

中日禪宗視域下《觀音·猿·鶴圖》圖像研究

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摘 要

《觀音·猿·鶴圖》為日本國寶，三聯立軸組屏，南宋時期禪僧牧溪創作。本文嘗試對圖像進行解構，在研究圖像空間性的同時，深入挖掘符號背後的宗教屬性、文化屬性、社會屬性和傳播屬性。本文分別提出依託於海上絲綢之路圖像的文化語境的變換，對其圖像解構，將觀音、鶴、猿作為具象符號進行解讀，分析其在中國禪宗視域內的意指延伸；探討文化和宗教語境轉變下的圖式轉化過程，即三聯組屏的圖像形式是應日本的禪宗與茶道文化而生。

關鍵詞：觀音·猿·鶴圖、符號學、禪修、觀音信仰、三聯組屏

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The Study of the Image of “Guanyin, Gibbons and Crane” in Perspective of Chan between China and Japan

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Abstract

“Guanyin, Gibbons and Crane” is a Japanese national treasure, a triptych of hanging scrolls, created by the Buddhist monk Muxi in the Southern Song dynasty. This paper attempts to deconstruct the image. While studying the spatiality of the image, it deeply digs into the religious, cultural, social, and communication attributes behind the symbols. This paper proposes to rely on the transformation of the cultural context of the Maritime Silk Road images, deconstructs their images, interprets Avalokitesvara (Guanyin), crane, and gibbon as figurative symbols, and analyzes their extension of meaning in the perspective of Chinese Chan; and explores the process of schema transformation under the change of cultural and religious context, that is, the image form of the triptych was born in response of the Japanese Zen and tea ceremony culture.

Keywords: “Guanyin, Gibbons and Crane”, Semiotics, Meditation, Triptych, Avalokitesvara