

# 東魏武定元年 銘石造釋迦五尊立像略考

## ——造像題名的左右二菴菩薩的 構成體式及其圖式試析

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### I

此石像，雖光背頂部有些欠損，然整體五尊造像的構成，仍是清晰可辨，尤以石像台座上的造像銘記，不僅明示出石像的造立年代，而且還付予有關的成立經緯，故實是一尊極富探討價值的稀有範例。

今，就此石像台座上的造像銘記，其題名中的，「□菴菩薩」與「□菴菩薩」的二尊像主稱名，試作一整體構成及其圖式系譜的析釋<sup>①</sup>。

### II

造像題名上所刻的像主稱名，共有十五尊，除本文正欲析述的二尊，因受到剝落的殘損而造成不明的遺憾外，其餘的十三尊悉皆清楚。即登王像主一尊，多寶像主二尊、梵王像主一尊、觀世音二像主二尊，二菩薩像主二尊、阿難迦葉像主二尊、彌勒像主一尊、金剛像主二尊。除外，尚有無像主題稱的神王諸像十尊。

此中，因剝落而受損的二尊不明像主題名，在早期法人沙毗博士的專論中，雖曾涉及，但卻是未解地以不明的某「□」缺字抄錄<sup>②</sup>；而且，緊接其後的瑞士喜龍仁博士之文，亦對此不明的二尊題名，未作任何的接觸<sup>③</sup>。由此看，此剝落受損的二尊像主題名，似是一道相當困擾且又長久不清的課題了。

此二尊像主的稱名，依其造像上的題名知，即是

□菴菩薩主嚴送興

*“A Study of the Five-Icon Stone Sakyamuni Statue from the First Year of Wuting, Eastern Wei*

*—An Analysis of Structural Form and Composition of the Two Bodhisattvas to the Left and Right of the Statue’s Inscription”*

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This paper is an initial attempt to comprehensively and systematically discuss the structural form and special significance in the history of Chinese North-South Dynasty Buddhist sculpture of what is called the “Tso-yu Erh-hsiang P’u-sha (Left-Right Two Sides Bodhisattvas)” related to the inscription of this statue.

1. The character “hsiang” used in the inscription comes from the Chinese Spring-Autumn Period, and refers to the concrete space of the two rooms left and right of the main structure in a home, or what is called “tung-hsi erh-hsiang (two rooms east and west)”.
2. The characters “tso-yu erh-hsiang” on the statue’s inscription are a term that combines the spatial concepts of the Chinese “two rooms” and the Indian “left-right.”
3. From a review of existing statues, it can be seen that the period where Chinese and Indian figurative styles merged was during the Cheng-kuang era (520–524) of the Northern Wei. Thus the Chinese terminology “tung-hsi erh-hsiang” was used in conjunction with the Chinese-Indian terminology “tso-yu erh-hsiang”. Yet by the first year of the P’u-t’ai era (531), the Chinese version is no longer to be found, and the Chinese-Indian terminology takes precedence.
4. The concept of the two sides can be related to the “equanimity concept” that was very influential in all major circulating Mahayana sutras of the North-South Dynasty, which emphasized that “all sentient beings can attain Buddhahood.” This became the major fundamental concept for the structural composition of multi-icon statues in the North-South Dynasty. The structural concept of “tso-yu erh hsiang” is examined through the composition of statues containing two, three, four, five, six and seven icons.

( translated by Dr. Lai Sheng-chuan )