

循律明心 壤巴拉唐卡藝術展

Attuning the Heart Through Discipline The Rangbala Thangka Art Exhibition

展覽地點 Venue :

加國五台山

Wutai Shan Buddhist Garden
in Canada

展覽時間 Exhibition Dates:

October 16, 2025 - November 15, 2025

主辦單位 Organizers:

加拿大佛教會

The Buddhist Association of Canada

壤巴拉非遺傳習協會

The Rangbala Intangible Cultural Heritage
Association

加國五台山

Wutai Shan Buddhist Garden in Canada



加國五台山：位於安大略省東北部的 Peterborough County 和 City of Kawartha Lakes 之間一片風景優美之地，距離多倫多市區 100 公裏，占地面積 535 英畝。加國五台山整個園區是一個無比壯觀的仿唐大木作古建寺廟群，一共分為五個台，七座殿堂（七座殿堂分別是大雄寶殿、觀音殿、地藏殿、文殊殿、天王殿，以及鐘樓、鼓樓），藏有八十八尊玉佛的玉佛殿和十餘座花園（牡丹園、玫瑰園、薰衣草園等）。建成後的加國五台山是一個集宗教、文化、藝術、教育、環保、旅游等多功能為一體的文化園區，將對加拿大經濟、文化、宗教、藝術以及慈善事業作出重要貢獻。

The Wutai Shan Buddhist Garden in Canada, nestled amidst the picturesque landscape between Peterborough County and the City of Kawartha Lakes, graces northeastern Ontario with its serene presence. Spanning approximately 535 acres, this magnificent sanctuary lies just 100 kilometers from downtown Toronto. Drawing inspiration from ancient Tang dynasty architecture, Wutai Shan Buddhist Garden in Canada is a magnificent timber-structure complex featuring five platforms in the east, west, south, north, and center; along with the Main Buddha Hall, the Avalokiteshvara Hall, the Ksitigarbha Hall, the Manjushri Hall, the Hall of Heavenly Kings, as well as bell and drum towers, and the Jade Buddha Hall housing the eighty-eight jade Buddhas. In addition, the garden boasts over ten meticulously curated landscapes, including the Peony Garden, the Rose Garden, the Lavender Garden, and more.

Upon completion, the Wutai Shan Buddhist Garden will be a centrepiece for religion, culture, arts, education, environmental conservation and tourism. Undoubtedly, it will stand as a significant contribution to Canada's economy, culture, religion, art and philanthropy.



ལོངས་སྤངས་ལེན་ཡེ་སྤུ་རྒྱལ།

黃財神心咒

“循律明心”，意為遵循自然與內心之節律，用心感悟藝術的真諦。本次展覽呈現的現代唐卡藝術作品，來自中國四川省阿壩藏族羌族自治州壤塘縣。壤塘，是藏語“壤巴拉塘”的縮寫。這裡地處青藏高原東部，毗鄰世界自然遺產九寨溝、黃龍以及大熊貓棲息地，自古以來就是中國多民族文化交匯連通的走廊。

唐卡，是中國青藏高原獨特的一種繪畫形式，是壤巴拉文化特色之一。畫師用毛筆將礦物顏料畫在布帛上，內容非常廣泛。

在加拿大佛教會的盛情邀請和鼎力支持下，此次展覽展出壤巴拉非遺傳習協會年輕藝術家們近年來創作的五十餘幅作品。展品形式、材質多樣，內容豐富，涵蓋傳統藏族美術技法與經典題材，如佛傳故事、菩薩、十六羅漢、藏醫藥題材等。這些藝術傑作不僅充分展現了藏族傳統藝術在當代的傳承與創新，以及漢藏文化交融的蓬勃生機，也生動地訴說著來自高原的青年藝術家們個人成長與藝術探索的歷程。

繽紛多彩的具象之下，凝結的是中國青藏高原各族人民對信仰的虔誠，對自然萬物的熱愛，對生命的思考，對人與自然和諧共生的感悟。

“Attuning the Heart Through Discipline” expresses the spirit of aligning oneself with the rhythms of nature and the mind, thereby awakening to the essence of art. This exhibition presents the contemporary thangka masterpieces from Rangtang County of the Aba Tibetan and Qiang Autonomous Prefecture, Sichuan Province, China. Rangtang, abbreviated from the Tibetan "Rangbala Tang", is located on the eastern part of the Qinghai-Tibet Plateau, adjacent to World Natural Heritage sites including Jiuzhaigou, Huanglong, and the habitats of giant pandas. Since ancient times, it has served as a corridor for the convergence and exchange of diverse ethnic cultures within China.

Thangka, a unique painting form originating from the Qinghai-Tibet Plateau, is one of the distinctive cultural features of Rangbala Tang. Artists use brushes to apply mineral pigments onto cloth or silk, depicting a wide range of subjects.

Upon the gracious invitation and with the generous support of Buddhist Association of Canada, this exhibition showcases over 50 works created in recent years by young artists from the Rangbala Intangible Cultural Heritage Association. The exhibits are diverse in form, materials, and content, encompassing traditional Tibetan artistic techniques and classical themes, such as stories from the life of the Buddha, depictions of Bodhisattvas, the Sixteen-Arhat, and themes related to Tibetan medicine. These masterpieces not only fully demonstrate the contemporary inheritance and innovation of traditional Tibetan art, as well as the vibrant fusion of Han and Tibetan cultures, but also vividly narrate the personal growth and artistic exploration of young artists from the plateau.

Beneath these varied representations lies the devotion of the diverse ethnic groups of China's Qinghai-Tibet Plateau to their faith, their deep love for nature and all living beings, their contemplation of life, and their profound understanding of harmonious coexistence between humanity and nature.

As a mango's seed, untouched and sound, will grow
Into a royal tree once placed in earth below,
The Buddha's eye sees in every being's strife
The Tathāgatagarbha—seed of perfect life.
— Mahāvaiṣṭya Tathāgatagarbha Sūtra

譬如庵羅果 內實不毀壞

種之於大地 必成大樹王

如來無漏眼 觀一切眾生

身內如來藏 如花果中實

——《大方等如來藏經》

釋迦牟尼佛 Śākyamuni Buddha

作者 Artist : 貢博 Gongbo 澤真姐 Zezhenjie
類別 Category : 唐卡 - 黑唐 Black-Ground Thangka
尺寸 Size : 135x273cm

畫面為釋迦牟尼佛宣說《寶積經》的場景，以覺囊明代壁畫為範本。佛陀身着福田袈裟，法相慈悲莊嚴；右手自然下垂於膝前結觸地印；左手掌心向上，於臍前呈禪定印；雙足結跏趺坐於蓮花座上。畫面上側是覺囊第十八代祖師篤布巴和第二十八代祖師多羅那他，下側是護法瑪哈嘎拉、黃財神、吉祥天母。

The scene depicts Śākyamuni Buddha expounding the *Mahāratnakūṭa Sūtra*, modeled after the Ming Dynasty murals of the Jonang tradition. The Buddha, adorned with a field-of-merit robe, emanates compassionate and solemn dignity. His right hand naturally rests on the knee in the *Bhūmisparśa Mudrā* (earth-touching gesture), while his left hand, palm upward, assumes the *Dhyāna Mudrā* (meditative gesture) at the navel. He sits in the full lotus posture upon a lotus throne. Flanking the upper section of the composition are the 18th Jonang patriarch, Dolpopa Sherab Gyaltzen, and the 28th patriarch, Tārānatha. Below, the protective deities Mahākāla, Yellow Jambhala, and Palden Lhamo are depicted.



時輪金剛

Kālacakra

作者 Artist : 更噶嘉 Genggajia
類別 Category : 唐卡 - 黑唐 Black-Ground Thangka
尺寸 Size : 109x214cm

《時輪金剛》唐卡呈現密宗重要本尊，源自佛陀為香巴拉王月賢傳授的《時輪根本續》。造像融合五方佛、菩薩等元素，具象化智慧與伏惡之力。覺囊畫師更噶嘉創新傳統黑唐技法，通過色彩暈染增強立體感，並長期研習各派畫風，終成獨具覺囊特色的時輪金剛繪畫風格。

The thangka of Kālacakra depicts a principal deity of Vajrayana Buddhism, whose origins are traced to the *Kālacakra Tantra* taught by the Buddha to King Sucandra of Shambhala. Its complex iconographic program integrates attributes of the Five Dhyanī Buddhas and Bodhisattvas, visually articulating the confluence of ultimate wisdom and the force that vanquishes evil. The Jonang artist Genggajia pioneered an evolution of the black-ground method, utilizing sophisticated color washes to achieve remarkable sculptural depth. This work represents the culmination of his extensive research into diverse stylistic schools, resulting in a unique and definitive Jonang interpretation of Kālacakra.



吉祥天母

Palden Lhamo

作者 Artist : 班瑪多吉 Banmaduoji
類別 Category : 唐卡 - 黑唐 Black-Ground Thangka
尺寸 Size : 155x332cm

《吉祥天母》唐卡展現藏地女護法神的忿怒相：藍身驟騎（三界通行），頭戴骷髏冠，具財富與護法雙運功德。覺囊派畫師班瑪多吉承祖藝創新作，歷時年餘完成。頂部繪釋迦牟尼與覺囊三祖，威猛中見慈悲。

The thangka of Palden Lhamo depicts the wrathful manifestation of the foremost female Dharma protector in Tibetan Buddhism. With a blue body, she rides a mule (symbolizing her ability to traverse the three realms), wears a crown of skulls, and embodies the dual blessings of bestowing wealth and upholding the Dharma. Painted by the Jonang artist Banmaduoji, this work innovates upon ancestral techniques and took over a year to complete. The upper section portrays Śākyamuni Buddha and the three founding masters of the Jonang tradition, revealing a profound sense of compassion within the fierce imagery.





羅漢：跋陀羅

Arhat: Bhadra

作者 Artist : 央迫 Yangpo
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

跋陀羅的父親是淨飯王的御者，他希望自己的兒子也成為王子喬達摩的御者。聽聞喬達摩證道成佛後，他依然發願兒子能追隨佛陀。跋陀羅自幼好學為善，長大後依父之願欣然出家，勤奮修學終成阿羅漢果位，在羅漢中以弘法利生而聞名。

Bhadra's father, who served as the charioteer to King Śuddhodana, wished for his son to hold the same position for Prince Gautama. Even after learning of Gautama's attainment of Buddhahood, he aspired for his son to follow the Buddha. Bhadra, studious and virtuous from a young age, gladly complied with his father's wish and entered the monastic order. Through diligent practice, he attained Arhatship and became renowned among the disciples for his propagation of the Dharma and benefit to all beings.



羅漢：那迦希

Arhat: Nāgasena

作者 Artist : 央迫 Yangpo
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

那迦希出身皇室，因不願參與戰爭與審判而放棄王位，皈依佛陀。他精研三藏，以出離心和德行著稱，畢生弘法利生。他與一千二百阿羅漢共居，手持僧杖與寶瓶，能消除貧苦與精神缺陷。觀想其僧杖、聆聽鈴音可淨除困惑，堅固對三寶的信心。

Nāgasena, born into royalty, renounced his throne due to his refusal to participate in warfare and judicial condemnation. Taking refuge in the Buddha, he became renowned for his mastery of the Tripitaka and was distinguished by his spirit of renunciation and moral integrity, dedicating his life to propagating the Dharma for the welfare of all beings. He dwells accompanied by 1,200 Arhats, carrying a monk's staff and a precious vase, symbols of his ability to eradicate poverty and mental afflictions. Visualizing his staff or listening to the sound of its bell is said to purify confusion and strengthen faith in the Three Jewels.

羅漢：伐闍羅弗

Arhat: Vajraputra

作者 Artist : 央迫 Yangpo
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

伐闍羅弗是一位王子，博學多才。於迦旃延阿羅漢處聽聞佛法後，遂受戒、出家。期間，他受到一位國王的欺辱，激憤之下請求解除戒律，以便組建軍隊，迦旃延讓他等一晚。當晚，伐闍羅弗在夢中看到了憤怒的後果，止息了嗔恨。此後，伐闍羅弗精進修行，終成阿羅漢。

Vajraputra, as a prince, was a man of great learning and talent. After hearing the Dharma from the Arhat Kātyāyana, he took ordination and entered the monastic life. During this time, he suffered humiliation from a king. Enraged, he requested to be released from his vows so he could raise an army for retaliation. Kātyāyana advised him to wait until the next day. That night, Vajraputra witnessed the dire consequences of anger in a dream, which extinguished his hatred. Thereafter, he devoted himself to practice and ultimately attained Arhatship.





羅漢：伐那婆斯

Arhat: Vanavāsin

作者 Artist : 更滾 Genggun
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

伐那婆斯原為吠陀學者，在森林苦行時初悟真理。佛陀親臨點化，他見佛生信，聞法修行，終證阿羅漢果。佛陀贊其為隱修者中最卓越者。他與一千四百阿羅漢居於王舍城七寶山洞，具足消除褻瀆三寶罪障之力。至心祈請可平息煩亂，滿諸所願。

Vanavāsin, originally a Vedic scholar, attained initial insight into truth through ascetic practices in the forest. Upon the Buddha's personal arrival to guide him, he developed faith upon seeing the Blessed One, diligently practiced the Dharma upon hearing it, and ultimately realized the fruit of Arhatship. The Buddha praised him as the foremost among those who dwell in secluded practice. He resides with 1,400 Arhats in the Vulture Peak Cave of Rājagṛha, endowed with the power to purify transgressions committed against the Three Jewels. Sincere supplication to him can pacify mental disturbances and fulfill virtuous aspirations.



羅漢：因揭陀

Arhat: Aṅgaja

作者 Artist : 更滾 Genggun
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

因揭陀原為富庶居士，曾七次散盡家財，後因覺悟財富引發紛爭而隨佛出家，終證阿羅漢果。他現居岡仁波齊峯，與一千三百阿羅漢眷屬共住。佛陀曾於此宣說因果，指引眾生解脫。其手持拂塵與香爐，眾生若聞香或觸拂塵，即得戒德芬芳，解脫情感之苦。

Aṅgaja was originally a wealthy householder who gave away his fortune seven times in charity. Ultimately realizing that wealth only breeds conflict, he renounced household life under the Buddha and attained Arhatship. He now resides on Mount Kailāsa with a retinue of 1,300 Arhats. The Buddha once preached on cause and effect there, guiding beings toward liberation. Depicted holding a fly-whisk and an incense burner, it is said that those who smell the incense or are touched by his whisk will be imbued with the fragrance of moral discipline and liberated from the afflictions of desire.

羅漢：蘇頻陀

Arhat: Subinda

作者 Artist : 更滾 Genggun
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

蘇頻陀生來身患頑疾，久治不愈。在祇陀林聞佛說法，悟無常真理，遂出家證果，了知病苦源於宿業。他與一千四百阿羅漢共住毗呼羅山洞，手持經書象徵虔信與利他。其加持能賜予藝術、科學智慧及辯才，助修行者弘傳正法。

Subinda, born with a persistent illness that proved incurable, heard the Buddha's teaching on impermanence in the Jetavana Grove. Awakening to the truth, he renounced the world and attained realization, comprehending that physical suffering stems from past karma. He now dwells in the Vipulapārśva Mountain Cave with 1,400 Arhats, holding a scripture text symbolizing devotion and altruism. His blessings grant wisdom in arts, sciences, and eloquence, aiding practitioners in propagating the Dharma.





羅漢：迦里迦

Arhat: Mahākālīka

作者 Artist : 澤木滾 Zemugun
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

迦里迦自幼博學，後隨阿那律尊者出家，精進修證阿羅漢果。為報佛恩，他效彷彿陀廣利衆生，安貧苦行，棲居墓地。與千名阿羅漢同住。其手持金耳環，觀想可悟輪迴虛妄；虔心祈請能生慈悲，獲正法加持力。

Mahākālīka was erudite from a young age and later ordained under the Venerable Aniruddha, diligently practicing to attain the fruition of Arhatship. To repay the Buddha's kindness, he emulated the Buddha in widely benefiting sentient beings, dwelling in ascetic poverty and residing in charnel grounds. He lived with a thousand Arhats. Holding a golden earring, he contemplated it to realize the illusory nature of cyclic existence; through devout prayer, one can generate compassion and receive the blessings of the true Dharma.



羅漢： 迦諾迦跋黎墮闍

Arhat: Kanaka

作者 Artist : 澤木滾 Zemugun
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

迦諾迦跋黎墮闍天性愚鈍，連一句佛法也記不住。佛陀教他“除塵除垢”的掃地法門，他精進修持終得開悟。後以神通智慧度化輕視他的比丘尼，助她們證果。與千位阿羅漢同住靈鷲山。其禪定印象徵超脫物慾與堅定道心，祈請可除貪嗔癡三毒。

Kanaka was naturally dull-witted and unable to remember even a single Buddhist teaching. The Buddha taught him the method of "sweeping away dust and dirt" through mindful sweeping. He diligently practiced this and ultimately attained enlightenment. Later, using his spiritual powers and wisdom, he converted Bhikṣuṇīs who had looked down on him, helping them realize the fruits of the path. He dwells on the Vulture Peak with a thousand Arhats. The meditation image of him symbolizes transcending material desires and firming one's resolve. Prayers to him can eliminate the three poisons of greed, hatred, and ignorance.

羅漢：注茶半托迦

Arhat: Cūdapanthaka

作者 Artist : 澤木滾 Zemugun
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

注茶半托迦天生具足德行。雖出身平民，卻以才德贏得波斯匿王之女為妻。佛陀開示二人因前世供養毗婆尸佛而結此姻緣。他與百位阿羅漢共修。其禪定印能助修行者入定，增上道心。

Cūdapanthaka was born with innate virtue despite his humble origin. He won the hand of King Pasenadi's daughter through his talent and virtue. The Buddha explained that they were united in marriage because they had offered alms to Buddha Vipasyin in their previous lives. He lived and practiced together with a hundred Arhats. His meditation posture could help practitioners enter samādhi and enhance their aspiration for the Dharma.





羅漢：羅怙羅

Arhat: Rāhula

作者 Artist： 丁巴熱吉 Dingbareji
 類別 Category： 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size： 110x183cm

羅怙羅是佛陀之子，六歲隨父出家，以精進持戒著稱。佛陀涅槃時，他雖悲痛仍悟無常真諦。他與千位阿羅漢共住。其頭戴三十三天寶冠，象徵斷煩惱、悟佛法。虔誠祈請者，必得護法神庇佑。

Rāhula, the son of the Buddha, was ordained at the age of six and followed his father into the monastic life. He became renowned for his diligent practice and strict adherence to the precepts. At the time of the Buddha's nirvana, although deeply grieved, he profoundly realized the truth of impermanence. He dwells with a thousand Arhats and wears a precious crown from the Thirty-Three Realms, symbolizing the severance of all defilements and the realization of the Dharma. Devotees who pray to him with sincerity will surely receive the protection of the Dharma-protecting deities.



羅漢：阿祕特

Arhat: Abhedya

作者 Artist： 丁巴熱吉 Dingbareji
 類別 Category： 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size： 110x183cm

阿祕特生於婆羅門家，相貌俊美，天資聰慧。遇佛出家後精進修持，終證阿羅漢果。與千位阿羅漢共住。其手持佛陀所賜佛塔，能降伏魔障。觀想此塔者，可積福慧，速證菩提。

Abhedya, born into a Brahmin family, was handsome in appearance and gifted with innate wisdom. After encountering the Buddha, he renounced worldly life and devoted himself to diligent practice, ultimately attaining the state of an Arhat. He resided with a thousand Arhats. In his hand, he holds a stupa bestowed by the Buddha, capable of subduing demonic obstructions. Those who visualize this stupa can accumulate blessings and wisdom, swiftly attaining Bodhi.



羅漢：半托迦

Arhat: Panthaka

作者 Artist： 丁巴熱吉 Dingbareji
 類別 Category： 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size： 110x183cm

半托迦原為博學之士，率數百弟子。聞僧人宣講緣起法後出家，精進修證阿羅漢果，廣弘佛法。現居三十三天，與九百阿羅漢共住。其左手結說法印，右手持經書，加持求法者精進修學。

Panthaka was originally a renowned scholar who led hundreds of disciples. After hearing a monk expound the Dharma of Dependent Origination, he renounced worldly life and devoted himself to rigorous practice, ultimately attaining the state of an Arhat. He later propagated the Buddhist teachings extensively. He now resides in the Thirty-Three Realms, dwelling with nine hundred Arhats. His left hand forms the Dharmacakra Mudrā, while his right hand holds a Sūtra, bestowing blessings upon seekers of the Dharma to cultivate with diligence.



羅漢：阿氏多

Arhat: Ajita

作者 Artist : 博琮 Boqiong
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

阿氏多因長相異常醜陋被棄，於叢林中靠山泉野果為生，不敢見人。佛陀幻化為醜陋之人，與之為友，接引度化，令其不再自慚形穢，渴慕佛陀真身端莊慈祥，遂跟隨佛陀出家修行，成就阿羅漢果。

Ajita was abandoned because he was so ugly that he hid in the forest, living off its resources and avoiding all people. The Buddha miraculously appeared as an ugly man to befriend and teach him, freeing him from shame. After seeing the Buddha's true, compassionate form, Ajita was inspired to ordain and eventually became an Arhat.



羅漢：巴拈拉

Arhat: Bakula

作者 Artist : 多吉拉姆 Duoqilamu
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

巴拈拉原為博學苦行者，見佛陀經過時，他縱身躍下山崖，蒙佛力護佑無恙，遂出家證得阿羅漢果。現與九百羅漢共住北俱蘆洲山洞。其手持福蝮，象徵具足五根、六度、空性智及大悲心，能助眾生通達佛法。

Bakula was originally a learned ascetic. Upon seeing the Buddha pass by, he leapt off a cliff to test the Buddha's spiritual power. Protected by the Buddha's power, he remained unharmed and thus took ordination, eventually attaining Arhatship. He now dwells in a cave on the continent of Uttarakuru, accompanied by nine hundred Arhats. He holds a mongoose as his attribute, which symbolizes his perfect endowment of the Five Faculties, the Six Perfections, the wisdom of emptiness, and great compassion, enabling him to assist sentient beings in comprehending the Dharma.

羅漢：賓度羅跋羅墮

Arhat: Pindola Bhāradvāja

作者 Artist : 多吉拉姆 Duoqilamu
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

賓度羅跋羅墮尊者原為貴族僧侶，因見僧眾受供而出家。初時貪食，持大鉢乞討，後依佛教導斷貪證果。現與千位阿羅漢居東勝神洲山洞，右手持經施智慧，左手託鉢濟三惡道，滿足眾願，消災解難。

Pindola Bhāradvāja was originally an aristocratic monk. Moved by the sight of the monastic community receiving offerings, he renounced his worldly life to join them. Initially, he was known for his greed for food and carried a large alms bowl for begging. Later, following the Buddha's instruction, he eradicated his attachments and attained Arhatship. He now resides in a cave on the continent of Pūrvavideha, accompanied by a retinue of one thousand Arhats. He is depicted with his right hand holding a scripture, bestowing wisdom, while his left hand cradles an alms bowl, delivering beings trapped in the Three Lower Realms. He fulfills the wishes of devotees, averts disasters, and resolves difficulties.





羅漢：哈香尊者

Arhat: Hva-shang

作者 Artist : 多吉拉姆 Duojilamu
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

哈香尊者源於漢地的布袋和尚。然而，當其形象傳入西藏後，其身份與譜系經歷了本土化的重構與詮釋。在藏地傳說中，這位漢地僧人是唐肅宗邀請印度十六羅漢赴華時的信使，因此，他常以侍從身份出現在藏傳佛教的十六羅漢組畫中，最終被吸納為十六羅漢體系，即廣為人知的“布袋和尚”。

Hva-shang originated from the Chinese Budai Monk. However, after his image was transmitted to Tibet, his identity and lineage were reinterpreted and reconstructed through a process of localization. According to Tibetan legend, this Chinese monk served as the messenger who escorted the Sixteen Arhat from India to China at the invitation of Emperor Suzong of Tang. Consequently, he is frequently depicted in Tibetan Buddhist thangka paintings of the Sixteen Arhats in the role of an attendant. He was eventually incorporated into this pantheon, becoming the figure widely known as the "Budai Monk".



四大天王之東方持國天王

Dhṛtarāṣṭra, the Heavenly King of the East

作者 Artist : 才讓嘉 Cairangjia
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

東方持國天王身白色，護持東勝神洲，象徵慈悲護世。手持琵琶表“中道”智慧——琴絃鬆緊得宜，喻修行不偏不倚。作為主樂神，以妙音教化眾生，率乾闥婆等部眾守護國土，是佛教二十諸天護法之一。

Dhṛtarāṣṭra, the Heavenly King Who Upholds the Realm, is associated with the east and is depicted with a white body. His name signifies his vow to protect and sustain the world with compassion. He is the guardian of the continent of Pūrvavideha. He holds a lute, which symbolizes the wisdom of the Middle Way: just as the instrument's strings must be neither too tight nor too loose to produce harmonious music, spiritual practice must avoid extremes. As the lord of celestial musicians, he uses sublime music to teach and civilize sentient beings. He commands hosts of Gandharvas and other beings in his mission to protect the kingdom and is one of the Twenty Protective Devas in Buddhism.



四大天王之西方廣目天王

Virūpākṣa, the Heavenly King of the West

作者 Artist : 門姐 Menjie
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 108x187cm

西方廣目天王為佛教護法神，“廣目”喻其淨天眼觀護世間。身紅色，住須彌山水晶埵，執龍（蛇）與寶珠，前者象徵世事無常、統領龍眾，後者表內心堅定。守護西牛賀洲，統轄龍王等部眾，位列二十諸天第六天王。

Virūpākṣa, the Heavenly King With Wide Eyes, is a Buddhist Dharma-protector. His name, "Wide Eyes", signifies his Purifying Heavenly Eye that observes and protects the world. Depicted with a red body, he resides on the Crystal Peak of Mount Sumeru. He holds a dragon (or serpent) and a wish-fulfilling jewel in his hands. The dragon symbolizes the impermanence of all worldly phenomena and represents his command over the Nāgas, while the jewel signifies an unwavering mind. He is the guardian of the western continent, Aparagodāniya, and leads legions of Dragon Kings, ranking as the sixth deity among the Twenty Protective Devas.



四大天王之南方增長天王

Virūḍhaka, the Heavenly King of the South

作者 Artist : 依木初 Yimuchu
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 108x187cm

南方增長天王，佛教護法神，“增長”意為護持佛法，令衆生善根增長。居須彌山琉璃埵，身青色，披甲執劍。寶劍象徵智慧斬煩惱，亦護佛法不受侵。守護南瞻部洲，統領鳩盤荼、薛荔多等部衆，為二十諸天第五天王。

Virūḍhaka, the Heavenly King Who Increases Growth, is a Dharma-protecting deity in Buddhism. His name signifies his vow to safeguard the Buddha's teachings and foster the growth of virtuous roots in all sentient beings. Residing on the Glazed Peak of Mount Sumeru, he is depicted with a blue body, clad in armor, and wielding a sword. This sword symbolizes using wisdom to cut through afflictions and protecting the Dharma from infringement. He is the guardian of the southern continent, Jambudvīpa, and commands legions of Kumbhāṇḍas and Pretas. He is ranked as the fifth deity among the Twenty Protective Devas.

四大天王之北方多聞天王

Vaiśravaṇa, the Heavenly King of the North

作者 Artist : 英洲彭措 Yingzhoupengcuo
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 110x183cm

北方多聞天王（毗沙門），意為以福德聞名四方，住須彌山黃金埵。身綠色，披甲冑，左手持銀鼠，右手執寶傘（幡）。傘具兩義：護心防染，遮障護世。亦稱施財天，源於古印度財神，守護北俱盧洲，統領夜叉、羅剎部衆，為二十諸天中第三天王。

Vaiśravaṇa (also known as Kubera), the Heavenly King of the North, whose name signifies "widely renowned for his virtue", resides in the Golden Peak of Mount Sumeru. He is depicted with a green body, clad in armor, holding a silver mongoose (a symbol of wealth and victory) in his left hand and a precious umbrella (or banner) in his right. The umbrella carries a dual symbolism: internally, it protects the mind from the pollution of defilements; externally, it shields and safeguards the world. He is also revered as a god of wealth. He guards the northern continent of Uttarakuru, commands legions of Yakṣas and Rākṣasas, and is ranked as the third deity among the Twenty Protective Devas.



釋迦牟尼佛

Śākyamuni Buddha

作者 Artist : 曲央措 Quyangcuo
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 142x97cm

唐卡以釋迦牟尼佛成道相為核心主題。主尊佛陀安住於多層蓮臺之上，身披福田袈裟，面容靜謐莊嚴。左手結禪定印託鉢，象徵三昧耶境；右手垂施觸地印，再現降魔成道時召請地天為證的究竟境界；身後環繞綠色頭光與金邊藍色身光，層層光暈映照出覺者內證的圓滿智慧。

The thangka centers on the enlightened form of Śākyamuni Buddha as its primary theme. The principal Buddha rests serenely upon a multi-tiered lotus throne, draped in crimson robes, with a countenance of profound tranquility and sacred dignity. His left hand forms the Dhyaṇa Mudrā, cradling an alms bowl that symbolizes the realm of Samayā commitments; while his right hand extends in the Bhūmisparśa Mudrā, vividly recreating the ultimate moment of enlightenment when he summoned the earth goddess as witness during his victory over Mara. Behind him radiates a green halo encircling the head and a gold-rimmed blue aura enveloping the body, with layered luminescence reflecting the perfected wisdom attained through the Buddha's inner realization.



長壽三尊之 無量壽佛

**Amitāyus Buddha of the
Longevity Triad**

作者 Artist : 諾拉 Nuola
 類別 Category : 唐卡 - 黑唐
 Black-Ground Thangka
 尺寸 Size : 180x90cm

唐卡畫面中央的無量壽佛頭戴寶冠，面容慈悲祥和，身披天衣，佩飾瓔珞，結跏趺坐於蓮臺，雙手結定印託持象徵永恆生命的長壽寶瓶。主尊左下方為三面八臂、身色皎潔的佛頂尊勝佛母，右下方為七眼慈視、如白玉的白度母，三者共同構成“長壽三尊”體系，寓意清除壽障、增上福慧、證悟不生不滅的究竟安樂。主尊上方為釋迦牟尼佛與兩位傳承上師，左右兩側各繪有兩尊結不同手印的佛尊。唐卡下方繪有身色金黃、手持寶珠與吐寶鼯鼠的黃財神，象徵世間與出世間財寶的圓滿。

At the heart of the thangka resides Amitāyus, the Buddha of Infinite Life, adorned with a jeweled crown and radiating compassionate serenity. Draped in celestial robes and bedecked with ornate jewelry, he sits in the lotus posture upon a lunar disc and lotus throne. His hands rest in the meditation mudrā, cradling the vase of immortality—a potent symbol of enduring life. Flanking the central deity are the other two members of the Longevity Triad: below to the left, the three-faced, eight-armed Uṣṇisavijayā, her form glowing like crystalline moonlight; and below to the right, the seven-eyed White Tārā, whose luminous white body embodies boundless compassion. Together, this triad represents the transcendence of life obstacles, the enhancement of merit and wisdom, and the realization of deathless ultimate bliss. Above the central figure appears Śākyamuni Buddha accompanied by two lineage masters, while on either side reside four Buddhas displaying distinct hand gestures. Below, the golden-hued Yellow Jambhala holds a wish-fulfilling gem and a mongoose vomiting jewels, symbolizing the complete accumulation of both worldly and spiritual riches.



釋迦牟尼佛

Śākyamuni Buddha

作者 Artist : 聖潔拉姆
 Shengjielamu
 類別 Category : 唐卡 - 黑唐
 Black-Ground Thangka
 尺寸 Size : 157x94cm

唐卡的主尊釋迦牟尼佛，雙目微垂，法相慈悲莊嚴，身披福田袈裟，右肩袒露，右手垂膝作觸地印，左手於臍前託鉢結禪定印。主尊兩側侍立四位菩薩，其中包括被譽為覺囊派祖庭甘丹彭措林最美文殊化身的兩位文殊菩薩，身姿曼妙，神情典雅。法座前方有二位弟子持鉢與法器恭敬而立。上方中央為金剛總持，左右分列覺囊派傳承上師，以及釋迦牟尼佛的持鉢與說法二相，展現清晰的法脈源流。

The central figure of this thangka is Śākyamuni Buddha, depicted with gently downcast eyes and a countenance of profound compassion and dignity. He is adorned in a patchwork monastic robe, with his right shoulder uncovered. His right hand extends in the Bhūmiśparśa Mudrā above his knee, while his left hand rests at the navel level in the Dhyāna Mudrā, supporting a begging bowl. Flanking the main deity stand four Bodhisattvas, including two manifestations of Mañjuśrī, revered as the most exquisite incarnations of wisdom at Ganden Phuntsok Ling Monastery—the ancestral temple of the Jonang tradition. Their forms are graceful, and their expressions reflect sublime elegance. Before the throne, two disciples stand in reverence, one holding a begging bowl and the other a ritual implement. At the top center, Vajradhara is enthroned, surrounded by lineage masters of the Jonang tradition. To either side, Śākyamuni Buddha is depicted in two forms—one holding a begging bowl and the other in a teaching posture—illustrating a clear and unbroken lineage transmission.



綠度母

Green Tārā

作者 Artist : 增拉 Zengla
 類別 Category : 唐卡 - 彩唐
 Polychrome Thangka
 尺寸 Size : 160x97cm

此幅唐卡精妙地繪塑了綠度母之聖像。作為觀世音菩薩悲心之化現，尊貴的度母身如翡翠，端坐於蓮花月輪之上，法相慈悲，蘊含莊嚴。身後橙紅色頭光與粉色背光交相輝映，神聖肅穆。其右手結施願印，垂足示現隨時準備起身，救度衆生之悲願；左手於胸前結三寶印，雙手各持一朵烏巴拉花，表徵清淨無染的智慧。周身嚴飾寶冠瓔珞，天衣流彩，盡顯其報身佛的殊勝功德。

This exquisite thangka meticulously portrays the sacred form of Green Tārā. As the embodiment of Avalokiteśvara's compassion, the revered Tārā manifests with a body of emerald hue, seated serenely upon a lotus moon disc, her countenance radiating compassionate solemnity. Behind her, an orange-red halo encircling the head merges with a pink aureola, creating an aura of divine majesty. Her right hand forms the Varada Mudrā (gesture of granting boons), while her foot extends gracefully, symbolizing her readiness to rise instantly to liberate sentient beings. The left hand, held at the heart, assumes the Triratna Mudrā (gesture of the Three Jewels), each hand delicately holding an utpala flower that represents pristine wisdom. Adorned with a jeweled crown and celestial ornaments, her flowing silks embody the sublime qualities of a body of enjoyment.



帝洛巴尊者

Tilopa

作者 Artist : 堅贊 Jianzan
 類別 Category : 唐卡 - 彩唐
 Polychrome Thangka
 尺寸 Size : 190x100cm

這幅作品的主尊為帝洛巴尊者，他是印度八十四位成就者之一，畫面精準定格其點化弟子那洛巴的經典場景，將宗教故事與藝術表達相融。尊者呈瑜伽士形象，半裸上身線條流暢，手持鮮活的魚，眼神高闊深邃，全然安住於心性，生動還原了傳說中他生吞活魚後吐出，魚兒更顯鮮活的神奇瞬間，極具張力。下方弟子那洛巴端正正坐，身旁行囊、水壺等隨身物品刻畫細緻真實，盡顯求法的虔誠。

This thangka masterfully depicts the great Indian master Tilopa, one of the eighty-four Mahasiddhas, capturing the pivotal moment of his spiritual transmission to disciple Nāropā. The composition seamlessly blends religious narrative with artistic expression. Portrayed as an ascetic yogi, Tilopa's semi-clad torso reveals fluid muscular lines while he holds a vibrant fish. His gaze transcends worldly realms, utterly abiding in primordial awareness. The scene vividly recreates the legendary miracle where he swallowed and resurrected the fish with enhanced vitality — an image brimming with spiritual dynamism. Below, Nāropā sits in perfect attentiveness, his traveling bundle and water vessel rendered with exquisite detail. These lifelike accouterments symbolize the sacred journey, radiating the disciple's profound devotion in his quest for enlightenment.



財寶天王與八駿財神

Vaiśravaṇa and the Eight Steed-riding Wealth Guardians

作者 Artist : 英洲彭措 Yingzhoupengcuo
 類別 Category : 唐卡 - 黑唐
 Black-Ground Thangka
 尺寸 Size : 188x103cm

這幅作品的主尊為財寶天王，又稱“多聞天王”，源出四大天王。在藏傳佛教中，其司掌福祉、守護財富的屬性備受推崇，“財寶天王”之名也由此而來。他通體呈金黃色，一面二臂造型，頭戴五佛寶冠；右手不停轉動寶幢，寓意為人間源源不斷散佈財富；左手懷抱吐寶鼠，傳說鼠口能吐出取之不盡的珍寶。天王以菩薩如意坐姿側騎獅子，既具威懾力，又透着富足祥和。主尊周身是八位眷屬八駿財神，均為騎馬武將身形。

This thangka centers on Vaiśravaṇa, who is revered as one of the Four Heavenly Kings in Buddhism. In Tibetan Buddhist tradition, his attributes of bestowing blessings and safeguarding wealth are highly venerated, earning him the title "Wealth Guardian King". His body radiates a golden hue, depicted with one face and two arms, crowned with a five-Buddha diadem. His right hand continuously rotates a victory banner, symbolizing the constant showering of prosperity upon the human realm; while his left arm cradles a jewel-mongoose, believed to pour forth inexhaustible treasures from its mouth. The deity sits in a regal posture atop a snow lion, embodying both majestic power and abundant serenity. Surrounding the main figure are eight attendant deities, the Eight Steed-riding Wealth Guardians, all portrayed as equestrian warrior forms.



扎賢護法

Drakśad

作者 Artist : 尼卓 Nizhuo
 類別 Category : 唐卡 - 黑唐
 Black-Ground Thangka
 尺寸 Size : 181x97cm

這幅作品的主尊為扎賢護法，作為瑪哈嘎拉護法聖尊的重要體像之一，其造型極具威嚴與震懾力。護法身呈黑紅雙色，生有二面，正面右側還顯現出一顆猙獰狼頭，更添肅穆氣場；頭戴五骷髏冠，赤黃色的鬚眉張揚，頭髮向上飛揚，三隻眼睛怒目圓睜，張口時露出上下四根鋒利獠牙，盡顯護法降魔的凜冽氣勢；身着藍色長袍，肩頭披着華貴錦緞，腰間更以鮮溼人頭為腰帶，每一處細節都凸顯出護法的神聖與威嚴。

This thangka centers on the formidable deity Drakśad, one of the principal emanations of Mahākāla. His form radiates awe-inspiring majesty and protective power. The protector manifests in black and red hues, with two primary faces — the main face additionally revealing a ferocious wolf head on its right side, intensifying his solemn presence. Adorned with a crown of five skulls, his blazing orange beard and eyebrows bristle with energy as his hair streams upward. Three wrathful eyes glare intensely, while his gaping mouth reveals four sharp fangs, embodying the protector's relentless subjugation of negative forces. Clad in blue robes draped with luxurious brocade across the shoulders, his waist is girded with a freshly severed human head — each detail meticulously rendered to emphasize the sacred authority and formidable nature of this dharma protector.



五方文殊

The Five Manifestations of Mañjuśrī

作者 Artist : 班羅 Banluo
 類別 Category : 唐卡 - 黑唐
 Black-Ground Thangka
 尺寸 Size : 170x104cm

這幅作品聚焦文殊菩薩的五種變化身，詮釋“集五種智慧於一身”的深意。畫面中央的主尊為白文殊菩薩，作為五種主要化相的核心；左下方，騎乘青獅的文殊頭戴五佛冠，雙手各執託有慧劍與般若佛經的蓮花；左上方，一面四臂的文殊分別握持般若焰劍、弓箭與蓮花；右上方，文殊右手高舉寶劍，左手於胸前持握蓮莖，姿態挺拔有力；右下方，文殊右手在膝前結施願印，左手當胸作轉法輪印，雙手均拈着蓮莖，傳遞出慈悲與度化的願力。

This thangka focuses on the five manifestations of Mañjuśrī, interpreting the profound concept of "embodying the five wisdoms in one". The central figure is White Mañjuśrī, who serves as the core of the five primary manifestations. In the lower left, a Mañjuśrī crowned with a five-Buddha diadem rides a blue lion, holding lotus flowers that support a wisdom sword and the *Prajñāpāramitā Sūtra*. In the upper left, a four-armed Mañjuśrī wields a flaming sword of wisdom, a bow and arrow, and a lotus. In the upper right, Mañjuśrī stands tall and powerful, his right hand brandishing a sword while his left holds a lotus stem at the heart. In the lower right, Mañjuśrī's right hand forms the gesture of granting boons near his knee, while his left forms the gesture of turning the wheel of Dharma at his chest, both hands gracefully holding lotus stems, radiating compassion and the vow to liberate beings.



喜金剛

Hevajra

作者 Artist : 仁江 Renjiang
 類別 Category : 唐卡 - 黑唐
 Black-Ground Thangka
 尺寸 Size : 177x140cm

這幅黑唐卡主尊為喜金剛，是藏傳佛教無上瑜伽母續部的核心本尊。喜金剛呈八面十六臂四足的忿怒相，身色深藍，八面象徵對八方智慧的統攝；十六臂各持不同法器，寓意降伏各類煩惱；四足踐踏四魔，代表對根本煩惱的征服；懷抱明妃，象徵慈悲與智慧的雙運。八大空行母作為喜金剛的眷屬，是護持教法、助力修行的重要護法羣體。畫面上方為傳承祖師，下方是護法，體現出密宗對法脈傳承與護法護持的重視。

This black thangka features Hevajra as the central deity, who is the principal yidam in the Mother Tantra of Tibetan Buddhism's Highest Yoga Tantra. Hevajra manifests in a wrathful form with eight faces, sixteen arms, and four legs. His body is of a deep blue hue, with the eight faces symbolizing mastery over the eight directions of wisdom. Each of his sixteen hands holds a different ritual implement, representing the subjugation of various types of afflictions. His four legs trample upon the four maras, signifying the conquest of fundamental delusions. In union with his consort, he embodies the inseparable fusion of compassion and wisdom. The eight Dākinīs, as Hevajra's retinue, form an important group of protectors who safeguard the teachings and assist practitioners. The lineage masters are depicted above, while the protectors are shown below, reflecting the Vajrayana emphasis on lineage transmission and the support of dharma protectors.



六臂瑪哈嘎拉

Six-Armed Mahākāla

作者 Artist : 扎西 Zhaxi
 類別 Category : 唐卡 - 黑唐
 Black-Ground Thangka
 尺寸 Size : 150x143cm

唐卡主尊為六臂瑪哈嘎拉，他頭戴五骷髏冠，象徵調伏五蘊煩惱；紅黃色怒發上揚，似智慧火焰，寓意燒盡無明；右三臂法器，金剛鉞刀寓意斬斷煩惱與魔障，人骨念珠寓意象徵六道眾生解脫，手鼓寓意召喚空行母，攝服魔眾；左三臂法器，嘎巴拉碗象徵空性與降伏四魔，三叉戟象徵斷滅貪嗔癡三毒、金剛索象徵束縛一切邪魔。左右側是財寶天王和其他忿怒護法，上方則有兩位上師像，同構成了一個層次豐富的護法體系。

The central deity of this thangka is Six-Armed Mahākāla, adorned with a crown of five skulls symbolizing the subjugation of the five poisons of the mind. His fiery red and yellow hair flares upward like wisdom flames, representing the burning away of ignorance. The three right hands hold ritual implements: the curved knife signifies the severance of afflictions and obstacles, the rosary of human bones represents the liberation of sentient beings from the six realms, and the damaru drum calls upon the Dākinis and subdues demonic forces. The three left hands bear sacred objects: the kapala skull cup embodies emptiness and the conquest of the four maras, the trident cuts through the three poisons of attachment, aversion, and delusion, and the vajra lasso binds all negative forces. Flanking the deity are the wealth deity and other wrathful protectors, while two lineage masters appear above, together forming a multi-layered protective mandala.



千手千眼觀世音

Thousand-Armed, Thousand-Eyed
 Avalokiteśvara

作者 Artist : 澤木滾 Zemugun
 類別 Category : 唐卡 - 黑唐
 Black-Ground Thangka
 尺寸 Size : 220x130cm

十一面普遍被認為象征菩薩“十地”和“十地”之上的无上正等正覺。周身環繞眾多手臂，每隻手眼都代表著觀音能聞聲救苦、遍觀世間的慈悲與神通，代表著能滿足眾生種種祈願，護持眾生脫離苦難。畫面中還繪有諸多佛、菩薩、上師像，分佈於主尊周圍，構成了一個豐富的佛教神祇體系，體現出藏傳佛教唐卡對神聖空間的營造。唐卡採用了細膩的繪製技法，色彩華麗且層次豐富，以黑色為底襯托出金色與彩色的裝飾，更顯莊嚴神聖。

The central deity of this thangka is the Thousand-Armed, Thousand-Eyed Avalokiteśvara, whose eleven faces are widely regarded as symbolizing the Bodhisattva's "Ten Grounds" and representing the unsurpassed perfect enlightenment beyond these "Ten Grounds". The deity is surrounded by countless arms, each bearing an eye, representing Avalokiteśvara's capacity to hear the cries of all beings, perceive the sufferings of the world, and fulfill the diverse prayers of sentient beings while guiding them away from affliction. The composition further incorporates numerous buddhas, bodhisattvas, and lineage masters arranged around the principal figure, forming a rich Buddhist pantheon that reflects the Tibetan Buddhist tradition's intricate sacred cosmology. Executed with refined brushwork, the thangka employs sumptuous colors and complex layering. The black background accentuates the gold and polychrome decorations, enhancing the aura of sacred solemnity.



釋迦牟尼佛 - 覺囊明代壁畫

Śākyamuni Buddha – Jonang School Ming Dynasty Mural

類別 Category： 壁画 Mural
尺寸 Size： 188x103cm

此幅為覺囊派明代壁畫最為精彩的一個局部，內容為《文殊師利神變經》《大般涅槃經》《寶雲經》《降切利天》。其中，最中間一尊表現的是《文殊師利神變經》。主尊釋迦牟尼佛結跏趺坐，身披紅色袈裟，袒露右肩，左手結禪定印，右手施觸地印，生動展現佛陀兼具智慧與慈悲的精神境界。左右環繞為文殊菩薩的不同化身，以身體顏色為區別，代表智慧深廣，需要從不同領域和方法去研習。壁畫的人物造像，依據覺囊的“時輪度量”，體態挺拔修長，是藏傳佛造像中具有較高藝術審美的度量體系。

This painting represents one of the most exquisite segments of a mural from the Jonang tradition in the Ming Dynasty, depicting the *Mañjuśrī Vikurvaṇa Sūtra*, the *Mahāyāna Mahāparinirvāṇa Sūtra*, the *Ratnamegha Sūtra* and the *Devavatāra Sūtra*. The central figure Śākyamuni Buddha, representing a scene from the *Mañjuśrī Vikurvaṇa Sūtra*, is seated in the full lotus posture, draped in crimson monastic robes with his right shoulder uncovered. His left hand forms the *Dhyāna Mudrā* (meditative gesture), while his right hand assumes the *Bhūmisparśa Mudrā* (earth-touching gesture), vividly capturing the Buddha's integration of wisdom and compassion. Surrounding the main deity are various manifestations of *Mañjuśrī*, distinguished by their body colors, symbolizing the vastness of wisdom that requires exploration through diverse approaches and methods. The figural representations in the mural adhere to the Jonang's "Kālacakra Measurement System", characterized by tall, slender proportions — a highly esteemed aesthetic canon within Tibetan Buddhist iconometry.

釋迦牟尼佛

Śākyamuni Buddha – Jonang School Ming Dynasty Mural (Line Drawing)

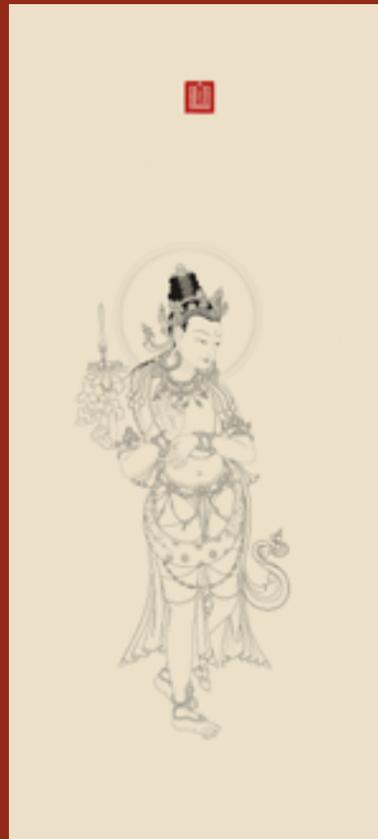
作者 Artist： 更嘎旺秀 Genggawangxiu
類別 Category： 唐卡 Thangka
尺寸 Size： 213x96cm

此幅釋迦牟尼佛是覺囊派明代壁畫《文殊師利神變經》的勾線稿，充分展現了覺囊繪畫藝術對線條的運用。雖然壁畫原稿是用礦物顏料重彩鋪陳，但其線條流暢虯勁，通過墨色粗細濃淡的變化，極為貼切的塑造了立體效果。既有別於漢地人物畫像，也不同于中東部印度和深受希臘化影響的犍陀羅藝術中人物造像的手法，可以說是融會而獨創的精彩作品，也因此被視為藏族繪畫藝術的重要代表作。勾線稿正是為了更好的體現覺囊唐卡的線條藝術而創作。

This line drawing of Śākyamuni Buddha, based on the Ming Dynasty Jonang mural *Mañjuśrī Vikurvaṇa Sūtra*, masterfully demonstrates the school's exceptional command of linear expression. Though the original mural employed heavy mineral pigments, the draft alone reveals how fluid yet powerful ink strokes — modulated through nuanced variations in thickness and saturation — create remarkable three-dimensionality. This distinctive approach differs significantly from Han Chinese figure painting, while also distincting from the approaches seen in the art of Central-Eastern India as well as the Greco-influenced Gandhara tradition. Rather, it represents a brilliant synthesis and innovation, establishing itself as a cornerstone of Tibetan artistic heritage. The very existence of such line drawings attests to their purpose: to illuminate the unparalleled linear artistry that defines Jonang Thangkas.



覺囊派明代壁畫局部 Ming Dynasty Jonang School Mural (Detail)



文殊(左肋侍)

Mañjuśrī Bodhisattva (Left Attendant)

此幅文殊左肋侍是覺囊派明代壁畫《文殊師利神變經》的勾線稿。在佛教中，菩薩分為肋侍菩薩和瞻養菩薩。肋侍菩薩是修行層次最高的菩薩，其修行覺悟僅次於佛陀或等同於佛陀，常在佛陀的身邊，協助佛陀弘揚佛法，教化衆生。畫面中文殊菩薩身姿端莊，頭戴寶冠，手持象徵智慧的寶劍與經卷，身披飄逸衣飾，整體柔美清雅。

This line drawing portrays Mañjuśrī as the left attendant Bodhisattva from the Ming Dynasty Jonang mural *Mañjuśrī Vikurvaṇa Sūtra*. In Buddhism, bodhisattvas are divided into attendant bodhisattvas and supporting bodhisattvas. Attendant bodhisattvas represent the highest level of spiritual practice—their enlightenment is second only to that of the Buddha, or even equivalent to it. They often stay by the Buddha's side, assisting the Buddha in propagating the Dharma and guiding sentient beings toward enlightenment. In the drawing, Mañjuśrī stands in a dignified posture, wearing a treasure crown on the head, holding a sword (a symbol of wisdom) and a sutra scroll in the hands, and draped in flowing robes. The overall style is gentle, elegant, and serene.

作者 Artist： 更嘎旺秀 Genggawangxiu
類別 Category： 唐卡 Thangka
尺寸 Size： 213x72cm

文殊(右肋侍)

Mañjuśrī Bodhisattva (Right Attendant)

此幅文殊右肋侍是覺囊派明代壁畫《文殊師利神變經》的勾線稿。畫面中文殊菩薩頭戴寶冠，身披華服，穿戴瓔珞，手持象徵究竟智慧的般若經典，畫師用細膩的線條來體現作品的內在精神。

This line drawing portrays Mañjuśrī as the right attendant Bodhisattva from the Ming Dynasty Jonang mural *Mañjuśrī Vikurvaṇa Sūtra*. The depiction shows Mañjuśrī adorned with a jeweled crown, dressed in magnificent robes, and embellished with sacred ornaments, while holding the Prajñāpāramitā scripture—the ultimate symbol of transcendent wisdom. The artist has employed exceptionally refined brushwork to convey the spiritual essence of the subject, with flowing, uninterrupted lines that capture subtle nuances of expression. The Bodhisattva's form radiates natural ease and dynamic grace across the scroll, transforming the entire composition into a sublime manifestation of Mañjuśrī's profound dignity and serene magnificence.

更嘎旺秀 Genggawangxiu
唐卡 Thangka
213x72cm



羅漢(左肋侍)

Arhat (Left Attendant)

此幅羅漢左肋侍是覺囊派明代壁畫《文殊師利神變經》的勾線稿。羅漢身着寬袍大袖，衣紋褶皺通過疏密變化與流暢線條，精準表現布料垂墜感與動態韻律；頭頂背光，雙手託鉢呈供養狀。畫師的表達並未僅僅停留於對人物結構的描寫，更是揭示悟達真相的內在精神。

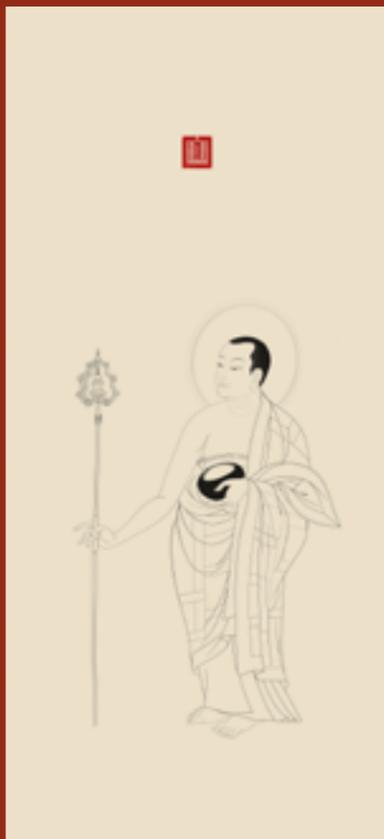
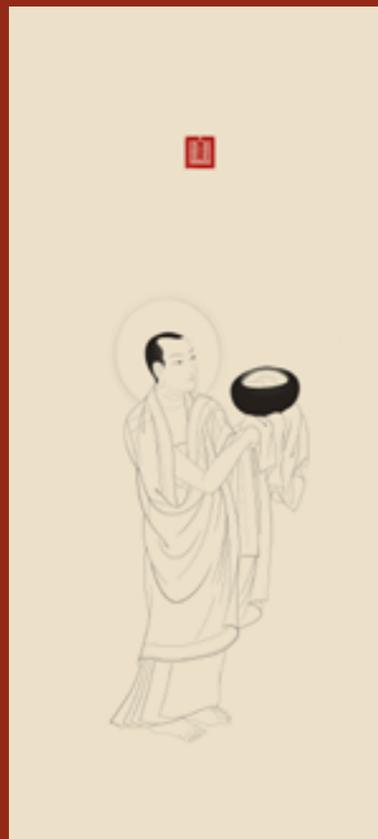
This line drawing depicts an Arhat as the left attendant figure from the Ming Dynasty Jonang school mural *Mañjuśrī Vikurvaṇa Sūtra*. The Arhat wears voluminous robes with wide sleeves, where the meticulously varied density and fluid lines of the drapery folds masterfully convey both the weight of the fabric and a sense of rhythmic movement. He is depicted with a halo and holds an alms bowl in a gesture of offering. The Artist's expression transcends mere anatomical representation, aiming instead to reveal the inner spirit of one who has realized ultimate truth.

羅漢(右肋侍)

Arhat (Right Attendant)

此幅羅漢右肋侍是覺囊派明代壁畫《文殊師利神變經》的勾線稿。此幅羅漢白描以單線墨筆勾勒，盡顯傳統白描精髓。羅漢右手持錫杖，左手持鉢，姿態端莊，神態生動，通過疏密對比強化主體。畫中線條靈動，衣紋轉折自然，盡顯畫師對人物神韻的精準把握。

This line drawing portrays the Arhat as the right attendant figure from the Ming Dynasty Jonang mural *Mañjuśrī Vikurvaṇa Sūtra*. Executed entirely in monochrome ink outlines, it epitomizes the essence of traditional classical line drawing. The Arhat holds a khakkhara (monastic staff) in his right hand and an alms bowl in his left, his posture dignified and expression vivid, with strategic contrast in line density emphasizing the central figure. The brushwork flows with vitality, while the drapery folds transition naturally, demonstrating the artist's masterful capture of the figure's spiritual essence.



藏醫藥

Tibetan Medicine and Pharmacology

第一棵生命樹

The First Tree of Life

作者 Artist : 色木拉 Semula
類別 Category : 唐卡 - 彩唐 Polychrome Thangka
尺寸 Size : 104x148cm

《第一棵生命樹》唐卡以菩提樹形態詮釋藏醫理論：左側生理樹幹代表健康狀態，右側病理樹幹顯示疾病形成。樹根象徵人體，隆（青）、赤巴（黃）、培根（白）三因素平衡時為生理基礎，失衡則轉為病理狀態。如同水冰形態之變，同一因素既可維持健康亦可引發疾病。

The thangka "The First Tree of Life" elucidates Tibetan medical theory through the form of a Bodhi tree. The left trunk, the "Physiological Tree", represents the state of health, while the right trunk, the "Pathological Tree", illustrates the development of disease. The roots symbolize the human body, where the balanced state of the Three Humors — rLung (blue, representing wind), mKhris-pa (yellow, representing bile), and Bad-kan (white, representing phlegm) — forms the physiological foundation. Their imbalance leads to pathology. This reflects the core principle that, much like water and ice are different states of the same substance, the same fundamental factors can either sustain health or give rise to illness.



達那門藥城

Tanaduk

作者 Artist : 卓瑪吉 Zhuomaji
類別 Category : 唐卡 - 彩唐 Polychrome Thangka
尺寸 Size : 104x148cm

《達那門藥城》唐卡展現密宗醫學聖境：五層珍寶壇城由四大天王鎮守，中央藥師佛端坐藍琉璃寶座，四眾環繞。城外藥山蘊藏萬藥，詮釋"萬物皆醫"理念。琉璃佛身與璀璨宮城輝映，象徵醫學智慧的光明境界。

The "Tanaduk" thangka portrays a Vajrayana healing mandala. A five-story jeweled mandala at its heart is guarded by the Four Heavenly Kings. The Medicine Buddha sits inside on a blue throne, surrounded by followers. Medicinal mountains outside symbolize that "all things can heal". The glowing blue Buddha and shining palace together represent the brilliant light of medical wisdom.



第二棵生命樹

The Second Tree of Life

作者 Artist : 羅爾拉 Luoerla
類別 Category : 唐卡 - 彩唐 Polychrome Thangka
尺寸 Size : 104x148cm

《第二棵生命樹》唐卡以三枝樹幹象徵藏醫三大診法：望診（察舌觀尿）、觸診與問診。藏醫獨創尿診術，通過尿液在不同溫度下的顏色、泡沫等變化判斷疾病。舌診則觀察顏色與附着物。

The thangka "The Second Tree of Life" employs three main branches to symbolize the three core diagnostic methods in Tibetan medicine: Observation (including tongue and urine diagnosis), Palpation (primarily pulse reading), and Interrogation. Tibetan medicine has developed a highly specialized and unique practice of uroscopy, which involves analyzing changes in the urine's color, foam, sediment, and other characteristics at different temperatures to determine the nature of diseases. Tongue diagnosis examines the organ's color and coating.





第三棵生命樹

The Third Tree of Life

作者 Artist : 罗尔拉 Luoerla
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 104x148cm

《第三棵生命樹》唐卡以四枝樹幹象徵四大療法：飲食調養、起居調整、藥物治療及外治療法。強調疾病多源於不良生活習慣，需四法協同，從源頭調理，方能見效。

The "Third Tree of Life" thangka shows the four treatments of Tibetan medicine on its branches: Diet, Lifestyle, Medicine, and External Therapies. It stresses that disease often comes from unhealthy lifestyle habits and that all four methods must work together to treat the root cause effectively.

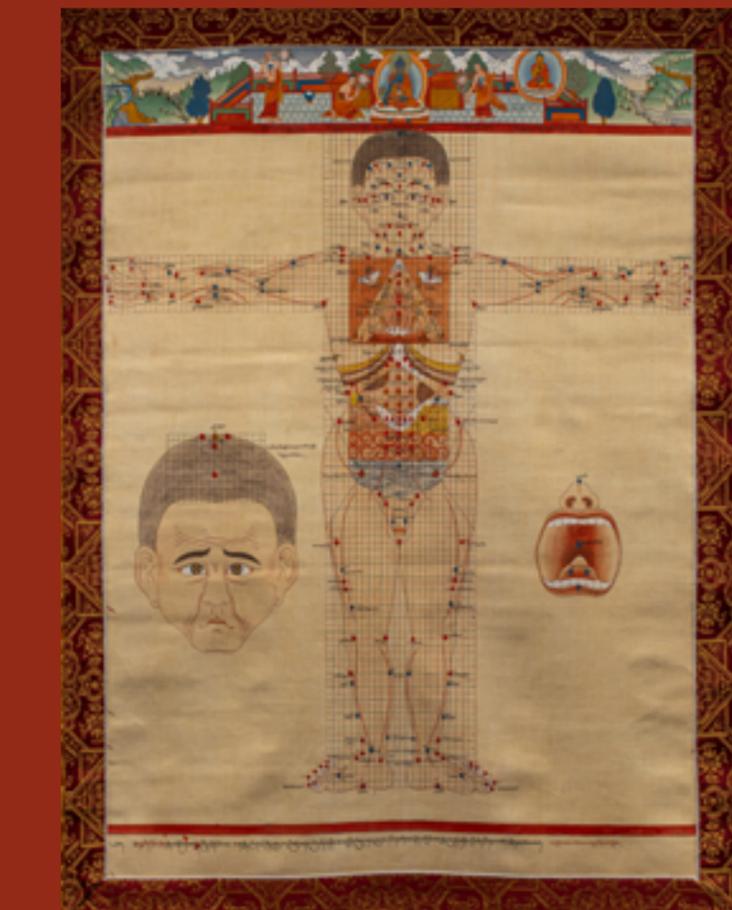
藥物

Tibetan Medicine

作者 Artist : 修准 Xiuzhun
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 104x148cm

藏藥現存 2294 種，常用 300 餘種，70% 為植物藥。藏醫多採用複方，常含 25-100 餘味藥（如 "珍珠七十" 含 70 味）。用藥講究 "對治" 原則：根治骨病、枝治脈病、葉治腑病等，以發揮藥性協同增效。1/3 藏藥與中藥相同，半數以上為雪域高原特有草藥。

Tibetan medicine currently utilizes 2,294 documented materia medica, with over 300 in common use. Approximately 70% of these are botanical drugs. Tibetan prescriptions are predominantly complex compound formulas, often comprising 25 to over 100 ingredients, such as the renowned "Pearl Seventy" containing 70 components. A fundamental principle in their application is "counter-therapy", which dictates that specific plant parts target corresponding bodily structures; for instance, roots treat bone disorders, branches treat channel diseases, and leaves treat hollow organ ailments, aiming to harness synergistic effects. While about one-third of Tibetan medicinals are also used in Traditional Chinese Medicine, over half are herbs unique to the Snowy Plateau.



火灸、穿刺及放血穴位正面圖

Frontal Chart of Points for Moxibustion, Puncture, and Bloodletting

作者 Artist : 扎真旺姆 Zhazhenwangmu
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 104x148cm

《火灸、穿刺及放血穴位的正面圖》唐卡展現火灸（紅點）、穿刺（黃點）、放血（藍點）三大外治療法，通過刺激穴位平衡三因（隆、赤巴、培根）。

The thangka "Frontal Chart of Points for Moxibustion, Puncture, and Bloodletting" visually delineates the three major external therapies: Moxibustion (marked in red), Puncture (marked in yellow), and Bloodletting (marked in blue). These therapies work by stimulating specific points to balance the Three Humors (rLung, mKhris-pa, Bad-kan).

病因

Pathogenesis

作者 Artist : 貢博 Gongbo
 類別 Category : 唐卡 - 彩唐 Polychrome Thangka
 尺寸 Size : 104x148cm

唐卡中描繪了隆病、赤巴病、培根病、紫症、消化不良症及痞塊病的病因。其中所繪的鳥、蛇和豬分別代表了導致一切疾病的根源——貪欲、瞋怒、愚癡。

This thangka depicts the etiology of disorders related to the Three Humors — rLung (Wind), mKhris-pa (Bile), and Bad-kan (Phlegm) — as well as blood disorders, digestive ailments, and abdominal tumors. The bird, snake, and pig illustrated within it symbolize the fundamental roots of all disease, according to Tibetan medicine: desire or attachment (greed), aversion (anger), and ignorance (delusion) — collectively known as the "Three Poisons".





文殊 Mañjuśrī Bodhisattva

作者 Artist : 瑪吉拉姆 Majilamu
 類別 Category : 刺繡 Embroidery
 尺寸 Size : 71x208cm

《文殊菩薩》刺繡唐卡以覺囊派祖庭壁畫為範本，展現“華嚴三聖”中的智慧象徵。菩薩頭戴五智寶冠，手持般若經典，瓔珞華服盡顯莊嚴。刺繡工藝精妙呈現衣袂流動質感，傳遞究竟智慧的超越性境界。

The embroidered thangka "Mañjuśrī Bodhisattva" is modeled after the murals of the Jonang tradition's ancestral monastery, depicting the embodiment of wisdom within the "Three Saints of the Avatamsaka". The Bodhisattva wears the Five Wisdom Crown, holds the *Prajñāpāramitā Sūtra*, and is adorned with magnificent jewels and robes that exude sublime dignity. The exquisite embroidery skillfully captures the flowing texture of the garments, conveying the transcendent realm of ultimate wisdom.

羅漢：供養第一

Arhat: Foremost in Offering

作者 Artist : 勒措 Lecuo
 類別 Category : 刺繡 Embroidery
 尺寸 Size : 61x175cm

《羅漢：供養第一》刺繡唐卡以甘丹彭措林壁畫為範本，呈現頭陀行僧形象。紅絲線滾針繡袈裟，輔以遊絲描等技法，設色古雅。尊者手持鮮花作供養狀，呼應大迦葉尊者“頭陀第一”的佛教典故。

The embroidered thangka, titled "Arhat: Foremost in Offering", draws its inspiration from the mural art of Ganden Phuntsok Ling Monastery, depicting the figure of an ascetic monk. The robe is executed in Gunzhen (Rolling Needle) embroidery with red silk thread, complemented by techniques such as the "floating silk thread" drawing method, all rendered in a refined and classical palette. The Arhat is portrayed holding a flower in a gesture of offering, a depiction that resonates with the Buddhist narrative of Mahākāśyapa, who is revered as the "Foremost in Ascetic Practices".

羅漢：拈花微笑

Arhat: Holding a Flower and Smiling

作者 Artist : 巴拉 Bala
 類別 Category : 刺繡 Embroidery
 尺寸 Size : 61x175cm

《羅漢：拈花微笑》刺繡唐卡以覺囊派祖庭壁畫為範本，展現實修頭陀行的得道聖者。紅絲線滾針繡袈裟，融合遊絲描等技法。尊者拈花微笑，再現禪宗“以心傳心”第一公案，象徵佛法的無言之教。

The embroidered thangka "Arhat: Holding a Flower and Smiling" draws its iconography from the murals of the Jonang tradition's ancestral monastery. It portrays a spiritually realized saint dedicated to the ascetic Dhūta practices. His monastic robe is embroidered with red silk thread using the "rolling needle" technique, integrated with methods like "fine-line tracing". The Arhat is depicted holding a flower with a subtle smile, reenacting Zen Buddhism's foundational first koan of "direct mind-to-mind transmission", symbolizing the wordless teaching of the Dharma.

度母像

Thangka of Tārā

作者 Artist : 崗日措 Gangricuo
 類別 Category : 絛絲 Kesi
 尺寸 Size : 66x203cm

《度母像》絛絲唐卡以覺囊派祖庭壁畫為藍本，嚴格遵循造像儀軌。主尊三曲身姿優雅，右手結說法印，面容悲智雙運。捻金線織就流動天衣，暈色瓔珞凸顯立體質感，宗教莊嚴與藝術靈性完美交融。

The "Thangka of Tārā" woven in kesi (silk tapestry) faithfully adheres to the iconometric canon, drawing its composition from the murals of the Jonang's ancestral monastery. The main deity, Tārā, is depicted in an elegant triple-bend posture. Her right hand forms the Dharma-teaching Mudrā, and her countenance embodies the union of compassion and wisdom. Flowing celestial robes are woven with twisted gold thread, and gradient-colored jewels showcase a remarkable three-dimensional texture, creating a perfect fusion of religious solemnity and artistic spirituality.





白度母

White Tārā

作者 Artist : 尕真姐 Gazhenjie
類別 Category : 緯絲 Kesi
尺寸 Size : 71x208cm

《白度母》緯絲，畫面裏度母居中，面容如秋月般圓滿無垢，身若羣星聚輝。雙目輕闔含笑，結勝施印，盡顯慈悲智慧。衣帶飄逸靈動，莊嚴中見神韻，象徵智慧開啓與長壽功德。

In this kesi (silk tapestry) depiction of White Tārā, the deity is centered, her countenance as flawless and serene as an autumn moon, her form radiant like the gathered light of stars. With eyes gently closed in a smiling expression and hands forming the Varada Mudrā (the gesture of granting boons), she perfectly embodies compassion and wisdom. Her flowing ribbons and garments convey a divine grace within her serene majesty, symbolizing the awakening of wisdom and the blessings of long life.



Wutai Shan
Buddhist
Garden in Canada



The Rangbala
Intangible Cultural
Heritage Association

雪山、白雲、草原，孕育了壤巴拉唐卡藝術。千百年來，中國青藏高原各族人民把他們心中對人生的感悟，對大自然的感恩，對美好生活的嚮往描繪在潔白的畫布之上。今日的壤塘，畫布上的內容早已變成生動的現實，人們不僅物質富足，而且精神豐盈。

期待壤巴拉藝術在楓葉之國架起東方與西方相遇相知相通的橋樑，共同繪製人類和平、萬物和諧的美好世界。

The snow-capped mountains, white clouds, and vast grasslands have nurtured the art of Rangbala Tang Thangka. For thousands of years, the diverse ethnic groups of China's Qinghai-Tibet Plateau have poured onto pristine canvases their reflections on life, their gratitude toward nature, and their yearning for a better life. Today in Rangtang, the scenes once depicted on these canvases have become a vibrant reality—a community thriving not only in material abundance but also in spiritual fulfillment.

May the art of Rangbala Tang serve as a bridge in the land of maple leaves, bringing East and West together in encounter, mutual understanding, and connection. Together, may we paint a vision of a world where humanity lives in peace and all beings exist in harmony.

The mind acts as a skilled painter,
Projecting all realms of the universe.
From it arise the five aggregates entirely;
There is no phenomenon it does not create.
— *Avatamsaka Sūtra*

心如工畫師，能畫諸世間，
五蘊悉從生，無法而不造。
—— 《大方廣佛華嚴經》