



པདྨ་པཌ་པཌ་པཌ་

殊勝因緣

A Wondrous Occasion Predestined:
Unveiling the Kangxi Kangyur
內府泥金寫本藏文龍藏經探索





ཀུན་གྱི་དཀར་མཛོད་

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國立故宮博物院
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殊勝因緣 · 龍藏傳奇


民國百年元月，配合國立故宮博物院藏清康熙朝《內府泥金寫本藏文龍藏經》的出版，筆者與圖書文獻處同仁策劃「龍藏—院藏大藏經特展」，請同仁將康熙八年（1669）《內府泥金寫本藏文龍藏經》（以下簡稱《龍藏經》）六大部及其裝幀配件一一展出，並將一生效法皇祖的清高宗乾隆皇帝御製《泥金寫本藏文甘珠爾經》及《朱印滿文大藏經》搭配展陳，以饗觀眾，廣結福緣。正當同仁們檢視挑選《龍藏經》裝幀配件以備展覽之際，無意中從外表並不特殊的「黃緞織花袷經衣」脫線處，發現內裡夾層藏著織有團龍紋的織錦，筆者親自檢視後與同仁們研商，決定由登錄保存處研擬如何兼顧維護、探索、研究與展覽等四重功能，提出專業具體可行方案，揭開康熙八年迄今封存近三百四十六年「黃緞織花袷經衣附七彩暈綢網經帶」夾層之謎，進行《龍藏經》全面研究，並為「國立故宮博物院南部院區：亞洲藝術文化博物館」開幕首展預作準備。經過整整五年的努力，結合了登錄保存處、圖書文獻處、書畫處、南院處及文創行銷處等五處同仁，終於完成《殊勝因緣—內府泥金寫本藏文龍藏經探索》編輯出版。

檔案揭密

談到《龍藏經》的傳奇實不止「黃緞織花袷經衣附七彩暈綢網經帶」夾層之謎被揭開一端，更大的傳奇是清聖祖康熙皇帝（1654-1722）奉祖母孝莊太皇太后博爾吉特氏布木布泰（1613-1688）欽命修造《龍藏經》所形成的第一手滿文檔案，也在民國一百年本院出版《龍藏經》時被譯出面世，解答了所有製作《龍藏經》之謎。事情緣起於九十七年初，中國第一歷史檔案館滿文部蒙古族研究員李保文先生，自網路得知本院即將出版康熙八年《內府泥金寫本藏文龍藏經》，解開了他尋覓很久的龍藏之謎。原來李保文先生掌管了一份滿文「總管內務府檔案」，詳細記載了《秘殿珠林初編》卷二十四所載：「太皇太后欽命修造，鑲嵌珠寶、磁青箋、泥金書、西域字龍藏經一部，共一百八本，內有釋迦牟尼佛口授口傳諸經。」等製作細節，然他遍覓不得此部經的下落。當他看到本院的出版消息，設法與圖書文獻處盧雪燕研究員取得聯繫，確認即將出版的正是滿文檔案中所載的《龍藏經》後，李保文先生興奮地表示他願意配合《龍藏經》出版進程，譯出中國第一歷史檔案館所藏相關滿文檔案，協助本院解答《龍藏經》製作之謎。李保文信守了承諾，在《龍藏經》出版前寄來檔案譯文，經本院精通滿文時任圖書文獻處助理研究員林士鉉校對音譯，編輯成〈從「總管內務府檔案」述說太皇太后吐蕃特文泥金寫本《甘珠爾經》的修造〉一文，刊載於《故宮學術季刊》第28卷第4期；筆者也親自為李保文先生修飾了〈孝莊太皇太后與康熙朝《泥金寫本藏文龍藏經》〉一文，刊載於《故宮文物月刊》335期。通過這兩篇文章，《龍藏經》製作過程幾乎全數揭開。

殊勝因緣

《龍藏經》的出版問世也充滿了傳奇。據圖書文獻處前輩告知，在前院長蔣復璁（1898-1990）時期即有佛教人士希望本院將之出版，廣結佛緣，然因量體龐大，未能成事。及至前院長秦孝儀（1921-



2007) 執事，藏傳佛教直貢噶舉派尊勝的直貢澈贊法王派人前來請印，秦前院長雖未首肯，但囑典藏單位圖書文獻處編列預算，分年拍攝正片，以備出版之用。圖書文獻處遂自民國七十六年起，租用大型微片攝影機，在專業攝影技師與圖書文獻處同仁通力合作下，前後七年，終於在八十三年完成出版前置攝影工作，為《龍藏經》問世奠下基礎。九十五年，前院長林曼麗決定將《龍藏經》授權付諸出版，然因須挹注資金過鉅，出版商卻步，於是林前院長囑圖書文獻處胡進杉編纂將全藏上下內經板彩繪諸佛造像總七百五十六尊編成《清康熙朝內府泥金藏文寫本龍藏經—圖像之部》兩巨冊，於九十六年由本院自行出版；於此同時獲得直貢澈贊法王贊助捐資金，作為出版《龍藏經》專款，於是編目校對等工作得以展開。就在編校工作甫剛展開之際，筆者時任圖書文獻處處長，始有機會獲悉《龍藏經》在典藏維護上的一段秘辛。原來在本院落腳臺中霧峰北溝時期，因山洞庫房滲漏，致使《龍藏經》第九十一函受潮，部份經葉粘黏迄今無法揭開。筆者推想這應是蔣、秦兩位院長未同意外界申請將《龍藏經》付印出版的真正原因。筆者獲悉《龍藏經》缺九十一函影像後，立即面報林曼麗院長，始知林院長早已知悉。林院長的解決方法，是請精通藏文且善於書法的同仁胡進杉編纂根據康熙朝刊印本《藏文大藏經》（俗稱北京本）抄寫所缺第九十一函。筆者以為如此古今混搭十分不妥，遂向林院長建言：若能以清高宗仿效康熙《龍藏經》製作的乾隆朝《泥金寫本藏文甘珠爾經》同函遞補則較佳；唯乾隆朝製作的《泥金寫本藏文甘珠爾經》一零八函分藏兩岸故宮，本院所需的第九十二函（即康熙版第九十一函）屬北京故宮博物院所有，遂提議向北京故宮申請圖像授權，惜未獲林院長採納。翌年五月二十日後，隔絕了六十年的兩岸關係有了明顯改善，九十八年初兩岸故宮院長破冰之旅，推動的實質合作交流重要項目之一，即請北京故宮同意提供乾隆朝《泥金寫本藏文甘珠爾經》第九十二函數位影像檔，成全本院出版《龍藏經》的宏願。出版序言中云：「清高宗乾隆皇帝事事效法其祖，沒想到兩百多年後竟有此殊勝因緣，康熙與乾隆兩部龍藏合璧，誠為藏傳佛教界一大盛事。」

華麗裝幀

奉孝莊太皇太后欽命御製的《泥金寫本藏文龍藏經》，是國立故宮博物院典藏佛教法典中最受矚目的一部：康熙六年（1667）奉敕修造，康熙八年竣事，供奉於紫禁城慈寧宮花園，歷經大德高僧祝唸。內容包括秘密、般若、寶積、華嚴、諸經及戒律等六大部，共收佛典一千零五十七種，總集了釋迦牟尼一生所說〈教法〉和所制〈律典〉之藏文譯本，屬《藏文大藏經》中的《甘珠爾》（bka' 'gyur）部。經文寫在縱33公分、橫87.5公分的磁青箋上，雙面書寫，攝影翻頁時，須格外小心，避免泥金磨擦脫落；每函300-500葉不等，重約50公斤，移動也十分不易。除經文以泥金書寫十分貴氣考究外，《龍藏經》的裝幀精緻華麗，檢視實物，每一函從內到外共十一件護經裝潢。首先是上下內護經板，內上護經板彩繪佛菩薩兩尊，內下護經板彩繪五尊護法，一零八函、二一六塊上下內護經板共彩繪七百五十六尊諸佛造像，飾以各式鑲嵌珠寶；上下內護經板依序夾縫有黃、紅、綠、藍、白五色織金妝花緞經簾，用以保護經板上彩繪之諸佛造像及各式鑲嵌珠寶；五色織金妝花緞經簾上再以「白棉枕墊」隔離經葉與經板，以保護

泥金經葉。上下內護經板夾護厚達300-500不等經葉後，再以由內至外三層經衣包裹，最內層是黃素絹經衣，第二層是黃棉布經衣，第三層即是發現夾層中織有龍紋的「黃緞織花袷經衣」，層層包裹後再以所附七彩暈綢網經帶纏繞固定。三層經衣包裹網綁妥當後，以極厚重的朱漆外上下護經板夾護，並以五彩網經帶纏繞網綁，最外層再以黃棉被經衣包裹。一零八函《泥金寫本藏文龍藏經》於康熙八年修成，民國二十二年因避日本侵華戰爭離開紫禁城，歷三百多年歲月與烽火離亂播遷來臺，除最外層黃棉被經衣留下較明顯歲月痕跡外，經葉及內上下護經板可以說絲毫未損，泥金經文與彩繪諸佛歷久彌新，充分說明《龍藏經》裝幀除極盡華麗外也達到極佳的保護效果。

探索研究

根據李保文譯漢之「總管內務府檔案」記載，這部製造莊嚴華麗的《泥金寫本藏文龍藏經》，從發起到完成孝莊太皇太后都傾注心血。她在年僅十四歲孫兒康熙皇帝支持下，力排衆議，突破人、財、物各方面的阻力和困難，並在娘家蒙古科爾沁部族的支援下，費時兩年終於完成她的寫經宿願，達成她為孫皇帝祈福及期盼「利樂衆生，國泰民安」的宏願。（附錄一）從以下幾個數字當能了解兩年能完成這皇皇巨構是耗費了多少人力與物力。依照傳統，寫經工作者分僧俗兩班：僧班負責寫經，由駐內廷喇嘛額木奇、默爾根綽爾濟及喬伊普勒格隆三位高僧主持，帶領著一百七十一名僧人書寫經文及繪製圖像；俗班由內務府大臣米思翰、巴喀、吐巴、海拉遜等率領工部、糧署、內庫等衙役郎中、員外郎等，負責採辦調度寫經所需物資，如寫經專用的磁青紙、磨製金粉專用的飛金、製作上下經板所需的木板、織造經簾、網經帶及經衣等，張羅所有參與寫經僧俗的飲食、筵宴、生活起居及安全保衛，以免昂貴飛金被盜。根據康熙六年十月二十七日內大臣米思翰等〈預估抄造甘珠爾經應用金粉數目奏本〉載：「一百零八塊上經板，每塊需要五塊飛金，共需五百四十塊；經葉五萬三百張，每四葉以飛金三塊計，需三萬七千七百二十五塊，總需飛金三萬八千二百六十五塊；每塊以銀九兩七錢計，共需銀三十七萬一千一百七十五兩五錢；經板上七百五十六位佛尊，共需金粉一千七百八十二兩。」這段文字說明耗費之鉅。飛金是極薄金箔，易於以濃膠研磨成泥金，用以寫經。據檔案記載，寫經期間，北方飛金用盡，曾到南方採辦；至於裝幀用的經簾、經衣與網經帶等也都在江南採辦。再者，飛金既是如此昂貴之物，正式寫經前，先用白紙打樣，樣式妥當後，再據樣式書寫。寫經喇嘛打樣起稿期間，日供一餐，茶歇兩次；寫經期間，日供兩餐，茶歇三次；說明了喇嘛是在茶足飯飽下慢慢書寫，保證了《龍藏經》的品質；證之於實物，一百零八函，五萬多葉經文，泥金成色飽滿，藏文書體端正，造像華麗莊嚴，裝幀考究精美，極富皇家氣派。

又根據康熙六年九月二十七日內總管大臣米思翰等奏：「太監劉忠、牛志奇轉傳太皇太后懿旨，諭內務府大臣巴喀、吐巴，以金線、絨線織造七龍綢布佛經包袱一百零八，以金線、絨線織造佛經護板兩樣金字罩子四百三十二，金線、絨線織造八寶罩子六百四十八。該項物品派南省三處織造。」以金線、絨線織造佛經護板兩樣金字罩子四百三十二及八寶罩子六百四十八，指的是上下內護經板上各夾縫五色經簾，一零八函，共二一六塊，每塊夾縫五色經簾，共一千零八十塊五色經簾，其中黃色妝花緞經簾以金線織梵文，紅色妝花緞經簾以金線織藏文，即檔案中所言「以金線、絨線織造佛經護板兩樣金字罩子四百三十二」；其餘綠、藍、白三色經簾，具以金線織造八瑞相妝花緞，即檔案中所言「以金線、絨線織造八寶罩子六百四十八」；而「以金線、絨線織造七龍綢布佛經包袱一百零八」，則藏在第三層黃緞織花袷經衣的夾層中，若非縫合處脫線開口，根本無法察覺。（附錄二）

從民國九十七年開始編目，經過近三年的努力，因緣巧合《龍藏經》於中華民國建國百年元月出版問世，筆者率圖書文獻處策劃「龍藏—院藏大藏經特展」以茲慶賀，無意間揭開藏在「黃緞織花袷經衣」夾層中的「七龍綢布佛經包袱」，隨即組成研究團隊進行揭密探索，發現「七龍綢布佛經包袱」由三段各寬近70公分黃地綢緞對花接縫而成，上以金絲色線織出七團龍紋，四周飾以綴織祥瑞彩雲。筆者初見「七龍綢布佛經包袱」團龍紋，直覺認為與明朝皇帝龍袍上龍紋相似，特請書畫處助理研究員邱士華加入研究團隊，進行比較研究，發現與院藏〈明熹宗坐像〉中龍袍上所繪龍紋極為相似。康熙朝《泥金寫本藏文龍藏經》製造年代與明朝相去未遠，裝飾紋樣上沿襲明朝自是必然，況清承明制，史有定論，筆者觀察上下內護經板五色經簾及上內護經板四周的雙龍吐珠邊框紋樣，即源自明代的「龍邊敕諭」，二者間傳承關係極深。

總之，因發現「七龍綢布佛經包袱」進而啟動的《龍藏經》探索研究，歷經五年，終於有了成果，結合故宮南院開幕首展「佛陀形影—院藏亞洲佛教藝術之美」第四單元「經藏的流轉」，特編成《殊勝因緣—內府泥金寫本藏文龍藏經探索》，共分六部，首先以筆者所撰序文〈殊勝因緣·龍藏傳奇〉拉開序幕，第二部以圖文並茂編輯方式，為讀者細細介紹這部國寶級藏文佛典的「裝幀之美」、「經文之美」與「佛像之美」；第三部輯錄同仁們研究心得，包括胡進杉〈法界聖眾·藝海瑰寶—院藏康熙八年〈內府泥金寫本藏文龍藏經〉圖像介述〉、劉國威〈西藏文化中藍紙金字的寫經傳統〉、盧雪燕〈從院藏《龍藏經》看清宮佛經裝潢〉及邱士華〈龍藏·藏龍—「明黃地團龍如意雲紋織金妝花緞」與「五色經簾」龍紋淺析〉；第四部輯錄同仁們對《龍藏經》工藝技術的探索，包括關碧芬〈龍藏何處？「明黃地團龍如意雲紋織金妝花緞」探密〉、林永欽與陳東和合著〈《龍藏經》護經板製作工藝〉及洪順興〈青出於藍—談《龍藏經》磁青紙與羊腦箋〉；第五部是《龍藏經》的修護紀錄，輯錄高宜君及蔡旭清合著〈《龍藏經》黃緞織花袷經衣修護紀錄〉；最後一部附錄〈《龍藏經》清聖祖康熙皇帝滿藏文序〉、李保文整理譯漢〈《龍藏經》修造相關滿文〈總管內務府檔案〉〉以及院藏清乾隆朝《泥金寫本藏文甘珠爾經》與《清文全藏經》。

功德圓滿

康熙朝《泥金寫本藏文龍藏經》在藏傳佛教直貢噶舉派尊勝的直貢澈贊法王的殷切期盼及作為功德主的贊助下，克服重重困難，終於在建國百年元月問世，配合出版策劃的「龍藏—院藏大藏經特展」造成極大的轟動，參觀者眾。筆者特囑在南院開幕首展「佛陀形影—院藏亞洲佛教藝術之美」中，闢「經藏的流轉」專區，展出《龍藏經》全貌，首度向觀眾公布從未面世的「黃緞織花袷經衣」夾層「七龍綢布佛經包袱」，並將同仁們五年來的探索研究成果予以彙編出版。最後要特別感謝為本研究計畫及《龍藏經》出版問世付出巨大心力的退休同仁前登錄保存處金士先處長、本書執行編輯盧雪燕研究員、岩素芬處長及劉國威副研究員，為《龍藏經》辛勤提件拍攝完成出版行政作業的圖書文獻處及文創行銷處以及所有參與《殊勝因緣—內府泥金寫本藏文龍藏經探索》出版工作的同仁們。

最後僅以本書的出版祝願「國立故宮博物院南部院區：亞洲藝術文化博物館」開館成功。

馮明珠

國立故宮博物院院長
民國一〇四年中秋

Preface

A Wondrous Occasion Predestined: The Legendary *Kangxi Kangyur*

In January 2011, in conjunction with the publication of the Qing gold ink manuscript of the *Tibetan Dragon Canon* (then translated as *Tibetan Dragon Sutra*), also known as the *Kangxi Kangyur*, in the Museum's collection, my colleagues from the Department of Rare Books and Historical Documents and I organized a special exhibition to showcase all six sections of the *Canon* together with the binding accessories of the set. These were further presented with the *Tibetan Gold Manuscript Kangyur* and the *Manchu Vermillion Imprint Kangyur*, both commissioned by the Qianlong Emperor, who consciously modeled his life after that of his grandfather, the Kangxi Emperor. The *Tibetan Dragon Canon*, also known as the *Kangxi Kangyur* in the Museum's collection, was completed by the Imperial Household Department in the eighth year of the Kangxi's reign (1669).

The enthusiastic reception that the exhibit enjoyed underscored its far-reaching success. When my colleagues were examining the accessories of the *Kangxi Kangyur* that were chosen for the exhibition, a piece of hidden fabric with a coiled-dragon motif was inadvertently discovered through breaks between the stitching of an otherwise non-exceptional 'double-layered yellow wrapping satin woven with flower patterns'. After personally viewing the find, I discussed it with our curators and it was decided to ask our Department of Registration and Conservation to see how the piece could best be preserved, investigated, studied, and displayed. In addressing these four major tasks, their team developed approaches which were both specific and feasible from a technical perspective.


Unlocking the mysteries of the 'double-layered yellow wrapping satin' and its accompanying 'seven-toned wadded bundling strap', which has been sealed from view for nearly 346 years since its completion 1669, requires a thorough study of the *Kangxi Kangyur* to best prepare for its anticipated display to mark the debut of the National Palace Museum's Southern Branch.

As a result, five years of strenuous work on the part of five different divisions of the National Palace Museum- the Department of Registration and Conservation, the Department of Rare Books and Historical Documents, the Department of Painting and Calligraphy, the Department of the Southern Branch Museum Affairs, and the Department of Cultural Creativity and Marketing- has culminated in the compilation and publication of *A Wondrous Occasion Predestined: Unveiling the Kangxi Kangyur* being finally compiled and published.

Revelations from the Archives

Investigations on the renowned eminence of the *Kangxi Kangyur* are by no means limited to the discovery of the mysterious layer hidden in the yellow satin cloth. A greater part of its mystique lies in the original first-hand documents in the Manchu Archives that were written as a result of Borjigit Bumbutai (1613-1688), grandmother of the Kangxi Emperor (1654-1722), and known as the Grand Empress Dowager Xiaozhuang, having decreed the production of the *Kangxi Kangyur*. The Chinese translation of these records published together with the *Kangxi Kangyur* in 2011 answered many questions associated with the creation of the work.

The groundwork for the discovery of these records began in the early 2008. Li Baowen, a researcher of the Mongolian ethnic group at the Manchu Department of the First Historical Archives of China, learned via the internet that our Museum was about to publish the *Kangxi Kangyur*, completed in 1669, and that would mean that the questions he had long pondered over regarding the *Longcang, Dragon Canon*, were to be resolved. Li Baowen was in charge of a file of the *Zongguan Neiwufu Dang'an* (*Archives of the General Manager of the Imperial Household Department*.) The file record in detail about the production process of the *Kangxi Kangyur*. As recorded in the Qing dynasty imperial catalogue, *First Edition of the Palace Collection of Religious Works* (Juan 24): "The Grand Empress Dowager Xiaozhuang gave imperial orders that it be produced; that it be inlaid with pearls and gems, be done on midnight-blue paper, be written in gold ink, and have the *Tibetan Dragon Canon* in western (Tibetan) script, making for a total of 108 volumes, including various scriptures orally transmitted by Buddha Śākyamuni." The subject of that information had somewhat eluded Li Baowen. When he saw the news that the Museum was going to publish the work, he contacted Curator Lu Sheue-yann from the NPM's Department of Rare Books and Historical Documents.



After it was confirmed that the *Kangxi Kangyur*, which was about to be published, was the same work that was cited in the Manchu Archives, Li Baowen expressed his willingness to take part in the endeavor and to translate the relevant Manchu archives held by the First Historical Archives of China to assist the Museum in settling lingering issues regarding the creation of the *Kangxi Kangyur*. Li Baowen kept his word and sent over the translated files before the *Kangxi Kangyur* was published. Lin Shih-hsüan, an expert for the Manchu language and a then-assistant researcher at the Department of Rare Books and Historical Documents, aided in proofreading the transliterations and editing for his article, *The origin of the Tibetan Dragon Canon Recorded in the Archives of the General Manager of the Imperial Household Department*. The article appeared in the *National Palace Museum Research Quarterly* 28:4. I also assisted Li Baowen with polishing his another article, *A Study of the Courts of the Grand Empress Dowager Xiaozhuang and the Kangxi Emperor's Gold Ink Tibetan Dragon Canon*, which was published in *The National Palace Museum Monthly of Chinese Art*, No.335. These two articles unveiled all the questions regarding the production process of the *Kangxi Kangyur*.

A Wondrous Occasion Predestined

The saga of how the *Kangxi Kangyur* came to be published is also of profound interest. According to the retired colleagues at the Department of Rare Books and Historical Documents, way back during the tenure of the late Director Chiang Fu-ts'ung (1898-1990) of the National Palace Museum, various members in the Buddhist community expressed the hope to publish for the benefit of all. However, due to the enormity of the project, nothing further came about.

His successor, former Director Ch'in Hsiao-yi (1921-2007) was visited by an emissary sent by the Drigung Kyabgon Chetsang Rinpoche ('bri gung skyabs mgon che tshang), head of the Drigung Kagyu School in Tibetan Buddhism, requested *Kangxi Kangyur*'s publication. Although Director Ch'in did not give formal approval, he instructed the Department of Rare Books and Historical Documents to set a budget for photography over several years in preparation for its eventual publication. Therefore, the Department of Rare Books and Historical Documents began to set a budget in 1987 and rented a large-scale microfiche camera. After seven years, through the concerted effort of professional photographers and colleagues from the Department of Rare Books and Historical Documents, the preparatory work of photography for publication was finally completed in 1994, thereby setting the cornerstone for the appearance of the *Kangxi Kangyur* to the public.

In 2006, the former Director Lin Mun-lee decided to authorize the publication of the *Kangxi Kangyur*. However, due to the enormous investment required, no publisher was willing to come forward. Former Director Lin requested Hu Ching-san from the Department of Rare Books and Historical Documents to go through all the front and back cover planks of the *Kangxi Kangyur* to compile all the 756 painted Buddhist miniatures into two large volumes entitled *Tibetan-language Edition, Hand-copied in Gold Ink K'ang-hsi reign (1661-1722), Ch'ing Dynasty: Illuminations*, in 2007. While this was accomplished, the Museum received a donation from the Drigung Kyabgon Chetsang for the purpose of publishing the complete set of *Kangxi Kangyur*, thereby, enabling important tasks such as cataloguing and editing to proceed. While the editing started, I was the Chief Curator of the Department of Rare Books and Historical Documents.

I was aware of the legend about the conservation status of the *Kangxi Kangyur*. Back when the National Palace Museum's collection was in temporary storage at Beigou in Wufeng, Taichung County, water leaked into the caves and the 91st volume of the *Kangxi Kangyur* suffered water damage, resulting in the glue on the page-leaves sticking together and preventing them from being opened. I surmised that this was the reason why former Directors Chiang and Ch'in refrained from approving the outsider to publish the *Kangxi Kangyur*. Once I learned that images from the 91st volume were inaccessible, I immediately reported to Director Lin Mun-lee in person. She was already aware of this situation.

Director Lin's solution was to ask our colleague Hu Ching-san, an expert in Tibetan and a highly skilled calligrapher, to reproduce the unavailable 91st volume by reassembling its contents using the woodblock *Kangyur* edition, printed also under the auspices of the court of Kangxi, generally known as 'the *Beijing Kangyur* edition.' I felt that the resulting mingling of antique with contemporary writings would be inappropriate, so I suggested using the corresponding volume from the *Tibetan Gold Manuscript Kangyur*, a reproduction of the *Kangxi Kangyur* accomplished during the Qianlong Emperor, since a substitute would be more ideal. However, the 108 volumes of the Qianlong edition are housed separately in the museums in Taipei (12 volumes) and in Beijing (96 volumes).

The 92nd volume that we needed was the same as the 91st volume of the Kangxi edition, which belong to the Palace Museum in Beijing, and so I proposed that we formally request the authorization from the Palace Museum in Beijing to reproduce images of that volume. My recommendation failed to obtain Director Lin's endorsement. After May 20th, the following year, the cross-strait relation noticeably improved following the sixty-year break in ties. In early 2009, the directors of the museums in Taipei and Beijing engaged in the goodwill visits to their counterpart's institutions. The key item on their agendas was the promotion of substantive cooperation and exchange. The Palace Museum in Beijing granted our deepest wish by providing us the digital files of the 92nd volume of the *Qianlong Tibetan Gold Manuscript Kangyur*, allowing us to publish the complete *Kangxi Kangyur*. The preface of our published work stated, "The Qianlong Emperor followed his ancestors in everything, but he could not possibly have foreseen that more than two centuries later a magnificent set of causes and effects would bring the Kangxi and Qianlong versions of the *Kangyur* together in a celebrated event for the history of Tibetan Buddhism."

Gorgeous Binding

Amongst the collection of Tibetan Buddhist scriptures at the National Palace Museum, the work that has attracted the most attention is the *Kangxi Kangyur*, decreed into creation by the pious Grand Empress Dowager Xiaozhuang. Commissioned in 1667, the sixth year of the Kangxi's reign, the work was completed in 1669, the eighth year of his reign. It was then enshrined in the garden at the *Cining* Palace in Beijing's Forbidden City. The contents of this *Kangxi Kangyur* encompass the following six sections of *Tantra* (esoteric scriptures), *Prajñāpāramitā* (perfection of wisdom), *Ratnakūṭa* (jewel-accumulation), *Avataṃsaka* (flower-ornament), *Mdo sna tshogs* (Miscellaneous Sūtras), and *Vinaya* (monastic discipline). This collection includes a total of 1,057 scriptures in Tibetan translation, which are all the 'teachings' and 'rules' spoken by Buddha Śākyamuni during his lifetime. It is an edition of the *Tibetan Kangyur* (*bka' 'gyur*), part of the *Tibetan Buddhist Canon*. The scripture content is written on both sides of the midnight-blue paper (87.5 cm×33 cm). When the page leaves were being photographed, utmost care was taken to ensure that the gold ink writing would not flake off due to friction. Volumes vary in 300 to 500 leaves and weigh at some fifty kilograms, so even moving one volume is a very formidable undertaking. In addition to the incredibly sophisticated and elegantly executed calligraphy done in gold ink, the decorative binding used for the *Kangxi Kangyur* is exquisitely beautiful. When examining a volume, one notices that there are eleven protective adornments in total, from the inside to the outside. First, there are the front and back inner protective cover planks. The former features two miniatures of Buddha or Bodhisattva, while the later has five miniatures of Dharma Protectors, meaning that the 108 volumes have a total of 756 Buddhist miniatures. These inner protective cover planks are bejeweled with a variety of gems and then cloaked with an orderly array of yellow, red, green, blue, and white embroidered cloths to form a five-layer curtain that shields all the painted miniatures and inlaid jewels on the inner protective cover planks. There are two white cotton bolsters on the curtains of the two inner cover planks in order to further safeguard the miniatures. Each volume of page leaves, ranging from 300 to 500 leaves, is bracketed by the inner front and back protective cover planks, and then wrapped in three layers of bundling cloths. The innermost layer is a plain yellow thin silk. Above that is a yellow wadded fabric, which is followed by a third layer of double-layered yellow satin in which there was found a hidden dragon motif in the folds. After these three layers were wrapped around the sandwiched page-leaves, they then were fastened with an accompanying seven-toned bundling strap. Once the volume was tightly bundled, it was then braced with very thick and heavy vermilion-lacquered outer front and back protective cover planks for added security. A five-toned bundling strap was then wound around everything, finally enveloping a yellow wadded wrapping quilt. The *Kangxi Kangyur* in 108 volumes was completed in 1669 and left the Forbidden City in 1933 to avoid Japanese invasion. Having relocated to Taiwan to escape the flames of chaos, three centuries of weathering left noticeable physical scars on the outer yellow wadded wrapping quilt, but the text inside and the inner front and back protective cover planks remain mostly intact. The scriptures in gold ink and the colorful Buddhist miniatures are more enduringly vivid than ever. This demonstrates how the decorative bindings of the *Kangxi Kangyur* has achieved the ultimate in terms of protection, as well as sheer gorgeousness.

Delving into the Unknown

According to the records in the *Archives of the General Manager of the Imperial Household Department*, translated into Chinese by Li Baowen, the creation of this majestic and beautiful *Kangxi Kangyur* was the result of the Grand Empress Dowager Xiaozhuang's limitless devotion throughout the whole process from inception to completion. Backed by her fourteen year-old grandson the Kangxi Emperor, she surmounted popular criticism and all obstacles and difficulties relating to personnel, financial, and material resources. She was aided by the strong support from her clan of the Khorchin Mongols and then was able to have her long cherished wish of having the *Kangyur* completed in just two years. The achievement was in keeping with the prayers and hopes directed to her grandson that 'happiness and peace be bestowed upon his people' (See Appendix I.) The following numbers help us to understand how much effort and expense were devoted to this monumental production spanning two years. Tradition requires that the work of scripture transcription consist of two teams, one of lamas and the other of laymen. For the *Kangxi Kangyur*, the team of lamas was responsible for scripture transcribing and miniature painting. The three high lamas in residence at the Imperial Court, Emci, Mergen Corji, and Coinpul Gelung, lead a group of 171 lamas. The team of laymen consisted of high officials as the Imperial General Managers Misihan, Baka, Tuba, and Hailasun, who led various bureau directors and vice-directors in the Ministry of Works, Supplies Office, and Palace Storehouses. They were responsible for procuring and dispatching the numerous goods and materials necessary for transcribing the scriptures, including the "midnight-blue" paper specially commissioned for writing the scriptures, the "flying gold" used to produce the gold ink, the wood for making the cover planks, the woven silk curtains, the colored straps for binding, and the satin wrapping cloths. Additionally, it was also necessary to arrange the food and drink, feasts, expenses of daily activities and security of the monks, and to prevent the precious "flying gold" from being stolen. According to a record by the Imperial General Manager Misihan and others in *Memorial on the Estimated Sum of Gold Powder to Be Applied in the Production of the Kangyur*, written on the 27th day of the tenth month of the sixth year of Kangxi's reign (December 12, 1667): "For the 108 pieces of front cover plank, each requires five pieces of 'flying gold,' for a total of 540 necessary; for the 50,300 pieces of paper, assuming every four pages requiring a total of three pieces of 'flying gold' 37,725 are necessary, making for a grand total of 38,265 of 'flying gold'; each piece equals to nine taels [note: a tael is forty grams] and seven mace [note: a mace is four grams] of silver, making for a total of 371,175 taels and five mace; the 756 Buddhist miniatures on the cover planks require a total of 1,782 taels of gold powder." This passage describes how enormous the expenditures were for this project. The term "flying gold" here refers to extremely thin gold foil, which can be readily mixed with glue to produce the gold ink. During the writing of the scriptures, the supply of "flying gold" in the north was used up, so the search for its procurement had to turn to the south. The curtains, wrapping cloths, and bundling straps were also purchased in the southern Jiangnan region. Moreover, since the flying gold was expensive, before the actual writing of the scriptures commenced, a draft in regular ink on white paper was done. After its accurateness was confirmed, it was then used for copying in gold ink on the blue paper. Archival records indicate that the monks would take an offering of one meal and two tea breaks every day when preparing the draft. During the actual scripture transcribing, they took an offering of two meals and three tea breaks daily. This indicates that the monks were ensured of sufficient food and drink while transcribing at a sound pace, thereby assuring the overall quality of the *Kangxi Kangyur*, which can be confirmed by the finished result. The work, with more than 50,000 leaves in 108 volumes, was written in standard Tibetan script with glowing gold pigment. The gorgeous and solemn representations of Buddhist icon imagery and the exquisitely elegant mounting also reveal the imperial style and taste.

Furthermore, according to a memorial by the Imperial General Manager Misihan and others, dated the twenty-seventh day of the ninth month of the sixth year of the Kangxi Emperor's reign, "Eunuchs Liu Zhong and Niu Zhiqi conveyed a decree from the Dowager Empress ordering the Imperial General Managers Bake and Tuba to see that gold and velvet thread are to be used to weave the silk wrappings with a seven-dragon motif, totaling 108. Gold and velvet threads are also to be used to weave curtains with two kinds of gold-lettering for the protecting cover planks, totaling 432. Additionally, it is to be used to weave curtains with the Eight-Treasure symbols, totaling 648. These fabric items are to be made at the three locations in Jiangnan." These "432 woven curtains with two kinds of gold lettering for the protecting cover planks and the 648 Eight-Treasure motif curtains, all with gold and velvet threads", refer to the inner front and back protecting cover planks that each has a slit to hold the five curtains in five colors. With the 108 volumes, there are 216 inner front and back protecting cover planks, resulting in 1080 pieces of fabric for these curtains. The yellow flower-patterned satin curtains have Sanskrit script in gold thread and the red flower-patterned satin curtains have Tibetan script in gold thread, corresponding to the reference in the archival file, "Gold thread is also to be used to weave curtains with two kinds of gold-lettering for the protecting cover planks, totaling

432.” The remaining green, blue, and white curtains are made of flower-patterned satin and use gold thread to create one of the eight auspicious patterns, just like the line from the archives, “gold thread is to be used to weave curtains with the Eight-Treasure symbols, numbering 648.” Finally, the passage: “Gold and velvet threads are to be used to weave wrapping silk with a seven-dragon motif,” explains what was hidden in the folds of the third layer of the wrapping cloth: a yellow piece of damask satin, which would not have been detected if there had not been breaking gaps in the stitching in one of the wrapping cloths (see Appendix II.)

The cataloging of this canon began in 2008 and after some nearly three years of hard work, the *Kangxi Kangyur* was finally published in 2011, coinciding with the first month of the year that marked the Centennial anniversary of the founding of the Republic of China. I was then overseeing the curatorial work of *The Tibetan Dragon Canon: Special Exhibition of the Museum's Famed Buddhist Canon* by the Department of Rare Books and Historical Documents. The celebratory atmosphere of the time was further heightened by the accidental discovery of the seven-dragon motif silk, which was hidden in the folds of the double-layered yellow embroidered satin. That led to the formation of a team to conduct research on the previously-unknown finding. The team revealed that the seven-dragon motif silk cloth was constructed from three approximately 70cm-wide pieces that were sewn together to match the patterns on the yellow silk. Gold thread was used to create the seven coiled-dragon design and the surroundings of the cloth were decorated with a talismanic pattern of wispy clouds. When I first saw the coiled-dragon design on the silk cloth, I instinctively recalled the dragon pattern on the dragon-robos worn by the Emperors of the Ming dynasty. Therefore, I specifically asked Chiu Shih-hua, Assistant Researcher at the Department of Painting and Calligraphy, to study the coiled-dragon design and found that it was indeed reminiscent of the pattern on the dragon-robe of the National Palace Museum's *Seated Portrait of the Tianqi Emperor of the Ming Dynasty*. The *Kangxi Kangyur* was produced at a time not too far removed from the Ming dynasty, so it can be expected that the similar usage of a decorative pattern would be maintained. In addition, the Qing was the inheritors of Ming rule and historical records have shown that many traditions of the Ming dynasty continued. I noted that the dual-dragon beaded border design on the five-colored curtains belonging to the inner front and back cover planks, and also on the four sides of the inner front protecting cover planks can be traced back to the Ming dynasty's *Longbian Chiyu*, *Imperial Decree with a Dragon-designed Border*, with a remarkably close connection that stresses the inheritance.

The discovery of the seven-dragon motif silk cloth was the catalyst for a fresh investigation and study of the *Kangxi Kangyur*. The findings of the five-year project will be presented during the National Palace Museum's Southern Branch inaugural exhibit, *Imprints of Buddha: the Buddhist Art in the National Palace Museum Collection*, and highlighted as the fourth part of this exhibit, as *Transmission and Transformation of the Buddhist Scriptures*. In conjunction with the occasion, *A Wondrous Occasion Predestined: Unveiling the Kangxi Kangyur* has been compiled and published. This catalog is divided into six sections, the first of which is a preface that I have penned to give a brief introduction to the set. The second section includes wonderfully selected images to give the reader a thorough survey of this Tibetan Buddhist classic that is truly a national treasure and has introductions texts explaining the aesthetic appeal of the decorations, the scriptures, and the Buddhist miniatures. The third section has research articles written by our colleagues, including Hu Ching-san's *Introduction to the Miniatures in the Imperial Tibetan Kangxi Kangyur Manuscript of the National Palace Museum*; Liu Kuowei's *The Manuscripts on Blue Paper with Gold Ink in the Tibetan Cultural Tradition*; Lu Sheue-yann's *Features of Buddhist Scriptures in the Qing Court*; and Chiu Shih-hua's *Analysis of the Patterns of Dragons on the "Gold-Embroidered Yellow Satin Featuring Coiled Dragons with Patterns of Ruyi, Clouds, and Flowers" and the "Five-Colored Curtains" of the Kangxi Kangyur*. The craftsmanship of the *Kangxi Kangyur* is addressed by my colleagues in the fourth section, which includes articles such as Chueh Bi-fen's *Where are the Dragons Hiding? Unlocking the Secrets behind a Piece of Gold-Embroidered Yellow Satin Featuring Coiled Dragons with Patterns of Ruyi, Clouds, and Flowers*, Lin Yongqin and Chen Tung-ho's *The Construction and Artistry of the Protective Cover Planks of the Kangxi Kangyur*, and Hung Sun-hsin's *Drawing out of the Innate Excellence: the Cijing Paper and the Goat Brian Stationery of the Kangxi Kangyur*. Followed by Kao Yi-chun and Tsai Hsu-ching's *A Report of the Repair Work on the "Double-layered Yellow Wrapping Satin Woven with Flower Patterns" of the Kangxi Kangyur*, chronicling their conservation efforts. The last section concludes with the following appendices- the first part is the preface of the *Kangxi Kangyur* by Kangxi Emperor in Manchu and Tibetan, with its Chinese translation; the second part is the related Manchu files compiled from Li Baowen's article, regarding the materials found in the *Archives of the General Manager of the Imperial Household Department* relating to the production of the *Kangyur*, as requested by Borjigit Bumbutai, the Grand Dowager Empress Xiaozhuang; the third part is the illustrated introduction of *Qianlong Tibetan Gold Manuscript Kangyur and Manchu Vermillion Imprint Kangyur*.

A Joyfully Virtuous Undertaking

Through the sincere anticipation and the kindly benevolent sponsorship of the Drigung Kyabgon Chetsang Rinpoche, Head of the Drigung Kagyu School of Tibetan Buddhism, and his lay disciple, the Venerable Drupon Rinchen Dorje Rinpoche, the publication of the *Kangxi Kangyur* was able to overcome a myriad of obstacles and finally came to fruition in the first month of the Republic of China's centennial anniversary. Its arrival which coincided with *The Tibetan Dragon Canon: Special Exhibition of the Museum's Famed Buddhist Tripitaka* led to a great awareness of the event and swarms of attendees. I made a point of requesting that a special area of the National Palace Museum Southern Branch's debut exhibition, *Imprints of Buddha: the Buddhist Art in the National Palace Museum Collection*, be set apart and titled *Transmission and Transformation of the Buddhist Scriptures*, to present the *Kangxi Kangyur* in all its glory. It will offer visitors the chance to witness the first public appearance of the seven-dragon motif silk that had hidden in the yellow double-layered satin wrapping cloth as well as the opportunity to see the newly-published results of our colleagues' five-year investigative research on the *Kangxi Kangyur*. Finally, special thanks is owed to Chin Shih-hsien, the retired Chief Curator of the Department of Registration and Conservation, for all the boundless effort he has devoted to the research and the publication of the *Kangxi Kangyur*; to Curator Lu Sheue-yann, Chief Curator Yen Sufen, and Associate Research Fellow Liu Kuowei, the executive editors of this book; to all colleagues in the Department of Rare Books and Historical Documents for carrying out the administrative tasks including in the painstaking photography needed for publication and the colleagues in the Department of Cultural Creativity and Marketing; and to everyone who had participated in the publication of this catalog.

Finally, let me close by adding that all of us who have been involved with this volume would like to wish the National Palace Museum's Southern Branch: Museum of Asian Art and Culture a very successful grand opening.

Fung Ming-chu

Director
National Palace Museum
September 27th, 2015



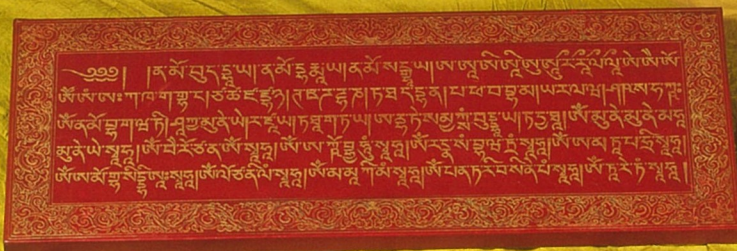
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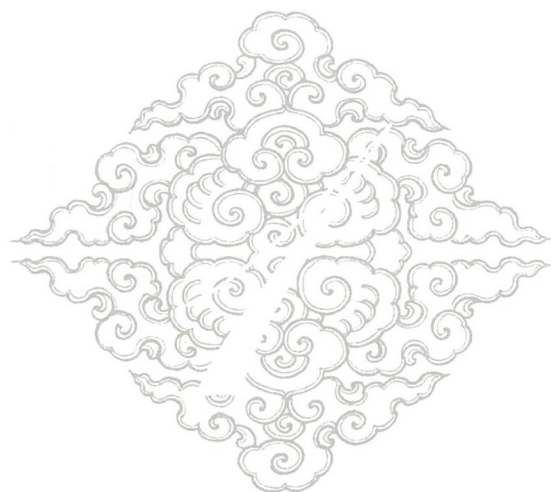
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圖版
Plates







第一單元

佛典金裝—梵夾縹緗

Golden Buddhist scriptures in Pothi style



《龍藏經》裝潢之美

由康熙皇帝的祖母，順治皇帝的母親—孝莊太皇太后發起，鼎力促成的院藏康熙八年（1669）《內府泥金寫本藏文龍藏經》，是為大清二百餘年國祚之中，內務府承造的一部最為莊嚴華麗的藏文甘珠爾經。不但維持藏地佛教經典傳統，採長方磁青箋，兩面泥金書寫經文，以內外雙層護經板上下包夾，最後再以經帶、經被細包護持，在皇家宏富財力的奧援下，將經文書寫範圍加工成漆黑光亮的羊腦箋，以突顯金字效果；在堆疊的經葉邊緣繪入八寶圖像，以收齊整美化功效，更重要的是，使用黃金、紅銅、珍珠等質材，結合漢、藏兩地高超工藝技巧，精製而成的內、外兩層護經板，以及使用絲、棉織造而成，專門用來包裹經典的四塊尺寸不同、材質互異的護經經衣，聯同哈達、五彩細經帶等護經用具，在在使得這一部內集深奧經文，外集隆重富麗裝潢於一身的珍貴佛典，展現出無與倫比的非凡氣勢。

為呈現《龍藏經》的完整形貌及組件結構，兼之印證《秘殿珠林初編》卷二十四對此經「鑲嵌珠寶、磁青箋、泥金書」的描述，故以全函組件總圖為首，繼之輔以裝幀示意圖，令讀者對《龍藏經》整體結構有初步瞭解之後，再擇選完整單函，從外而內，逐層開展，展現《龍藏經》全函完整包裹樣貌，並依由外而內順序，展陳黃棉被經衣、五彩細經帶、外護經板正反兩面、黃緞織花袷經衣（含黃素絹、黃地團龍如意雲紋織金妝花緞、黃折枝紋暗花緞）、黃棉布經衣、黃素絹經衣、哈達、內護經板正反兩面、白棉枕墊、護葉、五色經簾、磁青經葉等屬於護經裝潢範疇的所有物件，引領讀者欣賞《龍藏經》莊嚴華麗的裝潢旨趣，領略其列級「國寶」文物的緣由。..... 盧雪燕

The Decorative Beauty of the *Kangxi Kangyur*

Initiated and fervently sponsored by the Empress Dowager Xiaozhuang, grandmother of the Kangxi Emperor and the mother of the Shunzhi Emperor, the *Gold Ink Manuscript of the Tibetan Dragon Canon*, completed by the Imperial Household Department in the eighth year of Kangxi's reign (1669), was the most impressive Kangyur (*bka' 'gyur*) manuscript produced during the Qing dynasty. The work is not just a continuation of the Tibetan textual tradition, with gold ink script written on long-strip pages made of the midnight-blue paper, sandwiched by front and back wooden planks, and then finally wrapped by various layers of cloth. The vast financial resources of the Imperial Court provided the support for the *Kangxi Kangyur*'s holy words to be written on the special paper, treated with goat-brain, that is shimmering and black as pitch, giving the gold lettering a sense of rising from the page. The side view of the stacked leaves portray painted representations of the iconic Eight Auspicious Symbols, creating an orderly assemblage of beautiful tableaux. Most strikingly, the effect is captured by the use of elements such as gold, copper, pearls, and other quality materials working in tandem with superlative Han and Tibetan artistry to bestow a sense of quality refinement to the inner cover planks itself. Additionally, the four pieces of woven silk and cotton fabric were specially designed to wrap around the volume and are unequally sized and made from different material to serve as garments, together with a Khata, and a five-toned strap to bind. The overall effect is that the profound Buddhist scripture is given a magnificently grand decorative covering that is quite rare and possesses an unparalleled forceful presence.

Depictions of the *Kangxi Kangyur*'s complete appearance and structural composition occur in the *First Edition of the Palace Collection of Religious Works* (Juan 24). This section describes the prime features of the work as being, "...inlaid with precious gems and having gold-ink writing on midnight-blue paper." This is headed by a general drawing of all the volumes, followed by a supplementary schematic diagram of the binding involved, giving the reader a preliminary understanding of the overall structure. Then, one single volume is selected and revealed layer by layer, going inwards from the exterior. The approach shows the layers of the *Kangxi Kangyur*'s bundling in a three-dimensional fashion, while laying out the various elements in order from the yellow wadded wrapping quilt, to the five-toned volume bundling strap, the front and reversed sides of the outer protective cover planks, the double-layered yellow wrapping satin woven with flower patterns (including a plain yellow wrapping silk; a gold-embroidered yellow satin featuring coiled dragons with patterns of ruyi, clouds, and flowers; and a yellow satin with pattern of twigs with darker flowers.), the yellow wadded wrapping cloth, the plain yellow wrapping silk, the Khata, the front and back cover planks, the white cotton cushions, two protective hard-paper boards, five-colored curtains, and finally the page-leaves of midnight-blue paper. All of these are decorative elements that serve to protect the scripture and this layer by layer portrayal carries out its intended purpose of making the reader appreciate the unrivalled gorgeousness of the decorations that are part of the *Kangxi Kangyur*, and aware of the reason why it ranks as a 'National Treasure.' Lu Sheue-yann



2-2

8-1

1-1

1-2

清康熙朝《內府泥金寫本藏文龍藏經》 各組件品名

Accessories of the *Kangxi Kangyur*

1. 黃棉被經衣
Yellow wadded wrapping quilt

- 1-1 網經帶
Volume bundling strap

- 1-2 典藏編號籤條
Collection record tag



2. 外護經板
Outer cover planks

- 2-1 外護經板 正面
Outer cover plank- front side

- 2-2 外護經板 反面
Outer cover plank- reverse side

3. 黃緞織花袷經衣
Double-layered yellow wrapping satin woven with flower patterns

- 3-1 七彩暈網網經帶
Seven-toned wadded volume bundling strap

4. 黃棉布經衣
Yellow wadded wrapping cloth

5. 黃素絹經衣
Plain yellow wrapping silk

6. 五彩網經帶
Five-toned volume bundling strap

7. 哈達
Khata (kha btags)

8. 內護經板
Inner cover planks

- 8-1 內上護經板
Inner front cover plank

- 8-2 內下護經板
Inner back cover plank

9. 磁青經葉
Midnight blue paper-leaves

2-1

8-2

3-1