



觀音菩薩夢授真經 Dreams of Guanyin Teaching the True Scriptures

林朝英 LIN Chao-Ying

墨色紙本 Ink on paper, 230X137cm, 1803

收藏 | 大牛兒童城文化推廣基金會、攝影 | 湛文甫

Collection of Ta-Niu Cultural and Educational Foundation, Photographed by CHAN Wen-Fu

※ 釋文 | 南無佛，南無法，南無僧。與佛有因，與佛有緣。佛法相因，常樂我淨。朝念觀世音，暮念觀世音。念從心起，念佛不離心。天羅神，地羅神，人離難，難離身，一切災殃化為塵，南無摩訶般若波羅蜜。

※ 款文 | 歲在昭陽大淵猷，時維九月序屬。一峰亭林朝英敬寫。

此作品是林朝英少見的人物畫像，甚至可能為臺灣最早的人物肖像畫。畫面中白衣觀音乘神獸腳踩雲朵而來，此神獸應為觀音菩薩之坐騎「朝天吼」或稱「望天吼」，朝天吼口叼蓮花與人物腳踩蓮花，蓮花在佛教中有特殊之典故，佛教中如來佛祖誕生時腳踏蓮花、步步生蓮，因此蓮花在佛教中亦有佛法能量、智慧開悟之涵義。在儒、佛教交互影響之下，文人以畫蓮隱喻中通外直、不蔓不枝的高尚意涵，若出現在佛教、禪宗畫題的蓮花則有智慧開悟之意。在畫面左下角的人物乘著蓮瓣雙手合十膜拜觀音，沐授觀音傳授經典。根據謝忠恆的研究推測此幅作品因有落款並不適合放於供桌前，因此可能是林朝英一種雅俗並融的文人畫表現。

This work is a rare figure painting by Lin Chao-Ying and could be one of the earliest of the genre painted in Taiwan. In the work, Guanyin is dressed in white robes and arrives astride a mystical beast on a cloud, likely “Chaotianhou” also known as “Wangtianhou.” The reason the beast carries a lotus flower in its mouth and Guanyin sits on a lotus flower is that in Buddhism, the lotus references a classic allusion wherein the Rulai Buddha was born stood on a lotus, blooming flowers greeting his every step. In the Buddhist cannon the lotus has the energy of the Dharma and is imbued with wisdom and enlightenment. Following the interaction of Confucianism and Buddhism, literati painted lotus flowers as an allusion to lofty and noble sentiment based on the observation that the flowers are “hollow inside yet upright outside and uninterrupted by tendrils or branches.” In Buddhist or Zen paintings the lotus represents wisdom and enlightenment. The figure in the bottom left corner of the painting stands on a lotus petal, and holds the palms of his hands together as he worships Guanyin, cleansed anew by Guanyin’s teaching of the scriptures. Research by Hsieh Chung-Heng concludes that as this painting is signed it would not have been placed in front of an altar and as such is probably a literati work by Lin Chao-Ying combining classical and colloquial elements.