

## 香林宝像——犍陀罗艺术展

深圳博物馆策展团队

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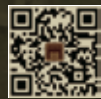
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巴基斯坦国家遗产与文化署考古与博物馆局  
Department of Archaeology and Museums, Pakistan  
故宫博物院  
The Palace Museum



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## GANDHARA HERITAGE ALONG THE SILK ROAD

A Pakistan-China Joint Exhibition



犍陀罗艺术展

# 香林宝像

展览时间 / Duration

2023.12.26

2024.3.24

展览地点 / Venue

深圳博物馆 历史民俗馆（市民中心）  
第一专题展厅

Thematic Exhibition Hall No.1,  
Shenzhen Museum of History and Folk Culture

## 前 言

古代犍陀罗的考古遗址主要分布于今天的兴都库什山和喀拉昆仑山的南端，具体包括巴基斯坦北部的白沙瓦河谷到印度河东岸，以及阿富汗喀布尔河谷东部一带。这里是丝绸之路连接南亚次大陆的重要枢纽，地中海文明、伊朗文明、中亚草原文明和印度文明的交汇之地，多元文化在此激烈碰撞后锻造出丰富多彩的文明。来自古希腊的神话、美学和哲学，来自西亚的琐罗亚斯德教、弥赛亚信仰以及来自南亚的印度教、佛教在此传播，相互影响，奠定了此地成为世界宗教中心之一的地位。

犍陀罗文明通过丝绸之路积极不断的交流互鉴，呈现出无与伦比的活力与创造力，在亚洲文明传播史上产生了深远影响。发端于贵霜王朝的犍陀罗佛教艺术，通过丝绸之路经新疆、河西走廊进入中原腹地，推动了中国早期佛教文化与艺术的发展；犍陀罗艺术影响下的斯瓦特、克什米尔与吉尔吉特艺术，通过西藏西部进入中国青藏高原，为 10 世纪以后藏传佛教艺术的发展提供了养分。

本展览项目曾两次列入《中华人民共和国和巴基斯坦伊斯兰共和国联合声明》，受到了两国领导人的欢迎。此次展览文物共 203 件（套），包括巴基斯坦七家博物馆的 173 件（套）文物和故宫博物院所藏 30 件（套）文物，旨在以古代犍陀罗文明发展的视角，充分展示犍陀罗文化的艺术魅力及其对中国乃至东亚的深刻影响，由此促进中巴两国的相互理解。深圳作为中国对外开放的窗口城市，将积极弘扬中华优秀传统文化与世界优秀文明交流互鉴成果，努力建设中国特色社会主义先行示范区，为大湾区文化建设助力赋能。

## Introduction

The archaeological sites of ancient Gandhara dotted mainly across the southern end of the present-day Hindu Kush and Karakorum, including the Peshawar Valley in northern Pakistan to the east bank of the Indus River and the eastern part of the Kabul Valley in Afghanistan. It is an intersection of the Silk Road connecting the South Asian subcontinent, the crossroads of Mediterranean civilization, Iranian civilization, Central Asian steppe civilization, and Indian civilization. The vigorous collision of multi-culture has created a rich and colorful civilization. Mythology, aesthetics, and philosophy from ancient Greece, Zoroastrianism and Messianism from West Asia, as well as Hinduism and Buddhism from South Asia spread and mutually influenced each other, making this region one of the world's religious centers.

With active and continuous exchanges and mutual inspirations along the Silk Road, Gandhara showed unparalleled vitality and creativity and had a profound impact on the spread of Asian civilization. Gandhara Buddhist art, which originated in the Kushan Empire, entered central China through the Silk Road via Xinjiang and the Hexi Corridor, promoting the development of early Chinese Buddhist culture and art; Swat, Kashmir, and Gilgit art, influenced by Gandhara art, crossed the western part of Tibet and entered the Qinghai-Tibet Plateau of China, which provided sustenance for the development of Tibetan Buddhism art after the 10th century.

This exhibition was twice mentioned in *Joint Statement between the People's Republic of China and the Islamic Republic of Pakistan*. The leaders welcomed the organizing of the Gandhara Art Exhibition. We selected 203 artifacts for this exhibition, of which 173 artifacts come from ten museums in Pakistan and 30 artifacts from the Palace Museum. The exhibits fully demonstrate the artistic charm of Gandhara culture and its far-reaching influence on China and East Asia from the perspective of the development of ancient Gandhara civilization. And further more, the exhibition will promote mutual understanding between China and Pakistan. As a gateway for opening up to the outside world of China, Shenzhen will promote the excellent traditional Chinese culture and the outstanding world civilizations, build a pilot demonstration area of socialism with Chinese characteristics, and contribute to the cultural integration of the Greater Bay Area.



# 犍陀罗文明的诞生

## The Birth of Gandhara Civilization

公元前 1 世纪～公元 5 世纪

1st century BC - 5th century AD

在长达千年的历史长河中，犍陀罗一直为不同的王朝政权所掌控，文化面貌丰富多样，地区间文化类型互相混杂。

从伊朗系的阿契美尼亚王朝（公元前 559～前 330 年）、希腊系的马其顿王朝（公元前 336～前 323 年）、印度孔雀王朝（公元前 317～前 189 年）、希腊化-巴克特里亚王国时期（公元前 2～前 1 世纪）、中亚游牧系的塞人时期（公元前 1 世纪～公元 1 世纪）到贵霜王朝（1 世纪晚期～3 世纪）和寄多罗贵霜时期（4 世纪中期～5 世纪中期），犍陀罗地区的统治者由不同语言、不同族群和不同文化背景的民族粉墨登场，奠定其历史文化发展与繁荣的基础。

Throughout its millennia-long history, Gandhara has been under the control of different empires. Different cultural types have been mixed in this region, resulting in a rich and varied cultural landscape.

The Gandhara region went through the reign of the Iranian Achaemenian Empire (559-330 BC), Macedonian Empire (336-323 BC), from the Indian Maurya Empire (317-189 BC) to the Hellenistic-Bactrian kingdom period (2nd-1st century BC), and then from the nomadic force of Saka from Central Asian (1st century BC-1st century AD) to the Kushan Empire (late 1st-3rd century), through the period of Kidarite-Kushans (mid 4th-mid 5th century), ruled by peoples of different languages, ethnic groups, and cultural backgrounds, thus laying the foundation for its historical and cultural development and prosperity.



## 酒神碗

金

公元前 1 世纪

犍陀罗地区

伊斯兰堡博物馆藏

## Gold Bowl with Image of Bacchus

Gold

1st century BC

Gandhara District

Islamabad Museum



此碗腹壁饰四头翼狮与四组蕨类叶片，交错排布。内底头像呈希腊贵族面相，眉骨隆起，鼻梁较高，髭须浓密，卷发垂肩。一般认为该形象为古希腊神话中的宙斯之子、酒神狄俄尼索斯，护佑着希腊的农业与戏剧文化。狄俄尼索斯推动了古代社会的文明，确立了相关法则，并传授葡萄种植和酿酒技术。

This gold bowl is engraved with four interlaced winged lions and four-leaved ferns, and a central portrait with the face of a Greek aristocrat, brow ridges prominent, a thick beard, and long hair falling upon the shoulders. The portrait is generally believed to be a representation of Dionysus, the god of wine in ancient Greek mythology and the son of Zeus, who protected Greek agriculture and theater culture. Dionysus advanced the civilization of ancient society, established relevant laws, and imparted the techniques of grape planting and wine-making to people.

## 阿特拉斯

片岩

2 ~ 3 世纪

犍陀罗地区

白沙瓦博物馆藏

## Atlas

Schist

2nd-3rd century

Gandhara District

Peshawar Museum



阿特拉斯是古希腊神话中泰坦神族的巨人，在与以宙斯为首的奥林巴斯神族的战斗中落败而受罚，以双肩支撑苍天，故常表现为双肩托天（球体）的巨人。阿特拉斯神话传入犍陀罗地区后，常被塑造成大力神形象，多以蹲立或屈膝坐姿饰于建筑下层，以肩或手臂支撑建筑上部。

Atlas was a giant Titan in Greek mythology. After losing the Titanomachy to the Olympian gods led by Zeus, as punishment, he was condemned to support the heavens on both shoulders. After the myth of Atlas reached the Gandharan region, he was often portrayed as a man with unusual strength, mostly on the lower levels of stūpas or buildings, in a crouching or bent knee sitting position, using his shoulders or arms to support the upper parts.

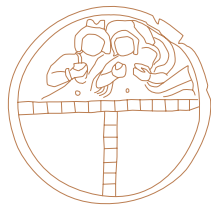


## 宴饮图化妆盘

片岩  
公元前 1 世纪  
塔克西拉西尔卡普  
巴基斯坦国家博物馆藏

## Toilet-tray with Drinking Scene

Schist  
1st century BC  
Sirkap, Taxila  
National Museum of Pakistan, Karachi



西尔卡普出土的化妆盘大多来自宗教建筑集中区，主要装饰浮雕人物或场景。此盘分为三个区域，上半部分表现半身男女饮酒场景。这一题材源于希腊或罗马的古典造型，但正面人像的表现与衣褶的处理方式，应是伴随印度 - 帕提亚人的进驻而传入犍陀罗地区。

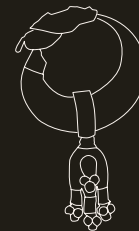
Most of the toilet-trays excavated at Sirkap come from areas with concentrations of religious buildings, decorated with figures or scenes in relief. The present work, divided into three sections, shows a feast scene consisting of reclining figures. The subject is of classical origin. The preference for frontal view representation and the treatment of the folds of the garment would have been introduced into the Gandharan region by the Indo-Parthian settlement.

## 耳饰

金  
公元前 1 世纪  
塔克西拉西尔卡普  
塔克西拉博物馆藏

## Ear Pendant

Gold  
1st century BC  
Sirkap, Taxila  
Taxila Museum



此为一新月状装饰与垂饰组合而成的金耳环。耳环上半部分呈新月状，有扣环。主体部分套以活动圆环，圆环下为花蕾状垂饰。主体由薄片制成，内部为紫胶或沥青。该制作方式源于希腊，在塔克西拉的首饰中较常见。

This is a gold earring composed of a crescent decoration and pendants. The upper part of the earring is an unpatterned crescent, with a buckle. The crescent has a movable ring with a pendant in the shape of a bud hanging from it. The crescent is composed of thin gold sheets with a core of shellac or bitumen, a fabrication of Greek origin that was common among the jewelry makers of Taxila.

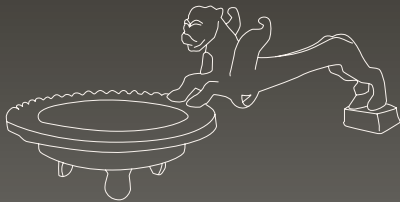
## 格里芬手柄香炉

铜

公元前 1 世纪

塔克西拉西尔卡普

巴基斯坦国家博物馆藏



## Incense Burner with Griffin Handle

Bronze

1st century BC

Sirkap, Taxila

National Museum of Pakistan, Karachi



此为举行宗教仪式时使用的香炉，炉底三足，口沿饰两周联珠纹。一侧有横向长柄，为格里芬造型。格里芬源于希腊神话，是一种双翼狮身的怪兽。此兽前爪铆在香炉上，后爪立于长方形底座上，属西亚或希腊化的风格。

The incense burner is an implement used during rituals. It has three feet, and is decorated with two rows of beads around the rim. It has a long horizontal handle, decorated with a winged leaping griffin, with horns on the head. The wing is positioned vertically. The front paws are riveted on the rim, and the rear paws stand on a rectangular base, which belongs to the West Asian or Hellenistic style.

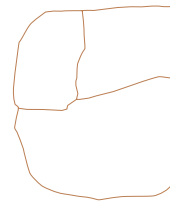
## 佛足印刻石

片岩

3 ~ 4 世纪

斯瓦特地区提热特村

斯瓦特博物馆藏



## Buddha's Footprint (Buddhapadha)

Schist

3rd-4th century

Tirat Village, Swat District

Swat Museum



佛像诞生前，佛足石是代表佛陀存在的重要象征，即使在佛像出现后依然是佛教中神圣的象征。犍陀罗地区有大量佛足石遗存，其上常见万字、三宝、法轮、莲花等图案。此佛足脚掌部分有光芒状多辐法轮，刻石下缘佉卢文意为“佛陀释迦牟尼之足迹”。此佛足非常著名，或为法显、宋云、玄奘等中土求法僧目睹并载录的佛足石。

The Buddha's footprints stones are carvings representing the footprints of the Buddha. They were an important symbol of the Buddha's presence before the creation of Anthropomorphic images of Buddha, and remain a sacred symbol in Buddhism even after. The Buddha's footprints stones have been found in abundance in Gandhara. Common motifs on the foot include the swastika, the Triratna, the Dharmacakra, and the Lotus. In this work, each foot has a radiated Dharmacakra carving in a simple manner, with an inscription in Kharosthi on the lower edge of the stone, meaning "Footprint of the Buddha, Śākyamuni". This is a very famous footstone and is presumed to be the Buddha's footprints stone seen and recorded by the Buddhist Pilgrims such as Fa Xian, Song Yun, and Xuan Zang.

## 诃利帝与般闍迦（阿道克狩与法罗）

灰色片岩

2 ~ 3 世纪

白沙瓦博物馆藏



### Hārītī and Pāñcika (Ardoksho and Farro)

Grey Schist

2nd-3rd century

Peshawar Museum

阿道克狩原为贵霜帝国的女神，在犍陀罗雕塑中常被认为是诃利帝。该形像又常与法罗相联系，故法罗常被视为般闍迦。

此坐像中，般闍迦右手执长枪，身着短袍，小腿穿有裹腿。诃利帝穿有拖至脚背的长袍，右手持盛满鲜花和水果的丰饶角。丰饶角来自于希腊神话中曾经哺育过宙斯的山羊角，象征丰收和富裕。

Ardoksho is a goddess in Kushan Empire, identified as Hārītī in Gandhara sculptures. This image is associated with Farro, who is often identified as Pāñcika.

This work depicts the present juxtaposition of seated Hārītī and Pāñcika. Pāñcika is holding a spear in his right hand, wearing a short tunic with leggings on both calves, and Hārītī is wearing a tunic trailing down to the back of her feet, holding a cornucopia in her right hand. The cornucopia is derived from the horns of the goat that fed Zeus in Greek mythology, symbolizing abundance and prosperity.







## 弥兰本生

灰色片岩

2 ~ 3 世纪

马尔丹地区塔库特伊巴希

白沙瓦博物馆藏



### Maitrakanyaka Jātaka

Grey Schist

2nd-3rd century

Takht-i-Bahi, Mardan District

Peshawar Museum



商人弥兰“愚感信邪”，忤逆母亲，甚至“脚踢母头”。他率领五百商人出海贸易，虽遭海难却独自生还，先后入银城、金城、水精城、琉璃城享尽荣华富贵，但仍不知满足，最后入铁城被鬼吏捉住，受铁轮走顶之罚。

此浮雕展现该故事的后半部分场景：仙女迎候弥兰进入水精城；弥兰入琉璃城，享受仙女服侍，欣赏乐师演奏短琉特琴；弥兰入铁城，被鬼吏捉住，遭受铁轮在头顶旋转摩擦的惩罚。

Maitrakanyaka the merchant was once "ignorant and believed in heretics rather than Buddhism", and was ungrateful to his mother, even trod on his mother's head. One day he led 500 merchants to travel across the sea for commerce, and manage to survive alone during the shipwreck. He then sojourned in the Silver City, the Golden City, the Crystal City, and the Vaiḍūrya City to enjoy all the glory and wealth, but he was still unsatisfied and finally left the Vaiḍūrya City for the Iron City where he was caught by the demons who punished him by using a spinning iron wheel with spokes to clash on the head.

This relief represents the second half of the scene of the Maitrakanyaka Jātaka, from right to left in order: the yakṣis welcome Maitrakanyaka into the Crystal City, Maitrakanyaka enters the more enjoyable city of Vaiḍūrya, attending by yakṣis and musicians playing the short lute with narrowing soundbox, and in the final scene, Maitrakanyaka is caught by a demon holding a club, punished by using spinning iron wheel with spokes to clash on the head.

## 燃灯佛造像碑

片岩

1 ~ 4 世纪

马拉坎德地区恰特帕特

迪尔博物馆藏



## Relief Panel of the Dipankara Buddha

Schist

1st-4th century

Chatpat, Malakand

Dir Museum



据《太子瑞应本起经》记载，释迦牟尼有一前世名为儒童，听闻燃灯佛（定光佛）前来，前去拜谒，想买花供佛，但国王已把花全部买走。儒童倾其所有，从一位名叫瞿夷的姑娘那里得到五支莲花。待燃灯佛到来之时，儒童将莲花撒落，但花没有落地，燃灯佛知其心清净。儒童见地面有泥，遂俯身解发布地，让燃灯佛踩在发上经过。燃灯佛为之授记曰：“汝自是后，九十一劫，劫号为贤，汝当作佛，名释迦文。”

According to the Sūtra of the Auspicious Original of the Prince (*Tai Zi Rui Ying Ben Qi Jing*), in one life, Śākyamuni was reincarnated as Manava. He heard of the arrival in his town of Dipankara Buddha, and from his heartfelt joy, he rushed out to pay reverence to the arriving Buddha. He wanted to buy flowers for the Buddha, but only to find that the king had already bought all the flowers, so he gave all he had and received five lotus flowers from a girl named Gopikā. When the Buddha arrived, Manava scattered the lotus flowers, but they did not fall to the ground, so the Buddha knew that his heart was pure. When the boy saw the mud on the ground, he leaned down, loosened his hair, and let the Buddha step on his hair and pass without soiling his feet. From this act, Dipankara told Manava "after ninety-one kalpas, you will come to be a Buddha called Śākyamuni".

## 太子诞生

灰色片岩

3 ~ 4 世纪

斯瓦特地区塞杜佛塔

巴基斯坦国家博物馆藏



## Birth Scene of Siddharta

Grey schist

3rd-4th century

Saidu Stūpa, Swat District

National Museum of Pakistan, Karachi



此石刻为悉达多太子诞生的题材，摩耶夫人右侧帝释天的上部是一位携天鼓的神，天鼓的出现象征着向世间宣示佛陀的诞生。石刻整体线条流畅，人物造型婀娜优美，是3 ~ 4世纪犍陀罗石刻艺术的经典作品。

The present stone carving of the birth of Prince Siddhārtha is a masterpiece of Gandhara stone carving. Above the central figure is an attendant deity carrying a celestial drum, which symbolizes the announcement of the birth of the Buddha to the world. The overall lines of the stone carving are smooth, and the figures are elegantly beautiful, representing a classic work of Gandhara stone carving in the 3rd-4th centuries.

## 太子夜半逾城

灰色片岩

3 ~ 4 世纪

马尔丹地区

巴基斯坦国家博物馆藏

## The Great Departure

Grey schist

3rd-4th century

Mardan District

National Museum of Pakistan, Karachi



此石刻与同时期常见的侧身构图逾城出家题材有明显不同。太子正面向前，骑马跃出画面，呈现出割舍世俗世界的意涵，充满立体感。随从们手执兵仗伞盖，面向太子，呼之欲出。人物造型生动，雕刻细节突出，为3至4世纪犍陀罗地区石刻的经典作品。

The present carving differs in many respects from the common Great Departure of the same period. Prince Siddhārtha is facing forward, which is clearly different from the usual composition in profile, leaping out of the relief on his horse, symbolizing a break from the secular world and is full of three-dimensionality. The attendants beside the prince, holding a canopy, are facing the prince, also with a strong sense of three-dimensionality. With its vivid figures, dense stone, and outstanding details, this relief is a classic stone carving of the Gandhara region of the 3rd and 4th centuries.

## 佛陀苦修像

片岩

2 ~ 3 世纪

马尔丹地区加玛尔·伽利

巴基斯坦国家博物馆藏



## Fasting Siddhartha

Schist

2nd-3rd century

Jamal Garhi, Mardan District

National Museum of Pakistan, Karachi



此像表现了释迦牟尼以六年时间在尼连河畔苦修的情形。佛像眼窝深陷，骨瘦如柴，肋骨排列醒目，双手结禅定印，结跏趺坐于台座上，展现出释迦牟尼为助众生寻求解脱之道，深受身心之苦的牺牲精神。苦行中的释迦是犍陀罗佛传浮雕中的重要主题，具有犍陀罗创作的写实风格。

This image of Fasting Siddhārtha shows Siddhārtha Gautama spending six years in meditation on the banks of the Niranjana river. The figure has deep sunken eyes and is as thin as a skeleton, with ribs on the body that are prominently rowed up. The figure is seated in padmāsana on a rectangular pedestal with his hands in the dhyāna-mudrā, showing the sacrificial spirit of the Buddha who suffered physically and mentally to help sentient beings seek the path to liberation. The "Fasting Siddhārtha" is an important theme in the Gandhara Buddhist tradition of relief and sculpture, with the Gandharan realistic style.



## 帝释窟禅定

灰色片岩

3 ~ 4 世纪

恰沙达地区马曼内·得里

白沙瓦博物馆藏



## Meditation in the Indraśailaguha

Grey schist

3rd-4th century

Mamane Dheri, Charsadda District

Peshawar Museum



佛陀在摩揭陀国一山中的帝释窟中禅定，帝释天、乐神般遮翼及忉利天的诸神前来拜访。乐神首先弹琴将佛陀唤醒，帝释天再向佛陀问法，在听闻佛法中获得了无上的喜悦，从而皈依佛陀。浮雕中央佛陀全跏趺坐于窟内，双手结禅定印，进入禅定状态。众神祇围绕佛陀等待说法。人物间穿插鸟兽、山石及林木，表明在荒野之地。

When the Buddha was meditating in the Indraśailaguha in a mountain of Magadha, he was visited by Indra, Pañcaśikha, the deva of music, and other devas from Trayastriṃśa. Pañcaśikha first plays the lute to charm the Buddha out of his meditation to gain his attention. Then Indra asks the Buddha for a sermon. Hearing the Buddha's preaching, he obtains supreme joy and thus converts to Buddhism. In the present relief, the Buddha is in the center, wearing an overrobe, with his hands holding in the dhyāna-mudrā, sitting in padmāsana on the floor of the cave, in the state of samādhi. Around the Buddha are carvings of deities expecting the Buddha's sermon. Interspersed among these figures are carvings of birds and animals, rocks, and trees, indicating a wilderness environment.

## 初转法轮

灰色片岩

2 ~ 3 世纪

塔克西拉达摩罗吉卡佛塔

塔克西拉博物馆藏



## The First Sermon of the Buddha

Grey schist

2nd-3rd century

Dharmarajika stūpa, Taxila

Taxila Museum



此雕塑表现了佛陀在鹿野苑初次讲法的场景，被称为“初转法轮”。佛陀跏趺坐于宝座上，右手正转动法轮。法轮由下方佛三宝支撑，佛三宝置于柯林斯柱上。围绕佛陀听法的共有五名僧侣，左上角可见一飞天，飞天下方是金刚力士。佛陀左侧被损坏的尊神是帝释天，梵天立于佛陀右侧。

This carving depicts the Buddha's first preaching in the Deer Park, known as the "First Sermon". In the scene, the Buddha is seated in padmāsana on a throne, and his left hand turns the wheel of dharma which is supported by the Triratna below, placed on a Corinthian column. Five disciples are surrounding the Buddha. In the upper left corner of the image, an apsara is visible, holding a flower in his left hand; below the apsara is a bearded Vajrapāṇi. The damaged deity to the right of the Buddha is Indra, with Brāhma on his opposite side, standing to the left of the Buddha.



## 舍卫城神变

片岩

2 ~ 3 世纪

马尔丹地区沙赫里·巴合娄尔

白沙瓦博物馆藏



## Miracle at Śrāvastī

Schist

2nd-3rd century

Sahri Bahlol, Mardan District

Peshawar Museum



画面中佛陀居中坐于芒果树下，着袒右肩式袈裟，结转法轮印，全跏趺坐于莲花上。佛陀左侧为弥勒菩萨，右侧为观音菩萨。背后左右站立二人，应为梵天和帝释天。此作题材说法不一，或描述为“佛三尊像”“一佛二菩萨”，或阐释为“舍卫城神变”。有研究认为舍卫城神变造像在图式转变中趋于简化，形成“三尊像”形式。

This relief is relatively simple in composition, with the Buddha seated in the center under a mango tree, wearing an overrobe with the right shoulder exposed, hands holding in the dharmacakra-mudrā, and sitting in padmāsana on a large blossoming lotus. On either side of the Buddha stands a Bodhisattva, Maitreya on his left, and Avalokiteśvara on his right. Behind him stand two people, Brahmā and Indra. This relief has been described as "the Buddha Triad", or the "Miracle at Śrāvastī". Some studies have suggested that the image of the "Miracle at Śrāvastī" tends to be simplified in the process of evolution, resulting in the so-called "Buddha Triad".

## 忉利天降下

绿色片岩

1 ~ 2 世纪

斯瓦特地区蒙戈拉地方布特格拉

斯瓦特博物馆藏



## The Buddha's Descent from the Trayastrimśa

Green schist

1st-2nd century

Butkara I, Mingora, Swat district

Swat Museum



此雕刻中有三道宝阶，宝阶上生长着三棵菩提树。中间宝阶最下一级有一对脚印，象征佛陀；左右两侧宝阶上站立着双手合十的梵天和帝释天，宝阶下足迹前有一跪迎的比丘，为莲花色比丘尼，为转轮王的化身。此作品即为犍陀罗地区早期以象征物来表现佛陀形象的代表之作，极为珍贵。

This carving is carved with three treasured stairs, and from each, a Buddhi tree is raised. A pair of footprints are carved at the lowermost level of the middle stair, symbolizing the Buddha. On the left and right sides of the stairs stand respectively Brahmā and Indra with hands held in añjali-mudrā. At the bottom of the steps, in front of the footprints, there is a kneeling figure greeting. Canonically the one who greets is said to be Utpalavarṇā, the incarnation of the cakravartin. At the early stage of Buddhist art in the Gandhara region, expressing the presence of Buddha through symbols can be observed and this work is a typical representative of such style and is extremely valuable.

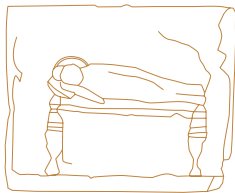
## 佛陀涅槃

灰色片岩

2 世纪

马尔丹地区沙赫里·巴合娄尔

白沙瓦博物馆藏



### Death Scene of the Buddha

Grey schist

2nd century

Sahri Bahlol, Mardan District

Peshawar Museum



涅槃图像主要表现右胁累足而卧的释迦，此卧式也称“狮子卧”。此外还刻画释迦的弟子、外道、众神、摩罗族人等，重要人物的行为举止基本见于《涅槃经》中。此石刻中，立于释迦床头者为执金刚。床前坐三名弟子，左起第一位掩面而泣，可能是跟随释迦时间最长的阿难。画面上方可见娑罗双树，左侧树冠间隐约可见一女性形象，可能为树仙女。

An important feature of Gandharan Buddha in parinirvāṇa is that the figure lies on his right side and presses his left leg against the right, also known as the "position of the lion". In addition to Śākyamuni, there are also depictions of his disciples, tīrthikas, devas, and the people from Māllā's clan in the nirvana scene. The posture of Śākyamuni's disciples can almost all be referenced in the *Mahāparinirvāṇa Sūtra*. The figure stands on the left side of the bed with a sad look, holding an object in his left hand, presumably to be the Buddha's dharmapāla, Vajrapāṇi, who has curly hair beard face, is dressed in garments of Greek style. Three disciples are sitting in front of Śākyamuni's bed, the first one from the left is hiding his face and sobbing with a mournful look, probably Ānanda, who has followed the Buddha for the longest time. Two sala trees at the upper part of the relief are vaguely recognizable, and a female figure is faintly visible between the canopy formed by the trees on the left side, presumably a yakṣi.

## 佛立像

片岩

1 ~ 2 世纪

白沙瓦博物馆藏



### Standing Buddha

Schist

1st-2nd century

Peshawar Museum

此像为犍陀罗艺术的代表作之一。佛陀赤足，身着通肩式袈裟，衣纹厚重，神情庄严肃穆，饱含悲悯。此像具有古希腊、罗马雕塑的特征：鼻梁高挺，波浪式卷发，面部轮廓具有欧罗巴人特征，反映了希腊文明对犍陀罗佛教艺术的影响。这类佛像也被学界称为“希腊化的佛像”，此风格也深刻影响了我国云冈石窟和敦煌莫高窟的佛教造像。

The present work is one of the masterpieces of Gandharan art. The Buddha stands barefoot, wearing an overrobe of thin clothes as if the body can be seen beneath the folds. His facial expression is solemn and compassionate, eyes wide open as if gazing at all the sentient beings. The distinctly Europic facial outline shows the influence of Greek civilization on Gandharan Buddhist art. The Buddha figure of such style is also known as the Hellenized Buddha, which later profoundly influenced the Buddhist figures in the Yungang Grottoes and the Mogao Caves in China.



## 施转法轮印佛坐像

片岩

4 世纪

白沙瓦地区

巴基斯坦国家博物馆藏



### Teaching Buddha

Schist

4th century

Peshawar District

National Museum of Pakistan, Karachi

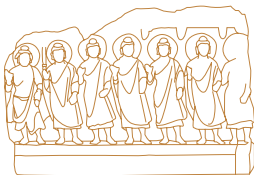
此像表现的是释迦在鹿野苑初转法轮时的情形。佛陀身着袒右肩袈裟，双手施转法轮印，结金刚跏趺坐。此尊面容呈椭圆形，五官匀称，头顶肉髻较小，属典型的犍陀罗风格，身躯强健、匀称，仿佛能感到衣下躯体的力量。

The present work shows Śākyamuni at his first sermon in the Deer Park at Sarnath. He is seated in padmāsana with his hands forming in the dharmacakra-mudrā, his left hand holding the hem of his garment. The figure is of typical late Gandhara style, with a perfectly oval face, and well-proportioned features, depicted in a more naturalistic manner, with a smaller uṣṇīṣa. The figure is strong and well-proportioned as if one can feel the strength of the body beneath the garment.



## 过去七佛与弥勒

片岩  
2 ~ 3 世纪  
犍陀罗地区  
白沙瓦博物馆藏



### The Past Seven Buddhas and Maitreya

Schist  
2nd-3rd century  
Gandhara District  
Peshawar Museum



此为过去七佛与弥勒相组合的石刻，可见七佛中的六位，身着袒右肩或通肩式袈裟的佛陀间隔站立。作为未来佛的弥勒由于仍是修行中的菩萨，故身处一侧，身着菩萨装。台座前方题记意为“供养一切佛”。

过去七佛是指释迦牟尼及其出世前的六位佛陀，即毗婆尸佛、尸弃佛、毗舍浮佛、拘留孙佛、拘那含牟尼佛、迦叶佛、释迦牟尼佛。

This work shows a combination of the Seven Buddhas of the past and the future Buddha Maitreya. Six of the seven Buddhas, all in Buddha features, can be observed in the fragmented stone carving, body wrapped in an overrobe (Saṃghāṭi) or with right shoulder and arm exposed, standing evenly spaced. Maitreya, as the future Buddha, is still a bodhisattva, therefore stands on one side, dressed in bodhisattva attire. All seven Buddhas and Maitreya show Abhaya-mudrā. The inscription on the front of the rectangular pedestal means "Offerings to all Buddhas".

The seven Buddhas of the past refer to Śākyamuni and the six Buddhas that preceded his appearance in the world, namely Vipasyin, Śikhin, Viśvabhu, Krakucchanda, Kanakamuni, Kaśyapa.

## 菩萨像

片岩  
2 ~ 3 世纪  
斯瓦特地区塞杜佛塔  
巴基斯坦国家博物馆藏



### Bodhisattva

Schist  
2nd-3rd century  
Saidu Stūpa, Swat District  
National Museum of Pakistan, Karachi



这尊雕像是典型的犍陀罗印度王者式菩萨，高鼻深目，唇上有波浪形胡髭。胸前垂下的项链装饰有对鹿衔环。右手残断，原应施无畏印。

This statue is typical of the Gandharan Indian king-like Bodhisattva, with a high nose bridge and deep-set eyes, tightly closed lips, and a wavy mustache above the lips. A pair of deer armature rings adorns the necklace of multiple strands. The right hand is missing and could have been held in the abhaya-mudrā.



## 持花蔓天使装饰带

片岩

2 ~ 3 世纪

塔克西拉库那拉佛寺

巴基斯坦国家博物馆藏



## Frieze of Garland and Amorini

Schist

2nd-3rd century

Kunara Buddhist Temple, Taxila

National Museum of Pakistan, Karachi



持花蔓的天使是早期犍陀罗艺术中重要的装饰元素，一般出现在佛塔基座、圆柱塔身中部及阶梯的侧面，或是舍利容器上。此装饰题材受希腊艺术的影响，后融入佛教艺术中。犍陀罗图像中的花环呈有规则的波形曲线，应是与本地传统相结合的产物，还时常伴随有源起西方的带翼神人形象。

An important decorative element of early Gandhara art is the amorino, shown as garland bearers. This element is usually found on the base, in the middle of cylindrical drums, on the sides of stairways of stūpas, or on reliquaries. This decorative motif was influenced by Greek art and later incorporated into Buddhist art. In the Gandharan iconography, the garland undulates in regular waves, a combination with local traditions, and is often accompanied by images of winged gods and goddesses, which can be found in the Occidental.

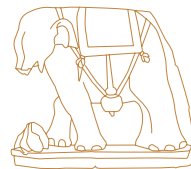
## 象

灰色片岩

2 ~ 3 世纪

拉瓦尔品第地区罗摩达斯收藏

巴基斯坦国家博物馆藏



## Elephant

Grey schist

2nd-3rd century

Ramdass Collection, Rawalpindi

National Museum of Pakistan, Karachi



象是古印度地区国王的理想坐骑，象征力量、刚强、平衡、沉稳与富足。此尊大象背上覆盖毯子，上有水波纹饰，挂有一个宝瓶。象鼻已不存，其所踏之处可见三朵略有损坏的莲花，推测此为象鼻卷莲花的题材，此题材在犍陀罗石雕艺术中较为常见。

The elephant is ideal mount for a king. It symbolizes power, strength, balance, composure and abundance. In ancient times, only kings could use elephants as mounts. The elephant is carved in grey schist, with a blanket covering its back decorated with motifs like ripples and a jar hanging close to its belly. The trunk of the elephant is now missing, but it can be inferred from the lotus that this figure may depict an elephant picking up lotuses with its trunk, which is a common theme in Gandharan stone carving art.



# 犍陀罗艺术的余辉

## The Echoes of Gandhara Art

6-14 世纪

6th-14th century

6 世纪以来，随着犍陀罗艺术中心的衰微和转移，在突厥系王朝统治下，斯瓦特、克什米尔和吉尔吉特等地形成了各自鲜明的艺术风格。7 世纪以后，伊斯兰势力向东推移，至 8 世纪后，从喀布尔河谷到印度河谷一带逐渐伊斯兰化。在兴都库什山南麓的山谷中，斯瓦特地区、克什米尔地区作为佛教圣地，从大乘佛教发展到密教阶段，佛教艺术持续发展，先后延续到 14 世纪才最终衰落。

进入 10 世纪下半叶，西藏佛教复兴，显密佛教繁荣。高僧与艺术家的往来互动，使大量古代佛教艺术精品得以传入西藏，保存于大小寺院中，成为藏传佛教寺庙珍贵的财富与艺术品。这些珍品保存至今，为藏传佛教在青藏高原的生根、成长并走向成熟提供了充足的养分。

Since the 6th century, as the center of Gandhara art declined and transferred, local art developed in Swat, Kashmir, and Gilgit under the rule of the Turkic dynasties, forming their artistic styles. After the 7th century, Islamic forces pushed eastward. From the 8th century onwards, they gradually Islamized the territory from Kabul Valley to Indus Valley. In the southern foothills of the Hindu Kush, the Swat region, Kashmir, which served as a Buddhist sanctuary, developed from Mahayana Buddhism to the Tantra stage, and Buddhist art continued to develop, successively until the 14th century when it was finally eradicated.

The second half of the 10th century coincided with the revival of Buddhism in Tibet, where Exoteric and Esoteric Buddhism flourished. The exchange of monks and artists led to the entry of a large number of ancient Buddhist artworks into Tibet, which were preserved in Tibet's numerous monasteries. These works of art have become precious treasures of Tibetan Buddhist monasteries and have been preserved until today, providing rich nutrients for Tibetan Buddhism to take root, grow and mature on the Tibetan plateau.

## 坐姿菩萨与胁侍

大理石

7 ~ 8 世纪

斯瓦特地区蒙戈拉谷

斯瓦特博物馆藏



## Enthroned Bodhisattva with Attendants

Marble Stone

7th-8th century

Mingora Valley, Swat District

Swat Museum

此像为典型的早期斯瓦特风格造像。菩萨结跏趺坐于莲花座上，后有繁复纹样组成的背光，上方为建筑构件。菩萨的两侧胁侍立于小莲台上，有背光，似向菩萨礼拜。莲台上的宝座足部有两头披着波浪式卷发的狮形兽，两爪交叠，动作生动且富有表现力。

This relief of seated Bodhisattva is a typical late Gandharan style, with the figure wearing an overrobe, seated in padmāsana on a lotus pedestal. The nimbus is topped by a segmental triangular architrave with the same elaborate decoration. On either side of the Bodhisattva are two flanking figures standing on small lotus platforms, one with nimbus, holding an object in his left hand as if paying reverence to the Bodhisattva. The two lion-shaped figures on the throne's feet are carved with wavy curls, paws stacked one upon another with vivid and expressive movements.



## 象神迦内什

砂砾岩

7 ~ 8 世纪

塔克西拉博物馆藏

## Ganesha

Conglomerate

7th-8th century

Taxila Museum



迦内什常被认为是湿婆和波哩婆提之子，同时受印度教徒、佛教徒和耆那教徒供奉。迦内什是智慧之神，能清除各种障碍，被称为“障碍之主”或“清除障碍者”。迦内什也被视为知识、书写与学问的保护神。5 世纪前后，迦内什图像出现，随民间需求增长而日益流行。此象神一面四臂，左手持甜品碗，象鼻卷起碗中食物，坐于狮子身上。

Ganesha is popularly held to be the son of Parvati (Pārvatī) and Shiva (Śiva) and is widely worshipped by Hindus, Buddhists, and Jains alike. He is the god of intellect and wisdom. He is widely revered as the lord of Obstacles (Vighneśvara), the remover of obstacles (Vināyaka), and the patron of arts and sciences. Ganesha is also invoked as a patron of letters and learning during writing sessions. Images of Ganesha were established around the 5th century and thereafter became increasingly flourishing as popular demand grew. This elephant god, Ganesha (Gaṇeśa), has four arms and an elephant head. He holds a dessert bowl at his lower left, from which his trunk entwinds up the food, and sits on top of a lion.

## 释迦牟尼佛

黄铜

7 ~ 8 世纪

斯瓦特地区

故宫博物院藏

## Śākyamuni

Brass

7th-8th century

Swat District

The Palace Museum



此佛头部涂蓝色，头光缺失，面部泥金，着通肩式袈裟，全跏趺坐于台座上。台座中间有垂幔，左右蹲踞狮子各一。从V形衣领、双手位置打开在身体两侧、台座以及莲瓣接地平的做法均可看出，这是一尊典型的斯瓦特风格的造像，但头发涂蓝和面部泥金表明曾长期供奉于藏传佛教寺庙中。

The Buddha's head is painted blue, with the nimbus missing. Part of the coating material made of glue and powdered gold on the body is missing. The figure is wearing an overrobe, sitting in padmāsana on a pedestal. There is a drapery in the middle of the pedestal, and a crouching lion on each side, both facing the viewer. The V-shaped neckline, the open arms, the fabrication of the pedestal, and the style of lotus petals brushing the ground all indicate that this is a typical Swat-style statue, but that the hair painted blue and the face coated with gold powder suggests that it was once enshrined and worshiped in Tibetan Buddhist temples for a long time.

## 弥勒菩萨

黄铜

9 ~ 10 世纪

斯瓦特地区

故宫博物院藏



## Maitreya

Brass

9th-10th century

Swat District

The Palace Museum

此像是古代西北印度最独特的造像之一。头戴三叶冠，有明显的发髻，发辫垂落身后及肩侧，双耳戴柱状耳饰，胸前戴项链，属典型的菩萨像特征。但其身着通肩式袈裟，此外别无饰物，左手提一瓶状物。此造像身份难以断定，或介于佛与菩萨之间，可能是早期弥勒像的一种变化。

This statue is one of the most unique statues of ancient northwest India. The figure wears a three-leaf crown. From the back of the head, an uṣṇīṣa is identifiable, together with braids that hang down the back of the body and the sides of both shoulders. Cylindrical earrings hang from both ears and a necklace of beads is around the chest. There are all typical characteristics of Bodhisattva statue. However, this statue is wearing an overrobe with no other ornaments. The left hand is carrying a jar-like object, which is one of the important features. The nature of the statue is hard to identify, which lies between the Buddha and the Bodhisattva, and could be a variation of Maitreya at an early stage.





## 思惟莲花手观音

黄铜错红铜  
625 ~ 644 或 645 年  
吉尔吉特  
故宫博物院藏

## Pensive Padmapāṇi

Brass inlaid with red copper  
625-644/645  
Gilgit  
The Palace Museum



此观音头戴三叶冠，正中冠叶前有无量光佛小化佛形象。发髻上有扇形装饰，明显受萨珊波斯贵族服饰影响。左手持莲枝，右手抬起，食指伸出，指向面颊，头略右侧，作思惟相。地平正面和右侧阴刻前夏拉达字体梵文题记，汉译为：“祈愿成功！此尊佛像由吉祥勃律圣王 Surendradityanandi 施供。”应为勃律第四位国王所施造。

This Avalokiteśvara wears a three-leaf crown with the effigy of Amitābha in front of the central leaf. A fan-shaped object decorates the uṣṇiṣa, clearly influenced by the costume of Sasanian Persian nobles. The left hand holds a lotus branch, while the right hand is raised and the head slightly turns to the right, in a pensive position. The figure is seated with the right leg crossed over left on a cushioned seat. The inscriptions in Sanskrit Proto-Śāradā script with negative lines in the center and right side of the base could be translated as: "praying for success! This statue was offered by Surendrādityanandi." It was presumably made by the fourth king of the Patola Sahi kingdom.

## 文殊菩萨

黄铜  
11 世纪  
克什米尔或西藏西部  
故宫博物院藏



## Mañjuśrī

Brass  
11th century  
Kashmir or Western Tibet  
The Palace Museum

此文殊菩萨右手施与愿印，左手扶着从座面生长起的乌巴拉花茎。持乌巴拉花是文殊菩萨的主要特征之一。菩萨双臂缠绕长花蔓，一直垂落至脚踝部分，腹肌清晰可见。着犍鼻裙，裙子紧贴双腿，表面以阴线刻不同的图案作为装饰，具有中亚面料的图案特点，极具写实效果。

The present work shows a figure of Mañjuśrī. The right hand is stretched down to cast the varada-mudrā, while the left hand is rest on the outer thigh, holding the stem of the utpala that rises from the surface of the seat. Holding the utpala is one of the main attributes of Mañjuśrī. A long garland wraps around the arms of the Bodhisattva, which hangs down to the ankles, and the four abdomens are quite visible. The figure is wearing a dhoti with a belt, which fits clingy around the legs. The garment is decorated with different patterns carved in negative lines, which are characteristic of Central Asian textiles and show a very realistic effect.



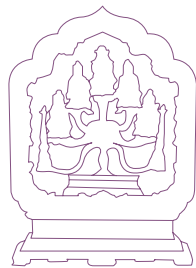
## 释迦牟尼佛组像

黄铜错银、铜

10 世纪

克什米尔

故宫博物院藏



### A group of Buddhas and Bodhisattvas

Brass, inlaid with silver and copper

10th century

Kashmir

The Palace Museum

上方五莲座最高处中心尊是一尊宝冠佛，施无畏印，上身着缀璎珞披肩。身边两侧坐佛各施与愿印，着袒右肩袈裟。最外二尊为游戏坐菩萨，弥勒菩萨持净瓶，观音菩萨持莲茎，发髻正中有无量光佛小化佛像。二菩萨外各供一座迦腻色迦式佛塔。在主干两侧，二、三枝间左右各坐一尊施禅定佛像，似小化佛像。莲枝最下方台座之上，二龙王立水中。

清宫所配紫檀木龕背后有满、蒙、藏、汉四体文字题记。汉文云：“乾隆二十年三月初四日（1755 年 4 月 14 日）钦命阿嘉胡土克图认看供奉大利益梵铜琍玛同侍从救度焰口释迦牟尼佛。”救度焰口是佛的名号之一。

At the top of each five lotuses sits a figure of Buddha or Bodhisattva, with the highest central figure being a crowned Buddha with the abhaya-mudrā. The central figure is flanked by one Buddha on each side, each with the varada-mudrā and wearing a kaṣāya with the right shoulder exposed. The two outermost sit in the pensive position, are Maitreya and Avalokiteśvara. A Kaniṣka stūpa is mounted aside each of the two. On both sides of the main stem, between the second and third branches, there is a figure sitting with two hands in the dhyāna-mudrā, which seems to be a Nirmana Buddha. At the bottom of the lotus branch, above the podium, two nāgas stand in the water.

When this work was displayed in the imperial palace during the Qīng Dynasty, it was placed in a niche made of red sanders, and behind the niche, there is an inscription written in Manchu, Mongolian, Tibetan, and Chinese characters. The Chinese text reads, "Great Benefit the salvation of segaki Sakyamuni, Indian, of copper alloy. Received on the 4th day of the 3rd month of the 20th year of Qianlong's reign (April 14, 1755). Presented by the Qīng resigned Akya Hutuktu". "The salvation of segaki" is one of the names of Buddha.



## 结 语

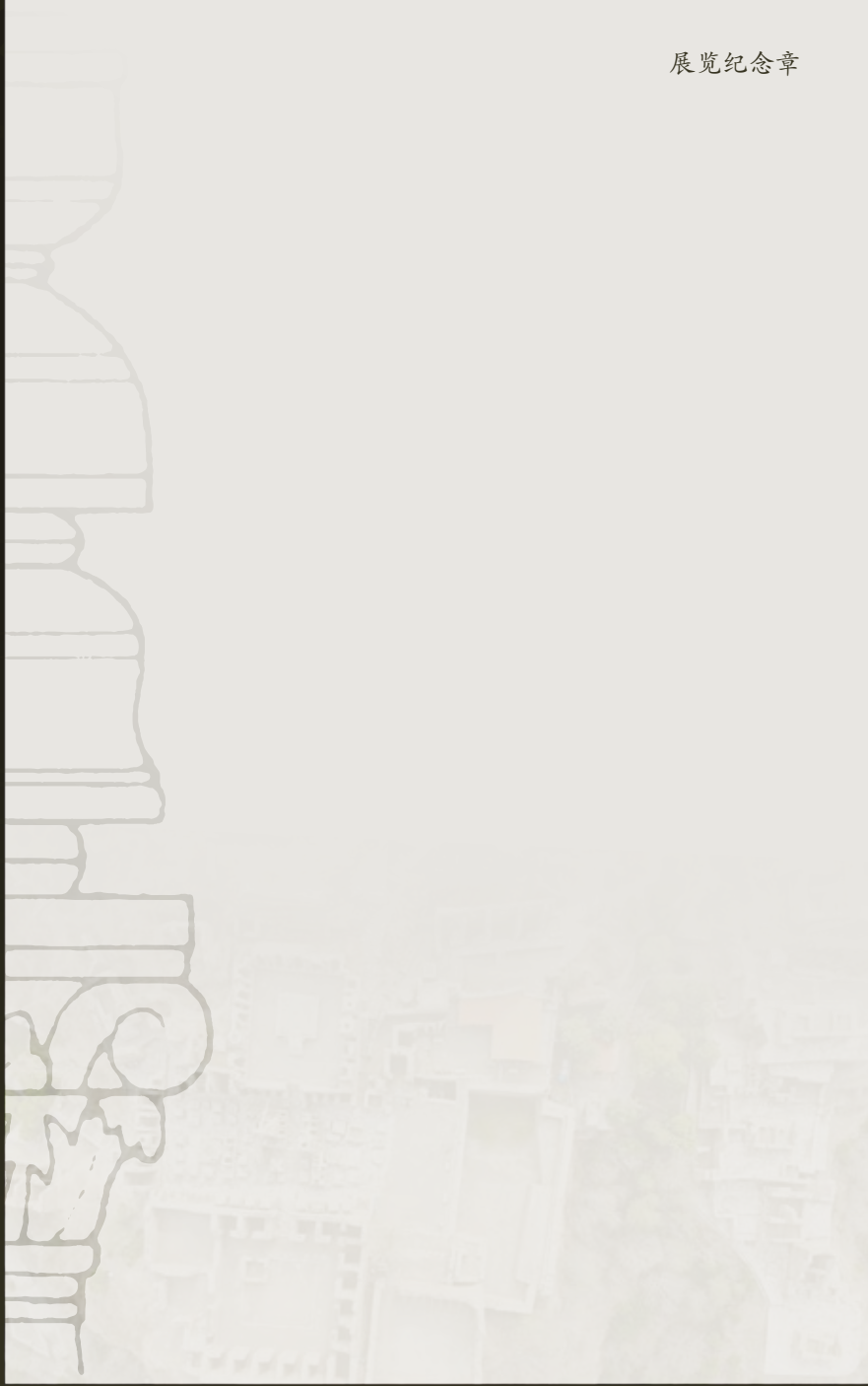
习近平总书记指出：“古丝绸之路绵亘万里，延续千年，积淀了以和平合作、开放包容、互学互鉴、互利共赢为核心的丝路精神。这是人类文明的宝贵遗产。”中巴两国均为丝绸之路上的文明古国，两国文化艺术交流渊源流长。中国古代多位求法高僧和巡礼者曾造访此地，留下有关犍陀罗物质文化的记载，成为巴基斯坦早期历史研究的重要史料。历年的考古工作中，此地陆续发现了中国器物、铭文和钱币，丰富了对中巴双方古代文化交流的认识。

巴基斯坦是首批加入共建“一带一路”倡议的国家之一。2023年是“一带一路”倡议提出的十周年，也是作为旗舰项目的中巴经济走廊启动的十周年。未来，中巴双方将继续加强两国互联互通，携手构建新时代更加紧密的中巴命运共同体。

## Conclusion

As General Secretary Xi Jinping pointed out, "Spanning thousands of miles and years, the ancient silk routes embody the spirit of peace and cooperation, openness and inclusiveness, mutual learning and mutual benefit. The Silk Road spirit has become a great heritage of human civilization." China and Pakistan are both ancient civilizations on the Silk Road. Cultural and artistic exchanges between the two countries have a long history. According to historical records, ancient Chinese monks and pilgrims visited this area, leaving archives of Gandhara's material culture, which became a crucial historical source for the study of the early history of Pakistan. Chinese artifacts, inscriptions, and coins recently recovered in many archaeological discoveries have enriched and furthered our understanding of the ancient cultural exchanges between China and Pakistan.

Pakistan is one of the first countries to join the the Belt and Road Initiative (BRI). The year of 2023 marks the 10th anniversary of the BRI, and also the 10th anniversary of the launch of the China-Pakistan Economic Corridor (CPEC). In the future, China and Pakistan will continue to strengthen the connectivity, and forge a closer China-Pakistan community with a shared future in the new era.



展览导览图

