

# 雍和宮唐喀瑰寶

དགའ་ལྷན་བྱེད་ཆགས་སྒྲིབ་གི་ཐང་ག་གཅེས་བཅུ་ལྔ་

The Treasured Thangkas in Yonghegong Palace





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ॐ वदन्नागठेन वदन्नागठेन ।

७७। सुभसपेतेवश्वेद्रेदगात्स्यपुत्रे॥

ཐུགས་ཀྱི་ལྷན་པོ་ལྟེན་པའི་ལྷན་པོ་།

བྱེ་ཞུ་བས་བརྟུང་ཆགས་ནས་བཤམ་བྱུང་ཡས་ཡས།

གཅེས་པོར་གཞུང་གི་བྱ་དུ་སྒྲིབ་ནས་སྡེ་ལ། དགེ་ཤོ།

ཁྱིའཇོན་པ་འཇམ་པུངས་བྱུང་བསྟན་གྱིས་བྱིས།།

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# 珍品唐喀集萃

雍容华贵首都北京城，  
和合法度芙蓉盛开地，  
宫藏无数神力加持像，  
寺院印发至上珍宝幅。

善哉

嘉木杨·图布丹住持书

# 二版说明

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《雍和宫唐喀瑰宝》一书,自1994年10月发行以来,受到读者欢迎,现已销售一空。为弘扬藏传佛教优秀文化,满足社会各界对该书的需求,我们对第一版画册做了较大的修改,再版付梓。

第二版《雍和宫唐喀瑰宝》保留原版43幅,新增精品20幅,均是清代藏传佛教高僧大德送到皇家寺庙雍和宫的贡品和礼品。这是中华民族异彩纷呈水乳交融的文化和民族团结与祖国统一的历史写照,是灿烂的藏传佛教文化的奇葩,具有重要的艺术价值、历史价值。

本画册编辑严谨,图文并茂,印刷制版工艺细腻,做到构图完整,色彩均巧流畅,装帧典雅而不失原作之古朴,完美地体现了绘画作者的艺术水平和深厚的佛学底蕴。为使读者了解每幅唐喀的丰富内涵,编者收集了有关文字资料,字斟句酌地编写中、英两种文字说明,并经雍和宫住持嘉木杨·图布丹、副住持洛桑·萨木丹逐一考证定稿。以飨读者。

《雍和宫唐喀瑰宝》编委会

1997年12月22日

# ABOUT THE SECOND EDITION

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Since its publication in October 1994, *The Treasured Thangkas in Yonghegong Lamasery* had enjoyed immense popularity among readers and been sold out. To preach the Tibetan Buddhism culture and meet the demands of various circles for this book, we have revised the original edition and now put into publication the second edition.

In *The Treasured Thangkas in Yonghegong Lamasery* of second edition, 43 scrolls in the original one are retained and 20 new exquisite scrolls are included, which are all tributes and gifts presented by the great master of Tibetan Buddhism in Qing Dynasty to Yonghegong Lamasery, the royal temple then. As a historical portrayal of the colourful Chinese culture and the unity of the state, and an exquisite works of splendid Tibetan Buddhism, it has great artistic and historical significance.

Carefully edited and published with exquisite printing technology, this picture album embodies the author's outstanding artistic style and accomplishments in Buddhism for its elegant, complete design, colour, binding and layout. For the convenience of readers to understand the rich contents of each Thangkas, the editor collected information related and carefully compiled in English and Chinese, and, all the words were examined and approved by Jiam Yang Tubdan, the abbot of Yonghegong Lamasery, and Luosang Samdan, the vice abbot.

# 前言

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“唐喀”藏语音译，泛指供奉在藏传佛教寺院内的各种佛画。内容以佛像、佛教故事为主，也有少数历史传说题材。一般绘于布底之上或用刺绣、织锦、贴花等技法制作。画的风格独特，善于运用对比强烈的色彩，艳丽而逼真。唐喀源于印度，唐代传入我国西藏，明初随着格鲁派的创立有了空前发展，形成藏传佛教的一大特色并占有重要地位。

雍和宫作为藏传佛教寺庙也与唐喀有着不可分的关系。数以千计的精彩唐喀不仅充实了这座庙宇的丰富内涵，还为研究藏传佛教史、绘画史提供了难得的珍贵资料。雍和宫的唐喀几乎幅幅都是精品。这与雍和宫由皇帝行宫改为喇嘛庙并与蒙、藏高僧频繁往来和密切交往有关，大部分唐喀是藏传佛教领袖送给庙里的，也有一些出自清宫造办处喇嘛工匠之手。有的还直接与皇家及

达赖、班禅有关。例如永佑殿西山墙上悬挂的一幅长2米、宽1.2米的《绿度母》（见图64）补绣像，据说是乾隆母亲孝圣宪皇后用7000多块色泽不一、大小不同的锦缎补绣而成的。万福阁内41幅《如意宝树佛本生记》（见图36）是七世达赖喇嘛呈献给乾隆皇帝的，首幅背面还题有殊胜祝词。雍和宫的唐喀内容丰富、风格形式多样。有反映藏地佛像的，也有反映汉地佛像的，还有反映自然科学及其它内容的。大的有十多米，小的只有巴掌大；有工笔细描的，也有金丝彩线绣织的；有的威武雄壮，有的诡怪怖畏，还有的温和慈爱、柔美娇艳……其中尤以数学殿内的《释迦牟尼重返人间图》和雅玛达嘎楼的《阿弥陀佛土极乐世界》（见图44）格外引人注目，前者为了连接天地这一巨大空间，巧妙地采用云梯相衔接，这丰富的想象力，虚实结合的手法，令

人百看不厌，回味无穷。后者把极乐世界的生灵、景物表现得多姿多采、生动传情，恰如天上人间、世外桃源。这些唐喀既保留了独特的民族风格和质朴淳厚的地方特色，又广泛吸收了内地其它民族的绘画精华，使之更臻于完善，并成为中华民族优秀佛教文化遗产的重要组成部分。雍和宫的唐喀历史悠久，保存完整。绝大部分都有百年以上的历史，至今色泽鲜艳、光彩照人，这与国家的重视和雍和宫科学保管是分不开的。

佛教文化是中华民族灿烂文化中的一朵奇葩，唐喀在佛教文化中更是独树一帜，为了弘扬这一古老的艺术精华，我们从上千幅唐喀中精选出了150余幅，汇编成《雍和宫唐喀瑰宝》画册奉献给中外读者，并为纪念雍和宫改庙250周年献上一份厚礼。

1994年10月



# Preface

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“Thangka”, Tibetan transliteration, generally indicates various kinds of printings of Buddha worshiped in monasteries of Tibetan Buddhism. The main part of “Thangka” are based on the images and stories of Buddhas while it also contains some historical legends. Most of the Thangkas are drawn on cloth by means of embroidering, brocading and appliquing. The drawing style of Thangka is unique with a striking contrast colors that make it looking gorgeous and lifelike. Thangka originated from India and was introduced into Tibet during the Tang dynasty, in the early Ming dynasty it was developed at an unprecedented speed with the establishment of the Gelug sect, therefore, it has the most distinguishing feature of Tibetan Buddhism and occupied a very important place.

Yonghegong Palace, as a monastery of Tibetan Buddhism certainly has a close relationship with Thangka. Thousands of brilliant Thangkas not only enriched the abundant contents of this monastery, but also provided rare and precious materials for the studying of the history of Tibetan Buddhism and their history of drawing. Almost every Thangka in the Yonghegong Palace is the essence of its kind, this must have resulted from the changing of the Yonghegong Palace from temporary imperial dwelling place into Buddhist monastery and must have had something to do with the intimate association and frequent contacts with those monks from Mongolia and Tibet. Most of the Thangkas in the Yonghegong Palace were presented by the great masters of Tibetan Buddhism to the emperor or the monastery, some were made by monk and craftsmen from imperial workshop of the Qing dynasty, some even related to the royal court, the Dalai and the Panchen Lamas. For instance, *The Embroidered Image of Green Tara* (cf. the picture 64), 2 meters in length and 1.2 meters in width, hanging on the western wall of Yongyou hall, is said to be embroidered by the emperor Qianlong's mother—empress dowager Xiao Shengxian by using 7000 pieces of satin in various sizes and colors. Forty-one Thangkas—*The Preincarnation Stories of the Fabulous Precious Trees* (cf. the picture 36) in Wanfu pavilion was presented to the emperor Qianlong by the Seventh Dalai Lama, among which one was inscribed with well-wishing expression at the back of it. Thangkas in the Yonghegong Palace have rich contents with various styles and forms. Some

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Thangkas depict images of Buddhas of Tibetan Buddhism, some Thangkas depict images of Buddhas of Chinese Buddhism, and some describe natural science and other contents. The biggest Thangkas are over ten meters, the smallest ones are only palm-sized, some are drawn as fine brushwork, some are embroidered with golden and colored thread, some Thangkas are full of power and grandeur, some are weird and frightening, some are showing gentle and kindness, some are beautiful and charming, especially, among them the *Painting of Shakyamuni Returning to the Mundane World* and the *Paradise of Amitabha* (cf. the picture 44) in the Mathematics hall and the Yamataka Tower respectively are conspicuous and eye-catching. The former ingeniously used a scaling ladder to link up the gigantic space between the heaven and the earth, owing to its rich imagination and the method of combining unreality with reality, it is worth seeing a hundred times. The latter portrayed the living creatures and the scenery of the world of bliss colorfully and vividly, just like a fictitious land of peace and earthly paradise. These Thangkas have not only retained the unique national style and simple and unadorned local characteristics, but also extensively absorbed the drawing cream of other nationalities of the inland, by doing so enabling them to be perfect and become a very important part of the outstanding Buddhist cultural inheritance of the Chinese nation. The Thangkas in the Yonghegong Palace have a long history and are in an excellent state of preservation. Most of them have a history of over hundred years and are with bright and lustrous appearance till now. Without the government attaching importance to the preservation and the diligent work, the present "Thangka" could not have preserved so well.

Buddhist culture is a rare and treasured flower in the splendid cultural garden of the Chinese nation. Moreover, Thangkas fly their own colors in the Buddhist culture. In order to preach the ancient artistic essence, we have selected about 150 Thangkas and compiled the picture album—*The Treasured Thangkas in the Yonghegong Lamasery* to offer to the readers at home and abroad, in addition to present a generous gift to commemorate the 250th anniversary of changing the Yonghegong Palace into a monastery.



题字 Inscription	3
二版说明 About the Second Edition	5
前言 Preface	7
一 上师部 The Part of Gurus	11
二 本尊部 The Part of Tutelary Deities	29
三 佛部 The part of Buddhas	87
四 护法部 The Part of Protective Deities	111



## — 上师部

The Part of Gurus



上师供养资粮田	13
Offering to the Holy Place of Guru	
金刚手	15
Varjrapani Bodhisattve	
龙树菩萨	17
The Bodhisattva of Nagarjuna	
兜率天上师瑜珈法	19
The Madhyamika of Tusita	
宗喀巴上师	21
The Greast Master Tsong Kha – pa	
香巴拉图	23
The Picture of Shambhala	
章嘉活佛	25
The 3rd Living Buddha Canggya	
六世班禅	27
The 6th Banchen Lama	





上师供养资粮田

Offering to the Holy Place of Guru



## 上师供养资粮田

布本彩绘

长 63.5 厘米, 宽 50 厘米

此唐喀是黄教格鲁派的上师供奉图。又名皈依境。

坐于中央主位者为宗喀巴大师, 上方绘有开许传承及深甚传承、广行传承的历代祖师, 下方是四部密续的本尊、诸佛、菩萨、罗汉、独觉、声闻、空行、护法等, 最下方为护国之四大天王。

## Offering to the Holy Place of Guru

(L: 63.5cm; W: 50cm)

This Thangka is worshipped by the followers of Tibetan Buddhism Gelug Sect.

At the center is Tsong Kha-pa(1357-1419). Behind him are the founders of the Gelug sect. In front of him are four groups of personal tantric deities. Bodhisattavas. Arhats. Pratyeka-Buddhas. Kachumas and Dharmapalas. Below him are Four Guardians of the World.



金剛手

Varjrapani Bodhisattva

## 金 刚 手

布本彩绘

约长 50 厘米,宽 37 厘米

金刚手是释迦佛说密法时所呈现的形象,也是释迦佛的秘密化身,亦叫秘密主。属金刚部,因手持金刚杵,佛的一切力量由金刚手化身而得名。与观音、文殊三尊合为“三族姓尊”。

## Varjrapani Bodhisattva

(L: 50cm; W: 37cm)

He is the manifestation of Shakyamuni Buddha who was preaching the Buddhadharma and also his secret Nirmanakya.