

# 唐代十一面觀音圖像與信仰

顏 娟 英

中央研究院歷史語言研究所研究員

## 摘 要

從西元一世紀左右，觀音菩薩便是早期印度大乘佛教菩薩信仰的代表，除了傳播至中國也廣泛地流傳至亞洲的許多地區，其圖像變化多采多姿。中國觀音的信仰至少可以溯源至三世紀末，是所有菩薩信仰中最具影響力者。本文主要探討的是，隨著密教思想出現後，唐代各種變化觀音像信仰中，最早流行的十一面觀音。大約在武則天時期，單尊十一面觀音像優雅的造型大量地出現，其盛行的原因與強調護國的效益有關。然而，同時各種變化觀音如千手千眼觀音的信仰也迅速地發展起來，難免有互相結合、借用現象。到了九世紀敦煌莫高窟，如 14 窟十一面觀音像的信仰不但結合其他變化觀音成組出現，其所依據的經典也與初唐不同。同時，吐蕃時期也帶來新的圖像影響，將變化觀音融入其中。

**關鍵詞：**十一面觀音、變化觀音、唐代、七寶台、敦煌



# Iconography and Faith of the Tang-dynasty Eleven-headed Guanyin

Chuan-ying Yen

Research Fellow,

Institute of History and Philology, Academia Sinica

## Abstract:

Since the first century C.E., Avalokiteśvara bodhisattva had become an important expression of Indian Mahayana Buddhist faith. Images of Avalokiteśvara, Guanyin in Chinese, along with its faith came to China by the end of the third century C.E..

Scriptures and images of the Eleven-headed Guanyin (Ekādaśa-mukha) appeared earliest in the Esoteric system of Avalokiteśvara faith. At the end of seventh century C.E., under the patronage of Empress Wu, the benefits of the Eleven-headed Guanyin Ritual closely connected the benevolent king with the nation's safety and prosperity.

In the meanwhile, other forms of Esoteric Guanyin were introduced, Thousand-armed Guanyin was among the most popular ones. By the ninth

century, in Cave 14 at Tunhuang, painted on the wall is a new set of 5 different forms of Guanyin, including the Eleven-headed one. This brand new composition marked a new era which may have influenced by the Tibet as well as other regions from the west.

**Key words:**

Guanyin, Avalokiteśvara, Ekādaśa-mukha, Tang dynasty, Tunhuang