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装裱也是重要的条件之一。虽然唐卡与汉 地卷轴画的装裱确实很相似,比如都有天杆、地 杆、惊燕、挂绳等,但唐卡的装裱另有特色,如 在画心与裱边连接处,加缝彩缎牙子,藏文形象

上面分別介绍了唐卡的概念、色彩、内容和装裱形式,以及相关的问题。如果仔细回想一下,这些问题充满矛盾,一个也没说清楚。假如你能跳出来,仔细分析一下我们提出的这些问题,可以发现,这些问题其实都不是问题。因为唐卡在1200多年的发展过程中,无论内涵还是外延都处于动态的变化中,仅抓住一点或仅从一个角度来定义唐卡,自然难圆其说,但综合起来泛泛而谈,或仅凭感觉,又显得很模糊。在此,我们不得不借用古人的名言"难得糊涂",你知道什么是唐卡就行了,何必一定要给它一个僵化的概念呢?这就是我们要说的唐卡吧,和藏传佛教一样神秘。

Mysterious Thangka From Tibet

Tibet has become increasingly magnetic to domestic and international tourists and, partly as a result of this, books on Tibetan Buddhism and Tibetan culture enjoy better sales in and outside China. Many of these books are related to Tibetan Thangka paintings.

Tibetan Thangka are mostly painted scrolls telling Buddhist stories. While showing a strong interest in Tibetan Thangka painted scrolls, readers have also developed a strong interest in the definition of the word "Thangka".

In Tibetan there does exist a word which is "Thangka". It means "rolling up", and Tibetologists therefore come to the conclusion that the Tibetan word "Thangka" is a general term meaning painted scrolls. As to how the word was created, the overwhelming point of view is that the Tibetan word was created to coincide with a Han Chinese word which, however, no one can exactly tell what. And, when creating a Thangka painted scroll in Tibet, larch gum is used to coat on the fabrics on which the drawing is made. As larch gum is called "thang" in Tibetan, many believe the Tibetan painted scroll is called Thangka also because of this reason. In ancient China, the artists cherished the same tradition of coating the fabrics on which a painting was to be drawn.

However, the above explanation is somewhat complicated in a way as in Tibetan, thang is also an adjective which means "plain", "smooth" and "unfolded". Just imagine: In the 8th century, when the Tubo envoys visiting Dunhuang, Chang'an (present-day Xi'an which was then the capital of the Tang Dynasty) or other Han areas saw painted scrolls (painted on hemp or silk at that time), they should react to browse their brains for a word that could be used to describe the art and the art works. Since they called larch gum thang, they called the painted scrolls "Thangka".

Just as an historian says, "History sometimes calls for imagination," to learn the source of Thangka painted scrolls called for imagination too. Historians found the oldest Thangka extant today were found in the Dunhuang Literature Cave of the Dunhuang Grottos in the 9th century. Painted on silk fabrics, they describe stories related to Chinese and Indian Buddhism. This testifies to

the truth that Tibetan Thangka is highly like to be created under the influence of the Chinese Central Plains. With the clapse of time, Tibetan Thangka gradually refers to paintings portraying things related to India and Nepal.

 Now let's discuss such topics as the real meaning of Thangka, its color, its content and its mounting methods.

Those who see Thangka for the first time must be attracted by its colors. Of the Thangkas before the 15th century, most were predominated by brilliant yellow, deep blue and bright red, and simply painted in large blocks of color. The sharp contrast between these colors produced a strong visual impact which directly stimulated the viewer's senses while providing a mysterious religious atmosphere. After the 15th century, Tibetan paintings received more and more influence from the Han Region and developed a lighter style by adding some transition colors, such as green, white and pink, as well as the depiction of natural landscapes such as mountains and waters. However, its simple layout and still-sharp contrast of colors continued to provide a strong visual impact. After the inception of the Gama Gazhi School of Painting, however, more and more aesthetic elements of the Han Region were absorbed. Large areas were now occupied by natural landscapes and the tone tended to be simpler, consequently providing insufficient visual stimulus and producing an impact even less than that of the New Year Pictures painted by Yang Liuqing. Shall we still call it Thangka? There were also embroidered Thangkas, Kesi Thangkas and barbola Thangkas, which are but limited to fabric materials. They exhibit a weak contrast of colors. Can we call these Thangka, either?

In Tibet, people have always believed that these works are indeed Thangka because Thangka has a subject besides its colors. Certainly, Thangka is not an ordinary scroll painting. Scrolls include paintings of mountains, waters and figures in the Han Region but they were never regarded as true Thangka. They are different in essence. They have different contents. Thangkas are themed by Buddhism. No matter what it intends to describe, a master, Buddha, a god, Bodhisattva, female deity or guardian, it is a painting used to present a topic of Tibetan Buddhism. Instead of an artistic work, it is always regarded a sacred article. Today, we look at them

we have attached to them. It is neither a Buddhist brushwork and the simple classics are all observed from be considered disrespectful to the deity (especially a

Mounting is also an important precondition. Thangka and the Han Region's scroll painting are very close in respect of their mounting. For instance, they are similarly mounted with upper bar, lower bar, decorative ribbons and pendent string. But Thangka has certain unique aspects. For instance, colorful satin strips are added by sewing between the picture and its mounting edge. The result is called "rainbow" because these strips have colors based on the spectrum. In the Han Region the mounting edge is usually single-color thin silk or satin, which reinforces the elegance of the painting. But violet satin, deep blue satin or golden-line weaved satin is generally used to make Thangka's mounting edge. The brighter and the more expensive the fabric, the more obvious it demonstrates the almsgiver's wealth and status. Such mounting has identical color to the tone of Thangka. The top and bottom of Thangka is also sewn with a piece of cloth as decoration. These pieces are called Thang Gates. Each Thangka is finally equipped with a Buddhist curtain, also known as a Thang curtain. This curtain covers the picture to protect it against contamination and prevent the Buddhist guardian from being seen freely. It can also protect the pigments of the picture against being damaged when it is rolled up. But the mounting process of Thangka is very complicated. The a.m. introduction tells mainly about painted Thangka. Mounting edges are seldom used for embroidered Thangkas, Kesi Thangkas and barbola Thangkas. Obviously, therefore, a mounting edge is not a must. Moreover, some modern Tibetan painters often put their works in a mirror frame and hang them up in a Buddhist hall. Such a picture is widely accepted. Lama monks never say it is not Thangka. Their easy attitude astonished us. Recalling this, we felt awkward, as though standing on the limitation of a concept.

The concept, color, content, mounting and related questions of Thangka have been introduced above. If you reflect on the questions carefully, you will find that they are conflicted and none of them is clear. If you can get out of these difficulties and make a thorough analysis of the questions we have proposed, you may find that these questions are not really questions at all. In a history of more than 1200 years, either the intension or extension of Thangka was forever changing. It is hard to give a satisfactory explanation by defining Thangka in only one way or from only one perspective. But comprehensively speaking, it is vague in sensation. In this case, we have to rely on an ancient dictum "it is folly to be wise". It is enough to know what Thangka is. Why should we impose upon it a rigid concept? This might be the Thangka we have mentioned. It is as mysterious as the Buddhism itself.

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上师的智慧

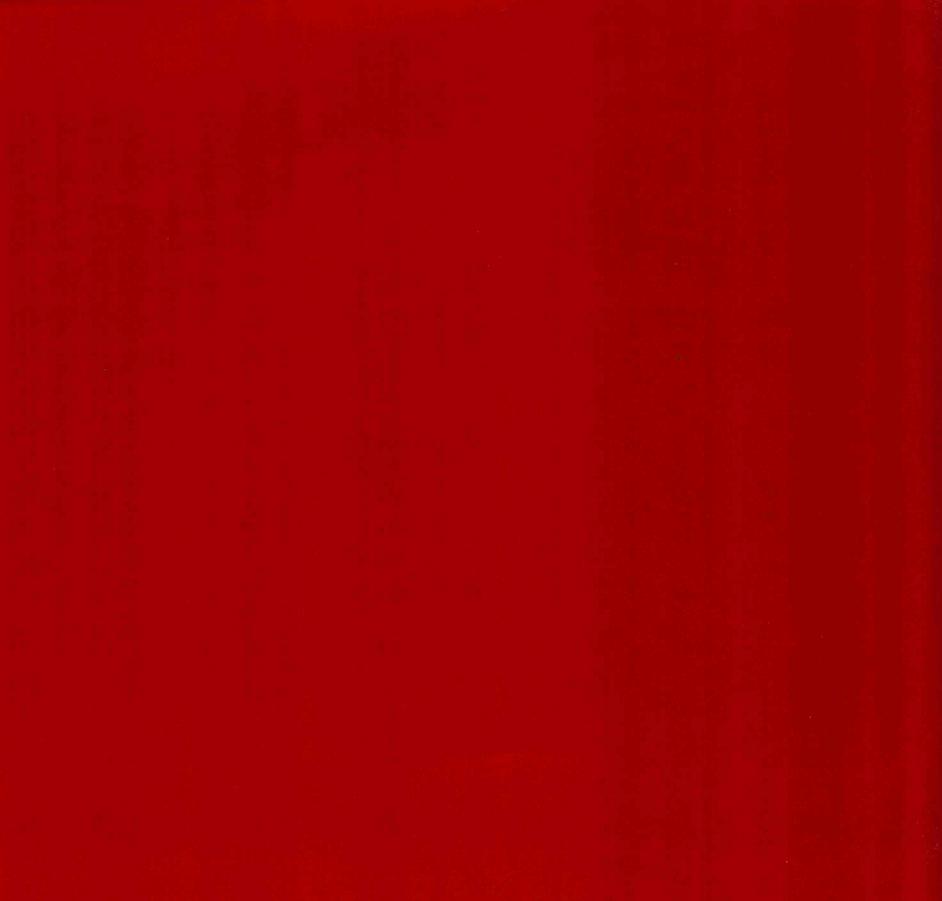
藏传佛教对于上师的崇拜达到无以复加的地步。他们说,如果佛法是一座 金山,上师就是引导你找到金山的路;如果密法是一座宝库,上师就是打开宝 库的钥匙;如果佛法是彼岸的圣境,上师就是通往圣境的桥梁。没有上师,在 面对浩瀚的佛法海洋时,普通的佛徒像童蒙未开的小孩一样,会迷失方向,找 不到门径,挖不到宝藏。尤其是藏密,其修习重于理论的研讨,多以师徒之间的 口耳相传、弟子的个人体验为主,除了少量的经典诵读和理解之外,太多依靠 上师的指点、咒语和及时的棒喝,舍乎此,密法修行根本不可能,更无成功的 可能性。

藏传佛教中,上师主要包括印度大乘上师、密教上师、西藏上师和重要的译师、等等。西藏各个教派因教法的不同会有不同的本派上师,但所有的教派都要求弟子对上师要像对佛一样,他的身体、语言和思想都要全部毫无保留地交给上师(即所谓的三皈依),完全信赖、依靠、听从上师的指导,如果稍有犹疑,不仅会影响自己的信心,更对修行不利。所以弟子对上师修为有信心很重要,上师对弟子慧根有信心也很重要。二者如父子一样完全相应才是最佳的师徒关系。上师教导弟子、弟子不能盲目崇拜上师。在决定皈依某位上师之前,先要考察三年再决定是否拜师;上师也应对弟子进行全面考察,再决定是否收徒。

在西藏众多的绘画作品中,总是将上师画在上方,与佛在同一高度,甚至上师还在佛之上,这就是藏传佛教中上师高于一切思想的体现。







Guru's Wisdom

Worship of gurus has reached an extreme level in Tibetan Buddhism. They say if Dharma is a golden mountain, the guru is the guide who leads you there; if Tantra is a treasure house, the guru is its key: if Buddhist doctrine is the holy land on the opposite side of a river, the guru is the bridge. Without a guru, in the sea of dharma, an ordinary Buddhist follower would act like an innocent child, always at a loss, finding no true way and getting no treasure. The meditation of Tibetan Tantrism is especially focused on the discussion of theory. In most cases, the master tells his disciples how to act, but the disciples have to learn by themselves for most of the time. Besides reading a little of the sutra classics, a guru's instruction, mantra and timely warning are necessary. Without these, it is impossible to meditate Tantra and succeed in it.

In Tibetan Buddhism, gurus include Mahayana guru, Tantric guru, Hoetan guru and important lotsawas (translators). Each religious sect of Tibet may have different gurus according to different doctrines, but all religious sects require that any disciple must treat his guru like he does Buddha. His body, his language and his thought must be given completely to his guru without question, which is known as the three refuges. He shall totally trust, rely on and obey his guru. Any hesitation would impair his faith and be unfavorable for his meditation. So it is important for the disciple to have faith in the capability of his guru. Vice versa, the guru must also be confident in the faculty of wisdom in his disciple. They must effectively act together like father and son to achieve the best master-disciple relationship. However, any disciple is free to not worship a guru blindly. Before making the decision to follow a guru, he will investigate the guru for three years, during which time the guru will also inspect the disciple comprehensively before accepting him.

Of the large number of paintings in Tibet, the guru is always arranged in the upper part of a picture. He is at the same level as Buddha, or even higher. It indicates the degree to which the guru is venerated in Tibetan Buddhism.

The Fourth Panchen Ngawang Lobsang Qoigyi Gyaincain

20th century, Length:70 cm, Width:41 cm Museum of Tibet

四世班禅阿旺洛桑却吉坚赞

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此唐卡与第33页唐卡提吸導者像是表现格鲁派班禅传承系统的两幅作品。本幅唐卡中心形象是格鲁派最重要的上师四世班禅阿旺洛桑却吉坚赞(Blo—bzang chos—kyi rgyal—mtshan, 1567—1662年)。他出生后藏,少年出家,游学拉萨, 34岁时,以学识出众担任扎什伦布寺(bkra—shis lhun—po)的座主。1616年,四世达赖喇嘛圆寂,黄教与西藏实力派领导人拉藏汗的矛盾加剧,达赖转世灵童的寻访工作一直受到阻挠。他毅然辞去扎什伦布座主,担任格鲁派核心据点哲蚌寺、色拉寺的座主、支撑着黄教的半壁河山。由于他治好了拉藏汗的病,达赖转世最终被认可。他迎请五世达赖到哲蚌寺、并亲自为他授成。后又派人阻止蒙古反格鲁派军队入藏,同时派密使请天山南麓的周始汗入藏护法。周始汗控制全藏以后,拜四世班禅为师,并赠予他"班禅博克多"的尊号。从此,格鲁派扎什伦布这一系统开始使用"班禅"这一称号。此后,他又重新执掌扎什伦布寺座主,并获得了后藏的控制权。1647年,清顺治皇帝正式赐封他"金刚上师"的尊号。在他圆寂后,五世达赖为他选定转世及童,由此形成了格鲁派第二个大的活佛转世系统。如果就转世开始而言、他是真正的第一世班禅。现在将他称为第四世、前三世均为追认、并非转世。

班禅头戴黄色僧帕, 右手施说法印。左手托经卷。暗示他的佛学造诣。 左上角是折上乐王佛, 他的本尊神之一, 右上角是他的上师桑杰耶歇 (Sangs rgyas ye shes, 1525—1590/1591年)。左侧侧光中有一索勒菩萨的化身, 弥勒 座前有大成就者和僧人的形象, 是他成就后现靠勒使说法的情景。

下方有两位护神、左边一位是黄财宝天王、右边是红永保护法。

这幅唐卡以织绣体现绘画题材,采用18世纪的班禅源流唐卡为底本,人物和场景表现基本到位,只是色彩精逊,属于民国时苏杭一带的作品。

The picture in page 33 and this Thangkn are of the same group of paintings presenting the Panchen lineage system of the Gelug Sect. Central image of the Thangka is the fourth Panchen Ngawang Lobsang Qoigyi Gyaincain (1567-1662), the most important religious master of the Gelug Sect. He was born in the Xigaze area and became a monk when he was a teenager. He learned Buddhist doctrine in Lhasa and became prelate of the Tashithungpo Monastery at the age of 34 due to his excellence in knowledge. The fourth Dalai Lama passed away in 1616. The contradictions between Shamanism and Tibetan power leader Lhabzang Khan became worse. The search for the reincarnation of the Dalai was obstructed. He resigned decisively from the prelate position of the Tashithungpo Monastery and became instead the prelate of the Drepung Monastery and the Sera Monastery the central strongholds of the Gelug Sect. He was the pillar supporting half the sky of Shamanism. Since Lhabzang Khan was cured by him, the reincarnation of the Dalai was allowed. He escorted the fifth Dalai to the Drepung Monastery and initiated him into the monkhood. Later he sent people to oppose the military force of Mongols, which was against the Gelug Sect, from entering Tibet. At the same time, he sent a secret emissary to the south of the Tianshan Mountain and asked Gushri Khan to protect Buddha in Tibet. After Gushri Khan won control of Tibet, he took the fourth Panchen as his master and bestowed upon him the honorific title

"Panchen Bokedor". From then onwards, the designation "Panchen" began to be used in the Tashilhungpo system of the Gelug Sect. He was again the prelate of the Tashilhungpo Monastery and gained the power of controlling the Xigaze area. In 1647, Emperor Shunzhi of the Qing Dynasty officially honored him with the respected title "Vajra Master". After his demise, the fifth Dalai chose for him a soul boy, hence forming the second major incarnation system of the living Buddha within the Gelug Sect. In terms of the reincarnation, he was no doubt the first Panchen. He was only called the fourth Panchen because the first three were confirmed subsequently without reincarnation.

Panchen wears a yellow monk's hat, with his right hand in the mudra of teaching. His left hand supports a sutra book, implying his knowledge of Buddhism. In the upper left corner is one of his delties, while the upper right corner contains his master Sangs rgyas ye shes (1525-1590/1591). The circular lights to his left contain the incarnation of Maitreya, before whom there are images of mahasiddhas and monks. It represents the scene in which Maitreya appeared to teach Buddhism after he became Buddha.

The lower part includes two Buddhist guardians, the Yellow Heavenly King of Treasure to his left and the Red Buddhist Guardian of Eternity.

The Thangka's painting subject was presented with embroidering technique. It was based on Panchen's source Thangka painted in the 18th century. The figures and scenarios should not be blamed, but the colors are not as good as expected. It is supposed to be one of the works produced in Suzhou or Hangzhou during the Republic of China.

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