

佛壇後壁背面觀音造像研究 ——從「施食」的觀點切入*

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摘 要

漢傳佛寺主殿佛壇背壁常見塑有一堂「背坐觀音」像，韓國寺院亦見此種營造法式。有關此造像所表宗教意涵或儀式職能，尚未見深入探討。本文以朝鮮後期佛壇背壁觀音圖調查資料為基礎，與明清時期造像進行比對研究。對於現存宋初迄明清所塑背坐觀音造像的緣起，推測應與密教施食、天台宗《請觀世音懺法》持誦陀羅尼的行道，以及彌陀淨土信仰的盛行有密切關連。朝鮮半島現遺十五世紀以後的佛壇背壁觀音圖，亦是受此影響修繪。

從兩地佛壇背壁所出現的白衣觀音、普陀觀音、毘盧觀音形象，可知宋以後在淨土法門中，觀音因其所扮演救度地獄亡者突出的角色，成為影響觀音形象變化的原因。如其中毘盧觀音所表為毘盧遮那佛，來自施食儀軌「入觀音定」作法中，主法者透過觀想與觀音同體，觀音與佛同身的意義。教理背景與華嚴宗主張觀音與毘盧遮那佛無異的義學，亦不無關係。毘盧觀音的出現，顯現觀音在施食儀法中所具有的崇高地位。另明清佛壇背壁造像中極為突出的羅漢群像，所表為無數在山中入定禪觀的聲聞緣覺

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* 2015 年與 2018 年兩次以訪問學人身份停留法鼓文理學院期間，承蒙學校及釋惠敏校長給予幫助，提供各項學術資源，以及最後鄧偉仁教授對英文摘要的指正等，讓筆者受益甚多，論文得以順利完成，在此謹致上深深謝意。

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聖賢眾。觀音配祀羅漢像的形成，應與焰口或水陸齋中並行施食和齋僧的儀軌特性有關。朝鮮佛壇背壁不繪羅漢圖像，則與其請羅漢儀式及配置羅漢像空間的變化有關。

關鍵詞：觀音、施食、焰口、水陸、羅漢

Explaining the Beizuo Guanyin Behind the Back Wall of Buddhist Alter —A Food Bestowing Ritual Perspective

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Abstract

Sculptures of the Beizuo Guanyin are commonly found at the back wall of Buddhist alter in the Chinese Buddhism temples, which are also found in Korean temples as a ritualistic design. Up to now, their religious meaning and ritualistic purposes have not yet studied. This paper seeks to make a comparative analysis of the two, based on the studies of the Korean Beizuo Guanyin sculptures on the back walls of Buddhist alters during the Late Joseon period and its comparisons with its Chinese counterparts during the Ming and Qing Dynasties period.

The extant early-Song Dynasty sculptures was probably originated from the “Avalokitêśvara Repentant Ritual”(qing guanshiyin chanfa) of the Tiantai tradition. But with the propagation of Pure Land tradition and the “Burning-Mouth Hungry Ghost Ritual” during Ming and Qing Dynasties, it was found that the Beizuo Guanyin sculptures are closely related to the Pure Land Buddhist beliefs. The extant post-15th century Late Joseon Beizuo Guanyin sculptures are also intimately tied to the demand of the Pure

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Land Buddhist beliefs. This implies that the role of the savior of the Naraka spirits, which the Guanyin Bodhisattva takes after the Song Dynasty, is the main prototype inducing the change in its image. Also taken into account is the appearance Vairocana Bodhisattva in the Food-bestowing Ritual of the same era, which is due to fact that the Dorje Guru merges with the Guanyin through visualization methods in the “Ru Guanyin Ding” of the Food-bestowing Ritual, and also that the belief of Huayan tradition that the Guanyin is no different from the Vairocana Buddha.

The appearance of the Vairocana Bodhisattva manifests a growing importance of the role of Bodhisattvas in Food-bestowing rituals. One characteristic of the Beizuo Guanyin sculptures of Buddhist altar during the Ming and Qing Dynasties is the numerous Arhats representing the numerous Pratyekabuddhayāna entering the Samādhi meditation contemplation on the mountains. The combination of Ganyin and Arhat sculptures likely relates to the characteristic of the Buring-mouth ritual or the Water & Land Fasting Ritual in which both food-bestowing alms-giving are simultaneously performed. The omission of Arhats in the back walls of Buddhist alters during the Late Joseon is related to the Arhat rituals and the adjustments made to the Arhat Sculpture zone.

Keywords: Guanyin, Buddhist food-bestowing ritual, yankou, Water & Land Fasting Ritual, Arhat.