

論Henry Fuseli的Milton Gallery：從撒旦形象的再現論人類學與美學上的矛盾

Representing Satan/Lucifer as anthropological and aesthetic paradox: Henry Fuseli's *Milton Gallery* (1791-1799)

Kristine Patz *

摘要

約翰·亨利希·菲斯利可被視為是第一位具備現代意識的獨立畫家，其從客觀性主題朝向創造性主題的轉變，和反對在專制主義與理性主義中所言之生命形式，同時在傳統學院派的封閉世界中引發討論，並使學院派面對新挑戰與新目的。此一過程的特點在於，藝術家對自己的重新體認，及其尋找最適合自身表現的新題材。除荷馬、北歐神話、但丁和莎士比亞之外，米爾頓的《失樂園》成為菲斯利繪畫創作的靈感來源。在18世紀之時，米爾頓被視為天才詩人，其詩作《失樂園》則幾與《聖經》齊名。而在《失樂園》甫出版的幾年間，便成為初萌芽之英國文學經典的核心作品。米爾頓被視為是最偉大的史詩詩人，擁有所有的天賦才華，不僅是企及，他的成就甚至超越了荷馬和維吉爾。但《失樂園》從開始便不只被看作是經典的，它還是神聖的文本；而詩人本身也不只是國家的財產（「我們的米爾頓」），他還是一位受神靈眷顧的作家。以詩歌的誇飾法來形容，米爾頓成為了神聖的、基督教化之受神性啟發的詩人。約翰·米爾頓《失樂園》中的悲劇英雄不是亞當、基督或神，而是從恩典之中墮落成邪惡象徵的天使—撒旦。墮落的魔王（撒旦）成為想像的象徵，並使這位反抗權威的藝術家的理念，在「浪漫主義」初期被明確化。此圖像同時匯集並重複出現了许多在今日稱之為歌德式和崇高主義的概念。

關鍵字：約翰·亨利希·菲斯利、Milton Gallery、失樂園、崇高主義、狂飆運動

* Kristine Patz, Research associate, Department of Art History, University of Frankfurt am Main, Germany.
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Abstract

John Henry Fuseli can be regarded as the first free-lance painter in the modern sense. The shift of objective thematics toward the creating subject, as well as opposition to the forms of life represented in absolutism and rationalism, at the same time gave rise to a situation to participate in the closed world of classic academic schools, and it confronted them with new challenges and objectives. This process was characterized by reorientation of the artist's attention toward himself or herself, and by the search for new topical areas and formulations most appropriate to their treatment. In addition to Homer, Nordic mythology, Dante, and Shakespeare, Milton's "Paradise Lost" became an inspirational sources of Fuseli's pictorial inventions. For the 18th century no poet seemed to be closer to the divine than Milton, no poem closer to the sacred Scripture than "Paradise Lost". Within few years after its primary publication, "Paradise Lost" established as the great central work of the nascent English Literary Canon. Milton is claimed to be the ultimate epic poet, possessed of all the gift of natural genius, who can not only match but exceed both Homer und Virgil. But "Paradise Lost" was frequently figured almost from the beginning not merely as a canonical but also as a sacred text, and its poet not merely as a national property ("our Milton"), but as a writer touched by the divine. At least in poetic hyperbole Milton was becoming godlike, a Christianized furor poeticus. The tragic hero of John Milton's Paradise Lost is not Adam, Christ, or God Himself, but Satan, the former angel who falls from grace and becomes the epitome of evil. The fallen Lucifer (Satan) served as a symbol of the imagination, crystallising the idea of the rebel artist at the opening of what we know as 'Romanticism'. The image brings together many of the recurrent preoccupations of what became known as the Gothic and the Sublime.

Keywords: Henry Fuseli, Milton Gallery, Paradise Lost, Sublime, Sturm and Drang

羅馬聖彼得大教堂：論聖經字義於宗教改革後對基督教藝術的影響及其所扮演的角色

The Role and Impact of the Word in Post-Reformation Christian Art: St. Peter's in Rome

Rudolf Preimesberger^{*}

摘要

自1606年起，羅馬聖彼得堡的巨大圓頂穹窿上的環形撐壁，便已刻有西方世界最大的銘文之一，刻於金底的巨大藍色字母帶來了極具震撼的藝術衝擊。這個以正統羅馬帝國和早期基督教常用的馬賽克媒材所製成的巨大銘文，是當時歐洲公共場所中的壯觀例子之一。拉丁文是西方教堂建築中的「建築語言」，同時也是歐洲近代早期的國際語言，銘文中寫道：「TU ES PETRUS ET SUPER HANC PETRAM AEDIFICABO ECCLESIAM MEAM... TIBI DABO CLAVES REGNI COELI ...（我告訴你，你是彼得，我要把我的教會建造在這磐石上；陰間的權柄，不能勝過他。我要把天國的鑰匙交給你……）」

這段文字出自於聖經，更精確地說，是出自於馬太福音書。在其中，耶穌對身為十二使徒之一的選定者西門彼得說的這些話，是教會和教皇權力的基礎。然而，在聖彼得大教堂中，它們脫離了原來的脈絡。這些文字環繞於米開朗基羅的巨大穹窿頂，而其新脈絡為它提供了一個新的功能角色、新的影響力，以及新的意義：傳達出宛如彼得在場的意思，標明了彼得位於穹窿頂之下的墓室。也說明在一世紀中葉從羅馬帝國東部加利利，來到羅馬的門徒聖彼得（原為漁人）的身軀被埋於地下，他被視為首任教皇，傳說在此地遭受釘刑，長眠於梵諦岡的山丘下。這些銘文也表示了穹窿頂之下的彼得之墓，自二世紀以來便被視為是基督教信仰的中心，四世紀時君士坦丁大帝在此建立巨大的巴西利卡式帝國教堂。在四世紀末期，基督教甚至提高地位成為羅馬帝國的國教。爾後，此地成為布拉曼帖（Donato Bramante, 1444-1514）建立新聖彼得大教堂計劃的中心，最後由米開朗基羅的穹窿頂所覆之於其上。

銘文中的文字並不只是從歷史的角度上傳達彼得的意義。教皇輪替並非朝代更迭，從五世紀以來，基督教的理論便受羅馬法的法律形式所影響：每位教皇皆為直接的繼任者，是聖彼得直接的普遍繼承人。因此，此地成為每次教皇彌撒開始的儀式性空間，當教皇抵達位在聖彼得之墓上的祭壇，「你是彼得……（Tu es

^{*} Rudolf Preimesberger, Professor, Department of Art History, Freie Universität, Berlin, Germany.
Petrus...）」等字便被開始吟頌。

傳達了彼得和其每位繼承者之歷史意義的巨大銘文，於1606年公諸於眾。同時，它的存在也反映出西方文明歷史裡其中一次最為深刻的分裂。在1606年，「你是彼得……」一段話特別具有爭議性，它違反了不信奉聖彼得的新教教義，對新教徒而言，教皇並非教會的領袖，耶穌的這些文字也並沒有建立教皇權力—新教教會強烈反對崇拜聖彼得之墓和其遺物。

1606年的歷史情勢是文章標題的開頭—「論聖經字義於宗教改革後對基督教藝術的影響及其所扮演的角色」，本文以聖彼得大教堂的銘文為討論案例，意圖同時說明此會議的論題「藝術」、「禮儀」、「宗教」、「物質文化」、「精神信仰」及其間的互動關係。

關鍵字：宗教改革後的基督教藝術、圖文關係、聖彼得大教堂、新教、銘文

Abstract

Since the year of 1606, on the immense dome's retaining ring in St. Peter's in Rome, there is one of the Western world's largest inscriptions. The aesthetic impact of the colossal blue letters on a golden background is overwhelming. It is a spectacular example of colossal epigraphy in one of the Europe of those times most public places, made in the classical Roman imperial and early-Christian medium of mosaic. It is "language in architecture", the language being that of the Western Church, at the same time the international language of Europe in Early Modern Times, which is Latin. The inscription reads: TU ES PETRUS ET SUPER HANC PETRAM AEDIFICABO ECCLESIAM MEAM ... TIBI DABO CLAVES REGNI COELI ... "And I tell you that you are Peter, and on this rock I will build my church, and the gates of Hades will not overcome it. I will give you the keys of the kingdom of heaven..."

The words are from the Bible, more precisely from the Gospel of St. Matthew. There, Jesus says them to Simon Peter, the elected amongst the twelve Apostles. Those are the founding words of Church and Papacy. In St. Peter's, however, they are taken out of their original context. They run around the vast dome of Michelangelo's cupola. Their new context, then, produces a new function and role, a new impact, and a new meaning: addressing Peter as if he were present, they mark his hidden tomb under the cupola. They denote the hidden body of the fisherman and Apostle from Galilea who by the middle of the first century had come to Rome from the Eastern parts of the Empire, he, Peter, the first Pope, of whom tradition said that he had been crucified here and had been buried on the Vatican hill. They denote that place under the dome where there had been the centre of an immense cult of his tomb from the second century onwards, that place which in the fourth century Constantine made the centre of a gigantic imperial basilica, even before towards the end of the century Christendom would rise to the status of state religion of the Roman Empire; that place, which Bramante made the centre of his radical new planning of New St. Peter's and which finally was crowned by Michelangelo's cupola.

The words of the inscription are not only addressed to the historical Peter. **Papacy is not a dynasty.** From the fifth century onwards its theory follows a legal "figura" of Roman law: Each Pope is the direct successor, that is the direct universal heir of Saint Peter. Hence, as ritual provides, at the beginning of every Papal Mass, when the Pope approaches the altar over Saint Peter's tomb, the words "Tu es Petrus" are intoned.

The colossal inscription addressing the historical Peter and every single one of his successors was unveiled in 1606. At the same time, its existence reflects one of the deepest breaks in the history of Western civilisation. In 1606 the words "Tu es Petrus" are not least polemical. They are directed against Protestantism which does not share the belief in Peter, for which the Pope is not the head of the Church, for which Jesus with the words "Tu es Petrus" did not found the papacy - against Protestantism vehemently opposing the cult of Saint Peter's tomb and his

relics. This historical situation of the year 1606 is the starting point of my paper entitled “The Role and Impact of the Word in Post-Reformation Christian Art” which on the case of the inscriptions of St. Peter’s intends to exemplify the themes of this conference, namely “Art”, “Ritual”, “Religion”, “Material Culture” and “Spiritual Beliefs” and their interaction at the time.

Keywords: Post-Reformation Christian Art, Image-Word Relationship, St. Peter, Protestantism, Epigraphy

歐洲現代教堂建築在臺灣：以Justus Dahinden的公東高工為例

European Modern Church Architecture in Taiwan: A Unique Perspective of Justus Dahinden's Design for Kung-Tung Technical Senior High School

于禮本 **Li-Pen Yu**^{*}

摘要

剖析公東高工聖堂實有如觀視歐洲現代教堂建築發展之縮影。1960年建於臺東的這所聖堂不但是臺灣境內教堂建築中的一個特例，同時也是著名瑞士籍建築師Justus Dahinden（1925-）實踐其個人建築理論的開端。Dahinden 至今被公認為歐洲戰後現代建築新興發展中頗具代表性的建築師，他的建築作品廣佈歐亞非大陸、獲獎無數、個人著述豐富、身兼多重建築協會委員、並長期任教大學，在歐洲建築史上的影響可謂深遠。因此，本文將首次把公東高工聖堂的探究建基於Dahinden的作品比較與建築理論上，聚焦探討教堂外觀造形、內部空間與教堂建築功能之間的互動關係、整體視覺效果與空間經驗的營造與目的、建築整體與宗教器物或裝飾藝術在傳達信仰內涵及象徵意義上所扮演的角色等。上述重點的分析將可以呈現1945年以後的歐洲現代教堂建築與傳統之間的承傳與突破，以及建築造形如何受到宗教禮儀改革運動以及第二次梵蒂岡會議的影響。除此以外，本文也將釐清Dahinden當時在設計與理論上所受到的啟發與影響，並臺灣的公東高工聖堂在其創作發展上的意義。

關鍵字：公東高工聖堂、歐洲現代教堂建築、達興登、宗教禮儀改革運動、第二次梵蒂岡會議

* 于禮本，國立臺南藝術大學助理教授、藝術史學系主任代理。

Li-Pen Yu, Assistant Professor, Department of Art History & Director of Department of Art History, Tainan National University of the Arts.

Abstract

The Kung-Tung Technical Senior High School chapel, built during the 1960s in Taitung (Taiwan), is unique among Taiwanese sacred buildings, intricately reflects the development of modern European architecture and Catholicism, and represents the vision of the well known post war Swiss architect Justus Dahinden. In addition to analyzing the correlation between Kung-Tung Senior High School chapel and Dahinden's architecture theory, this study explores the insights by, for the first time, integrating the interior space and decoration with visual effect, liturgical concepts and religious symbolical meanings, development of contemporary European modern church architecture as well as the modern liturgical movement. This enables the understanding of impacts and breakthrough of European architectural legacy since 1945. The abovementioned investigation also builds the foundation to identify the significance of this chapel along with the imbedded inspirations in Dahinden's design, and to present the insights on its artistic cultural implications.

Keywords: Kung-Tung Technical Senior High School chapel, European modern church architecture, Justus Dahinden, Liturgical Movement, The Second Vatican Council

半跏思惟像與彌勒信仰日本 半跏思惟像溯源

The Contemplating Figure and the Maitreya Faith- the Origin of the Contemplating Figure in Japan

王雲 Yun Wang^{*}

摘要

本文以日本廣隆寺彌勒菩薩半跏像（寶冠彌勒）為切入點，就其造像風格與尊格的淵源問題展開討論。通過與中國河北定州地區東魏至北齊白石造像進行細緻的風格比較，筆者認為寶冠彌勒的造像風格在糅進隋代以後出現的自然主義傾向的同時，保留了河北白石造像中東魏至北齊的造型要素。關於其尊格淵源問題的討論，將重點放在對河北定州地區出土的半跏思惟像發願文內容與「龍樹」一詞的語義與圖像含義的考察上。在這一部分得出的結論為：1、半跏思惟像、觀音造像與彌勒造像的發願文內容有相互重疊的部分，也有各自一定的傾向性，半跏思惟像的造像契機與目的和彌勒造像更為接近。2、關於「龍樹」的語義與圖像。（1）在佛經中，「龍樹」作為一種聖樹的名稱最早出現於北魏，具體所指不甚明確；在八世紀初《大毘盧遮那成佛經疏》等經典中的「龍樹」一詞與「龍華樹」表達同一個概念。

（2）半跏思惟像中的「龍樹」圖像也很可能是「枝如寶龍吐百寶華」的圖像再現。由此，筆者認為在討論具有「龍樹」圖像的半跏思惟像尊格時不能排除彌勒。這種半跏思惟形態的彌勒可能代表已經出家的彌勒太子，暗示著彌勒菩薩成佛的瞬間。而其半跏思惟的姿態可能來自對悉達多太子思惟像的隨意挪用，目前看來其最初的挪用地也許就在定州地區。綜合以上從風格、文獻、圖像三方面的討論結果，本文得出的階段性結論為：寶冠彌勒及其影響下的日本一部分半跏思惟像，在造像風格與尊格兩方面均與河北定州地區的石造像有著密切的關係。

關鍵字：半跏思惟像、彌勒信仰、日本廣隆寺彌勒菩薩半跏像、河北定州地區白石造像

* 王雲，北京中央美術學院人文學院美術史系講師。

Yun Wang, Lecturer, School of Humanities: Art History and Theory, China Central Academy of Fine Arts.
王雲，2011，〈半跏思惟像與彌勒信仰—日本半跏思惟像溯源〉，《南藝學報》2：43-70

This paper started from the contemplating figure of Bodhisattva Maitreya of Kōryūji (Hōkan Miroku) in Japan, and discussed the origination of its statuary style and statuses. Through a detailed comparison with the style of the Baishi (White Stone) Statue from the Eastern Wei to Northern Qi in Dingzhou area, Hebei Province, China, the author believes the Hōkan Miroku maintained the essential modeling factor of the Baishi Statue from the Eastern Wei to Northern Qi Period, while integrating the naturalist tendencies occurred after the Sui Period. As for the discussion on the origination of its statuses, this paper mainly focused on the content of the vowing article of the contemplating figure unearthed from Dingzhou area, Hebei Province and the meaning of “Dragon Tree”image. The conclusions reached here include: 1. There are overlapping parts and individual tendencies among the vowing articles of the contemplating figure 、 Bodhisattva statue and Maitreya statue. 2. The “Dragon Tree”contained in the contemplating figure is highly possible to be the description of Nāgapuspā in the Maitreyavyākaraṇa interpreted by Kumārajīva, that is, the recurrence image of “the precious flowers are blossoming from the branches as the precious dragon (枝如寶龍吐百寶華)”. Based on the two conclusions above, the author believes that the possibility of the existence of Maitreya in the contemplating figure contained “Dragon Tree”image can’t be rejected. The image of Contemplating figure highly possibly originates from the casual appropriation of Pensive Prince Siddhartha to represent the Prince Maitreya who has become a monk, and the first place of the appropriation may be in Dingzhou area.

To summarize the outcome of the discussion of the style, documents and images, this paper reached the preliminary conclusion that Hōkan Miroku and under its influence some contemplating figure in Japan, have close relationship with the Baishi (White Stone)Statue from Hebei in statuary style and statuses.

Keywords: Contemplating Figure, Maitreya Faith, Bodhisattva Maitreya Contemplating Figure of Kōryūji in Japan, Baishi (White Stone) Statue in Dingzhou area, Hebei Province, China

日本的阿彌陀淨土圖與敦煌的淨土變

Pure Land Painting in Japan and Dunhuang

百橋明穗 Akio Donohashi *

摘要

阿彌陀淨土因地域與時代的不同，所表現出的形象也不同，這可從比較日本與敦煌莫高窟的作品得到證明。佛教傳入日本後，初期已流傳信仰阿彌陀佛與阿彌陀淨土，即飛鳥、白鳳時期流行把阿彌陀信仰作形象化，奈良時期更是到達一個高峰期。但是到了平安前期，阿彌陀信仰在天台佛教中，區分為歸依阿彌陀和往生阿彌陀的形式與受人唐求法在848年歸國的圓仁帶回山西省五台山的淨土念佛的影響，在平安中葉（985年），惠心僧都源信著述《往生要集》，勸說阿彌陀淨土往生，倡導觀想念佛與稱名念佛。平安中期以後對於希求往生淨土，已經是超越對阿彌陀淨土的觀想，尤其對於觀經中最後的九品往生更加關心。1053年藤原賴通於宇治平等院建造阿彌陀堂周圍的壁面上描繪九品來迎的場面，表現出符合日本風景般的阿彌陀如來淨土。

在中國的唐朝是阿彌陀淨土信仰流行達到了前所未有的高峰期。據《歷代名畫記》等文獻記載在當時的首都長安、洛陽的大寺院堂塔內壁面上，繪製有許多淨土變。甘肅省西部敦煌莫高窟，則可見有許多阿彌陀淨土變、觀經變的壁畫，有可觀想阿彌陀如來極樂淨土光景的淨土圖，其上也有九品往生者的表現，但是就是沒有九品來迎的場景。日本的淨土信仰追求的是，如何表達自身對於「欣求淨土，厭離穢土」來迎的理想圖像，尤其是來迎圖的表現更為突出。反觀中國作例，無表現阿彌陀如來、阿彌陀極樂淨土與現世的自己或和往生者的關係。表達現世生命與死後世界之間的冷靜距離與關係，可說是日本與敦煌或說與中國淨土變最大不同處。

關鍵字：阿彌陀、淨土、觀經變

* 百橋明穗，日本神戶大學大學院人文學研究科教授。

Akio Donohashi, Professor, Graduate School of Humanities, Kobe University, Japan.

Abstract

Depending on area and time-period, differences in the representation of Amitābha's Pure Land are intentionally made conspicuous. I will present divergences between ancient Japanese examples and those seen in the Mogao cave murals of Dunhuang: I will examine differences in both representation of Amitābha's (Ch. Amituo, J. Amida) Pure Land, as well as in Pure Land conceptions.

In Japan, from the early stages of the transmission of Buddhism, faith in the Buddha Amida and in Amida's Pure Land spread. From the Asuka and Hakuho periods, the visual depiction of faith in Amida became popular, reaching a peak in the Nara period. It is conjectured that there were probably few differences between the Asuka to Nara-period representation of Amida's Pure Land and the Pure Land conception and depiction in China and the Korean Peninsula.

At the beginning of the Heian period, furthermore, within Tendai Buddhism, Amida faith in the form of devotion to the Buddha and rebirth in Amida's Pure Land of Ultimate Bliss (J. Gokuraku) spread at the foot of the Mt. Hiei. Moreover, as a result of the Tendai monk Ennin's journey to Tang-period China, the Pure Land repetition of the name of the Buddha Amida (Ch. nianfo, J. nenbutsu) as practised on Wutaishan in Shanxi Province was brought to Japan in 848, and had a considerable influence. Then, in the mid-Heian period (985), Tendai monk En-shin/Genshin compiled the Essentials to Salvation (Ōjōyōshū), promoting rebirth in Amida's Pure Land, and, for that purpose, advocating contemplation and chanting of the nenbutsu.

Following the middle of the Heian period, contemplation of Amida's Pure Land was surpassed, as people aspired to actual rebirth in this Pure Land. Above all, interest focused on the nine levels of rebirth described at the end of the Sutra of Contemplation on the Buddha of Immeasurable Life (Ch. Guanwuliangshoujing, J. Kanmuryōjūkyō, henceforth Contemplation Sutra). In 1053, Fujiwara no Yorimichi built the so-called Phoenix Hall (Hōōdō) of Byōdōin in Uji, where the nine levels of welcoming (J. raigō) were an especially important matter of interest, as scenes of these nine levels were drawn on the surrounding walls. However, most of these raigō wall paintings of Amida and the saintly host do not display distinctions between the nine levels. Rather, they are an extension to a depiction of Japan's abundant natural scenery, expressing aspiration to rebirth in the Buddha

百橋明穂, 2011, 〈日本の阿彌陀淨土圖與敦煌的淨土變〉, 《南藝學報》2: 07-42

Amida's Pure Land of Ultimate Bliss.

In China, on the other hand, the Sui and the Tang were periods when faith in

Amituo's Pure Land was promoted. In the later part of the beginning of the Tang, Master Shandao wrote a commentary on the Contemplation Sutra and strengthened faith in the Western Pure Land of Ultimate Bliss. From works such as the Records of Famous Painters through the Ages (Lidai minghua ji), it is possible to know that in the great monasteries of the capitals of the time, Chang'an and Luoyang, Pure Land transformation scenes were drawn on the walls of halls and pagodas. In the Mogao Caves of Dunhuang in Gansu Province, one can see many paintings of transformation scenes of the Pure Land and of the Contemplation Sutra. While numerous examples were produced in Dunhuang, one does not, for the most part, come across examples of copying or reproducing from the limited original images.

At the same time, even though the forms of those reborn in the Pure Land are depicted, scenes of the nine levels of welcoming are not found. In many Contemplation Sutra transformation scenes from Dunhuang, we find thirteen of the sixteen Pure Land contemplations of this sutra, but the last three, that is, the nine levels of welcoming, are omitted.

It can be said that, in diversity, China does not have full-blown welcoming depictions of rich conception and expression to the degree that Japan does. Japanese Pure Land faith continued to accept "joyfully seeking the Pure Land; wearied, abandoning defiled existence" as pertaining to oneself, and Japanese Pure Land paintings sought an intimate relationship between oneself and others, above all in raigō depictions. On the other hand, in Chinese examples, the relationship between the Buddha, together with his Pure Land of Ultimate Bliss, and the reborn, as ourselves in the present world, is never shown. A big difference with Dunhuang as well as with Chinese Pure Land transformation scenes, let us say, is that they display a relationship of cool distance between life in this world and the postmortem world. This may have resulted from a faithful reflection of psychological difference in the Pure Land view of self and others.

Keywords: Amitābha, Pure Land, Visual Aspects of the Pure Land Based on the Contemplation Sutra

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要旨

地域と時代による阿弥陀浄土の造形表現の相違を際立たせることを目的にしている。ことに日本の古代の作例と敦煌莫高窟壁画に見る作例の相違を提示し、阿弥陀浄土に対する造形の違いと浄土観の相違を検証する。

日本では、仏教伝来の早い段階から阿弥陀仏及び阿弥陀浄土への信仰が広まっており、飛鳥、白鳳時代から阿弥陀信仰の造形化が盛んとなり、奈良時代は一つの頂点をなしている。ところが平安時代前期になると、阿弥陀信仰は天台仏教の中に阿弥陀仏への帰依と阿弥陀の極楽浄土への往生という形で大きく裾野を広げていった。それには入唐求法を果たし、848年に帰朝した天台僧円仁のもたらした山西省五台山の浄土念仏の影響が大きい。さらに平安時代半、(985年)に恵心僧都源信は《往生要集》を撰述し、阿弥陀の極楽浄土への往生を勧め、そのための観想と称名念仏を説いた。平安時代中期以降、浄土への往生が希求されるようになって、それは阿弥陀浄土への観想を越えて、むしろ阿弥陀浄土への往生、中でも観経の最後に説かれる九品往生への関心が集中した。1053年、藤原頼通は宇治平等院に、いわゆる鳳凰堂を建立したが、特に大切な関心事は九品往生であった。周囲の壁面には九品来迎の場面が描かれている。山川草木豊かな日本の風土の延長として、阿弥陀如来の極楽浄土に往生したいとする願望の表現である。

一方、唐代は阿弥陀浄土に対する信仰が高揚した時代であった。初唐後期には善導大師が《観経疏》を著わして西方極楽浄土への信仰を宣揚した。当時の都長安、洛陽の大寺にはその堂塔内の壁画に浄土変が描かれていたことは、《歴代名画記》などによって知ることができる。甘粛省の敦煌莫高窟には多くの浄土変、観経変の壁画を見ることができる。敦煌においては、多くの阿弥陀浄土変や観経変が描かれたが、限られた元になる原図を転写し、複製するという絵画化の例がほとんど見られない。浄土を観相する光景はあっても、九品来迎の光景は見当たらない。日本ほど多様な来迎図はないといってよい。「欣求浄土、厭離穢土」を身近なものとして、求め続けた日本の浄土信仰、彼我の間に親密な心的関係性を希求する日本の浄土図、中でも来迎図と、一方中国の作例では阿弥陀如来及び阿弥陀の極楽浄土と現世の自分達、往生者との関係性は一切示されていない。現世の生命と死後の世界との間のクールな距離と関係を表わす敦煌、及び中国の浄土変と、大きな相違点といえよう。

キーワード: 阿弥陀、浄土、観経変

中國與日本佛像納入品之比較：以清涼寺與西大寺釋迦像為例

A Comparison of the Chinese and Japanese Deposit within Buddhist Statues: With the Seiryōji Shaka and the Saidaiji Shaka Statues as Examples

巫佩蓉 Pei-Jung Wu **

摘要

清涼寺釋迦像是平安時代入宋日本僧人裔然，於西元985年，委託台州佛工製作的「優填王式」佛像，次年帶回日本。由於是一尊有明確紀年且傳承經歷清楚的北宋木雕像，因此在美術史及佛教史研究上都有非常重要的地位。

西大寺釋迦像則是鎌倉時代奈良地區名僧叡尊，於西元1249年，指示弟子及工匠親至清涼寺模刻而成的佛像。兩尊釋迦像除外型極為相似外，內部也都有大量的納入品；不過，納入品內容卻相當不同。

清涼寺像納入品中，最著名的是一組絹製人體器官模型。以布或金屬製成象徵五臟六腑之物，作為佛像納入品的例子，在中國及朝鮮皆可見。但人體臟器的模型，從未在日本納入品中成為主流。就像內納入品而言，與清涼寺釋迦同時期的日本雕像中，未能找到任何能與這件中國雕像相近的例子。事實上，在十世紀或之前的日本雕像中，無論就文獻或實存例來看，有納入品的佛像並不多；像內納入品的作法並不普及。

平安後期，也就是十一世紀之後，日本佛像置入納入品的作法漸漸普遍。但平安後期的佛像納入品，種類往往較為單純，數量也不多。直到鎌倉時代的雕像中，才能找到大量且種類繁多的納入品例子。筆者歸納，此時期佛像納入品有三個主要特徵：一是五輪塔作為佛像納入品的新趨勢，二是佛像納入品之品類常有特定的組成方式，三是大量信徒參與的新現象。西大寺釋迦像的納入品，應該被置於鎌倉時代奈良地區的宗教實踐脈絡中來理解，而不是對清涼寺釋迦的單純模仿。換言之，雖然西大寺像是直接模自清涼寺像，在納入品方面，兩像卻分別代表了中國與日本的傳統。

關鍵字：納入品、清涼寺、西大寺、五臟、叡尊

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** 巫佩蓉，國立中央大學藝術學研究所助理教授

Pei-Jung Wu, Assistant Professor, Graduate Institute of Art

Abstract

The Seiryōji Shaka (Shakyamuni) statue, made in 985, was commissioned by a famous Japanese monk Chōnen and brought to Japan the year after it was made. Because it is a rare case of extant dated Northern Song dynasty Buddhist statue, it is significant in both art history and Buddhist history. The Saidaiji Shaka, was a direct copy of the Seiryōji image. Made in 1249, the Saidaiji Shaka was commissioned by the Kamakura-period monk Eison, and it was carved in the site of Seiryōji. The two images are not only very similar in their appearances, they also share the feature that both contain a great amount of deposits. However, the deposited items are quite different.

The central item of the Seiryōji deposits is a set of human organs made of silk. To deposit human organs, made of fabric or metal, into Buddhist statues are not uncommon in China and Korea. However, this practice was not in the main stream in Japan.

Among the Japanese statues made before or in the tenth century, we do not find any example holding as many items of deposits as the Seiryōji Shaka did. Only after the eleventh century, that is, the later part of the Heian period, it became popular to put deposits into Buddhist statues in Japan. However, it is not until the Kamakura period that we find examples comparable to the Seiryōji Shaka.

The Kamakura-period Japanese deposits had three features. First, the five-ring pagoda was often a central item. Second, certain combination was often found in deposits. Third, the preparation of deposits was taken by a great amount of believers. All in all, although the Saidaiji Shaka was a direct copy of the Seiryōji Shaka, in terms of the deposits, the former represents a Japanese tradition, rather than following the Chinese example.

Keywords: Buddhist Deposit, Seiryōji, Saidaiji, Chōnen, Eison

有關雲岡石窟中所見本生、因緣故事之相關問題-以儒童本生、阿育

王施土與羅睺 羅因緣為主

Images of the Mānava Jātaka and the Aśoka and Rāhula Stories at the Yungang Cave-temples

潘亮文 Liang-Wen Pan *

摘要

本文以雲岡石窟中的儒童本生、阿育王施土與羅睺羅因緣作品為考察對象，透過對作品所在位置的觀察，考量其與洞窟主要尊像的關係，結合經典文本的比對與當時社會環境的思考，希求解釋其可能的意義。

現存作品中，儒童本生是以位於第10窟前室東壁第2層北龕作品時代為早，阿育王施土因緣是以在第18窟南壁拱門上側龕西側作品較早，而羅睺羅因緣則是以第19窟南壁上層西側作品為先。在與曇曜關係密切的第18窟和第19窟，除有教化一般信眾外，或許前者有希求上位者能如阿育王對佛法護持的用心；後者有出家守戒應得父母同意符合中國社會需求，同時亦契合上位者慎恐教團不法的戒心。隨曇曜在西元483年左右喪失教團領導權，雲岡石窟地位由「國家和皇帝的特別窟」轉變成「一般僧侶和民間信仰者開鑿的大眾窟」，將兩者解釋成是象徵釋迦佛所說諸法的其中之一，較容易為庶民百姓所理解。

第二期中才有的儒童本生作品，宣揚發心布施供養功德可成佛，與透過阿育王施土闡揚布施增福德可成轉輪王，皆是經由布施的途徑達到宣揚目的，使得兩種不同題材的作品可以共出。由於國家政策支持佛教發展的同時，採取管理僧尼的措施，讓宣揚出家守戒的意圖效果不易彰顯，是羅睺羅因緣作品較少的原因之一。

關鍵字：雲岡石窟、儒童本生、阿育王施土、羅睺羅因緣

*潘亮文，國立臺南藝術大學藝術史學系副教授

Liang-Wen Pan, Associate Professor, Department of Art History, Tainan National University of the Arts.

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Abstract

This article aims to explain the possible meanings of the images of Mānava *jātaka* and Aśoka and Rāhula stories at the Yungang Cave-temples, taking into account their positions in the caves, their relationship with the main statues and the descriptions in sutras.

The earliest surviving Mānava *jātaka* image at Yungang is in Cave 10; the earliest Aśoka tale in Cave 18; the earliest Rāhula tale in Cave 19. The latter two caves both had close connections with Taoyao. Cave 18, besides seeking to edify the faithful, expressed rulers' determination to protect the Dharma Law, while Cave 19 illustrated Chinese social morality by showing that it is necessary to have one's parents' consent before becoming a monk, in accordance with the rulers' vigilance against Buddhist organizations. With Taoyao deprived of his leading position in Buddhist society in 483 AD, the Yungang Caves were transformed from temples of the state and imperial family to those of ordinary monks and laymen. This change could be explained as a demonstration of Shakyamuni's teaching and could be easily understood by commoners. The Mānava *jātaka* appeared in the second stage of Yungang's construction. It preached that resolving to worship and make offerings to the Buddha will lead to enlightenment. The Aśoka image publicized the idea that distributing alms will help obtain blessings and virtues. Both of these stories encouraged acts of charity, and this is the reason that they could be placed together. Compared with the previous two subjects, the Rāhula story alone has fewer representations at Yungang. This is probably because the Rāhula story publicized leaving one's family and becoming a monk, and contradicted the state policy of controlling and administering monks and nuns.

Keywords: Yungang Cave, Mānava *jātaka*, Aśoka, Rāhula

從Caravaggio的Judith and Holofernes 論16、17世紀交替年間之藝術思潮與宗教 題材表現上的關聯性

The Relationship between the Representation of Religious Subject Matter and the Artistic Conception around 1600 Based on Caravaggio's *Judith and Holofernes*

蔡敏玲 Min-Ling Tsai *

摘要

Judith and Holofernes（《朱蒂思和荷羅佛納》）一畫是卡拉瓦喬(Caravaggio, 1571-1610)最早的歷史性題材畫作的作品。這幅畫不僅記錄了卡拉瓦喬在藝術表現形式及觀點上的轉變，同時也說明他欲藉此作品樹立自己身為歷史性題材畫家的身份地位。

在卡拉瓦喬之前，次經朱蒂思的故事已是眾多畫家，甚至是劇作家的藝術創作題材。然而，卡拉瓦喬是第一位以荷羅孚尼遭斬首的當下做為朱蒂思故事畫面表現主題的藝術家。這一戲劇性的時刻就如同亞里斯多德(Aristotle, 384-322BC) 詩論中的情節轉折處(peripeteia)，帶出了整個故事敘述性的張力，此亦為畫家選擇此刻作為圖像表現的原因之一。卡拉瓦喬利用對比的表現方式(contrapposto)及對每位人物個性及特質的深入描繪，不僅勾畫出故事情節的戲劇性，同時更賦予畫作詮釋上不同的意涵。

在宗教改革後，宗教性題材的表現更強調藉由畫面或圖像來引起觀者(信徒)和畫中人物在情感上的共鳴，而戲劇表演形式在這段期間亦被轉變為道德性教育及宗教宣導的工具。暴力或衝突性畫面的呈現及對悲劇性情感的強調皆在教育人心的前提之下被加以合理化。卡拉瓦喬在朱蒂思畫作中的表現語言似乎也反映了當時理論家們對於戲劇表演形式的討論。

另外，由於朱蒂思這幅畫為私人收藏作品(Kabinetstück)，雖其為宗教性題材卻不須受限於一般置於公開場合的宗教題材所應有的規範。透過對朱蒂思畫作圖像表現的分析，將有助於對卡拉瓦喬藝術語言的瞭解、對其美學觀點的探討及對畫作的詮釋，此亦為筆者將於本文討論的重點。

關鍵字：藝術理論、詩如同畫、歷史畫、藝術層級比較、基督教藝術

* 蔡敏玲，國立臺南藝術大學藝術史學系助理教授。

Min-Ling Tsai, Assistant Professor, Department of Art History, Tainan National University of the Arts.

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Abstract

“Judith and Holofernes” is one of the earliest history paintings of Caravaggio. The painting fully demonstrates the transformation in Caravaggio’s Language of Art and his artistic conception; in addition, it shows that Caravaggio try to establish himself as a history painter of grand manner. Before Caravaggio, the apocryphal story of Judith has already inspired many of the artists and even writers. Nevertheless, Caravaggio is the first artist who depicts the very moment of the beheaded Holofernes as the real subject of the painting. This unexpectedly dramatic moment just as the *peripeteia* which Aristotle has formulated in his Poetic, brought out the whole narrative tension, and furthermore this is one of the reasons why Caravaggio chooses this moment for the representation. Caravaggio makes great use of *contrapposto*-principle and pathos-theory to construct and to give each character a specific personality and distinguishing characteristic with the view of enhancing the dramatic effect, expanding the interpretative possibilities of the painting.

After the Reformation, the representation of the religious subject matters emphasizes the emotional resonance between spectators and characters in painting. During this period of time the drama has been exploited as a method of moral education and religious advocacy. Under such premise scenes of violence and tragic events were to be rationalized. The expressive of language in Caravaggio’s Judith seems to have reflected the theoretical debate on theatrical performances.

Even though the story of Judith is a religious theme, Caravaggio’s painting of Judith belongs to a private collection as *Kabinettstueck*; consequently, it does not need to follow the strict decorum of the religious paintings which have to be exposed in public places. Therefore, the cautious analysis of the painting of Judith will help us to deeply understand the development of artistic language of Caravaggio, and to widely explore his aesthetic conception and the expressive meanings of the painting.

Keywords: Art Theory, Ut Pictura Poesis, Istoria, Paragone, Christian Art