

金铜佛像集萃

Collection of Gilt Bronze Buddha Statues

主编 王家鹏 副主编 沈卫荣

紫禁城出版社



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阅 览



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主 编 王家鹏

副 主 编 沈卫荣

藏文翻译 郭须·扎巴军乃 吉美桑珠

英文翻译 沈卫荣

文物摄影 赵秀文 刘志岗 赵忠路

文物监管 鞠传莉 王珊珊

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《民间典藏》与民间收藏

每当提及我国文化艺术瑰宝的历史积累，首先被人想起的往往是品类繁多、珍宝无数的历代皇家收藏。实际上自古以来，私人鉴藏家的收藏和交流活动，也是文物流传和积累的重要组成部分。在某些特殊时刻，民间私人收藏的意义甚至更为巨大。我国的文化瑰宝在历史上曾经历过无数浩劫，每当改朝换代、社会动乱之际，往往是众多私人鉴藏家将内府散佚出的珍宝名迹逐渐收拢聚集，使其不至于长期流落乃至毁于战乱，而后或在某个特定的历史时机被新的统治阶级收入内府。从这层意义上来看，古代所谓皇家内府收藏实际上便是构建在无数民间收藏的基础之上。

民间收藏长期以来没有得到与其实际地位相符的重视，以至大众普遍认为精美的藏品大都收藏在博物馆和国家收藏机构。其实不然，故宫博物院所藏的文物就脱离不了和民间收藏的深刻渊源。以书画为例，属清宫旧藏的精品很多是清乾隆内府《石渠宝笈》著录的藏品，表面看来这些国宝是乾隆皇帝以帝王势力毫不费力搜罗而来的，实际上却有很大一部分是梁清标、安岐等几个民间收藏家对明末散佚书画珍品鉴定收藏的成果积累。及至近代，如果没有张伯驹、孙瀛洲、陈万里等收藏大家的出现，中国的很多宝物恐怕摆脱不掉或流散海外、或毁于动乱的命运。正是有他们对大量散佚文物的保护和其后向故宫博物院的文物捐赠，才使今天的我们有幸一睹这些艺术瑰宝的庐山真面目。又何止故宫一地，中国历史上许多珍贵文物，都是通过民间渠道保存延续下来的。

中国的民间收藏历史源远流长。私人收藏家的出现，根据现有资料，最早可追溯到东晋；明清时期的鉴赏和收藏人群范围已经超出了士大夫阶层，新兴的市民阶级开始不甘落后的步入收藏者的行列。自此打破士族垄断的真正意义上的民间收藏开始兴盛，藏品丰富、藏者甚众的现代民间收藏初现端倪。

民间收藏活动日渐活跃并逐渐成为一个重要文化现象。当

今社会的收藏人群中不乏各行各业的专家，他们集自身微薄之力，引导整个民间收藏有了可喜的发展，转向更具内涵的层面：许多民间研究学会的成立，标志着民间研究性的专家群体开始形成；收藏家根据多年的收藏实践和深入研究，敢于突破旧束缚，提出新观点，使一些传统观念受到冲击，造就了尊重权威又不迷信权威的新文化理念；大量收藏者以收藏文化为己任，抢救了许多可能外流的珍贵文物，还不断办展览、建博物馆、开研讨会，这些文物在他们手中不再是单纯有价值的文化遗存，更是教育群众、传承历史的教具。单从这几点看来，出版书籍来鼓励和宣传民间收藏就极富意义。

为人所知的民间收藏精品数量往往只是实际数量的冰山一角。百分之九十以上的古墓在不同历史时期都被盗掘过，而国家发掘不足古墓总数的百分之五，加上抢救性发掘也不足总数的百分之十。其中的很多器物，如出土玉器等，是不可能全部人间蒸发的；由此可知，有多少稀世珍宝流落民间或国外。试想我们的学术研究仅以博物馆藏品为根据，不仅论据不充分，研究也不够全面。

正因如此，故宫博物院所属紫禁城出版社编辑出版民间典藏系列，不仅是对博物馆收藏的有效补充，也是通过将民间收藏成果的一次集中展示，让读者真正了解和认识民间收藏的价值，从而更完整地理解中国传统文化。希望该系列的出版能够为学者带来可供研究的实物资料，为欣赏者呈现不同时期的文化宝藏，为广大读者提供增强民族自豪感和爱国主义热情的良好教材。

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Li Wei's Collection of Gilt Copper

Buddhist Statues

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前言

王亚民

紫禁城出版社撷取李巍先生的藏传金铜佛像藏品，为热爱佛教艺术的人们奉献一部图文并茂、赏心悦目的佛像图集，初衷是为弘扬中华文化、推进社会和谐尽些绵薄之力。若能达此目的，我们将会感到十分欣慰。

李巍先生自上世纪七十年代初开始收藏佛像。三十多年来穷其所有，收藏金铜佛像达千尊之多。由于他的执着努力，使这批珍贵文物在“只要革命、不要文化”的年代里免遭毁坏或流失境外。近些年来，李巍先生在筹建私人金铜佛像博物馆的同时，已向国家博物馆捐赠了一批珍贵金铜佛像，为弘扬中华文化做出了自己的贡献。

二〇〇九年，中华书局出版了李先生的藏品图录豪华本《汉藏交融——金铜佛像集萃》，这是佛教文物专家王家鹏先生与藏学专家沈卫荣先生历经三年调查研究取得的重要学术成果。该图集以令人信服的解析和论断，为佛教艺术研究增添了浓墨重彩的

一笔，填补了甘青地区，即传统上藏族居住的安多地区佛教造像艺术研究的空白，把汉藏佛教之间相互融合、相互依存关系的研究推进到新的深度。

我国地域辽阔，佛教历史悠久，无论汉传佛教、藏传佛教还是南传佛教，都有其独具神韵的佛教文物。只有苦心孤诣地发掘，殚精竭虑地考证，才能够触摸到文物的本质特征，解读出文物的内涵信息。我们相信，文物收藏界和文物鉴定界的仁人志士，一定能够在弘扬中华文化历史壮举中，让我国佛教各个流派的不同文物，共同发出更加灿烂的光辉。

二〇一一年一月

（作者为故宫博物院副院长、紫禁城出版社社长）

Preface

Wang Yamin

Based on the selection among Mr. Li Wei's collection of Tibetan gilt bronze Buddha statues, the Forbidden City Publishing House contributes to readers who are fond of Buddhist art this visually pleasing Buddha atlas with refined illustrations and excellent annotations. We will be delighted to see the fulfillment of this project's original intention of carrying forward the Chinese civilization and promoting the social harmony.

Mr. Li Wei started to collect Buddha statues since the beginning of 1970s. Over thirty years, he devoted all his money and energy and added more than a thousand gilt bronze Buddha statues to his collection. It is his persistent efforts that protected this batch of cultural relics from destruction or loss overseas in the ages when "revolution is advocated and culture is abandoned." In recent years, during the construction of his own private museum, Mr. Li has donated a precious batch of gilt bronze statues to The National Museum, thus contributing in his part to the promotion of the Chinese civilization.

In 2009, the Zhonghua Book Company published Sino-Tibetan interaction: selective collection of gilt bronze Buddha statues, the deluxe edition of atlas on Mr. Li Wei's collection, and this academic achievement derives from the three-year in-

vestigation and research done by Mr. Wang Jiapeng, an expert on Buddhist relics, and Mr. Shen Weirong, a Tibetologist. Through convincing analysis and argument, this atlas adds to the Buddhist art study, fills the gap in the research of Amdo Buddhist statue, and leads the exploration of Sino-Tibetan interactions into the new depth.

Covering a vast territory, our country has a long history of Buddhism, that is, Chinese, Tibetan and Theravada Buddhism, each possessing its own uniquely distinguished cultural relics. Only by extraordinarily painstaking exploration and research could we gain the access to the essential characteristics of these relics and decipher the information they convey. We believe that, facilitated by the great historical feat of promoting the Chinese civilization achieved by collectors and connoisseurs with lofty ideals, diverse cultural relics belonging to all schools of Buddhism in our country would shine together with brighter light in the future.

Jan. 2010

(Wang Yamin, Deputy director of Palace Museum, Director of Forbidden City Publishing House)

汉藏佛教交融 汉藏佛像辉映

王 尧

两年前，我有幸在冯其庸先生的介绍下，偕同我的学生沈卫荣、谢继胜、王家鹏等一行藏学研究新锐，参观了北京东方瑰宝公司的艺术精品展示室，亲眼目睹了李巍先生个人收藏的数以百计的明清金铜佛像。年过八十的我，从事藏传佛教学习研究已近六十年，有老一辈师尊于道泉教授和王森教授引导，并有幸亲近了贡嘎上师和东噶·洛桑赤列先生。在他们的关怀指导下，我踏入藏传佛教门槛，平生走访参拜过的佛教名刹已很难确切记忆，也曾于欧美、日本等地参观过不少著名的博物馆、艺术馆，观赏并参与过规模盛大的藏传佛教艺术展览，本以为麟凤龟龙，已无缘再览。可当我置身于李巍先生呕心沥血收集、珍藏的这批明清金铜佛像之中时，顷刻之间我仿佛到了一个别有洞天的艺术殿堂。李巍先生一人的收藏在数量上差不多抵得上我平生所见到的，而且留下难忘记忆的同类金铜佛像的总和，而其造像样式之丰富、铸造技术之精美，更是远远超出了我的期待。这始料不及的事情明白地告诉我，明清两代铸造的金铜佛像不但数量之多难以估量，且其形制之精美、造像风格之多样，都给人耳目一新的感觉。这不但让我大开了眼界，而且也令我不由得对汉藏佛教艺术交流的那段美好年代生起无限的向往和缅怀之情，并对为保存这批国宝级的佛教艺术珍品付出了辛勤劳动的李巍先生发出由衷的敬意。

自上个世纪七十年代末开始，我有幸多次在欧美和日本不少著名学术机构中从事藏学研究和教学工作，并代表中国藏学界参与了许多国际性的藏学学术研究活动。其间曾多次碰到过一些可能是出于无知，或者别有用心的人，他们舌灿莲花，不顾历史事实地否认明代汉藏两个民族间十分紧密的政治和宗教关系，愣说明朝缺乏其前朝蒙古人所拥有的那种摧枯拉朽的军事力量，所以对西藏事务涉及不深。这显然是对中华民族文明发展的历史，特别是对明代汉藏关系史缺乏起码的了解而自以为是的谬论。事实

上，由于元朝对西藏地方近百年的有效统治，西藏与中原的关系在行政、经济和文化等方面都已经紧密相连，不可分割。元、明政权的更迭，并没有影响到西藏与中原王朝间的行政隶属关系，从元朝在西藏地区划分的三个宣慰司到明朝在同一地区设立的三个行都指挥使司，名称虽然起了变化，但中央政府对西藏地方的有效统治却没有任何改变。明朝的军事力量虽不及元朝，但明廷与西藏之间在宗教、文化等方面的交流则远胜于前朝，汉藏两个民族在大明王朝的统治之下和平共处，根本无须兵戎相见。继元之后，明廷国策是“众建多封”。汉藏关系史上有著名的“明封八王”（即大宝、大乘、大慈三大法王和阐化、阐教、护教、辅教、赞善五大教王）。他们是明初应邀来朝廷弘法和依例入贡，并受到朝廷敕封“法王”、“教王”名号的西藏喇嘛中的著名代表。不仅如此，实际上明代西藏各个地区、教派和大小寺院都曾派出僧俗代表来朝廷入觐，接受明廷对他们的敕封和赏赐，当时到内地或入贡、或弘法、或参访、或朝山的西藏喇嘛总数或当以千、万计。李巍先生藏品中出现的大量明代金铜佛像，特别是那些刻有“大明永乐年施”或者“大明宣德年施”六字款的精品正是这段历史的有力见证。当时晋京入朝的喇嘛每每将在西藏铸造的金铜佛像作为向朝廷献礼的贡品，而朝廷也经常将宫廷制作的金铜佛像作为礼品赏赐给络绎不绝来京入朝的喇嘛们。金铜佛像于汉藏之间的这种双向流动，正是明代汉藏两个民族间十分紧密的政治、宗教和文化关系的象征。

长期以来，国外的许多研究佛学的专家学者，通常更多地注意印度佛教和藏传佛教之间的联系，偏重于作印藏佛学研究。可能是由于他们对汉藏、藏汉佛教间的互动、交流和融合的历史缺乏深刻的了解，往往忽视汉藏佛学之间存在的历史联系。近年来，中国学者在汉藏佛学比较研究方面取得了突出的成绩，特别是通过故宫宝藏中的许多实物展示和研究成果公布，尤其是对敦

煌文献和黑水城文献中有关汉藏佛学的多种文字资料的开发和利用,使得汉藏佛教交流史的面貌变得越来越清晰。这些文献资料表明,汉传佛教曾经是藏传佛教的两大源头,汉传禅宗佛教不但在前弘期的藏传佛教信众中深得人心,而且也在后弘期藏传佛教各派,特别是宁玛派和噶举派的教法中留下了明显的印记。而藏传佛教从西夏开始,历经元、明、清、民国等时期,形成一股热潮,不断东传在汉地得到了广泛的传播,其影响不但见于宫廷,亦散见于全国各地,如北京、承德和蒙古。即使在我们国家经历了十年浩劫之后,李巍先生依然能够从全国各地收集到如此众多的明清时代藏传佛教金铜佛像,这充分说明藏传佛教曾于西藏以外地区广泛流行这一不争的事实。虽然我自己并不是一个专门研究藏传佛教艺术的艺术史家,但在李巍先生所收藏的这批金铜佛像中,我亦强烈地感受到汉藏两种佛教艺术传统交相辉映、完美结合的历史大趋势。因为在这些佛像中,我们既见到了具有典型汉传佛教艺术风格的诸佛、菩萨像,又见到了明显属于藏传密教系统,呈现出西天梵相的寂静和忿怒本尊、护法像。这种情形正好折射出了这样的—个历史事实,即自西夏、元朝以来,藏传佛教在中原地区的传播不断深入,它与汉传佛教传统的结合日趋紧密,从此汉传和藏传两种佛学传统呈现出你中有我、我中有你的趋势。在李巍先生的收藏品中,我见到了许多尊形制不一的“大黑天”(摩诃葛剌)护法像,这不禁令我回忆起当年我“上穷碧落下黄泉”,苦苦寻找这位被蒙古人奉为“国之护法”的大黑天神的往事。自西夏时代开始,大黑天神就广受西夏藏传佛教徒的尊崇,蒙古人则把大黑天当成无所不能的战神来崇拜,明清两代从宫廷到民间敬奉大黑天神的传统绵延不绝。为了弄清这段历史,我曾经花大力气在浩瀚的文献资料中查找大黑天神的踪影,也曾在全国各地走访过多处大黑天崇拜的胜迹,此番在李巍先生这里再次与故人(神)相见,端地是分外亲切。大黑天神及其大黑天崇拜在汉地的流行可以说是藏传佛教在内地传播的一个象征性的标志。

参观李巍先生收藏的这批金铜佛像给我留下了无比深刻的印象,总是念兹在兹,不敢或忘。不久之后,我又和谈锡永上师等几位学术同行和专家们一起再度造访了李巍先生的东方瑰宝公司,对这些金铜佛像重新作了仔仔细细的观摩和品味,并就其中

一些佛像的铸造年代、地点、工艺特征和造像形制及其象征意义等问题进行了非常深入和专业的讨论,使大家对这批明清金铜佛像的源流和价值有了更进一步的认识。从那时起,我就一直非常迫切地希望这批金铜佛像有朝一日能够通过合适的渠道得到广泛的展示,使得它们的价值能为更多热爱藏传佛教文化的人们所了解和欣赏。当我听说李巍先生将与紫禁城出版社合作,精选其收藏品中最具代表性的九十九尊佛像结集出版的消息时,我感到十分的欢喜和欣慰。出版这样一部高质量的汉藏交融的金铜佛像图录,实在是汉藏佛教艺术研究史上的一大盛事。在国外迄今我所见到的研究藏传金铜佛像的最权威的著作是瑞士人 Ulrich von Schroeder 先生的大作《西藏的佛教雕塑》(*Buddhist Sculptures in Tibet*)一书。我衷心希望这部《金铜佛像集萃》的问世,能为研究藏传金铜佛像的艺术史家们提供极其丰富和宝贵的一手资料,使得这个研究领域的进步有所依托。我们的国家是由五十六个民族组成的一个多民族、多元文化的统一的国家,不管是汉族,还是藏族,我们都只是中华民族的一个组成部分,不管是汉人,还是藏人,我们都是中国人。就像我们很难将一尊明清铸造的金铜佛像明确地划归汉藏佛教艺术或者藏汉佛教艺术这两个不同的范畴内一样,汉藏两个民族不管在政治上、经济上,还是在文化上、宗教上早已紧密相连,不可分割。出版这部明清金铜佛像图集,展示汉藏、藏汉佛教艺术特点,不但对于我们重温汉藏佛教互相交流和融合的历史,建立汉藏两个民族间文化和情感上的亲和关系大有帮助,而且对于我们今天构建中华民族这一全中国人民共同的民族认同,树立起各个民族同为中国人的民族自豪感同样具有极其重要的意义。

衷心感谢李巍先生为我们奉献了这样一部展示、研究汉藏佛教艺术精品的传世之作!李巍先生为保护中华民族的文化遗产所做的卓越贡献将与这部著作一起流芳后世!

(作者为中央民族大学教授、中央文史研究馆馆员、国务院参事,著名藏学家、佛学家)

Interactions between Chinese and Tibetan Buddhism and Buddhist Art

Wang Yao

Two years ago, through the recommendation of Mr. Feng Qiyong, I had the honor of visiting the exhibition rooms of Beijing Oriental Treasures Co., Ltd. for fine works of arts, together with several former students of mine, namely Shen Weirong, Xie Jisheng and Wang Jiapeng, who are all leading scholars of Tibetan Buddhist studies now in China. There I have viewed the private collections of Mr. Li Wei including hundreds of Gilt Copper or Brass Buddhist Sculptures from both the Ming and Qing dynasties. I am now eighty years old. I have dedicated nearly sixty years of my life to Tibetan Buddhist studies in the past. I was very fortunate to be a student of several great masters such as Professor Yu Daoquan, Wang Sen, Gangkar Rinpoche and Dung dkar Rinpoche Blo bzang' phrin las. Under their guidance, I entered the academic world of Tibetan Buddhist studies. In the past, I have visited numerous well-known Buddhist monasteries within and without Tibet, and quite a few renowned museums and galleries in Europe, the United States and Japan. I have also paid numerous visits to grand exhibitions of Tibetan Buddhist art in the world. I thought that I had already seen most of the finest art works of Tibetan Buddhism. To my great surprise, the quantity and quality of Mr. Li Wei's collection of Gilt Copper or Brass Buddhist Sculptures from the Ming and Qing dynasties almost measure up to all the Gilt Copper or Brass Buddhist Sculptures of the same kind that I have seen before. Both the large variety of sculpture models and the fine and sophisticated casting techniques were far beyond my expectations. It became very clear to me that not only the quantity of Gilt

Copper or Brass Buddhist Sculptures from the Ming and Qing dynasties is rather inestimable, but also the elaborate forms and varied styles of the statues are indeed refreshing. This visit opened up a new horizon to me, reminding me of the golden age of interactions between Han Chinese and Tibetan Buddhist arts. In the meantime, I deeply appreciate Mr. Li Wei's great enthusiasm and capability of preserving the Buddhist art treasures.

Starting from the end of the 1970s, I had numerous opportunities to teach and do researches at quite a few renowned academic institutions for Tibetan studies in Europe, the United States and Japan. I had engaged in many international academic events in the field of Tibetology often as one single representative of the Chinese Tibetologists. During this period, I had encountered people who, either because of ignorance or ill-intentions, denied the fact that there was close political and religious relationship between Han Chinese and Tibetans during the Ming Dynasty. They claimed that the Ming Dynasty was not able to get involved in Tibetan affairs because it lacked of a crushing military force, unlike its predecessors, the Mongolians. This is evidently an arrogant fallacy attributed to their lack of basic knowledge on the history of ancient China, particularly on that of the relationship between Han Chinese and Tibetans during the Ming time. As a matter of fact, the centenary rule of Mongol Yuan over Tibet had enhanced the close relationship between Tibet and inland China. Since then, Tibet was inseparably connected with inland China in aspects of politics, economy and culture. The administrative system established by the central

government of the Mongol Yuan Dynasty over Tibet remained intact even after the Yuan Dynasty was overthrown and replaced by the Ming Dynasty. Only a slight change was made, namely that the three Pacification Commissions in Tibetan Area of the Yuan Dynasty were changed into three Provincial Military Commissions at the early years of the Ming Dynasty. Even though being inferior to the Yuan Dynasty in terms of military strength, the Ming Dynasty was actually far more superior to the previous dynasty in terms of religious and cultural interactions between inland China and Tibet. Han Chinese and Tibetans used to live peacefully together under the rule of the Ming Dynasty. There was absolutely no reason for the central government of the Ming to take military action against Tibet.

The Ming rulers adopted the “divide and rule” policy. In the history of Sino-Tibetan relations during the Ming time, there were eight well-known Dharma kings or religious kings. Countless representatives of Tibetan Buddhist schools and monasteries were invited to the imperial court to make tribute to the Ming and spread Tibetan Buddhism at the same time. Some of these representatives were conferred the title of a Dharma king or a religious king by the emperors of the Ming Dynasty. These representatives often brought gifts to the court and were bestowed lavish presents by the court in return. Among others a Gilt Copper or Brass Buddhist Sculpture was a regular item in the long list of the gifts. The Gilt Copper or Brass Buddhist Sculptures of the Ming Dynasty in Mr. Li Wei’s collection, were often inscribed in Chinese with the six-character Yongle or Xuande reign marks “Da Ming Yongle nian shi” (bestowed in the years of the Yongle reign of the grand Ming Dynasty) or “Da Ming Xuande nian shi” (bestowed in the years of the Xuande reign of the grand Ming Dynasty). These statues demonstrate strongly the close relation between Han Chinese and Ti-

betan Buddhist arts in this period. As a usual practice, lamas who came to the imperial court would bring Gilt Copper Sculptures from Tibet and offered them to the Court as tributes. In return, the emperors would bestow Gilt Copper Sculptures made under the supervision of the court in inland China to the lamas. The exchanges of Gilt Copper or Brass Sculptures between Han Chinese and Tibetans was exactly the symbol of the close relationship between the two nationalities both politically and religiously.

For quite a long time, many overseas specialists and scholars of Buddhist studies have always focused on the connections between Indian Buddhism and Tibetan Buddhism, laying a particular emphasis on the studies of Indo-Tibetan Buddhism. Since they do not have profound knowledge on the history of the interactions between Chinese and Tibetan Buddhism, the historical link and close relation between Chinese and Tibetan Buddhism was usually ignored. Fortunately, outstanding achievements are made by Chinese scholars in the field of comparative studies of Sino-Tibetan Buddhism in recent years, and gradually the true face of the history of Sino-Tibetan Buddhist interactions is revealed. Many precious objects of Tibetan Buddhism from the Palace Museum were exhibited. Numerous Chinese texts concerning Tibetan tantric Buddhism were newly discovered and published. Especially a great number of Chinese texts and other artefacts of Chinese and Tibetan Buddhism were discovered from both the Dunhuang and Khara Khoto collections. Recent researches on these newly discovered texts and artefacts show evidently that Chinese Buddhism used to be one of the two major sources of Tibetan Buddhism, and even Chinese Ch’an Buddhism had achieved great popularity among followers of Tibetan Buddhism during the period of the first diffusion of Buddhism in Tibet, and left its imprints in the doctrines and teachings of various Tibetan Buddhist schools in the period of the second

diffusion of Buddhism in Tibet, especially the rNying ma pa and the bKa' brgyud pa traditions.

On the other hand, from the Tangut kingdom of Xia, to the Mongol Yuan, Ming and Qing dynasties as well as the Republic of China, Tibetan Buddhism surged into the Han Chinese regions and spread widely. The influences of Tibetan Buddhism were not only visible within the imperial courts but all over the country. The fact that Tibetan Buddhism had penetrated deeply into Chinese cultural and religious life could be well testified by Mr. Li Wei's collection of Gilt Copper or Brass Sculptures. We all know well that our country has suffered a severe cultural disaster during the 10-year period of the Cultural Revolution. A great number of our cultural relics were lost during that period. However, that Mr. Li Wei was still able to save and collect such a large number of Gilt Copper or Brass Buddhist Sculpture from the Ming and Qing dynasties all over the country shows that the original number of these sculptures was truly gigantic and that Tibetan Buddhism enjoyed a great popularity all over the country. Although I am not an art historian specialized in the studies of the Tibetan Buddhist art, I am very much impressed by the perfect combination of Chinese and Tibetan Buddhist arts which adds radiance and beauty to each other. Among these Buddhist statues, I have seen both images of Buddhas and Bodhisattvas in typical Chinese Buddhist art styles, and those of terrifying and wrathful deities, which obviously originated from Tibetan Esoteric Buddhism. It illustrates the historical truth that since the time of the Tangut kingdom of Xia and the Mongol Yuan Dynasty, the spread of Tibetan tantric Buddhism in inland China had gradually intensified, and Tibetan tantric Buddhism had been closely integrated into Chinese Buddhist traditions. Thereafter, these two Buddhist systems became inseparable. In Mr. Li Wei's collections, I saw many statues of the Great Black One,

Mahākāla, in different forms. These statues remind me of the days when I was searching high and low for Mahākāla. It is well-known that Mahākāla had been worshiped as the "protecting deity of the country" by the Mongols during the Mongol Yuan Dynasty and Mongols regarded Mahākāla as the omnipotent Deity of Wars. In fact, Mahākāla had been worshiped by the Tibetan Buddhists since the beginning of the Tangut kingdom of Xia. In both the Ming and Qing dynasties, the tradition of worshiping Mahākāla never ceased either at imperial court or among ordinary people. I used to exert all my efforts to hunt for the traces of Mahākāla amidst a large sea of literary sources, and also visited many spots all over the country where the Mahākāla cult left its imprint. This time, I was really happy to once again meet an old friend/deity at Mr. Li Wei's. The popularity of the Mahākāla cult is a token of Tibetan Buddhism's spreading in inland China.

After having seen Mr. Li Wei's collection, I was deeply impressed by all these Gilt Copper or Brass Buddhist Sculptures, which were always at the back of my mind. Shortly after, I revisited Oriental Treasure Co., Ltd. of Mr. Li Wei together with Master Tam Shek-wing and several academic peers. At this time we carefully examined and appreciated these Gilt Copper or Brass Buddhist Sculptures once again, and made profound discussions on issues such as their original years and places, technical features, the physical forms of the statues and their symbolic meanings, so that the sources and values of these statues of the Ming and Qing dynasties will be understood in a deeper sense. From then on, I have cherished the wish that these Gilt Copper or Brass Buddhist Sculptures should be shown to a much larger audience via appropriate channels some day in the future, so that more lovers of the culture of Tibetan Buddhism can come to learn and appreciate them. I was really rejoiced and gratified at the news that Mr. Li

Wei is going to cooperate with the most prestigious Chinese press Forbidden City Publishing House to publish a picture collection of ninety-nine Buddhist statues which were carefully selected from his collection. It is no doubt a truly grand event in the history of Sino-Tibetan Buddhist art studies to publish a high quality picture collection of Gilt Copper and Brass Buddhist Sculptures that shows the interaction between Han Chinese and Tibetan cultures. The most authoritative book in the subject of Tibetan Gilt Copper Sculpture that I have seen abroad is *The Buddhist Sculptures in Tibet* written by a Swiss scholar Mr. Ulrich von Schroeder. I sincerely look forward to the publication of the *Collection of Gilt Bronze Buddha Statues*, which will provide notably rich and precious first-hand materials for the art historians in the area of Tibetan Gilt Copper and Brass Buddhist Sculptures, and hence establish a foundation for them to make progress in this field. We are living in a nation of multiple nationalities and a diversified culture that unites 56 nationalities. Regardless of Han Chinese or Tibetan nationality, we are all parts of the great Chinese Nation, we are all Chinese people, just like it is hard for us to clearly distinct a gilt copper Buddhist statue made in the Ming and Qing dynasties from either of the two different categories, i.e., Sino-Tibetan and Tibeto-Chinese style of Buddhist arts. The two nationalities, both Han Chinese and Tibetan, have long been closely and inseparably linked to each other both in terms of politics and economy and in aspects of culture and

religion. The publication of the picture collection of Gilt Copper Buddhist Sculptures in the Ming and Qing dynasties will present the characteristics of Sino-Tibetan/Tibeto-Chinese Buddhist arts, and it will help us not only to review the history of the interaction and integration between Han Chinese and Tibetan Buddhism and establish the cultural and affinitive relationship between the two ethnic groups, but also to build up the common national identity and the national self-esteem of the entire country as a unified Chinese nation.

I would take this opportunity to express my profound gratitude to Mr. Li Wei who contributed such an amazing work showcasing the fine art works of Sino-Tibetan Buddhism, which also bears high values for the research works in this area. Along with the publication of this book, the eminent contributions of Mr. Li Wei for the preservation of Chinese cultural heritage will be remembered by generations to come!

(Wang Yao, Professor from Minzu University of China, fellow researcher of the Central Research Institute of Literature and History, Consultant of State Council, reknown Tibetologist and Buddhoist)