

<<诸佛菩萨圣像赞>>

图书基本信息

书名：<<诸佛菩萨圣像赞>>

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内容概要

全书共收录尊神360简本尊，每页都有刊印黑边框，边框内，佛像的大背光、身光、莲座和莲座上的莲瓣、云纹、连珠纹都是墨线刊印轮廓，再以墨线勾勒轮廓，局部以淡墨晕染，以增加其立体感，尊神像及背景装饰部分为手绘。

附汉文像赞360节，一像一赞，每赞为六言四句，往往提及尊神的名号、所持法器、身体姿势、法力功能等内容，应是对照尊神图像而撰写。

每像上方题汉文，下方题藏文，左边题满文，右边题蒙古文。

汉、满、蒙古文及千字文编号均是朱字，藏文为浓硃堆书，有凸起感。

由于是用毛笔书写，所以藏文与满蒙文相比，字体不太规整。

且满蒙藏文均有拼写错误，本次出版为了保持全书原貌基本未作校改。

尊名汉文书写较为稚拙，与赞文的汉文书体严谨端正相比，水平相去甚远(图二)。

另外，部分尊神背面头、喉、心间(分别代表人的身、语、意)书有朱红色藏文字OM、AH、HOM，作为开光的标志。

篇首有汉文序。

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书籍目录

导读三百六十尊佛像赞一、般若祖师天字十尊 龙树祖师 无着祖师 圣天祖师 田亲祖师 明象祖师 法声祖师 德光祖师 释迦光祖师 青目祖师 善天祖师二、秘密祖师地字八尊 喜乐和祖师 鲁兮巴祖师 甘扎巴祖师 吉礼斯纳巴祖师 拉礼达祖师 庄秘巴祖师 德乐巴祖师 那罗巴祖师三、菩提道祖师元字十尊 阿第沙祖师 布伦祖师(布顿祖师) 宗喀巴祖师 嘉勒擦布祖师 开主补祖师 头辈达赖喇嘛 班臣罗卜藏垂极嘉勒参 五辈达赖喇嘛 班臣罗卜藏叶施 达赖喇嘛噶勒藏佳穆磋四、大秘密佛黄字三十四尊 大持金刚 金刚文殊秘密佛 精明文殊 不动金刚秘密佛 观自在秘密佛五、诸样秘密佛 宇字十四尊六、五方佛 宙宇 五尊七、三十五佛 洪字 三十五尊八、十字佛 荒字 十尊九、六勇佛 日字 六尊十、药师佛 月字 七尊十一、诸样佛 盈字 五尊十二、文殊化像菩萨 晨字 十三尊.....

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章节摘录

He also for the first time explained that his father Prof. Raghu Virahad taken a set of microfiche images of the Zhufo at the National Library in Beijing when he visited China in 1955. So, while better technology available at the later date allowed clearer reproduction, both the images now held in India and those published by Clark were from the same source, the former microfiche and the latter photographs. For their publication Chandra and Bunce computer enhanced the photographs of the microfiche images, enlarging them and increasing clarity. Chandra felt the Zhufo's artist was clearly Han Chinese, quite possibly the famous contemporary artist Ding Guanpeng. This, however is purely supposition unsupported by any evidence provided, not even a comparison of artistic styles. He draws particular attention to differences between the iconographic attributes of Bh.rku.tf (256), and those described in the Indian Buddhist literature and found in other extant images, continuing that this indicated that the State Preceptor 1 Cang skya must have drawn upon multiple Tibetan sources and that clues might be found in his collected works.. In his introduction Professor Bunce's research proves still more fastidious, perhaps at times a bit overly so. First, he disagrees with Clark's statement that the Zhufo is a unique manuscript. He objects that as the text of Zhufo is not handwritten and its illustrations hand illuminated it cannot properly be termed a manuscript (L.manus scriptus). Examining the photographs he discovered that there are breaks characteristic of a wood-cut print in the border surrounding each image. However, there is a gradation in the shading in the lotus thrones, garment folds and some of the landscape elements adding an increased dimensionality to the images, an effect not normally possible with woodblock printing. This would imply that the images were painted. Bunce attempts to resolve this contradiction suggesting the effect was possibly achieved through hand coloring after the printing or that the multiple block method was used (figure 4).

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