国重点文物保护单位景洪勐龙乡的曼飞塔为代表。据西双版纳傣文经典记载，此塔始建于南宋嘉泰二年（1202年），是现有南传上座部佛塔中最古老的佛塔，由一座主塔和八座小塔组成，塔建于一圆形底座式塔基上，主塔居中，通高16.29米，塔身洁白用环状线脚和浮雕莲花瓣装饰，下大上小依次递收呈锥状，因形如雨后破土而出的竹笋，傣语称之为“塔糯”故俗称“笋塔”。同属于这种类型的佛塔还有瑞丽市的姐勒佛塔，塔姐勒佛塔在重修时改变了原状。

与圆锥形佛塔同时存在来源于泰国的塔型为折角亚字形高基座佛塔，由于塔身底部采用折角多边形的叠涩砌法，使塔的造型显得更加绚丽多彩，如景洪勐龙镇的

几座佛塔、帕扎寨旁的轰勐塔，曼龙叫寨的曼龙叫塔，曼秀寨的曼秀塔，勐腊县的曼崩铜塔等。

（三）印度式串字形佛塔

塔身由多层球状体相叠而成，球状体除圆形外还有4、6、8、12面体等，以8面体的居多，这种塔型既有印度和东南亚地区佛塔的建筑特点，又渗透出汉式密檐式塔体系的影响，具有鲜明的地方特点。

临沧市临翔区的西文笔塔，为一座8角形由9个球状体叠加而成的串字形塔，通高15米，基座八方形，直径约10米。塔始建于明天启元年（1621年），为时代较早的南传上座部佛教的佛塔，与此相近的还有勐海县的景恩塔，龟山大白塔等。

上述介绍了云南南传上座部佛塔的几种基本造型，但实际生活中各种造型相互混杂，变化多端，特别是近年来许多重建的佛塔，有的基本保持了原状，有的则与原状大相径庭；南传佛塔其始深受缅甸、泰国等地建筑文化的影响，但在长期的发展过程中逐渐形成了自身的风格，串字形佛塔就是突出的例子。

由于云南的南传上座部佛塔是云南古塔的重要组成部分，也是多元文化融合的特点，故特别把这部作为下册编辑，以便读者有一个明晰的文化对比和分类。

四、风水塔

风水塔一般称之为“文笔塔”“文峰塔”“文星塔”，它所供奉的主要是魁星、文昌帝君或某种可以降龙伏虎之类的神像，与道教和儒教的信仰有关，明清以来，佛、道、儒三教合流，在云南古建筑中有明显的反

映，古塔建筑亦不例外。

风水塔的选址多数脱离寺观而与山川城池相关，故起了点缀风景的作用，甚至成为一些城镇重要的地理标志，由于多数风水塔建于山上，故采用石材筑塔为多，而其基本造型仍以密檐式塔为主，例如广南文笔塔，楚雄雁塔等。而风水塔中密檐式塔除方塔外，六角形塔和八角形塔占有较大的比重。

风水塔中有几座造型独特，富于地方特色。其一是弥勒县的虹溪文笔塔，始建于清乾隆十三年（1748年），塔平面呈方形，边长约7米，通高17米，塔身下部为石砌方形，近顶部改为砖砌，收分后上置圆锥形顶，塔刹用铜铸成，总体呈笔锋状，造型独特。

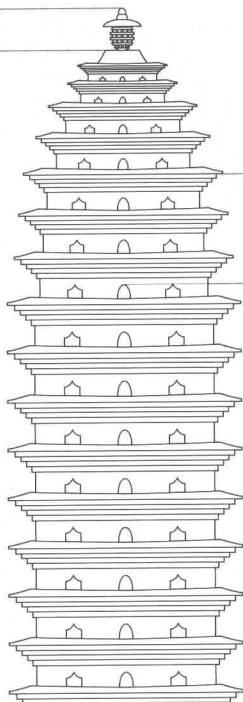
另一座值得介绍的是建水文笔塔，清道光八年（1828年）建于陈官镇北河水村的拜佛山上。因当地旧时械斗之风日盛，出于“以文压武”之由，兴建此塔。塔通高31.4米，塔身全用青石砌成，实心，不分级，下部呈四方八角菱形，由下至上逐渐收分，刹形似半圆状，通体均无装饰，造型奇特，古朴，犹如巨笔直指蓝天。我国著名古建筑专家罗哲文先生考察后拍案称奇，欣然赋诗一首：

“精工巧构擎天表，文笔为名形特殊；
不是浮图胜浮图，中华宝塔古今无。”

以下书稿中，各民族自治州、县不作全名称记述，只作地名称谓。

注：梁思成《中国佛教建筑》载《现代佛学》1961年第二期

塔刹
Kshetra



塔檐
Pagoda eave

佛龕
Shrine

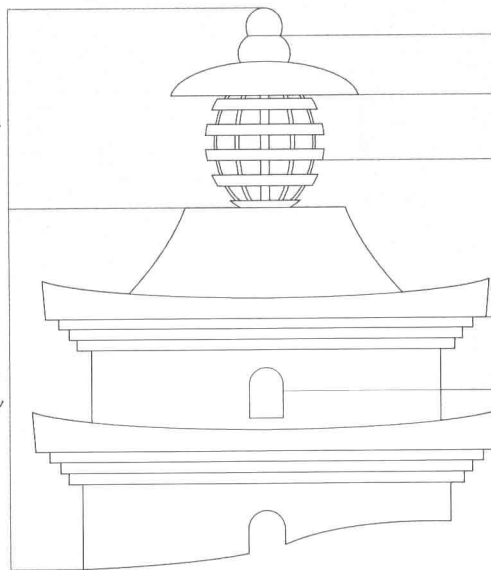
塔身
Pagoda body

塔门
Arched gate

塔基
Pagoda pedestal

密檐式佛塔
Dense-eave Buddha-Stūpa

塔刹
Kshetra



葫芦宝顶
Gourd-shaped Top

伞盖
Umbrella Lid

相轮
Wheels

塔檐
Pagoda eave

佛龕
Shrine

塔身
Pagoda body

密檐式佛塔
Dense-eave Buddha-Stūpa

塔刹
Kshetra



宝顶
Treasure top

伞盖
Umbrella Lid

相轮
Wheels

佛龕
Shrine

塔身
Pagoda body

须弥座
Sumeru seat

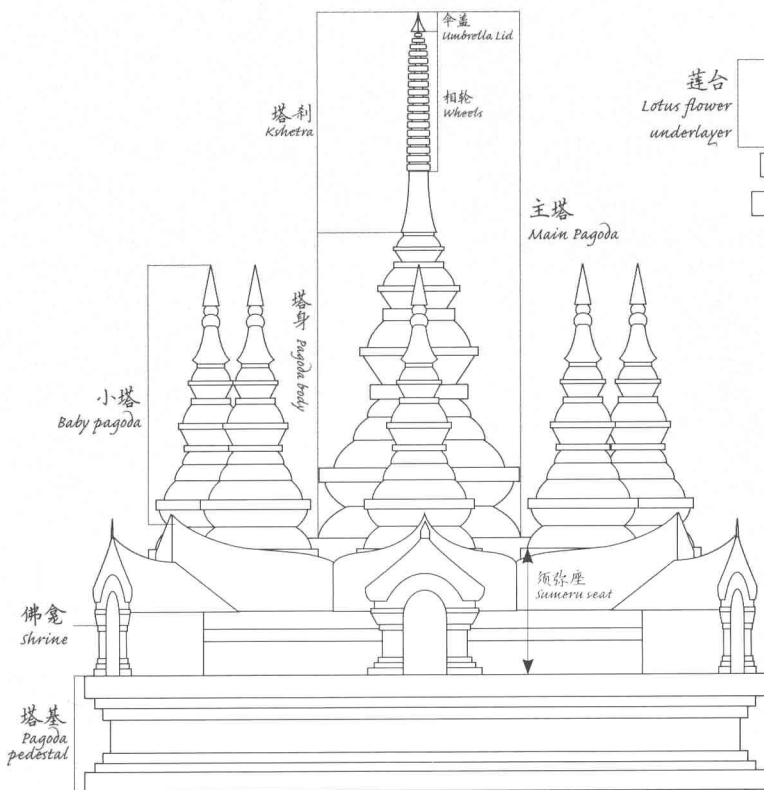
主塔
Main Pagoda

小塔
Baby pagoda

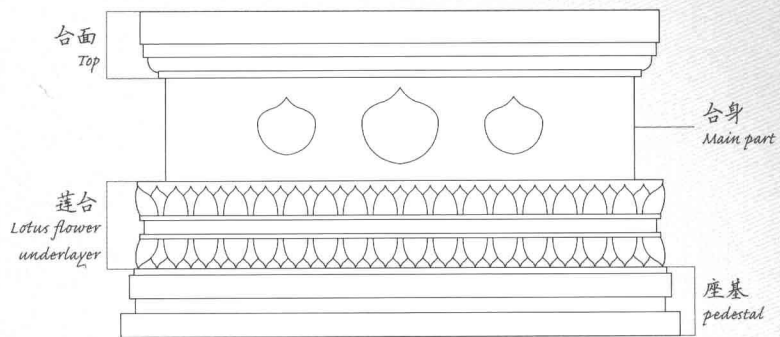
塔基
Pagoda pedestal

塔门
Arched gate

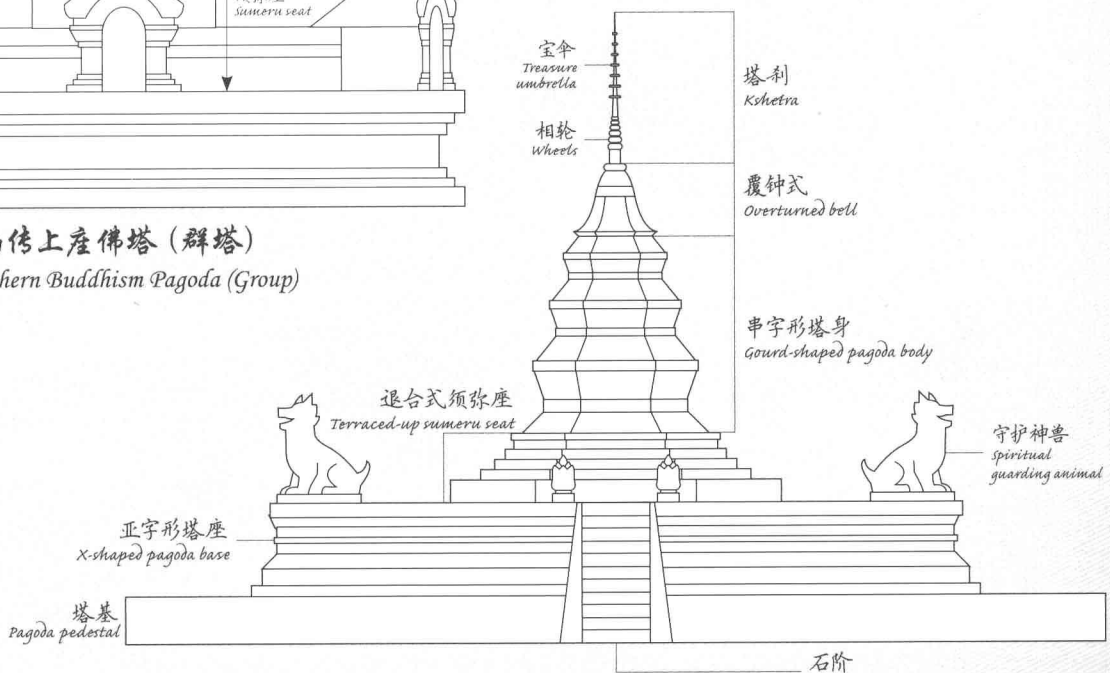
金刚宝座塔
Vajra pagoda



南传上座佛塔 (群塔)
Southern Buddhism Pagoda (Group)



亚字形须弥座
X-shaped sumeru seat



南传上座佛塔 (单塔)
Southern Buddhism Pagoda (Single)

A General Description of Yunnan Ancient Pagodas

By Qiu Xuanchong

Special-Appointed Research Fellow

ASEAN Archaeological Studies Center

Yunnan Provincial Archaeological Research Institute of Cultural Relics

It is recorded in the historical annual that the time when Buddhism was introduced into China was around the two Han dynasties. It was when the Emperor of the Ming Dynasty saw two glittering Buddha figures coming from the Great West in his dream. Thus, he sent Cai Yin, a gentleman of the interior at that time to seek for the origin of Buddhism in the West. In a place called Qiuzi (within the territory of Xinjiang), he met Kasyapamatanga and Dharmaranya, the Buddha from Dayueshi (a place in the west). He sincerely invited them to Middle China by carrying their statues and sutra books into Luoyang with a white horse.

Later, the Emperor of the Ming Dynasty arranged his men to build the Baima (White Horse) Temple to holy worship the Buddha statues. In addition, he asked his people to translate the sutra into Chinese language and constructed the earliest stupa in China, namely the Baima Stupa Pagoda.

The square-shaped pagoda in Baima Temple Pagoda is some 200 chi (a measurement in the Han Dynasty) with nine levels, and it is an Asoka Pagoda. With the development of Buddhism culture and temples from the East Han Dynasty to the Southern and Northern dynasties, the construction of pagodas or stupa became fashionable. In the Tang Dynasty, owing to the great attention from the royal society, the construction of stupa and pagodas saw a great increase that had surpassed any precedent dynasties in terms of scales and numbers.

Presently, the pagodas, or stupas remaining in China can be divided into more than ten categories, if naming them by building materials, including timber pagoda, brick pagoda, stone pagoda, and iron pagoda, bronze pagoda, and silver pagoda, golden pagoda, colored glaze pagoda, crystal pagoda, jade pagoda, and sutra pagoda. If naming them by structures, there are also pavilion-styled pagoda, dense-eave pagoda, kiosk pagoda, overturned-bowl pagoda, vajra-pagoda, and portrait pagoda, as well as spherical pagoda, lotus flower shaped pagoda,

bell-shaped pagoda, flower-shaped pagoda, group pagodas and pagoda forest. However, if naming them by pattern, they can also be divided into five different patterns, such as square pagoda, hexagonal pagoda, octagonal pagoda, dodecagonal pagoda, and round-shaped pagoda.

Ancient pagodas play an important part in tangible cultural heritages. In addition, due to their sturdy architectural construction made up of bricks and stones, most ancient pagodas are able to endure throughout centuries in comparison with other ancient structures made of timber. Enhanced by this particular feature plus the grand scale of their construction, many pagodas remaining in Yunnan have turned to be landmark such as the Chongsheng Pagodas in Dali.

A great number of the ancient pagodas in Yunnan were originally the products of Buddhism, serving as a category of Buddhism construction. However, some Fengshui towers which emerged in the anaphase are possibly related to the local folklore and Taoist culture. If we classify the types of pagodas, there are four major streams, namely the dense-eave pagoda, overturned-bowl pagoda, Southern Buddhism pagoda, and fengshui tower.

I. Dense-eave pagoda

Dense-eave pagoda is a basic style in Chinese ancient pagoda construction, and it is a combination of the ancient Indian Pagoda (known as Stūpa, a tomb for Buddha's ash) and the Chinese overlook pavilion in the Han Dynasty, which became very popular in the Tang Dynasty. However, after the founding of the Baima Temple Pagoda in Luoyang from the Dading Reign of the Jin Dynasty, many places followed the new fashion, thus replacing this fundamental pagoda style.

Fortunately, this pagoda construction has continued from the time of the Nanzhao Kingdom throughout almost the entire history of Yunnan, including the Dali Kingdom, the Yuan, the Ming, and the Qing dynasties, exercising a great influence over the inland provinces' culture. According to the statistics of Yunnan's official cultural relics, there are over 57 dense-eave pagodas found amongst a total of 90 pagodas.

Mr. Liang Sicheng, an architect specializing in ancient structures once wrote the following description about dense-eave pagoda: It is very common to see the dense-eave pagoda in China for it does not use beam or pillar or *dougong* brackets

for its surface decoration and it displays its artistic effect simply through the entire contour. Far from inland China, we can still find such outstanding constructions in Kunming, Dali and other places in Yunnan. The most outstanding examples of such dense-eave pagodas are the Huiguang Temple Pagoda in Kunming, the Chongsheng Temple Pagoda in Dali.

The Chongsheng Pagoda in Dali consists of 16 layers in a square shape, and it is a typical dense-eave brick pagoda. The pagoda body is built into a round thick-wall structure with an inner wall running vertically from top to bottom. Inside the pagoda, it has wooden stairs following the round wall. From the ground, the first layer is some 12 meters high, making up 1/5 of the total pagoda height. Further upwards, the height from the second layer to the ninth layer is quite close, but the layers over the 9th layer are obviously smaller than the lower parts to make an elegant contour, which approximates to that of Xiaoyan Pagoda in Xi'an, strongly displaying the common features of the dense-eave pagodas of the Tang Dynasty. Different parts of the pagoda use different styles, featuring unique details at the base and top.

First of all, most of the Pagodas in inland China have basement palaces inside the pagoda base for the storage of sarira and other associated relics of Buddha. Through intensive excavation, the Qianxun Pagoda, the main pagoda of the Chongsheng Pagoda, has been proven to have no basement palace underneath. The foundation of Qianxun Pagoda uses enlarged interior and exterior moulding to enhance the load-bearing area of the pagoda base, while the inner part of the base is fortified with rammed concrete using sand, to provide heightened stability and quake-resistance of the pagoda as a whole.

In addition, on top of the pagoda are four golden wing birds whose functions are related to the Tantrism doctrine in Buddhism, known locally as the Golden Roosters. As it is believed that the golden-wing bird lives by eating dragon, it is implied that the pagoda was built in order to eliminate floods.

The Buddhism prevailing in Dali of Yunnan contains features of both the Mahayana and Tantrism Acarya Buddhism introduced from India. In addition, it carefully keeps the sarira together with the sarira box, and the other relics inside

the Kshetra on top of the pagoda, which is in compliance with instructions about the dharmacakra (wheel of the law) in the Buddhism sutra of *Hotel Grand Angkasa* for building and worshiping in pagodas, and also in compliance with the practice of Buddhism Tantrism. In 1978, while conducting routine maintenance of the Chongsheng Pagoda, about 680 pieces of relics were discovered inside the pagoda base. The other two pagodas of the Chongsheng pagoda adopted some pavilion construction elements associated with dense-eave pagoda construction.

One more famous pagoda known presently in the Dali area is the Buddha Drawing Temple Pagoda, listed as one of the national key cultural relics for the 6th series officially categorized recently. Mr. Liu Dunzhen, a sophisticated Chinese ancient architecture scholar especially recommended this pagoda. It is also related in a book on *The Pagoda Banners of Yunnan* that "the pagoda is supported with more than 13 layers of dense eaves, interlinked with rhombic blocks and corbellings. The entire proportion of the pagoda is designed so perfectly that no other pagoda in China can ever complete with it. The thickness of the eave is gradually thinned downward, to specially create a stance with reversed wings on both endings. Moreover, the sectional planks are outstandingly extruded outward to make a greater concave approximate to that of pagodas seen in central China. The entire pagoda is built in an elegant fashion ranking top in Yunnan Province."

The Chang'le Temple Pagoda and the Huiguang Temple Pagoda located in Kunming city are locally referred to as the Eastern and Western Pagodas, and both are included in the national cultural relics category. They were constructed by Wang Cuodian on the orders of the military commissioner Nong Dong during the Nanzhao Kingdom in the Tang Dynasty. In 1983, in the course of maintenance, a piece of brick engraved with some characters recognized as relics of the Tang Dynasty was discovered in the Western Pagoda in the pagoda base, which was later proven to be the original plan of the pagoda during the construction. The 10th year of Tianqi Reign was the year 849 A.C., also the 3rd year of Dazhong Reign of Emperor Xuanzong in the Tang Dynasty.

The Huiguang Temple Pagoda is similar to that of the

Chongsheng Temple Pagoda in Dali, but it differs from the Qianxun Pagoda in two ways. 1. The eave extrudes outward much higher than the other, possibly there was some change in the Tang Dynasty regarding construction style. 2. Through exploration, the interior of the base of the Huiguang Temple Pagoda was found to have three layers of flagstones inlaid underneath. Under the flagstone pavement is a brick room in the shape of a pyramid, which could be used as the 'basement palace' similar to that of the Buddha pagoda in central China.

The original Chang'le Temple Pagoda, also known as the Eastern Temple Pagoda collapsed in an earthquake during the Daoguang Reign of the Qing Dynasty (before 1850). The one we have today was rebuilt in 1883 during the 9th year of Guangxu Reign of the Qing dynasty.

The dense-eave pagoda is a popular construction form in Yunnan Ancient Pagodas; apart from the three famous pagodas we introduced above, there are other important pagodas such as the Hongsheng Pagoda in Dali, the Shuimu Mountain Pagoda in Xiangyun, the Jinma Temple Pagoda in Kunming, the Miaozhan Temple Pagoda in Guandu, the Rite Pagoda in Fengqing, and the Qianfo Pagoda in Luliang.

Many dense-eave pagodas left over from the Qing Dynasty were gradually changed into stone pagodas instead of brick construction. For instance, the Lingbao Pagoda in Jianchuan is now a 9-level dense-eave square pagoda made of stone. Unfortunately, its outer contour was changed into a pyramid form instead of a parabola, and the top is in an over-hopper shape. This pagoda is a typical Qing-style construction.

II. Overturned Bowl Pagoda

It adopts its name due to its overturned bowl stance, which is an original pattern copied from the Indian Stūpa pagoda, for the purpose of burying Buddha's skeleton or Buddha bones. In addition, the overturned bowl pagoda is also named Lama Pagoda, sarira pagoda or Jingang (guardian spirit of Buddhism monastery) Pagoda. Thus, it represents the primary pattern of the Tibetan Buddhism pagoda with a number of modeling pagodas around four sides accompanied by the single Buddhist pagoda built on the one piece base, forming a towering pagoda cluster. This pagoda cluster is also called Vajra Pagodas.

It is publicly acknowledged that the earliest overturned

bowl pagoda in Yunnan province is found in Dayao, known as the Bai (White) Pagoda listed as a national key protected cultural relic. In records written in the Dayao County Annul, this particular pagoda is described as "a special construction engraved with an official table and it is covered with some ancient materials of the Tang Dynasty, etc." Through study of the bricks and descriptions, the related specialists confirmed that this pagoda was built by Tantrism Acarya during the Nanzhao Kingdom.

As for the sarira pagoda that is for burying the skeleton of Tibetan Buddha, the Shuimu Mountain Pagoda cluster in Xiangyun stands out as particularly remarkable. With a long history, the Shuimu Mountain is a birthplace of many sophisticated and great Buddhists along with rich relics and historical sites. The monk pagodas cluster on Shuimu Mountain number 81, including three large groups, namely the Beigang Pagodas cluster, Shuimu Monastery Monk Pagoda, Baohua Monastery Pagoda. The Beigang Pagodas cluster occupies the most area of the three, dominated by multi-disciplinary monk's tomb pagodas up to 59. It was founded during the Dali Kingdom Reign and lasted till the early stage of the Qing Dynasty. Judging from the construction pattern alone, the entire pagoda cluster is divided into two varieties; one is pavilion styled and the other is overturned bowl styled, with the latter prevailing. However judging from the pagoda's construction materials, it was definitely built in the Dali Kingdom.

Brick type and stone type are two divisions in overturned bowl pagodas. They are both composed of four segments, pagoda body, pagoda body, and Sumeru seat and basement palace. Normally, they are designed and built elegantly and carefully engraved.

When naming pagodas built from the Yuan Dynasty, the most typical models are the ones located in the Qiongzhu (Bamboo) Temple of Kunming's Western Hills. Owing to the endeavors of two dhagaya masters, the center of Buddhism in Yunnan migrated to Kunming instead of Dali. As result, Mahayana replaced Dali Tantrism, It is a shame that such a significant pagoda could not survive until today.

The Ming Dynasty's Vajra pagoda with a precious base would be hard to find today. The one we are fortunate enough

to be able to see is the only one located in Guandu, Kunming. It was constructed in the 2nd year of Tianshun Reign of the Ming Dynasty (around 1455). It has two passengers' tunnels built through the base, similar to that of the Chuanxin (through-the-center) Pagoda built in the Yuan Dynasty. On top of the square Sumeru base is a Lama styled stone pagoda with sculptured strong men on four corners. In addition it features seven overlapped lotuses on the base. Constructed on the top is a treasure bottle (as pagoda body), with four sides shrines opened in the shape of a treasure bottle. On top of the treasure bottle are the other skana structures including 13th Day, canopy, Treasure Pearl. The main body of the pagoda is about 14.5 meters in height. The four additional minor Lama pagodas set in four corners were subsequently built in the Qing Dynasty. The pagoda base surface is engraved with images of lion, elephant, horse, peacock and golden wing bird on four sides, and the treasure cover is cast with the statues of the four Heavenly Kings rarely seen elsewhere.

III. Southern Buddhism Pagoda

Many ethnic groups inhabiting the southwestern edge of Yunnan, such as the Dai, Bulang, De'ang and Achang confidently believe in Southern Pali Buddhism, pertaining to Mahaviharanikaya. After the 100th Anniversary of Sakyamuni, Indian Buddhism was split into two parts, namely Threavada and Mahasanghika due to disagreements about the commandments and rules binding the Buddhism disciples. As time went on, the center of Theravada gradually moved to Sri Lanka. The classical sutra translated by using Indian Pali language is popularly disseminated in Southeast Asian countries as well as Yunnan in China. However, Yunnan is now the only place in China where Southern Buddhism is widely disseminated.

The southern Buddhism embraces colorful architectural arts both in forms and numbers. Myanmar, neighboring Yunnan, is worldly known for its countless pagodas, which have greatly influenced Yunnan as well, and the places such as Xishuangbanna and Dehong inhabited by Dai ethnic people are both famous for their pagodas.

From the Ananda Pagoda built in the Pagan Dynasty in the 8th and 9th century to the present Grand Golden Pagoda in Yangon (built during 1453 to 1714), the construction pattern of

stūpas in Myanmar has been handed down uniformly to form its own features.

With Myanmar's pagodas as an example since the 8th century, most stūpas in Thailand were built with towering twisted multi-edge finishing along the base. Nevertheless, the primary pattern affected by both the Myanmar pagodas and the Thailand pagodas has been widely adopted in Yunnan. As well, there was another multi-layer sumeru construction originating in India with overlapped gourd-shaped stūpas distributed unevenly in many Southeast Asian countries. In a word, the three stūpas mentioned here are mainly classified in three basic patterns, namely the Myanmar styled overturned bowl stūpa, the Thai styled cone pagoda and Indian gourd-shaped stūpa.

1. Myanmar Overturned Bell Pagoda

In the Manle Village of Jinghong, Xishuangbanna is located the Zhuangmo Pagoda, one of the few typical Myanmar stūpas built in the area. The stūpa was built primarily on top of a mountain east of the old site of the Cheli Pacification Office. It is believed that it was constructed during the time when Dao Yingmeng, a Pacification Officer married Princess Golden Lotus from Myanmar in the 4th year of Longqing Reign of the Ming Dynasty (around 1570). The entire pagoda is obviously in imitation of the Myanmar Sakhalin Stūpa.

Another typical Myanmar overturned -bell stūpa can be found at Yingjiang, Dehong, named as Yunyan Pagoda, built in 1947, and considered to be the most representative of all the stūpas in Dehong. Both the architecture and designs are similar to that of the Shwedgen Pagoda built in the 18th century, Myanmar. Such stūpas can also be found in Longchuan known as the Jinghan Stūpa, and Luxi named Fengping Stūpa.

2. Thai-Styled Pyramid Pagoda and Folded-Edge X-Shaped Buddhism Pagoda

Thai-Styled Pyramid Pagoda or Inward Turned-Eave Stūpa is clearly illustrated by the Manfei Stūpa located in Menglong, Jinghong, Xishuangbanna as one of the key national cultural relics. According to the record in Dai characters this stūpa was built in the 2nd year of the Jiatai Reign of the Southern Song Dynasty (around 1202), and is regarded as the earliest stūpa of such type amongst the Southern Buddhism (Theravada) stūpas. The same formatted stūpa is also well preserved in another city

called Ruili, while the pagoda is named Jiele Stūpa.

Existing at the same time as the pyramid stūpa is another type of Thai-styled X-Shaped high-base stūpa, named as such because of its distinctive turning-corner multi-layer corbelling that highlights its graceful sculptured modelling. Similar examples include the Jizuo Stūpa in Manlong, Jinghong; the Hongmeng Stūpa beside the Paza Village; the Manlongjiao Stūpa in Manlongjiao Village; the Manxiu Stūpa in Manxiu Village and the Manbeng Bronze Stūpa in Mengla.

3. Indian Gourd-shaped Stūpa

The Indian gourd-shaped pagoda is structured with multi-level spherical layers combined at times with other shapes including 4-sided, 6-sided, 8-sided and 12 sided structures. Of all shapes, the 8-sided pagoda, since it combines distinctive Indian and Southeast Asian features with influences from the Chinese styled dense-eave structure, is considered a particularly eye-catching characteristic of local culture.

One more example of this style of pagoda is the West Wenbi Tower located in Linxiang District, Lincang built in the 1st year of Tianqi Reign of the Ming Dynasty, is one of the earliest stūpas still extant representing Southern Buddhism. Similar models are the Jing'en Pagoda in Menghai, and Dabai (Great White) Pagoda in Mengshan.

In my introduction to pagodas in Yunnan, I have described in relatively simple fashion several primary architectural styles representative for the most part of Southern Buddhism. In fact, all sorts of structures and architectures are invariably mingled together in real life as we can see everywhere. In addition, although many stūpas were renovated in recent years in accordance with their original forms, big changes have also occurred in some pagodas that have totally changed their forms. From the very beginning, Southern Buddhism was strongly affected by the architectural culture of Southern Buddhism in Yunnan, which contains the features of combined multi-elementary cultures. I have offered this section with an intensive explanation in the 2nd edition, for the purpose of giving our readers with a transparent comparison and classification of different cultures.

IV. Fengshui Towers

Generally, the Fengshui Tower is also named Wenbi

Tower, Wenfeng Tower or Wenxing Tower to distinguish between the separate beliefs of Taoism and Buddhism. The function of the Wenbi Tower is for the oblation of the gods worshipped in Taoism such as the god of culture, the god of literature etc. These statues are worshipped by people who wish to overcome powerful adversaries. Ever since the Ming and Qing dynasties, the three main religions, namely Buddhism, Taoism and Confucianism were gradually interconnected to form overall Chinese culture. Such combinations can be easily found in ancient architecture including the ancient pagodas.

Due to the different functions represented by the Fengshui Tower, most such towers are constructed away from temples or monasteries, and they are more likely to be built in places as landmark buildings or even for decoration. Stone materials are frequently used in building Fengshui towers due to their special location on the tops of mountains. They are frequently designed with dense-eave styles, for instance the Wenbi Tower in Guangnan, and the Yan Tower in Chuxiong. Apart from the square tower with dense-eave, hexagonal towers and octagon towers are in the majority.

Here I would like to mention one or two unique Fengshui towers enriched with local features. One is the Wenbi Tower in Hongxi, Mile. It is a square bottomed tower laid with stones for the entire tower body. From the part close to the top, it uses bricks to finish into a cone shape. The kshetra is made of bronze. Seen from outside, it takes the shape of a Chinese brush pen-tip.

Another tower worth mentioning is the Wenbi Tower in Jianshui. It was built during a Reign when the local people were given to warring amongst themselves. The local governor proposed such construction with the intention of suppressing this fighting by emphasizing culture. The complete tower was built with flagstones solidly without grading. The bottom of the tower is in the shape of an octagon and closes up gradually to the top. The tower body is in a spherical shape without any decorative ornaments from bottom to top, making the construction simple but special, just like a huge brush pen pointing to the sky. It was highly recommended by Mr. Luo Zhewen, a famous Chinese ancient architecture specialist as the only one of its kind in Chinese history.



Catalogue

Kunming 16-42

Chuxiong 43-57

Yuxi 58-66

Qujing 67-69

Zhaotong 70-72

Honghe 73-78

Wenshan 79-81

Lincang 82-85

Pu'er 86-89

Baoshan 90-91

Diqing 92-96

Lijiang 97

Dali 98-147

目录

昆明市16—42

楚雄州43—57

玉溪市58—66

曲靖市67—69

昭通市70—72

红河州73—78

文山州79—81

临沧市82—85

普洱市86—89

保山市90—91

迪庆州92—96

丽江市97

大理州98—147