







PRESERVATION OF BUDDHIST TREASURES RESOURCE is the free online resource for monasteries and communities, with practical information on digital documentation, risk assessment and disaster recovery, safer storage, and preservation of thangka and other treasures. The resource comes from over 50 years of preservation work in monasteries.



Treasurecaretaker.com 0019022221467 treasurecaretaker@icloud.com

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[treasurecaretaker@icloud.com](mailto:treasurecaretaker@icloud.com)  
[www.treasurecaretaker.com](http://www.treasurecaretaker.com)

Ann

Shaftel MA, MSc 安夏弗特

歐

Dalhousie University Adjunct Scholar 達爾豪西大學兼職學者

Fellow, American Institute for Conservation 美國文物保護協會成員

Fellow, International Institute for Conservation 國際文物保護協會成員

Canadian Association of Professional Conservators 專業文物保護協會加拿大分會會員

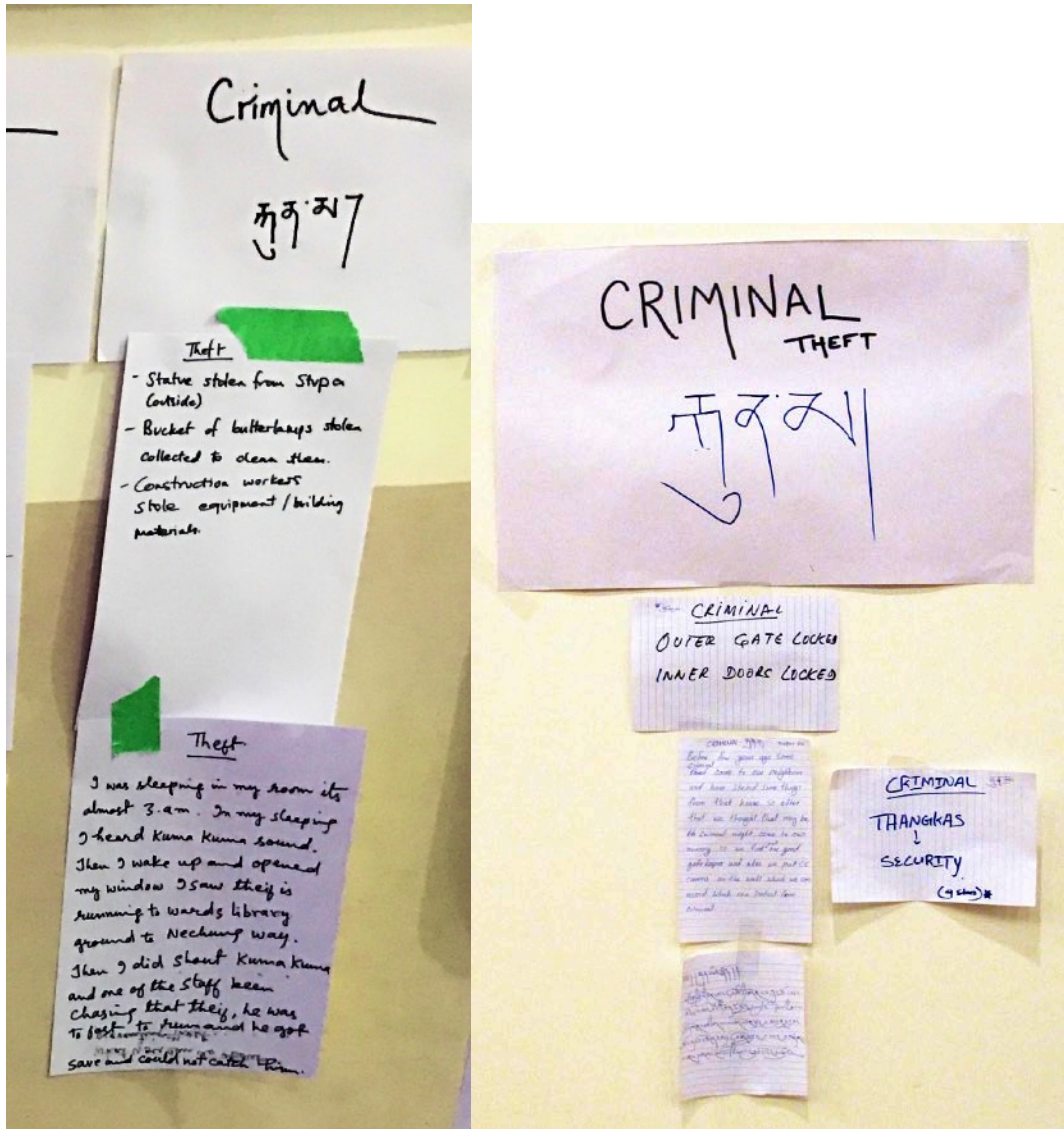
ICOM, ICOMOS Member 國際博物館協會, 國際古跡遺址理事會會員

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## **Risk Assessment: Theft**

風險評估：盜竊

**Introduction 介紹**



*Monk and nun participants in Preservation of Monastery Treasures workshop talk about their own experiences with Theft and Criminals in their home monasteries and communities*

僧眾和尼眾參與保護寺院珍寶

“I was sleeping in my room it was almost 3 AM. In my sleeping I heard Kuma Kuma sound. Then I woke up and opened my window I saw thief was running...Then I did shout “Kuma Kuma” and one of the staff was chasing that thief, but he ran too fast and he got away.”

“我在房間裡睡覺，已經快凌晨3點了。我在睡夢中聽到庫瑪庫瑪的聲音。然後我醒了過來，打開窗戶看到小偷在跑，我喊了一聲“庫瑪庫瑪”，一名工作人員在追那個小偷，但是他跑得太快，跑掉了。”

- “Bucket of butter lamps stolen from where they were collected for cleaning” “一桶收集來清洗的黃油燈被偷”
- “Statue stolen from stupa outside of monastery” “寺院外佛塔失竊佛像”
- “Construction workers stole equipment and building materials” “建築工人偷竊設備和建築材料”
- “Outer gate locked; inner doors locked (keeps criminals away)” “外門鎖定;內門緊鎖(讓罪犯遠離)”
- “Before a few years ago some criminal came to our neighbors and stole some things. So, after that we thought the maybe the criminal might come to our nunnery. So, we found a good gatekeeper and also, we put cc cameras on the wall so we can record, which can protect from criminal” 幾年前，一些罪犯來到我們的鄰居那裡偷了一些東西。所以，在那之後，我們想也許罪犯會來我們的尼寺。所以，我們找了個不錯的看門人，還在牆上裝了監控攝像頭，這樣我們就能記錄下來，防止犯罪。”

Preservation of Sacred Art in a Monastery is a balance between the need for security of its treasures and the desire to use the treasures. How do theft and sacred treasures go together?

在寺院中保存神聖的藝術品是在保護寶藏的需要和使用寶藏的欲望之間取得平衡。偷竊和神聖的寶藏是如何結合在一起的？

How could theft happen in the protected world of a monastery? There could be somebody who is local and thinks they need a little money for their family, or they have a drug or alcohol problem. Did you know that monastery thefts can be involved with major international crime? The same people who engage in drug trade and arms trade are organizing international art theft. The situation is very dangerous.

盜竊怎麼會發生在受保護的寺院裡呢？可能是當地人認為他們需要一點錢養活家人，或者他們有吸毒或酗酒的問題。你知道寺院盜竊案可能與重大國際犯罪有關嗎？從事毒品貿易和武器貿易的同一群人正在組織國際藝術品盜竊。形勢非常危險。

Monasteries did not suffer from international art theft for years until art collectors and gallery owners saw the treasures and realized that the art in monasteries, communities, and in Buddhist art museums was quite valuable. It has been, continues to be, and may be in the future worth a huge amount of money on the international art market. The art market fluctuates according to fashion and styles.

直到藝術收藏家和畫廊老闆看到這些珍寶，才意識到寺廟、民衆和佛教藝術博物館裡的藝術是相當有價值的。它過去是，現在是，將來可能會在國際藝術市場上價值連城。藝術市場隨著時尚和風格的變化而波動。



Similar challenges have been faced and even overcome by other religions and in other geographic areas, for example the safeguarding of Christian sacred art in some remote Catholic churches of Central America. These successes illustrate the need for comprehensive documentation of collections and for the implementation of security measures in Buddhist monasteries and nunneries to deter theft and to aid in recovery after theft and damage from natural or man-made disasters. There are similar concerns the world over. The next image is of a newspaper article about a church in Canada that “balances the need for the security of its artifacts with the desire to share the objects with parishioners”.

其他宗教和其他地理區域也面臨甚至克服了類似的挑戰，例如在中美洲一些偏遠的天主教堂保護基督教神聖藝術。這些成功表明，需要對收集的資料進行全面的記錄，並在佛教寺院和尼寺執行安全措施，以制止盜竊，並協助在盜竊和受到自然或人為災害破壞後的復原工作。全世界都有類似的擔憂。下一幅圖片是一篇關於加拿大一座教堂的報紙文章，該教堂“平衡了對文物安全的需求和與教區居民分享物品的願望”。



*Monasteries and churches around the world are trying to balance the need for the security of their treasures with the daily use of the treasures and with allowing the community and pilgrims to see them* 世界各地的寺院和教堂都在努力平衡其珍寶的安全需要、珍寶的日常使用以及允許民衆和朝聖者看到它們

Theft from churches and monasteries is rising. According to one researcher, “Since the 1980s, authorities estimate thieves have plundered tens of thousands of Nepalese antiquities. About 80 percent of the countries religious artefacts have been stolen and sold into the \$8 billion-a-year illegal black market in art.” (Al Jazeera 19 July 2018 Nepal: The Great Plunder)

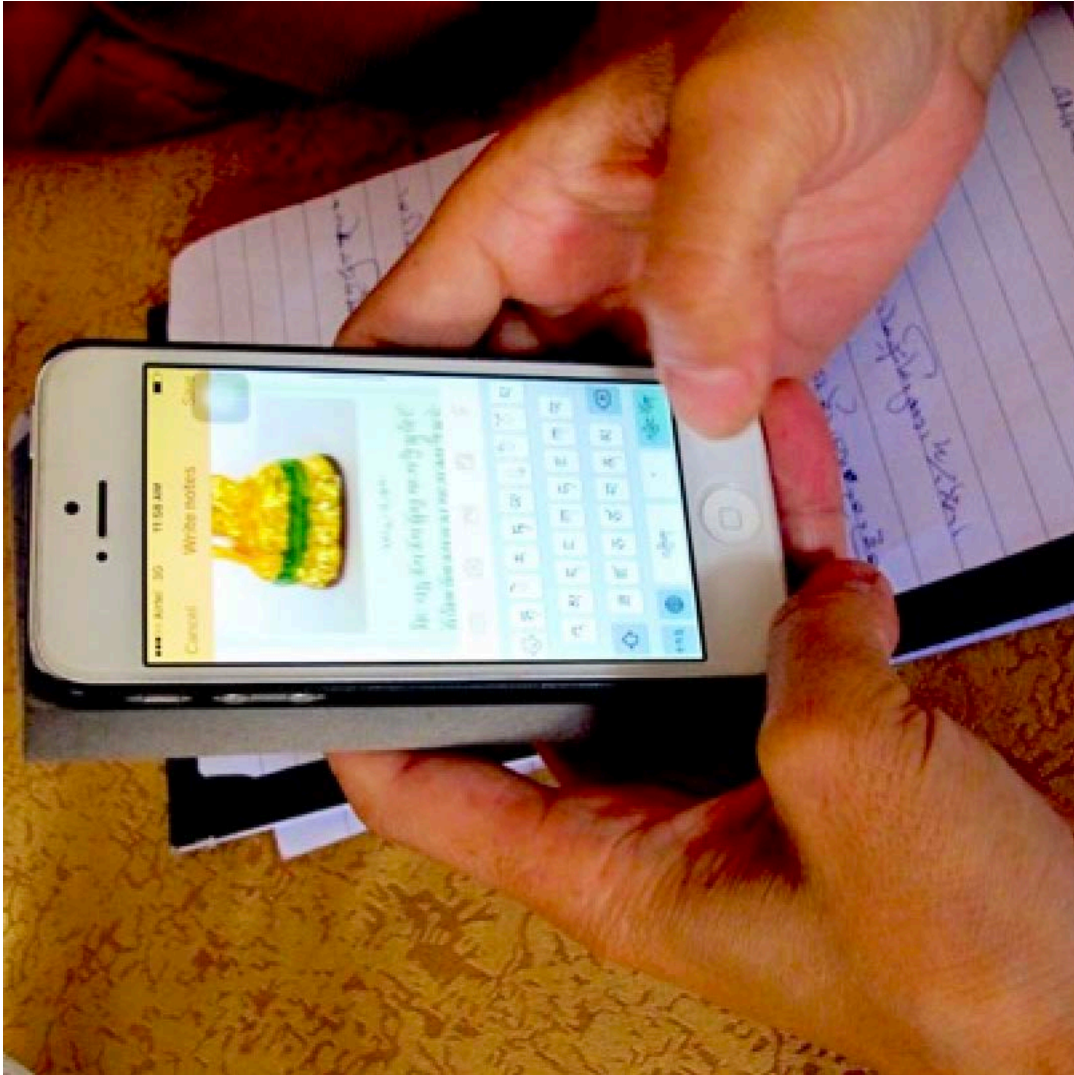
教堂和寺院的盜竊案件正在上升。據一位研究人員說，“自20世紀80年代以來，當局估計盜賊已經搶劫了成千上萬的尼泊爾文物。這個國家大約80%的宗教藝術品被盜，並被賣到每年80億美元的非法藝術品黑市。(半島電視臺2018年7月19日報導，尼泊爾:偉大的掠奪)

For monasteries and communities, criminals continue to be a real threat. Most thefts are not reported to the police because somebody doesn't want to tell the police about their neighbor, or because sometimes communities and monasteries don't trust the local police. Whatever the reason—whether there's a disconnect between the community and the police or whether they don't want to tell on a friend—many thefts are not reported. The police are often well-connected and can help recover stolen property, but sometimes they are kept out of the loop for various reasons. More and more police are being trained in the importance of art theft and how serious a crime it is. One monastery, however, mentioned that when their statues were stolen, and recovered, the local police had not been trained in ways to handle precious treasures, and thus the valuable statues were further damaged in the police office.

對於寺院和社群來說，罪犯仍然是一個真正的威脅。大多數盜竊案都沒有向警方報案，因為有些人不想告訴員警他們鄰居的情況，或者因為有時民衆和寺院不信任當地員警。不管是什麼原因——無論是民衆和員警之間的脫節，還是他們不想告發朋友——很多盜竊案都沒有被報告。警方通常人脈很廣，可以幫助追回被盜財物，但有時由於各種原因，他們被擋在外面。越來越多的員警正在接受培訓，瞭解藝術品盜竊的重要性的和它是一種多麼嚴重的犯罪。然而，有一個寺院提到，當他們的佛像被偷和找回時，當地員警沒有接受過處理珍貴珍寶的訓練，因此珍貴的佛像在警察局進一步受損。

One monastery administrator recounted a time that local thieves stole valuable statues and thangka from their monastery. The monastery administrator went to the local police and gave the names of the thieves. The thieves told the police that, in fact, the monks had stolen the treasures themselves. The monastery then tried to recover their stolen treasures from the international art market; however, there was no documentation to prove that the monastery owned these treasures. This is why documentation is so important, and in our [www.treasurecaretaker.com](http://www.treasurecaretaker.com) preservation workshops, smartphone documentation methods are shared.

一位寺院管理人員回憶說，有一次，當地的盜賊從他們的寺院裡偷走了珍貴的佛像和唐卡。寺院院長去找當地員警，說出了竊賊的名字。盜賊告訴員警說，事實上，那些寶物是這些僧衆自己偷走的。之後，寺院試圖從國際藝術市場追回被盜的珍寶;然而，並沒有文獻證明寺院擁有這些珍寶。這就是為什麼存檔記錄是如此重要，在我們的 [www.treasurecaretaker.com](http://www.treasurecaretaker.com)保存研討會中，智慧手機的存檔方法被分享出來。



*Monk documents a statue on his smartphone. He can use any language and any format, as long as certain crucial information is included in his documentation, including measurements and digital images.*

僧人用他的智能手機記錄了一尊佛像。他可以使用任何語言和任何格式，只要某些關鍵資訊包括在他的文檔中，包括測量和數位圖像。

At an INTERPOL conference held in Bhutan, there were discussions on the statistics from INTERPOL about the larger amount of treasures that are actually stolen compared to the small number of thefts that are actually reported. The difference is quite alarming.

Caretakers can be seriously injured during a theft of monastery treasures. This story recounts a theft in which the caretaker was injured and has never completely recovered. This is his story:



在不丹舉行的國際刑警組織會議上，與會者討論了國際刑警組織的統計資料，即與實際報告的少量失竊相比，實際失竊的財寶數量更大。這種差別是相當驚人的。

在盜走寺院寶藏的過程中，看守人員可能會受重傷。這個故事講述了一起盜竊案，在這起盜竊案中，看門人受傷，一直沒有完全康復。下面是他的故事：

*“The Shey Gumba was robbed by six robbers whose faces were covered and they had a gun. It was almost at 5 P.M. when the caretaker was brutally beaten, and the thieves took money at gunpoint and locked him inside a room. Then they broke through the back of the temple and took 13 antique Buddha statues and dzi beads, coral and many other antiques from the treasure storage area. Furthermore, more than 15 monasteries in the area have been robbed since 2011. There is little police and army presence in the area. It is still unknown who is the leader of the criminals.”*

“Shey Gumba被六個強盜搶劫了，他們蒙著臉，拿著槍。差不多是下午5點的時候，看管人被殘忍地毆打，小偷拿槍指著錢，把他鎖在一個房間裡。然後，他們從寺廟的後面沖了出去，從藏寶區拿走了13個古佛法、天珠、珊瑚和許多其他的古董。此外，自2011年以來，該地區有超過15座寺廟遭到搶劫。這個地區幾乎沒有員警和軍隊。目前還不清楚誰是這些罪犯的頭目。”





*Wall of traditional old gompa shows where criminals broke into the storage room and stole many valuable treasures for their own profit*

傳統的古寺院城牆顯示了罪犯闖入儲藏室，為了自己的利益偷走了許多珍貴的財寶

## Arunachal: Divorce, tale of revenge and greed behind theft of 900-yr-old statue

A Tibetan couple's bid to sell a 900-year-old idol of a highly revered Tibetan saint which they stole from Tawang, ended with their arrest in Delhi.

Updated: Jun 15, 2017 10:38 IST

Shikhar Singh  
Hindustan Times, New Delhi



The Delhi Police arrested a couple who allegedly stole a 900-year-old statue of a Tibetan saint from Tawang in Arunachal Pradesh and planned to sell it. (Sushil Kumar/IT PHOTO)

The Delhi Police on Sunday tracked down a 900-year-old idol of Tibetan saint Pemo Lingpa to the capital's Majnu Ka Tilla area and arrested a couple suspected of stealing the statue

*Thefts of monastery treasures can be done locally for personal or monetary reasons. Remote stupas and lhakangs are especially the most susceptible because there often are many valuables from centuries ago with little protection.*

由於個人或金錢的原因，可以在當地盜竊寺院的寶藏。偏遠的佛塔和拉貢尤其容易受到影響，因為那裡經常有許多幾百年前的貴重物品，幾乎沒有受到保護。







*Remote Lhakhangs and stupas are vulnerable*

偏遠的佛殿和佛塔很脆弱

**Responding to a Theft, and Recovery of Stolen Treasure: Importance of Documentation 回應盜竊，找回被盜的寶藏：存檔備案的重要性**

Police are getting better training and police services have the capacity to become connected internationally. After a theft, if local police know that this museum, monastery, or community has documentation—again, the importance of documentation repeats here—then they can send the pictures of the documented work of art that is stolen to international police services. When the stolen treasures go on sale—as they often do, typically through major art dealers or through auction houses in large international cities - then the monastery or museum can prove ownership through the documentation and the stolen treasure can be returned. For example, the ICOM Red Lists illustrate the types of cultural heritage treasures, including religious and

ceremonial objects, whose export is restricted. <https://icom.museum/en/resources/red-lists/>,

Experts around the world use The Lost Art Registry, documents treasures that have been stolen or lost. [www.artloss.com](http://www.artloss.com)

員警正在得到更好的培訓，員警服務也有能力與國際接軌。盜竊案發生後，如果當地員警知道該博物館、寺院或民衆有存檔備案——再次強調，存檔備案的重要性在這裡重複——他們可以將被盜藝術品的檔案照片發送給國際員警服務。當被盜的珍寶被拍賣時——通常是通過大型藝術品交易商或國際大城市的拍賣行——寺院或博物館可以通過存檔證明所有權，被盜的珍寶就可以被歸還。例如，國際博協紅色名錄說明瞭文化遺產的種類，包括宗教和儀式物品，它們的出口受到限制。<https://icom.museum/en/resources/red-lists/>，世界各地的專家都在使用失落的藝術品登記簿，記錄被盜或丟失的珍寶。  
[www.artloss.com](http://www.artloss.com)

**RED LIST**  
**OF CHINESE CULTURAL OBJECTS AT RISK**



*Objective*

This *Red List* has been designed as a tool to assist museums, dealers in art and antiquities, collectors, and customs and law enforcement officials in the identification of objects that may have been looted and illicitly exported from China. To facilitate identification, the *Red List* illustrates a number of categories of objects that are at risk of being illicitly traded on the international antiquities market.

Objects of the types illustrated hereafter are protected by Chinese legislation that specifically prohibits their unauthorised export and sale. Therefore, ICOM appeals to museums, auction houses, dealers in art and antiquities, and collectors not to purchase such objects without first having checked thoroughly their origin and provenance documentation.

Because of the great diversity of Chinese objects, styles and periods, the *Red List of Chinese Cultural Objects at Risk* is not exhaustive, and any antiquity originating from China should be subjected to detailed scrutiny and precautionary measures.

Stone statue of Buddha, Tang Dynasty, 98 x 28 cm.  
© China Relic Information Consultation Centre

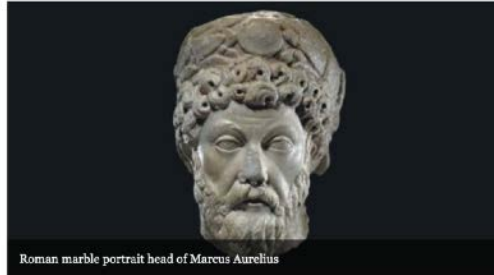
*ICOM Red List and others list cultural heritage treasures that are “at risk of being illicitly traded on the international antiquities market.”*



國際文博會紅色名錄等列出了“在國際古物市場上面臨非法交易風險”的文化遺產珍品。

#### Roman marble portrait head of Marcus Aurelius

22 Nov 2011



Roman marble portrait head of Marcus Aurelius

A Roman marble head of Marcus Aurelius, stolen on the 22nd December 1996, along with nine Roman portraits, from a museum in Skikda, Algeria. The Art Loss Register was alerted of the theft and all nine heads were registered on the company's database of lost and stolen art and antiques.

During one of the ALR's routine catalogue searches of a specialist antiquities sale in New York, June 2004, a Roman marble portrait bust of the emperor Marcus Aurelius was matched with the marble portrait stolen from Algeria. The ALR confirmed that this was indeed a match and worked with Interpol, who originally circulated the details of the theft and pulled the piece from the sale.

The ALR then worked with the United States law enforcement/customs to repatriate the marble head to the Algerian Cultural Ministry.

*Art Loss Register is used by experts around the world to check out the history of objects before purchase, and to register their own objects that have been stolen or lost*  
世界各地的專家都使用遺失登記簿在購買前檢查物品的歷史，並登記他們自己被盜或丟失的物品

How would the traditional monastery administrative structure affect implementation of a proactive policy of documentation, increased awareness, use of surveillance and other measures, now and in the future? The abbot of the monastery is key in the implementation of blending of traditional caretaking of sacred art in monasteries with up-to-date protective measures to prevent theft, illicit trading, and disaster.

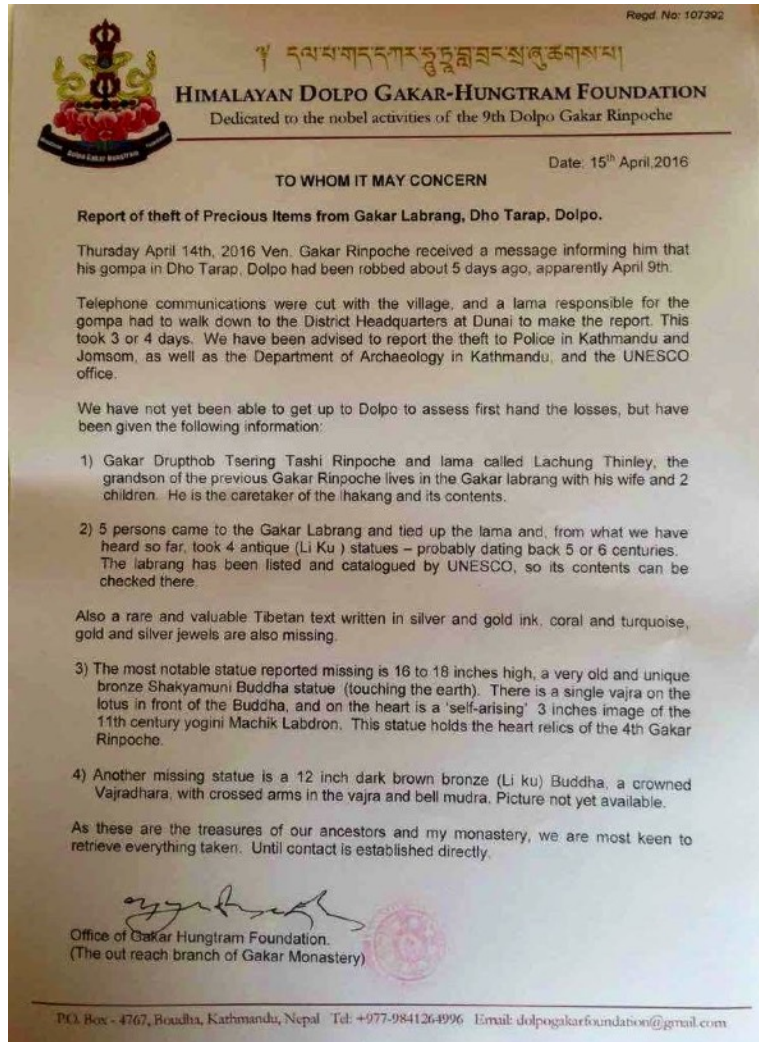
現在和將來，傳統的寺院管理結構將如何影響積極的存檔備案政策、提高認識、使用監視和其他措施的實施？寺院的住持是將傳統的寺院神聖藝術與最新的保護措施相結合的關鍵，以防止盜竊、非法交易和災難。

Documentation and connectivity are crucial for our goal, even in the traditional world of monasteries.

存檔備案和溝通連接對我們的目標至關重要，即使是在傳統的寺院環境中。

But without documentation the legal system may not be able to help you. It all comes back to documenting. Documentation doesn't have to be shared with anyone outside of your monastery, museum or community until you need to share it. And when you need to share it, especially, is after a theft.

但是如果沒有存檔備案，法律系統可能無法說明你。這一切都回到了存檔。除非必要，檔案不需要與寺院、博物館或社區以外的任何人分享。而在盜竊之後是你需要分享它的時候。



*Official notice of theft from monastery, where the treasures had been documented*  
這是一份來自寺院的寶藏記錄官方通告

Theft causes damage to people and to treasures. Often the thieves are not going to steal the statue, they're going to try to steal the blessings inside of the statue, for example, dzi beads.

盜竊對人和財產造成損害。通常盜賊不會偷佛像，他們會偷佛像裡面的加持物，例如天珠。



*Statue damaged when thieves tried to steal valuable blessing substances inside*  
當盜賊試圖偷走佛像中貴重的加持物時，佛像被損壞了





*Statues and stupas can be damaged when thieves look for gems and dzi beads inserted as blessings*

盜賊在尋找作為加持物的寶石和天珠時，會損壞佛像和佛塔



*This is an example of the bottom of a Buddha statue where the thieves opened it up and removed blessing substances in search of gold and other valuables*  
這是一尊佛像底部的一個例子，盜賊打開它尋找金子和其他貴重物品，拿走了加持物，

## Official valuation: (exchange rate of 1US\$ = Rupees. 55.55)



Six eyed

**Rupees 600,000.00 for 6 eyes ~ US\$ 10,800.00**



Seven eyed

**Rupees 700,000.00 for 7 eyes ~ US\$ 12,600.00**



Eight eyed

**Rupees 800,000.00 for 8 eyes ~ US\$ 14,400.00**



Twelve eyed

**Rupees 1,200,000.00 for 12 eyes ~ US\$ 21,600.00**



Fifteen eyed

**Rupees 1,500,000.00 for 15 eyes ~ US\$ 27,000.00**

*Dzi beads can bring high prices on international market, but beware of fakes*

天珠可以在國際市場上賣到高價，但要小心假貨

These are evaluations from years ago. This is why the thieves come and steal the dzi beads: look at the price they may bring. They are worth even more now. That's why a statue may have been desecrated. The thieves went in to get those beads. How would the thieves know the beads were there inside the statue? Because dzi beads traditionally are placed there, but thieves do not know for sure. Why are dzi beads so valuable? Because they are rare. The natural ones are rare. There are also many that are made of ceramic and not created naturally.

這些是幾年前的評估。這就是盜賊來偷珠的原因:看看他們可能帶來的價格。它們現在的價值甚至更高。這就是為什麼佛像可能被褻瀆了。盜賊進去取那些珠子。盜賊怎麼知道佛像裡面有珠子呢?因為傳統上，紫珠是放在那裡的，但盜賊們不能確定。為什麼天珠這麼值錢?因為它們很罕見。天然的很少見。也有很多是陶瓷做的，不是自然形成的。



During a preservation workshop, monks wanted to discuss documentation and blessing substances. When you document a statue, you would not open it up to document the blessing substances. Some museums do open up statues to see what is inside, but it is considered a dubious practice. Some museums and scholars did open statues to take pictures of the dzi beads, the texts or the powders inside. If a museum or researcher does that and then put the blessing substances back inside of the statute, do you think that is respectful? Is it more or less disrespectful than the thief who opens up a statue to steal?

在一個保存研討會上，僧侶們想討論檔和加持物。當你記錄一尊佛像時，你不會打開它來記錄加持物。一些博物館確實會打開佛像看看裡面是什麼，但這被認為是一種可疑的做法。一些博物館和學者確實打開佛像，給天珠、經文或裡面的粉末拍照。如果博物館或研究人員這樣做，然後把加持物放回佛像內，你認為這是尊重嗎？這比起小偷打開佛像偷東西的不尊重，是來得略顯尊重，還是更不尊重呢？



Inside Bhutan

July 10 at 2:34 AM · 🌐



Sign of desperations are up!

Recently, a group of youth have vandalised several temples, monasteries and stupas in Bhutan. They have even crashed some life size statues to dust to get ancient relics. 😱😱  
😱 [ Photo: Royal Bhutan Police]







*Statues damaged during ransacking of temple*

寺廟被掠奪時損壞的佛像

Thieves don't necessarily know what is inside, they just assume that what is inside will bring them a lot of money. The thieves may destroy a statue in case they can find something valuable to sell. Local thieves could be paid to steal, then what they steal is



bought to couriers, then perhaps several hands later the stolen treasures reach international art collectors or art galleries.

盜賊不一定知道裡面裝的是什麼，他們只是認為裡面裝的東西會給他們帶來很多錢。盜賊們可能會為了找到有價值的東西毀掉一尊佛像。當地的盜賊可能被收買去偷，然後將他們偷的東西交給快遞員，然後可能轉手多次之後，被盜的珍寶被送到國際藝術收藏家或藝術畫廊。

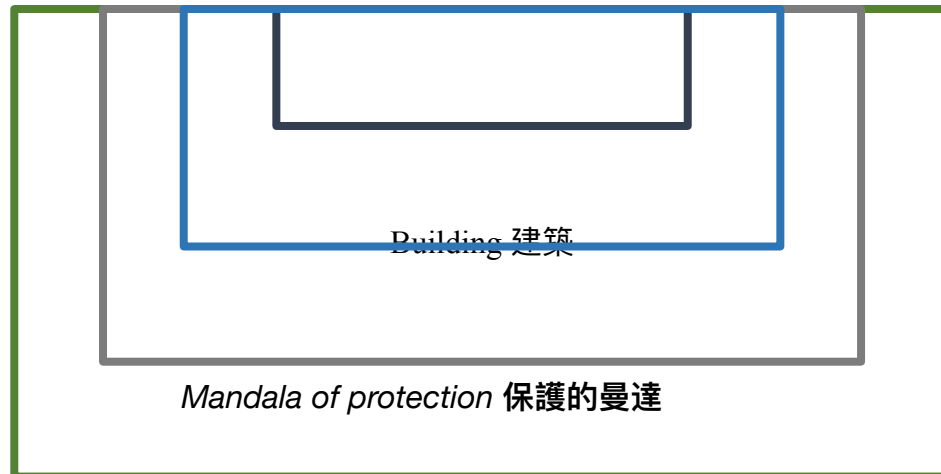
### **Mandala of Protection 保護的曼達**

Theft prevention is often described in four stages: Protect, Detect, Respond, and Recover. Using the analogy of the Buddhist mandala is a good view for applying this to monasteries, where the situation differs from that in museums.

盜竊預防通常分為四個階段:保護、檢測、響應和修復。寺院的情況與博物館不同，用佛教的曼達作類比，可以很好地將其應用到寺院。



*Protecting your treasures can happen within a traditional mandala, from the outside, moving inwards: Location – Building – Shrine or storage shelf – Treasure*  
保護你的珍寶可以發生在一個傳統的曼達裡，從外面，向內移動:位置-建築-神殿或儲存架上-珍寶



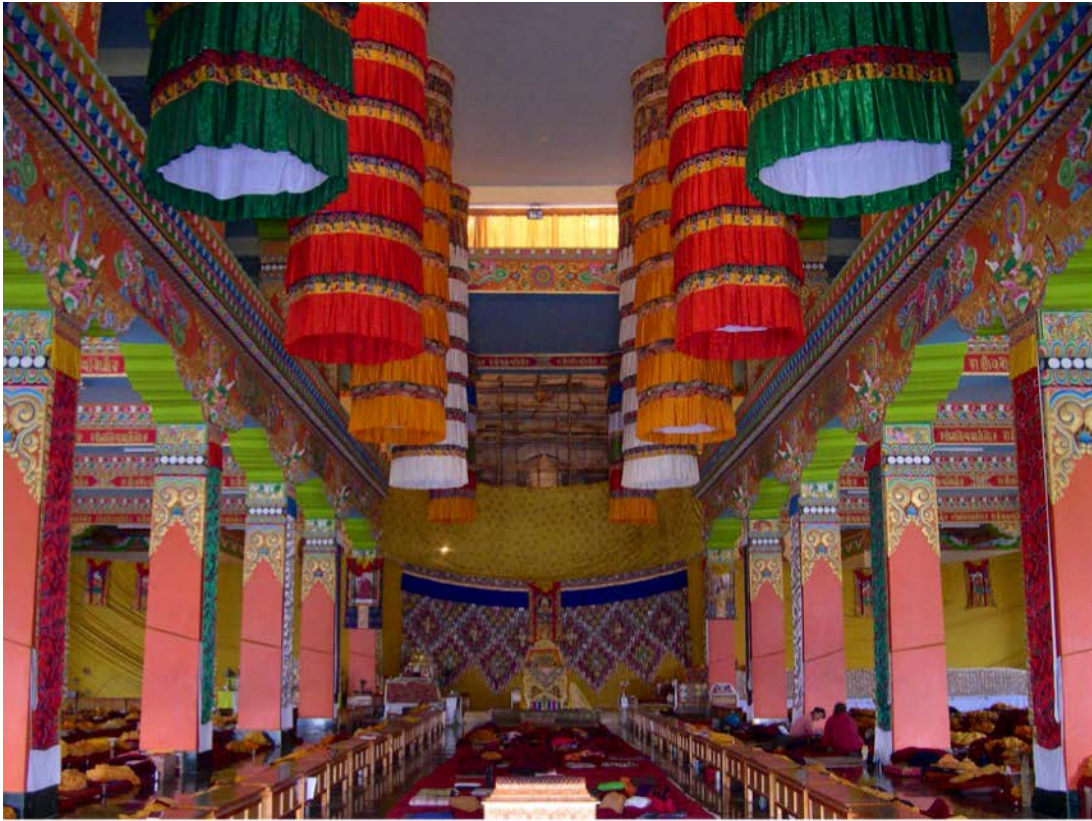
How do you protect your treasures from theft? You can create a circle of protection similar to a mandala. You have the outside fierceness and circle of protection and then eventually you get to the middle, to the treasure of the deity. Planning for protection and security for your treasures is done in this exact same way.

你如何保護你的珍寶不被偷?你可以創建一個保護圈，類似於曼達。從外部強力威猛的保護圈到中間層，在到達到達本尊的寶藏。為保護和保障你的寶藏制定計劃也是同樣的方式。

- The outside of the mandala is the site. Many monasteries, museums, and some communities are enclosed by a gate and a high fence on the perimeter. Is the gate locked?
- 曼達的外面是場地。許多寺院、博物館和一些社群被一道門和高高的圍牆包圍著。大門鎖上了嗎?
- Inside of the fence is the building. Can someone come in through a window? Is the door locked?
- 圍牆裡面是建築。有人能從窗戶進來嗎?門鎖上了嗎?
- Inside the building, there is the shrine or the case housing the work of art. The treasure may be sitting openly on a shrine, or it may be inside a chest or behind glass.
- 建築內部有供奉藝術品的神龕或陳列櫃。寶藏可能公開地放在神龕上，也可能在箱子裡或玻璃後面。
- The specific treasure is in the middle of the mandala of protection.
- 實際的寶藏在被保護的曼達中心。

It's not as if a criminal can just come in and easily steal. They have to go through the whole mandala to get there. If your mandala is not designed to protect your treasures, then that is something you should consider creating. A thief cannot just steal things by going right to the heart of the mandala unless you let the thief do that. Think of security as a mandala of protection for your treasure in the middle.

這並不是說罪犯能輕易地進來偷竊。他們必須穿過整個曼達才能到達那裡。如果你的曼達不是為了保護你的財富而設計的，那麼那就是你應該考慮創造的東西。一個盜賊不能直接進入曼達的中心偷走東西，除非你讓他這麼做。把安保看作是守護你的曼達中央的寶藏。



*Some meditation halls are simple in design, with few treasures available for theft*  
有些禪修殿堂設計簡單，幾乎沒有可供偷竊的珍寶





*Meditation halls are sacred space very much in use in this living tradition. Some are full of treasures at all times and even more so during yearly celebrations.*  
禪修大殿是神聖的空間，而在這種生活傳統中頻繁使用。有些一直都充滿了寶藏，甚至在每年的慶祝活動中更是如此。

Some monasteries have lhakangs that are very elaborate with a lot of treasure adornments that could be stolen. Others are very simple, possibly on purpose. When questioned about theft in his monastery, a khenpo who leads several large monasteries explained that he tried to use new and less valuable thangkas and statues in the more public areas to discourage theft.

有些寺廟有非常精緻的佛殿，裡面有很多可能被偷的珠寶飾品。其他的則很簡單，可能是有意為之。當被問及他的寺廟失竊的問題時，一位領導幾座大型寺廟的堪布解釋說，他試圖在更多的公共場所使用新的、不那麼值錢的唐卡和佛像，以防止盜竊。

The nunnery pictured below had a mandala of protection. There was a high wall on the outside with broken glass on top, and a gate that was closed every night, and dogs who barked loudly and snarled. Inside the wall and gate, they had the building of their

Lhakang locked every night. Their shrine had many of the lineage treasures protected behind glass.

下圖中的尼師院有一個保護的曼達。外面有一堵高高的牆，牆頂上有碎玻璃，有一道門每天晚上都關著，還有幾隻狗狂吠著。在城牆和城門內，他們讓人每天晚上都鎖上他們佛殿的建築。他們的神龕裡有許多傳世珍寶被玻璃保護著。

However, they had a terrible theft. The thief climbed over the wall—we don't know what he did to the dogs—but he sneaked in through this window and then he went to the front shrine to the statues that were not behind the glass.

然而，他們有一個可怕的盜竊。盜賊爬牆而過——我們不知道他如何對付狗——他從這扇窗戶溜進來，然後走到沒有在玻璃保護的前殿的塑像。



*Well-protected nunnery was robbed when a thief came in through the windows and stole gold, pearls, and other jewelry*

一個盜賊從窗戶進來，偷走了黃金、珍珠和其他珠寶

These statues all had expensive jewelry, pearls, and coral, that people had offered, as they traditionally do in shrines. The thief did not steal the statues; he stole all the



jewelry. And that was worth a lot of money. He basically stole what he could sell quickly and easily.

這些佛像都有昂貴的珠寶、珍珠和珊瑚，這些都是人們供養的，就像他們傳統上在神龕裡做的那樣。竊賊並沒有偷走佛像；他偷了所有的珠寶。那可是一大筆錢。基本上，他偷的都是能很快輕易賣掉的東西。

There was the mandala of protection. There was the gate, the fence, the dogs, the building, however the thief was able to accomplish entering the mandala and stealing valuable jewelry. He didn't steal the statues, he stole all the offerings made by the devotees: their families' gold, their coral. Preparing your mandala to protect against criminals requires real attention.

這裡有保護的曼達。有大門，柵欄，狗，大樓，然而盜賊能夠進入曼達並偷走貴重的珠寶。他沒有偷走佛像，他偷走了信徒們的所有供品：他們家族的金子，珊瑚。為你的曼達來做防範罪犯的準備需要相當的注意力。



*Valuable jewels set into statues can be stolen and sold*

鑲嵌在佛像上的貴重珠寶可以被偷走並出售





*Dzi beads and other valuable gems on statues have recently been “picked out” of shrine statues and resold*

佛像上的天珠和其他貴重寶石最近才被“挑出”並轉售

Dzi beads are used for blessing inside of statues, and outside of statues and stupas. In one monastery where dzi beads were decorating the stupa, they also adorned little stupas behind glass in other rooms. A monk reported that thieves tried to steal them.

Again, natural dzi beads are worth a lot of money. It would be terrible to desecrate a stupa to steal one, but this is done as often as the thieves can.

天珠用於佛像內、外的加持。在一個修院裡，珠飾佛塔的地方，其他房間裡的小佛塔也被珠飾在玻璃後面。一個僧人報告說有盜賊想偷他們。而且天然的天珠子價值不菲。為了偷一座佛塔而褻瀆佛塔是很可怕的，但這是盜賊經常做的。



*This lineage reliquary made of silver with gold details and adorned with dzi and other precious stones is protected from easy theft behind glass. The lightbulbs may create heat inside the closed-case microclimate, and the cabinet may be opened by treasure caretakers routinely to inspect for insects and rodents.*

這個傳承聖物盒由銀和金精製而成，裝飾著天珠和其他寶石，放在玻璃後面保護不容易被盜。燈泡會在封閉的環境中產生熱量，保管員會定期打開櫥櫃檢查昆蟲和鼠類。

Here is another example of theft from a monastery. An old and venerable monastery in India had many visitors who came to see the teacher and to do kora around the stupa. Valuable lineage statues were outside surrounding the stupa. The head teacher is extremely kind and trusting. Their most valuable statues were outside because he felt that most people came and just did kora outside, so he wanted them to be blessed by the most valuable statues. Many of the tourist visitors did not go inside the Lhakhang, they stayed outside. What happened was some criminals realized this and stole their most valuable statues without any problem whatsoever. When you have numerous tourists visiting a monastery to do kora, some of them are going in the opposite direction and it can look busy.

這是另一個從寺院盜竊的例子。在印度的一個古老而受人尊敬的寺院有許多遊客來拜訪這位老師，並在佛塔繞塔行走。佛塔周圍有珍貴的傳承佛像。作為頭領的老師非常和藹可親，容易信任人。他們最珍貴的佛像都放在外面，因為他覺得大多數人來這裡只是在外面繞塔，所以他希望他們能得到最珍貴的佛像的加持。許多遊客沒有進入佛殿，他們呆在外面。後來，一些罪犯意識到這一點，毫不費力地偷走了他們最珍貴的佛像。當有許多遊客參觀一個寺院繞塔時，他們中的一些人正朝相反的方向走，而且看起來很忙碌。





*Small stupa on kora route held valuable monastery treasure. A thief reached in and stole the statue. Now, the replacement statue is behind bars to prevent theft.*

繞塔途中的小佛塔裡藏著珍貴的寺院寶藏。一個盜賊把手伸進去偷走了佛像。現在，為了防止盜竊，新佛像也如同被關進監獄一樣。

The criminals just reached in and stole their most valuable statues. These statues were worth a fortune in money, but more important, they are rich in valuable in history and blessings. However, the monastery could not prove that they owned them because there was no documentation.

罪犯們把手伸進去偷走了他們最珍貴的佛像。這些佛像價值連城，但更重要的是，它們蘊藏著珍貴的歷史和加持。然而，寺院無法證明他們擁有它們，因為沒有存檔備案。

This is what the statues on the kora route look like now. There are bars there. When the tourists and pilgrims are going on their kora now in this monastery, they see the statues behind bars.

這就是繞塔途中的佛像現在的樣子。那裡有酒吧。當遊客和朝聖者在這個寺廟繞塔時，他們會看到鐵欄後面的佛像。

Elephant tusks and rhino horns are extremely valuable on certain art markets. Imagine how difficult it would be to steal these large and heavy treasures from your Lhakhang without someone noticing. There would have to be a complete lack of security. Yet they are stolen from monasteries as often as it is possible to steal them.

象牙和犀牛角在某些藝術品市場上極其值錢。想像一下，在不被人發現的情況下，從你的佛殿偷走這些又大又重的寶物是多麼困難。那裡必須完全缺乏安全保障。然而，只要有可能，它們就會被從寺院偷走。



*These are quite valuable, and are a target for thieves who visit monasteries*

這些都是非常有價值的，並且是盜賊偷竊寺院的目標

### **Opportunity for Theft: Remote Location 盜竊機會: 偏遠地區**

In small village shrine halls and family monasteries, a lay person could traditionally be trusted to manage the sacred art within the building, both access to the building, and safety, including care, storage, and handling of the treasures.

在村莊的小佛殿和家庭寺廟裡，一個在家人傳統上可以被信任來管理建築內的神聖藝術，包括進入建築和安全，包括照顧、儲存和處理寶物。

For example, one monk told the story of a lay caretaker who took some treasures from a small village monastery and sold them through a friend in the city. There was no documentation, either written or photographic, and legal ownership was difficult to prove. If you have proper documentation of your treasures, you can more likely recover what is stolen. International organizations can help you as long as you have documentation to describe your treasure and prove legal ownership and possession.

例如，有個僧人講了一個故事，說有個看門人從一個村莊的小寺院裡拿走了一些珍寶，然後通過城裡的一個朋友賣掉了。沒有任何檔案，無論是書面的或照片的，並且法律所有權很難證明。如果你對你的寶物有適當的記錄，你就更有可能找回被偷的東西。國際組織可以幫助你，只要你有存檔描述你的寶藏，證明合法所有權和財產權。

You don't have to share your entire documentation files with the government, nor do you have to share it with the monastery across the road. Your documentation files can be confidential within your monastery or community. You don't have to put it up on the World Wide Web.

您不必與政府共用整個檔案，也不必與街對面的寺院共用。您的檔案在您的寺院或社區內可以是機密的。你不必把它放到互聯網上。





*Remote chortens and lhakangs are vulnerable to theft. In small village shrine halls and family monasteries, a lay person could traditionally be trusted to manage the sacred art within the building, both access to the building, and safety, including care, storage, and handling of the treasures. A lay caretaker took some treasures from a small village monastery and sold them through a friend in the city*

偏遠的佛塔和佛殿很容易被盜竊。在小村莊佛殿和家族寺廟裡，一個在家人傳統上可以被信任來管理建築內的神聖藝術，包括進入建築和安全，包括照顧、儲存和處理寶物。一名在家人從一個村莊的小寺院裡拿走了一些珍寶，通過城市裡的一個朋友賣掉了

Thieves are very interested in remote, traditional monasteries. This is true especially when they appear to be deserted and during the one to two weeks per year when the crowds come to visit for tourism and pilgrimage. In both situations, theft can be hard to prevent. Especially if you don't have a monk, nun, or community member whose specific job is to be aware of what people are doing. CCTV closed-circuit video surveillance is used now in some monasteries.

盜賊們對偏僻的傳統寺院很感興趣。這是真的，特別是當他們似乎被遺棄，在每年的一到兩周，人群來旅遊和朝聖期間。在這兩種情況下，盜竊很難防止。特別是如果你沒有一個僧眾、尼眾或當地信徒來專門關注人們在做什麼。現在一些寺院使用了閉路電視監控系統。

Some monasteries have CCTV closed-circuit TV coverage of their shrine halls. Unless someone is watching the video in real time, a thief could steal a treasure, and the video might show who did it and how it was stolen, and possibly be useful for police in finding the thief. But the treasure may be far away on a different continent by then. Hopefully those stolen treasures were documented so that the monastery can prove ownership. Some monasteries have fake cameras that visitors can see; the cameras are not even working, but the visitors believe they are being watched.

一些寺廟的佛殿有閉路電視監控。除非有人在即時觀看視頻，否則盜賊仍能偷到寶藏，視頻可能會顯示是誰幹的，以及寶藏是如何被偷的，這可能對員警找到盜賊很有用。但到那時寶藏可能已經遠在另一個大陸上了。希望那些被偷的寶藏都有記錄，這樣寺院就能證明它的所有權。一些寺廟用假攝像頭作為遊客看得到的擺設；攝像頭甚至沒有工作，但遊客們相信他們被監視記錄著。



*Monk knows that his Rinpoche is watching the CCTV*

僧人知道他的仁波切在看閉路電視

This monk explained that the Rinpoche of this monastery himself watches what the visitors are doing, and also what the monks are doing! But many of the CCTVs are just running and aren't even watched. Some monasteries even put up a sign saying, "You're being watched by CCTV," even when there aren't any cameras. This can be a good idea.

這個僧人解釋說，這個寺院的仁波切親自觀察來訪者的行為，也觀察僧眾的行為!但很多閉路電視只是在自動運行，根本沒人看。一些寺院甚至掛起了一個牌子，上面寫著：“你被閉路電視監視著”，即使那裡沒有任何攝像頭。這可能是個好主意。

There are certain monasteries where many tourists visit, whether from the same country or internationally. A pilgrim may damage something through reverence, for instance, touching a statue to receive a blessing during kora, or placing money into the hand of a statue and breaking the hand by mistake. Large crowds of tourists may do



kora the wrong way and inadvertently damage treasures through lack of knowledge, respect, or understanding. It is important to have a monk, nun, or community member watching.

有一些寺廟是許多遊客參觀的地方，無論是來自同一國家還是國際遊客。朝聖者可能會因為崇敬而損壞某些東西，例如，在繞塔時觸摸佛像以獲得加持，或者把錢放在佛像的手上而不小心打碎了他的手。大量的遊客可能會用錯誤的方式繞塔，由於缺乏知識、尊重或理解，無意中損壞了珍寶。重要的是要有一個僧眾、尼眾或當地信徒關注著。



*Both caretakers and visitors traditionally get close to the shrines, to offer light, incense, and money as well as sometimes touching the shrine and contents with heads and hands. Proximity is not prevented.*

傳統上，看守者和遊客都要靠近佛龕，供養燈、香和錢，有時還會用頭和手觸摸佛龕和裡面的東西。接近並沒有被阻止。

For example, one monastery has a monk population of 400, kept relatively small to ensure high-quality study and practice. However, the main stupa, shrine halls, and grounds of the monastery are host to community members for Guru Drapcho, Yamantaka, Dispelling the Obstacles of the Year during the year. For a transmission

blessing with a high teacher, there were over a thousand people in the room every day for five months.

例如，一個寺廟有400名僧人，保持相對較小的規模，以確保高品質的學習和修行。然而，主要的佛塔、殿堂和寺院的場地是為當地信徒舉辦忿怒蓮師、大威德金剛等年度除障儀式的地方。為了得到一位高階上師的傳法加持，五個月來每天都有一千多人在這裡。

A different large group of visitors are both tourists from the host country and foreigners, come to enjoy the monastery grounds and gardens. A monk was quoted as saying: "Tourists in the thousands visit, mostly on Valentine's Day, thousands of them come to romance in the gardens, and wander through the stupas and shrine halls showing no respectful etiquette at all, they touch the shrines, textiles and thangkas, and try to take souvenirs."

還有一大群不同的遊客，既有來自東道國的遊客，也有外國人，來這裡欣賞寺院的場地和花園。報導援引一名僧人的話說：“成千上萬的遊客來到這裡，大部分是在情人節，他們來到花園浪漫，在佛塔和殿堂裡閒逛，毫無禮貌可言，他們觸摸佛殿、紡織品和唐卡，並試圖拿走紀念品。”



*Local and international tourists visit monasteries and nunneries*

## 本地和國際遊客參觀寺院和尼寺院

A monk told us a story about the fear of foreigners stealing from lhakangs in his country. There was once a very wealthy collector of Buddhist art who wanted to see the thangkas in a region with many monasteries. His guide hired a luxury vehicle, started at one side and drove all through the region and back. When he was asked “What did you think of all the beautiful thangkas of that region?” he said, “We went through all of the region from one side to the other, we didn’t see hardly any thangkas at all.” He was so famous for being wealthy and collecting thangkas that people heard about his upcoming visit. People in lhakangs and private families hid their thangkas, and as soon as he left, they put their thangkas back on display in their homes and monasteries. People were afraid that he would send a thief to steal them. The monk telling the story mentioned that you have someone like that who is a risk, whom people believe will cause theft, but then you have traditional practices that are risks to treasures, practices of reverence that can also cause damage, such as fire and breakage.

一個僧人給我們講了一個故事，說他害怕外國人從他的國家的寺院偷東西。從前有一位非常富有的佛教藝術品收藏家，他想在一個寺廟眾多的地區看看唐卡。他的嚮導租了一輛豪華車，從一邊開到另一邊，穿過整個地區，然後開回來。當有人問他：“你覺得那個地區美麗的唐卡怎麼樣？”他說：“我們從這邊走到那邊，走遍了整個地區，幾乎什麼唐卡都沒看到。”他因富有和收藏唐卡而聞名，人們都聽說他即將來訪。僧人和家庭都把唐卡藏起來，他一離開，他們就把唐卡放回家裡和寺院裡展出。人們害怕他會派盜賊來偷他們。講這個故事的僧侶提到有這樣一個危險人物，人們認為他會引起盜竊，但是還有一些傳統的行為會對珍寶造成危險，崇拜的行為也會造成破壞，比如火災和破損。

### **Awareness of Visitors and Placement of Treasures**

#### **對訪客及珍寶放置的警覺**

First of all, be aware of visitors. It is really best to have someone assigned to be in the shrine hall and other places where visitors wander to prevent theft and other kinds of possible damage such as serious vandalism, disrespectful actions such as littering, and thoughtless destruction through picking souvenirs from wall paintings.

首先，要注意遊客。最好派人到佛殿和其他遊客閒逛的地方，以防止盜竊和其他可能造成損害的行為，如嚴重毀壞以及亂扔垃圾等不敬行為，以及不經心地從壁畫中偷取紀念品造成破壞。

So many visitors of all descriptions, pilgrims, community members, tourists, and thieves can easily enter parts of monasteries and no one is watching them. Sometimes it appears that entire shrine halls are empty of caretakers and visitors wander unsupervised and unwatched. Even the most devoted visitors can damage treasures by respectfully touching and even breaking off a piece of a statue, for example, to bring home.



因此，形形色色的遊客、朝聖者、當地居民、遊客和盜賊可以很容易地進入寺院，而沒有人注意他們。有時似乎整個佛殿都無人看守，遊客在無人監督的情況下遊蕩。即使是最虔誠的遊客也會損壞珍寶，比如，為了帶回家，他們會禮貌地觸摸甚至折斷一塊佛像的碎片。

And then there are several days during the year when it seems as if thousands and thousands of visitors of all varieties visit monasteries. There are far too many to watch to see if one of those visitors is a thief.

一年中有那麼幾天，似乎有成千上萬各種各樣的遊客來參觀寺廟。需要從太多的遊客中發現是否有一個盜賊。

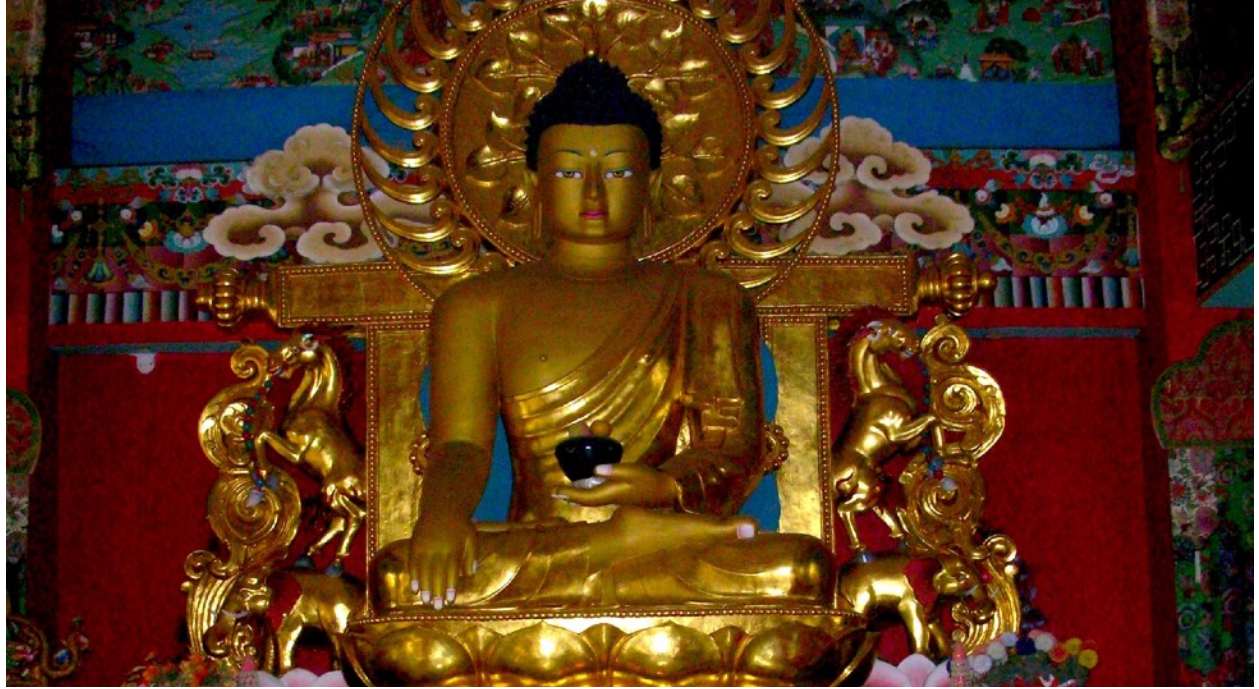




*Monastery security is more difficult during days of the year when Lhakang filled with pilgrims and/or tourists*

在一年中擠滿朝聖者和/或遊客的日子裡，寺廟的安全會更加困難









*Stupas or chotens can contains valuable treasures and are located in areas that are not easy to monitor* 佛塔或聖塔可以包含有價值的珍寶，並且位於不易監控的區域

Beautiful golden statues with rich blessing treasures inside can be attractive to thieves. You can see from a thief's point of view all that gold is very attractive. And the three-dimensional mandalas like this are filled with jewels. At the main stupa at this monastery, there are many beautiful statues located at different levels that are not safe from theft. At certain times during the year thousands of people go through this stupa every day. Also, you could have some treasures more available for view, and treasures

that are worth the most to the monastery lineage set back, higher, or behind glass so they're not within easy reach. This is how you plan ahead to prevent theft, with measures that include documentation, basic preservation measures, which includes creating a situation where monastics/community members are present when visitors come through the Shrine Hall, to reduce theft.

莊嚴的鍍金佛像，裡面有種種的加持物吸引盜賊。從一個盜賊的角度來看，所有的黃金都很有吸引力。像這樣的三維曼達裡裝滿了珠寶。在這個寺院的主塔上，有許多莊嚴的佛像，它們位於不同的層次，但都不安全，容易被盜。在一年中的特定時間，每天都有成千上萬的人經過這座佛塔。此外，你可以有一些更容易看到的珍寶，那些對寺院最有價值的珍寶放在後面，更高的地方，或者放在玻璃後面，這樣它們就不容易取得。這就是你如何預先計畫防止盜竊，採取包括存檔備案、基本保護措施在內的措施，其中包括在遊客經過佛殿時營造僧眾或當地信徒在場的環境，以減少盜竊。

Looking at these images could cause you to think twice about security in your own monasteries and communities. And hopefully in each monastery there will be an administrative decision to have one monk or nun or community member become the Preservation Manager whose responsibilities includes theft prevention.

看到這些照片，你可能會重新考慮寺院和居民的安全問題。希望每個寺院都會有一個行政讓一個僧眾或尼眾或當地信徒擔任文物保護管理員，其職責包括防止盜竊。

## **Security in Museums**

### **博物館的安保**

Museums have a similar problem, but usually there is someone appointed, for instance, a security manager or gallery guards, to make sure people don't damage or steal the museum's valuable artworks.

博物館也有類似的問題，但通常會有專人負責，比如安保經理或畫廊保安，以確保人們不會損壞或偷走博物館的珍貴藝術品。

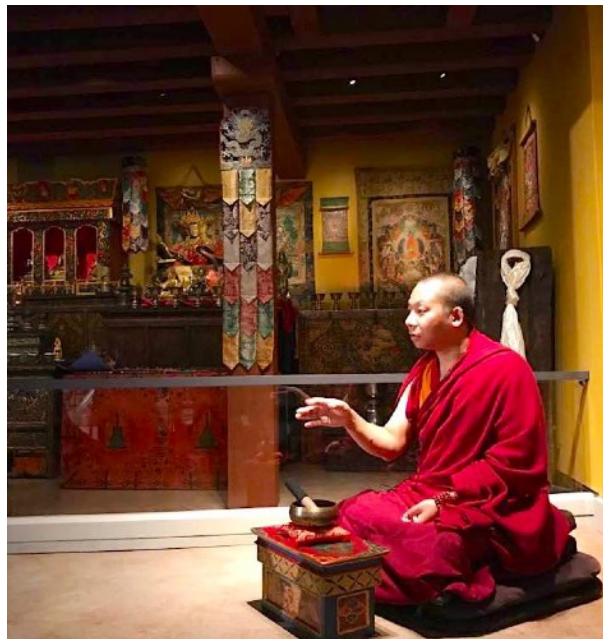
Sometimes when pilgrims visit museums with Buddhist art, they believe that it's a Lhakhang and they offer food and other offerings. This decision affects security. Usually in museums, visitors are rarely allowed to touch anything, even to get close to exhibits.

有時，當朝聖者參觀帶有佛教藝術的博物館時，他們認為這是一個佛殿，他們會防止食物和其他供品。這個決定會影響安保。通常在博物館裡，參觀者很少被允許觸摸任何東西，甚至是接近展品。



*With museums featuring sacred art, there is an observed crossover between monastery traditions and museum administration*

博物館以神聖的藝術為特色，寺院傳統和博物館管理之間有明顯的重疊部分







*Although this appears to be a Lhakhang, it is actually in a museum. However, visitors are not allowed to get close — there is a barrier.*

雖然這看起來像是一個佛殿，但它實際上是在博物館裡。然而，遊客是不允許接近的——有一個圍欄。

In one situation in a museum, the museum thought that because it was Buddhist art no one would harm it. But there were places in the corners where anybody could cause harm. To rectify that problem, the museum CCTV in exposed corner. But it's important to remember that just because something is called a museum, that does not mean that it is safe or respectful for the sacred art in its collection.

在一個博物館裡，博物館認為這是佛教藝術，沒有人會傷害它。但是在角落裡有些地方任何人都可能造成傷害。為了解決這個問題，博物館的閉路電視設在了暴露的角落。但重要的是要記住，僅僅因為一個東西被稱為博物館，並不意味著它是安全的或對其收藏的神聖藝術的尊重。



*Thangkas in this museum were not protected from visitors as museum staff could not see them around the corners*

由於博物館工作人員無法看到角落裏的唐卡，所以唐卡沒有受到防範遊客的保護

### **Security in Storage**

#### **存儲的安保**

Both preservation and security are important to consider for monastic storage areas. There are a variety of storage options you can adapt for use in your monastery and community. Please refer to the chapter in on **Storage in Preservation of Buddhist Treasures Resource**.

保存和安全都是重要的考慮寺院的存儲區域。有多種存儲選擇，你可以適應在你的寺院和社區使用。請參閱“保存佛教寶藏資源之貯存”一章。



*This monastic storage area has been redone recently, but before that it had a lock on the door, and the windows had bars. No person could get in, but animals, birds, and insects could enter and cause damage.*

這個寺院的儲藏室最近才重新裝修過，但在那之前，它的門上有一把鎖，窗戶上有鐵欄。沒有人能進去，但是動物、鳥類和昆蟲可以進來並造成破壞。

There are many options for storage of treasures. Choice of storage techniques, furniture, and location of your monastery storage room depends on tradition, budget, security, climate, and risk factors in your location situation.

儲存寶藏的方法有很多。儲存技術、傢俱和你的寺院院儲藏室的位置的選擇取決於傳統、預算、安全、氣候和你所在位置的風險因素。

For example, this is a museum in Switzerland that has visible storage. You can see if there are rats or insects. It can be kept very tidy. But, of course, this country is not located in an earthquake zone.

例如，這是一個瑞士的博物館，它有可見的存儲空間。你可以看看那裡有沒有老鼠或昆蟲。它可以保持很整齊。但是，當然，這個國家並不位於地震帶。





*Visible storage allows easy viewing for caretakers, and also allows for monitoring for insects and rodents.*

可見的存儲有利於管理者查看，也可以監測昆蟲和鼠類。

This storage would be a *disaster* for tremors and earthquakes, with the glass shelves and everything falling off. However, this kind of storage is useful and can be adapted for earthquake zone areas by using plastic. Treasures can be supported by collars and padding so that they will not fall over and crash into each other. With more visible storage, you don't have to go looking through the trunk to find something, which often causes even more damage. Locks can be installed in plexi. You can drill holes for air circulation if you wish, covered by mesh to prevent insect/rodent access.

這種儲存方式對於地震來說是一場災難，玻璃架子和所有的東西都會掉下來。然而，這種儲存方式很有用，可以通過使用塑膠來適應震區。珍寶可以用衣領和填充物來支撐，這樣它們就不會跌倒並撞在一起。有了更顯眼的儲物空間，你就不必翻箱倒櫃地找東西了，因為那樣往往會造成更大的損壞。鎖可以安裝在透明樹脂玻璃中。如果你願意，你可以鑽一些孔來讓空氣流通，用網蓋住，防止昆蟲/鼠類進入。

Traditional storage in monasteries is often either in a separate storage room or within the Lhakhang itself.

傳統的寺廟的儲藏室通常是在一個單獨的儲藏室裡，或者是在佛殿裡面。



*Storage in Lhakhang cabinets*

佛殿櫥櫃的存儲空間

In some monasteries, thangkas and texts are kept in the main Shrine Hall and not a storage area. Then security can easily be considered from a mandala point of view: with the treasures in the middle of the mandala, surrounded by layers of its storage box or cases, then the storage room, and the larger monastery surrounded by the monastery grounds, surrounded by a fence, with a gate and a lock.

在一些寺院裡，唐卡和經文都保存在主殿裡，而不是儲藏區。很容易從曼達的觀點來檢視安保：寶藏在曼達的中心，存儲盒或籠子在外麵包圍，然後是儲藏室，以及更大的寺院和寺院用地，外圍再被柵欄環繞著，並且有門和鎖。

Thus, the security of your treasures can rest in organization, documentation, and perhaps more visible storage. The security of the storage room starts with a lock. Often, you see locks that anyone could get in the market so they're easy to open. One monk described his monastery storage room that has a very cheap lock, garbage and paper and oil, everything that could be flammable. He said it was neglected as a safe room for the treasures it contained.

因此，你的寶藏的安全可以在組織，存檔備案，也許更可見的存儲。儲藏室的安全措施是從鎖開始的。通常，你會看到任何人都能在市場上拿到的鎖，所以它們很容易打開。一位僧人描述說，他在寺院的儲藏室裡有一把非常便宜的鎖，裡面有垃圾、紙張和油，所有東西都可能是易燃的。他說，作為存放寶藏的安全屋，這是疏忽大意。

Security in storage rooms can also be affected by cultural beliefs. The caretaker described the tradition to place a big hunk of meat up at the top of the storage area for protection. Many traditions prove to be scientifically sound; however in this storage room, the meat rotted, attracted rats. Also, the storage room was easily accessible to thieves.

儲藏室的安全也會受到文化信仰的影響。管理員描述了在儲藏區頂部放置一大塊肉作為保護的傳統。許多傳統被證明是科學合理的；然而在這個儲藏室裡，肉腐爛了，引來了老鼠。而且，儲藏室很容易被盜賊進入。





*Traditions can affect security*

傳統會影響安全

### **Importance of Caretakers**

#### **管理員的重要性**

The caretaker of thangkas, statues, ritual objects, and dance costumes is a position that varies in stature and tenure from monastery to monastery. In one nunnery or monastery a caretaker may have that position for three months, in another, for a lifetime. During festivals and major Buddhist holidays, many monks or nuns may be working with a monastery's treasures. Caretakers have a crucial role in prevention of theft and vandalism.

唐卡、佛像、禮器和舞蹈服裝的管理員的地位和任期因寺院而異。在一個尼寺或寺院，管理員的職位可能是三個月，在另一個尼寺或寺院，管理員可能是一輩子。在節日和重要的佛教節慶期間，許多僧眾或尼眾可能會從事寺廟的寶藏工作。管理員在防止盜竊和破壞方面起著至關重要的作用。



*Monastery treasure caretaker position is very important for safety of treasures, but the position of caretaker may change from time to time and information may be lost*  
寺院管理員的地位對寶藏的安全至關重要，但管理員的地位可能會隨時變化，資訊可能會丟失

When you have the most sacred monastery treasures, consider how they protected, not just exactly where it is in the room but everything around it. CCTV is useful, strong locks are good, but the best protection is a monk, nun, or community members who are aware at all times. This is traditionally a caretaker position job. However, you can train a caretaker and maybe three months later the caretaker may be assigned another job in the monastery, and little or no sharing of documentation inventory (if it exists), or transmission of the history of treasures may occur. And if there is no digital documentation Inventory to refer to, then damage or loss to theft can be even more of a problem.

當你擁有最神聖的寺院寶藏時，想想它們是如何得到保護的，不僅僅是它們在房間裡的什麼地方，還有它們周圍的一切。閉路電視是有用的，堅固的鎖是好的，但最好的保護是一個僧眾，尼眾，或當地信徒在任何時候保持警覺。這是一個傳統的管理職位的工作。然

而，你可以訓練一個管理員，也許三個月後，管理員會被分配到寺院的另一份工作，並且很少或根本不會分享存貨清單(如果存在的話)，或傳達藏品的歷史記錄。如果沒有電子文檔清單可參考，那麼損壞或因盜竊造成的損失可能會成爲更大的問題。

That is why it is important to have an administrative position of Preservation Manager. In some monasteries and nunneries, you have a monk or nun who is in charge of the monastery shop. The Shop Manager keeps an inventory of, for example, how many packets of noodles there are in stock. The Shop Manager knows how many noodles are to be purchased every week and when to stock up on more noodles. Is it more important to have an inventory of packets of noodles than to have an inventory of the lineage treasures? Sometimes the shopkeeper monks and nuns are the best at doing inventory because they're so used to doing it with the packages of noodles.

這就是爲什麼保存管理員這個行政職位是很重要的。在一些寺院和尼寺，你會有一個僧衆或尼衆負責管理寺院的禮品商店。商店經理有一份存貨清單，例如，有多少包麵條庫存。商店經理知道每週要買多少麵條，什麼時候再進貨。有一份包麵條的清單比有一份稀世珍寶的清單更重要嗎？有時候，店主僧人和尼衆最擅長清點存貨，因為他們已經習慣了打包麵條。

For the safety and security of the monastery and community treasures, digital documentation inventory is crucial. If the monastery shop is robbed, and noodles are stolen, the Shop Manager will know how many packets remain, both in the shop and in storage.

為了寺院和當地寶藏的安全和保障，電子文檔庫存記錄是至關重要的。如果寺院的商店被搶了，麵條被偷了，商店經理就會知道商店和倉庫裡還剩下多少包麵條。

However, if a treasure in the storage room or shrine hall is stolen, or damaged during political upheaval, how quickly can it be accounted for? Is it listed on a digital inventory? What if the computer/tablet with the digital inventory is stolen? Is the digital inventory data stored externally? Is the data migrated as the devices and the systems are updated? This is crucial for safety and security of monastery and community treasures.

然而，如果儲藏室或佛殿裡的寶藏在政治動亂期間被盜或損壞，多快能找到寶藏？它是否列在電子文檔庫存清單上？如果帶有電子文檔庫存清單的電腦/平板電腦被盜怎麼辦？電子庫存清單是否有在外部存儲備份？資料是否隨著設備和系統的更新而遷移？這對寺院和當地寶藏的安全至關重要。

For example, an inventory of thangkas in a monastery was created in the early 1990s before smartphones and before many people had tablets and computers. The significant thangkas in the monastery, as decided upon by the Rinpoche, were documented with written report and photography, in this case, Kodachrome slides shot with a Nikon studio camera. The handwritten documentation reports, written on paper, were by request left with the monastery. In following years, the paper documentation disappeared. How? There was a changeover in monastery administration, the stack of



papers could have been filed away, or the paper documentation could have become moldy during monsoon season, been eaten by insects and rats, or simply tossed out. 例如，20世紀90年代初，在智慧手機出現之前，許多人還沒有平板電腦和電腦之前，就有一份寺廟中唐卡的清單。寺廟中重要的唐卡，由仁波切決定，用書面報告和攝影記錄下來，在這個案例中，柯達彩色幻燈片是用尼康工作室的相機拍攝的。這些手寫的存檔報告，寫在紙上，被要求留在寺院。在接下來的幾年裡，紙質檔案消失了。為何？寺廟的管理發生了變化，這堆檔可能被歸檔了，或者在季風季節被發黴了，或者被昆蟲和老鼠吃掉了，或者乾脆扔掉了。

All documentation, whether written or digital, has to be backed up offsite, and if digital, migrated as technology changes. In this case, there were some statues and thangkas that went missing, ownership could not be proven, since the written documentation had been lost, and the monastery chose not to use the images. Again, documentation is of utmost importance for the safety and security of monastery treasure collections. 所有文檔，無論是手寫的還是數字的，都必須在場外備份，如果是數位的，則要隨著技術的變化進行遷移。在這種情況下，有一些佛像和唐卡丟失了，無法證明所有權，因為書面檔已經丟失，寺院選擇不使用這些圖像。同樣，文獻記錄對於寺院寶藏的安全和保障至關重要。

### **Stolen and “Fake” Treasures and Empowerment** **失竊，“贗品”珍寶和加持開光**

Stolen treasures and fakes have been around for centuries in the art market. Even famous museums around the world have purchased stolen art, fakes, and forgeries and displayed them as legitimate. In past centuries, there were fewer negative consequences from stealing art and/or creating fakes and selling them, it seemed almost harmless to steal cultural heritage treasures, or create fake ones. However, now international organized crime is involved, and it can be quite dangerous.

藝術品市場上被盜的珍寶和贗品已經存在了幾個世紀。即使是世界各地著名的博物館也會購買被盜的藝術品、假貨和贗品，並把它們當作正品來展示。在過去的幾個世紀裡，偷竊和/或製造贗品並出售藝術品的負面後果較少，偷盜文化遺產寶藏或製造贗品似乎幾乎是無害的。然而，現在國際有組織犯罪也參與其中，這可能相當危險。

Tibetan language video: Acharya Choying Gyurme shows you a venerable old painting



from a thangka and warns you to be careful not to purchase fake thangka paintings. He explains the purpose of traditional thangka paintings and how they are worthy of respect. [www.treasurecaretaker.com](http://www.treasurecaretaker.com) and [www.thangkapreservation.com](http://www.thangkapreservation.com)

You Tube <https://www.youtube.com/watch?v=VmN7Uvoli8U>

藏語視頻:Acharya Choying Gyurme向你展示一幅古老的唐卡畫，並警告你要小心，不要購買假冒的唐卡畫。他解釋了傳統唐卡畫的目的，以及它們如何值得尊重。

[www.treasurecaretaker.com](http://www.treasurecaretaker.com)和[www.thangkapreservation.com](http://www.thangkapreservation.com)

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## Discussion of Empowered Treasures

### 加持開光珍寶的討論

Through the 50 years of development for this resource, the question of "is it still empowered" has arisen continuously in monasteries from diverse regions and countries of the world, and from all lineages:

經過50年對這個資源的開發，“它是否仍然具有加持力”的問題不斷地在世界不同地區和國家的寺院和傳承中提出：

- What happens to your sacred monastery treasure when it is stolen, is it still an empowered with the essence of a deity?
- 當你神聖的寺院寶藏被盜時，它會發生什麼？它仍然具有本尊的加持嗎？
- What about fakes that are painted just for the art market and have never been blessed?
- 那些只為藝術市場而畫，並未得到開光加持的贗品又如何呢？
- For example, when a thangka is stolen, and ends up in a museum, or on display in the bathroom of a private collector, does it still have its blessings?
- 例如，當一幅唐卡被盜，並最終進入博物館，或陳列在私人收藏家的浴室裡，它還具有加持力嗎？

### Answers from monks and nuns in their own words:

#### 僧眾和尼眾用自己的話回答：

- "Despite where it is kept and how many years it is missing, the statue will still have its blessings. However, our faith in it lessens because it is no longer in the monastery and therefore cannot be seen."
- “儘管它被保存在哪裡，消失了多少年，但這尊佛像仍具有加持。然而，我們對它的信心減弱了，因為它已經不在寺院裡了，我們看不到它。”
- "In Nepal, a precious statue was stolen from a monastery. It was in a very remote area not accessible by vehicle, so the thieves had to carry it. Because of all the blessings in the statue, it weighed 10-20 kilograms and they could not carry it over all of the valleys. In the middle of their journey, they cut the throat of a live chicken and sprinkled the blood over the statue. In my opinion, this action was a wrong against the statue and therefore took away the blessings."
- “在尼泊爾，一尊珍貴的佛像從一座寺廟被盜。那是在一個交通工具無法到達的偏遠地區，所以盜賊們不得不隨身攜帶。由於佛像中所有的加持物，它重達10-20公斤，他們不能帶著它越過所有的山谷。在旅途中，他們割開一隻活雞的喉嚨，把血灑在佛像上。在我看來，這種行為是錯誤的，並使佛像失去了加持力。”
- "Thangkas carry the blessing until the four elements of fire, wind, water, or earth dissolve. The methods for removing blessings from thangkas or statues that are no longer to be used is to burn or bury them".
- “唐卡承載著加持，直到火、風、水、土四種元素分解消融。對不再使用的唐卡或佛像中除去加持的方法是焚燒或埋葬它們。”



- "The seed of liberation is planted in the viewer just by virtue of looking at a blessed treasure."
- “只要看到了一件具有加持的寶物，解脫的種子就在觀者心中種下了。”
- "The blessing is always there."
- “加持一直都在。”

## Summary 總結

In summary, in the words of monastic caretakers, here are some main points: 綜上所述，以寺院照管人員自己的話，有下面幾個要點：

- Digital documentation to prove ownership can deter theft. Digital documentation, when created properly by smartphone and then emailed to monastery administrator, can be sufficient for legal proof for ownership. 電子存檔用作證明所有權，能阻止盜竊。在智能手機上合理創建並以電子郵件傳給寺院行政負責人的電子文檔，給證明所有權提供足夠的法律證明。
- Documented proof helps in recovery of stolen articles. 存檔的證明，對填補失竊文章有輔助作用。
- Maintain high confidentiality with inventory list. 庫存和財務清單要保持高度機密性。

Documentation is not difficult to do and is taught by [www.treasurecaretaker.com](http://www.treasurecaretaker.com) in a low-cost and simple method that can be done within a monastery confidentially. Please read our chapter about low-cost and confidential documentation within your own monastery and community. 文字存檔並不難做，[www.treasurecaretaker.com](http://www.treasurecaretaker.com) 提供了學習以低成本在寺院內部機密完成的簡單方法。請閱讀在你自己寺院以低成本和機密存檔的章節。

What can you do, in your Risk Assessment and Emergency Plan, to prevent criminals from having success in stealing and damaging your treasures? Please read our chapters about preventing theft, and recovery after theft. 在你的危機評估和應急計畫之中，你可以做些什麼來防止盜竊或損壞寶藏的罪行得逞？請閱讀我們有關「防止盜竊」以及「失竊後修復」的章節。

Monastery administration could include one person to be in charge of it, to have knowledge about it, to create and oversee a team, to protect and preserve these treasures and original texts for future generations. The job can include responsibility for risk assessment, disaster planning, digital documentation, storage, pest awareness, and earthquake and flood preparations for your treasures and original texts. Treasures will be safer when monasteries, schools, and communities appoint a person for this. 寺院行政組可以含一個主要負責人，對此領域有瞭解，並創建和關照一組人，為了後人而保護和保存珍寶及原始經典。為了寶物和原典經書，所進行的工作包含：有責任進行風險評估，防備災難的發生，電子存檔，物資存儲，警覺害蟲侵擾，以及地震和水災的防備。

If you can attend and engage in preservation training such as offered by [www.treasurecaretaker.com](http://www.treasurecaretaker.com) and then go back to your monastery and community, you can become a leader in this working with your monastery administration, and leading the way towards security and theft prevention. 你可以出席並參與到類似 [www.treasurecaretaker.com](http://www.treasurecaretaker.com) 舉辦的保護培訓活動。然後在自己的寺院和社群中成為一名領袖，與寺院行政組一起，為保護寺院的安全防盜而行動。

Security is a vital part of any monastery's risk management program to adequately protect its treasures. Whether the theft was premeditated, or a crime of opportunity, most thefts could have been prevented, and the same is true for vandalism and willful destruction of your monastery treasures. The more thefts happen, the more thieves feel they can get away with it, so prevention is critical! With Theft and Vandalism, as with other risks, prevention is the best cure.

為了給予珍寶足夠的保護，保安是任何寺院的危機管理計畫中的重要部分。無論是預謀的，或是隨機作案，大部分偷盜，乃至恣意破壞和故意損壞寺院寶物，都是可以避免的。盜竊發生越多，就讓更多竊賊感覺他們能得逞。因此，防範是至關重要的！偷盜和蓄意破壞，跟其他危機一樣，保護是最好的照料。

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