

古印度觀音繪畫藝術表現之初探

羅海濤

華梵大學東方人文思想研究所博士生

22301 新北市石碇區華梵路1號 華梵大學東方人文思想研究所

tonyluoht@yahoo.ca

摘要

現存的古印度觀音繪畫不多，但以各時期的代表性雕塑作為形象塑造的參考，並以同期的菩薩畫像作為繪畫圖式的樣本，以此進行圖像的比較，應可為了解古印度觀音繪畫藝術表現提供一定的參考依據。其藝術演變與印度佛教造像基本一致，經歷了吸取外來技術、發揚本土傳統、實現儀軌規範的過程，其繪畫風格並非一成不變，而是在宗教、政治、文化、工藝各方面的影響下，隨時空的變遷而呈現出對菩薩相好莊嚴的各種藝術詮釋。古印度觀音繪畫是當地觀音信仰的一種圖像化表現，從造像的藝術表現也可反映古印度四種主要的觀音信仰形式，即稱名救難型、淨土往生型、智慧解脫型、密儀持咒型。

關鍵詞：印度佛教造像、觀音繪畫、阿旃陀壁畫、手抄經插圖、觀音信仰

A Preliminary Study on the Artistic Expression of Ancient India Avalokiteśvara Paintings

Luo, Hai-tao

PHD student, Asian Humanities Department of Huafan University
tonyluoht@yahoo.ca

Abstract

Nowadays, very few ancient India Avalokiteśvara paintings could be found. However, by comparing the typical sculptures of different time as shaping references and the bodhisattva portraits from the corresponding period as painting samples, useful references to the artistic expression of ancient India Avalokiteśvara paintings could be provided—its artistic development was substantial and consistent with India Buddhist sculptures; both experienced the process of absorbing foreign technics, inheriting local traditions and standardizing artistic rituals. Rather than being monotonous, the painting styles presented a variety of artistic interpretations of excellent characteristics of Avalokiteśvara from different time and locations. The ancient India Avalokiteśvara paintings were image expressions of local Avalokiteśvara belief, related to four fundamental types—the Savior, Pure-land, Prajñā and Tantra.

Keywords: Indian Buddhist sculptures, Avalokiteśvara paintings, Ajanta cave paintings, Buddhist manuscript illumination, Avalokiteśvara belief