

論禪畫合一：

兼與波斯細密畫比較

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摘要

由於佛教大小乘經典記載的對佛教繪畫的認識互相衝突，引起了學術界的混亂，這是爭執的雙方沒有看到佛教對繪畫認識的人天乘、聲聞緣覺乘、菩薩乘三個層次導致的結果，實際上爭論雙方並無衝突。厘清了佛教對繪畫認識的三個層次，對中國佛門存在的畫禪與現代學術建構出的禪畫，就會有更清晰、更全面的認識。禪畫與波斯細密畫在空間的表現上與認識論方面等都有不同。波斯細密畫所傳達的本來面目，是以有的形式區別于現實世界，禪畫所傳達的「空」，是以無的形式區別于現實世界，它們都不是禪畫所達到的渾融一片。

關鍵詞

佛教繪畫、三個層次、畫禪、禪畫、細密畫

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On the unity of Chan painting:

Also compared with Persian miniature paintings

Abstract

Conflicting understandings of Buddhist paintings recorded in Mahayana and Theravada classics have caused confusion in the academic world because the two traditions in the dispute have not seen the three levels of Buddhism's understanding of painting: the Human-Heaven Vehicle, the Shravaka-Pratyekabuddha Vehicle, and the Bodhisattva Vehicle. In fact, there is actually no conflict between the two. By clarifying the three levels of Buddhist understanding of painting, we will have a clearer and more comprehensive understanding of Chan paintings that exist in Chinese Buddhism and the Chan paintings constructed by modern academics. Chan paintings and Persian miniature paintings are different in terms of spatial expression and epistemology. The original face conveyed by Persian miniature paintings is different from the real world in the form of existence, and Chan paintings convey the idea of non-existence in the form of "emptiness".

Key Words: Buddhist painting, three levels, Chan painting, Chan painting, miniature painting