

CATEGORY 7

Stone Seals

第七大類 金石

Introduction

The stone seals inscribed by H.H. Dorje Chang Buddha III Wan Ko Yeshe Norbu Holiest Tathagata merge the charm of traditional inscriptions with fascinating novel elegance. His Holiness has reached the pinnacle of mastery in the creation of concave and convex inscriptions, inscriptions in the Han Dynasty style seen on ancient stone monuments, and inscriptions in the style engraved on ancient three-legged bronze cauldrons. His Holiness possesses the skill to make the edges of the inscribed Chinese characters beautifully and naturally uneven, sometimes even jagged, like broken jade. Inscriptions like 虛懷若谷 (*Xu Huai Ruo Gu*) and 江山入畫圖 (*Jiang Shan Ru Hua Tu*) convey crispness, vigor, and simple ancient grace. Some of His Holiness's inscriptions can stretch out wondrously before our eyes. They can be classically splendid or pleasantly expressive. Their beauty is inexhaustible. Capturing the essence of the ancient inscribers through wielding a modern knife in an amazing fashion, His Holiness deserves to be called a great master of stone inscriptions in our current age. Actually, to compare other masters of stone inscriptions with His Holiness would be like comparing drops of water with a vast ocean.

However, karmic conditions have unfortunately changed, as all phenomena are impermanent. The stone inscriptions made into seals as seen in this book were created by H.H. Dorje Chang Buddha III in His youth. The originals of those seals have long ago fallen into the hands of others. They have been used by those who violate the law to make counterfeit calligraphy and paintings, passing them off as the works of His Holiness. Everyone should be very careful. Only calligraphy and paintings that come with the Buddha Vajradhara Dharma King seal of H.H. Dorje Chang Buddha III and the fingerprint of H.H. Dorje Chang Buddha III are genuine works of H.H. Dorje Chang Buddha III.

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

簡 介

多杰羌佛三世雲高益西諾布頂聖如來的金石，借傳統的神韻造型，融新意之雅趣舒展，無論是陰刀陽刻、漢碑古韻、鐘鼎行文皆達到金石的最高峰，砸釵還古的境界，視若金玉環垂，墜地有聲，玉墜殘缺，自然到了爐火純青之度，如「虛懷若谷」一印，及「江山入畫圖」，見其筆力之脆勁，力道蒼古得以殘鋒破皮，有的佈局舒展，有的蒼花雕爛，有的舒心大方，有的莞爾垂涎，美不勝收，實乃奪古人之精華，舉現世之奇刀，不愧一代金石巨匠。而實質上，哪裡是金石大家能與之相品，猶如大海與滴水之量，但可惜的是因緣變換、萬法無常，我們現在看到的這些金石是三世多杰羌佛小時的刀功，這些金石原件早已流落他人之手，被不法之徒假冒為真跡書畫，故大家要特別小心，唯有蓋有三世多杰羌佛的總持法王章和指印章的才是三世多杰羌佛的真品。

(此文的英文翻譯印在前面)

