

人間佛像—晚明丁雲鵬佛像繪畫之研究

The study of Ting Yun-peng's Buddhist paintings

余宥嫻

摘 要

晚明佛畫家丁雲鵬，字南羽，號聖華居士，安徽休寧人，生於明世宗嘉靖二十六年（西元 1547 年），至西元 1628 年尚在，享年至少有八十歲。丁雲鵬在繪畫上近師明人沈周、文徵明、唐寅、仇英及詹景鳳，遠宗顧愷之、吳道子、貫休、張玄、李公麟等人，表現出古淡天真、無塵俗氣、勁健豪放，筆墨滄潤秀美，粗細兼備的藝術風格。

丁雲鵬兼具文人與藝術家之風範，身為佛門弟子，常聆普門開導，晚年棲心禪觀。¹他的人物畫以佛教繪畫為主，並受到唐宋元三朝以來所謂儒、釋、道「三教同源」的思想影響，畫面詮釋內容不拘泥於佛道儒之界線。丁雲鵬因應不同的畫面需求而選擇了蘭葉描、鐵線描、游絲描、行雲流水描、釘頭鼠尾描等多種線條描法，生動變化，各極其致，故其佛畫能展現出潔淨勻細、不滯不纖的氣質神韻。

從史料紀錄中得知丁雲鵬所繪佛畫作品包括有佛像、大士菩薩像、掃象圖、羅漢圖等主題，存世作品中以台北故宮博物院存畫最多。本文收錄丁雲鵬之佛像畫作品有四件，研究重點在於其作品畫面章法結構與畫法、宗教意涵與圖像美感之研究。

關鍵詞：丁雲鵬、佛畫

Summary

The purpose of this essay is researching into the Buddhist painting master —Ting Yun-peng and his Buddhist painting during the Late Ming dynasty. The research methods are equally emphasis on literature materials and analysis of pictures, also take related painting histories and painters as an assist to be contrasted. From literature's point of view to explore deeply, and take Ting Yun-peng's existent painting trace to integrate the research of pictures, also operate with the religion belief in meanwhile to feel out Ting Yun-peng's Buddhist painting style. By this way, not only to approve his Buddhist painting creations' achievements and contributions in art, also discuss the position of Ting Yun-peng in the entire

余宥嫻，中國文化大學美術系助教

¹ 清廷朗，《湖中畫船錄》。轉引自美術叢書，初集，第十輯，頁 53。

Buddhist art history during Late Ming.

Keywords: Ting Yun-peng 、 Buddhist painting