

Buddhist Statues in Yonghegong

雍和宫佛像宝典

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श्रीलला २००१, ३१५, २५२८

ॐ नमो भगवते वासुदेवाय

雍和宫中所供经像塔，
昔日能工巧匠指纹存，
见而获益金银铸造像，
愿今工巧明花遍地芳。

雍和宫住持加木扬·图布丹
书于公元2001年5月28日

*Enshrined in Yonghegong
Are images and stupas made by skilled artisans,
Whose fingerprints are still there.
The statues cast in gold and silver
Give blessing to everyone who sees them.
May the artisans of today create more of them
Like fragrant flowers blooming everywhere.*

By Chamuyang Tubudan, Abbot of Yonghegong
May 28, 2001

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总 序

雍和宫，藏语称“甘丹金恰林”，意为壮丽辉煌之兜率宫、人间之天上宫殿。

雍和宫位于紫禁城的东北方向，自18世纪清朝帝王行宫改建为藏传佛教格鲁派寺院算起，已有近250多年历史。

雍和宫博物馆是中国著名的藏传佛教艺术博物馆，藏有10世纪至20世纪初中国各个朝代的佛像，及14世纪早期以来的唐喀、法物、法器、纺织品、民族生活用品、明清家具等大量文物。这些文物，有的是清代帝王的宗教生活所用；有的是蒙古、西藏及内地高僧大德往来酬谢之馈赠；有的是皇帝给予寺院高僧的颁赐；还有许多是西藏上层人士、历代达赖、班禅进献给皇帝和本宫的贡品、礼品。它们是中国文物宝库中独具魅力的珍宝。

雍和宫是融满、汉、藏、蒙风格的古代建筑群，尽显佛门圣境之庄严而不掩皇家宫院的帝王之气，历尽沧桑至今保存完好。1981年，雍和宫作为大型宗教活动场所对外开放，按照宗教仪轨设置的殿堂文物作为永久性的展陈；另外还设有专题展馆，定期更换展览内容。目前，它的总开放面积约3万平方米。

历史上，雍和宫曾是清朝雍正、乾隆两代帝王的在潜之居，康熙三十三年（1694）始建，雍正登极后改为雍和宫，乾隆九年（1744）改为藏传佛教格鲁派寺院。雍和宫的“宫改寺”，与清初帝王的治国方略有直接的关系。满族统治者的祖先，曾经是被长城阻隔的北方少数民族。由于他们是以金戈铁马突破万里长城而入主中原，因而对依仗筑造长城而防止边患的策略有独到的见解。康熙帝在1691年的一份上谕中写道：“秦筑长城以来，汉、唐、宋亦常修理，其时岂无边患？长城延袤数千里，养兵几何方能分守？可见守国之道，惟在修德安民。民心悦则邦本得，而边境自固，所谓‘众志成城’者是也。”故而清政府实施了一条“修其教不易其俗，齐其政不移其宜”的方针。其以“兴黄教”、“安众蒙古”、“定国家清平之基于永久”的举措显示出治理一个多民族的东方大国的智慧。同清代修建8万座佛寺的举措一样，雍和宫的“宫改寺”正是上述方针的体现。适宜的民族宗教政策，使得中华民族大家庭的情感与凝聚力成为一条无形的纽带，穿越延续千年的坚硬、冰冷的砖石长城，将蒙藏等兄弟民族与中央政府紧密维系在一起，形成并稳固了清王朝统治时期多民族统一的历史局面。

西藏是藏传佛教的发源地。自明代达赖、班禅两大活佛系统形成后，藏传佛教中的格鲁派在西藏取得统治地位，并向蒙古等地区广为传播。在内地则逐渐形成了北京、承德、五台山三大藏传佛教中心。由于雍和宫曾为帝王行宫的特殊身份，改成格鲁派寺院后，备受清廷重视，实际上获得了内地藏传佛教中心的地位，亦成为清政府管理藏传佛教、处理蒙藏问题的政治机构。作为皇帝的御用家庙，雍和宫不仅负责帝王的宗教生活，而且承担了培养“尊国政、谕例律、知举止”的宗教人才的重任；贮存了一批在京听命于朝廷，赴蒙藏能为皇帝办事的高级僧人。这样，雍和宫就成为中原地区联结青藏高原、蒙古草原的一条宗教纽带，成为满、汉、藏、蒙等兄弟民族之间的文化交流、人才交流的一座桥梁。历代达赖、班禅、章嘉等活佛大师，也在这里留下了他们爱国爱教、维护中华统一的千秋佳话。

正是由于雍和宫在历史上所发挥的特殊作用，以及与西藏文化水乳交融的深厚积淀，才赋予了它独特而丰富的内涵，雍和宫及其馆藏文物也就成为了汉藏等众多兄弟民族血脉相联的历史见证。这些艺术珍品及其所承载的历史文化，使得雍和宫不仅成为中华民族的珍贵文化遗产，而且成为人类文明殿堂中的瑰宝。

多年来我们对雍和宫珍藏的文物进行了整理、研究，在此基础上编辑了这套丛书。全套丛书共七册：《雍和宫秘藏》、《雍和宫佛像宝典》、《雍和宫唐喀瑰宝》（上）、《雍和宫唐喀瑰宝》（下）、《雍和宫建筑艺术》、《雍和宫织绣精品》、《雍和宫法物法器大全》。这是雍和宫珍藏文物首次集结成套书出版。我们的愿望是通过这套丛书的出版，向世人展示中国藏传佛教文化艺术的永恒魅力，与世界人类文明的其他瑰宝交相辉映。



2001年8月

Preface to the Series

Niu Song

Yonghegong, or Gandanqin Kalin in the Tibetan language, means a magnificent and glorious Tusita palace of the Buddhist fourth heaven or a heavenly palace in the human world.

Located in the northeast of the Forbidden City, Yonghegong was built in the 18th century as a secondary palace of the Qing emperors and later converted into a monastery of the Geru sect of Tibetan Buddhism. Altogether, it has a history of more than 250 years.

The Yonghegong Museum is a famous museum of Tibetan Buddhist art in China. Preserved in it are Buddhist statues made from the 10th to the early 20th century as well as Tangka paintings, religious objects, fabrics, everyday articles of ethnic minorities and furniture of the Ming and Qing periods. Some of these were used by Qing emperors in their religious life. Some were gifts exchanged between high monks in the Mongolian and Tibetan areas and the interior. Others were rewarded by the emperors to the monastery and monks. Still others were tributes or gifts presented by the different generations of the Dalai and Panchen lamas to the emperor and the monastery. They are precious objects of unusual attraction in the treasure-house of China's cultural heritage.

The complex of buildings in the combined Han, Tibetan and Mongolian architectural styles in Yonghegong fully displays the solemnity of a holy Buddhist realm and the imposing atmosphere of an imperial palace. After many historical changes, it is still in perfect preservation today. Beginning from 1981, Yonghegong was open to outsiders for large-scale religious activities, and the cultural relics, arranged according to religious rules in the halls and other buildings, were put on permanent display. There are also special exhibitions, where the exhibits are changed at regular intervals. At present, the areas open to the public total about 30,000 square metres.

In history, Yonghegong was the residence of Emperors Yongzheng and Qianlong of the Qing dynasty before they ascended the throne. Built in the 33rd year of Kangxi (1694), it was converted to a secondary palace of the emperor in the third year of Yongzheng (1725) and a monastery of the Geru sect of Tibetan Buddhism in the ninth year of Qianlong (1744). The conversion of Yonghegong from a palace to a monastery was closely connected with the ruling policy of the early Qing emperors. The ancestors of the Manchu rulers were an ethnic minority in the north segregated by the Great Wall. They began to rule over the Central Plains only after they had broken through the Great Wall with a powerful army. For this reason, they had a different understanding of the role played by the Great Wall in preventing border troubles. In 1691, Emperor Kangxi wrote in an imperial edict, "The Great Wall built in the Qin dynasty was regularly maintained during the Han, Tang and Song dynasties. Were there no border troubles in those times? The Great Wall extends for several thousand li. How many soldiers are needed to guard the different sections? This shows that the only way of maintaining peace is to cultivate virtue and pacify the people. When the people are happy, the country will be stable and the borders consolidated. This is why it is said: 'When a multitude of people are of one will, they become an impregnable stronghold.'" The Qing government, therefore, implemented the policy of "rectifying their religions without changing their customs; unifying their governments without changing their administrative measures" and adopted such measures as "fostering the Yellow sect to pacify the masses of Mongolia" and "building peace and stability of the country on a permanent basis." These policies and measures fully demonstrated the wisdom of the Qing emperors in ruling over a large Eastern country of many ethnic groups. Like

the construction of 80,000 Buddhist temples in the whole country, the conversion of Yonghegong from a palace into a monastery was an instance of implementing the above policies. These correct ethnic and religious policies turned the emotions and cohesive force of the big family of Chinese peoples into an invisible bond that surpassed the age-old Great Wall of hard and cold bricks and stones and banded the Mongolian and Tibetan brotherly peoples tightly with the Central Government and brought about and stabilized the unification of many different ethnic groups during the rule of the Qing dynasty.

Tibet is the place of origin of Tibetan Buddhism. After the establishment of the two great systems of Living Buddhas headed by Dalai and Panchen in the Ming dynasty, the Gelug sect of Tibetan Buddhism gained the dominant position in Tibet, and Tibetan Buddhism was spread to Mongolia and other areas. In the interior, there appeared three centres of Tibetan Buddhism in Beijing, Chengde and the Wutai Mountains. Since Yonghegong had been a secondary palace of the emperors, it was given special importance by the Qing court after it was converted into a monastery of the Gelug sect. It had actually become the centre of Tibetan Buddhism in the interior and a political institution for the Qing government to handle Mongolian and Tibetan affairs through Tibetan Buddhism. As a family temple of the emperor, Yonghegong was responsible not only for providing religious service for the emperor, but also for training religious personnel who "supported the government, understood the laws and regulations and knew how to behave." There were a number of senior monks in Yonghegong who followed the instructions of the court and were able to go to Mongolia and Tibet to handle affairs for the emperor. As a result, Yonghegong became a bond linking the Central Plains with the Qinghai-Tibet Plateau and the Mongolian grassland and a bridge of cultural interflow and exchange of personnel among the Manchu, Han, Tibetan, Mongolian and other peoples. The different generations of Dalai, Panchen, Changka and other Living Buddhas had left behind stories in Yonghegong about their love for their country and religion and about the safeguarding of the unification of China.

For the special role it played in history and for the rich Tibetan culture preserved there, Yonghegong is a unique place of profound significance. Yonghegong and the cultural relics preserved there bear witness to the flesh-and-blood ties between the Han, Tibetan and other brotherly peoples. The art treasures preserved there and the history and culture they represent are not only valuable cultural heritage of the Chinese people, but also a treasure in the history of mankind's civilization.

Over the years, we have sorted out and studied the valuable cultural relics preserved in Yonghegong. This series of books have been compiled on the basis of our studies. The seven books in the series are: *Secret Treasures of Yonghegong*, *Buddhist Statues in Yonghegong*, *Beautiful Tangka Paintings of Yonghegong (Vol.1)*, *Beautiful Tangka Paintings of Yonghegong (Vol.2)*, *The Architectural Art of Yonghegong*, *Fine Embroideries Preserved in Yonghegong* and *Complete Religious Objects of Yonghegong*. These books are the first series ever published about the cultural relics in Yonghegong. Through this series, we intend to show to the world the eternal attraction of the culture and art of Tibetan Buddhism in China, a culture and art that shine side by side with the other treasures of mankind's civilization in the world.

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蓮花生大師
Master Pundarika



蓮花生大師
Master Pundarika



宗喀巴
Tsongkhapa



宗喀巴
Tsongkhapa

宗喀巴
Tsongkhapa