

ཁ་སངས་ཀྱིས་ཆོས་དང་ཆོག་ས་ཀྱི་མཆོག་རྣམས་ལ།

# 十相自在 藏传佛教艺术

唐卡

Thang-Kas

上師・諸佛・菩薩

འགྲོ་ལ་ཕན་ཕྱིར་སངས་ཀྱིས་འགྲུབ་པར་ཤོག

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# 十相自在

藏傳佛教藝術 唐卡 (二)

Thang-Kas  
上師、諸佛、菩薩



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## 館序

唐卡（thang-ka）又名「孤唐」（sku-thang）是西藏文化中一種獨特的藝術形式，它的起源可以追溯到西元八世紀，是藏傳佛教特有的一種藝術形式。西藏唐卡是用彩緞裝裱而成的捲軸畫，具有鮮明的民族特點、濃郁的宗教色彩和獨特的藝術風格，歷來被藏族人民視為珍寶。「唐」在藏文中有二意；一是「平坦」的意思，一是指「政府的詔令」，在藝術用語取前者；而「孤」有「尊敬」之意，簡言之：唐卡是一種平面藝術，內容以藏人所尊敬的佛教諸尊為主題材。一幅完整的唐卡在形式上類似中國的掛軸畫，有天地杆，可懸掛，可收捲。不過它並不同於繪畫，而是橫跨「繪畫」與「工藝」兩類範疇；主要有筆繪、版印、緙絲、刺繡、織錦、貼花六種樣式，一概皆稱之為唐卡，因此之故，唯有直接取其音譯，方能概括唐卡獨一無二的特色。至於內容以藏人所尊敬的佛教諸尊為主要題材，無論構圖、色彩、線條，皆流露出清晰明亮的工筆風格。

唐卡的繪畫過程工序繁多，時間往往長達數月甚至數年之久。一幅好的唐卡是畫師用心血鑄成的，是宗教熱情、毅力以及高度的工藝技巧的反映，它所體現的精神價值和藝術價值，遠在我們一般性的藝術欣賞之上。劉文烱先生收藏西藏文物有年，種類包括唐卡、雕刻、神像、飾品等，尤其是唐卡部份為數數百件，內容頗為豐富，此次國立歷史博物館與台中縣立港區藝術中心合作舉辦「十相自在——西藏唐卡特展」展品百餘幅便是其中精華部份，展覽前夕，特集展品付梓謹為序。

國立歷史博物館 館長

黃永川

## Preface

Thang-ka or sku-thang is a Tibetan art form that has its origins in the eighth century and belonged exclusively to Tibetan Buddhism. Tibetan thang-ka is a style of scroll painting framed with colored silk. It is distinctively ethnic and filled with spirituality. Thang-ka is highly valued by the Tibetan people. "Thang" has two meanings in Tibetan. The first meaning is flatness and the second refers to government order. The former is an art terminology. "Sku" can be translated as "esteem." In short, Thang-ka is an art form presented on a flat surface and the content of this art centers around Buddhas and deities of the Tibetan people. A completed Thang-ka piece appears similar to a Chinese scroll painting. The rollers at the head and bottom of the painting allow Thang-Ka to be hung or stored in rolls. Nevertheless, Thang-ka distinct from Chinese scroll painting. It is an art form between painting and craft. There are in total six Thang-ka forms: brush painting, print, K'o-ssu, embroidery, brocade and applique.

The making of Thang-Ka is elaborate and time consuming. The creation of some often takes up several months or even years. A good Thang-Ka piece shows the complete devotion of its painter. It reflects religious passion, stamina and displays the highly sophisticated techniques possessed by the crafter. Mr. Wen-Yen Liu has been collecting Tibetan art crafts for many years. His rich collection includes sculpture, deity statues, accessories, and in particular, hundreds of Thang-Ka pieces. These Thang-Kas, selected from Liu's collection, are on display at the Tibetan Thang-Ka exhibition co-hosted by National Museum of History and Taichung County Seaport Art Center. Prior to the exhibition, a set of books were published with this preface.



Huang Yung-Chuan  
Director, National Museum of History



## 自序

藏傳佛教，又稱為喇嘛教，是指傳入西藏的佛教分支，與漢傳佛教、南傳佛教並稱佛教三大體系。藏傳佛教係以大乘佛教為主，其下又可分成密教與顯教傳承。

七世紀初，藏王松贊干布將佛教引進西藏；八世紀中葉，藏王赤松德贊迎請寂護及蓮花生大師來到西藏，降伏外道（本教），建立了藏傳佛教的基礎，稱為前弘期；九世紀中葉，藏傳佛教歷經朗達瑪的滅佛行動；十一世紀中葉，應古格王益西沃之請，阿底峽大師入藏弘法，振興佛法，並逐漸形成了寧瑪、噶舉、噶當、薩迦、格魯、覺囊等各派傳承，在學術上形成了百家爭鳴、百花齊放的繁榮景象，也確立了佛教在西藏的歷史地位，稱為後弘期；在宗喀巴大師創立格魯派，成為藏傳佛教的主流後，在西藏形成了政教合一的特殊局面，近代，藏傳佛教則逐漸流傳到世界各地。

藏傳佛教源於古印度，融合雪域高原的原始本教，在特殊的人文地理環境下，歷經一千三百多年醞釀、佛本爭鬥、滅佛、乃至蓬勃發展，成為獨樹一幟、色彩鮮明的佛教宗派。藏傳佛教於後弘期時傳入青海、四川、甘肅、內蒙、雲南及今蒙古國，十三世紀後開始傳入元、明、清宮廷，對當時的朝廷產生了一定的宗教及政治影響力。並且和尼泊爾、不丹、錫金、拉達克等周邊鄰國的佛教思想相互交流融合。二十世紀初，開始傳入歐美，分別建有傳教中心或藏傳佛教研究機構，並得到實質發展，現已成為西方國家不可忽視的宗教信仰之一。

佛教講“三皈依”指的是皈依佛、法、僧三寶，藏傳佛教則講“四皈依”，除佛、法、僧三寶，首重皈依供養上師，在上師的指導下，循序授戒和修法灌頂，依照儀軌依止於一相應主神，即本尊，本尊多為忿怒甚或雙身形象，多頭多臂多足，執各式法器，血盆大口，猙獰可怖，這是藏密最具特色的一類神像。

藏傳佛教把“喇嘛、本尊和空行”稱為根本三尊，空行母是諸佛理體的化現，是般若妙智及一切密修獲得成就的根源，空行母多源於古印度，由於藏密重視空行母，使其在藏傳佛教更顯得精采奪目，風采獨具。

西藏的護法神仍未脫六道輪迴，但各具神通，被藏傳佛教吸收成為護持佛教的護法，藏傳佛教的護法神，成員眾多，多源於古印度，後來也成為雪域高原佛教的一員，還有許多雪域高原的本教神祇，在佛本爭鬥中，被蓮花生所降伏成為藏傳佛教的護法，藏密護法多為忿怒形象，有的以鳥獸為其座騎，獨具特色。

藏傳佛教的組成包含了喇嘛、諸佛、菩薩、本尊、護法、空行等龐大成員，為了便於傳教，藏傳佛教利用了大量的圖像，其創作本質是基於宗教上的需求，卻也因此而形成複雜而豐富的象徵性宗教藝術；就表現形式而言，藏傳佛教文物更是豐富而多元，其創作媒材包含了唐卡、壁畫、金銅佛像、泥塑、擦擦、油塑、瑪尼石刻、石雕、木雕、夾紵像、面具、印經板等，使藏傳佛教文物成為佛教藝術的瑰寶，深受世人注目，屢屢成為佛教藝術收藏的競逐標的。

唐卡的風格可約略分為三個畫派：噶當畫派、勉日畫派及噶智畫派。前者盛行於宋元時期，畫面構圖飽滿緊湊、鮮少留白；後二者則盛行於明清時期，其吸收了漢式山水背景及留白觀念，深受中原藝術之影響。本次展覽，多為勉日畫派及噶智畫派作品之呈現，承蒙歷史博物館提供“十相自在——西藏唐卡特展”參展的機會，在此特致謝忱！另於展覽期間，同時發行這套圖書，對藏傳佛教文物的豐富多彩，提供更多的圖像資訊，俾使讀者對藏傳佛教有更進一步的認識。

劉又誠



## Preface

Tibetan Buddhism, Chinese Buddhism and Theravada are the three major schools of Buddhism. Tibetan Buddhism, or Lamaism is the branch of Buddhism found in the Tibetan area. Tibetan Buddhism focuses on Mahayana and is further divided into Exoteric and Esoteric Buddhism.

At the beginning of the seventh century, the Tibetan Emperor, Songtsän Gampo, introduces Buddhism to Tibet. Around the eighth century, the Tibetan Emperor, Khri-Srong lDe-bTsan, invites Santaraksita and Padmasambhava to Tibet to repress Bön and establish Tibetan Buddhism as the main religion. This period is called Snga dar. Langdarma tries to banish Buddhism from the country in the ninth century but during the eleventh century, the Guge Emperor invites Atisha to Tibet to facilitate the development and growth of Buddhism. Buddhist schools, including the Nyingma, Kagyu, Bkag-gdam, Sakya, Gelug and Jo-nan, gradually form. During this time, Buddhism thrives and firmly establishes its presence in Tibet. This period is known as Phyi dar. After Je Tsong Khap founded the Gelug, which later became the mainstream form of Buddhism in Tibet, Tibet achieves Caesaropapism. In recent years, Tibetan Buddhism has transcended Tibet and has spread across the globe.

Tibetan Buddhism originates in India and incorporates the old snow land religion Bön. After more than thirteen hundred years of development, in which Tibetan Buddhism clashes with Bön and is threatened by abolishment, it finally reaches a stage of prosperity, becoming a distinguished individual Buddhist school. Tibetan Buddhism spreads into Qinghai, Sichuan, Gansu, Inner Mongolia, Yunnan and Mongolia during Phyi dar. In the thirteenth century, Tibetan Buddhism is introduced to the Yuan, Ming and Qing dynasties and has certain influence on their religious and political aspects. Tibetan Buddhism also incorporates Buddhist thought from neighboring countries such as Nepal, Bhutan, Sikkim and Ladakh. At the beginning of the twentieth century, Tibetan Buddhism makes its way to the West. Religious centers and research institutions of Tibetan Buddhism are established accordingly. Now, Tibetan Buddhism has become an influential international religion.

Tisarana (The Three Refuges) in Buddhism means surrendering to the ideals of the Buddha, Dhamma and Sangha. Tibetan Buddhism, on the other hand, has Four Refuges. Apart from the three in Buddhism, Tibetan Buddhism includes surrendering to the ideals of spiritual directors. Under the instruction of spiritual directors, one receives discipline and Abhiseka step by step and complies with the rituals of the Deity (called Yidam in Tibet). The Deity is often depicted as wrathful and to possess two bodies, multiple heads, arms, and feet. The Deity has an open blood-red mouth and holds many different religious instruments. The frightening characteristic of images of the Deity is most distinctive in Tibetan Buddhism.

The three fundamental deities in Tibetan Buddhism are Lama, the Yidam and Dakini. Singhamukha is the manifestation of all the deities, religious thinking, and the source of prajna wisdom and private practices of Tibetan Buddhism. Singhamukha originated in India but because of its importance in Esoteric Buddhism, its presence is more prominent in Tibetan Buddhism.

What are Dharmapalas? Although the Tibetan Dharmapalas deities are still trapped in the transmigration of the Six Realms, they possess individual powers. These deities later joined the Dharmapalas of the Tibetan Buddhism. Tibetan Buddhism has many Dharmapalas. Many of them have their roots in ancient India but later became members of the snow highland Buddhism. Some of the old Bön deities who were suppressed by Padmasambhava in the struggle between Bön and Tibetan Buddhism also became Dharmapalas of Tibetan Buddhism. The Dharmapalas of Esoteric Buddhism are mostly depicted as wrathful deities, some of whom ride birds or animals and have very conspicuous characteristics.

Tibetan Buddhism consists of Lamas, Buddhas, Bodhisattvas, Yidams, Dharmapalas and Dakinis, etc. Tibetan Buddhist images originally served as religious teaching tools but they also evolved into a sophisticated and rich symbolic art form. The range of these cultural artifacts is wide and diverse. The presentational forms, for example, employed include Thang-ka, murals, Buddhaist sculptures in gold or copper, sculptures made of clay, Tibetan clay molded Buddhist images known as "Tsha Tsha", images made of butter, stone sculptures, wood sculptures, chia chu (pressed cloth) images, masks, printing boards of sutras, etc. Thus, Tibetan Buddhist artifacts are the treasure of Buddhist art and attract much public attention. Today, these have become items of great interest for collectors of Buddhist art.

Thang-ka works can be roughly divided into three schools of style: Bkag-gdam-pa, menbris and Karma Gadri. The first was popular during the Song and Yuan dynasties. Bkag-gdam-pa paintings are compact and full with fairly narrow white margins. The latter two schools were popular during the Ming and Qing dynasties. They are greatly influenced by the Chinese art style and have the Han style of landscape painting and an emphasis on white margins. This exhibition is mostly composed of menbris and Karma Gadri painting.

We are grateful to the Nation Museum of History for this opportunity to hold the Tibet Thang-Ka exhibition. This set of books was published concurrently with the exhibition in order to offer more insight on the richness of Tibetan Buddhism.

Yow-Cherng Liu





# 唐卡之淵源與流派

張駿逸 博士

## 有關唐卡淵源的傳說故事

每一個民族都有一個令人緬懷的、歷史上的黃金時代，藏族也是一樣，言必稱「松贊幹布」——這一位在第七世紀前期統一西藏、建立贊普王朝的歷史明君。藏族文獻記載松贊幹布曾經用自己的鼻血繪出了白拉姆女神像，這可謂是歷史上的第一幅宗教畫。傳說中，關於唐卡各個畫派的來源多少也與松贊幹布相關：例如松贊幹布的王妃——唐朝的文成公主在第七世紀由漢地所帶來的畫師啟發了藏族的唐卡畫。至於勉日畫派則是帶有強烈的尼瓦爾風格，因為它是後來由松贊幹布的另一位王妃——尼泊爾公主的家鄉所傳來。稍晚的噶瑪噶智畫派的畫風又是綜合了漢風、尼風，再加上西藏本土的審美觀與技巧，最後產生了這個新畫派。這種綜合三種文化系統而產生的黃金成果的故事，好像似曾相似；原來這樣的模式也同樣用於西藏最早建立的三耶寺——一個綜合藏、漢、印三種風格而建成的寺院。當然建立於緬懷基礎之上的看法與事實可能有些出入是必然的。

## 唐卡小史

「唐卡」是藏文「Thang-Ka」的音譯，在此我們沒有必要去考證「唐」、「卡」的原始意義。但是根據已經累積了數百年的觀念來看，只要是藏式的捲軸畫，都算是唐卡，他們的特色多為經過傳統的裱褙、內容則又多以宗教為主。

西藏雖然高居世界屋脊之上，但是根據歷史與考古資料來看，西藏與其周邊的民族，自古以來，即有一定程度的來往。例如寧瑪派的建立即與印度佛教有著直接的淵源，立基於佛教之上的宗教藝術也在佛教傳入西藏時，自然地伴隨而來。所以佛教造像藝術的基礎，無庸置疑的是來自喜馬拉雅山的南麓；甚至是日後印度、尼泊爾、喀什米爾所流行的造像藝術流派，對於西藏宗教藝術發展的歷程，都留下了強烈的影響。更明確地說，在後弘期開始之後，到中國朝廷影響之前的西藏，尼泊爾造像藝術的流派，在西藏佔有無可爭辯的領導地位；主要原因是這大約兩百多年的時間裡，佛學發展方興未艾、教派林立，寺院有如雨後春筍般地興建，所以尼瓦爾畫師與工匠在尼泊爾與西藏之間往返，絡繹於途。雖然目前有研究認為江孜白居寺十萬佛塔內的佛像畫是屬於西藏本土畫派的始祖，它被稱為「江孜畫派」；然而不可諱言的是，這些壁畫仍然帶有強烈的尼瓦爾風格。有相當多的學者認為唐卡是立基於壁畫的基礎上所發展而來的宗教藝術；唐卡之所以在藏族地區產生，而且盛行不衰的原因，除了神佛諸天的宗教內容之外，很可能是因為唐卡的卷軸形式便於搬遷，適合牧區地區遷徙不定的生活。

西藏與內地之間的來往，自古以來就算是相當頻繁的。至少在隋朝以來，漢文史料就記錄著青藏高原上的點點滴滴。尤其從唐朝開始，雙方進入密切來往的時期，唐太宗與唐中宗時在位時，分別將文成公主與金城公主嫁予當時西藏的君主。聯姻的結果不僅是雙方的敦親睦，同時也意味著一定程度的文化交流。史書記載，文成公主入藏時，隨團帶去西藏的還有各種典章制度、醫書、農書、曆書、畫師、廚師……等各方面的典章制度、書籍與專家。藏文文獻《彩繪工序明鑒》提到了早在第八世紀風行於西藏的漢地絲質唐卡的風格，它雖然現在已經失傳，但在進行藝術史研究時，可以作為一個漢藏藝術交流與比較的線索。所以與藏族繪畫藝術相關的研究，多數都會談到漢族山水畫對藏傳佛教藝術的影響，早在唐朝就已經開始。

## 漢族山水畫對唐卡畫的影響大概分為三波：

第一波是在元朝，元世祖忽必烈建立元朝之後，崇尚薩迦派，封薩迦派法座八思巴為帝師，朝廷上下、王室成員無一不以供養喇嘛為時尚。文獻記載當時西藏各教派與元朝宮廷之間，高僧往返，驛道為之壅塞；賞賜、供養的內容除了金銀絹帛、酥油磚茶等實物之外，多以和宗教相關的金



# Legends and Schools of Thang-Ka

Dr. Jiunn-Yih Chang

## Legends related to Thang-Ka

Every race has a memorable prime era. To the Tibetan people, it is the era of Songtsän Gampo, the great emperor of the Zanju Empire who unified Tibet in the early seventh century. According to historical records, Songtsän Gampo painted Palden Lhamo with blood from his own nose. This is the very first religious painting in Tibetan history. Legend has it that all schools of Thang-ka were related to Songtsän Gampo one way or another. For example, the wife of Songtsän Gampo, Princess Wencheng of the Tang Dynasty, brought Han painters to Tibet and inspired the first Thangka painting. Another wife of Songtsän Gampo, a Nepalese princess, introduced the sMan Thang. Therefore, the Nepalese style had a strong influence on the painting. The Karma Gadri school, which was founded later, incorporated the Han and the Nepalese style and added Tibetan aesthetic and techniques into the paintings. This legend has a similar ring to the establishment of the first monastery – The Samye Monastery in Tibet. The monastery integrated Tibetan, Han and Indian styles of architecture. It is certainly true that discrepancies may exist between facts and personal perspectives regarding the history of Thang-ka.

## Thang-ka

Thang-ka is a Tibetan word. There is no need to explore the original meaning of “Thang” or “ka”. Over the centuries, the word, “Thang-ka,” has always referred to Tibetan scroll paintings with traditional framing. A Thang-ka is usually of religious nature.

Although Tibet is situated at the roof of the world, the Tibetan people made early contact with neighboring tribes according to historical and archaeological records. For example, the formation of Nyingma was closely related to Indian Buddhism. Religious art was also introduced to Tibet along with Buddhism. Therefore, the foundation of the Buddhist art of image making undoubtedly came from the southern foot of the Himalayas. Later, even the image-making arts in India, Nepal and Kashmir left strong imprints on the Tibetan religious art development. To be more precise, after the eleventh century and before Tibet was under Chinese influence, the Nepalese image making schools dominated the Tibet art world. The main reason was that Buddhism thrived over a period of two hundred years and during this time, religious schools developed rapidly and monasteries were established one after another. During this period, Nepalese painters and architects traveled back and forth frequently between Nepal and Tibet. The images of Buddhas in Gyantse Kumbum Stupa of Pelkhor Chode Monastery were considered to be the first paintings of Tibetan religious art and was called the Gyantse style; however, these paintings still showed strong influences from Newar. Many scholars believe Thang-kas to be a form of religious art based on murals. Aside from the religious nature of the paintings, Thang-ka was born and widely accepted in Tibet probably because the Thang-ka scrolls were easy to transport for the nomadic people.

According to Han records, Tibetans have interacted regularly with Han Chinese since the Sui Dynasty. Both sides had an even closer relationship during the Tang Dynasty. Princess Wencheng and Princess Jincheng were both married to Tibetan emperors under the Emperors Taizong and Zhongzong of Tang. Marriages between two sides not only brought friendship and peace but also cultural interaction. Records showed that Princess Wencheng brought with her to Tibet all kinds of decrees and regulations, books on medicine and agriculture, the calendar, painters and chefs, etc. Tibetan literature documented that the long-lost Han silk Thang-kas were once popular in Tibet in the eighth century, and these silk Thang-kas provided some clues to the art interaction between the two peoples. Most researches in Tibetan art stated the fact that the Han landscape paintings began affecting Tibetan religious art forms as early as the Tang Dynasty.

## The Han influence on Thang-ka can be roughly divided into three stages:

The first stage was during the Yuan Dynasty. Khubilai Khan, who founded the Yuan Dynasty, held Sakya in high esteem. He named Drogön Chögyal Phagpa the guru and spiritual advisor to the emperor. It was trendy

銅佛、繡絲唐卡、捲軸畫、法器為主，不難推測漢族藝術的風格將直接影響到西藏的工匠、畫師和他們的作品。

第二波是在明朝，尤其是明成祖時期，從漢地傳來的山水畫對於唐卡的背景構圖、畫面佈局、筆法技巧都有相當的影響；主要原因仍是由於朝廷所賞賜的繪畫、以及喇嘛、工匠、藝師往返交流的結果。

第三波是在清朝，更確切地說，是在格魯派的第五世達賴喇嘛時期。這樣的觀點，早在1940年代，西方第一代的藏傳佛教藝術研究者就認為，隨著第五世達賴喇嘛獲得了政治權力開始，西藏宗教藝術在此一時期大量吸收了漢地風格；換言之，在西藏宗教藝術史中，被漢地藝術風格暈染的重要轉折點與五世達賴喇嘛的掌握政教大權是同步進行的。

綜上所述可知，雖然佛教藝術在西藏出現甚早，但是由作品內容、技法、構圖、用色來看，它們大都呈現一定程度的境外風格；藏式風格的出現時代相對較晚，研究者多認為形成時間大約在十五世紀中期，而其臻於成熟的階段大約是在內地的明末清初之際。

十七世紀對西藏歷史而言是一個重要的時期，因為在文化的各個層面都算得上是一個成就非凡的輝煌時代。主要原因除了清朝皇室對格魯派的尊崇、榮寵與財力、物力的賞賜之外，更重要的是第五世達賴喇嘛與其第司桑結嘉措在文化、宗教方面的努力；尤其這兩位對十七世紀的西藏有重大意義的人物，都是藝術與繪畫的愛好者，所以才創造了唐卡、藏戲、音樂等藝術方面的顛峰。

## 唐卡流派

藏族史所稱的「後弘期」，也就是各個教派方興未艾地開始成立與發展的時期；但是直到十五世紀中葉，西藏的宗教繪畫才逐漸產生了相當類似的風格；但是在這個看似相同的大量作品之中，卻也因為地區關係及教派因素，在細看之餘，它們之間卻又存在有各自的特色。雖然宗教畫，甚至更具體地說是神像畫的歷史極為悠久，然而在相當長的一段時間裡，並沒有一定的流派可言。即使是在十六世紀之後，幾位影響深遠的大師，雖然因為弟子眾多，而將其畫風拓展成為時尚，但是西藏唐卡畫到底有幾個畫派、是哪幾個畫派，嚴格地說，這個問題一直到1990年代都還未成為定論；例如，藏族學者卻央·仲巴認為唐卡畫派只有三個：一為早期古典流派，也就是噶當派、二為後古典流派，也就是勉日派、三為噶瑪噶智畫派，此一觀點並不盡然為其他學者所接受。也有學者認為幾個明顯的大派不足以涵蓋唐卡流派，也無法令人一窺唐卡的堂奧之美，所以又將大派之下再加以細分。也有學者反其道而行，專注於將較小支派誇張地放大成為獨立畫派。當然不乏學者是以宗教派別區分、也有學者是以地域區分。是以關於唐卡流派的問題，至今的看法仍是各有千秋，也未必能夠完全說服其他的學者。所以本文所要介紹的，只是近年來研究者的一些「共識」。

### 一、舊勉日畫派

主要是畫師勉拉頓珠的繪畫風格，傳說上他是文殊菩薩的化身，前一輩子是一位出生在漢地的絲唐畫師。這一世出生於前藏的南部，但是後來前往後藏研習並長期作畫。由於元朝當時供養的是位於後藏的薩迦派，所以元朝宮廷藝術品給薩迦派的賞賜也最多，所以此派畫風雖然保留了原來的尼泊爾風格，但受到早先元朝繡絲畫的影響也最多。因此形成於十五世紀前期的舊勉日畫派，雖然距離元朝統治西藏已經有一段時間，但是其流行地區在初期仍舊是以後藏地區為主；直到它逐漸地傳到了前藏，也很快地受到了格魯派的欣賞。此時的格魯派因為政治上的原因，在第五世達賴喇嘛時，寺院數目突然暴增。舊勉日畫派也在西藏的核心地區找到了揮灑的空間，甚至是到了17世紀的下半葉，哲蚌寺與布達拉宮的壁畫也都以舊勉日畫派為主。

舊勉日畫派之所以吸引人，主要是用色的厚重與生動，尤其是善用橙黃、橙紅及青色，表現出力量與鮮活。在背景的基本色調上，天空以石藍色、地面以銅青色作為區分，且廣泛地在使用金色或淺藍來勾勒；然而舊勉日畫派對於唐卡繪製最大的貢獻就是開創了在唐卡背景上加繪風景的先河。

### 二、欽日畫派

主要是十五世紀中葉的畫師貢嘎崗堆·欽則欽莫的畫風所影響。此一畫派形成時，內地的朝廷已經換成明朝。明朝對於西藏並未直接統治，主要是透過教派、高僧的運作；所以此時所形成的欽日畫派多少也因為觀賞到皇帝賞賜給各寺院的漢地作品，而受到漢地一定的影響。是以有些學者認

to support lamas within the royalty and the officials. Historical records indicated frequent interactions between Tibetan monks and Yuan aristocrats. Gold, silver, textiles, butter tea and all kinds of goods and gifts were offered to Tibetan monks. They also received statues of Buddhas made of gold and copper, Thang-kas made of K'o-ssu, scroll paintings and religious instruments from the Yuan Dynasty. This explains how the Han art style may have directly influenced Tibetan artists and craftsmen.

The second stage was during the Ming Dynasty, especially under the rule of Ming Chengzu. The Han landscape paintings influenced the background formation, composition and brush strokes of Thang-kas to a certain extent. The main source of this influence was still the paintings awarded by the emperors to the Tibetans as well as the frequent traveling and exchanges made by lamas, painters and craftsmen.

The third stage occurred during the Qing Dynasty, or more precisely, during the fifth Dalai Lama of Gelug-pa. The first generation of Tibetan art researchers in the early 1940s thought that Tibetan religious art was greatly influenced by the Han art style since the empowerment of the fifth Dalai Lama. In other words, the growing Han influence in Tibetan art went hand in hand with the empowerment process of the fifth Dalai Lama.

Although Buddhist art emerged early in Tibet, the content, technique, composition and color showed foreign influences. The Tibetan art style developed after the appearance of Buddhist art. Many scholars believed that the rise of the Tibetan art style occurred around the mid fifteenth century and ripened during the late Ming Dynasty to early Qing Dynasty period.

The seventeenth century is a key period in Tibetan history. During this time, the Qing Dynasty valued Gelug-pa highly and bestowed upon it favour, fortune and goods. More importantly, the fifth Dalai Lama and Sangs-rgyas-rgya-mtsho also contributed greatly to cultural and religious development in Tibet. They were patrons of art who allowed art forms such as Thang-kas, Tibetan plays and music to flourish under their influence.

## Schools of Thang-ka

Various schools of Tibetan religious art emerged and developed after the eleventh century, but it was not until the mid fifteenth century that the Tibetan religious art gained its own style. The religious paintings from different geographic areas and art schools possessed distinctive traits even though they did have elements in common. Religious paintings, or to be more exact, paintings of deities existed without a particular style or form for a long time. After the sixteenth century, several maestros with many apprentices cultivated individual styles. Exactly how many schools existed, however, was still controversial until the 1990s. For example, the Tibetan scholar, Queyang Zhongba, claimed that there were only three Thang-ka schools: the first one was the classic school Bkah-gdam-pa. The second was the post-classic school – sMan Thang, and the third was Karma Gadri. Not all scholars agreed with this point of view. Some believed that a small number of big schools alone could not represent the entire spectrum of Thang-ka art or reveal the full beauty of Thang-ka. Some other scholars took small branches of the main schools and interpreted them as independent schools of Thang-ka art. Others categorized Thang-ka schools by religion or by region. To this day, the issue regarding Thang-ka schools remains in question. Therefore, this paper will only introduce schools that are commonly recognized by most scholars in recent years.

### 1) The sMan Thang

The sMan Thang is the style created by painter Menla Dhondrup. Legend has it that he was the reincarnation of Manjushri. In his previous life, Menla Dhondrup was a Han painter who worked with K'o-ssu. In this life, he was born in the southern part of Dbus and later studied and worked in Gtsang. At that time the Yuan dynasty supported the Sakya school in Gtsang and gave the school the largest number of art crafts as gifts. As a result, the early Yuan K'o-ssu paintings heavily impacted the sMan Thang established in the early fifteenth century, although it maintained the original Nepalese style. The sMan Thang was still popular in the Gtsang area long after the Yuan rule. Later it spread to Dbus and received support from Gelug-pa. For political reasons, the number of Gelug-pa monasteries increased drastically when the fifth Daila Lama ruled. The sMan Thang thus prospered at the core of Tibet. Until the late seventeenth century, the murals in the Zhaibung Monastery and the Potala Palace were still mostly sMan Thang.

The highlights of sMan Thang were the liveliness and richness of its color with the dominance of orange yellow, orange red and cyan. The colors indicated power and life. The background of the painting was filled with slate-blue sky and bronze earth. Gold and light blue were used for outlining. The main contribution of sMan Thang was adding landscape to the background.

### 2) The mkhyen bris

The mkhyen bris style had its chief influence in the painter Mkhyen rtse chen mo. This school was established in the Ming Dynasty. The Ming Dynasty did not rule Tibet directly but maintained relationships with

爲欽日畫派似乎朝著增加漢地影響的方向發展，而且持續地如此。欽日畫派比較優秀畫師的作品，以十六世紀後期薩迦寺與俄爾寺的壁畫做爲代表；尤其是從十九世紀開始，欽日畫派的風格就風靡了整個拉薩。雖然欽日畫派也使用暈染與勾勒的技法，雖然此一畫派在轉法輪身的繪製上也有一定的成就，但是其最擅長的是憤怒尊的繪製，其憤怒尊像的最大特徵是威猛的外貌、噴張的氣勢與震懾的效果。

### 三、噶智畫派

又稱爲噶瑪噶智畫派，雖然近代有藏族學者將此一畫派的起源追溯至文成公主的時代，但多數研究者認爲它是在十六世紀後半期，由南喀扎西自舊勉日畫派中分離而來。關於噶智畫派的來源的另一說法是由第八世噶瑪巴所創立，並且由該派大師司徒班欽卻吉迥乃所發揚光大。此派的流行地區是在安多（青海）與康區（四川西部），但畫風中帶有一定的漢地色彩，因爲一方面距離漢族地區較近，二方面受到明朝的影響較多；例如一位名爲噶德的畫師曾數次前往朝廷，後來又與漢地畫師一同在拉薩作畫，所以除了量度經所規定的無法更改的部分之外，其他例如風景、構圖、色彩等方面都顯示出漢地的影響。

藏族的繪畫不論是壁畫或是唐卡畫，通常不留白，即使是最不起眼的小地方，都習慣性地將之填上顏色；但是在噶瑪噶智畫派的作品中，就可以看到類似漢族傳統水墨畫的留白手法，這可以說是噶瑪噶智畫派師法漢地繪畫最大的地方。此外，噶瑪噶智畫派也會將漢族山水畫強調工筆的精神，將細微的小節刻意地表現在唐卡上，造成畫面繁複的現象；同時，也師法水墨畫的山水佈局，但有時卻流於形式化。

值得一提的是，前述十八世紀中葉的司徒班欽卻吉迥乃曾經到過尼泊爾，也見到了尼泊爾繪畫的風采。他在回到康區自己的寺院後，就開始在噶瑪噶智畫派原有的基礎上，加入尼泊爾的畫風，而自成一系列。

### 四、新勉日畫派

此一畫派由後藏畫師曲尼嘉措所創立，他曾受到扎什倫布寺第一世班禪的青睞，也有幸擔任第一世班禪的私人畫師。之後，他又奉召前往拉薩，於1648年開始，在布達拉宮繪製壁畫，也成爲第五世達賴喇嘛私人畫師。曲尼嘉措所建立的風格被稱爲新勉日畫派，由此可知此一畫派與舊勉日畫派有相當的關連性。但是西藏藝術史學家對於新勉日畫派的批評是嚴格的，他們認爲新勉日畫派的作品過於華麗、矯揉造作；例如除了喜用金線勾勒技法之外，甚至連雲彩、花卉皆不厭其煩地以暈染、疊層的方式塑造成爲新的樣式。但是新勉日畫派筆觸上的細膩與暖系色彩的運用，予人的觀感是華麗中不失莊重、嚴謹中不失活潑。

十八世紀之後的藏傳佛教發展更加快速，不但向西藏的周邊地區擴張，寺廟數目也相應增加，因此各個教派、寺院也開始培養自己的畫師。由於地理區域、涉外文化的不同，所以也造成了各地畫風一定程度的差異。

### 唐卡的量度規範

唐卡的功能主要是爲了協助修行，其目的是宗教的。所以儘管由審美的角度來看，唐卡絕對算得上是藏族文化的上乘藝術結晶，但是由唐卡畫師日常嚴謹的生活看出，其作畫的態度不但是爲了藝術、更是爲了修行、弘法、莊嚴功德；傳統上，唐卡畫師即使在完成了一幅「曠世巨作」之後，也不會在唐卡上簽名。尤其許多出名的畫師同時也都具有喇嘛的身分，所以就傳統的觀念看，唐卡的宗教性格更勝過其藝術性格。

自古以來，真正的藏族高僧可能有一個令人羨慕的頭銜，就是「班智達」。能夠被稱爲「班智達」者，必須具備學富「五明」的本事，也就是在下列五個領域的學問，都必須達到出類拔萃的程度。這「五明」指的是「因明」、「內明」、「聲明」、「醫方明」與「工巧明」；「工巧明」就是在建築、繪畫等宗教藝術方面具有深層的知識與嫺熟的技巧。然而歷經了幾個世紀，藏族唐卡雖然因教派、地域而發展出不同的畫派，但是整體的基本風格仍然有其一致性，這就是幾部「造像量度」方面的經疏所造成的制約效果。除了各畫派所自撰的畫譜、規範以及相關的根本經之外，藏文經典關於造像量度方面的論著影響較大的是《造像量度經》、《如來佛身量明析寶論》、《彩繪工序明鑒》等。其中尤其以《如來佛身量明析寶論》影響較大，因爲作者就是舊勉日畫派的創始人勉拉頓珠。



Tibetan monks and religious groups. Art works were given to monasteries as gifts by the Ming emperor. Therefore, the mkhyen bris was, to a certain degree, influenced by Han paintings. Some scholars even thought the Han influence grew with time. The major works of mkhyen bris were murals in the Sa-Skya Monastery and the Ngor Monastery. Starting from the nineteenth century, the mkhyen bris style spread through the entire Tibetan land. It employed ink-painting techniques and had some success in the images of the turning wheel of dharma. However, it was most famous for its depiction of Virupaksha with fierce appearances, dominating air and overwhelming effects.

### 3) Karma gar bris

Some Tibetan scholars traced the origin of karma gar bris to the time of Princess Wencheng. Most thought it branched from the sMan Thang in the second half of the sixteenth century. Others thought Karma gar bris was established by the eighth Karmapa and spread by guru Si-tu chos-kyi 'byung-gnas. This school was popular in the Amdo County (Qinghai) and Sichuan (Kang district). The paintings of this school integrated the Han style. This was due to its location near the Ming Dynasty. Painter, Kathup, visited the Ming palace several times and later worked with Han painters in Lhasa. Apart from following the rules written in the "Utterances on Image-making, Iconometry," landscape, composition and color of the Karma gar bris, paintings showed Han influence.

The entire Tibetan mural or Thang-ka was filled with color. In Karma gar bris paintings, part of the background remained white like the traditional ink-painting of the Han. This is the major influence Han paintings had on the Karma gar bris. The Karma gar bris paintings were elaborate and tried to present even the smallest details on a Thang-ka. Therefore, the paintings were full and intricate. The composition of landscape painting had its root in ink painting although it sometimes lacked creativity.

It is worth mentioning that Si-tu chos-kyi 'byung-gnas traveled to Nepal in the mid-eighteenth century. There, he witnessed the beauty of Nepalese paintings. After his return to his monastery, he started to add Nepalese flavor to the Karma gar bris paintings and established a new painting style.

### 4) sMan gSar

The sMan gSar was founded by Choying gyatsho. He was favored by the first Panchen Lama of the Tashilhunpo Monastery and became a private painter to the Panchen Lama. Starting from 1648, he was called to Lhasa and began painting murals in the Potala Palace and was posted as the private painter of the fifth Dalai Lama. The name sMan gSar indicated that the school of style was related to sMan Thang. Historians, however, did not look upon the sMan gSar style with a favorable eye. They thought that the sMan gSar paintings were overly ornate. For example, sMan gSar not only used gold outlining but also employed many different types of color painting techniques to create new forms of clouds or flowers. Even though its critics do not like this style, the delicate brushstrokes and warm colors of these elaborate and detailed paintings were solemn and lively.

After the eighteenth century, Tibetan Buddhism blossomed and quickly spread to neighboring areas. The number of monasteries increased. Art schools and monasteries also started to own private painters. The style of these religious paintings varied depending on the geographical location and the level of influence from foreign cultures.

## The Iconometry of Thang-Ka

The main function of a Thang-ka is to assist religious advancement. From an aesthetic point of view, Thang-ka is undoubtedly the treasure of Tibetan art. The conscientious and exact lifestyle of the painters, however, indicated that the paintings were not made for the sake of pure art but due to the devotion to the religion. Traditionally, Thang-ka painters did not sign their paintings even though the paintings were of high artistic value. Furthermore, many of the outstanding painters were lamas. This made the nature of Thang-kas more religious than art.

The title Banzhidais was only rewarded to monks that excel in Pancavidya – the five studies of India. These five were: Hetu, logic and epistemology; Adhyatma, philosophy; Sabdavidya, linguistics; Cikitsa, medicine; and Silpa, arts and mathematics. Silpa referred to in-depth knowledge and expert skills in religious art applications. The Tibetan Thang-ka art was divided into different schools of style due to geographic and religious divergence developed over centuries. However, there was an overall conformity due to regulations written for image-making and iconometry. All the schools had their own rules, templates and related sutras. Books, such as "Utterances on Image-making and Iconometry" and "The Iconometry of Tathagata" etc, greatly affected image-making. "The Iconometry of Tathagata" was the most influential because it was written by the founder of the sMan Thang. "Utterances on Image-making and Iconometry" was more popular among the Han people because the Tibetan version was translated into Han Chinese by a Mongolian noble during the rule of the Yǒngzhèng Emperor.

The regulations on image-making and iconometry were of three categories. The first category concerned the principles of iconometry and proportion in depicting deities like Bodhisattvas and protector deities. For