

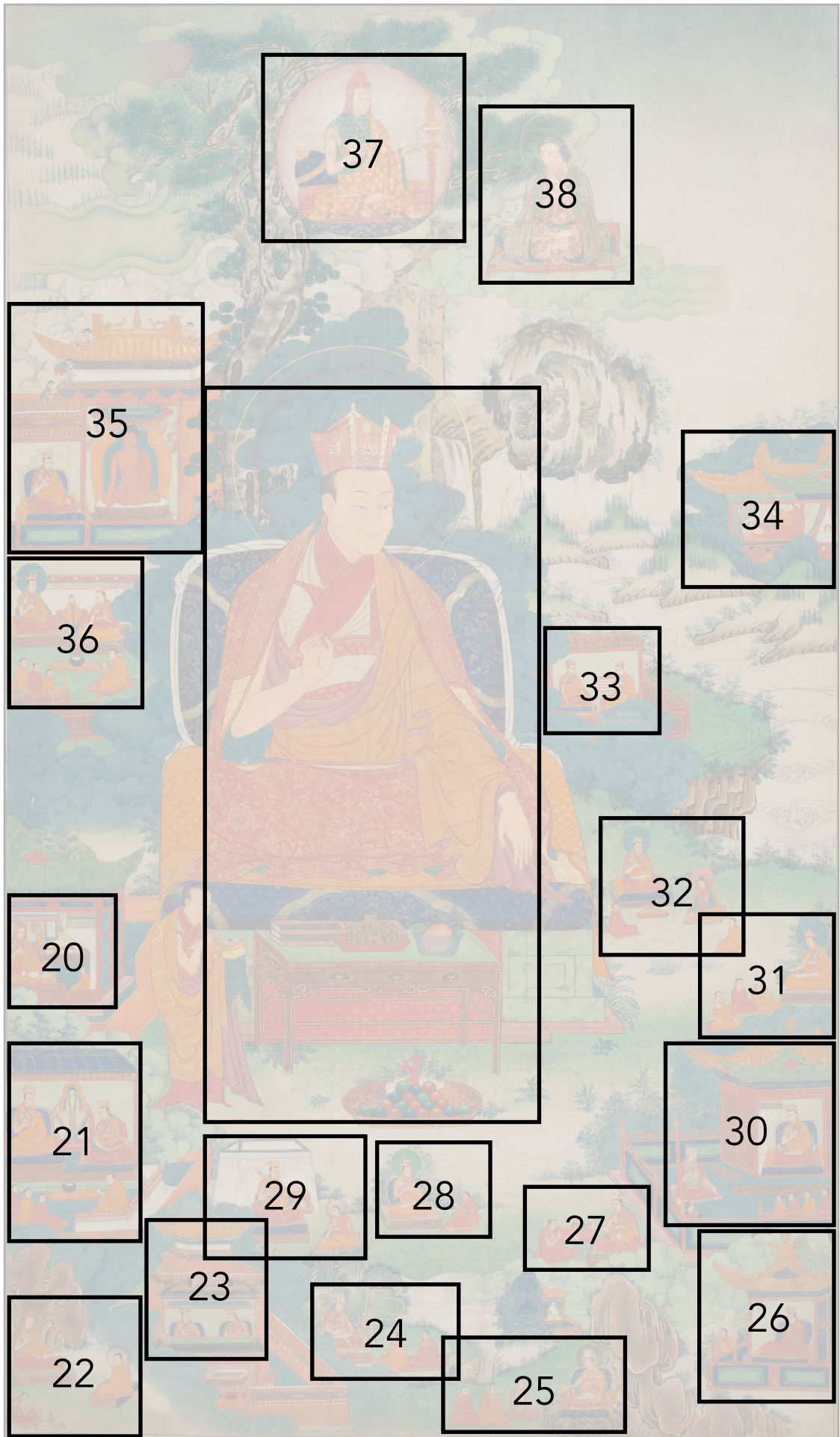
LIFE STORY OF THE 5TH SHAMARPA KONCHOK YENLAK

第五世夏玛巴的生活故事

贡曲廷拉







Sitting on an apple green jade throne, with towering trees and mountains extending deep into the mist filled horizon, the 5th Shamarpa, Konchok Yenlak (1525 to 1584)¹ transmits teachings of the Karma Kagyu lineage with an expression of profound serenity. This extraordinarily fine Karma Gadri thangka of the 5th Shamarpa is a life-story, illustrated through nineteen masterly executed miniature scenes covering the last part of his life (the period between 1566 and 1582). Detailed inscriptions for ten of the scenes provide rich historical context for the scenes, including explicit naming of the central figure as the 5th Shamarpa, the identity of the disciples, specific Oral Transmissions and mastery of Tantras, the performance of a Tara magic by the Shamarpa, and references to locations in Tibet. The thangka is complete with the presence of all the major Karma Kagyu lineages: the 9th Karmapa (Wangchuk Dorje² in Scene 23), the 4th Tai Situ (Chokyi Gocha³ in Scene 27), the 4th Gyaltsab (Gragpa Dongrup⁴ in Scene 28), and the 3rd Pawo Lama (Tsuklak Gyatso⁵ in Scene 36). Descriptions, closeup photographs, elucidation of iconography, and relevant historical context of each of the scenes is provided below.

Ming stylistic influences are pervasive throughout the painting, and very rarely in a Karma Gadri painting are the landscape elements so distinctively Chinese in character. A massive pine emerges from behind the 5th Shamarpa, extending into the heavens, with its branches wrapping around two major Kadampa lineage masters, Atisha and Dromtonpa. In the left corner, miniature pine trees float in the background behind a cloud formation, alluding to the presence of massive mountains hidden by mist. From the only branch of the second massive tree, two features emerge: the first is an astounding, and highly unusual, bulbous mountain form, while the second is a waterfall. As in many Chinese landscapes, water flowing through the landscape provides a sense of movement and dynamism, while juxtaposing the smaller figures in the scenes with the grandeur of natural forms. In contrast to most Karma Gadri thangkas, the painter chose to leave the water without color, with only thin black strokes defining flow. Towards the river's end, at the bottom of the painting, four mountain forms - two in the classic blue, green, and turquoise found in Chinese scroll paintings - are accentuated by heavy gold

坐在一个苹果绿色的翡翠宝座上，高耸的树木和山峦延伸到雾气弥漫的远方，第五世夏玛巴：贡曲延拉(1525年至1584年)用一种深刻的宁静的表情传递着噶玛噶举传承的教授。这幅非常精细的噶玛噶举唐卡通过十九幅巧妙构思的微型场景插图描述了第五世夏玛巴生命最后部分(1566年至1582年)的生活故事。其中十幅场景的详细铭文提供了丰富的历史背景，包括中心人物被明确命名为第五世夏玛巴，弟子的身份，特定口传和密续大师，由夏玛巴表演的神奇度母，以及在西藏的地点。唐卡完整地包含了所有的主要噶玛噶举传承：第九世大宝法王(旺秋多杰在场景23)，第四世大司徒(却吉·构恰在场景27)，第四世嘉察(扎巴敦珠在场景28)，以及第三世巴沃喇嘛(竹勒嘉措在场景36)。说明，特写镜头照片，肖像阐释，以及每个场景的相关历史背景如下。

明代风格的影响在整个绘画中无处不在，在噶玛噶举唐卡中罕见这么独特的中国山水画的特色。从第五世夏玛巴身后出现一株巨大的松树，伸展到天空，树枝环绕着两大噶当派传承大师：阿底峡和仲顿巴。在左上角，云层的后面微型的松树浮动在背景上，暗指隐藏在雾中的大山。从第二株大树唯一的树干后隐现出两个景观：第一个是一个惊人的、极不寻常的球根形状的山脉，而第二则是一个瀑布。如中国的许多山水画中，流水使画面显示出运动和活力感，同时对比了较小的人物场景与壮丽的自然景观。对比大多数噶玛噶举唐卡，画家选择没有给水上色，只用细细的黑色笔触描绘水流。在画的下方，朝向河流的尾端，有四座山-这是中国卷轴画中典型的画法：两座是古典的蓝色，另两座分别是绿色和绿松石-用浓烈的金色与黑色轮廓突显了出来。

明代文化的一些非常珍贵的实物也找到了进入绘画的方式。在核心人物前的仪式桌具有明代独有的轻盈而优雅的涂漆。镶嵌苹果绿的桌面上是一颗文人石和一个半透明的菠菜绿玉碗。碗中的桃子表征长寿。一个微妙华丽、充满质感的苹果绿玉宝座支持核心人物。

请求南卡扎西对中国的山水画元素和印度的肖像画结合，在1560年中，第五世夏玛巴帮助建立噶玛噶举绘画学校的基础。极少数的画被认为从1560年到1630年之间的原始噶玛噶举时期；大多知名的噶举唐卡，其实是第八世大司徒时复兴的，而称为司徒班禅的艺术复兴。虽然这幅画的风格明显标识为噶玛噶举，这唐卡的组图完全不同于司徒班禅艺术复兴的那种景观稀少以及小型中心人物的生命故事的绘画。相反，这幅唐卡中的微型场景是令人难以置信的紧密，几乎位于画的下部的各种景观似乎必须为各自的空间而战。开放景



(Left) This painting, close up of the 5th Shamarpa Konchok Yenlak

(Center) Gilt bronze, inscribed as 5th Shamarpa. Nyingjei Lam Collection¹³, 17th Century

(Right) Gilt bronze, inscribed as 5th Shamarpa. Rubin Museum of Art¹⁴, 16th Century

(左) 这幅画，第五世夏玛巴贡曲延拉的脸部特写
(中心) 鎏金青铜，落款为第五世夏玛巴。宁济郎收藏，十七世纪

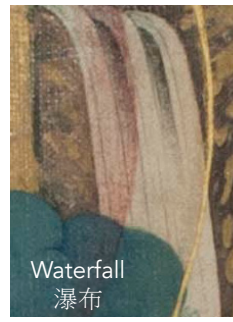
(右) 鎏金青铜，落款为第五世夏玛巴。鲁宾博物馆收藏，十六世纪



Bulbous mountain form
球根山形式



Pine tree trunk
松树树干



Waterfall
瀑布



Miniature pine trees
微型松树



Mountain forms
山形

观空间很少留空，相反散落着优雅的灌木。

景观的密度，细致的肖像画，微型松树，以及建筑的风格让人联想到一幅曼日风格的第三世噶玛巴的十六世纪晚期生活故事绘画（第14页的复制）。相似的风格表明这幅画可能是在最早期的噶玛嘎孜学校完成，因为那时画家们例如南卡扎西曾受过曼日风格的训练，也许是一个把中国景观元素引入到噶玛嘎孜风格的早期原型。这假设的时间被铭文中发现极为详细的历史记载进一步支持。铭文还暗示第四世嘉察，扎巴敦珠（1550年至1617年）参与了唐卡的叙述，甚至可能它的调试。

主图的正下方的铭文中明确指出了第五世夏玛巴（景观28）正在给予完整的噶当派口传教授（噶当派口传）。主要历史人物如阿底峡（景观38）和仲顿巴（景观39），放在绘画的顶部。在噶玛噶举肖像中噶当派的传承上师一般是放在突出的位置上，当考虑到第四世嘉察被预言为一位伟大噶当派大师的转世时，这似乎变得更加合理。在景观28中的第四世嘉察是很可能是位弟子，而唐卡是为了纪念他的传给他噶当派的关键教授的老师。

独特明代风格特征，与曼日构图风格和十六世纪后期风格的相似之处，以及和第四世嘉察的密切联系表明这幅精美的画作可能创作于最后一个可识别的唐卡中的历史事件后（1582~，景观36），1617前第四世嘉察死亡之前。

and black outlines.

A number of material objects that were highly prized in Ming culture⁶ also find their way into the painting. The ceremonial table in front of the central figure is distinctively Ming with its lithe and graceful lacquered profile. On top of the table's inlaid apple green surface is a scholar's rock and a translucent spinach green jade bowl with a peach for longevity. A subtle with magnificently textured apple green jade throne supports the central figure.

In requesting Namka Tashi to combine Chinese landscape elements with Indian portraiture, the 5th Shamarpa was instrumental in establishing the foundations for the Karma Gadri school of painting in the mid 1560's. Very few paintings are believed to be from the Original Karma Gadri period between 1560 and 1630; most known Karma Gadri thangkas in fact belong to the Revival Karma Gadri following the 8th Tai Situ, Situ Panchen's artistic resurgence. Though

the style of this painting clearly identifies it as Karma Gadri, the composition of this thangka is completely unlike the sparsely filled landscapes and small central figures in the life-story paintings of the Revival School. Rather, the miniature scenes in this thangka are incredibly dense, almost as if the landscape in the lower half of the painting has to fight for its space between the scenes. Open landscape space is rarely left completely empty, and instead littered with elegantly stylized shrubs.

The density of scenes, the meticulous portraiture, miniature pine trees, and the style of the buildings is reminiscent of a late 16th life story of the 3rd Karmapa painted in the Menri style (reproduced on page 14)⁶. Stylistic similarity suggests the painting may have been done in the first Karma Gadri school, when painters such as Namka Tashi had previously trained in the High Menri style, perhaps as an early Gadri prototype for introducing Chinese landscape elements. The hypothesized time period is further supported by the extremely detailed historical accounts found in the inscriptions, which vitally implicate the 4th Gyaltsab, Dragpa Dongrub (1550 - 1617 CE) as being involved with the thangka's narrative, and perhaps even its commissioning.

Directly below the main figure, the inscription (Scene 28) explicitly names the 5th Shamarpa and refers to the oral transmission of the complete Kadampa teachings (*bka' gdams glegs bam lung*). The major historical figures, Atisha (Scene 38) and Dromtonpa (Scene 39), are featured at the top of the painting. The prominent positioning of Kadampa lineage masters in a Karma Kagyu portrait is conspicuous, but becomes much more plausible when considering that the 4th Gyaltsab was known to be a great Kadampa master who was prophesized. It is likely that the 4th Gyaltsab is the disciple in Scene 28, and that the thangka is meant to honor his teacher, who passed on the critical Kadampa teachings to him.

The distinct Ming stylistic features, the resemblance to the Menri composition and style of the late 16th century, and the intimate connection to the 4th Gyaltsab suggest that this exquisite painting may have been made after the last identifiable historical event in the thangka (~1582, Scene 36) and before death of the 4th Gyaltsab before 1617.



Relevant Historical Figures in the Thangka

1.	Atisha Dipankara	980 - 1054 CE	(Inscribed in Scene 37)
2.	Dromtonpa, Gyalwe Jugne	1005 - 1064 CE	(Inscribed in Scene 38)
3.	Shamarpa 5, Koncho Yenlak	1526 - 1583 CE	(Inscribed in Scene 28)
4.	Tai Situ 4, Chokyi Gocha	1542 - 1585 CE	(Inscribed in Scene 27)
5.	Tsang King Karma Tseten	???? - 1599 CE	(Scene 30)
6.	Gyaltsab Four, Dragpa Dongrub	1550 - 1617 CE	(Scenes 21, 28, 33, 36)
7.	Tantric Jangchub Tashi Tobgyal	1550 - 1602 CE	(Inscribed in Scene 32)
8.	Karmapa 9, Wangchuk Dorje	1556 - 1603 CE	(Scene 23)
9.	Pawo 3, Tsukluk Gyatso	1567 - 1630 CE	(Inscribed in Scene 34)

唐卡中的相关历史人物

1.	阿底峡迪班卡拉	980年至1054年	(场景37落款)
2.	仲敦巴杰瓦琼乃	1005年至1064年	(场景38落款)
3.	第五世夏玛巴贡曲廷拉	1526年至1583年	(场景28落款)
4.	第四世大司徒却吉枸恰	1542年至1585年	(场景27落款)
5.	臧王噶玛才旦	???? - 1599年	(场景30)
6.	第四世，嘉察扎巴敦珠	1550年至1617年	(场景21，28，33，36)
7.	密宗江蠢扎西多给	1550年至1602年	(场景32落款)
8.	第九世噶玛巴，旺秋多吉	1556年至1603年	(场景23)
9.	第三世帕沃，竹勒嘉措	1567年至1630年	(场景34落款)

Descriptions of the Scenes

Konchok Yenlak and Attendant

Hat, clothing, and halo

The 5th Shamarpa wears a red hat with a sun/moon and crossed double dorje in the center panel. The side panels have clouds pointing towards the center. His halo is transparent, with an inner red circle and an outer gold circle defining its spatial extent. On top of his red and orange ceremonial robes, Konchok Yenlak wears a red meditation cloak with an inner turquoise lining.

Throne, table and floor iconography

The central figure sits on a light green colored throne that contains white and brown striations; these striations may indicate that the throne is itself made of jade or soapstone. The wooden table beneath the central figure exhibits distinct curving patterns that possibly identify it as a Ming or Ming-style table⁶. On the table are a stack of four books, a scholar's rock in a red tray, and a single peach in a translucent green jade bowl. On the ground below the table is another tray with jewels, gold ornaments, white shells, a single brown object (possibly a mushroom), and coral.

The inscription on the table contains verses of praise for the sitter and his mastery of the three trainings and of the reality of world.

Attendant

An attendant holding a green cloth and gold incense bowl to the left of the central figure. A small, dark blue conical shape emerges from the center of the censor, possibly alluding to the Tara magic in Scene 20. The attendant's hair has been painted with incredible care and attention.

Inscription

ཚེ་འདིའི་ཚེ་ཐབས་ཀུན
རིང་དུ་སྐྱེ་བ་ནས་བསྐྱབས་གསལ་ལ་སྣོན་པ
བྱུང་སེམས་ཀྱི་རང་གཞན་ཀུན་གཟི་དོན
གྲུབ་མཛད་དཔལ་ལྷན་སྐྱེ་མ་དེ་ལ་འདུད

_ tshe 'di'i tshe thabs kun
ring du smra ba nas bslab gsum la ston pa
byung sems kyi rang gazhan kun gyi don
grub mdzad dpal ldan bla ma de la 'dud

_ entirety of sentient livelihood
The Buddha propounds the three teachings
(self-discipline, awareness, and critical acumen)
Thus emerges the mind, the self, and the reality of everything
I bow to the Glorious guru in the state of perfect practice

场景描述

贡曲廷拉和随从

帽子，衣服和光环

位于画面中央的第五世夏玛巴头戴一顶有太阳/月亮和交叉的双股金刚杵装饰的红色帽子。侧面有云指向中心。他的光环是透明的，红色的内圈和金色的外圈界定了其空间范围。在他的橙红色袈裟外，贡曲廷拉穿着一层蓝绿色的内衬的大红色的冥想斗篷。

法座，桌子和地板的肖像

中心人物坐在浅绿色的法座上。法座本身有白色和褐色条纹。这些条纹可能显示法座本身是用玉或滑石做成的。核心人物下方的木桌上展现出独特的弯曲的图案，有可能识别它为明代或明代式样的桌子。桌子上叠有四本书，红盘上有一颗文人石，还有一个半透明的绿玉碗内装有一个桃子。在桌子下方的地面上也有一个盘子，装满各种颜色的圆形宝石，一些金饰，也能看到白壳，还有一个棕色的物体（可能是个蘑菇）。盘中心的一株珊瑚向上垂直伸展出来。桌上的铭文中包含了对坐着的人以及他对三种教授和现实世界的精通的赞美诗句。

随从

核心人物的左侧有一个随从拿着一个绿色的布和金色的香碗。从碗中心出现一个小的深蓝色的圆锥形，可能暗指20号场景的度母魔法。随从的头发被画得令人难以置信的仔细。

铭文

这种长寿法的生命周期完全地，
长时间对三学和教法的深入学习，
在心，自己和他人的现实浮现，
大师在这种圆满的修行状态下，我向他顶礼。





28: 5th Shamarpa teaching the 4th Gyaltsab

Fifth Shamarpa (identified in the inscriptions) with manuscript in hand passing on teachings to a disciple. The Shamarpa's halo is a solid green color, and the backrest cushion is made of a blue fabric with gold thread similar to the central figure. Foliage wraps around both the teacher and disciple in the background. The inscription indicates that the 5th Shamarpa is passing on to a disciple a set of teachings from the Kadampa lineage (*bka' gdams glegs bam lung*). This teaching constituted an important part of the early Kadampa tradition and was redacted only in 1302, and may have been considered a secret teaching (*lkog chos*)⁹. Of the 5th Shamarpa's disciples, the one most intimately associated with the Kadampa lineage is the 4th Gyaltsab, Gragpa Dongrub, as he was prophesized in the Kadampa scriptures.

ཉིད་ཀྱི་གནམ་ལམ་དཀོན་མཚན་ལག་
ཀྱི་བཀའ་གདམས་སྒྲེགས་བམ་ལུང་རྣམས་གསན་ལ་འདུད

nyid kyi gnam lam dkon an lag, kyi bka' gdams glegs bam lung
rnam sgan la dud

To your path - Konchok Yenlak - we hear your oral transmission of the father-son Kadampa teachings and bow to you

28: 第五世夏玛巴和第四世嘉察

手握手稿的第五世夏玛巴（在铭文中标识）正在为一位弟子传法。夏玛巴的光环是纯绿色的，背靠垫是用类似于核心人物的加有金线的蓝色织物做的。老师和弟子的背景有树叶环绕。铭文显示，第五世夏玛巴正在传递一套噶当传承口传教义给弟子（噶当传承口传）。这种教授是早期噶当派传统的一个重要部分，仅在1302年节录并可能被认为是一个秘密法（秘密法）。第五世夏玛巴的弟子中，跟噶当派传承有最亲密关系的是第四世嘉察，这在噶当派的经文中预言。

铭文

贡曲廷拉：你的上界路，
由噶当派的父子教义，口传教授，向你顶礼。



33: 5th Shamarpa teaching the 4th Gyaltsab

The Shamarpa (left, and identified by the inscription *zhwa dmar*) transmits teachings to the Gyaltsab (right) as they sit in a pavilion surround by clouds, with a set of books between them. The inscription refers to complete transmission and empowerment, and based on a biography of the 5th Shamarpa may refer to the Gyaltsab receiving oral transmission of the Four Divisions of Vinaya scripture and mahamudra (1570)¹⁰. The figure on the right, wearing the second red hat is most likely Gyaltsab, and not Situ. Though there is some discrepancy on whether the 2nd Gyaltsab, Tashi Namgyal (1490 - 1518) received either a red hat¹¹ or an orange hat¹² from the 7th Karmapa, it is clear that the 4th Gyaltsab would have had a hat in the likeness of the Karmapa's black hat. In contrast, the 5th Tai Situ received his lineage's iconic red hat between 1595 and 1603, well after the death of the 5th Shamarpa.

ལྷ་དམར་ཙོད་པན་འཛིན་པ་བྱུང། ལྷུང་སྡེའི་དབང་ལུང་མ་ལུས་འཕུལ་འདུད

zhwa dmar cod pan 'dzin pa drung __ rgyud sde'i dbang lung ma
lus 'pul 'dud

The Shamarpa performs empowerment and transmission of the entire Tantra set. I bow to him.

33: 第五世夏玛巴和第四世嘉察

夏玛巴（左，铭文确定为夏玛）传法给嘉察（右），他们坐在被云朵环绕的亭子里，他们之间放了一些书。铭文指出这是完整的传教和灌顶，同时根据第五世夏玛巴的传记也许提及嘉察仁波切领受四部戒律经文和大手印（1570）的口传。右边的人物，头上也戴着一顶红帽，最有可能是嘉察仁波切，而不是大司徒。虽然二世嘉察（1490年至1518年）从第七世大宝法王那里收到的是一顶红帽或橙帽，有不同的说法，但很明显第四世嘉察可能有一顶像噶玛巴的黑帽。相反，第五世大司徒实在1595年到1603年中间收到传承标志性的红帽，那是在第五世夏玛巴圆寂后。

铭文

持有红帽喇嘛旁，授全密续的口传和灌顶，向你顶礼。



20: 5th Shamarpa performing magic

Reciting a mantra with a rosary in hand, the lama wears a special ritual hat with an orange panels. In literature, Karma Kagyu lamas with this characteristic hat have been considered to be a Shamarpa lama²⁰, and therefore it is likely that the 5th Shamarpa performing the ritual ceremony. A table in front of the lama has a bell, bowl, and one unidentified object on it (possibly a conch shell). On the other table, behind the Shamarpa, a flask with a peacock feather can clearly be identified as *the working flask* - a ritual object required in preparation for performing the White Tara rituals²¹. This iconographic embellishment is consistent with the inscription, which refers to the sitter's ability to recreate a magic performed by Tara. On the same table, a more complicated object can be seen as transferring water into three bowls. An incredibly fine drawing of a Tara hangs on the wall behind him. The rosary has special significance, and is mentioned in one of Konchok Yenlak's own writings (quoted from an English translation in a secondary source)²¹:

The gurus of the past maintained that the mantra garland travels along the mantra thread and dissolves into the heart of the deity inside the flask, so that the nectar falls from the wheel and its mantra, mixing with the water in the flask.

A similar use of a miniature thangka to provide contextual clues can be found in a large portrait of the 9th Karmapa, Wangchuk Dorje that was painted during his lifetime (possibly by Namka Tashi)²².

ཇེ་བཙུན་སྒོལ་མའི་གཟུང་བསྐྱབ་མཛད་པའི་ཚེ་བུམ་ཚུ་འཁོར་ལོ་སོགས་
མཚན་མ་མཞེས་ལ་འདུད

je batsun sgrol m'i gzung basgrub madzad p'i tshe bum chu 'khor lo sogas matshan ma mazhes la 'dud

The one recreating the mantra of Jetsun Dolma (Tara). In the water pot appears the sign of wheel. I bow to them. ¹⁶

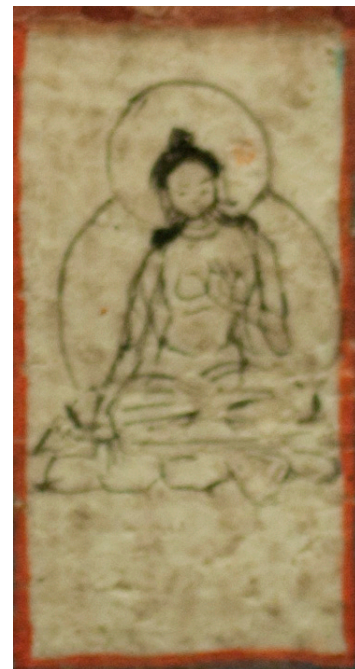
20: 第五世夏玛巴表演魔术

手里拿着念珠背诵咒语，喇嘛戴着一个特殊的有橙色镶板的仪式帽子。在文献中，噶玛噶举教派中戴这种特色帽子的喇嘛都被认为是夏玛巴喇嘛，因此这很可能是第五世夏玛巴在进行仪式。喇嘛面前的桌上有一个铃，碗，还有一个不明的事物（可能是海螺）。在夏玛巴的身后的另一个桌上，有一个孔雀羽毛的瓶子能清楚地确定为仪式用的 - 准备进行白度母仪式中需要的。这个肖像的点缀与铭文是一致的，指示出坐着的人具有重建度母魔法的能力。在同一张桌上，一个更复杂的对象可以被视为将水转移到三个碗中。他身后的墙上挂有一幅令人难以置信的精美的度母画像。念珠具有特殊的意义，并在贡曲廷拉自己的著作中提到（引自二手来源的英文翻译）。

"过去的大师们认为，念珠花环沿着念珠线溶解到瓶内的神的心中，让从轮和咒语中流出的甘露与瓶中的水融合。"

铭文

唯一的那位再造杰尊卓玛（度母）的咒语。在水盆里出现轮的标志。我向他们致敬。





23: 9th Karmapa Wangchuk Dorje (1550 - 1603) with the 5th Shamarpa

In this iconic scene, the Ninth Karmapa, Wangchuk Dorje, and the Fifth Shamarpa, Konchok Yenlak are seated together. The facade of the pavilion is painted with black panels on top and on bottom to emphasize the Karmapa's presence with his ceremonial black hat. The Shamarpa's head is bowed slightly in deference to his disciple, further acknowledging his stature as a Boddhisattva.

36: 5th Shamarpa and 4th Gyaltsab, performing novice ordination for 3th Pawo Lama

The inscription indicates that the 5th Shamarpa, with the aide of the 4th Gyaltsab, is performing novice ordination for the 3rd Pawo Lama, Jetsun Tsuklak Gyatso (1567 - 1630) and three other disciples in a courtyard. Jetsun Tsuklak Gyatso (1567 - 1630) is well known as a teacher of the 10th Karmapa at the behest of the 6th Shamarpa. It is recorded that Tsuklak Gyatso performed the upasaka vows at the age of eight (in 1573) and his full bhiksu vows at the age of 19 (in 1586)¹⁵. The novice ordination (samanera) necessarily would have taken place at an intermediate date during the lifetime of the 5th Shamarpa.

རྗེ་བཙུན་གཙུག་ལག་རྒྱ་མཚོ་ དགེ་རྒྱལ་བསྐྱེད་པའི་མཛད་ལ་འདུད

rje batsun gtsug lag rgya mtsho dge tshul bsgub _ pa'i mdzad la 'dud

For the novice ordination (samanera) of Jetsun Tsuklak Gyatso, in your honor I bow

21: 5th Shamarpa and 4th Gyaltsab, performing initiation ceremonies

This scene is nearly identical to Scene 34. The Fifth Shamarpa performed initiation for a large number of monks during his lifetime. Iconographically, both initiation scenes feature a wooden Shakyamuni Buddha statue draped in an orange fabric.



23: 第九世噶玛巴（1550年至1603年）和第五世夏玛巴

在这个标志性的场景中第九世噶玛巴旺秋多吉和第五世夏玛巴贡曲延拉做在一起。亭子正面的顶部和底部是用黑色面板绘成，强调噶玛巴的存在以及他的礼仪黑帽。夏玛巴的头略躬，以尊重他的弟子，还进一步确认他的身形如菩萨。

36: 第五世夏玛巴，第四世嘉察和第三世帕沃喇嘛

第五世夏玛巴与助手第四世嘉察，是，第三世帕沃喇嘛杰尊竹勒嘉措（1567年至1630年）和其他三位弟子一起坐在庭院里。两位红色喇嘛之间，是木制雕像的释迦牟尼佛，身披绿松石色衬里的橙色织物。在景观的中心是一组毯与一个仪式用碗。

第三世帕沃喇嘛杰尊竹勒嘉措（1567年至1630年）众所周知依第六世夏玛巴的吩咐成为第十世噶玛巴的老师。据记载，竹勒嘉措在八岁的时候受了优婆塞戒（于1573年），十九岁的时候受比丘戒（1586年）。出家戒（沙弥）必须在这之间领受，因此这很可能是在第五世夏玛巴活着的时候发生的。

铭文
杰尊竹勒嘉措，
获得初学戒，向你顶礼。

21: 这一幕与场景34几乎是相同的。不同于以往的场景，穿着长袍的释迦牟尼佛像坐在自己的宝座，两位红帽人物是在室内而不是室外。亭子的周围可以看到树叶，以及下面绿松石色的云和上面浅绿色的云。



32: 第五世夏玛巴，扎西多给和三个徒弟

在这个场景中，第五世夏玛巴与一个有红色的光环的弟子坐在一起，在铭文中弟子的名字为强度扎西多给，以及其他两个弟子。场景中还有一个水果盘。扎西多给的头发放向上打了一个结，橙色冥想披风下是绿松石色的外套。树叶恰到好处的出现在场景中，背景中的峭壁高耸在流动的河水上。。

强度扎西多给的存在（扎西多给，1550年至1603年），使这景观特别有趣。他是一个北伏藏传承的大师（北伏藏）和伏藏师（发现莲花生隐藏的伏藏品的人）。这些老师中的一位，颜帕罗德（1536年至1597年），是一位宁玛派传承大师，实际上是第五世夏玛巴的学生之一。扎西多给也在十六世纪噶玛噶举政治非常活跃。

铭文

直到扎西多给，一直执持密宗，向赐给良好的生活和深刻教诲的您顶礼

27: 第五世夏玛巴与第四世大司徒却吉枸恰

红帽喇嘛拿着一个铃和金刚杵与弟子大司徒巴却吉枸恰。在他们的身后是一张仪式桌。桌上摆放着一个未知的仪式用物品，另有一个海螺放在一个壶上。关于印度诗歌的教授（刻）也许是指印度主要的诗歌论文，即由丹丁撰写的《诗镜论》，因为于1574年第五世夏玛巴也教导了第九世噶玛巴这一主要文本。

铭文

从他那里大司徒学习了诗歌和辩论，他传授了整个灌顶、并做出预言



32: Fifth Shamarpa with Terton Tashi Tobgyal

In this scene, the 5th Shamarpa is sitting with a disciple with a red halo, named in the inscription as Jangdub Tashi Tobgyal. Tashi Tobgyal wears his hair up in a knot, and wears a turquoise coat below his orange meditational cloak. Foliage innocuously encroaches on the scene, with cliffs towering over the flowing river in the background. Jangdub Tashi Tobgyal (bkra shis stobs rgyal, 1550 - 1603)¹⁸ was a master in the Jangter lineage (byang gter), and a terton (someone who finds one of the hidden teachings of Padmasambhava). One of this teachers, yan pa blo bde (1536 - 1597)¹⁹, a master of the Nyingma lineage, was in fact a student of the 5th Shamarpa. Tashi Tobgyal was also very active in Karma Kagyu politics of the 16th century¹⁷.

རིགས་ལྷགས་འཆང་བ་བཀྲིས་ལྷོ་བས་རྒྱས་བར་ཟབ་རྒྱས་ཚོས་ཀྱི་མུ་མཐུང་
ལྷོ་ན་ལ་འདད

*rigs sngags 'chang ba bkris stobs rgyas bar zab rgyus chos kyi
skye bzang sbyin la 'dud*

*The holding of tantra up to Tashi Tobgyal, I bow to the one who
gave good life and profound teachings¹⁶*

27: 5th Shamarpa with 4th Tai Situ Chokyi Gocha

The 5th Shamarpa is holding a bell and dorje with disciple Tai Situpa Chokyi Gocha. Behind them is a ritual table with an unknown ritual object and a conch shell on top of an ewer. The teaching of poetry (inscribed) may refer to the major Indian treatise on poetry, the Kavyadarsha by Dandin, as the 5th Shamarpa is known to have also taught this major text to the 9th Karmapa in 1574.²⁴

སི་ཏུ་སྤུལ་སྦྱར་སྦྱར་ངག་བཅོ་རྒྱལ་དང་རྒྱུད་མེད་དབང་ལུང་མ་ལུས་
འཕྲུལ་འདད

*si tu sprul skur snyan ngag batso rgyug dang rgyud sde'i dbang
lung ma lus 'apul 'dud*

*From him, Situ receiving poetry and debating is given whole
empowerment and prophecy¹⁶*



30: 5th Shamarpa receiving a nobleman and his entourage

In this scene, the 5th Shamarpa, sitting in a room with the doors open, is receiving a man, woman, and two younger males. Based on the large gold jewelry (gold earrings and necklace for the man, gold crown and hair-tie for the woman), the man is highly likely to be a noble. Four disciples of the Shamarpa sit in the bottom right watching the scene unfold. Some sources note that Konchok Yenlak formed an alliance with a Tsang prince Karma Tseten in the mid mid 1560's, and it is possible that this scene depicts that historical meeting/event.

29: 5th Shamarpa with a high ranking disciple

In reference to his nomadic travels in the Encampment around Tibet, Konchok Yenlak sits outside a tent with a disciple. In his hands, he holds a flask and peacock feather, similar to the *working flask* iconography in the Tara ritual in Scene 20. Based on the inscribed reference to the location Neudongtse, the scene likely takes place in 1568.²⁵

སྤེལ་མོང་ཅེ་རུ་གདུང་བརྒྱུད་ཨབ་སྐལ་ལ བརྒྱུད་སྤེལ་འི་དབང་ལུང་སྤོན་པར་
མཇེན་ལ་འདུད

*sne'u sgong rtse ru gadung bargyud ab sras la brgyud sde'i
dabang lung smin par mazad la 'dud*

In Neudongtse, where I got the teachings of empowerment and prophecy of the father and son lineage, I bow to him ¹⁶

26: Shamarpa meditating in Lhasa

Offering in Lhasa to Atisha and Buddha Shakyamuni. All good comes. I bow to them. ¹⁶

36: Reclining Monk and Stupa

A monk lying down in a building with two monks looking over him, and four monks outside watching carefully.



30: 红帽喇嘛在一个亭院里接见皇室人员

在这个景观中，第五世夏玛巴，坐在房间里，门开着，正在接见一个男人，女人和两个年轻的男性。根据很大的黄金首饰（男人的金耳环和项链，女人的金皇冠和发带），该男子大有可能是一位贵族。夏玛巴的四个弟子坐在右下角并看着眼前的场景。一些消息来源指出，在1560年中期贡曲廷拉与藏王噶玛才旦结盟，这场景有可能描绘那次历史性的会议/活动。

29:

谈到他在西藏各地的游牧旅行时，贡曲廷拉与他的一个弟子坐在帐篷外。他的手中拿着一个瓶子和孔雀羽毛，类似于在场景20中度母仪式中所用的瓶子。基于铭文中提到的地点纽东兹，该场景可能发生在1568年2月。

铭文

在纽东兹，我得到了父子传承灌顶和口传教授，我向他顶礼。

26: 夏玛巴在拉萨禅修

铭文

翻译 “在拉萨供养阿底峡和释迦牟尼佛。所有的善都来了。我向他们顶礼。”

36: 斜倚和尚和佛塔

一位僧人躺在一栋房子里，另两名僧人看着他。在隔壁的房间里是一尊供奉在舍利塔里的身穿长袍的佛像。外面，四位僧人正在往里看。



35: Shamarpa in front of Shakyamuni statue

The Shamarpa lama sits inside a monastery in front of a larger than life Shakyamuni Buddha statue. On the roof of the monastery are four construction workers, some with tools in their hands. The construction suggests that the monastery was one of the several built or repaired on orders of the 5th Shamarpa.

37: Atisha (980-1054)

Atisha Dipamkara, who brought Buddhist practices from India to Tibet in the 10th - 11th centuries, sits as the topmost figure in this painting. An opaque halo with the intertwining tree branches wrapping around from the left circumscribes his image. As is often seen in paintings on silk, there is a gradient in the halo's color as it transitions from the strong red outline to the inner white. Atisha wears his characteristic pointed red hat, and blue upper garments. His orange robes have been embellished with a green lining to his orange robes. His khakkhara with stupa finial also contains three additional: two crossed staffs with horse hair tassels and a single manuscript.

38: Dromtonpa, Gyalwai Jungne (1005-1064)

Seated on a flying carpet amongst the clouds, Dromtonpa is receiving teachings from Atisha. A brown robe drapes around his shoulders, though his arms are outside of it, in addition to the fine hair curls and gold embroidered red robes.

འབྲོམ་སྟོན་པ་རྒྱལ་བའི་འབྲུང་གནས་ལ་ན་མོ

'brom ston pa rgyul ba'i 'byung gnas la na mo

Dromtonpa Gyalwai Jungnai, to you I bow



35: 夏玛巴在释迦牟尼像前

夏玛巴喇嘛在寺院内的—尊比释迦牟尼佛真身大的佛像前坐着。在寺院的屋顶上是四名施工人员，有些手中拿着工具。说明该寺院是第五世夏玛巴的下令修建或修理的寺院之一。

37: 阿底峡（980年至1054年）

阿底峡迪班卡拉（吉祥燃灯），在10-11世纪从印度为西藏带来了佛教的修行，坐在这幅画的最顶部。一个不透明的光环和缠绕的树枝围绕着他。如同在丝绸画中经常看到的那样，光环的颜色逐渐从外面轮廓强烈的红色转变成内圈的白色。阿底峡戴着他特有的红色顶尖帽，上身穿着蓝色的衣服。他的橙色僧袍用绿色衬里点缀。他的装饰有舍利塔尖顶的锡杖也包含另外三样东西：马毛流苏的两个交叉的长杆与和一份稿件。

35: 仲敦巴杰瓦琼乃(1005年至1064年)

坐在云彩中的飞毯上，仲敦巴从阿底峡处领受教诲。肩膀上披着棕色长袍，除卷发和金绣红长袍外，手臂也露在外面。

铭文

向仲敦巴杰瓦琼乃致敬。



24, 25, 31: Shamarpa with disciples

24, 25, 31: 第五世夏玛巴拿着书稿与两个徒弟

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22. Painting of Wangchuk Dorje (9th Karmapa). *Collection Highlights. The Rubin Museum of Art*. The Rubin Museum of Art, New York, 2014. Pages 128 - 129. HAR 90005.
23. In person communication with Lama Tsultrim Namgyal, who is a scholar of Tibetan history, and in particular the history of the Karma Kagyu. He confirmed that the inscription *mchog an lag* is an abbreviation for the 5th Shamarpa, *dkon mchog an lag*, or Konchok Yenlak
24. *mi nyag mgon po, ye shes rdo rje, thub bstan nyi ma, dpal rdor, lha mo skyabs. "zhwa dmar dkon mchog yan lag gi rnam thar mdor bsdu/ (1525-1583)." gangs can mkhas dbang rim byon gyi rnam thar mdor bsdu*. TBRC W25268. 1996-2000. retrieved from [http://tbrc.org/link?RID=O2JT3895IO2JT38952JT7624\\$W25268](http://tbrc.org/link?RID=O2JT3895IO2JT38952JT7624$W25268). Translated sentence: "*shing khyi lo'l lo gsar rjes rje karma par zhwa dmar gong ma'l gsung 'bum gyi lung phul... karma pa snyan ngag me long gi gnyung bshad phul*"
25. Ibid. Translated sentence: "*dmag tshang ma so sor gyes bcug der 'brug lo'l lo gsar mdzad tshl mig dang khra 'brug yum bu bla mkhar sne'u gdong bsam yas yangs pa can sogs su byon nas zab rgyas chos kyi dg' ston ci rigs spel*"