

觀音奇遇記—中韓兩幅觀音像畫之比較研究

A Fortuitous Meeting of Kuan-yin—The Comparison and Study between Two Pieces of Chinese and Korean Kuan-yin portrait

余宥嫻*

摘 要

在史料紀錄中，晚明畫家丁雲鵬（1547—1628）所繪佛畫作品頗多，存世畫跡中尤以台北故宮博物院收藏最多，其中傳丁雲鵬《莊嚴大士瑞像》一圖，就其造型、色彩等繪畫藝術風格之表現在丁雲鵬其他畫作中均未有見，是否確為丁雲鵬所繪一事頗值得研探。無獨有偶，筆者發現日本東光寺之韓國高麗時期絹本觀音像之造型，與傳丁雲鵬《莊嚴大士瑞像》一作極為近似，這二幅跨越時間與空間的觀音像畫之間有著非常微妙又密切的關係，耐人尋味。

本文從文獻資料及圖像進行分析，輔以相關畫史與畫家生平之說明，同時配合宗教學的切入，就相同繪畫之主題表現加以進行整合性的圖像學研究，來比較二幅觀音畫像作品之異同與淵源。

關鍵辭：觀音、丁雲鵬

ABSTRACT

In the historical records, there are considerably more Buddhist paintings made by the painter of the late Ming dynasty, Ting Yun-peng (1547—1628), and the most are collected in the National Palace Museum in Taipei, among which it's said that Ting Yun-peng's "Solemn Kuan-yin" in terms of such artistic styles as its model and color are never seen in Ting Yun-peng's other works; it's quite worthy of exploring whether or not the painting was made by Ting Yun-peng. It is not unique, the author found the model of a silk-scroll Kuan-yin portrait of Gaoli period of Korea, which is collected in Japan Tokoji Temple is extremely like the said Ting Yun-peng's "Solemn Kuan-yin". These two pieces of Kuan-yin portrait across time and space have very delicate and close relation that is intensely interesting.

This thesis proceeds to the analysis from literatures and images in addition to the description of related painting history and the painter's course of life, as well as the exploration of region. It carries out the integrated image study in terms of same painting themes in order to compare the differences and origins of two pieces of Kuan-yin portrait.

Keyword: Kuan-yin, Ting Yun-peng

* 中國文化大學美術系暨推廣部講師、康寧專校視傳科講師