



# ART FRONTIER

An International Art Journal / Vol.2, No.2 Apr.-Jun., 2024

## Examination of the Origin of the Bu'er Gesture Image

Duan Yinghui

**To cite this article:** Duan Yinghui, "Examination of the Origin of the Bu'er Gesture Image," *Art Frontier* 2, no.2 (June 2024): 114-121, <https://doi.org/10.64212/SLSH3335>.

**DOI:** 10.64212/SLSH3335

**ISSN:** 2835-5490

**EISSN:** 2836-841X

© 2024 Frontier Press.

This article is published under the Creative Commons Attribution 4.0 International License (CC BY 4.0). For full license details, please visit: <http://creativecommons.org/licenses/by/4.0/>

This article has undergone double-blind peer review.

**Website:** [www.artfrontier.org](http://www.artfrontier.org)

**Email:** [artfrontier2023@outlook.com](mailto:artfrontier2023@outlook.com)

**Publishing Frequency:** Quarterly (March, June, September, December)



# Examination of the Origin of the Bu'er Gesture Image

Duan Yinghui

## Abstract

The term Bu'er (不二) was originally derived from Bu'er Dharma (不二法門) in the *Vimalakirti Sutra* (《維摩詰經》), which does not specifically describe the gestures of Vimalakirti (維摩詰) and Manjushri (文殊師利) but appears in later cave murals, carvings, and paintings, and which is similarly seen in the brick carvings of the *Seven Sages of the Bamboo Grove* (竹林七賢) in Nanjing. This paper attempts to trace the source of the Bu'er gesture image.

## Key Words

Vimalakirti, Bu'er gesture, Bu'er Dharma

## Introduction

The Bu'er gesture is a common gesture used by Vimalakirti and Manjushri and appears more frequently in cave temple murals and statues. As far as the existing academic research on Vimalakirti and Manjushri is concerned, it mainly focuses on the *Vimalakirti Sutra* and images of Vimalakirti, and there is very little research on the gesture of Vimalakirti and Manjushri. Feng Jialiang's "A Study of the 'Bu'er' Gesture in 'Vimalakirti Sutra'" analyzes the development of the Bu'er gesture but does not go into the specific origins of the Bu'er gesture. This paper attempts to find the source of the images of the Bu'er gesture and analyze the development of the Bu'er gesture.

### 1. Sources of Literature on Bu'er

The term Bu'er is derived from the *Vimalakirti Sutra's* Bu'er Dharma (不二法), which means "all things are essentially equal, without a difference, and are called 'Bu'er'." The Bodhisattva realizes the truth about equality. He transcends relative differences and enters the realm of absolute equality, which is the entrance to the Bu'er Dharma.<sup>1</sup> In the *Shuo Wen Jie Zi* (《說文解字》), the word two is written as "Two, the number for land. It consists of two pairs of characters."<sup>2</sup> Two also refers to heaven and earth, yin and yang, etc.

The *Vimalakirti Sutra* has a total of seven Chinese translations, the earliest of which appeared in the fifth year of Emperor Ling's (漢靈帝) reign in the Eastern Han Dynasty (188 CE) and was translated by Yan Fodiao (嚴佛調) in Luoyang, but is currently missing. There are three existing Chinese translations of the *Vimalakirti Sutra*; one is the *Buddha Speaks of Vimalakirti Sutra* (《佛說維摩詰經》) translated from Wu Zhiqian, the second is the Kumarajiva's (鳩摩羅什) translation *The Vimalakirti Sutra* (《維摩詰所說經》) which was prevalent in the period of the Wei-Jin and the Northern and Southern dynasties, and the third is Xuanzang's (玄奘) translation *The Vimalakirti Nirveda Sutra* (《說無垢稱經》) from the Tang Dynasty. The three translations are now recorded in the fourteenth volume of *The Taisho Tripitaka* (《大正藏》). The main character of the *Vimalakirti Sutra* is Vimalakirti, who lives in the city of Vaishali (毗耶離): "Deeply and completely realizing the true situation, he is adept at stating the best remedy for all sentient beings according to their chances and rootedness. His rhetoric is comprehensive and responsive without stagnation, his wisdom is pervasive and without barriers, and he knows all the Dharma styles of the Bodhisattvas. He has access to the secret treasures of the Buddhas of the three worlds and subdues all kinds of demonic obstacles. He can change as if he were playing a game. He can go in and out freely and without hindrance."<sup>3</sup> The core theory of this book is Bu'er Dharma.

The versions of the *Vimalakirti Sutra* translated by Zhiqian, Kumarajiva, and Xuanzang, though differing in certain respects, all discuss the manifestation of true enlightenment and the understanding of nearly thirty Bodhisattvas of “entering Bu'er Dharma”. Still, there is no record of the Bu'er gesture at all. This also proves that the Bu'er gesture is not derived from the scriptures but was most likely created by local Chinese painters.

## 2. Formation of the “Bu'er” Gesture Image

The Bu'er gesture, also known as the “Entering the ‘Bu'er’ Dharma gesture (入不二法門手印)”<sup>4</sup> (figure 1), is considered by Wu Wenxing (吳文星) to be a unique gesture created by Sui artists to express the esoteric meanings of the sutras. Feng Jialiang<sup>5</sup> (封加樑) believes that it was created by a native artist of the Sui and Tang dynasties and that it represents the sutra’s meaning of “Truly Entering the ‘Bu'er’ Dharma (真入不二法門).” We can learn about the Bu'er gesture from the Vimalakirti sutra painting in the Mogao Cave murals: the

arm is bent, the palm of the hand is forward, the fingers are upward, the index and middle fingers are straightened or slightly separated, and the other fingers are naturally curved. The right hand is mostly used, but the left hand is also used.

But is this necessarily a unique gesture created by a Sui artist? Were there similar gestures before this one? Or are there other gestures that express the idea of Bu'er?

In the Mogao Caves at Dunhuang, the mural paintings of the Bu'er gesture are mainly found in Cave 420 of the Sui dynasty, Cave 220 and Cave 203 of the early Tang dynasty, Cave 103 of the flourishing Tang dynasty, Caves 138 and 9 of the late Tang dynasty, and Caves 61 and 98 of the Five Dynasties. Before the flourishing Tang period, it was mainly concentrated on Manjushri, and after the flourishing Tang dynasty, the Bu'er gesture was transferred to Vimalaya. However, in the flourishing Tang dynasty, there is Cave 103 (figure 2), where the Vimalakirti sutra was created around the Tianbao period of the flourishing Tang.<sup>6</sup> On the left, Manjushri’s left arm is bent with the palm facing outward, making the Bu'er

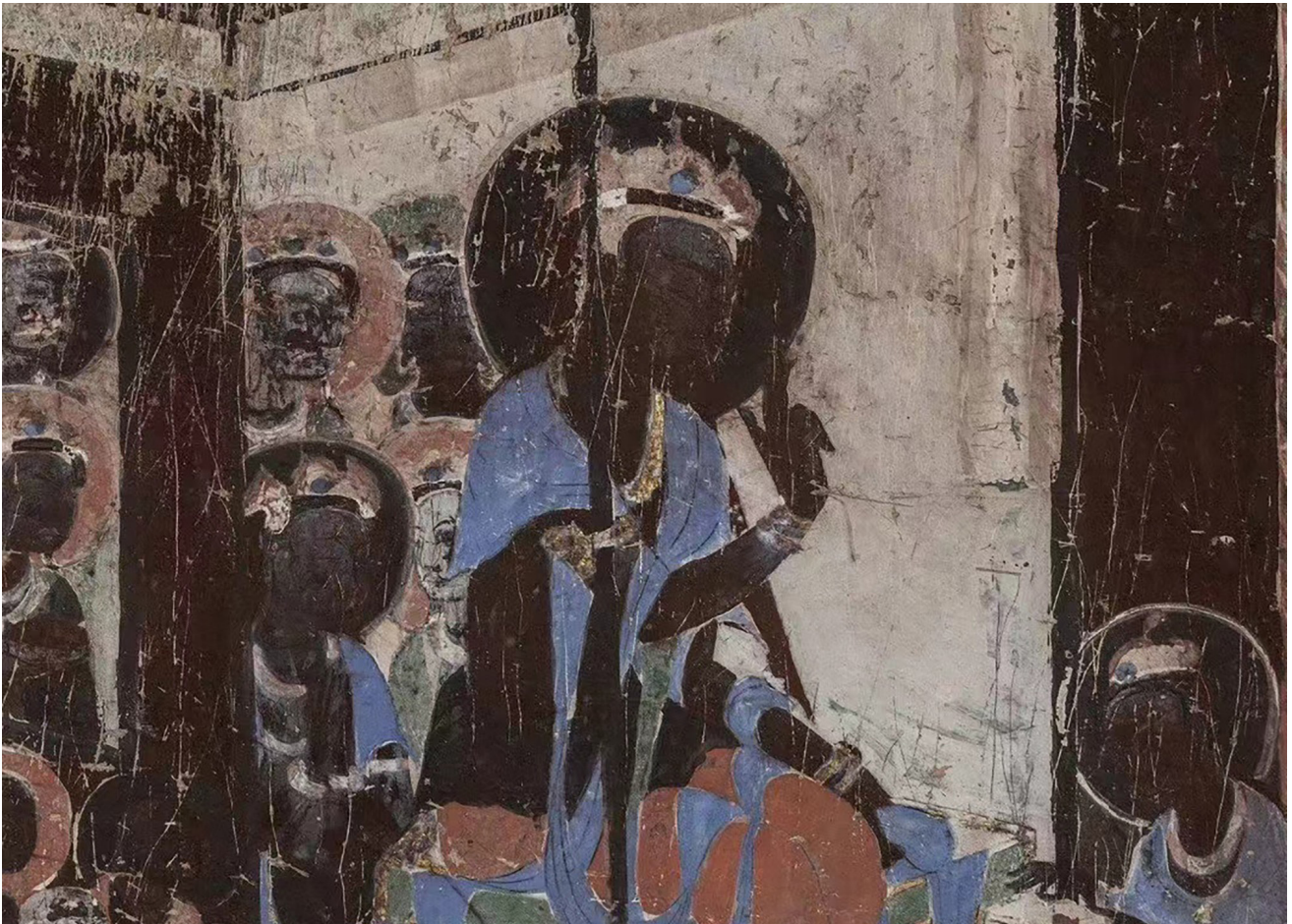


Figure 1. Manjushri's Bu'er gesture in Cave 420, Mogao Caves, Dunhuang, China.

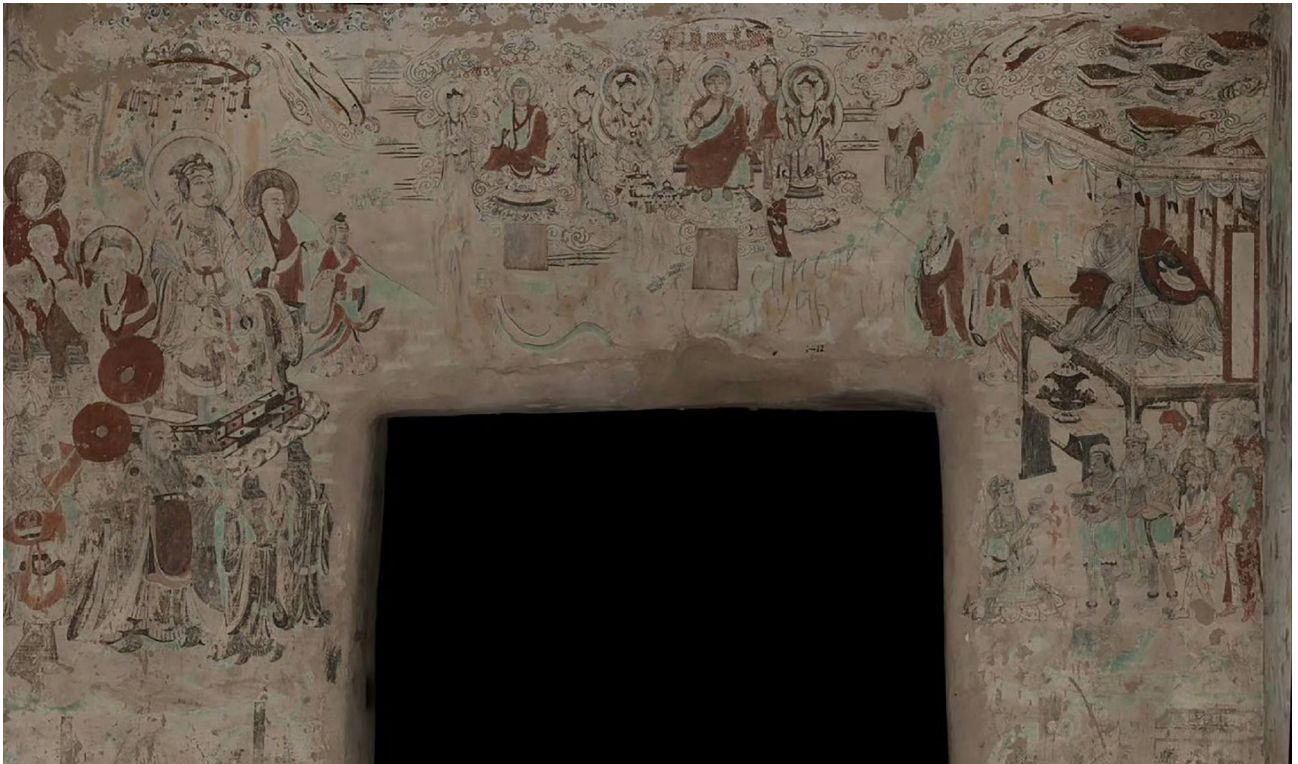


Figure 2. Vimalakirti Sutra Variations on the east wall of Cave 103 of the flourishing Tang Caves at Dunhuang Mogao Caves.

Figure 3. Vimalakirti on the left side of Cave 103.

Figure 4. The north wall of Lotus Cave in Cave 40, Longmen Grottoes.

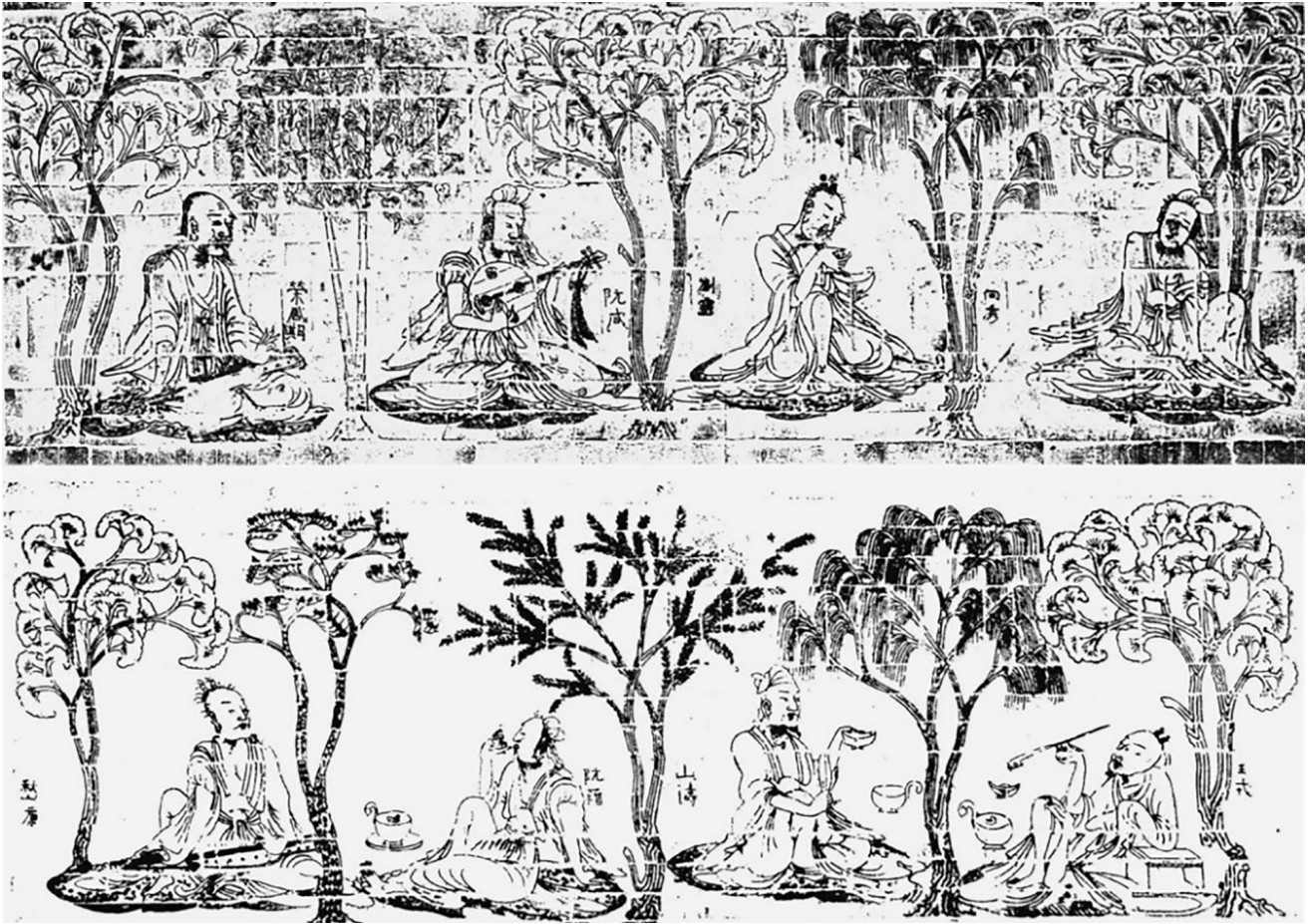


Figure 5. *Seven Sages of the Bamboo Grove*, Xishanqiao Gongshan Tomb, Nanjing.

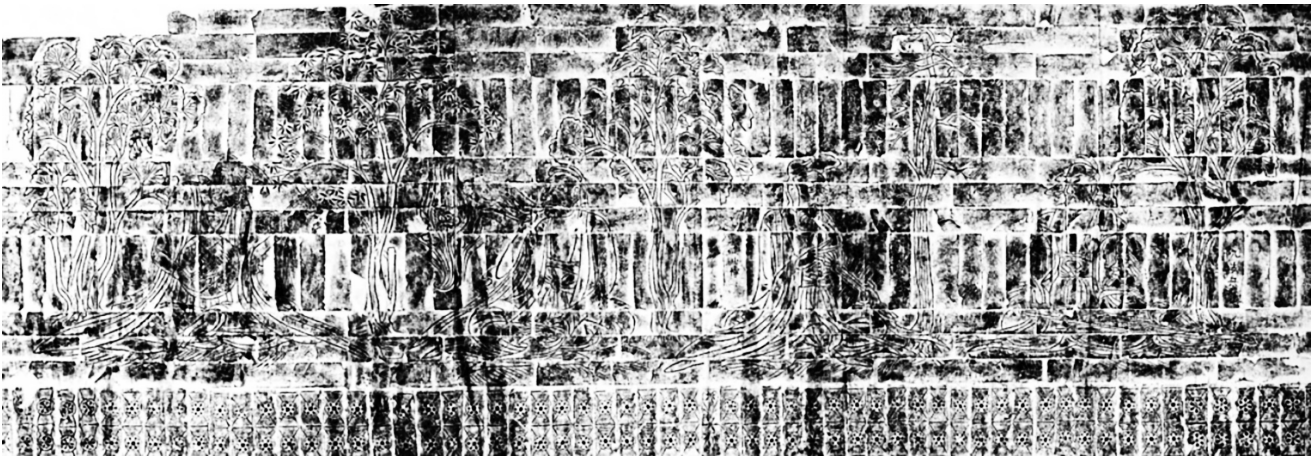


Figure 6. Molded Brick Painting of *Seven Sages of the Bamboo Grove*, Tomb Shizichong M1, Qixia Mountain, Nanjing.

gesture; his right arm is naturally hanging down, placed on his leg, and he is holding a Ruyi in his right hand, which is attached between his arm and his body. On the left side, Vimalakirti is seated under a tent (figure 3), leaning on a table in front of him, with his left arm hanging naturally from his body and resting on his left leg; his right arm is bent and resting on the table for

support, and he is holding a stag in his right hand, with the index and middle fingers of his right hand straight and naturally close together, and the rest of his fingers naturally gripping the stag. The state of Vimalakirti's right hand here is somewhat similar to that in the upper left corner of the frieze of Cave 40's niche in the north wall of the Lotus Cave ( 莲花洞 , figure 4). Still, there

is a difference in the state of the hands, one of which is naturally hanging down and relaxing, while the other is raised in a state of saying something. But is this gesture another one that expresses the idea of Bu'er?

In the Longmen Grottoes (龍門石窟), the earliest Vimalakirti change is located on the third floor of the north wall of the Guyang Cave (古陽洞) in the Wei Lingzang niche (魏靈藏龕) (around 502 CE), the left side of the Vimalakirti, the right side of the Manjushri Bodhisattva. Manjushri is seated under an umbrella as if playing a game, with his right hand pointing to Vimalaya with two fingers. The two-fingered Manjushri can also be seen in the later Binyang Zhongdong.<sup>7</sup> In the Longmen Grottoes, the earliest appearance of the Bu'er gesture is also seen with Manjushri's hand, and then in Cave 40 of the north wall of the Lotus Cave, the Bu'er gesture is seen with Vimalakirti's hand. Cave 40 on the north wall of Lotus Cave has an inscription on the left side that reads, "On the 21<sup>st</sup> day of the 8<sup>th</sup> month of the first year of the Jiushi reign (700 CE), *Huangfu Yuanxiang Sutra* (《皇甫元亨書經》), *The Heart Sutra* (《般若波羅蜜心經》)" but the time of its excavation was not in the first year of the Jiushi reign. According to the analysis of the article by Wen Yucheng (溫玉成), "Types and Periods of the Northern Dynasties' Niches at Longmen, and Dating of the Caves",<sup>8</sup> the time of its excavation was probably around the end of Emperor Xiaoming's reign (528 CE or so). It is highly probable that this Bu'er gesture already existed in the Northern Wei dynasty and was not a unique hand seal created by a native painter of the Sui and Tang dynasties.

Most scholars suggest that the image Vimalakirti derives from the Seven Sages of the Bamboo Grove, and the Shan Tao (山濤) gesture, which is very similar to that of Vimalakirti, has been found in the Tomb Shizichong M1 (獅子沖 M1 墓) in Qixia Mountain,



Figure 7. Line drawing of Shan Tao, self-made, Tomb Shizichong M1, Qixia Mountain, Nanjing.

Nanjing. The most complete and best surviving image is the molded brick painting of *Seven Sages of the Bamboo Grove and Rong Qiqi* (竹林七賢與榮啟期, figure 5) at Xishanqiao, Nanjing. It shows Ji Kang (嵇康), Ruan Ji (阮籍), Shan Tao (山濤), Xiang Xiu (向秀), Liu Ling (劉伶), Wang Rong (王戎), Ruan Xian (阮鹹), and Rong Qiqi. They are placed under the tree, each independent but also affiliated. Each of them is dressed in a loose robe, with different postures and attitudes, concentrating on their tasks, showing their indulgence in the art they specialize in and their indifference to the world around them.

In the portrait of the *Seven Sages of the Bamboo Grove* (figure 6) in the Tomb Shizichong M1, Qixia Mountain, Nanjing, Shan Tao (figure 7) is wearing a conical cap, has a bearded jaw, smiling face, robes, and is seated with his feet crossed. With the left hand holding a Zhuwei (麈尾) in front of the chest and the right hand holding an ear cup, he is draped over a mattress with wide clothes.<sup>9</sup> In the Shan Tao gesture, the Zhuwei is held in the left hand in front of the chest, and the index and middle fingers of the right hand are not curled up when holding the stag but are naturally stretched out. His elbow of the right hand is bent, the little and ring fingers of the right hand are naturally bent, and the index and middle fingers of the right hand are straightened. The Tomb Shizichong M1 dates from around 530 CE,<sup>10</sup> and when comparing the gesture of Vimalakirti in the Mogao Caves at Dunhuang, there is a strong resemblance to this. However, the gesture of M1, whose hand and arm are in a straight line, is a natural state. In the Dunhuang Mogao Caves Vimalakirti murals, the arm and hand present a form close to a right angle, and the overall state of the hand is shown as an upward trend, as if in the deliberate expression of the Bu'er gesture. Still, the two overall states are extremely similar.

What is the source of the Nanjing *Seven Sages of the Bamboo Grove* molded brick paintings? And what is the relationship between them and the Bu'er gesture?

### 3. Origin of the Image of the Bu'er Gesture

The image and gesture of Shan Tao and the Zhuwei in his left hand in the Tomb Shizichong M1, Qixia Mountain, Nanjing, are very similar to the image of Vimalakirti. Could the molded brick paintings of the *Seven Sages of the Bamboo Grove* in Nanjing possibly be a source of reference for the Bu'er gesture? First of all, we should try to find the source of the *Seven Sages of the Bamboo Grove* molded brick paintings.

The discussion on the Xishanqiao tomb *Seven Sages*

of the *Bamboo Grove* and Rong Qiqi, author of the pastel, mainly centered on the pastel style and the names of the paintings of the seven sages and Rong Qiqi recorded in the argument. Disagreements in the early years focused on what Gu Kaizhi (顧愷之) said, Dai Kui (戴逵) said, and Lu Tanwei (陸探微) said, as well as other painters of four kinds of statements.<sup>11</sup> For example, Gu Kaizhi (348-409 CE), Dai Kui (326-396 CE), Lu Tanwei (? -circa 485 CE), Shi Daoshuo, and Mao Huiyuan all painted images of the Seven Sages. Gu Kaizhi "Seven Sages, Among them, only Ji Kang's portrait is considered good. Although the others are not very exquisite, compared to the previously painted images of the *Seven Sages of the Bamboo Grove*, they are unparalleled."<sup>12</sup> In *Xuan He Hua Pu* (《宣和畫譜》), "Most of the works painted by Lu Tanwei throughout his life depict ancient wise and virtuous figures, which is not without profound meanings."<sup>13</sup> Wang Kexin believes that the mother texts of the brick-printed murals in the Xishanqiao tomb and the main chamber of the Shizigang tomb should be related to Gu Kaizhi, and the author agrees with Wang Kexin's point of view.<sup>14</sup> Then what was the mother text of the *Seven Sages of the Bamboo Grove* based on? Would Gu Kaizhi have imitated the image of Vimalakirti that he had painted when he painted the *Seven Sages of the Bamboo Grove*?

Painters who painted the image of Vimalakirti during the Six Dynasties include Zhang Mo, Gu Kaizhi, Lu Tanwei, Yuan Sally, and Zhang Shengxiao. "Gu Kaizhi's first *Vimalakirti Statue* has a thin and sickly face, resting on a few tables, in a state of deep meditation and forgetfulness of speech. Lu Tanwei and Zhang Sengyou both imitated this work. Still, they never reached Gu Kaizhi's creation"<sup>15</sup> Zhang Yanyuan had a higher opinion of Qian Yuan's *Vimalakirti Sutra Painting* (《維摩詰變相圖》), which is considered to be inferior to Gu Kaizhi's painting. "There is also a scroll of *Vimalakirti Change* (《維摩詰變》) containing over a hundred figures. The artist exhibited profound thought and subtlety, presenting the six principles of painting without fault. The positioning and proportions were as if inspired by the gods, with the figures' expressions and gazes full of vitality. Upon seeing the majestic appearance, the previous painters, Gu and Lu, would feel ashamed, while the later painters, Zhang and Yan, would be astonished and amazed."<sup>16</sup> For the record of Gu Kaizhi's painting of Vimalakirti at Wuguan Temple in Jiangning, there is Zhang Yanyuan's *Famous Paintings through History* (《歷代名畫記》) and Huang Yuanzhi's *Stele of the Portrait of Vimalakirti at Wuguan Temple in Jiangning County, Runzhou* (《潤州江寧縣瓦棺寺維摩詰畫像碑》)<sup>17</sup> during the era of Emperor Ruizong at the time of the early Tang

dynasty. The literature records the circumstances under which Gu Kaizhi painted the frescoes, the contents and images of the frescoes, and the stylistic characteristics of the frescoes. Among them, "The bed is empty, the room empty. Manjushri's sudden arrival, Bosun's hasty return (空床寂寂, 虛室閑閑。文殊奄至, 波旬遽還)," and so on. It is not difficult to see that what Gu Kaizhi represented in Wuguan Temple in Jiangning was centered on the *Variations of Vimalakirti* (《維摩詰經變相》), with Vimalakirti's illness and Manjushri's questioning of sickness as the center. Is there a contradiction between this and "the painting of a body of Vimalakirti"? In fact not, here, the "body" seems to be interpreted as "area"—area such as *Interpretation of the Names and the Forms* (《釋名·釋形體》): "Qu (軀) means 'body', which is the general name for all names, just like a region."<sup>18</sup> This also indicates that the content of the mural was not a Vimalakirti statue but rather a scene showing Manjushri asking for help.

It is written in the *Stele of the Portrait* that: "Vast are the three realms, boundless the nine abodes of existence. Gazing up at the sublime countenance, reflecting on the teachings received (杳杳三界, 茫茫九有。瞻仰睟容, 思惟受手)." Is the phrase "Looking up at the gentle, kindly countenance, contemplating the acceptance of the hand" related to Siddhartha? In the forty-one niches on the south wall of the Lotus Cave, there is a Buddhist story in which the Bodhisattva Sivasana has one arm bent (figure 8), the index and middle fingers of his hand pointing inward, and the rest of his fingers are naturally curved. Is the stretching out of the two fingers of the hand a gesture used by Huang Yuanzhi to describe Vimalakirti or Manjushri when they were speaking?

There are two main types of early images of Vimalakirti: the Western-style Vimalakirti and the Han-style gaosi.<sup>19</sup> The image of Vimalakirti in Gu Kaizhi's Vimalakirti frescoes at the Wuguan Temple is discussed in *Stele of the Portrait* in the "Examining the Pictures of the Eastern Han Dynasty and Adopting the Changes of the Western Regions" section of the book. Gu Kaizhi also once painted the image of the Seven Sages. So Nanjing's *Seven Sages of the Bamboo Grove* brick painting image is not an imitation of Gu Kaizhi's *Seven Sages of the Bamboo Grove* and could Nanjing's be related to *The Vimalakirti* (《維摩詰圖》) painted in the Wuguan Temple?

In the fifth year of Huichang (845 CE), Emperor Wuzong destroyed many temples and pagodas, leaving only two in Chang'an and two in Luoyang, so only one or two famous paintings were left on the temple walls. During that time, these were carefully removed by people who had a taste for collecting and put them in their



Figure 8. Stories of Buddha in Niche 41 on the south wall of Lotus Cave.

homes before they could be preserved. As a result, almost all of the murals that were recorded in the past are now gone. In the previous period, the prime minister, Li Deyu, who served as a minister in the western part of Zhejiang, founded Ganlu Temple, the only temple not destroyed. At the same time, the frescoes of the temples under his jurisdiction were placed in Ganluksa Temple, including the statue of *The Vimalakirti* painted by Gu Kaizhi, which is nlaid on the west wall outside the main hall; Wang Tuozi's painting of Mount Sumeru and the sea, which is on the outer wall of the Sangha Monk; and Gu Kaizhi's drawing of *The Vimalakirti*, which was initially placed in the Ganlu Temple and was later taken away by Lu Shangshu Jianzhu, who placed it in his home. In the seventh year of Dazhong (853 CE), when the current emperor asked his ministers about the whereabouts of the painting, he summoned Lu Jianshi, the assassin of Shouzhou, and asked him to present the painting and then rewarded him with a gift of gold and silk, so that his ministers had the honor of viewing it. It was later taken into the palace.<sup>20</sup>

Gu Kaizhi's *The Vimalakirti* frescoes were circulated during the reigns of Emperor Wuzong and Emperor Xuanzong of the Tang dynasty. They were preserved during the Huichang campaign to eliminate the Buddhas by Chancellor Li Deyu, who moved the paintings to the Ganlu Temple (the west wall outside the main hall). Later, Lu Jianzhi, the minister, took the painting to his home and treasured it. In the seventh year of Dazhong (853 CE), when Emperor Xuanzong of the Tang dynasty asked for this painting, Lu Jianzhi, by then the governor of Shouzhou, offered it to Emperor Xuanzong, who showed it to the hundred squatters and later put it in the inner palace.

In the Song dynasty, Su Song's *Inscription on the*

*Statue of Vimala* talks about the circulation of Gu's *Variations of Vimalakirti* in the Late Tang and Northern Song dynasties. When Du Mu (803-852 CE) of the Tang dynasty was the governor of Chizhou (845 CE), he saw that the wall of *Variations of Vimalakirti* in Waguan Temple was about to collapse, so he recruited painters to overthrow more than ten copies of the painting and gave them to the enthusiasts. The governor of Yingzhou got a copy of the painting and kept it in his office, not daring to take it away, until the era of Jiayou (1056-1063 CE) of the Northern Song dynasty. The Northern Song dynasty's Yan Shu (991-1055 CE), from Linchuan, Fuzhou (which now belongs to the city of Fuzhou, Jiangxi Province), was once granted the title Duke of Kaigu of Linzi County, so the Yan Linzi town of Yingzhou had subordinates available to carve a stone to record the event; In the year of Jiayou seven (1062 CE), Su Song served as the prefect of Yingzhou, where he frequently admired the authentic work of Gu Kaizhi in his leisure time. As he desired to possess this masterpiece, he ordered painters to duplicate it and stored the copy in his house, writing an inscription beside the image.

After a series of deductions, the image of the *Seven Sages of the Bamboo Grove* may be related to Gu Kaizhi, and its image may be related to *The Vimalakirti* painted by Gu Kaizhi. *The Vimalakirti* was also customized into several copies in the process of circulation. In the Northern Song Dynasty, Li Gonglin's *Vimalakirti* was probably based on Gu Kaizhi's *Vimalakirti*. In the Yuan Dynasty, Wang Zhenpeng's *Vimalakirti* was most probably based on Gu Kaizhi's *Vimalakirti*. Therefore, it is possible that the *Vimalakirti*'s Bu'er gesture was originally derived from Gu Kaizhi's *The Vimalakirti*.

#### 4. Conclusion

Most scholars believe that the Bu'er gesture statue is a unique manifestation of the *Vimalakirti Sutra* in which the Sui and Tang artisans contemplated "Entering the Bu'er Dharma" gesture statues in the Mogao Caves are not the earliest; it appears that Bu'er gesture statues can be deduced from the Longmen Grottoes in the Northern Wei dynasty statues, and even the molded brick paintings in the Tomb Shizichong M1, Qixia Mountain, Nanjing. The image of Shan Tao in the brick painting of the *Seven Sages of the Bamboo Grove* is extremely similar to the image of Vimalakirti. On the one hand, the author is also trying to find the source of the *Seven Sages of the Bamboo Grove* through analogy, searching for its painting draft version among the painting draft versions of the *Seven Sages of the Bamboo Grove* and discovering that it is ultimately related to *The Vimalakirti* painted by

Gu Kaizhi in the Wuguan Temple. On the other hand, Gu Kaizhi's *The Vimalakirti* was painted in several facsimiles and scattered worldwide throughout its circulation. Probably, Li Gonglin's *Vimalakirti Sutra* in the Northern Song Dynasty and Wang Zhenpeng's *Vimalakirti* in the Yuan Dynasty referred to Gu Kaizhi's *The Vimalakirti*. Therefore, for these two reasons, the author speculates that the source of the Bu'er gesture is related to *The Vimalakirti* painted by Gu Kaizhi at the Wuguan Temple.

Fine Art School of Henan University

DUAN YINGHUI (1994-) has a Master's degree from Henan University, with research focused on the history of ancient art in China and the art of grottoes in China.

Editor: Yao Xiao

#### ENDNOTES

1. Lai Yonghai, ed., *Vimalakirti Sutra*, trans. and annotated by Gao Yongwang and Zhang Zhongjuan (Beijing: Zhonghua Shuju, 2016), 2.

2. (Han) Xu Shen, (Song) Xu Xian, and Yu Ruo, *Zhuyin Version of Shuowen Jiezi* (Beijing: Zhonghua Shuju, 2015), 287.

3. Lai Yonghai, ed., *Vimalakirti Sutra*, trans. and annotated by Gao Yongwang and Zhang Zhongjuan (Beijing: Zhonghua Shuju, 2016), 96-97.

4. Wu Wenxing, "Study on the Vimalakirti Sutra Variations in the Mogao Caves Mural Paintings at Dunhuang," (South China Normal University, 2002).

5. Feng Jialiang, "A study of the 'Buji' gesture in the Vimalakirti Sutra," *Chinese Art Research* 2 (2017): 4-9, 61.

6. Yu Xiangdong, "The design intention of Dunhuang's Vimalakirti sutra change centered on the cave door—Taking Cave 103 of Mogao Cave as an example," *Dunhuang Journal* 3, (2010): 133-141.

7. (Japanese) Hinako Ishimatsu, *Study on the History of Buddhist Statues in Northern Wei*, trans. Norio Shinohara (Beijing: Cultural Relics Press, 2012), 145-146.

8. Longmen Grottoes Research Institute, *Selected Research Papers on Longmen Grottoes* (Shanghai: Shanghai People's Fine Arts Publishing House, 1993), 290-428.

9. Qi Haining, Ma Tao, Xu Zhiqiang, Zhu Guangjin, Sun Linru, Liu Yuncang, Dong Tuxun, Li Yongzhong, Lei Yu, and Xiong Qiliang, "Briefing on the Excavation of Southern Dynasty Tomb in Shishichong, Qixia, Nanjing," *Southeast Culture* 4 (2015): 33-48, 65-67.

10. Wang Han, "The dating of the Gongshan Tomb in Xishanqiao, Nanjing from the mural bricks," *Southeast Culture* 2 (2018): 81-91.

11. Wang Kexin, "From 'The Feathered Man Playing with the Dragon' to 'The Seven Sages of the Bamboo Grove and the Rong Qiqi Period'-An Examination of the Authors of the Brick-printed Mural Paintings of Southern Dynasty Tombs," *Rongbaozhai* 5 (2017): 114-125.

12. (Tang) Zhang Yanyuan, *Record of Famous Paintings of All Times* (Hangzhou: Zhejiang People's Fine Arts Publishing House, 2019), 91.

13. Yu Jianhua's annotated translation,

*Xuanhe Huapu* (Beijing: People's Fine Arts Publishing House, 2016), 9.

14. Wang, "From 'The Feathered Man Playing with the Dragon' to 'The Seven Sages of the Bamboo Grove and the Rong Qiqi Period'-An Examination of the Authors of the Brick-printed Mural Paintings of Southern Dynasty Tombs," 114-125.

15. (Tang) Zhang, *Record of Famous Paintings of All Times*, 30.

16. *Ibid.*, 107.

17. Zhou Shao-liang, ed., *The New Edition of All Tang Texts, Part 2, Book 1* (Changchun: Jilin Literature and History Press, 2000), 12.

18. (Han) Liu Xi and Yu Ruo, *Interpretation of Names* (Beijing: Zhonghua Shuju, 2020), 25.

19. Wang Kexin and Wang Hongwei, "Examining and analyzing the image of Vimalakirti in the paintings of Gu Kaizhi and Yuan Sally—from the murals of Dunhuang in the Jin and Tang Dynasties," *Chinese Art* 2 (2022): 69-76.

20. (Tang) Zhang, *Record of Famous Paintings of All Times*, 62-63.

### “不二”手印圖像來源考

段瑩慧

**摘要：**“不二”最初來源於《維摩詰經》中的“不二法門”，《維摩詰經》中對於維摩詰及文殊師利的手印沒有具體的描述，但是在後世的石窟壁畫、雕刻以及繪畫中出現了“不二”手印，而在南京“竹林七賢”的磚刻畫中看到類似的“不二”手印。試圖追根溯源，找到“不二”手印圖像的最初來源。

**關鍵詞：**維摩詰；不二手印；不二法門