

# 東魏武定元年銘石造釋迦五尊立像略考

——造像題名與像主尊像的構成體式及其圖式  
試析

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## I

此尊石像，雖已作了數篇的探討<sup>①</sup>，然而不明之處仍不少。尤以造像銘記所列記的種種題名及其特有的像主尊像，尚未付予詳細的探討（圖一～十）。故，今擬就石像台座上正面所鐫勒刻記的各種造像題名與像主尊像的整體構成體式及其圖式，試作一析述。

## II

此尊台座上所刊飾的造像題名，其造作的意義及其背景，正如前述一文中〈武定二年（五四四）東魏維那王戡郎率法義三百人等造佛菩薩像記〉所云的，是因於北朝當時所盛行的「邑子像」的造像組織團體，爲了要題記這個團體中的全體「法義諸人」、或「法義兄弟」等的組織成員，而刊刻在造像銘記上的一種供養功德錄<sup>②</sup>。此邑子像中所謂的法義諸人、或法義兄弟的「法義」，若依塚本博士之說知，即是南北朝時流行於一個地方區域性的佛教信仰團體。此團體在一位僧者的強力領導與教化之下，聚集結合許多地方信者而形成的一種在家佛教信仰組織，而此組織有稱以「社」、「法社」、「邑」、「邑會」、或者「邑義」、「義邑」、「義會」等的種種名稱<sup>③</sup>。由此看，此尊造像即是以清信士佛弟子駱子寬等七十人這一以法儀兄弟性格所構成的邑子造像信仰組織了。

此邑義組織的團員，其構成性質，依山崎宏博士之說知，可分成二類。即一者爲普通團員，如邑子、邑人、邑徒等；而另一者爲布施團員，即是以造像爲中心，而且也參與造像事業經營的活動者，如盡力於佛堂、集會所的「道場主」、「天宮主」，布施佛具、經典的「

*"A Study of the Five-Icon Stone Sakyamuni Statue from the First Year of Wu-ting, Eastern Wei  
An Analysis of Structural Form and Composition of the Inscription and the Patron Icons"*

*Lin Bao-yao*

1. The inscription on this statue is extremely simple and can be divided into two categories: the first is the "ordinary members" of the Devotees "Group, the second is the "contributing members" of the group. The former includes the Priest, Head, elders and other members of the group; the latter includes the icon patrons, and patrons of food, light and incense, etc.

2. Further division into two can be made by determining whether patron names are included in the inscription.

(1) "Sixteen Icons" are inscribed as belonging to "patrons" directly on the upper part of the statue, that is the space on the back of the boat-shaped aura.

(2) "Ten Divine King Icons" are inscribed as "having no patron" directly on the lower part of the statue, that is the four sides of the base.

3. The twenty-six icons together create a rare work of religious faith that is rich in its representation of the times. Particularly in the overall composition and the relationship between individual portions, the structure is like the structural world of a "great mandala."

4. In explanation:

1. The unit of sixteen icons on the upper portion reveals the world-structure of the "dharma-teaching picture" of Sakyamuni Buddha teaching Buddhist doctrine in this world.

(2) The unit of the ten Divine Kings on the lower portion reveals the world-structure of the "dharma-protecting picture" of these kings, who are protecting the great dharma of the Buddha.

5. In analyzing the structural composition of the "dharma-teaching" world on the upper portion, we can find that :

(1) On the front, the main image is that of Sakyamuni, with two Bodhisattvas, two Arhats and four guards in a composition that expresses "the expounding of the Greater Vehicle, the repressing of the Lesser Vehicle" in a "Five-icon Sakyamuni" structural composition.

(2) On the left and right are the "Five-icon Sakyamuni" composition plus the two Bodhisattvas to the left and right of and continuing out of the composition, creating a "Five-icon Sakyamuni plus the left and right Bodhisattvas" composition that expresses the faith in "One Buddhist Vehicle; no other vehicles."

(3) The main icon on the back is Prabhutaratna Buddha, with two Kwan-yings, creating a "Two Buddhas Seated Together with Two Kunn-yings" composition that expresses the faith in "The One Great Vehicle; the Worship of Two Buddhas."

(4) With Sakyamuni as the main icon on front and back, the three images of Maitreya and Dipamkara in the spaces on the top of the front and back, and the two Prabhutaratnas on the back, create a "Buddhas of Three Ages and Two Buddhas Seated Together" composition that expresses the faith in "The One Great Vehicle; the Same Path as the Myriad Buddhas."

In analyzing the structural composition of the "dharama-protecting" world on the lower portion, we can find that:

(5) The main images on the four sides of the base are two Vajrapanis, with the ten

Divine Kings, that together create a "two Great Vajrapanis with Ten Divine Kings" composition that expresses the faith of "Protection and Tribute; Everlasting Existence of the Dharma."

(translated by Dr. Lai Sheng-chuan)