



ལྷ་མཁའ་རྒྱལ་ཐང་གའི་སྐུ་རྩལ།

唐兰卡卡艺加术

LAN KEDJAR
AND HIS THANGKA ART

曹珊 编著

Edited by Cao Shan

李尚宏 译

Translated by Li Shanghong



同济大学出版社
TONGJI UNIVERSITY PRESS

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图书在版编目 (CIP) 数据

兰卡加唐卡艺术 / 曹珊编著, 李尚宏译. —上海: 同济大学出版社, 2016.1

ISBN 978-7-5608-6189-0

I. ①兰… II. ①曹… ②李… III. ①兰卡加—生平事迹 ②唐卡—宗教艺术—介绍—中国 IV. ① K825.7 ② J219

中国版本图书馆 CIP 数据核字 (2016) 第 005857 号

兰卡加唐卡艺术

曹珊 编著 李尚宏 译

出品人: 支文军
责任编辑: 胡毅
责任校对: 徐春莲
装帧设计: 房惠平 方雷
设计制作: 李政
印制总监: 朱国范

出版发行 同济大学出版社 www.tongjipress.com.cn

(上海市四平路 1239 号 邮编: 200092 电话: 021-65985622)

经销 全国各地新华书店、网络书店

印刷 上海中华商务联合印刷有限公司

开本 889mm×1194mm 1/16

印张 3.75

字数 120000

版次 2016年4月第1版 2016年4月第1次印刷

ISBN 978-7-5608-6189-0

定价 98.00 元

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“Lan Kedjar who?” Most probably, this is the first reaction of most readers. The present book will tell you who he is and how he has become an excellent painter of thangka, one like Sharwoo Tchairang, his grandfather.

Lan Kedjar is one who will spend thirteen months, i.e. nine hours a day and seven days a week, on painting one thangka. This is definitely rare in the current society that is changeable and full of distractions. In essence, Lan Kedjar lives a life not unlike that of his grandfather's. He was a favorite of Sharwoo Tchairang. But everyone knows that preference does not make a master. He lives up to his grandfather's expectations by hard work, perseverance, and his talent. Living in his grandfather's house, he practices the late master's motto: “A thangka painter who does not have a noble mind but always thinks of money can never produce a piece of good work.”

When asked about his dreams, Lan Kedjar did not hesitate to answer, “To paint thangka well. If people are saying that after Sharwoo Tchairang, Lan Kedjar paints the best, I would be more than satisfied.” This was also a pledge Lan Kedjar made to his grandfather on the latter's deathbed.

Lan Kedjar and His Thangka Art introduces in detail the life, career and art of Lan Kedjar, showing how a young thangka painter, under the guidance of the old generation of thangka artists, strives for higher attainments as a person, a Buddhist, and an artist. Meanwhile, it introduces the art of traditional thangka. For the first time, it publicizes many thangkas by Lan Kedjar and his relatives, and reveals to the public how the thangka art is preserved and developed by generations of artists. This book is for painters, scholars of art history, lovers of Buddhist art, and devotees to thangka.

Abstract 内容提要

也许，您是第一次听闻兰卡加的名字，但这位 1978 年出生的青年艺术家已经在唐卡创作的道路上跋涉了 28 个年头，逐渐成为唐卡艺术的代表人物，如同他的爷爷夏吾才郎。

在众多的唐卡画家中，很少有人可以像兰卡加一样得到夏吾才郎这样的大师的重点栽培。在当今浮躁的社会，很少有人可以像兰卡加一样花 13 个月去静心创作一幅作品。几十年来，兰卡加安居在爷爷的旧屋内，铭记着爷爷的教诲：“想赚钱就画不好唐卡，想画好唐卡就不要想钱。每天能吃饱饭就可以了。”

主编曹珊曾问兰卡加，你有什么理想？他不假思索地说：“我的理想就是画好唐卡，有一天大家说，在夏吾才郎以后，还是兰卡加的唐卡画得好一些，这样就够了。这也是爷爷临终前我对他的承诺。”

《兰卡加唐卡艺术》系统介绍了中国工艺美术大师夏吾才郎的嫡孙兰卡加的生平、艺术创作历程及其唐卡艺术精品，反映了新生代唐卡艺术家在老一辈艺术家的教育和培养下执着追求人格、艺术境界的历程，并介绍了唐卡绘制的传统工艺。书中收录的多幅兰卡加本人及其家族成员的唐卡艺术精品均为首次公开发表。本书第一次向读者展示唐卡世家的艺术传承，用真实的故事带领读者走进唐卡艺术的世界，走进唐卡艺术世家的生活。

本书适合艺术专业人士、艺术史研究人士、佛教艺术爱好者、唐卡艺术爱好者阅读、收藏。

In July 1941, Sharwoo Tchairang met Zhang Daqian and followed him to Dunhuang to copy the Dunhuang murals. Compared with Zhang Daqian, who is famous home and abroad, Sharwoo Tchairang is known only among a small population related to, or interested in, thangka. I was lucky enough to be introduced to his family members and learned about his stories, especially those that have not been publicized to the society. He fills me with admiration for dedication to the thangka art and his understanding of the world and life.

On a summer day of 2009, when the crops on North-West China Plateau were turning golden, I drove to Rebgong, a township known for thangka painting, in Huang Nan Tibetan Autonomous Prefecture. I made the trip from Shanghai to visit Ganden Dajee, son of Sharwoo Tchairang, the late famous thangka artist.

With the altitude rising from 2600 to 3700 metres, I saw on my way ranges of lofty and spectacular mountains that were covered with lush green or soft yellow. The ridges, near and far, seemed to be twisting dragons and so silent that you would wonder if they were just having a conversation with the azure sky on the topic of changes of the universe and love of nature. When looking with more attention, I saw that scattered on the undulating mountains were flocks of sheep, so small that they appeared like pearls spread on the back of the huge dragons, giving me a better understanding of the greatness of the mountains and the harmony of nature. It was not until dusk when we arrived at Rebgong. But, I was more excited than

FOREWORD

1941年7月，夏吾才郎先生与张大千先生结缘前往敦煌临摹壁画。张大千先生早已是家喻户晓，而夏吾才郎先生却鲜为人知。当有幸接触到夏吾才郎的家族成员，听到一些关于夏吾才郎未被公开过的真实故事以后，我被夏吾才郎先生的敬业精神及人生境界深深打动。

2009年夏，正是西北高原青黄季节。我驾车由夏河前往青海省黄南藏族自治州唐卡乡热贡，拜访唐卡杰出艺术家、中国工艺美术大师夏吾才郎之子更登达吉。

一路上，2600至3700米左右的海拔，迭峦奇峰，巍峨泰然，时而滴翠闪光，时而香黄舒心。群山似一条条远远近近的巨龙，错落有致地缠绕着，与碧蓝上空翱翔之鹰，似乎在喃喃密语，叹不尽人间沧桑，赞不尽人间大爱。一眼望不到边际的陡峭山峦间，白羊零星，随坡起伏，在阳光下如颗颗闪烁的明珠，镶嵌在巨龙的背上，壮丽玄妙。当我抵达热贡时，已是黄昏。在朋友的引荐下，我有幸拜见了当代唐卡艺术大师——更登达吉。12月，我将在上海复旦大学博物馆策划举办热贡唐卡艺术展，更登达吉在明晓我的来意后给予了热情支持，并推荐了其侄子兰卡加，他答应叔侄两人的作品将同时亮相于复旦大学博物馆。

tired when I was introduced by my friend to Ganden Dajee, a renowned master of thangka. After the master had learned of my intention and that I was to hold a thangka exhibition in December of that year in Fudan University Museum, he gave me kindly encouragement, recommended to me his nephew Lan Kedjar and agreed that works of both of them would be ready for the exhibition. Lan Kedjar was born in 1978 and is a grandson of Sharwoo Tchairang. Since early childhood, he enjoyed scrawling and was a favorite of his grandfather who began to teach him painting thangka when he was seven or eight.

I first saw Lan Kedjar in December 2009, a little before the Fudan University Exhibition of Rebgong Thangka Art. When we were arranging the items, two thangkas particularly attracted my attention, one was the *Jataka Tales of Buddha* by Sharwoo Tchairang, the late master of thangka, the other was the *Celestial Buddha (Amitābha)* by Lan Kedjar.

Sharwoo Tchairang's work is serene, elegant, natural, simple and graceful. The colors are rich and intense but never dark; the style is refined and never obtrusive. The whole work, as it always is in sophisticated thangka painting, is intricate and in complete unity, overflowing with the artist's integrity, benevolence and grace in both life and artistic creation. Standing in front of the *Jataka Tales of Buddha*, I was basked in the radiance of Buddha, filled with warmth, mercy and love. This partially made up for the pity that I was unable to meet the master face to face.

前言

兰卡加出生于 1978 年，是夏吾才郎的嫡孙。他从小喜欢涂鸦，七八岁时便由爷爷亲授，学习唐卡绘画技法。

我第一次见到兰卡加是在 2009 年 12 月，上海复旦大学博物馆的热贡唐卡艺术展前夕。布展那天，有两幅唐卡作品我格外青睐：一幅是 2003 年已故的唐卡大师夏吾才郎的遗作《释迦牟尼佛本生图》，另一幅就是兰卡加的作品《无量光佛》（即《阿弥陀佛》）。

当我站在夏吾才郎大师之《释迦牟尼佛本生图》前，世尊慈祥的面容和目光直透我心，仿佛在倾诉他对于生老病死之轮回密码的破译，仿佛在倾诉他对于“缘起性空”之哲理的实践与诠释。夏吾才郎的作品宁静、从容，线条优美、自然、舒适、朴素，色彩的饱和度厚重而不暗沉，清雅而不艳俗，整幅作品，浑然天成，渗透着艺术家正气向善、从容不迫的艺术境界和人生境界！这就是夏吾才郎大师作品的传神之处，我为自己无缘与大师面对面交流而感到深深遗憾！

兰卡加的《无量光佛》闪耀着佛光的无限温暖、慈悲和关爱，令我从不能与夏吾才郎大师见面的遗憾中找寻到一丝安慰。兰卡加对于作品的造像、构图，完整、舒适，很明显受

Lan Kedjar obviously has obtained the essence of his grandfather's art, no matter in appearances of the figures, composition of the picture, or the completeness and the grace. Admittedly, talent is essential even though he had the advantage of having a great master as his grandfather and instructor. Compared with his grandfather's works, Lan Kedjar's may sometimes appear a little immature, but the bright colors are not at all gaudy, the lines are vibrant and never digress from the austerity of Buddhism. The whole works convey a sense of natural integrity and are so impressive that they have recurred to my mind from time to time. Talking with Lan kedjar, I learned that the *Celestial Buddha* was actually an award-winner. So, I was not the only audience to appreciate it.

Due to the limited space of this book, I am not able to give a full account to Sharwoo Tchairang's achievements and his life. However, by means of a conversation with Lan Kedjar, his grandson, I intend to convey to the reader how he was dedicated to promoting the heritage of thangka and how admirable he was both as a person, artist and Buddhist.

Although he had painted priceless thangkas for the world, Sharwoo Tchairang led a life of simplicity. He, by means of incomparable art, expresses the wisdom and mercy of Buddha. This has been true for generations of his family, as well as many thangka artists in Rebgong, who have devoted their whole lives to the preservation and promotion of the thangka art.

曹珊

Cao Shan

2015.8

到爷爷的嫡传。诚然，即使嫡传也是需要天分的。兰卡加的作品色彩鲜亮而不艳俗，线条生动而富有佛像故事中的情趣和庄严、慈悲，一切仿佛浑然一体，令人回味。在与兰卡加的交流中，我才知晓，原来他的这幅《无量光佛》曾经得过奖，看来好作品大多是世所公认的。

夏吾才郎先生的才华、慈悲虽然在本书中限于篇幅不能述尽，但是，我希望我与他嫡孙兰卡加的对话，可以让大家了解些许新生代唐卡艺术家在老一辈艺术家的教育和培养中对于人格、技艺和境界的注重！

夏吾才郎先生生活简朴、清贫，然而他留给我们的却是一张张绝世佳作、无价之宝，他用精美的艺术传承着佛的智慧和慈悲，这种传承在他的家族中一直默默延续着，这种传承也在热贡以及更多的地方默默延续着。

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传

INHERITANCE ● ལྷ་མཁར་རྒྱལ་

承

Sharwoo Tchairang, Tu nationality, was born in 1922 in Wutun Shangcun village in Tongren County, Huangnan Tibetan Autonomous Prefecture, Qinghai Province, China. Up till now, he is the most outstanding thangka painter of Rebgong. His association with Zhang Daqian and his experience in Dunhuang contributed greatly to his artistic accomplishment and have made him legendary.

Sharwoo Tchairang's family had a long tradition of painting thangka. Both his grandfather and his uncle were famous painters of the Tibetan style, especially his uncle, Sonam Tenpa, who was a Buddhist monk and a thangka painter. Three months after his birth, Sharwoo Tchairang was dedicated by his mother to Buddhism. Growing up in such an environment, he gradually absorbed Buddhist painting and was strongly attracted to the rich colors of thangka and the mystic Buddhist stories behind it. In 1929, when he was seven, he became a student of his uncle and formally began his learning of thangka painting. Having the

advantage of an uncle-master and blessed with outstanding talent, Sharwoo Tchairang, modest and eager to learn, worked hard and made rapid progress.

In 1932, he followed his uncle-master Sonam Tenpa to Labrang Monastery at Xiahe and painted thangkas there. In 1935, they moved Ngawa in Sichuan and two years later, they went to Kumbum in Qinghai to paint. That year, Sharwoo Tchairang, a fifteen-year-old lad, for the first time painted Buddhist murals of large scale. This practice made it possible for him to be appreciated by Zhang Daqian, who took him to copy the Dunhuang murals.

In February 1941, Zhang Daqian first arrived in Dunhuang for inspection and was amazed by the Mogao grotto murals. So much that he wrote a poem to express his adoration for the incomparable beauty and his pity for the decline. He had to leave Dunhuang since he had used up his provisions, but was determined to return with better preparation in goods and assistance. In July, he stayed in Kumbum, which in the Tibetan language means "ten thousand Buddha

爷爷夏吾才郎的艺术人生

夏吾才郎，土族，1922年生于青海省黄南藏族自治州同仁县吾屯上村。他是黄南热贡唐卡艺术的杰出代表，也是早年应邀伴随张大千先生赴

敦煌临摹壁画，最富才艺和盛名的一位唐卡艺术大师。

夏吾才郎出生于唐卡世家，他的祖父和伯父



夏吾才郎
Sharwoo Tchairang



statues". Kumbum is located in Huangzhong County, Qinghai Province. It was the birth place of Tsongkhapa, the founder of the Gelug tradition of Tibetan Buddhism. After his parinirvana, Kumbum was built in his memory. When Zhang Daqian was in Kumbum, he happened to meet Sharwoo Tchairang's master, Sonam Tenpa. Although Zhang had little knowledge of thangka painting, he was fascinated with the materials: the cotton cloth to paint on, the natural minerals as colors, the hair of wild cats as the brushes. After investigation and observation, he was dazzled even by the four young students, not to mention Sonam Tenpa, the master. He found that when they were painting, they were so calm and relaxed, their hands so skillful and accurate, especially at line-drawing. It suddenly occurred to him that this was the very solution to the problems he had been troubled with: in Chinese painting, the colors will inevitably fade, while the thangka painters use natural minerals that will not fade in color. What's more, their excellent skill would provide ideal assistance to him for his project to copy the Mogao grotto murals. So, after a

INHERITANCE:

Art life of Sharwoo Tchairang, Lan Kedjar's grandfather

（僧人）索南丹巴均是当时著名的藏画家。夏吾才郎出生三个月便被母亲送入佛门。环境的影响，使夏吾才郎从小对于佛教绘画艺术耳濡目染，他常常被唐卡丰富的色彩和神秘奇特的佛教故事深深吸引。1929年，夏吾才郎正式拜伯父为师，从此得到伯父索南丹巴的嫡传。夏吾才郎天资聪明，加上刻苦习练，长进很快。

- 他天生善良、虚心好学，1932年跟随师父至夏河拉卜楞寺绘制唐卡，1934年跟随师父至合作安曲寺作画，1935年跟随师父至四川阿坝作画，1937年跟从师父赴塔尔寺作画，15岁的夏吾才郎开始真正投入到大型佛像壁画的实践创作中。这一切为他后来结缘张大千先生，并致力于协助敦煌大型壁画的艰苦临摹工作，写下神秘的、具有深远意义的一笔。
- 1941年2月，张大千首次来到敦煌实地考察，莫高窟美轮美奂的大型壁画令他叹为观止！他

曾作文：“石室之壁画，简籍所不备，往哲所不闻；丹青千壁，遁光不曜，盛衰之理，吁其极矣；今石室所存，上自元魏，下迄西夏，代有继作，实先迹之奥府，绘事之神皋。”第一批物资用尽后，他离开敦煌，去准备更多的物资，打算大干一场，但迫于缺少临摹高手而忧心忡忡。同年7月，张大千于西宁塔尔寺小歇。

- 塔尔寺，藏语叫“根本夏巴朗”，是十万佛像之意，位于青海省湟中县，是藏传佛教黄教格鲁派创始人宗喀巴的诞生地。宗喀巴圆寂后，人们在此建寺以纪念这位大师，并誉他为“第二佛陀”。
- 张大千在塔尔寺小歇期间，巧遇夏吾才郎的师父索南丹巴。当时，张大千先生对唐卡的了解并不深刻，他对于唐卡的用布、天然矿物颜料和用野猫的毛做的及其细微的毛笔，产生了浓厚兴趣，便细细追问请教，并观察他们的作画技

long talk with Sonam Tenpa, Zhang invited Sonam Tenpa and his students to join him and go to Dunhuang, offering two silver coins for the master and one for each of his student for a day's work at Dunhuang. To his disappointment, Sonam Tenpa declined to go. However,

夏吾才郎（右四）在敦煌和张大千（左十）等人的合影
Sharwoo Tcharang (fourth from the right), Zhang Daqian (tenth from the left) and others at Dunhuang



夏吾才郎师兄等人在莫高窟临摹壁画
Sharwoo Tcharang and his fellows copying the Mogao grotto murals

法，近乎着迷。张大千发现，这些画师，不要说索南师傅，就是他的四位年轻弟子，作画的功力都个个令人赞叹。他们作画时，静若处子，气韵松弛，心态自然，运笔准确轻熟，线描功力尤为出色。他忽然意识到，这不就是缘吗？很长时间以来，他都在为国画的色彩不能保持得更久而苦苦求索，佛画工匠们特殊的绘画材料制作、几乎不褪色的珍稀颜料和独有的技法，是国画所没有的，这不正是他此行敦煌所极需要的吗？于是，张大千在游览了塔尔寺后，与索南丹巴进行了彻夜长谈。那时的夏吾才郎 19 岁，灵光闪耀的清澈双目给张大千留下了深刻印象。

- 张大千邀请他们同去敦煌，并且他愿每天给索南师傅两个银元、弟子们每人一个银元的工资，不料却被索南丹巴婉言谢绝。但是，索南丹巴感慨于张大千先生对佛教艺术的崇拜和虔诚，于是答应四个弟子伴他同赴敦煌，并以地主之宜，一

路保驾张大千一行顺利抵达敦煌。张大千一行与夏吾才郎一行开始了长达两年七个月的艰苦而辉煌的敦煌壁画临摹工程。汉藏艺术家的联手合作，为敦煌壁画的保护工作带来极其深远的意义；汉藏艺术家的联手合作，也为全人类的佛教艺术和世界文化遗产的保护写下永恒的光辉篇章！

- 两年七个月的大型壁画临摹工作十分艰苦，虽然气候、饮食、睡眠等困难重重，但是历代无数无名佛像大师绘制的经典壁画，为夏吾才郎之后形成自己独特的艺术风格奠定了扎实的基础。夏吾才郎利用唐卡佛像绘制的《造像度量经》的比例规范要求 and 技法，为敦煌壁画的临摹工程作出了巨大的贡献。在浩瀚的敦煌艺术海洋中，夏吾才郎开阔了眼界，提高了绘画技艺和绘画鉴赏能力。从敦煌壁画中，他吸收了中国历代优秀传统佛教绘画艺术，并将这些经

impressed by Zhang Daqian's dedication to preserving the Buddhist murals, Sonam Tenpa allowed his four students to help him. That year, Sharwoo Tchairang was nineteen years old. The brightness in his clear eyes left Zhang Daqian with a distinct impression.

So, Sharwoo Tchairang and his fellows joined Zhang's team and journeyed to Dunhang, where they spent the following two years and seven months, a time of hardship and hard labor, on the huge project of copying the grotto murals. In spite of the extremely dry climate, the poor food and shortage of sleep, Sharwoo Tchairang and his colleagues tremendously enjoyed the work of copying the most precious cave frescos done by master painters in different historical periods. Sharwoo Tchairang's thangka painting skills came in handy during the copying. His knowledge of the *Sutra of Measurements for The Construction of Statues* provided invaluable assistance for the team in their copying Buddhist images in the grotto murals. The experience undoubtedly contributed to his unique style

in thangka painting. His vision had been greatly broadened, his technique and skill had been improved and his taste enhanced. He absorbed the essences of paintings in different times and put them in his practice of painting thangka, and thus significantly enriched the technique of thangka painting.

Late in 1944, Sharwoo Tchairang returned to his hometown. The next year, he started his career as an independent painter and had his own apprentices. He led them to paint thangkas and murals in a large number of large temples and monasteries, including Potala Palace in Tibet, Kirti Gompa in Ngawa, Labrang in Xiahe, Chuzang Temple, Longwu Temple, Deza Temple in Qinghai, etc. He had also been to places holy to Buddhism in Nepal and India.

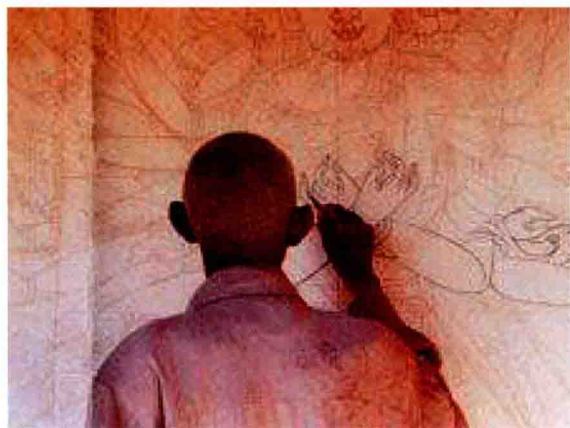
Everywhere he went, his modesty, good nature, diligence, piety and his achievements in painting won him widespread acclaim. In 1988, the People's Republic of China granted Sharwoo Tchairang the title of "China's Master of Arts and Crafts". He was the

典作品的技法巧妙融进自己的创作中，开创了当代唐卡艺术新的里程碑！

▪ 1944年下半年，夏吾才郎回到藏区。他终于不负师父的厚望和栽培，在艺术造诣和人格修为上更上一层楼。1945年，他开始带领他自己的弟子们，奔赴各大寺院进行创作，如四川阿坝

尕尔登寺，甘肃夏河拉卜楞寺、合作觉乃寺、武威玛铁寺，青海夏琼寺、德扎寺、曲藏寺、隆务寺，西藏布达拉宫，印度佛教圣地多结丹和尼泊尔等地。他用虚心、善良、勤奋、执着，谱写了中国佛教艺术的新篇章！

▪ 1988年4月，夏吾才郎被中华人民共和国国



夏吾才郎在创作
Sharwoo Tchairang painting



夏吾才郎（内）和张大千（中）在莫高窟临摹壁画
Sharwoo Tchairang (inside), Zhang Daqian (middle) copying the Mogao grotto murals