<<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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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 Libraryin Beijing when he visited China in 1955. So, while better technologyavailable at the later date allowed clearer reproduction, both the imagesnow held in India and those published by Clark were from the same source,the former microfiche and the latter photographs. For their publicationChandra and Bunce computer enhanced the photographs of the microfichedimages, enlarging them and increasing clarity. Chandra felt the Zhufosartist was clearly Han Chinese, quite possibly the famous contemporaryartist Ding Guanpeng. This, however is purely supposition unsupported byany evidence provided, not even a comparison of artistic styles. He drawsparticular attention to differences between the iconographic attributes ofBh.rku.tf （256）, and those described in the Indian Buddhist literature andfound in other extant images, continuing that this indicated that the StatePreceptor 1Cang skya must have drawn upon multiple Tibetan sources andthat clues might be found in his collected works.. In his introduction Professor Bunces research proves still morefastidious, perhaps at times a bit overly so. First, he disagrees with Clarks statement that the Zhu~o is a uniquemanuscript. He objects that as the text of Zhufo is not handwritten and itsillustrations hand illuminated it cannot properly be termed a manuscript （L.manus scriptus）. Examining the photographs he discovered that there are breakscharacteristic of a wood-cut print in the border surrounding eachimage. However, there is a gradation in the shading in the lotus thrones,garment folds and some of the landscape elements adding an increaseddimensionality to the images, an effect not normally possible with woodblock printing. This would imply that the images were painted. Bunceattempts to resolve this contradiction suggesting the effect was possiblyachieved through hand coloring after the printing or that the multiple blockmethod was used （figure 4）.

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