

CATEGORY 23

Art Frames

第二十三大類 畫框

Introduction

From ancient times to the present, there have been many kinds of frames for pictures, paintings, and other forms of art. There have been frames in the baroque style, frames made from tree bark, striped frames, frames with Chinese style carved flowers, gold or silver plated frames, etc. However, there have not been frames whose substance imitates various natural elements. In order to change the art of frames in this world so that people could bask in the delight of art that is in harmony with nature, H.H. Dorje Chang Buddha III Wan Ko Yeshe Norbu created sculpted art frames in the style of various natural elements. Examples of this include frames made in the style of ganoderma lucidum (a type of hard dark brown fungus supposed to possess supernatural powers), tropical plants that wind around trees, coral, ancient-looking unearthed cultural relics, white and green jade, and winding vines.

The key to this is that H.H. Dorje Chang Buddha III, through His Holiness's wisdom and inner realization vidya powers, applies to these frames the four great impermanent elements of earth, water, fire, and wind. His Holiness thereby creates frames whose material and structure appear to be created by nature itself. Actually, these frames look more real and natural than the real natural elements themselves. We will only give two examples that demonstrate this point. One is the faux ganoderma lucidum art frames and the other is the faux green jade art frames.

The ganoderma lucidum art frames are formed by putting together many of those hard mushroom-type fungi. Of course, such frames are not composed of real ganoderma lucidum. Rather, the ganoderma lucidum in such frames are created from carving and application of colors. The shapes of the ganoderma lucidum are connected together on the wooden frame to form an exquisite, integrated shape. Those ganoderma lucidum have the same color, air, and shape of real ganoderma lucidum. Furthermore, rare thousand-year-old ganoderma lucidum, old hundred-year-old ganoderma lucidum, and new tender ganoderma lucidum are interconnected to form an elegant and charming appearance. Many ganoderma lucidum mushroom caps and mushroom stems are interconnected in a beautifully rhythmic manner. The interchange between substance and emptiness, highness and lowness, largeness and smallness, and thickness and thinness creates a highly elegant appearance. This is where the charming style of these Yun Sculpture frames lies.

The styles, hues, and shapes of the ganoderma lucidum seem to change in an extraordinary manner. Additionally, each frame embodies twelve characteristics: enrapturing beauty, charming grace, oldness with strength, an ancient look, an appealing and natural fragmentary look, an attractive weathered look, real-looking spots, rareness, elegance, a powerful air, a bold and vigorous quality, and a simple yet majestic manner. These are the twelve characteristics by which one can distinguish between real and counterfeit Yun Sculpture frames composed of carved ganoderma lucidum. They also are the reasons why the sculptures of H.H. Dorje Chang Buddha III are peerless.

These Yun Sculpture frames composed of carved ganoderma lucidum provide artistic beauty for all to appreciate. Moreover, the ganoderma lucidum is a very auspicious symbol that is said to embody the spirit of everything. It represents riches, honor, and splendor. Among some of the special features of these frames worth appreciating are their bold and vigorous style, an extraordinary quality that transcends the mundane, and a rich rustic and ethnic air. These frames contain and exhibit the extensive knowledge of their creator. It would be difficult for even famous people to find one of these frames to hang on the wall of their home. That is because each such frame is unique in the entire world. Each one is a matchless, rare treasure.

Everyone knows that green jade is the highest grade jade. A piece the size of one's palm has already become something rare in this world. However, the faux green jade art frames of H.H. Dorje Chang Buddha III, each side of which is a few feet, seem to be carved entirely out of green jade. Moreover, they look like they were made out of old green jade that has no defects. Aren't these tantamount to wonderful treasures that have fallen from heaven? Of course, this earthly world does not have such beautiful green jade. It can only come into existence through the carving knife of H.H. Dorje Chang Buddha III.

The faux green jade art frames created by H.H. Dorje Chang Buddha III have an ancient-looking green jade color to them that is steady and elegant. This color is not stale or old-fashioned in the least. Rather, it is a natural combination of refined blackish green and sprightly verdant, although there is not much verdant hue. This color expresses the essence of old jade that has slowly matured over thousands of years, with a vigorous and spirited quality that is clearly seen. This refined green jade color will every now and again reveal a lustrous white, like the color of the feathers of immortal cranes. Such a mixture of hues truly transcends all traces of the mundane.

There is another aspect to these art frames that is incredible. We have only mentioned here blackish green, verdant, and lustrous white. However, the color green alone could be further divided into many different types based upon its various hues. There is aged green, light green, blackish green, glossy dark green, pastel green, verdant, fresh green, deep green, translucent green, etc. There actually are countless gradations of green in these art frames, all of which are natural looking. All of these various shades of green interconnect and interact so naturally there is not the slightest sign they were created by man. Therefore, it is

difficult to fathom how the creator of these frames could harmonize these colors so masterfully, fittingly, flawlessly, and beautifully.

The second aspect worth describing is the streaks and lines on these faux green jade frames. The streaks and lines may be deep or shallow, large or small, high or low. They seem to be naturally formed as they wind their way through the ever-changing harmonious colors. These streaks and lines may be bold, vigorous, and unconstrained; soft, smooth, and graceful, like hanging willows; rippling, like water when hit by a pebble; jagged, like the contour of broken stones; indistinct, like shadows of mysterious and beautiful heavenly beings cast over water; or irregular, like rocks randomly hurled on sand. There are no set rules regarding these streaks and lines. They were created with natural, spontaneous, and heavenly strokes of the brush. Who can guess in which direction they will turn next? They are astoundingly beautiful. This is especially true with respect to several aged streaks that seem to be remnants formed during the ice age. These disjointed dark brown streaks express the passage of time and the touches of wind and frost over the years. When appreciating such superlative craftsmanship, one can only utter profuse praise and wonder what Buddha-dharma realization was applied by H.H. Dorje Chang Buddha III to coalesce thousands of years of time into one splendid frame.

The third aspect of these frames one should notice is their texture. This is another astounding part of these faux green jade frames. Whether viewed from a distance or close up, and when touched by the hand, you will feel that the texture is that of real green jade. It is truly difficult to imagine that these frames were sculpted with the hand of man. They have a clear luster that is not a superficial or dazzling type of brightness. Rather, it is a soft, warm, and steady type of luster. Although it is not a resplendent and dazzling luster, it nonetheless is invigorating and uplifting. The luster of these frames emanates from their interior. It is a type of light that radiates from the deepest level of the frames to their outer surface, manifesting the remarkably natural texture of real jade. It seems that if you dropped these faux green jade frames on the ground, the loud clang of hard jade would follow. Through the surface of the frames, one can also see green cotton-shaped formations that seem to be floating inside the frames at various depths. This is a special characteristic of green jade. Each of these endlessly interconnected formations has its own shape and seems to change in an amazing way. They form the inner world of green jade, making the green hues of these frames appear translucent at times and richly dense at other times. The result is a mysterious, elegant, and graceful appearance.

The fourth aspect of these frames worthy of appreciation is their integrity or completeness. The flow of the colors and streaks form a whole. That is, these frames are not composites of small pieces of jade. Each frame is an integral whole, as if it was cut out of a gigantic piece of green jade. When you carefully view the entire art frame from top to bottom and from left to right, you will discover the unrivaled carving skills of H.H. Dorje Chang Buddha III! The streaks and spots on the surface follow the various sections, grooves, and recesses all the way to the back of the frame. It is as if that particular piece of jade existed solely for the purpose of becoming an art frame. The colors and lines on each corner and each section are equally beautiful and flowing. Even natural precious stones have not reached this level of wholeness and perfection.

Actually, the amazing features of the faux green jade art frames described above are not limited to such art frames. All of the Yun Sculpture art frames created by H.H. Dorje Chang Buddha III are like this. As a result of His Holiness's wondrous application of colors and superlative carving, His frames most definitely have the texture of the natural minerals or plants that they portray. However, they embody a consummate perfection that certainly surpasses the creations of nature itself. This is true for frames sculpted by H.H. Dorje Chang Buddha III in the style of faux withered vines, faux tree roots, faux white jade, faux old wood, faux spotted jade, faux ganoderma lucidum, faux red coral, etc.

Each and every detail of the frames created by H.H. Dorje Chang Buddha III expresses an extremely natural quality in both form and spirit. Yet, His Holiness's frames are devoid of the dark spots or broken parts that natural objects have after being exposed to wind, frost, rain, and snow. His Holiness has developed to a perfect degree the depiction of the fleeting beauty that natural treasures display during their growth process. Without any exaggeration, it can be said that if heavenly beings saw His Holiness's Yun Sculpture art frames, they would feel embarrassed that they themselves cannot create such beautiful frames.

It must be emphasized that frames with such genuine and perfect texture and color represent a pinnacle that others have heretofore been unable to reach in the history of human art. Simply put, mankind has been longing to reach but has been unable to reach the extremely high degree of genuineness and perfection that is embodied in the Yun Sculpture frames of H.H. Wan Ko Yeshe Norbu Holiest Tathagata. Thus, it is very difficult for us to distinguish art frames sculpted by H.H. Dorje Chang Buddha III from other forms of art by simply applying common artistic concepts of the past. When standing in front of these wondrous and rare works of art, we gaze upon and marvel at their beauty. In the words of the deceased Mr. John B. Tsu, who was chairman of the White House Advisory Commission on Asian Americans and Pacific Islanders, "This is truly the divine workmanship of a Buddha."

(This text was translated from the Chinese text that follows.)

簡 介

歷史上從古至今，畫框的種類非常多，有巴洛克式的，有樹皮的，有線條式的，有中式雕花，鍍金上銀等等，但卻沒有從大自然取材的，為此，多杰羌佛三世雲高益西諾布頂聖如來為了改變這個地球上的畫框框藝，讓人們享受到與自然相合的藝術沐浴，他創始了取大自然素材為體的塑材框藝，如靈芝蕈類、熱帶植物盤樹類、珊瑚自然結構類、出土文物古化類、羊脂翡翠玉雕類、藤蘿盤匝類，最關鍵的是三世多杰羌佛以智慧和內明的力量，將它們施以地水火風四大無常的內力，把它們誕生成天然造化而成的結構，看上去比真的還要真，比自然的還自然，此舉二例，如靈芝畫框、翡翠畫框。靈芝畫框即是以靈芝蕈為組合的畫框。此靈芝蕈不是真實的蕈靈芝，而是人工雕塑刀工色染而成的靈芝蕈。此靈芝蕈隨其木板畫框形體而連接一氣造成，達成精妙結構之整體，與真靈芝蕈色澤、韻味、形體相等。而更甚之處是有千年稀芝、百年老芝、近新嫩芝，相互結體，達成雅韻。其芝菇與芝杆相互穿流，宛如平沙落雁，沙飛毛交，茫然若霧，渾然而影顯，若沉若浮，虛實飄逸，霎那間雁定雄姿，灰隨風卷，殘塵嫣然不知所向，萬里空清，白雲飛絮。此際，雁姿矯然，何其雄風展秀，正是韻雕之風神韻所在。而芝風色蘊形味變化奇端，麗、秀、蒼、古、殘、破、斑、奇、雅、雄、潑、渾，具十二味境。麗者，華麗攝心；秀者，俊俏秀氣；蒼者，老道蒼勁；古者，嚴古稀恆；殘者，殘缺天然；破者，風霜蟲破；斑者，斑跡如真；奇者，珍奇稀物；雅者，雅純高貴；雄者，雄奇霸道；潑者，潑辣大方；渾者，渾厚華滋。此十二味境，是韻雕靈芝鑑別真偽，乃三世多杰羌佛工雕之絕活所在。

韻雕靈芝用以畫框，不但堪為藝術精美之享受，靈芝且具祥瑞集萬物之靈氣，歸宗富貴榮華之吉兆。其品位鑑賞之特質，尤堪大方潑辣，雄厚奇貫超凡脫俗，更外展民族鄉土之氣，內涵文風博識之學。縱是名流雅君，貴翁德士，登堂入室之所需，怎奈也難求得懸壁一件。其因每架畫框皆為世界獨一無二，故為無雙國寶珍品。

世人皆知翡翠乃玉中極品，掌心大小的一塊已屬稀世罕見。像這個幾尺見方的畫框，通體似全用翡翠雕鑲而成，而且是一塊完整無瑕的老翠，那不是天上掉下來的神物嗎？當然，這樣絕美的翡翠是世間所沒有的，它只會在三世多杰羌的雕刀下存在。

三世多杰羌佛的這個翡翠畫框，通體是成熟老道的古翠色，色韻沉著、和雅，但並不沉溺於古舊，而是在高貴的墨綠與明快的青翠之間自然遊走。青翠的份量不是很多，卻彷彿是這老翠以悠悠萬年歲月積聚而成的精華，掩藏不住地露出它的活力，爾後，這精華的翠綠終於升騰出一片潤白，若仙鶴之羽，脫盡塵埃。令人難以思議的是，此處雖然只提到墨綠、翠綠及潤白三種顏色，然實則在畫框上，僅就一個綠，便可數出深淺、濃淡、冷暖不同的若干種，老綠、淺綠、墨綠、油綠、粉綠、翠綠、新綠、沉綠、表綠、透綠……無法盡數，萬千層次，攬盡天然。它們相互穿插、遊動、過渡，自然得沒有絲毫雕琢痕跡，因而很難理解創作者如何將這些色彩調和到這樣的高度，契合、蘊柔得天衣無縫，華茲麗魅，入石三分。

再看它的花斑、紋路。深深淺淺、大大小小、高低錯落、逡巡來回的斑紋，就在色韻變幻之際自然形成，或斬戈鐵戟般鏗鏘揮灑，或江南垂柳似的婉約柔潤，亦若卵石擊水蕩出粼粼水波，又或者是天獸投影、亂石擊沙、滴水浸石……沒有一定之規，天然、隨意、不在乎，上蒼的筆墨，誰人能揣測它的走向？然而又美妙得令人驚顫。尤其是那幾處似斷裂在冰川時代的老舊殘斑，已有斷斷續續的咖啡色，飽含歲月的流痕，風霜的摩挲，時間的見證，因而讚嘆到拍手頓足，無法思議，三世多杰羌佛是用了什麼佛法證量讓萬年的光陰濃縮在一刻的？

三觀其質感。這也是最令人震撼的部分之一。無論遠觀，無論近測，甚至伸手觸摸，都能感受到道地的玉石翡翠的質

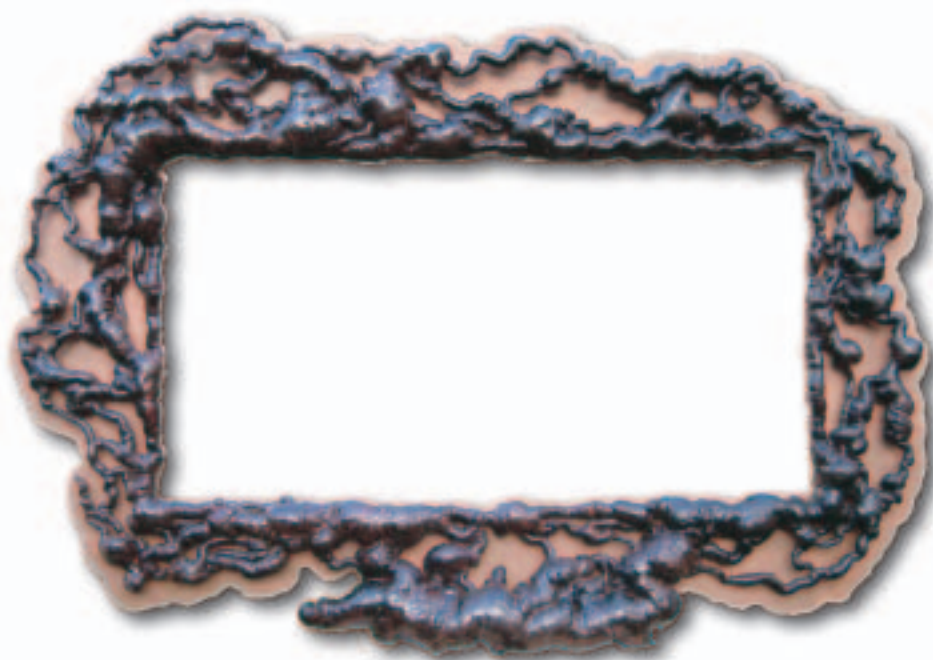
感，確實使人難以想像它是以塑材，經手工雕塑而成。它的光澤，明亮而油潤，不是浮光，不是刺目的折射光，是一種柔和、溫暖、沉著但又絕對亮麗的光芒，並不炫目但又令人為之一振，它的光澤是由裡至外浸透出來，赫然真的是天然的玉石材質從內層深處透射出來的那種光亮，彷彿擲之於地而有錚然脆響。透過翡翠表面，還能看到翡翠內層游離漂移著深淺不一的綠色絮狀物，那便是翡翠玉石的特質，千絲萬縷形狀各異，變化奇端，又形成一個內在的翡翠世界，使得畫框之翠色時而清透，時而濃厚，奇妙神秘又典雅雍容。

四賞其整體性。色韻花紋的流動是整體性的，也就是說，它不是小碎塊的拼湊鑲嵌，整個畫框就是一塊完整的翡翠，就好像是在一塊巨大翡翠上現成挖掘出的畫框。仔細觀賞整個畫框的前後左右，這時你會發現三世多杰羌佛的絕頂雕藝！表面的花斑色塊，會順著畫框的切面和凹槽處延展，直至畫框背面，彷彿這塊翡翠是專為這個畫框而存在，任何一個角落和斷面的色韻紋彩都一樣亮麗，一樣流暢。這種完整性和完美性，是天然寶石也不能達到的。

其實，以上所講到的翡翠畫框的幾種奇絕特質，並不只在此處才有，三世多杰羌佛的所有韻雕畫框都是這樣，以色韻、雕工達到絕對逼真於天然山石或植物的質感，但又絕對超越天然達到極致的完美。如三世多杰羌佛雕的枯藤、樹根、羊脂玉、老木、獸斑玉、靈芝、紅珊瑚等等等等，每一個的任何細部的表達都絕對真實天然，形神具備，但又脫去了天然物體受風霜雨雪的侵害而遺留的黯淡殘缺，將這些自然寶物在生長過程中偶爾短暫或並不強烈綻放的美好，發揮到完美的藝術極點。說一句毫不誇張的話：老天爺若看到三世多杰羌佛的韻雕畫框，會汗顏！

更需要強調的是，如此真實和完美的質感色韻，是人類藝術世界有史以來一直無法呈現的頂點。說簡單一點，雲高益西諾布頂聖如來韻雕畫框所達到的極致和逼真完美，是人類一直嚮往但又無法登臨的高度，因而，我們實在很難用歷史上過去的藝術常識去鑒別三世多杰羌佛的雕藝，在這些奇絕的藝術珍稀面前，除了瞪大眼睛驚嘆，最多也就只能套用已故的前白宮亞太裔顧問委員會主席祖炳民先生的那句話：『這實在是佛斧神工』！

（此文的英文翻譯印在前面）



Sculpture of a Painted Screen of Faux Rosewood Root
雕塑仿紫檀根畫屏



Jadite Green
碧翠



Cold Fragrance 寒香



Twining Tree Roots
盤樹框



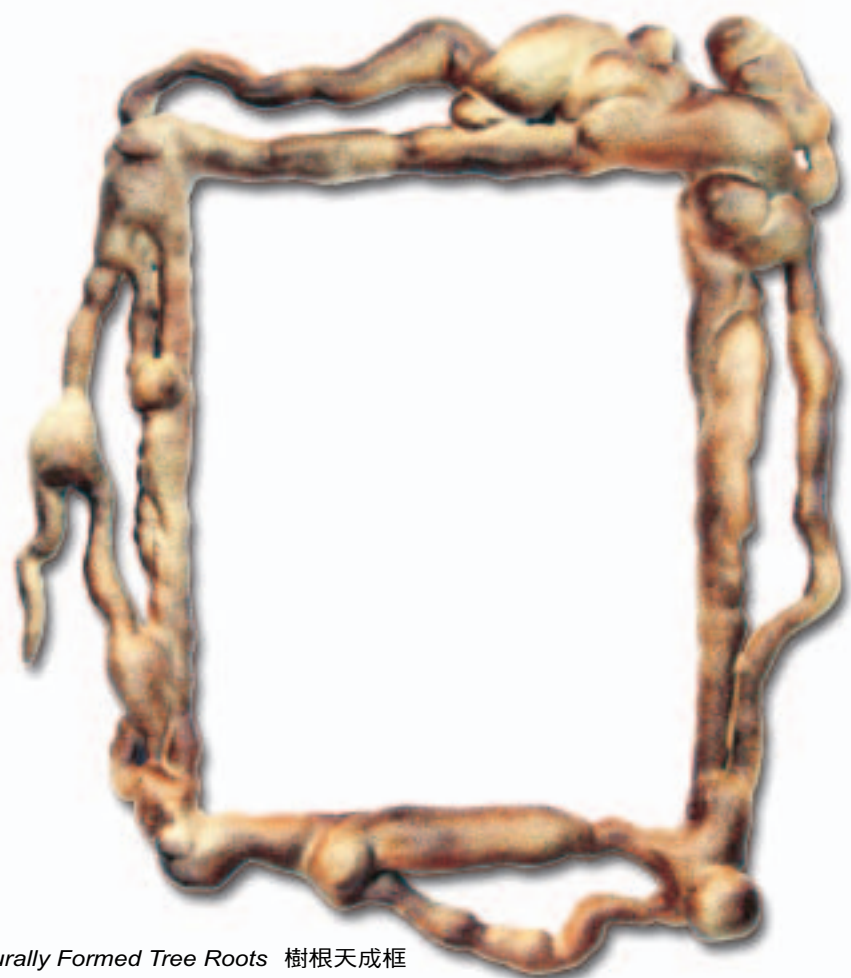
The sculpture Yu Dai Ping 雕塑玉帶屏



The sculpture Zang Wang Lu Gua 雕塑藏王爐挂



The sculpture Fei Cui Yu 雕塑翡翠玉



Naturally Formed Tree Roots 樹根天成框



The sculpture Lao Can Gen 雕塑老殘根



The sculpture Feng Gang Yu 雕塑鋒鋼玉



The sculpture Zi Luo Bao Shi 雕塑紫蘿抱石



Tallow Jade Made With Ease 羊脂小弄



Elegantly Sculpted Tree Roots
雕塑高雅樹根框



Ruby 紅寶石



The sculpture Jun Ling Zhi 雕塑葶靈芝



The sculpture Zi Tan 雕塑紫檀