

北朝时期佛教石窟造型及装饰的混合风格 ——以云冈石窟佛教雕塑艺术为例

温都苏

(内蒙古师范大学 雕塑艺术研究院, 内蒙古 呼和浩特 010010)

[摘要] 自北魏拓跋氏定都平城以来, 东西方文明交流更甚, 有史载及数量众多的遗存为证。云冈石窟就是在这样的大背景下开凿的, 为后人留下了那个时代的印记。本文主要谈及有代表性的犍陀罗风格、波斯风格、鲜卑风格以及汉地风格, 力求从此四方面一窥云冈石窟装饰的混合风格。
[关键词] 云冈石窟; 造型; 装饰; 混合风格

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[作者简介] 温都苏(1960~), 蒙古族, 内蒙古通辽人, 内蒙古师范大学雕塑艺术研究院院长、教授, 研究方向: 中国北方民族雕塑艺术创作与教学。

汉代时, 由于丝绸之路的开通, 大同盆地与西域之间的联系开始变得密切。这时, 佛教也已东传中国。^①自北魏拓跋氏定都平城以来, 东西方文明交流更甚, 有史载及数量众多的遗存为证。如《北史·魏本纪》中载, 太延元年“八月丙戌, 行幸河西, 粟特国遣使朝贡”; 太延三年, “高丽、契丹、龟兹、悦般、焉耆、车师、粟特、疏勒、乌孙、渴盘陀、鄯善、破洛那、者舌等国各遣使朝贺”。又如大同司马金龙夫妇墓中出土的牵骆驼的胡人陶俑, 大同轴承厂北魏遗址中出土的雕刻有“胡腾舞”舞者形象的石砚, 大同电焊厂北魏墓中出土的来自波斯的金银器和玻璃器, 大同小站村北魏墓出土的中亚的高脚杯和鎏金银盘等等, 足以看出当时文化空前繁荣的景象。云冈石窟就是在这样的大背景下开凿的, 为后人留下了那个时代的印记。

一、犍陀罗风格

佛教诞生之初, 并无造像, 后造像之风渐起, 但为印度风格, 多以印度王族的面貌服装为雕塑母本。受到亚历山大东征影响, 希腊罗马艺术的风格东传至印度, 进而影响到了佛教繁盛之地犍陀罗(约今西巴基斯坦白沙瓦)的佛教造像。犍陀罗地区的艺术题材大多为佛教内容, 表现手法则为希腊式。雕塑多以浮雕表现, 人物面部是希腊人高额、尖鼻、薄唇、人中短的特征。后来, 佛教艺术随着贸易、文化的交流传至中国西域地区。今天, 考古工作者在新疆地区发现的与犍陀罗造型艺术一致的佛教造像即是直接的例证。在佛教继续东传的路上, 犍陀罗艺术风格的宗教艺术品, 陆续吸收了华夏各地的造型艺术风格因素。但中国历史上的北魏时期, 属佛教在中国的初传期, 仍保留有犍陀罗艺术风格之明显遗迹。这种犍陀罗艺术风格的佛陀造像, 在北魏时期由鲜卑人开凿的云冈石窟中表现得较为明显, 与此同时, 其风格的变异也留下了历史的痕迹。“关于云冈石窟的造型风格和

特征, 或认为, 第一期前段的造像特征和风格, 有些方面还是直接渊源于犍陀罗; 第二期前段, 云冈的雕刻技艺, 尤其是衣纹的表现方面, 没有一种是犍陀罗的……”[1](p224)

云冈第一期“昙曜五窟”主尊雕凿时所奉行的“太祖即是当今如来, 拜天子乃是礼佛”, 使得主尊的面庞中国化。但是同属于第一期的第十八窟中的多尊弟子像为犍陀罗式高鼻深目的形象, 有别于鲜卑人及汉人的形象(图1、图2), 也许是参与云冈雕凿的西域工匠的作品。《北史·魏本纪》中载鲜卑统治者“徙凉州三万余家于京师”(凉州, 今甘肃武威),



图1



图2

①《魏书·释老志》:“及开西域, 遣张骞使大夏还, 传其旁有身毒国, 一名天竺, 始闻有浮屠之教。哀帝元寿元年, 博士弟子秦景惠受大月氏王使伊存口授浮屠经。中土闻之, 未之信了也。后孝明帝夜梦金人, 项有日光, 飞行殿庭, 乃访群臣, 传毅始以佛对。帝遣郎中蔡愔、博士弟子秦景等使于天竺, 写浮屠遗范。愔仍与沙门摄摩腾、竺法兰东还洛阳。中国有沙门及跪拜之法, 自此始也。愔又得佛经四十二章及释迦立像。明帝令画工图佛像, 置清凉台及显节陵上, 经緘于兰台石室。愔之还也, 以白马负经而至, 汉因立白马寺于洛城雍门西。”

北凉时期凉州地区佛教兴盛(凉师即今山西大同),这其中就有大量的佛教人士及工匠,更远的还有西域斯里兰卡的工匠。这几尊弟子的头部使用接近圆雕的手法,身体使用半圆雕,与这一时期的主尊造像手法接近,而两侧的胁侍菩萨仍使用半圆雕。这有可能是由于弟子们所处的位置偏高,造像时考虑到造像的功能性,故将弟子的头部使用圆雕,使得面庞及身体稍稍前倾,使前来膜拜的善男信女受到佛法的感化。的确,古代工匠的精心雕琢得到了回报,弟子们有的双眼微闭、有的嘴角上扬,聆听佛法的投入状态使观者砰然心动。

云冈石窟的纹饰亦有犍陀罗因素,或称为希腊罗马风格的延续与变形。“云冈雕饰中如环绕之莨苕叶(Acanthus)、飞天手中所挽花圈,皆希腊所自来,所稍异者,唯希腊花圈为花与叶编成,而我则用宝珠贵石穿成耳。顶棚上大莲花及其四周飞绕之飞天,亦为北印中印本有。又如半八角拱龕以不等边四角形为周饰,为犍陀罗所常见,而浮雕塔顶之相轮,则纯粹印式之穴卒堵坡也。”[2](p6)

云冈石窟中还有大量的忍冬纹。“剔地起突”式的缠枝忍冬纹,有的中间为姿态各异的夜叉像。云冈第九窟前室正中的石柱“刻交缠形的绳索纹,再刻上大斗仰莲及忍冬草”,“这样的石柱与希腊伯里克理斯(Pericles)(公元前500年至公元前429年)时代所建的雅典娜大庙(Pantheon)的列柱相近

似,在雕刻上可能复杂得多。”[3](p65)忍冬纹在北魏时期已经深入民间,成为当时普遍流行的纹饰。大同博物馆藏有数件北魏时期的忍冬纹铜铺首(图3),北魏司马金龙夫妇墓葬中出土的漆画木板亦装饰有忍冬纹,同时出土有装饰雕刻精美的石雕棺床上的缠枝忍冬纹中间为伎乐天人(图4,北魏延兴四年至太和八年,即474~484年),与云冈第九窟窟门两侧的装饰有异曲同工之妙。

云冈石窟中的卷草纹样还有缠枝莲纹、莲瓣纹等。这些纹样多为二方连续的形式,适合佛龕、窟门的延展性装饰。云冈石窟的第九、十双窟中使用的卷草纹饰的种类及数量均极为丰富,其装饰纹样的密集程度也是很惊人的,不仅包括了上述的所有具有代表性的卷草纹饰,还有大量前文并未提及的几何纹、火焰纹、绳纹、连珠纹等。

二、波斯风格

北魏时期,由于鲜卑统治者对于外来文化积极、包容、接纳的态度,作为其政治、经济、文化、贸易中心的都城平城,成为了一座国际化的都市,外来人口超过百万,这其中不乏中亚、西亚的使臣、商贾、艺人以及僧侣。大同博物馆藏有数件胡人陶俑、玻璃器、波斯银器、波斯银币,这些都是北魏平城与萨珊波斯文化、贸易交流的实物见证。“此时期出土的中西亚文物的地点以大同为最多,官吏富豪的墓葬均有成组的胡人俑出现,而且忍冬纹、连珠纹、宝珠等图案化的装饰遍及平城文物装饰的每一个角落,充满了波斯萨珊王朝异域文化艺术的气息。”[4](p35)

云冈石窟虽然受到了严重的风化和人为的破坏,但仍保留有大量的波斯装饰风格的元素。有翼狮、连珠纹、圣火坛等具有波斯风格的图案,在云冈、龙门、响堂山等北朝的石窟中比比皆是。

来自西域的狮子与大象的形象随着佛教传入。犍陀罗地区及印度本土表现为狮子座、大象抬摩尼宝珠、佛传故事中作为坐骑的象等形象。在佛教中,佛被称为人中狮子,印度佛教雕塑中狮子的形象多为较写实且立体的狮子座。在西亚地区,有翼狮的形象早于佛教诞生就已出现。云冈石窟由于所受的风化极为严重,现存的北朝狮子形象多为佛龕狮子座中的圆雕狮子(如第十七窟明窗侧太和十三年上龕弥勒菩萨的狮子座,第十七窟主尊的狮子座已严重风化)。浮雕的狮子形象如:第十五窟中西壁中层有对狮中间为一博山炉式摩尼宝珠(图5),第九窟前室列柱对狮中间为一摩尼宝珠。美国费城艺术馆藏的中国陕西北魏时期的立佛,其下部有翼狮与摩尼宝珠的组合与美国大都会博物馆所藏公元3世纪波斯地区门楣上格里芬的形象组合极为相似。北朝时期其他地区的狮子形象与云冈相似,略有不同,如北魏时期巩县第五窟窟门两侧浮雕狮子,龙门石窟北魏时期的六狮洞浮雕狮子等。

连珠纹是来自波斯地区的古老纹饰,从现存的大量考古发现中,连珠纹存在于金属制品、织物、壁画等多个方面。由于佛教的传播经过西域地区,巴米扬地区的连珠含绶鸟纹图案壁画、新疆同类题材的织锦图案等传至中原,开凿云冈的



图3



图4



图5



图6

工匠们将这一纹饰运用到了佛教图案的装饰中。云冈石窟第十八窟主尊所着僧祇支边所饰的连珠纹、云冈第九窟门楣上的连珠纹(图6)、北响堂北齐门楣及门框雕饰中的连珠纹……来自波斯连珠纹与来自犍陀罗、希腊罗马、中原等地的纹饰组合,构成了别具一格的北朝装饰风格。

三、鲜卑风格

北朝时期,鲜卑族统治着中国北方的大部分地区,建立的政权除北魏外还有东魏、西魏、北齐、北周。之前十六国时期还有前燕、后燕、西燕、南燕等诸多政权。“在敦煌石窟北朝壁画中有束发扎巾或头戴幞头、身穿袴褶、腰系蹀躞带、足登皮靴的人物形象。”汉族的扎巾和幞头,北方少数民族的“小袖袍、小口袴、大头长裙帽”的服装样式,是鲜卑民族的日常服装。[5](p177~184)

云冈石窟是由少数民族统治者主持开凿的,从现存的供养人形象中,我们可以看到鲜卑人的形象。“在云冈的第7、8窟,我们可以见到鲜卑供养人的身影,从他们身上一窥古代鲜卑民族的遗风。第7、8窟后室东壁的供养人头戴圆帽垂裙(帽顶浑圆或较平,帽筒踏向后面且侧面形成斜线,帽边饰宽带,垂裙垂至肩部),着左衽窄袖衣,衣长及膝上,腰束宽带,下穿小口裤,足穿靴。北魏平城时期的鲜卑服饰基本沿袭胡服传统样式,实用性很强,男女服饰基本相同。”[6](p185~197)(图7)又如大同出土的北魏司马金龙夫妇墓(图8)、宋绍祖夫妇墓均出土有圆帽垂裙的武士形象陶俑。在北魏平城时期,鲜卑统治者已经开始施行全面的汉化政策,到了北魏迁都洛阳之后,传统的鲜卑服饰已被汉服所替代,圆帽垂裙逐渐淡出了历史舞台。

四、汉地风格

褒衣博带,即“衣下宽、衣袖阔、衣带广的袍装,自汉代以来就已成为中原儒士喜尚的服装”[7](p175)。《汉书·隗嚣传》中有“褒衣博带,盛服至门上谒”。唐颜师古注云:“褒,大裾也。言著褒之大衣,广博之带也。”至北魏时,道武帝拓跋珪、孝文帝元宏、孝明帝元诩“三帝改革”,效仿汉地的古制、旧礼,改穿汉服。褒衣博带的汉服影响了当时石窟造像中的僧服式样。云冈第三期时,北魏的佛教中心已转移到龙门,受到南朝审美文化影响的龙门石窟,其“秀骨清像”“削为容仪”“笔迹劲利如锥刀”的形象影响到这一时期的云冈。云冈第十五窟及西区多窟为这一时期的作品,“在雕刻技法上,从景明、正始以来,已经完全吸收了犍陀罗‘服兼褐毡’的厚重的圆线条,又吸收了抹菟罗衣纹细腻而匀称的线条等等印度佛教艺术流派,而发展出新型的直平阶梯式表现衣纹层次的线条。”[3](p232~233)

云冈石窟中的建筑形态中使用了大量的汉式建筑元素,如第九窟的窟门(图9)、第六窟东壁的佛传故事浮雕、第十三窟东壁佛龛(图10)等都能看出明显的汉地建筑的屋顶样式。

关于纹饰,云冈第十二窟“前室西壁上层屋形龛的柱头拱作狮子拱,补间辅作人字拱,拱上刻饕餮纹。人字拱上的饕餮纹是承袭汉民族传统而雕刻出来的”[3](p94)。大同京大高速公路北魏墓出土石雕棺床在忍冬纹与水波纹组合之中有一兽面形象(图11,约386~534年)。“至于第十五窟西壁中层下,鱼、鸟、水、草画式的浮雕带,那种‘沙鸥翔集,鱼跃于渊,清波荡漾,长条从风’的形象,清楚地表现于石面上。实际上开创了后代花、鸟画的先声,是汉代以来少有的佳作。”[3](p233~234)

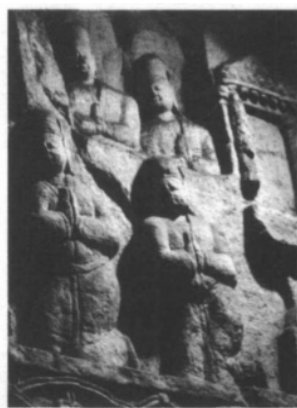


图7 云冈第六窟东壁中层供养人



图8 司马金龙夫妇墓釉陶俑



图9



图10

“太和十年(486)以前佛教入中国以后,佛教雕塑艺术也随着传入了中国,在汉代雕塑艺术的基础上,吸收了印度、犍陀罗的佛教雕塑艺术,创造出初期新型的佛教雕塑艺术。如拜城赫色尔、库木吐拉克石窟群的塑像,敦煌莫高窟第二百五十七窟等北朝窟的佛、菩萨像,大同云冈第七、八、十、十三、十七、十八、十九、二十等窟和麦积山第一百一十四、一百一十五、一百六十九等窟的造像,以及各样的铜造像。这些作品,是接受了印度抹菟罗和犍陀罗佛教艺术的题材,在汉代雕刻艺术的基础上,发展出一种新的作风。”[8](p43)



图11

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(责任编辑、校对:刘旋霞)

Abstracts:

Mixing Style of Plastic and Decoration Buddhist Grotto in Northern Dynasty

—Sculptural Art of Yungang Grotto as Example

Wendusu

[Abstract] Ever since Pingcheng was designated as capital of Northern Wei, the exchange between the East and West became more and more frequent as demonstrated by historical records and plenty of antiques. Yungang Grotto was created under such circumstances, leaving the mark of the era for us. The paper mainly talks about the representative Gandhara style, Persian Style, Xianbei Style and Han Style, endeavoring to look into the mixing style of the decoration of the Yungang Grotto.

[Key Words] Yungang Grotto, sculpting, decoration, mixing style

An Analysis of Characteristics of Subject Matters of Secularization Inclination of Daoism of Ming and Qing Dynasties

CHI Guangchao

[Abstract] The primary cutting form of Taoism grottoes in Ming and Qing Dynasties are folk-based, due to the impact of folk beliefs, as well as the impact of the commodity economy, this period has seen an obvious Taoist grottoes secular trend, this article attempts to analyze the Taoist grottoes subject characteristics in Ming and Qing Dynasties, revealed that the development of Taoist grottoes secular trend, and then analyze the underlying causes of this phenomenon.

[Key Words] Ming and Qing Dynasties, Taoism grottoes, subject matter, secularization

Images in the Picture of *Send The Babies to Heaven Emperor*

LIU Shijun, HUANG Sanyan

[Abstract] The picture *Send The Babies to Heaven Emperor* comprising four small picture is said to be painted by Wu Daozi. In the past, historians have been interpreting this four picture's meaning into "King Jingfan holding their newly born son Sakyamuni to Isvara". But In fact this reading is not correct, in fact the painting was expressed the circumstances that after Sakyamuni born, its Minister Mahanama report the information to the King Jingfan and the King Jingfan meet the Buddha into city.

[Key Words] Mrs. Maya, Sandro Buddhist monk Maha Bo, Isvara, Maha Nama

The Influence of the Thought of Combination of Official and Merchant upon Shi Tao's Commercial Behavior in his Later Life

LEI Tao

[Abstract] The Thought of Combination of Official and Merchant influenced the Officials and merchants in late Ming and Early Qing Dynasty. There was no definite distinction between the two and the status of merchants had been raised, especially in the Yangzhou. Many painter and scholars chose to live in Yangzhou because of the donation and collection of culture and arts by the merchants. In Yangzhou, the commerce of painting was not disputed as before, which determined the commercialization of parts of Shi Tao's paintings.

[Key Words] the thought of combination of official and merchant, Shi Tao, the market of painting and calligraphy, anhui merchants

"Literature and Art Serve Politics" and the Fine Arts of New China

WANG Yang

[Abstract] *Talks at the Yanan Forum on Literature and Art* put forward the topic "Literature and art serve politics", which referred to the subordination to the politics with specific meanings. Namely, literature and art including the fine arts should serve the anti-Japanese war of national liberation. After China was founded, "Literature and art serve politics" not only rose to the country's "Literature and art" basic policy, but also was clearly expatiated to serve the ruling party's concrete policy and task. New China's fine arts, which was a combination of the state power and party ideology, was regarded as a tool to "serve people and socialism". After the mid-60s, "literature and art" was also required to be subject to the ruling concept—taking class struggle as the key link. Correspondingly, fine arts are reduced to be the tool of the class conflict.

[Key Words] serve, policy and task, class struggle as the key link, New China fine arts

Art Journal and the Art New Trend in 1980s

WU Yongqiang

[Abstract] In its capacity as media, *Art* is a representative art publication in Chinese society, which has been charged with dual missions of political dissemination and art dissemination, and has played an important role in the developing history of fine arts of new China. *Art* journal of 1980s was just in the transition from closed to open of Chinese society, and made its option of going with the tide of history, participating the emancipation of minds and the reform of art. This option was procured comprehensively by the conditions in all respects which contains not only factors of society and times but also individual factors of those journal sponsors, and was run through with the necessity and contingency.

[Key Words] *Art* journal, art new trend, feature of theorization, historical narration

The Research on "Inner Ecological System" and "Outer Ecological System" of Comparative Arts Study

LI Beilei, HE Yun

[Abstract] The core of comparative arts study is cross visual, without which, there is no possibility of the existence of comparative arts study. There are two systems in comparative arts study, inner ecological system and outer ecological system. "Visual range" is composed of cross visuals of "outer ecological system" and "inner ecological system." The former refers to cultural circles of different countries, peoples and regions and the non-arts disciplines. The "inner ecological system" refers to the inner ecological system within arts itself, includes different disciplines in arts, such as fine arts, design, music, dance, theatre, film and television, literature or poetry etc. These two systems constitute the basic structure of comparative arts study.

[Key Words] cross visual, inner ecological, outer ecological, systemic structure

On the Generalization of Contemporary Sculpture and the Dimensions of Academic Criticism

LIN Zibo

[Abstract] The growing scientific and technological information in the world of today, new ideas, new materials, new technologies, new technology after another, the birth of the sculpture art of unprecedented prosperity and broad. In this sharp change, multi-chaotic "times pan-sculpture", carding, questioning, clarify and build academic criticism of sculpture art system to explore the choice of sculpture body language on the particularly