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# Atlas of Maritime Buddhism 海上佛教地圖集

Exhibition Catalogue 展覽圖錄

City University of Hong Kong  
香港城市大學

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Bas-relief, Borobudur Temple, Central Java, Indonesia.  
Photo: Sarah Kenderdine  
於印尼中爪哇婆羅浮屠的淺浮雕

## Venerable Ru Chang

Director, Fo Guang Shan Buddha Museum, Kaohsiung, Taiwan

For most people, the term “Silk Road” refers to a network of overland trade routes connecting East and West, starting from Chang’an, in the east of Mainland China and running all the way to the Hexi Corridor in the northwest. It is generally much less known that the term “Silk Road” refers to both overland and maritime routes. These two routes extend far beyond our imagination and are not only important as historical trade routes, but also assist us greatly in our understanding of how Buddhism spread.

The maritime silk road did not leave a large number of heritage sites, unlike the overland silk road which left behind the famous Mogao Caves in Dunhuang for example. Therefore, as time went by, the maritime silk road was inevitably forgotten.

From the late 20th century on, however, more and more Buddhist scholars realized that the maritime silk road was no less important than the overland silk road, as they came to understand the spread of Buddhism from India to Mainland China. The maritime silk road has attracted a lot of attention in recent years and many international scholars are currently engaged in cooperative research.

In 2011, before the opening of the Fo Guang Shan Buddha Museum, Venerable Master Hsing Yun expressed his deep desire to use technology in presenting multiple, permanent exhibitions at the museum. As a result, multiple galleries have been designed using interactive technology and multimedia. Examples include the Museum of Buddhist Festivals and the Life of the Buddha Museum.

These permanent exhibitions have become some of our most popular attractions, which have inspired museology scholars as well as the academic community from around the world. In 2021, the Buddha Museum will present the Buddhist Maritime Silk Road — New Media Art Exhibition. We will once again apply digital technology and new media to present the most recent discoveries of this maritime silk road. For this exhibition, we cordially invited: Professor Jeffrey Shaw, a visual artist and leading figure in new media and art, currently Chair Professor of Media Art at the City University of Hong Kong; Dr. Lewis R. Lancaster, a Buddhist scholar and Emeritus Professor at the University of California, Berkeley, USA; and Professor Sarah Kenderdine, Professor of Digital Museology at the École polytechnique fédérale de Lausanne (EPFL), Switzerland, to collaborate with us. This curatorial team of multinational researchers and academics as well as experts in archeology, digital imaging and media has created a groundbreaking presentation. It promises to set a new trend that will change exhibitions in museums, academia and even the Buddhist world!

In order to give visitors a better understanding of the Maritime Silk Road, the curatorial team conducted on-site research in Asian Buddhist countries, such as India, Sri Lanka, Myanmar, Indonesia, Mainland China, Japan, South Korea and Taiwan. It is hoped that this exhibition will serve as a role model in the preservation of cultural, educational, historical, artistic and academic aspects of the spread of Buddhism through the use of new media and technology.

# 如常法師

台灣高雄佛光山佛陀紀念館館長

現代人對「絲綢之路」的印象，通常談的就是東起中國長安，向西貫穿越過河西走廊，再通往西域的這條佛教藝術之路。事實上「絲綢之路」包含了陸路與海路，這兩條絲路延伸範圍之廣遠遠超過我們的想像，不僅是古代國際貿易的重要「商道」，也是佛教流傳傳播的重要「佛道」。

靠著舟船乘載航行的「海線絲綢之路」，自然無法像敦煌石窟、莫高窟等「陸上絲綢之路」般留下大量遺址，成為後人具體的研究場域，因此這條海上絲路便隨著時間的流逝逐漸為世人淡忘。

然而在二十世紀末至二十一世紀初，越來越多佛教研究學者在探討佛教從印度傳播到中國的途徑時，慢慢發現到這條絲路的重要性並不亞於陸路，於是「海線絲綢之路」在近年開始受到大家的高度矚目，也吸引了多位國際學者進行跨國的合作研究。

2011年，佛光山佛陀紀念館在開館前，創辦人星雲大師即指導，希望多使用科技與人互動。因此在佛館常設展中的「佛教節慶」、「佛陀一生」等便加入科技與多媒體的互動裝置，結合科技的展示手法，果然成為最具效益與最受歡迎的展館，進而使博物館界與學術界紛紛探討。

2021年，於佛陀紀念館舉辦的「佛教海線絲綢之路——新媒體藝術特展」，我們將再次以數位科技結合新媒體的運用，帶大家重新認識這條佛教海上絲路。本次展出，特別邀請國際知名佛教學者，美國加州大學柏克萊分校榮譽教授蘭卡斯特先生、新媒體藝術先鋒香港城市大學邵志飛教授以及瑞士洛桑聯邦理工學院數位博物館學莎拉肯德丁教授，由我們四人共同策展。這次展覽不僅是佛教界的創舉，也是這項結合跨國學術研究、考古、數位影像、數位媒體等組成的策展團隊首次的成果展現，勢必將在博物館、學術界乃至佛教界再次掀起一股熱潮！

為讓觀眾對海線絲路有更進一步了解，策展團隊特地前往印度、斯里蘭卡、緬甸、印尼、中國大陸、日本、韓國及台灣等亞洲佛教國度實地拍攝，希望透過展覽將佛教數位文化遺產的保存與展示提供典範，是佛教海上傳播的一次完整梳理，兼具文化、教育、歷史、藝術與學術性。

星雲大師曾說：「現今社會成長迅速，科技發展一日千里，『與時俱進』成為順應時代潮流的必然趨勢。」因此，佛光山相當重視數位科技、新媒體弘法等運用。因為有佛教的傳播與研究，讓絲綢之路在幾千年後，不僅沒有淹沒在黃沙滾滾的大漠中，也沒有被波濤洶湧的巨浪所吞噬，更讓人類的文明發展與珍貴歷史得以保存。因此，弘法科技化，既非時尚亦非追隨流行，而是希望保存佛教歷史，透過研究與傳播，讓文化得以保存，這正是本次展覽重要的價值與意義，更是佛館在公共教育上的使命。

在佛館建館十周年慶，在佛光山宗委會的指導下，透過新媒體新科技重現佛教海線絲綢之路，意義深遠。最後，特別感謝家師星雲大師、趙元修與趙辜懷箴賢伉儷的支持鼓勵。同時也非常感謝共同舉辦本次展出的佛教經典電子化數位化、電子文化地圖（ECAI）的開創者蘭卡斯特教授、佛光山人間佛教研究院妙凡院長及妙光法師，及香港城市大學邵志飛教授所帶領的新媒體藝術團隊，和佛館同仁們辛勞的共同努力。

佛陀紀念館十周年，為您策劃，衷心祝願您，吉祥歡喜。

Professor Lewis R Lancaster, the forerunner of Buddhist Canon Digitization and the founder of the Electronic Cultural Atlas Initiative (ECAI), Venerable Miao Fan and Venerable Miao Guang, from the Fo Guang Shan Institute of Humanistic Buddhism, the new media art team, led by Professor Jeffrey Shaw from the City University of Hong Kong, and to all staff of the Buddha Museum, for their unwavering support.

In commemoration of the 10th Anniversary of the Fo Guang Shan Buddha Museum, we have presented this exhibition. May you be filled with auspiciousness and joy!

Venerable Master Hsing Yun once said: “Society is developing rapidly. Science and technology in particular, are advancing at an unprecedented speed. It is hard — though important — for people to keep up with the changes.” The Buddha Museum has been presenting Buddhism through arts and culture, through motion pictures and movies, immersing Buddhism in humanistic dimensions, and embracing international networks.

The Buddha Museum was founded in 2011 and based its activities on the concept of “keeping up with the times,” as laid out by our founder, Venerable Master Hsing Yun. Research shows that Buddhism was not completely submerged by rolling sand hills in the Gobi Desert, nor did it succumb to the turbulent waves of the oceans. On the contrary, for over 2,000 years Buddhism has served to preserve human civilization and its history. In light of this, we seek to apply science and technology to help spread the *Dharma*; not only to keep up with the times but also to preserve the history of Buddhism and to promote its dissemination. This encapsulates the significance of the exhibition for the mission of the Buddha Museum dedication to public education.

To commemorate the 10th Anniversary of the Buddha Museum, we believe it is of far-reaching significance that we reproduce the Maritime Silk Road using new media and the latest technology. We would like to thank the Fo Guang Shan Board of Directors for their guidance. We would like to specifically express our gratitude to Venerable Master Hsing Yun, James and Lydia Chao for their support and encouragement. We are also very grateful to

# Isabelle Frank

Director, Indra and Harry Banga Gallery, City University of Hong Kong

The Indra and Harry Banga Gallery at the City University of Hong Kong (CityU) is extremely pleased to host the *Atlas of Maritime Buddhism*, an exhibition co-curated by the following team (as well as myself) in the role of Gallery director): Professor Jeffrey Shaw, Chair Professor of Media Art at CityU; Professor Sarah Kenderdine, Professor of Digital Museology at the École polytechnique fédérale de Lausanne; Venerable Ru Chang, director of the Fo Guang Shan Buddha Museum in Taiwan; Dr. Marnie Feneley, Honorary Lecturer Academic University of NSW (Australia); and Dr. Lewis Lancaster, Emeritus Professor at the University of California, Berkeley (USA).

This cutting-edge exhibition offers a dazzling, visual immersion into major historic Buddhist sites, tracing the religion's development from India across Asia, following the maritime route. Lesser known than the overland road, the maritime route was as important for the Silk Road as the overland one. The exhibition highlights the Maritime route's contribution to the diffusion of Buddhism, revealing how it promoted cultural exchanges between East and West. The *Atlas of Maritime Buddhism* is a crucial reminder of the continued importance of the Silk Road today, revived in the Belt and Road initiative, which is stimulating and engaging in economic, social and cultural development across Asia.

The exhibition recreates across virtual space the connectivity and diffusion that characterized the Silk Road, as it linked ports over thousands of kilometers. The digital, virtual, 360-degree installations transport viewers directly into the sites,

drawing on thousands of images accumulated over five years of research, travel and explorations. The resulting installations not only immerse the visitor in three-dimensional versions of the sites, but also surround them with the sights and sounds of associated rituals in which the viewer seems to be participating. Nineteen sculptures, carefully chosen from among the most influential and well-known Buddhist artworks, are displayed on screens in 3D, rotating format, based on scanned originals. Accompanying these are 38 physical pieces that represent the growth and flowering of Buddhism in China itself.

The exhibition is a showcase for the latest technology in museum displays, a visual recreation of the history of maritime commerce, featuring travelling monks, fearless traders, and inspired writers and artists, a true cross-disciplinary voyage.

# 范懿莎博士

香港城市大學般哥展覽館總監

香港城市大學的般哥展覽館非常高興能夠主辦「海上佛教地圖集」展覽，該展覽以下團隊（以及本人作為展覽館總監）共同策劃：香港城市大學媒體藝術首席教授邵志飛教授、洛桑聯邦理工學院數碼博物館學教授、莎拉·肯德丁教授、台灣佛光山佛陀紀念館館長如常法師、范娜驪博士，以及美國柏克萊加州大學榮譽教授蘭卡斯特博士。

這個前衛的展覽透過悅目的視覺效果，讓觀眾如同親歷主要佛教場所，並追蹤佛教如何沿著海路，從印度發揚到亞洲各地。海路比陸路雖然較少受人留意，但與陸上絲綢之路同樣重要。本展覽突顯海路對佛教傳播的貢獻，揭示它如何促進東西方的文化交流。海上佛教地圖集提醒我們絲綢之路在現代的重要性，一帶一路政策刺激和參與整個亞洲的經濟，社會和文化發展，令絲綢之路再度興盛。

如同絲綢之路連接相隔數千公里的港口，展覽在虛擬空間亦希望重構其連接和擴散的特色。數碼、虛擬及 360 度的裝置，借助五年以來的研究、遊歷和探索得來的數千張圖像，將觀眾直接帶到佛教遺址。這些裝置不但呈現這些遺址的立體版本，讓觀眾猶如置身現場，亦利用儀式的影像和聲音環繞觀眾，讓他們彷彿參與其中。在云云最具影響力及著名的佛教藝術中，展覽挑選了十九件雕塑，在屏幕上展示從實物製成的 3D 模型旋轉畫面。另外精選三十八件作品實物，展示佛教在中國的發展。

本展不但呈獻博物館展覽的最新科技，更重構海上貿易歷史的畫面，當中有遊歷四方的僧人、膽量過人的商人，以及靈感泉湧的作家藝術家，絕對是一次跨學科的旅程。

# Lewis Lancaster

Emeritus Professor of the Department of East Asian Languages,  
at the University of California, Berkeley, USA

The idea of making a digital atlas of cultural history came in the late 1980s, as it became apparent to me that a single volume on the subject could never successfully encompass the topic. Such an undertaking required multiple maps to show the nature of the spread of Buddhist cultural features and practices. To that end, we created a new organization, The Electronic Cultural Atlas Initiative (ECAI). One of the most important developments ECAI carried out had to do with mapping and its role in scholarship. Those of us in the Humanities had to consider the use of new technology, especially Geographic Information Systems software (GIS), which even with its restrictions and limitations, offered a new tool for Humanities.

One of our ECAI conferences was held in Southern India, and it was there that the present idea of an *Atlas of Maritime Buddhism* was born. I was surprised to find out how little I knew about Buddhism in that area, and quickly learned that the region was filled with Buddhist sites (and that my early training was in error). As I read and looked at the location of the archeological finds, it seemed that Buddhist sites were near the coast, an impression later verified by the data. Buddhist sites did cluster at the coast, in particular, at seaports. There were also quite a few sites that lined the rivers leading to the hinterlands of the seaports, though fewer in number than those around the immediate vicinity of seaports, and in many cases were to be found on one embankment of the rivers. A third set of Buddhist sites could be seen on the roads that led away from the ports and the riverine sites.

With the proof of the coastal dominance of Buddhist sites, the decision was made to proceed with the creation of an Atlas of Maritime Buddhism. At this point, I had come into contact with Professor Jeffrey Shaw, who was then dean of the School of Creative Media at City University of Hong Kong, and his colleague Professor Sarah Kenderdine. They were world leaders in the development of new ways to collect, install, and present cultural data in 3D and Virtual Reality. Professors Kenderdine and Shaw and I discussed how this technology might be applied to the *Atlas of Maritime Buddhism*. We agreed that our goal was to open up the data to the general public as well as a scholarly audience. Professor Kenderdine undertook this effort over a period of five years, using the technology to capture in great detail the nature of all the objects of each site. With a team of photographers, and supported by Asian art scholarship from Dr. Marnie Feneley, thousands of images were collected from hundreds of places in India, Sri Lanka, Myanmar, Thailand, Cambodia, Java and China.

As you can see, throughout all of this, I have often been a mere observer. It is not possible for me to think of all the sacrifices, long hours, countless meetings, intense negotiations of those who made this possible without being moved by such dedication. I thank all who have worked so hard and commend the exhibit to those who view it. It is a dream that has come true.

# 路易斯·蘭卡斯特

加州大學伯克利分校東亞語言學系名譽教授

製作電子文化歷史地圖集的靈感，緣起於1980年代後期，當時我發現單一地圖難以處理此題材，要完整展示佛教文化特色與儀軌的流傳，必然需要多份地圖。最後我們為此成立了一個新機構——電子文化地圖協會 (ECAI)，而協會最重要的發展之一，就是研究地圖製作和地圖在學術上的角色。作為人文學科的學者，我們必須思考新科技，尤其是地理資訊系統 (GIS)，縱使它有其限制，但仍然為人文學科提供了嶄新的研究工具。

其中一次電子文化地圖協會會議，選址印度南部舉行，促成了《海上佛教地圖集》構想的誕生。我驚覺自己對該地區的佛教所知甚少，不久之後，就得知當地佛教場所為數眾多（而我早期的學習有所錯漏）。當我研讀和觀察考古地點，印象中不少佛教遺址在海岸附近，後來數據亦證實了這一點。佛教遺址確實聚集在沿海地區，尤其海港一帶。流向海港腹地的河道兩旁有不少遺址，雖然數量比不上起海港鄰近的地區，而不少集中河堤的一邊。而第三組的佛教遺址，則可見於遠離海港和河道遺址的道路上。

隨著證實佛教遺址與海岸的緊密關係，我們決定開始製作《海上佛教地圖集》。此時，我開始聯絡時為香港城市大學創意媒體學院院長的邵志飛教授，與他的同事莎拉·肯德丁教授。在以三維與虛擬實境收集、裝置、呈現文化資料的發展方面，他們當時已是世界上首屈一指的翹楚。當我跟邵志飛教授與莎拉·肯德丁教授討論，如何將此科技應用在《海上佛教地圖集》，我們一致同意，我們的目標是向一般大眾以及學者專家開放資料。莎拉·肯德丁教授花了五年時間，利用科技鉅細無遺地紀錄每個遺址的所有文物。多得范娜驪博士的亞洲藝術獎學金的支持，攝影師團隊在印度、斯里蘭卡、緬甸、泰國、柬埔寨、爪哇和中國收集了數千幅圖像。

如你所見，此一過程當中，我大多只作旁觀，而當我想到所有促成這次計劃的人，他們所付出的犧牲、無數長時間的會議、激烈的討論，我被當中的奉獻精神深深打動。我感謝所有為此辛勤工作，向觀眾呈獻此次展覽的人，這實在是夢想成真。

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# Introduction

The *Atlas of Maritime Buddhism* exhibition is an adaptation of the *Buddhist Maritime Silk Road* permanent exhibition that Professor Sarah Kenderdine (EPFL Lausanne) and Professor Jeffrey Shaw (CityU Hong Kong) conceived and directed for the Fo Guang Shan Buddha Museum in Taiwan, and which opened on May 16th, 2021. The Humanistic Buddhism being promulgated at Fo Guang Shan embodies a long history of the symbiotic relation between spiritual values and the global network of commerce — a history especially visible along maritime trade routes (second century BCE to fourteenth century CE), the focus of this exhibition. Showing spectacular panoramic and hemispheric projections of Buddhist architecture, art, learning and practices from India across Asia to China, the authors of this exhibition have developed a range of sophisticated multimedia techniques and innovative designs to make tangible the extraordinarily rich cultural legacy of Buddhism as it encountered, infused and inspired so many Asian civilizations. In its engagement with these peoples and their diverse histories, Buddhism both enriched its own cultural expressions as it did theirs. Professors Kenderdine and Shaw spent years travelling across Asia to document this abundance using specialized equipment for panoramic 3D photography, spherical VR cinematography and photogrammetry. This has now been given shape in this unprecedented exhibition, the opportunity for which the authors are deeply indebted to Ven. Ru Chang (Fo Guang Shan Buddha Museum) and Professor Lewis Lancaster (Electronic Cultural Atlas Initiative).

New Media Art plays a pivotal role in this exhibition. These techniques have a long history of artistic experiment and innovation going back to the 1980s when Shaw began his research into interactive and immersive experiences, such as *The Legible City* (1989) and *The Virtual Museum* (1995). From 2003 onwards he and his associates developed the first 360-degree and hemispheric projection systems at the iCinema Center, UNSW Australia, that he then directed. Simultaneously, Kenderdine began pioneering large scale interactive immersive experiences for cultural heritage, such as the award-winning *Virtual Olympia* (2000) for the Olympic Games in Sydney, Australia, establishing new frontiers for museological experience. Together, these two artists have collaborated to explore an array of immersive techniques in the context of tangible and intangible cultural heritage, and over the years they have developed numerous pioneering museological installations, such as those for the Hampi heritage site in India and the Mogao Grottoes at Dunhuang. These have gained international acclaim when exhibited at the Smithsonian in Washington, the Art Gallery of New South Wales in Sydney and the 9th Shanghai Biennale, China. Also numerous past exhibitions at the Indra and Harry Banga Gallery, including ANiMAL (2018) and 300 Years of Hakka Kung Fu (2016 and 2018), have been exemplary in their use of innovative new media to tell their stories. At the heart of all these museological and cultural heritage installations is the intention to fully engage the viewer in an embodied experience of cultural heritage, so that history can come alive and become

# 簡介

a meaningful part of people's lives in the present. The *Atlas of Maritime Buddhism* is especially pertinent in this context, as it expresses a profound framing of the synergy between spiritual values and commerce that took place throughout Southeast Asia as Buddhism spread from India to the rest of the world via the overland and maritime trading routes — the Great Circle.

The sculptural section of the *Atlas of Maritime Buddhism* exhibition, curated by Dr Marnie Feneley, is an important addition to the exhibition currently on show at the Fo Guang Shan Buddha Museum. Having worked extensively on the archaeological and art historical research underpinning the *Atlas* since 2016, Dr Feneley enhanced the breadth of the exhibition through a careful selection of important Buddhist artworks that demonstrate the spread of Buddhism across time and space in all of its rich diversity.

These artworks illustrate the transmission of Buddhism from India to China along the trade routes and seaports of Southeast Asia, a narrative pieced together by the painstaking research of scholars from many disciplines. During the long spread of Buddhism, civilizations prospered and dwindled as new maritime technologies and the geopolitical landscape changed, reshaping the trade routes.

The presentation of physical works of art, some displayed here for the first time, range from small portable, votive objects

to monumental sculptures. These pieces were generously loaned by museums and galleries in Hong Kong: Art Museum, Chinese University of Hong Kong; Hong Kong University Museum and Art Gallery; Barrère Gallery Hong Kong; Rossi & Rossi, Hong Kong; and the Maritime Museum of Hong Kong.

The exhibition also incorporates photogrammetric models created from the original sculptures by Professor Kenderdine and Paul Bourke throughout their fieldwork, that present virtual sculptures of some of the major artworks from India and Southeast Asia. Together, the physical and virtual sculptures reveal the fascinating exchanges of artistic styles that occurred, as Buddhism spread from India to Southeast Asia, and to China, which saw its own blossoming of Buddhist artistic expression.

The integration of virtual scenography of important temple sites, 3D models and physical sculptures is a hallmark of the *Atlas of Maritime Buddhism* exhibition. By mixing photogrammetric models, immersive panoramas, and real objects, the exhibition represents in a compelling and comprehensive manner the diffusion of Buddhism in its varied artistic forms as it migrated from India into Southeast Asia, and on to China and Japan. The result is a unique historic display of Buddhist art and culture that, through its conjuncture of New Media Art and material objects, creates a powerful immersive and narrative experience.

海線佛教地圖集展覽，源自佛教海線絲綢之路常設展覽，後者由莎拉·肯德丁教授（洛桑聯邦理工學院）與邵志飛教授（香港城市大學）共同為台灣佛光山佛陀紀念館構思與策劃，於 2021 年 5 月 16 日開幕。佛光山一直推廣人間佛教，其歷史源遠流長，體現了精神價值與全球貿易之間的共生關係，此關係在海上貿易路線（公元前二世紀至公元十四世紀）的歷史尤為明顯，亦是本展覽的重心。本展覽通過壯麗的全景與半球形投影，展示從印度到中國的佛教建建築、藝術、學術和實踐。同時，展覽的創作人亦開發一系列多媒體技術和創新設計，為求讓觀眾接觸佛教豐富的文化遺產，以及理解佛教文化如何遇見、注入並啟發不同亞洲文化。透過與形形色色的民族和歷史互動，佛教的文化表達形式亦變得更加豐富。肯德丁教授與邵志飛教授以數年時間，穿梭亞洲各地，運用全景 3D 攝影、球形 VR 攝影和攝影測量的專用設備，紀錄豐富的文化資產，而在本此史無前例的展覽中，更加印證了這一點。創作者深深感謝如常法師（佛光山佛陀紀念館）與蘭卡斯特教授（電子文化地圖計劃）提供這次寶貴機會。

新媒體藝術在本展覽的作用舉足輕重，這些技術在藝術實驗創新的歷史，可追溯到 1980 年代，當時邵志飛教授開始研究互動和沉浸式體驗，例如「The Legible City」（1989）和「The Virtual Museum」（1995）。從 2003 年起，他和夥伴在澳洲新南威爾斯大學 iCinema 研究中心，開發首個 360 度半球投影系統，其後亦成計劃監督。與此同時，肯德丁教授為文化遺產開發大型互動式沉浸式體驗，例如為澳洲舉辦的奧運會，所開創的虛擬奧運計劃（2000），計劃屢獲殊榮，並為博物館體驗開創新面向。此次兩位藝術家攜手合作，在有形與非物質文化遺產的脈絡下，共同研究沉浸式技術，多年以來，他們曾合作開發多個博物館裝置，

其中包括印度亨比與敦煌莫高窟。這些作品多次獲得國際肯定，曾在華盛頓史密森尼博物館、悉尼新南威爾士美術館與中國第九屆上海雙年展展出。此外，曾在城大般哥展覽館展出的「動物大觀園」（2018），與「客家功夫三百年」（2016 及 2018），都充份展現兩人運用新媒體講述故事的能力。這些博物館和文化遺產裝置的核心，是希望觀眾能夠完全投入體驗，令歷史活靈活現，並成為現代人生活的重要一環。海線佛教地圖集在這方面尤為重要，它提供了意義深遠的框架，讓我們理解當佛教經過海上大圓環與陸路，從印度傳揚到以東南亞以至世界各地，精神與世俗如何產生協同作用。

海線佛教地圖集展覽的雕塑部分由范娜驪博士策劃，為是次展覽增添了重要內容（此非佛光山佛陀紀念館同名常設展一部份）。自從 2016 年起，Feneley 博士一直為地圖集進行考古及藝術史研究，而透過精心挑選重要的佛教藝術品，呈現佛教在不同時期與地域的傳播，以及其豐富多樣的面貌。

這些藝術品說明佛教如何從印度開始，沿著東南亞的貿易路線和海港傳揚到中國，此論述有賴各學科學者艱苦研究而得來。佛教傳播歷時漫長，隨著航海技術的創新，以及地緣政治的變化，文明也歷經興衰，而貿易路線也因而改變。

展覽中有不少實體藝術品，都是首次在此展出，包羅可隨身攜帶的小型藝術品，到造像及紀念雕塑。藝術品由以下香港博物館及畫廊慷慨借出：香港中文大學文物館、香港大學美術博物館、香港 Barrère Gallery、香港 Rossi & Rossi 及香港海事博物館。

本展覽亦融入了攝影測量法模型，它們由肯德丁教授及 Paul Bourke 進行田野研究期間，掃描雕塑實物而製成，這些虛擬雕塑展示了印度及東南亞重要藝術品。佛教由印度傳播到東南亞以至中國，佛教藝術更在中國蓬勃發展，而這些實體及虛擬雕塑，則共同呈現藝術風格的精彩交流。

本次海上佛教地圖集的展覽，特點在於融合重要寺廟場所的虛擬景象，以及雕塑的 3D 模型和實體展示。通過結合攝影測量模型、沉浸式全景圖及實體物品，本展覽得以採用更為吸引及全面的方式，呈現佛教如何通過多種藝術形式，由印度傳揚至東南亞，以至中國及日本。本展覽將新媒體藝術和實體展品並用，以獨特方式表現佛教藝術和文化，並創造深刻的沉浸式視覺體驗。



360-degree stereoscopic photography at Dhammayangyi Temple, Bagan, Myanmar 2016. Photo: Sarah Kenderdine  
立體全景拍攝，緬甸蒲甘達瑪揚基寺，攝於2016年。  
攝影：莎拉·肯德丁

# Narratives of Maritime Buddhism

The spread of Buddhism by maritime routes from the Ganges Basin in India to East and Inner Asia, in the early centuries of the Common Era (CE), is a crucial element in the history of the religion. Seaports and connecting sites located on rivers played a major role in the expansion of Buddhism beyond the shores of India. The focus of this exhibition is the way Buddhism travelled these maritime routes in networks that flowed from India to China.

# 海上佛教地圖集的論述

公元年初期，佛教沿海路從印度恆河盆地傳入東亞及內亞，是構成佛教歷史的關鍵因素。佛教得以廣傳至印度海外，海港及河岸接駁站功不可沒，是次展覽將聚焦於佛教如何通過海路網絡遠渡重洋，從印度傳入中國。

Buddhist practices, philosophy, art and architecture originated in the Ganges Basin but eventually spread across the Eastern, Central and Southeastern areas of Eurasia, covering an area that can be called “the Great Circle”. The northern, overland arc of this circle extends through Inner Asia, from the west coast of India through Afghanistan and Pakistan to China. The southern maritime arc starts at the coastlines of India and Sri Lanka and traces the sea routes through mainland Southeast Asia and the adjacent islands, on to the Chinese coastal cities, and from there to Korea and Japan.

As an alternative to overland transport, shipping offered an economical way to transport large amounts of goods. While one camel could carry about 400 pounds of goods, a ship could transport hundreds of tons. This meant that heavy items, such as ceramics, could be moved more profitably via thousands of miles by sea. The ships travelled from East Asia to the western part of the Indian Ocean, and from there to the Mediterranean. South Indian ships were crossing the Indian Ocean and reaching ports on the Red Sea, Persian Gulf and Roman empire, as early as the first centuries CE.

The cargo moving along maritime routes was made up of a variety of manufactured and natural products. This included silk from China, black pepper from the forests of southern India, and nutmeg and cinnamon from Sri Lanka and Indonesia, as well as cotton, aromatic woods, gems, ivory, glass, kingfisher feathers and shells. Substantial trading ports developed along the route, including Kedah on the Malay Peninsula, Palembang in Sumatra, Oc Eo on the Mekong Delta and Guangzhou in China.

Active commercial trade flowed along the “rim” of this Great Circle, via overland caravans and sailing ships. Maritime travel on the southern arc was dependent on the seasonal winds: the summer monsoons blow from the south-west (May to September) and reverse direction in the winter (October to April). As a result, seafaring merchants developed sailing circuits that allowed them to use the monsoon winds to travel long distances, then return home when the wind patterns shifted. Buddhism thrived in unison with these international land and sea trading systems.

佛教修行、哲學、藝術及建築發祥於恆河盆地，然最終橫跨歐亞東部、中部及東南部地區，覆蓋範圍統稱為「大圓環」。橫跨內陸的北面弧環穿越內亞，從印度西岸經阿富汗及巴基斯坦抵達中國；沿海前進的南面弧環以印度及斯里蘭卡的海岸線為起點，循海路經東南亞大陸及鄰近島嶼，抵達中國沿海城市，再前赴韓國及日本。

作為陸路交通以外的選擇，海路提供了一種經濟的大量貨運方式，一隻駱駝只能載運約四百磅貨物，一艘船運送的貨物數以百噸，意味著陶瓷之類的沉重貨物通過海路航行萬里，利潤回報將更高。商船從東亞航行至印度洋西面，向地中海出發。

沿著海上路線運載的貨物種類多樣，涵蓋人工製品或天然產物，包括中國的絲綢、南印森林的黑胡椒、斯里蘭卡及印尼的肉豆蔻和玉桂，還有棉花、香木、寶石、象牙、玻璃、翠鳥羽毛及貝殼。這條海上路線發展出數量可觀的交易港口，包括馬來半島的吉打、蘇門答臘的巨港、湄公河三角洲的澳蓋以及中國的廣州。

通過陸路車隊及海上船旅，頻繁的經商活動沿著大圓環的「外緣」發展起來。南面弧環的海路交通倚仗季候風向：夏季季候風來自西南方（五至九月），冬天則相反方向（十至四月），由此海上商人發展出環迴航線，利用季候風作遠程航旅，風向逆轉時便啟程歸航。伴隨著國際海陸貿易系統，佛教得以蓬勃發展。

1  
The Great Circle of Buddhism  
佛教大圓環



Buddhism was therefore closely tied to international or cross-boundary trade. Early inscriptions indicate it was common for seafarers to pray to the Buddha for a safe voyage. The maritime routes were very challenging as they were often beset with cyclones and typhoons, and piracy was an ever-present danger. Ships could be at sea for up to three months, and sailors endured illness and homesickness. Merchants who sailed these long distances often had to wait months for favourable winds to carry them home, so they set up places of residence abroad. Monasteries in seaports and riverine hinterlands provided safe haven, as well as medical care, warehouse facilities, education for their children and religious centres. As a consequence, merchant support for Buddhism along these travel routes helped to establish monastic life far beyond India. Monks and nuns also took passage on these trading ships, and the merchants sought good karma by helping them travel to spread the teachings of the Buddha.



佛教因而與跨國界的國際交易息息相關，早期碑文記載渡海者常向佛陀祈求旅途平安，海上行旅挑戰甚巨，除了龍捲風和颱風的侵擾，還有恆常出現的海盜。船旅程可長達三個月，水手需要承受疾病和鄉愁。遠航商人往往需要守候多月，才等到有利風向啟航回歸，故此他們會在海外設住處，海港及河岸內陸的寺廟提供了安憩之所、醫療照護、倉庫設備、兒童教育，以及宗教中心。有賴商人支持商旅路線上的佛教發展，結果推動了跨越印度國境的僧侶生活，僧人與尼姑亦可搭乘商貿船隊，由商人協助他們遠行廣傳佛陀教誨，以結善緣。

2  
**Trade on the Maritime Silk Road.**  
 Projection mapped relief, Fo Guang Shan Buddha Museum  
 海上絲綢之路的貿易  
 光雕投影，佛光山佛陀紀念館

3

**Monks Travelling the Maritime Silk Road**  
 Projection mapped relief,  
 Fo Guang Shan Buddha Museum  
 僧侶遊歷海上絲綢之路  
 光雕投影，佛光山佛陀紀念館

