

龙门奉先寺卢舍那佛像手印研究^{*}

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[摘要] 龙门奉先寺卢舍那佛因自然和人为的因素而损毁, 小臂以下肢体几乎崩塌殆尽, 双手残缺, 法印不明。文章通过分析文献资料以及对现有卢舍那造像的对比和实地考证, 利用统计学原理推断出龙门奉先寺卢舍那佛像左右手的手印形式, 左手为与愿印, 右手为无畏印。

[关键词] 奉先寺; 卢舍那; 手印; 统计学; 龙门石窟

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手印是识别佛像身份的重要标志之一。现存龙门奉先寺卢舍那雕像小臂以下肢体几乎崩塌殆尽, 双手残缺, 法印不明。张乃翥先生在龙门石窟大卢舍那像考察报告中指出: “惜双手残缺, 法印不明。”[1](p122)据刘景龙先生考证, 龙门奉先寺卢舍那佛, 原施说法印。[2](p113)那么历史上龙门奉先寺卢舍那的手印到底如何呢?

一、文献记载

在汉译经典中, “卢舍那”一词最早出现于南北朝, 如东晋佛驮跋陀罗译六十卷《华严经》[3](p405)、西秦圣坚译《罗摩伽经》[4](p859)及后秦鸠摩罗什译《梵网经》[5](p1003)等。其后唐代译出八十卷《华严》, 并确立华严宗的地位。唐译八十卷《华严》将晋本《华严经》中的“卢舍那”译为“毘卢遮那”, 故“卢舍那”与“毘卢遮那”在当时是新、旧译语之不同。[6](p325)



图1 辽代卢舍那佛

《华严经探玄记·卢舍那佛品第二》记述: 卢舍那者, 古来译或云“三业满”, 或云“净满”, 或云“广博严净”, 今更勘梵本具言“毘卢遮那”。卢舍那者, 此翻名“光明照”, 毘者, 此云“遍”, 是谓光明遍照也。[7](p146)

《一切经音义》卷二十“卢舍那”条: “或云卢柘那, 亦言卢折罗, 此译云照, 谓遍照也。以报佛净色遍周法界故也。又日、月光遍周一处, 亦名卢舍那, 其义是也。”[8](p431)

佛有三身, 一是法身, 二是报身, 三是化身。三身佛形貌一致, 也是以手印不同而相

互区别。“三身佛”中, 法身毗卢遮那佛作“毗卢遮那印”, 双手相合, 各指伸弯不等, 但左右对称。报身卢舍那佛双手外摊, 为“卢舍那印”。化身佛结跏趺坐, 左手横置左足上名为“定印”, 表示禅定的意思; 右手直伸下垂, 名为“触地印”。这种印相就是释迦牟尼成道的姿势。三身佛中, 卢舍那佛有时单独供奉在大雄宝殿或毗卢阁中, 结跏趺坐, 左手安放于双膝上, 右手结施愿印。

文献记载中, 卢舍那佛的手印有多种印相, 我们不能利用佛教典籍来确定龙门奉先寺卢舍那佛像的手印。

二、文物考证

《华严经》中, 卢舍那佛不仅为报身, 亦为通于一切之法身。无论佛、众或国土, 一切皆可视为卢舍那佛之示现。西域的卢舍那佛为立像, 长安常乐坊赵景公寺华严院中的卢舍那佛亦为高六尺之立像。若云岗石窟第十八窟本尊的立像为卢舍那佛, 则知南北朝以至初唐, 卢舍那佛之像皆为立像, 初唐以后以及日本的卢舍那像则为坐像。

(一) 辽代卢舍那佛

辽国从辽太宗开始就广泛信仰佛教, 特别是圣宗、兴宗、道宗时期, 大兴佛教, 广为造像。辽代造像学习唐代的风格, 在整体造型上以取“唐样”为主, 经常是以唐代石窟造像为模板, 对大像按比例进行缩造。图1中的佛像^①右手为无畏印, 左手安放在左腿上。

(二) 长治卢舍那佛千佛座铜造像

长治市郊秦家庄村的千佛寺寺内大殿门礅石上的题记记载, 该寺创于建明万历二十九年(1620年),

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^① 该佛像于2007年4月22日由崇源国际拍卖(澳门)有限公司拍卖, 据介绍为辽代卢舍那佛。

因此,原供奉该寺的卢舍那佛千佛座铜造像的年代下限不低于明代。我们推测可能是千佛寺建成以后,该寺僧人从其他地方迎请回来供奉的铜造像,造像早于建寺。

造像由坐佛与千佛座两部分组成,通高 2.06 米。坐佛双肩弯曲,掌心上仰,十指微伸,呈现与他处卢舍那造像不同的法印;身着通肩袈裟,裙衣束腹结带,结跏趺坐于千佛座上。

该铜像头戴五佛冠,五佛冠又称毗卢遮那冠,因毗卢遮那佛造像多戴此冠而得名,从此看该像似乎应定名为毗卢遮那佛。但其佛座则是典型的卢舍那莲台宝座,即千叶千佛座,坐此座之佛,应定名为卢舍那。

(三)山西大同下华严寺中正尊卢舍那像

下华严寺位于山西省大同市西南,其主体建筑是薄伽教藏殿,建于辽代重熙七年(1038 年)。原来与上华严寺为一体,到明代中叶才分为上、下两寺,面朝东面的为下华严寺,向西面的为上华严寺。华严寺在辽代是西京大同府的主要佛寺,也是皇家祖庙之一。

薄伽教藏殿内有泥塑菩萨 31 尊,是现存辽代佛像群中最重要的一组。薄伽教藏殿供奉的主佛有南正尊释迦牟尼、北正尊毗卢遮那和中正尊卢舍那(图 2),周围分布罗汉、菩萨、天王和金刚等塑像。其中中正尊卢舍那盘腿坐于莲花台上。他面目俊秀,神情谦和沉稳,右手举起,呈说法印状,左手平伸在腿上;体态丰满圆润,线条流畅,背后佛光镂空得精巧美观,充分显示了辽代佛雕艺术的风格。

(四)日本奈良东大寺卢舍那铜像

供奉于日本奈良东大寺的大佛殿中的卢舍那铜像(图 3),是天平十二年(740 年)颁布大佛造立之诏后造的。当时的光明皇后非常敬仰武则天,武则天创建的大云寺是其仿效的对象。武则天在洛阳造大佛铜像及在龙门奉先寺雕刻大佛石像的消息由入唐求法僧传至日本,更是引起圣武天皇和光明皇后的羡慕。东大寺卢舍那佛高达五丈三尺五寸(14.98 米),右手施无畏印,左手掌心向上放置在左腿上。该像的建造时间最接近龙门卢舍那,那时的日本对唐文化非常崇拜,大概是日本入唐求法僧看到了龙门卢舍那壮观的形象受到震撼,仿效造的,所以对确定龙门卢舍那的手印形式有一定的参考意义。

以上几个文物左右手手印各不相同,还是不能据此推断出龙门卢舍那的手印形式。

三、卢舍那建造的历史背景

卢舍那造像曾流行于公元 530~579 年间,为北朝后期新兴的崇奉对象。到了唐朝初期,《华严经》在信众中得到了一定程度的普及。在《华严经》日渐享有信众的社会背景下,卢舍那被选为大像龕的本尊题材,其中自然包含了一些深层的历史道理。

《河洛上都龙门山之阳大卢舍那龕记》明白指出了两件事:第一,此大卢舍那像龕是唐高宗所建,咸亨三年四月一日武则天曾“助脂粉钱二万贯”,毕功于上元二年十二月卅日。第二,大像龕成后三年零八个月即唐高宗元年八月十五日,奉敕于大像南置大奉先寺;次年,高宗为之书额;开元十年十二月五日,又奉敕将龙华寺合并于奉先寺。

由此,我们推断“大卢舍那像龕”是附属于大奉先寺的,此寺为唐高宗所建,并且于公元 679 年建成之时由高宗亲自赐名大奉先寺。设置奉先寺的时间恰值唐太宗去世 30 周年,因此,大卢舍那像龕的雕造和大奉先寺的设立当是唐高宗为唐太宗追福所立[9](p120),期望卢舍那大佛为后代布施恩德,祝福李家王朝长治久安,满足众生祈愿。所以手印中应该有与愿印。



图 2 大同下华严寺卢舍那佛



图 3 日本奈良东大寺卢舍那佛



图 4 龙门奉先寺卢舍那佛的网格尺寸

四、龙门实地考察

根据实地测绘,结合网格尺寸图(图 4),奉先寺卢舍那佛总高 17.14 米,从肩到莲花座的长度为 7.45 米;左右前臂向前平行伸出,左前臂残高 7.45 米,残长约 4.8 米,呈 3.9° 向下倾斜;右前臂残高 8.34 米,残长约 4.8 米,呈 10.6° 向上举,显示出无畏印的姿势。

我们统计归纳唐高宗时期龙门雕像的手臂姿态,列表如下:

表 1 唐高宗时期龙门雕像的手臂姿态统计

洞窟名称	左手手印	左前臂倾斜角	右手手印	右前臂倾斜角
老龙洞西壁龕佛像	与愿印	-5.4°	无畏印	15°
潜溪寺洞主佛	与愿印	-4.2°	无畏印	15°
宾阳北洞主佛	与愿印	-4.2°	无畏印	12.5°
弥勒北三洞主佛	与愿印	-3.5°	无畏印	10°
宾阳南洞上方龕主佛	与愿印	-4.6°	无畏印	8.5°
敬善寺洞主佛	与愿印	-4.5°	无畏印	11.2°
万佛洞主佛	安放在左腿上	-23.4°	无畏印	7.5°
擂鼓台佛像三	安放在左腿上	-22°	无畏印	15°
清明寺主佛	安放在左腿上	-18.0°	无畏印	18.2°
王元轨洞主佛	安放在左腿上	-16°	说法印	12.5°

的寓意。倘若依据原意加入吵闹的人群,则主旨的突出效果就会被大大削弱。从另一方面看,这也是画者向众人抒发胸怀,彰显个性的“坚定性”的体现。再者,与熙熙攘攘的人群相比,此画营造的意境倍显荒寂、沉默。而这种“沉默”不仅仅是没有声音,更是深层上的精神领域的沉默,就像表面看似平静而深处却蕴藏着不可估量的能量的海洋,其能量释放的影响是巨大的。一部悲剧和一部喜剧,在写作水平相当的基础上,悲剧更能打动读者的情感,触摸其内心深处。同样的,与热闹的街市以及嘈杂的赞赏相比,此画所呈现的这种悲凉、萧条的境况直接带给人们深层次的思考与感悟,其中的意味也是无穷的。

小结

正如黑格尔在《美学》中所说的那样:“……作品中人物所作为的,即他们所实现的特殊目的,都植根于他们自己的个性,从这种个性中得到的推动的力量。但是就在同一个个性里,这些人物也同时具有一种高度,把他们实际上的具体的目的、旨趣和行动方面所表现的人格淹没掉,显出他们是比实际更深广更高大的人物。”[1](p354)

正是仕途上的不通达,壮志的无法实现,使得陈洪绶这位绘画奇才得以重回到艺术创作中,将这种亲身体味到的人生中的失落和悲凉注入作品中,才有了

我们现在得以观赏到的中国绘画经典之作《杨升庵簪花图》。

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- (责任编辑、校对:刘绽霞)

(上接第011页) 根据以上佛像形体的数值可以计算出:

佛像左手为与愿印时,左前臂的向下倾角平均值为 4.4° ,偏差为 0.56° ;右前臂的向上倾角平均值为 12.03° ,偏差为 2.4° 。

佛像左手为安放在左腿上时左前臂的向下倾角平均值为 19.85° ,其偏差为 2.98° ;右前臂的向上倾角平均值为 13.3° ,其偏差为 3.9° 。

全部右前臂的向上倾角平均值为 12.54° ,偏差为 3.165° 。

实测奉先寺卢舍那佛的左前臂向下倾斜 3.9° ,右前臂向上倾斜 10.6° ,对比以上统计所得出来的数据,左前臂的倾斜角度处于“与愿印”统计值 $\pm 0.56^{\circ}$ 偏差的(3.84° ~ 4.96°)区间内;右前臂的倾斜角度也处于“无畏印” $\pm 2.4^{\circ}$ 偏差(9.63° ~ 14.43°)区间内。由此可以推断,奉先寺卢舍那佛的左手为与愿印,右手为无畏印。

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Abstracts:

The History about Painting Skills versus Photographic Cameras

WANG Hongyi

[Abstract] Painting and photography interact with each other since the latter has appeared. In general, photography is influenced more by the painting in the early stage when the photos are taken through imitating painting style; however, it was reversed later. Painting develops in a nonobjective way due to the documentary effect of the photography. Although it breaks a new path for the painting, the traditional skills of painting hardly remain. With modern artistic painting wandering between the mechanical replication and the manual skills, the quality of the Art declines and the artistic values of traditional photography are threatened in the world which is dominated by electric images.

[Key words] Photography; painting; documentary; skills; mechanical replication

The Mudra Research of the Losana Buddha in the Fengxian Temple of Longmen Grottoes

PEI Xuesheng

[Abstract] Losana Buddha in the Fengxian temple of Longmen grottoes was damaged due to natural and human factors. The limbs below forearm of statue are nearly collapsed, resulting in the missing and unidentifying of mudra. Based on the analysis of literature and the contrast of existing Losana statue and field research, and then make use of statistical theory to presume the mudra form of the Losana.

[Key words] Fengxian Temple; Losana; handprint; statistics; Longmen Grottoes

Research on the *Poetic Painting about Xiao-Xiya* by Luo Pin—on Luo Pin and Fa Shishan's Cross-generation Friendship

LIU Qingshan

[Abstract] Fa Shishan and Luo Pin shared a cross-generation friendship. The *Poetic painting about Xiao-Xiya* by Luo Pin was the last set of paintings for Fa Shishan, and also was the last work of Luo Pin. This paper introduces the drawing course of the *Poetic Painting about Xiao-Xiya* at first, and then analyzes the contents of this set of paintings and the implications of Fa Shishan's poems by the means of textual research and discussion, discusses Luo Pin and Fa Shishan's cross-generation friendship at the last part of the paper.

[Key words] Luo Pin; Fa Shishan; *Poetic Painting about Xiao-Xiya*

Lu Xun's Modern Design Vision

LI Shengwen

[Abstract] China's modern design history was influenced by the western history, and it also has the utilitarian and practicability of "referism". The first generation of stylist emerged in architecture, plane, commercial advertising and other fields in the process of transformation in China. Lu Xun was not a professional designer, but the works of his design has great influence to the modern Chinese history and played an important role in the China's history of design. It is of important value to analyze Lu Xun's modern design vision and design techniques, and for us to grasp the concept of design in certain historical period if we take Lu Xun's works and his influence into consideration world-widely. Lu Xun drew the outline of China in his practice of design and showed his characteristics, which was synchronized to the modern world.

[Key words] Lu Xun; modern design

German Romanticism and French Aesthetic Theory

Wendy S. Mercer, translated by XING Li

[Abstract] The impact of German Romanticism in France is extensive. It lasted from the drama theory and poetic arts debate in 1820s and early 1830s, to the aesthetic theory of Delacroix and Baudelaire's in 1840s and 1850s. Combining through the acceptance of German Romanticism in France, Wendy S. Mercer described the relationship between German Romanticism and French aesthetic theory.

[Key words] German Romanticism; France; aesthetic theory

On the Intention of Modern(ist) Art

Fred Orton, translated by CHANG Ningsheng

[Abstract] With regard to the Modern or Modernist work of art, "intention" is the determining desire or force and structuring process that makes an object that will affect a meaning in its beholder. But this is not to say that intention and meaning are the same thing. Intention and meaning are opposites which language tries to unite. Intention is always directed towards meaning but it is not the meaning. Meaning is always to some extent intentional but it cannot be reduced to the intention that occasioned its material signifier. The intention to make a Modernist work of art is an intention to inaugurate a structuring process in which and whereby interpretive signs of self-consciousness are brought into being only to be put under erasure.

[Key words] modern art; creative intention; the work's meaning

The Graphic Representation of Gestalt

HU Jie

[Abstract] The evolution of the Chinese ancient painted pottery pattern goes through three stages the first is a simple and regular gestalt the second is complex and non-uniform gestalt the third is complex and unified gestalt. This evolution reflects a process that human seizes visual style from simple to complex in a particular way for an orderly concept of reality. One of the strong powers driving this process is visual dependence and pursuit of gestalt.

[Key words] gestalt; the pattern of ancient painted pottery; form; visual perception; aesthetic generality

Contemporary Discussion on Folk Plastic Arts

YIN Xiaobin

[Abstract] Folk plastic art is an important part of the Chinese traditional plastic art. In terms of the style characteristics, it focuses on the pursuit of cultural values and emotional expression, goes through a process of image flowing on methods of observation and expression. In terms of color, it has a strong conceptual and emotional pursuit, insists on cultural and emotional regression strongly and exactly, and color arrangement according to the aesthetic experience and psychology common customs.

[Key words] folk plastic arts; style characteristics; color view; traditional culture; modern arts

Interpretation of Art Management

DONG Feng

[Abstract] Regarding the actual situation in art management this paper based on previous research works, analyzes and explores the basic characteristics from six aspects.

[Key words] art management; terminology; content

New Thoughts on Educational Management Model in Art colleges—Introduction of Flexible Management

ZHONG Hongtao

[Abstract] Rigid management is mainly to educational management in art colleges. It has some shortcomings which restrict the development of art. Flexible management is more suitable for educational management in art colleges than rigid management because of the connection between flexible management and art. This paper discusses the flexible management in art colleges from the aspects of flexible educational organization, teacher inspiring system and cultivating progress.

[Key words] art colleges; flexible management; educational management model

"Coordination of Chinese and Western Arts" and Chinese Painting Education Proposition of Lin Fengmian

GU Mengru, ZHI Fu

[Abstract] "Coordination of Chinese and western arts", which stands for the proposition of arts, is carried out by Lin Fengmian in his Chinese painting education. Lin's art education itself did not intend to "educate". The art education carried out by him is more of an extension of art movement. He points the education method and attitude to the strategy of movement and tendency. Nevertheless, his exploration can be treated as an education method if we gain further insight into his Chinese painting education thought; moreover, it is the form of "self-education".

[Key words] Lin Fengmian; arts education; coordination of Chinese and western arts