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CULTURAL RELICS
OF
TIBETAN BUDDHISM
COLLECTED IN THE
QING PALACE



考古所图书馆



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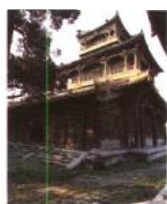
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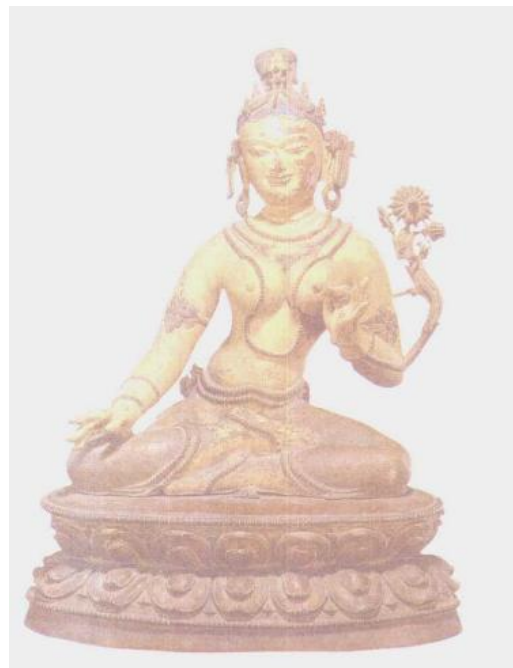
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再版說明

本書自 1992 年出版迄今已六年。作為我院首次出版清代宮廷收藏的藏傳佛教文物大型圖錄，本書面世後，曾引起海內外藏學家和研究者的關注，同時也吸引了衆多對藏傳佛教藝術有濃厚興趣的讀者，初版很快就銷售完畢。為了滿足廣大讀者的要求，紫禁城出版社決定將本書再版。

當時編輯出版這本圖錄，主要是為配合我院舉辦的“清宮藏傳佛教藝術展覽”而同步進行的，儘管我們付出了最大的努力，但是由於時間倉促，限於水平，在編撰、印刷校對等方面，疏漏和錯誤之處頗多。近幾年來，關心和熱愛藏傳佛教文化和藝術的人越來越多，介紹與研究越來越廣泛和深入，而我院所收藏的這部分文物，蘊藏着豐富的宗教、文化與藝術史料，也越來越受到社會的重視和關注，因此，趁再版之機，有必要作補充修訂，儘可能地避免疏漏和減少錯誤。

這次修訂主要由王家鵬同志負責，將全書的結構作了適當的調整，對所有的說明文字作了修改補充，出版社對版式作了重新設計，力求以更新的面貌奉獻給讀者。

事物總是在不斷發展的，學術研究、探索需要隨時修正以往認識的錯誤，再版也不可能盡善盡美，敬請讀者批評指正。

楊 新

一九九八年五月十六日

PREFACE TO THE SECOND EDITION

It is six years since this book was first published in 1992. It is the first large pictorial book published by the Forbidden City Museum about the Tibetan Buddhist cultural relics collected in the Qing palace. The book has attracted much attention from Tibetologists and researchers at home and abroad as well as readers who have a strong interest in Tibetan Buddhist arts. The first edition was soon exhausted. In order to meet the readers' demand, the Forbidden City Publishing House has decided to publish a second edition.

When we were compiling the first edition of this pictorial book, we were mainly playing a supporting role for the "Exhibition of Tibetan Buddhist Arts Collected in the Qing Palace" held at the time. Although we did our best, yet, as the plan was drawn up in haste, there were bound to be oversights and omissions in compilation and printing. Over the past few years, those who love Tibetan Buddhist culture and arts have become more and more and the recommendation and study of Tibetan Buddhist culture and arts have become increasingly comprehensive and deep. The religious, cultural and artistic significance of the cultural relics collected in our Museum also has attracted much attention throughout the country, so we take the opportunity of making some necessary supplement and revision in the second edition, and we tried our best to avoid mistakes.

Comrade Wang Jiapeng is responsible for the revision. Proper arrangements have been made to the structure of the book, all the expository writing has been revised, supplement made, and format redesigned, so we offer the book with a new face to our readers.

Things are always changing and developing. Academic study and exploration needs revision from time to time so as to correct the mistakes in our cognition. The second edition cannot be a perfect one either. We sincerely invite suggestions and comments from our readers to help produce a possible new edition.

Yang Xin

May 16, 1998

前 言

在故宮博物院極其豐富的文物收藏中，屬於佛教文物的藏品數量很多，而佛教文物當中，又以藏傳佛教文物所占的比重為大。這是因為明、清兩代宮廷，與藏傳佛教均有着極為密切的關係。在封建帝制時代，宮廷是中央政權的代表，它不斷接受各地方政府的敬獻，當時處於政教合一的西藏地方政府，所貢獻的最珍貴的禮物便是藏傳佛教文物；而宮廷方面，也以此作為名貴禮物進行賞賜。此外，宮廷方面，特別是清代，皇帝和后妃們，有許多也的確是藏傳佛教的虔誠信奉者。他們在紫禁城內宮深處，建造佛堂，供奉佛像，潛心佛事，為此不惜花費人力、物力和財力。屬於宮廷所製造的這一部分文物，不但選材名貴，而且製作精工。故宮博物院成立之後，整個宮廷的這一部分文物都被完整地保存下來了。

藏傳佛教源於古代印度，在特定的社會歷史條件下形成和發展，成為佛教中的一個重要分支，有着濃郁的地方區域性特色。作為宣傳弘揚這一宗教教義的文物，包括雕刻和繪畫、經籍和法器，以及建築等，也同樣表現出濃郁的地方區域性特色。無論是從宗教史、文化史，還是藝術史等不同的方面和角度去發現史料、研究整理，它都能引起人們極大的興趣。至於藏傳佛教在皇宮中，又使它在宗教、地方區域之外籠罩上一層複雜而神秘的色彩，研究和整理它，那就更加引人入勝了。

由於故宮博物院的各項任務都很繁重，對於藏傳佛教這部分珍貴文物，僅祇做了一些清查登記的整理工作，還未來得及進行有系統的研究。因此，這一部分文物，長期被深閉在庫房之中，而不為外界所知。為了推進對故宮這一類文物藏品的研究，同時也為了使社會各界在研究藏傳佛教時，不致忽略宮廷與藏傳佛教的關係及宮中的收藏，我們在初步整理的基礎上，挑選了其中極少部分、但具有代表性的文物，編寫了這一本圖錄，同時還組織舉辦一個“清宮藏傳佛教藝術展覽”，於今年八月在本院展出。我們想通過這些形式，將故宮博物院的這一部分秘藏，作一些簡要說明，公諸於世，為宗教、文化、藝術界提供一份研究資料，以期引起社會的興趣與

重視。

參加本書編寫和組織這一文物展覽的，都是故宮博物院的一批中、青年學人，過去都很少甚至從來未接觸過宗教，更不要說藏傳佛教了。在工作中，一切都得從頭學起，所遇到的困難是可想而知的。爲了不至於出現較大的錯誤，我們特地請了幾位老師，他們是北京大學考古學教授宿白先生、中央民族學院藏學教授王堯先生、中央美術學院美術史教授金維諾先生、中國藏語系高級佛學院副院長那倉·向巴昂翁(第七世)活佛。這幾位先生在文物考古、藏學、藝術史和宗教等方面，給予了我們極熱情的指導和幫助，纔使這本書得以順利面世。在此要特別向他們表示感謝。

西藏，是我們偉大祖國神聖領土不可分割的一部分，藏族人民，是我們中華民族大家庭中的一員，這是歷史發展所形成的。本書中所選用的所有文物，就是這一歷史發展過程中的明證，事實總是勝於雄辯的。我們懷着極其虔敬的心情，謹以此書，敬獻給偉大的西藏，敬獻給所有藏族同胞。祝他們幸福！吉祥！

楊 新

一九九二年一月

PREFACE

The Palace Museum of China has a rich collection of cultural relics, of which many are Buddhist. Of the Buddhist cultural relics those of Tibetan Buddhism constitute the largest proportion. This is because the imperial court of the Ming and Qing dynasties has close relations with Tibetan Buddhism. Under feudalist monarchy, imperial court represented the central government, and it frequently received tributes from various local governments. The most valuable tributes offered by the Tibetan local government, which was then a politico-religious regime, were cultural relics of Tibetan Buddhism. In return, the imperial court bestowed precious gifts upon the tribute-payers. Moreover, in the imperial palace, particularly in the Qing dynasty, most emperors and their queens and concubines were pious Buddhists. In the Forbidden Palace they built chapels, worshipped images of Buddhas, and devoted themselves to Buddhist activities, on which they spared no manpower, material resources and financial aid. The Buddhist cultural relics made in the palace are excellent in material and workmanship. Since the founding of the Palace Museum, all the Buddhist cultural relics in the palace have been well preserved.

Deriving its origin from ancient India, Tibetan Buddhism took shape and developed under certain historical conditions and became an important branch of Buddhism. It has a strong local flavor. The same is true of its cultural relics, including sculptures, paintings, sutras, Buddhist articles, and buildings, which have played a major role in propagating its doctrines. To discover, to collate, or to make a research into the historical materials, no matter whether from the view-point of the history of religion, or history of culture, or history of arts, is very interesting. As to Tibetan Buddhism in the imperial palace, which is enveloped in an air of mystery in addition to religious and local flavor, a study of it is more attractive.

Because of a heavy burden of work, the Palace Museum could only sort out and register these valuable cultural relics. There was no time for the Museum to do a systematic study of them. Thus, these cultural relics, preserved in the storehouses, were not known to the outside. In order to make a research into the Buddhist cultural relics collected in the palace and to make the academic circles not ignore the close relations between the imperial court and Tibetan Buddhism and the existence of the cultural relics in the palace, we have selected a small part but representative part of the collection of cultural relics in the Qing palace. On this basis, this pictorial is compiled and the *Exhibition of Art of Tibetan Buddhism Collected in the Qing Palace*, which is to be held in the Palace Museum in August, 1992, has been arranged. Through these activities we intend to introduce to the world the cultural relics of Tibetan Buddhism collected in the Palace Museum, together with a necessary and brief introduction to them. We hope that the Buddhist articles exhibited here will afford research materials to religious circles, cultural circles, and art circles and will arouse the