

道教版畫研究：大英圖書館藏《玉樞寶經》四註本之年代及插畫考*

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摘要

本文以大英圖書館所藏《高上神雷玉樞雷霆寶經符篆》(簡稱大英本)為研究對象，探討該本的刊刻年代，及扉畫和內文插畫的圖像特色和功能。大英本是道教神霄雷法經典《玉樞寶經》四註本少數傳世的圖繪本之一，過去學界按書末太玄子的後序，將該本的年代定於元「至順癸酉」，即1333年，並認為它是《玉樞寶經》四註本現存的最早圖繪本；又基於該本刊刻於元代，且附有扉畫、四十五尊神將立像、二十六幅內文插畫及護經神像等多種圖像，故視該本為研究元代道教版畫的重要材料。本文的第一部份，旨在重

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* 本文為香港中文大學文學院資助之「明代道藏神仙圖像研究」計劃(編號：2010324)的成果之一。在研究過程中，筆者幸得大英圖書館中國部館長 Frances Wood 博士及 Graham Hutt 先生鼎力協助，查核經籍資料，並獲大英圖書館批准使用道經圖像，在此表達衷心感謝。本文曾於2009年11月26至28日由香港中文大學道教文化研究中心及法國遠東學院合辦之「道教與中國文化及社會的關係」國際學術研討會發表，會中承蒙李豐楙、蒲慕州、李松、黎志添、謝聰輝等教授賜教及指正；其後，又獲本刊兩位匿名評審提供修改意見，特此致謝。

新考證大英本的刊刻年代，透過分析大英本的後序、牌記和書頁的保存狀況，提出該本並非刻印於元「至順癸酉」的初印本，而是後印本，並通過對比大英本與元明佛道圖經的扉畫和插畫，進一步推論大英本的原刻本，當產生於明代永樂朝或以後。本文的第二部份，則着重分析大英本的內文插畫與經文的關係。大英本屬科儀用書，其插畫不單用於解說經文內容，更重要是令觀者對天尊的形像和功德產生準確而深刻的印象，為誦念經文和書寫符篆的信眾提供存思的具體內容。本文藉着分析大英本的扉畫和插畫，探索道經版畫對道教研究的意義，並以此作為整理道教版畫發展的一個初步嘗試。

關鍵詞：道教、版畫、玉樞寶經、雷聲普化天尊、存思

Daoist Woodblock Prints: A Study of the Illustrations and Dating of the *Glossed Yushu Baojing* Collected in the British Library

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Abstract

The article studies the *Gaoshang shenlei yushu leiting baojing fuzhuan* (abbr. “BL edition”) collected in the British Library. It investigates the date of production of the BL edition and analyzes the pictorial characteristics and function of its frontispiece and illustrations. The BL edition is one of the few surviving illustrated versions of the Shenxiao thunder rite classic, *Jiutian yingyuan leisheng puhua tianzun yushu baojing jizhu* (abbr. “*Glossed Yushu baojing*”). Basing on a colophon written by the thirty-ninth Celestial Master, it was dated to AD 1333 in some previous studies. This early dating made the BL edition the oldest illustrated version of the *Glossed Yushu baojing*. Further, the richness of its illuminations, including a frontispiece, portraits of forty-five Daoist deities, twenty-six illustrations accompanying the text, and a scripture guardian, led the BL edition to be considered as material essential to the study of Daoist woodblock prints of the Yuan dynasty. The first part of this article aims at re-investigating the dating of the BL edition. Through analyzing the colophons, the final cartouche and present physical condition of the BL edition, I propose that the BL edition is a later reprint rather than the first edition of the *Glossed Yushu baojing* printed in 1333. Comparison between the frontispieces and illustrations of the BL edition and those of other Buddhist and Daoist illustrated scriptures of the Yuan and Ming period further shows that the BL edition is likely to have been produced in the Yongle reign of the Ming dynasty or after. The second part focuses on the relationship between the twenty-six illustrations and the accompanying text. As a printed copy intended for ritual use, the BL edition is illuminated by illustrations that serve not only to explicate the contents of the text, but also to impress viewers with the image of the Celestial Worthy and his virtue, so that the viewers could have a precise and profound mental representation of the god whenever they recite his name or write talismans. This article takes the BL edition as an example and seeks to demonstrate how the study of scriptural images can shed light on the study of Daoism, and also serve as a step to the reconstruction of the history of Daoist prints.

Keywords: Daoism, woodblock print, *Yushu baojing*, Leisheng puhua tianzun, visualization