

萬古一燈

AEONIC ILLUMINATION
AN ICONIC JOURNEY OF BUDDHIST ART IN ASIA



慈山寺

佛教藝術博物館

TSZ SHAN MONASTERY BUDDHIST ART MUSEUM



萬古一燈

佛法是適合每一個人的哲理。慈山寺佛教藝術博物館旨在講述追求覺醒的故事，以及其在時代承傳進程中備嘗的蹉跎。

這裡展列的眾多造像，俱示現佛菩薩美麗超然的微笑，微笑背後原是無數人奉獻的甘苦。此館展藏全曾是往昔的「當代物」，歷代大師匠心的藝術，將佛教的教義和生活的和諧融繫一體。他們的作品洞開過去和未來之門，把淨、真和無常，編織成路，匯交如網；不僅令訪客踏上時空之旅，又為探覺尋悟的法眾，啟迪正念的意義，參透佛法的真諦。

世事萬端，海水難量，日常生活，塵妄匆匆，對靜與安的追求比以往任何時候都更加重要。唯菩提覺知方能慧開無門關——看破自己存在的本質，悟中開顯真如，內心願力化外動力直道而行。我們的悲憫、法喜、膽魄、決心、意志、菩提處處；自覺覺他——福慧懷恩，善緣中意識到我見我執的局限，廓然大悟真性，無所住心，即是菩提。

佛教法門無量，照覺通過不同形式呈現。如地藏發弘願，「眾生度盡、方證菩提；地獄不空、誓不成佛」；如觀音憫有情，以種種化身於世間尋聲赴感，「觀其音聲，皆得解脫」，以大悲願力成就眾生。不變觀之，佛像寂然不動，變而觀之，不生不滅、不來不去、默如雷霆；經律如脈，一句一偈，開示眾生行歸中道，超脫外相和精神的二元局限，懇切地為「我是誰？」這永恆問題參透答案。

佛慈廣大，不擇眾生之細微，慈山寺籌備至今 17 年，我有緣能盡心之所懷，能把收藏存展在寺，能和每一位有心人一起弘揚佛法，對這福份感刻至深。一切有為法，如夢幻泡影，如是知，如是見，慈、悲、喜、捨，願眾生擁有充滿希望、慈心、覺悟的人生。

李嘉誠

2019 年 1 月 30 日

Aeonc Illumination: An Iconic Journey of Buddhist Art in Asia

Buddhism is a philosophy for everyone, and the Museum in Tsz Shan Monastery aims to tell the story of Buddhism and how it survives its environment as it moved through the course of history.

Many of the exhibits housed here show the beautiful transcendence smile of the Buddha, yet behind this smile is the story of human dedication and suffering. All exhibited relics were once contemporary, honed and perfected by centuries of masters committed to embodying and expressing the life and teachings of Buddhism through their art. Their masterpieces are a portal to the past and the future, seamlessly weaving together the Dharma of purity, integrity and impermanence. It takes visitors on a journey through space and time, and enriches those who seek transcendence and spiritual realisations with an opportunity to explore beyond the symbolism and the art for the essence of the Buddha's teachings.

The quest for peace and tranquility is more relevant than ever in our hectic everyday existence - so unfathomable is the gateless gate that we need Bodhi wisdom to see into the nature of one's own being, and we need enlightenment to spark our inner strength into external power. As our virtuous qualities of love, compassion, joy, courage, equanimity, mindfulness and wisdom develop, the more gratitude arises. The more we engage in compassionate actions towards ourselves and others, the more we realise the limitation of

egocentricity and the liberty and clarity spiritual insight can bring through attainment of Bodhi's wisdom.

As Buddhism developed, there are many positive transvaluations shone through different forms and guidance to enlightenment: Kṣitigarbha who vowed to pass through the door of Nirvana only after everyone else has entered first and Guanyin determined to fulfil her vows to save all sentient beings with her many avatars. Their silence, loud as thunder, echoed with a past that waxes and wanes, but never diminishes nor gone. As is life itself, everything is impermanent; when we search and ponder on all earnestness the answer to the eternal question - Who am I? The Dharma teachings light up a way out of suffering and out of the constraints of mind-body dualism.

The compassion in Buddhism embraces all of us. It is indeed a blessing for me to see a project that started 17 years ago — the Monastery and the Museum — from conception to completion. I am grateful to many for their support of Tsz Shan Monastery and with humility we serve the world together. All phenomena are like a dream, an illusion, a bubble, a phantom - as we know and as we see, something is what it is only because of what it is not. To take the world as it is in its manifolds, to laugh if we can, to cry if we must. May we all live a life of infinite hope, boundless compassion and profound enlightenment .

Li Ka-shing

2019-1-30



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慈山寺建寺因緣

慈山寺由李嘉誠居士發心興建。李先生為長江集團創辦人、李嘉誠基金會主席，自幼受先輩熏陶，與佛教締結甚深法緣。基金會於1980年成立，李先生將所有資產三分之一捐出，興醫辦學，救濟貧困，冀以此實踐佛教核心理念：淨 (Clarity) · 慈 (Compassion) · 行 (Action)，並祈為千古不息的佛法哲思，注入回應當代的生命力，盡己綿力，弘揚佛教。

淨念慈行眾離苦

李先生有感於香港市民的生活與工作壓力日益沉重，消極情緒漸趨增長，遂興起建設清淨道場之心願，期以此淨化人心，導引大眾，融佛法於生活中，並推動慈濟善業，以佛法利益社會大眾。《維摩詰經》云「欲得淨土，當淨其心，隨其心淨，則佛土淨」，人心澄淨，也即社會澄淨。在澄淨止境，重見心中明珠，光足照山河。

「此有故彼有，此生故彼生」，一切事物皆由因緣而生。李先生之心願得到香港佛教聯合會已故會長覺光長老的讚許與支持，長老欣然出任慈山寺董事會首任主席。2003年12月，發展慈山寺的計劃正式開展。

因緣和合。自此，興建慈山寺之計劃歷時逾十年，在各界人士和團體鼎力支持下，集長江實業發展部及基金會同仁之力，終於圓滿完成。2015年4月正式對外開放，截至2018年12月，共接待參學人士近100萬人次。

佛法滿溢生命力

歷經二千餘年，佛教展現豐沛的生命力，相遇各地社會，置身不同時空，皆能與當地文明糅融，成就璀璨文化，豐富當地與佛教的內涵，傳喚慈悲，普渡眾生。慈山寺謹承傳統，祈為弘法工作注入當代生命力，結合慈悲願力與行動力，開展教育、關懷

及藝術為主軸的項目，回應社會所需，願以慈悲孕育眾生更多的慈悲。在此基礎之上，李先生發願進一步為社會大眾提供截然不同的佛教文化與藝術環境，構建佛教與藝術文化相融合的互動平臺，遂於2016年開展佛教藝術博物館的建設工作。

藝術博物館建於觀音聖像座下，收藏珍貴佛教造像及文物，期透過佛教藝術的展示及舉辦相應之文化活動，令參學者一覽佛教藝術之美，亦為大眾提供一個可以滋養心靈、獲得寧靜的文化藝術空間。藝術博物館於2019年落成開放，為香港佛教文化與藝術的發展再作貢獻。

慈山寺及佛教藝術博物館之土地購置、發展規劃及建設所需資金，以及經常費用皆由基金會奉獻，至今累計捐款已達三十億港元，以此護持正法，利益香港社會。



Tsz Shan Monastery: An Introduction

The idea for Tsz Shan Monastery germinated with Mr. Li Ka-shing, founder of the CK Group and Chairman of the Li Ka Shing Foundation. Mr. Li was influenced by his elders from a young age, and developed a deep and lasting affinity with Buddhism. Mr. Li established his charitable foundation in 1980, and has since pledged to donate one-third of his estate to advance healthcare and education and to alleviate poverty, putting into practice the key tenets of Buddhism – clarity, compassion and action – to fulfil his wish to contribute to his efforts in the promotion of Buddhism.

A Path to End Suffering - Clarity, Compassion, and Action

Mr. Li understands the intensity and stress of everyday life in Hong Kong, and the growing negativity brewing just below the surface. The idea for Tsz Shan Monastery is to provide a sanctuary for spiritual purification as well as a place to learn the Buddhist approach everyday living. It would serve as a base for charitable work and benefit society through the spread of Buddhism. According to the teachings of the great Sage Vimalakirti, “If the mind is pure,

the land is pure”. Hence by calming our hearts, we can positively affect the society around us. In this way, our innate wisdom can shine light to what is around us.

There is a reason and cause for everything. Mr. Li’s proposal received the support of the Hong Kong Buddhist Association and its Chairman, the late Venerable Kok Kwong, who also accepted the invitation to serve as the inaugural Chairman of the Board of Directors of the Monastery. In December 2003, planning and development of Tsz Shan Monastery began in earnest.

With such favourable conditions ready, the support and joint efforts of many individuals and organisations, as well as colleagues of Cheung Kong Property Development Limited and the Foundation, construction of the Monastery was completed more than ten years later. The Monastery opened its gates to the public in April 2015, and has welcomed nearly one million visitors as of December 2018.

The Vitality of Buddhism

With a history that dates back

over 2000 years, Buddhism has manifested its vitality around the world, and throughout the ages. Tsz Shan Monastery aspires to continue the momentum of Buddhism by developing new initiatives in education, community care and the arts to meet the needs of contemporary society. Mr Li was inspired to create a platform where the public could appreciate and participate in Buddhist arts and culture, hence the construction and planning of the Buddhist Art Museum in 2016.

Located beneath the Guan Yin (Avalokiteśvara) at Tsz Shan Monastery, the Museum houses important Buddhist statues and artefacts. Through the exhibits and related activities, the Museum aims to provide a site for appreciation of Buddhist art, as well as a cultural space for spiritual nourishment. The Museum opened in 2019 is a significant addition to the Buddhist arts and cultural scene of Hong Kong.

The Foundation has supported the Monastery and Museum with donations amounting to over HK\$3 billion, covering land acquisition, planning and development as well as the daily operating costs.

釋迦牟尼佛立像

Standing Śākyamuni Buddha

片岩 | 犍陀羅 貴霜王朝 2-3 世紀
高 79.5 公分 | 典藏號: 2017.43

Schist | Gandhāra Kushan dynasty 2nd-3rd century CE
Height 79.5cm | Accession no. 2017.43



犍陀羅為古代印度十六國之一，位於古印度的西北部，即今日巴基斯坦北部白沙瓦谷地與阿富汗東部一帶，曾受到希臘化王國的統治，藝術風格深受希臘、羅馬影響。迄至貴霜王朝時期（1-3 世紀），由於歷代諸王大力支持佛教發展，以及大乘佛教的興起，佛教也從無偶像時代進入偶像時代。犍陀羅造像的西方色彩濃厚，寫實性強，對中國早期的佛教造像影響深遠。

此尊佛陀立像身後有圓形頭光，臉形呈橢圓形，肉髻高隆，大波髮紋，頭額寬圓，眉心有白毫，高鼻深目，五官深邃，眼睛刻畫細緻，猶見眼內瞳仁，嘴唇豐滿，嘴角略抿，神態端莊威嚴。

佛像身穿通肩式袈裟，頭部略向前傾，右手殘損，左手自然下垂握持衣裾，腳踝以下的部份已毀。佛像身形健碩，上寬下窄，上半身略呈倒三角形，肌理刻畫寫實，即便身軀盡皆包裹在質地較為厚重的袈裟之下，仍能看出挺實起伏的胸肌，以及小腹微微凸出與略屈的左腿，姿態優雅自然，展現犍陀羅造像的美感特色。

在衣紋的詮釋上，一方面著重布料貼體的細緻起伏，另一方面善用弧形的衣紋與立體衣襞形塑布帛的褶皺，將服飾和軀體的關係作出明確的交代。佛像雖然有局部殘損，但仍展現犍陀羅造像的寫實風采。

Gandhāra, one of the 16 kingdoms of ancient India, was located in the northwestern part of the subcontinent around present-day Peshawar Valley in northern Pakistan and eastern Afghanistan. Since it had been under Hellenistic rule, its art was stylistically deeply influenced by Greco-Roman art. During the Kushan dynasty (1st-3rd century CE), strong patronage over Buddhism by successive Kushan kings along with the rise of Mahāyāna Buddhism resulted in the evolution of Buddhist art from aniconic to iconic. Gandhāran Buddhist sculptures are highly realistic and bear strong flavour of Western art, casting profound influence on early Chinese Buddhist statuary.

This standing Buddha has a circular nimbus behind the well-rounded head, an oval face with a broad forehead, a topknot (*uṣṇīṣa*) protruding under large wavy curls, an *ūrṇā* between the eyebrows, pronounced facial features, a high nose, exquisite deep-set eyes with pupils, full lips with slightly pursed outer corners, and a dignified and awe-inspiring countenance.

The *kāṣāya* robe covers both shoulders. The right forearm is broken off, while the left hand that extends naturally downward is holding the end of the robe. The part of the statue below the ankles is missing. The statue shows a strong physique with broad shoulders upon a relatively narrow torso, resulting in a

slightly V-taper upper body. The muscles are realistically represented. Despite the apparently massive robe, one can still perceive the undulating contours of the thick chest muscles, slightly bulging belly and mildly flexed left leg underneath it. The posture is elegant and spontaneous, demonstrating the unique charm of Gandhāran sculptures.

The drapery is meticulously rendered. On the one hand, the fabric follows closely the subtle undulation of the body. On the other hand, the relationship between the garments and the body is clearly indicated by the catenary and ridged folds carved in the round. Although the statue is partially damaged, the realistic style of Gandhāran sculptures is still well-demonstrated.



佛半身像

Bust of Buddha



青州造像主要分布在山東北部的區域，以青州龍興寺遺址出土最豐，時代上以東魏和北齊造像占大多數，造像的風格獨特，具有高度的藝術價值。是南北朝（420-589）晚期的重要區域風格之一。青州造像帶有強烈的區域色彩，到了北齊，不僅發展出成熟的圓雕造像，更有許多作品貼金彩繪，色彩豔麗。菩薩的裝飾繁褥，項圈與瓔珞厚重華麗，佛像的袈裟式變化多端，袈裟質地輕薄貼體，衣紋簡潔流暢，有些甚至於不刻衣紋，形成獨樹一幟的審美意趣。

這尊北齊佛像帶有鮮明的青州造像風格，頭頂飾有小螺髮，肉髻平緩，面部豐滿而圓潤，頭額寬平，五官秀雅，兩眼細長，唇部飽滿，嘴角因上揚而深陷，笑意盈然，神情恬靜親切。佛像穿著通肩式袈裟，輕薄貼體，表面不飾衣紋，是青州造像受印度風格影響下的特色。仔細觀察，面部與頸部尚可見金色彩料，袈裟部份還可發現黑、紅色的顏料殘痕，袈裟的界格也隱約可見，故知此像原施彩繪。此尊青州佛像，雖未能見其完整形貌，但風采與神韻俱足，盡顯北齊佛雕之美。

Buddhist sculptures known as Qingzhou Statuary are mainly distributed in the northern part of Shandong Province. The richest yield came from the site of Longxing Monastery in Qingzhou, with the majority of the finds dated to the Eastern Wei and Northern Qi dynasties. These statues are noted for their unique style and superb artistic value. They demonstrate one of the important regional styles in the late period of the Northern and Southern Dynasties (420-589 CE). Qingzhou Statuary are known for their strong regional flavour. Apart from sophisticated statues carved in the round during the Northern Qi dynasty, many works of this period are also resplendently adorned with gilt and polychrome decorations displaying a vibrant palette. Their Bodhisattvas are elaborately ornamented with heavy and luxurious multi-stranded necklaces and jewellery. The Buddha's *kāśāya* come in many different styles. The fabric appears diaphanous and close-fit. The drapery is succinctly and fluidly rendered. Some are even devoid of any depiction of drapery. All these contribute to the aesthetic uniqueness of Qingzhou Statuary.

This Buddha bust bears strong flavour of the iconographic style of Qingzhou Statuary. The head is surmounted by an *uṣṇīṣa* gently protruding under tight snail-like curls. The well-rounded face is delicately featured with plump cheeks, a broad smooth forehead, long narrow eyes, full lips with deeply indented and uplifted outer corners, and a placid and kindly countenance. The diaphanous and close-fit *kāśāya*, covering both shoulders, is devoid of drapery depiction. This is a key characteristic showing the stylistic influence of Indian Buddhist art on Qingzhou Statuary. On closer inspection, one finds traces of gilt on the face and neck, and vestiges of black and red pigments as well as faintly visible grid pattern on the surface of the *kāśāya*, indicating that the former presence of polychrome decoration. Although only the bust of this sculpture remains, its charm and vividness has fully proven the beauty of Northern Qi Buddhist sculptural art.



石灰岩 | 中國北齊 (550-577)
高 54.5 公分 | 典藏號：2018.59

Limestone | China Northern Qi dynasty (550-577 CE)
Height 54.5cm | Accession no. 2018.59

半跏思惟菩薩坐像

Pensive Bodhisattva

此龕像的主尊菩薩坐在鏤雕的雙樹之下，臉形方圓，頭戴寶冠，寶縵垂覆肩頭，五官集中，眼睛以墨線描繪，神情安詳靜謐。菩薩佩戴瓔珞、臂釧與手環，飾物表面塗繪金彩。菩薩上半身赤裸，右手上舉支頤，作思惟狀；右足平放在左膝上，左手垂置右腳踝上，半跏坐於束腰式桶形高座。下身穿紅色長裙，左腳垂放踏於蓮台，頭光正背兩面皆作蓮花紋。

主尊菩薩左右各有一比丘、一辟支佛與一菩薩作為脇侍，比丘所立蓮台下方各浮雕男、女供養人一軀。辟支佛與菩薩蓮台的下方則刻有回首而視的龍頭。主尊菩薩的頭側雕刻六尊飛天，身形呈U字型，手持瓔珞，凌空飛翔於樹端，頭頂則浮雕一尊結跏趺坐佛。下層方台中間浮雕兩名童子承托博山爐，兩側各雕獅子和天王一軀，天王手持金剛杵與寶珠，蹙眉而視。底座兩側亦有浮雕，刻畫佛教故事，背後則是在樹下遊戲而坐、兩手捧持寶珠的供養人，背屏雙樹樹幹後方有兩名侍者，拱手而立，佛座後方為一名身穿紅袍的禪定僧人。

此一龕像背屏由兩株相互纏繞的巨樹構成，樹身前後雕有身形矯健、張牙舞爪的盤龍，這些特徵常見於鄴城地區出土的白石造像。此件鏤雕的白石龕像，組成人物眾多，構圖繁複，層次豐富，雕鑿精緻細膩，規模又高達六十公分，表面仍存留豐富而鮮豔的色彩，是極為珍貴的北齊（550-577）白石龕像珍品。

The principal deity enshrined in this niche is a Bodhisattva seated under twin trees carved in openwork. This Bodhisattva has an oblong face, a regal crown with ribbons gliding over the shoulders, close-set facial features, eyes highlighted with black lines, and a calm countenance. The necklace, armlets and bangles on the exposed upper body are gold-painted. He is seated in 'pensive posture' on a tall cylindrical pedestal with the right leg resting levelly upon the left knee, the left hand placed on the right ankle, and the raised right hand touching the cheek in contemplative mood. The lower body is wrapped in a long red skirt. The left foot is stepping on a lotus platform. The front and reverse sides of the nimbus are carved with lotus motifs.

The principal Bodhisattva is flanked by a *bhikṣu*, a 'Solitary Realiser' (*pratyekabuddha*) and a Bodhisattva on either side. Two donor images, one male and one female, are sculpted below the lotus platforms of the *bhikṣus*, while a dragon with head turning around is sculpted below that of the Solitary Realiser and Bodhisattva on each side. In a semicircle above the head of the principal Bodhisattva are six *apsaras* with body twisted into a U-shape. They are jointly holding a huge jewelled garland, hovering at the top of the twin trees. The top of the niche right above the Bodhisattva's head has a sculpted Buddha image seated in 'lotus posture'. The centre of the rectangular base features two boys

supporting a hill-shaped censer, flanked by a pair of lions and Heavenly Kings (*Lokapāla*), all carved in relief. The wrathful-looking Heavenly Kings are all bearing a vajra and a wish fulfilling jewel. The shorter sides of the base are also decorated with relief carving of narrative Buddhist images. The back of the base is carved with two donors, one on each side, sitting under a tree in 'relaxation posture' (*lalitāsana*) and holding a gem in both hands in worship. The trunks of the twin trees forming the back panel are carved with two standing attendants with cupped hands on the reverse side. The back of the Buddha seat shows a meditative monk in a red robe.

The back panel of this niche is made up of the trunks and interweaving branches of two huge trees, with robust and fierce dragons vigorously coiling around the tree trunks. These are distinctive elements often found on white stone statuary unearthed from around Yecheng, Hebei Province. This openwork niche carved from white stone is noted for its complex composition, rich layering, meticulous carving, extraordinary height exceeding 60 cm, and the vibrant pigments still surviving on the stone surface. It is an extreme rarity among white stone sculptures of the Northern Qi dynasty (550-577 CE).

白石貼金彩繪 | 中國 北齊 (550-577)
高 63 公分 | 典藏號: 2017.64

Gilt & polychrome white stone | China Northern Qi dynasty (550-577 CE)
Height 63cm | Accession no. 2017.64



阿彌陀佛坐像

Seated Amitābha Buddha

阿彌陀佛的梵文為 Amitābha，又譯為無量光佛或無量壽佛，是西方極樂世界的教主。自從唐代善導大師 (613-681) 提倡念佛法門，便促進唐代阿彌陀淨土信仰的流傳，奠定起唐代淨土宗發展的基礎。

此件阿彌陀佛坐像肉髻高突，大渦形髮紋，面龐圓潤，下頷較方，五官勻稱，鼻樑短平，鼻翼略寬，嘴角稍陷，下巴略微凸起，神貌端嚴。佛像身穿雙領下垂式袈裟，內著僧祇支，結帶繫於腹部，肩膀寬圓，腰部略收，胸口肌肉飽滿，小腹微凸，身軀厚實健壯。佛像的右掌已殘，但從向上平舉的姿勢來看，原來應作施無畏印，左手自然下垂，平放於膝蓋之上，雙腿結跏趺坐於束腰台座。衣紋流利，疏密變化與身軀結構和動作互相呼應。

佛像身後背屏大半已殘，所幸餘下部份仍可看到結合鏤雕與浮雕的精美設計，佛像頭部後方的圓形頭光，以浮雕方式刻出蓮花，並與背光間以鏤空方式相接，連結處還刻有五瓣小花，背光外側則飾以一周火焰紋，樣式簡練而雅致。台座呈六角形，正中間浮雕香爐，左右兩側與後方開小龕浮雕四天王像，天王頭梳高髻，髮帶和飄帶飄揚於空，身穿唐代明光鎧，持物各異，腳踏山岩，形貌威猛而生動。

底座前方的兩個角落，原來應刻有臥獅，可惜殘損較為嚴重，已不易看出當初的形貌，而在正面底座的下緣，還刻有供養人的題記，方知此阿彌陀佛像是供養人為其過世的雙親所造。

Amitābha (Buddha of Infinite Light), also known as Amitāyus (Buddha of Infinite Life), is the Lord of the Western Pure Land. Since Monk Shandao (613-681 CE) of the Tang dynasty (618-907 CE) advocated the chanting of Amitābha's name to achieve salvation, the Pure Land belief associated with Amitābha began to prevail, laying the foundation for the development of the Pure Land School during the Tang dynasty.

This seated Amitābha statue has a prominent *uṣṇīṣa*, big spiralling curls, a round face with squarish jaws, well-proportioned facial features, a short flat nose with a relatively wide frame, a mouth with indented corners, a slightly protruding chin, and a solemn countenance. He wears a *kāṣāya* with collars hanging down from both shoulders, over an undergarment (*saṃkakaṣikā*) held in place by a girdle knotted in front of the belly. He has thick round shoulders, a gently contracted waist, thick chest muscles, a slightly bulging abdomen and a stocky, strong torso. His right palm is damaged but the angle of the bent elbow suggests that the hand was originally in 'fearless gesture' (*abhaya mudrā*). The left arm extends naturally downward and the hand rests flat upon the knee.

The drapery is fluidly rendered and rhythmically spaced to echo with the form

and movement of the body. The back panel is largely broken off, but fortunately the fragmented remnant reveals the beautiful design combining openwork with relief carving. The circular nimbus behind the head, featuring a relief lotus, is connected to the mandorla by openwork design with five-petalled florets carved to the braces. The mandorla's outer border is decorated with continuous flaming motifs of succinct and elegant design. The front side of the hexagonal pedestal is carved in relief with a censer. The left, right and rear sides of the pedestal are sculpted with small niches accommodating relief images of the Four Heavenly Kings (*Lokapāla*). These Dharma guardians wear a high topknot, with ribbons and streamers flowing around in the air. They are attired in Tang dynasty armour suit with mirrored plates. The attributes in their hands differ. Their feet are trampling on mountain rocks, and their warrior-like images look very fierce and lifelike.

The pair of reclining lions originally carved to the front corners of the base have been badly damaged and their former appearance can hardly be seen. According to the votive inscription engraved on the front edge of the base, this Amitābha statue was presented by a donor in honour of his deceased parents.



石灰岩 | 中國唐垂拱元年 (685)
高 54.5 公分 | 典藏號: 2017.46

Limestone | China 1st year of the Chuigong reign (685 CE), Tang dynasty
Height 54.5cm | Accession no. 2017.46



造像記：垂拱元年四月八日，為亡□李忙兒及亡母敬造石彌陀佛一區，及見存家口一心供養。

觀音菩薩坐像

Seated Guanyin Bodhisattva



觀音菩薩的法相千變萬化，8世紀時唐人依據《華嚴經》創造出一手撐在岩石座上，一手攔在支起膝頭的觀音形象，姿勢自在而閒適。這種觀音菩薩像成為中國11至13世紀觀音像的重要典型，在宋（960-1279）、遼（916-1125）、金（1115-1234）的佛教造像中十分常見。

此尊觀音面呈橢圓，下頷較方，頭梳高髻，戴雲紋冠，冠飾中央稍有殘損，化佛僅存半身，菩薩五官集中，眉骨與眼窩轉折淺緩，兩眼上挑微睜，眼神直視前方，唇部紅潤飽滿，秀口小嘴，下巴方突，眉毛與鬚鬚皆以青色細線描繪。觀音菩薩右腿支起，左腿平放，右肘平放於膝上，左手撐地，上身袒裸，胸佩瓔珞，天衣覆蓋雙肩後順手臂而下，絡腋自左肩斜至右腹，手臂穿戴臂釧和手環。菩薩頭部比例略大，兩肩較窄，胸部挺實，腹部肌肉隆起且厚實鬆軟，身姿稍向一側偏移，體態自然。

觀音像的肢體形塑精湛，仔細地表現肌肉的起伏變化，掌部豐滿緊實且富有彈性，手指的肌理鬆緊有度且姿態充滿細微變化，處理手法細膩。此尊觀音的神情肅穆，胸線較低，身軀豐實但不粗重，呈現遼代造像的特色。菩薩下身穿著長裙，於明代（1368-1644）曾經重修，裙裳的膝部和邊緣處瀝粉泥金的雲紋和金彩，皆為明代所為。

The iconography of Bodhisattva Guanyin varies tremendously. The one portraying Guanyin sitting leisurely with one hand resting on the rocky seat, while another hand placing on the knee of his bent leg was created during the Tang dynasty (618-907 CE) in the 8th century. According to the *Avatamsakasūtra*, this was an important iconography in China from the 11th to the 13th century, commonly seen among Buddhist statuary of the Song (960-1279 CE), Liao (916-1125) and Jin (1115-1234) dynasties.

This Guanyin has an oval face with a squarish chin. His tall topknot is surrounded by a crown with cloud motifs, slightly damaged at the centre front and only Amitābha Buddha's lower body image remains. The statue has close-set facial features, smoothly articulated brow ridges and eye sockets, forward-gazing half-open eyes with lifted outer corners, a small mouth with ruddy full lips, a squarish and slightly protruding chin, eyebrows and beard delineated by fine blue lines. He is seated with knees bent; the right knee pointing upward and the left knee pointing outward. The right elbow is resting on the right knee, while the left hand is providing support on the ground. The exposed upper body is adorned with strings of jewellery. The shawl goes around the shoulders and glides down the arms. A sash runs diagonally from the left shoulder to the right side of the abdomen. The arms are adorned with armlets and bangles.

Moreover, the Bodhisattva also has a proportionately larger head, relatively narrow shoulders, a firm chest, a domed belly, a gently swaying body and a very spontaneous posture.

Guanyin's limbs are finely executed, meticulously representing the undulation of the muscles. The palms are plump, firm and pliable. The fingers are sensibly and realistically sculpted, showing nuance of gesture. The statue also has a solemn countenance, a relatively low chest line and a plump torso that looks stout but not stocky, which are notable characteristics of Liao statuary. The long skirt around the lower body of the statue has undergone restoration during the Ming dynasty (1368-1644). The gelled appliqué cloud motifs highlighted with colloidal gold painting around the knees and bordering the hems are Ming additions.



木雕彩繪 | 中國遼代 (916-1125)
高 66 公分 | 典藏號: 2018.08

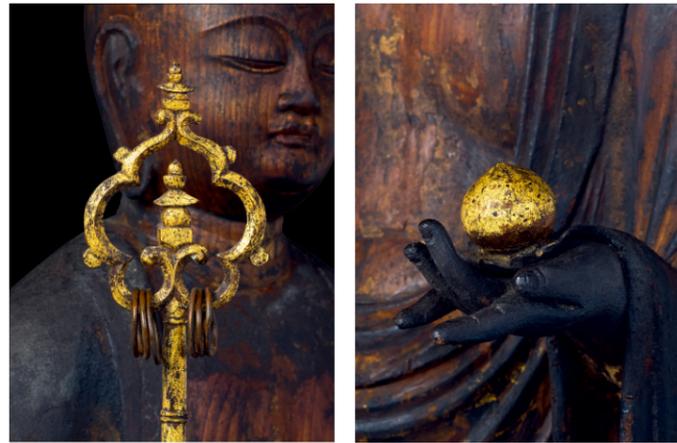
Polychrome wood carving | China Liao dynasty (916-1125 CE)
Height 66cm | Accession no. 2018.08

地藏菩薩立像

Standing Kṣitigarbha Bodhisattva

木雕漆金彩繪
日本鎌倉時期 (1192-1333)
高 71 公分 | 典藏號: 2017.20

Gilt-lacquered and polychrome wood carving
Japan Kamakura period (1192-1333)
Height 71cm | Accession no. 2017.20



地藏菩薩的梵名為 Kṣitigarbha，因其「安忍不動如大地，靜慮深密如秘藏」，故名之為地藏。祂於久遠劫來屢發大願，終而成就菩薩果位，並受釋迦牟尼囑託，於釋迦滅度之後，彌勒降生之前，留住世間，教化六道眾生。另外由於地藏菩薩曾發「地獄不空，誓不成佛」的宏誓，因此祂也被視作是主管地獄的幽冥教主，同時也是中國和日本佛教中極為重要且影響深遠的一位菩薩。

這尊地藏菩薩現沙門形，右手持錫杖，杖上懸掛六環，象徵六道眾生，左手舉捧如意寶珠。經文嘗言地藏菩薩「兩手有如意珠」，又說祂「如如意寶珠，所求滿足。」因此如意寶珠遂成為地藏菩薩的重要持物。其顛頂光圓，臉形橢圓，五官勻稱，額間原嵌有白毫，眉毛曲如新月，眼睛平直長細，向下俯視，神情肅穆而莊嚴。

菩薩身穿袈裟，袒露胸膛，胸肌豐厚，腹部微鼓，因為胸線刻畫稍低，整體肌理較顯鬆軟。衣紋以弧形的圓稜形塑，衣褶線條簡潔流暢。袈裟上原有漆彩，由於久經供養，漆層因煙薰發黑。此作的袈裟以日本傳統的截金技法裝飾，極具特色。足下的束腰式仰覆蓮座華美，上層仰蓮座蓮瓣寬大圓厚，瓣尖略翹，下層覆蓮蓮瓣寬扁，束腰內部中空，鏤空雕飾卷草紋，底座為階梯式台座，座角邊緣嵌有鍍金銅飾，銅飾上鑿刻卷草紋和魚子紋。

Kṣitigarbha, *The Earth Treasury*, is the name of the Bodhisattva who is said to be “steady and immovable as the earth; discreet and deeply seclusive like a secret treasury”. He had made many great vows many aeons ago. Eventually, after attaining the state of Bodhisattva, he was entrusted by Śākyamuni to take up the task of edifying all sentient beings in the Six Realms of Existence during the time between Śākyamuni’s death and Maitreya’s rebirth. Since he has vowed not to achieve Buddhahood until all hells are emptied, he is also venerated as the Lord of Hell. He is also an extremely important Bodhisattva with profound influence on Chinese and Japanese Buddhism.

This Kṣitigarbha statue has a monk image. The six rings at the top of the metal staff carried in his right hand symbolise all beings in the Six Realms of Existence. The raised left hand holds a wish-fulfilling jewel (*cintāmaṇi*). According to Buddhist text, he “holds the wish-fulfilling jewels in his two hands” and “fulfils wishes as the wish-fulfilling jewel does”. The wish-fulfilling jewel thus became his important attribute. He has a round shaven head, an oval face with well-proportioned facial features, an *ūrṇā* originally set in the forehead, crescent-moon eyebrows, long narrow downcast eyes with straight slits, together with a solemn and dignified countenance.

He wears a *kāṣāya* exposing the thick solid chest. The belly is slightly bulging. Since the chest line is relatively low, the muscles appear to be sagging. The drapery is represented by fluidly rendered cord-like ridges. The original lacquered surface of the robe has been blackened due to centuries-long exposure to incense smoke. The robe is uniquely decorated using a traditional Japanese gilding technique called *kirikane*. The Bodhisattva is standing on a beautifully crafted waisted pedestal whose upper section resembles a full-blown lotus with upward-facing thick broad petals with slightly upturned tips. The lower section, in a lotus shape, is flattened with downward-facing petals. The hollow waist is carved with openwork tendril motifs. Below the lotus pedestal is an octagonal stepped base with corners reinforced by gilt metal brackets chiselled with tendril and fish-roe motifs.



龍王護佛坐像

Seated Buddha Protected by the Nāga King



龍王護佛的緣由起源於佛傳故事，當時釋迦牟尼正於菩提伽耶的樹下禪定，忽然遭逢七日的大風雨。目真鄰陀龍王 (Mucilinda) 見此情景，擔憂風雨損及如來，因而出其居所，以身護佛繞纏七匝，並以頭為傘蓋化出多頭，蔽覆佛上，另外四方諸龍亦來護佛，直到七日過後，風雨止歇，諸龍王才頂禮佛足，各還住所。

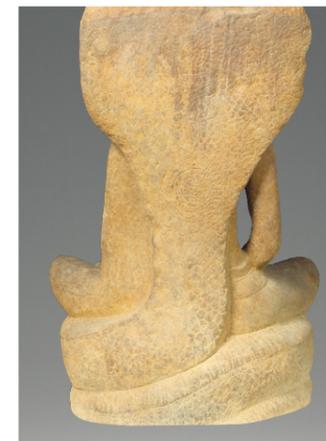
此尊佛像臉形長圓，肉髻較低，呈錐狀，小螺髮，耳垂長厚，穿有耳洞，但不配頭冠與耳環，是吉蔑王朝巴戎寺時期 (12-13 世紀) 造像的新風貌。佛陀五官勻稱，頭額寬大，肌膚轉折平緩，雙眼微微睜開，鼻翼寬大，嘴唇寬厚，面帶微笑，神態安詳慈悲。

佛像身軀平素光潔，似未著衣裝，雙手交疊於足上，結禪定印，跏趺坐於龍王盤曲的身軀上。目真鄰陀龍王身軀與尾巴盤曲成座，自佛身後伸出七首，以為傘蓋遮護佛陀。居中的龍首昂揚正視，左右各三首亦環繞四周作為屏障，龍王以半浮雕的方式刻畫於佛像身後的石板上，並以陰刻方式勾勒龍王的細部形貌和鱗片，將圓雕的佛像和浮雕的龍王作出和諧的主次安排。

The Nāga King's iconography protecting Śākyamuni has its origin in the life stories of the Buddha. When the Buddha was in deep meditation under the Bodhi Tree in Bodh Gaya, a violent storm broke out and continued for seven days. On seeing this and fearing that the Buddha might get hurt, Mucilinda the Nāga King left his abode and wrapped seven coils around the meditator. He also transformed his serpent head into multiple hoods and spread them above the Buddha's head to protect him. Other Nāga kings also came from all directions to provide shelter until the storm subsided after seven days. Then, the Nāga kings prostrated to the Buddha and returned to their respective abodes.

This statue has an elongated oval face, a low conical *uṣṇīṣa*, tight snail-like curls and pierced elongated ears. The absence of crown and ear ornaments is an innovative iconography of the Buddha statuary of the Bayon period (12th-13th century) of the Khmer Empire. The statue has a broad forehead, well-proportioned facial features, gently contoured skin surface, slightly opened eyes, broad nose nostrils, broad thick lips, and a smiley countenance revealing serenity and compassion.

His body is plain and smooth, apparently without any clothing. His hands, one on top of the other, are placed on his feet in 'meditation gesture'. He is seated with legs locked in 'lotus posture' (*padmāsana*) on the mass formed by the coiled body and tail of Mucilinda. Seven hooded heads rear up from behind to provide him shelter. The frontal head that rises highest in the middle is flanked by three heads on either side to provide all-encompassing protection to the Buddha. The features of Mucilinda are portrayed in bas-relief on the slab behind the Buddha. The physical details and the scales are delineated by incised lines. The primary role of the Buddha carved in the round and the supportive role of the Nāga King rendered in bas-relief are harmoniously represented.



砂岩 | 柬埔寨 吉蔑王朝 12-13 世紀
高 143 公分 | 典藏號: 2016.18

Sandstone | Cambodia Khmer Empire 12th-13th century
Height 143cm | Accession no. 2016.18

羅漢坐像

Seated Luohan

羅漢梵文 *Arhat*，又稱阿羅漢，又有譯為應真，是聲聞當中修行得證的最高境界。羅漢在早期的佛教裡，多為釋迦牟尼弟子當中的得道者，他們藉由修行破除一切煩惱，並得到六通後，方能成為羅漢。而在大乘佛教的經典當中，釋尊在入滅之際，還另行囑託十六大阿羅漢，不入涅槃，為現世護法，所以羅漢除了是修行者外，後來也帶有護持佛法、度化眾生、解除危難的性格。

這尊羅漢坐像頭部略呈橢圓形，面如童子，神色俊朗。鼻樑挺拔，眼神下視，唇角略揚，面帶笑意。羅漢穿著右袒式袈裟，結跏趺坐，雙手掌心向上置於胸前，原先應捧有器物，今已佚失。造像身軀略呈寬肩細腰，肩部圓潤，胸膛健壯而飽滿。

此件造像與明代永樂(1403-1424)、宣德(1426-1435) 官廷施造的佛教造像在風格上有頗多相似之處，如衣紋規整的圓弧突脊、衣領的三角形翻折，以及轉折立體的五官與富有彈性的身軀肌理都與明初永宣造像極為近似，雖然目前永宣造像未見羅漢的題材出現，但依其體量與精湛的塑造技巧，應能推測此作與明初官廷作坊間似有密切的關聯。

The term *arhat* is commonly rendered as *Luohan* in Chinese though the word *Yingzhen* (a perfected person) is sometimes used. A Luohan is an individual who has attained the highest level of Hearers (*śrāvakas*). In early Buddhism, most Luohans were the enlightened disciples of Śākyamuni. They were beings who had removed all defilements and obtained the Six Kinds of Supernatural Abilities through practice. In Mahāyāna texts, before Śākyamuni entered *parinirvāṇa*, he requested 16 Great Luohans not to enter *parinirvāṇa*, but remain in the mortal world as Dharma protectors (*Dharmapālas*). Thus, apart from being practitioners, the Luohans are also associated with guarding the Buddhist Dharma, edifying sentient beings and removing perils.

This seated Luohan statue has an oval head, a youthful and handsome countenance, a high straight nose, downcast eyes and lips with lifted outer corners giving a smile. He wears a *kāśāya* baring the right side of the body and is seated with legs locked in 'lotus posture' (*padmāsana*) and hands with palms up in front of the chest, probably holding an object which is now missing. He also has broad round shoulders, a narrow waist and a solid robust chest.

The statue is stylistically similar to the statuary produced or commissioned by the Ming court during the Yongle reign (1403-1424) and Xuande reign (1426-1435). For instance, the drapery represented by neat and fluid sinuous lines with distinct crests, the triangular folded end of the robe draping over the left shoulder, the angular articulation of the facial features carved in high relief as well as the elasticity of the body and skin are similar to the Yongle and Xuande statuary of the early Ming dynasty. Although no Luohan statue of the Yongle and Xuande reigns has been found so far, the impressive size and superb modelling technique demonstrated by this statue strongly suggest that it is closely related to the imperial atelier of the early Ming dynasty.



銅鑲金 | 中國明代 15 世紀上半葉
高 80 公分 | 典藏號：2016.16

Gilt bronze | China Ming dynasty First half of the 15th century
Height 80cm | Accession no. 2016.16





寶冠佛頭像

Head of Buddha with Regal Crown

泥塑彩繪 | 中國明代 15 世紀
高 86.5 公分 | 典藏號: 2017.29

Polychrome stucco | China Ming dynasty 15th century
Height 86.5cm | Accession no. 2017.29

以造像形制而言，佛和菩薩最大的分野，在於佛像一般不戴冠飾與瓔珞，然而這件頭像頭戴高冠，且頂有小螺髮，螺髮尖突，具有佛的相好特徵，顯然原先應為一尊佛像，但由於目前僅保存頭部，無法從祂的手印來推斷尊格名稱，故稱之為「寶冠佛」。

這尊明代 (1368-1644) 寶冠佛的神情塑造傳神，結構準確，尤以五官塑造最為精緻。佛像臉形方圓，耳朵長而圓潤，兩頰豐腴，額頭略寬，額中有白毫，雙眼向下俯視。眼窩的轉折銳利，眼瞼飽滿豐厚，邊緣略微隆起，並輔以陰線刻畫，藉以形塑眼皮的層次感和表皮層的鬆垂，眼內瞳仁以玻璃質的材料製成，雙眼炯炯有神，更添神韻。鼻梁寬挺，兩翼略寬，鼻頭圓潤，鼻尖稍向下鉤，嘴唇部份厚實柔軟，又以陽刻細線勾勒唇部輪廓，嘴角略微上揚，形貌端嚴。並在唇邊與下巴處繪有鬚鬚，唇邊鬚鬚呈八字形，形似翻捲的火焰，下巴的鬚鬚則是以漩渦形的線條描繪而成。佛像頭戴鏤空高冠，由連珠、花卉、珠花等組成，樣式繁複而精緻。

此佛頭的面相、五官特徵以及寶冠樣式，都與山西洪通縣廣勝上寺大雄寶殿內景泰年間 (1450-1456) 所雕的諸尊坐佛近似，推測很可能是明代中期山西地區的作品。

The biggest difference between a Buddha and a Bodhisattva is that the former wears no crown and strings of jewellery, while the latter does. However, this head with a tall crown also has tight snail-like conical curls and other characteristic features of a Buddha, indicating that the head originally belonged to a Buddha statue. Since only the head is preserved and there is no hand gesture to help identify this Buddha, the head is simply called "Head of Buddha with Regal Crown".

This Ming dynasty (1368-1644) Buddha head is noted for its vivid expression and anatomic precision. The modelling of the facial features is particularly exquisite. The Buddha has an oblong face, elongated plump ears, fleshy cheeks, a broad forehead with an *urnā* in the middle, downcast eyes, sharply defined eye sockets, and thick heavy eyelids with low relief edges highlighted by incised lines to emphasise the skin fold of the upper eyelid and the sagging of the lower eyelid. Glassy material is used for the pupils to give them brightness and spirit. The high straight nose has relatively wide nostrils and a rounded aquiline tip. The full soft lips are delineated with fine raised lines, and with gently lifted outer corners. The countenance is dignified and majestic looking. Facial hair are painted above the upper lip and on the chin. The moustache is parted at the middle

of the philtrum and the two ends curl up like tongues of fire. The facial hair on the chin is represented by swirling lines. The tall openwork crown above the Buddha's head is elaborately and exquisitely constructed with continuous beads, flowers and beaded floral motifs.

The Buddha's facial features and the crown's style share similarities with several seated Buddhas inside the Grand Hall of Guangsheng Monastery in Hongtong County, Shanxi Province. The statues were carved during the Jingtai reign (1450-1456) during the Ming dynasty. This Buddha head is believed to have been produced in Shanxi in the mid-Ming dynasty.



騎狻猊觀音菩薩坐像

Guanyin Bodhisattva Seated on Lion Mount

騎狻猊觀音又名獅吼觀音、獅子吼觀音，乃因觀音坐騎狻猊而得名，「狻猊」是一種異獸，據說是龍王之子。騎狻猊觀音是一尊能降伏一切龍魔（Nāga）所生的病苦，救度三界眾生脫離苦海的觀音，具有極為威猛的力量。騎狻猊觀音在明代頗為流行，除了單獨出現外，有時與騎獅的文殊菩薩和乘象的普賢菩薩形成一組造像，合稱為「三大士」。

此尊騎狻猊觀音面相長圓，眉彎眼長，雙頰豐腴，嘴角含笑，形貌親和。頭戴化佛冠，梳三環高髻，肩披天衣，身飾繁複華麗的瓔珞，衣帛翻轉流暢，線條靈動，衣緣皆刻鑿花草紋樣，製作精美細緻。右手置於右膝，左手持蓮，憑几遊戲坐於金毛狻猊上，自在閒適。金毛狻猊狀如小獅，頭上有角，頸部長滿波浪般的長鬃，身軀圓長，四肢稍短，臥於山岩。回首向上仰望觀音，張嘴怒吼，姿態生動活潑。

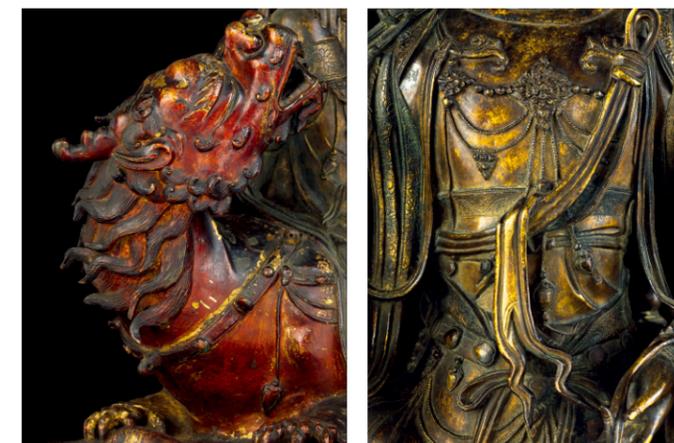
這尊菩薩像法相端麗，做工細膩，在明代（1368-1644）早期宮廷造像傳統的基礎上，融入更多漢地的元素特徵，是為 15 世紀晚期的精彩之作。

The image showing Bodhisattva Guanyin seated on a 'lion mount' is also called Simhanāda Avalokiteśvara or Guanyin of the Lion's Roar. This mount is in fact a divine beast, known to the Chinese as *hou*. Legend says that this beast was in fact Nāga King's son. This form of Guanyin is believed to have the divine power of subduing all diseases and sufferings caused by the Nāgas, and delivering sentient beings of the Three Realms (Realm of Sensuous Desire, Realm of Form and Realm of Formlessness) from the ocean of sufferings. The image was quite popular during the Ming dynasty. Apart from appearing alone, Guanyin normally rides a *hou*, and is sometimes joined by other Bodhisattvas – Mañjuśrī riding a lion and Samantabhadra riding an elephant, to form the Triad known as the Three Great Beings.

This Guanyin statue has an oval face, crescent eyebrows, long eyes, plump cheeks, smiley lips and a benevolent countenance. He wears a triple-lobed topknot behind a crown set with an image of the Amitābha Buddha, a shawl around the shoulders, and elaborate and resplendent strings of jewellery. The garments' folds twist spontaneously, showing fluidity and elasticity of line. The borders of the shawl

and the skirt are chiselled with floral and foliage motifs. The craftsmanship is refined and exquisite. The right forearm rests on the right knee, while the left hand clutches the stalk of a lotus. The statue is seated leisurely in 'relaxation posture' (*lalitāsana*) on the back of the gold haired mythical beast while leaning against an armrest. The lion-like beast has a horn on the head, long wavy mane, an elongated stout body and relatively short limbs. It is crouching on a bed of mountain rock and turning around its head to gaze at Guanyin. Its gaping mouth suggests that it is roaring. The portrayal is very lively and vivacious.

This majestically modelled and meticulously crafted statue attests to the incorporation of even more Chinese characteristic elements into the style of early Ming (1368-1644) imperial Buddhist statuary. It is a brilliant masterpiece of sculptural art of the late 15th century.



銅鑲金 | 中國 明代 15 世紀
高 67 公分 | 典藏號：2017.54

Gilt bronze | China Ming dynasty 15th century
Height 67 cm | Accession no. 2017.54

慈山寺

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