

# 唵嘛呢叭咪吽

ॐ ཨཱི་མཱི་པདྨེ་ཧཱུྃ།

院藏藏傳佛教文物

Oṃ-maṇi-padme-hūṃ

Tibetan Buddhist Art in the National Palace Museum



唵嘛呢叭咪吽  
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國立故宮博物院  
NATIONAL PALACE MUSEUM

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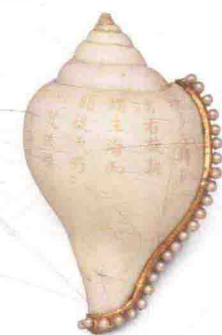


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འཇུག་འཇུག་

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སེམས་  
དབང་



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## 序

104年12月蒙藏委員會蔡玉玲委員長邀請國立故宮博物院為今（105）年5月間再度推出的「西藏文化藝術節」策劃故宮西藏文物展，時間雖然緊迫，但本人與同仁討論後欣然同意，原因有四：

- 一、104年5月蒙藏委員會結合祈福大會、唐卡藝術與梵音詠唱音樂會推出的「西藏文化藝術節」，成功地結合了西藏文化藝術與宗教，發展出獨特的臺灣地區西藏文化節慶特色；蔡委員長希望今年活動更為多元，特邀故宮參與。
- 二、故宮典藏的西藏文物豐富，也有研究西藏文化卓然有成的專業人才，策劃展覽並不困難。
- 三、本院於92年曾推出極獲好評的「皇權與佛法—藏傳佛教法器特展」，出版的特展圖錄，早已售罄，迄今仍有人索購，遂決定通過新策展覽，編輯圖錄，以饗讀者。
- 四、104年本院與蒙藏委員會合作，為蒙古共和國編輯出版《國立故宮博物院藏蒙古文物彙編》一書，協助蒙古民族認識自己的歷史與文化，是一件很有意義的事。延續這份美好的合作關係，決定應蒙藏委員會之邀，為西藏文化藝術節盡一份心力。

藏傳佛教在臺灣發展蓬勃，據統計各教派團體多達四百餘個，信眾數十萬人，且仍在增長中。蒙藏委員會作為目的事業主管機構，委員長蔡玉玲創意十足，於去年推出具臺灣特色的「西藏文化藝術節」，獲得廣大迴響；今年擴大舉行，聯合四大教派，舉辦和平祈福法會，續邀瓊英卓瑪詠唱梵音，並邀本院策劃西藏文物展，共襄盛舉，期盼形成常態性的節慶活動，帶動觀光產業發展。本人被蔡委員長的誠意與壯志感動，遂籌組跨三處策展團隊，策劃「噶嘛呢叭咪吽—院藏藏傳佛教文物特展」，以康熙八年《清內府泥金寫本藏文甘珠爾經》，簡稱《龍藏經》，為主要展件，搭配其他佛經、佛畫、法器、金銅佛等一併展



出。展覽分為五單元：前兩單元「無二至寶」與「三轉法輪」，選展華麗莊嚴《龍藏經》的裝幀配件與經文內容；第三、四單元「譯傳四海」與「漢地藏音」呈現院藏漢、滿、蒙、西夏等文字佛典與經咒等，介紹藏傳佛教傳播地域之深與廣；第五單元「五部聖眾」則以《龍藏經》上下內護經板圖像暨金銅佛、法器及佛畫，分成諸佛、菩薩、護法等五大類展示，呈現藏傳佛教造像的多元特色與藝術成就。展覽以觀音菩薩六字大明咒「唵嘛呢叭咪吽」為主標題，則是呼應「西藏文化藝術節」祈福願望。

最後感謝蘭州靈岩禪寺住持色拉欽則阿旺索巴嘉措仁波切贈送本院《卓尼版甘珠爾》複製本，以及所有協助運送的功德主。策展人特於展場中設計藏式藏經閣展出，增添展場氣氛，也讓西藏文化藝術節更為多元。是為序。

馮明珠

國立故宮博物院 院長  
民國 104 年 9 月 17 日

## Preface

In December 2015 the National Palace Museum was invited by Minister Jaclyn Y.L. Tsai of the Mongolian and Tibetan Affairs Commission to mount an exhibition of Tibetan artifacts to accompany this year's Tibetan Culture and Art Festival in May. While the time for its organization was pressing, I agreed to take up the invitation, after discussion with my colleagues, for the following four reasons:

First, the Tibetan Culture and Art Festival organized in May of 2015 by the Mongolian and Tibetan Affairs Commission included a prayer for peace and harmony, a presentation of Tibetan tangka art, and a concert of Buddhist chants. The successful combination of Tibet's culture, art, and religion created a unique Tibetan cultural festival in Taiwan. Minister Tsai's invitation to the Museum lies in her hope that our participation would bring diversity to this year's festival.

Second, the National Palace Museum is blessed with a rich collection of Tibetan artifacts, and its professionals specializing in Tibetan cultural research are well accomplished; organizing such an exhibition would therefore not be difficult.

Third, the exhibition *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum* launched in 2003 received critical acclaim. Though long sold out, the accompanying catalog is still in great demand. Publishing a new catalog concurrently with the mounting of the present exhibition would therefore meet the expectations of the readers.

Fourth, in 2015 the National Palace Museum teamed up with the Mongolian and Tibetan Affairs Commission and published for the Mongolian People's Republic a monograph entitled *Cultural Relics of the Mongols in the National Palace Museum Collection* to help the Mongolians get to know their own history and culture. The significance of the project gave us another reason to extend the collaboration further by accepting the Commission's invitation to contribute to the Tibetan Culture and Art Festival.

Tibetan Buddhism has prospered in Taiwan. There are more than 400 schools and groups, as well as hundreds of thousands of followers. Statistics show that the numbers are still growing. The Mongolian and Tibetan Affairs Commission as the government agency in charge of Tibetan affairs launched, under the direction of the innovative Minister Tsai, Taiwan's own Tibetan Culture and Art Festival last year which was enthusiastically received. This year the Festival is coming back with a larger scope. Four major Tibetan Buddhist schools will unite in a prayer for peace and harmony; Ani Choying Dolma will again sing Buddhist chants; and the National Palace Museum is invited to contribute an exhibition of Tibetan artifacts. It is hoped that the Festival will become a regular event, therefore boosting the tourism industry in Taiwan. Moved by Minister Tsai's sincerity and aspiration, I organized a team of professionals from the Museum's three collection departments to curate the present exhibition *Om-maṇi-padme-hūṃ: Tibetan Buddhist Art in the National Palace Museum*, which centers on the *Tibetan Kangyur*, also known as the *Tibetan Dragon Sūtra* or the *Kangxi*



*Kangyur*, handwritten in gold ink and completed in the eighth year of the Qing emperor Kangxi's reign (1669). It also highlights other Buddhist artifacts, such as scriptures, paintings, ritual objects, and gilt-bronze statues. The exhibition comprises five sections: the first and second, "Unparalleled Treasure" and "Three Turns of the Dharma Wheel," introduce the decorative and wrapping accessories as well as contents of the *Kangxi Kangyur*; the third and fourth, "Beyond the Four Seas" and "Tibetan Chants on Chinese Land," showcase Buddhist classics in Chinese, Tangut, Manchu, and Mongolian scripts, affirming that Tibetan Buddhism had spread wide and far; and the fifth, "The Venerable Community," features images from the *Kangxi Kangyur*'s cover planks, ritual objects, and paintings in five categories, including buddhas, bodhisattvas, Dharma protectors, and so on, illustrating the diversity and artistic achievement of Tibetan Buddhist iconography and statuary. Taking the six-syllable mantra "om-maṇi-padme-hūṃ" as the title of the exhibition is to echo the Festival's prayer for peace and blessings.

Lastly, I would like to extend my heartfelt gratitude to Abbot Se ra chos mdzad ngag dbang bzod pa rgya mtsho Rinpoche of the Lingyan Monastery in Lanzhou, Gansu, for his generous gift of a reproduction of the Co-ne edition of the *Kangyur*, and to all those who have assisted in its packing and shipping. The replica is highlighted in the gallery in a Tibetan-style repository of scriptures to add to the ambience of the exhibition, and to enrich the diversity of the Tibetan Culture and Art Festival. Such are the messages that this preface aims to convey.

Fung Ming-chu

Director, National Palace Museum  
September 17, 2015

序

本圖錄收錄本會與國立故宮博物院合辦，於105年5月至11月間隆重展出之「藏傳佛教文物特展—噶嘛呢叭咪吽」，呈現故宮院內珍藏之藏傳佛教佛像、經典、法器、雕刻等文物，其中部分展件更是首次公開展示，是佛教界與文化界的重大盛事。

本會自 104 年起擘劃「西藏文化藝術節」系列活動，結合交通部觀光局、文化部、企業界以及民間藏傳佛教團體的各方力量，打造出具臺灣特色的西藏文化與宗教節慶，獲交通部觀光局列為臺灣觀光年曆國際級活動，當時深獲社會大眾支持與好評。今年舉辦第二屆「西藏文化藝術節」，延續並擴展去年的活動盛況，再度將源自藏傳佛教傳統的祈福儀式、佛曲梵唱、珍稀文物等，在臺灣完整呈現。期藉此特展，邀請國人同渡歷史長河，深入雪域文化精髓；俾使吾人得以明瞭藏傳佛教如何對今日臺灣宗教信仰產生深刻影響，因而充實臺灣多元文化的內涵。

全書約 120 幀圖片，均附詳細文字說明。特展以藏傳佛教最廣為流傳的觀音菩薩六字大明咒「唵嘛呢叭咪吽」為題，以康熙八年完成之藏文《龍藏經》為核心，分六單元：第一為「無二至寶」，主要介紹經文裝幀配件；第二為「三轉法輪」，主要介紹相關經文內容；第三為「譯傳四海」，呈現藏譯佛典來源所依或同源之漢、滿、蒙佛典；第四為「漢地藏音」，介紹與藏傳佛教有關之漢文典籍；第五為「五部聖眾」，以《龍藏經》經板圖像暨金銅佛像、法器及繪畫等，涵蓋諸佛、菩薩、護法等五大類展示；第六為卓尼版「甘珠爾」的近代重印本。全書圖文並茂，為藏傳佛教文物特展提供深入解析，希望能帶領更多觀眾與讀者領略藏傳佛教的完整歷史脈絡與深刻藝術境界，從而理解蒙藏委員會多年致力推廣認識並參與西藏文化的意義，並希能借此促進研習及探索藏傳佛教相關議題，共同為漢藏間的文化交流盡己心力。

蔡玉玲





## 導 言

「唵嘛呢叭咪吽」，觀音菩薩的六字大明咒，在藏傳佛教傳播的地區，幾乎無人不知，無人不曉，是藏傳佛教的一個重要標誌。藏傳佛教形成於藏族地區，並以藏語文為主要施教、修學工具，與漢傳佛教並稱為大乘佛教的兩大支派。此派主張大小乘兼容，並以大乘為主，顯密結合，先顯後密，追求即身成佛。

元朝建立後，忽必烈尊崇喇嘛，藏傳佛教傳入中原，歷明、清兩代，或出於政治的因素，或宗教的信仰，上自皇室王公，下至黎民百姓，禮敬喇嘛，皈依接受灌頂，塑繪尊像，誦咒觀想修行，興寺建塔，蔚然成風，而刊譯藏傳佛教典籍，更是國家一大佛事。

本展覽以藏文《龍藏經》為主要展件，搭配其他典籍、書畫、法器、金銅佛等文物，分為六單元展出：第一單元「無二至寶」展出《龍藏經》之裝幀配件；第二單元「三轉法輪」展出《龍藏經》經文內容；第三單元「譯傳四海」呈現藏文佛典所依據或再譯之漢、滿、蒙等文字佛典；第四單元「漢地藏音」展出收錄藏傳佛教經咒的漢文圖書；第五單元「五部聖眾」以《龍藏經》經板圖像暨金銅佛、法器及繪畫，分成諸佛、菩薩、護法等五大類展示；第六單元「卓尼留珍」以複製之卓尼版《甘珠爾》布置情境式藏傳佛教藏經閣。

本院所藏藏傳佛教文物非常豐富珍貴，此次展出係擇其精尤作選樣陳列，希望觀眾能從中一覽其特色。



## INTRODUCTION

Wherever Tibetan Buddhism has taken root, the six-syllable mantra *Oṃ-maṇi-padme-hūṃ* associated with Avalokiteśvara, the bodhisattva of compassion, is the best-known and the most extensively used sacred utterance. It is an important feature of the religion. Tibetan Buddhism was developed in regions inhabited by the Tibetan ethnic group. It is practiced and taught mainly in the Tibetan language. Tibetan Buddhism and Chinese Buddhism are two of the main schools of Mahāyāna Buddhism. While Tibetan Buddhism focuses on the Mahāyāna (Great Vehicle) teachings, it also preserves elements of the Hīnayāna (Smaller Vehicle) tradition. Thus, Tibetan Buddhism incorporates both esoteric and exoteric teachings, and on the path to the ultimate goal of attaining Buddhahood, one must first study exoteric teachings before delving into esoteric practices.

Tibetan Buddhism spread to China during the Yuan dynasty (1271-1368), an empire founded by Kublai Khan (1215-1294) who revered lamas. Later on, during the Ming and the Qing dynasties (1368-1911), lamas came to be honored by people from all walks of life, from members of the imperial families to the common souls, and for reasons ranging from political expediency to religious faith. Followers of the religion scrambled to seek empowerments from lamas, to paint portraits or make statues of Buddhist figures, to chant mantras, to practice meditation, and to build monasteries and stupas. Even more so was the translation and printing of Tibetan Buddhist classics, which was considered state enterprise.

This exhibition centers on the *Kangxi Kangyur* (the Tibetan Dragon Canon), and includes such artifacts as Buddhist texts, paintings, ritual objects, and gilt-bronze statues. It comprises six sections. The first, "Unparalleled Treasure," showcases the decorative and wrapping accessories of the *Kangxi Kangyur*, and the second, "Three Turns of the Dharma Wheel," the contents of the *Kangxi Kangyur*. The third, "Beyond the Four Seas," highlights the Buddhist classics from which Tibetan Buddhist texts were translated, along with Chinese, Manchu, and Mongolian versions of translated Tibetan Buddhist classics. The fourth, "Tibetan Chants on Chinese Land," covers Chinese-language books of Tibetan Buddhist mantras, and the fifth, "The Venerable Community," images from the *Kangxi Kangyur*'s cover planks, ritual objects, and paintings, which are grouped into five categories, including buddhas, bodhisattvas, and guardians of the Dharma. The sixth section, "Repository of Sacred Treasures" is a situational presentation that features a library of Tibetan Buddhist texts based on the reproduced Co-ne (ཆོ་ནེ) version of the *Kangyur*.

The National Palace Museum boasts a rich and rare collection of Tibetan Buddhist artifacts. What is presented here is a fine selection of the *crème de la crème* of the holdings. It is hoped that the exhibition will offer the audience a glimpse into the distinctive features of these objects.







ཨ།ཨྐ་མཆི་པད་མེ་རྒྱུ།

## 無二至寶

Unparalleled Treasure

自佛教廣弘於中華，譯印、抄寫《大藏經》成為歷朝中央政府的一件大事。滿族入關不久，孝莊太皇太后即命康熙皇帝派人用泥金抄寫藏文《龍藏經》。康熙六年（1667）九月調集僧人一百七十餘位開始抄寫，八年（1669）三月抄畢，是年十二月供奉於慈寧宮，總計花費白銀四十餘萬兩。全經一百零八函，經文泥金飽滿，字體勁健妍美，經板圖像色澤鮮豔，形神畢具，包裹經葉之經衣，用料考究，織繡精巧，實集我國圖書製作工藝之大成，亦是現存中央政府寫造時間最早、卷帙最龐大、裝幀最富麗之藏傳佛教法寶。

With the widespread popularity of Buddhism achieved in China, the translation and transcription of Buddhist canons had become an important state enterprise for the central governments of the dynasties that followed. Not long after the Manchu entrance into China proper, the Grand Empress Dowager Xiaozhuang (1613-1688) asked her grandson the Kangxi emperor (1654-1722) to commission a transcription of the *Kangyur* in gold ink. The project started in the 9th month of the 6th year of his reign (1667), with more than 170 monks recruited to work on the transcription. It was completed in the 3rd month of his 8th reign year (1669). In the 12th month of that year the manuscripts were placed in the Cininggong Palace for worship. Costing over 400,000 silver taels, the collection comprises 108 cases of manuscripts forcefully and elegantly handwritten in saturated gold ink. The images on the cover planks are painted with vivid colors and exhibit a spiritual flair, and the wrappers for the paper leaves are made of the most refined materials with fine embroidery work, manifesting the culmination of the art of book production in China. Of the existing government-sponsored productions of *Tibetan Buddhist Canons*, the *Kangxi Kangyur* is the earliest, the most voluminous, and the most extravagantly decorated.