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The Tradition of the Garbha-maṇḍala in Tibet and Its Sand Maṇḍala Creation

TANAKA Kimiaki

Abstract: The Ryōkai Maṇḍalas (两界曼荼罗) that were transmitted to Japan from Tang China at the beginning of the ninth century not only constituted the core of Buddhist icons in Japan, but they also had an influence on the entire culture of Japan as well. Of the two Maṇḍalas, sources related to the Vajradhātu (金剛界) Maṇḍala are relatively abundant as its original form in India and documentary records and drawings in Nepal and China's Tibet, where the Maṇḍalas were inherited, have been preserved. However, as far as the Garbha (胎藏) Maṇḍala is concerned, there is very little documentation left today as esoteric Buddhism based on the *Vairocanaḥśambodhisūtra* (大日经) waned in India quite early. Still, it is known that the *Vairocanaḥśambodhisūtra* was transmitted from India to Tibet during the Tufan (吐蕃) era, and although they are very rare, there are still examples of the Garbha Maṇḍala in Tibet.

In this paper, I will attempt to shed light on the creation of sand Maṇḍalas of the Garbha Maṇḍala in Amdo, making comparisons with the Sino-Japanese tradition of the Garbha Maṇḍala and outlining their characteristics, mainly on the basis of fieldwork undertaken in 2014 and 2015 at Rwa rgya and Bya kyung monasteries.

I. Introduction:

I previously surveyed the tradition and extant examples of the Garbha-maṇḍala in Tibet on the occasion of an international symposium held at the International Research Center for Japanese Studies (国際日本文化研究センター), Kyoto, in 2001¹ (in Japanese) and at the 10th seminar of the International Association for Tibetan Studies held in Oxford in 2003² (in English). However, at that time, due to poor road access, I had been unable to visit Rwa rgya (拉加寺) and Bya khyung (夏琼寺) monasteries in Amdo, both of which still create sand maṇḍalas of the Garbha-maṇḍala nearly every year, although I had already acquired several source materials on the Garbha-maṇḍala originating in Bla brang and Rwa rgya monasteries for the restoration of the Tibetan version of the Ryōkai Maṇḍalas that was undertaken between 1994 and 1996 at Toga (利賀) Meditation Museum³ in Toyama Prefecture, Japan, where I was working as the chief curator. However, the greatly improved road access in Amdo in recent years has made it possible for a foreign scholar like myself to visit and undertake fieldwork at these monasteries.

In this paper, I will attempt to shed light on the creation of sand maṇḍalas of the Garbha-maṇḍala in Amdo, making comparisons with the Sino-Japanese tradition of the Garbha-maṇḍala and outlining their characteristics, mainly on the basis of fieldwork undertaken in 2014 and 2015 at Rwa rgya and Bya khyung monasteries.

II. Rwa rgya Monastery:

Rwa rgya monastery lies in Rgyun mgo county (军功县), Mgo log Tibetan autonomous prefecture (果洛藏族自治州), in Qinghai province. On the opposite shore of the Yellow river is the town of Rgyun-mgo, and it takes 6-7 hours from Xining to Rgyun mgo by bus.

According to the *Yul mgo-logs lo rgyus deb ther padma dkar po'i chun po*,⁴ this monastery

- 1 Tanaka, "Chibetto ni okeru Taizō Dainichi nyorai to Taizō mandara no denshō to sakurei ni tsuite" チベットにおける胎蔵大日如来と胎蔵曼荼羅の伝承と作例について [Materials concerning the Vairocanaṅghisambodhisūtra (*Dainichikyō*) and the Garbha (Taizō) maṇḍala in Tibet]. In *Seinaru mono no katachi to ba* 聖なるものの形と場 [Figures and places of the sacred], Kyoto: Kokusai Nihon Bunka Kenkyū Sentā 国際日本文化研究センター (International Research Center for Japanese Studies), 2003: 39-52.
- 2 Tanaka, "On the Tradition of the *Vairocanaṅghisambodhi-sūtra* and the Garbhamaṇḍala in Tibet." In *Proceedings of the Tenth Seminar of the IATS, 2003. Volume 13: Art in Tibet*. Leiden: Brill, 2011: 193-201.
- 3 The Toga Meditation Museum 瞑想の郷 is the unique theme park focussed on Tibeto-Nepalese Buddhist art inaugurated by local government in Japan. Now this museum is managed by a quasi-public corporation named Toga Furusato Foundation.
- 4 Don grub dbang rgyal & Nor sde, *Yul mgo logs lo rgyus deb ther padma dkar po'i chun po* 果洛史要, Zi ling: Tsho sngon mi rigs dpe skrun khang 西宁: 青海民族出版社, 1992.

was established in 1769 by A rig dge bshes, Rgyal mtshan 'od zer. He later entrusted the monastery to Shing bza' paṇḍita, Blo bzang dar rgyas rgya mtsho. Shing bza' paṇḍita enlarged the monastery, and his incarnations, known as Shing bza' rin po che, have been extremely influential lamas not only in this monastery but also among the Dge lugs pas in Amdo.

In March to April 2014, I visited Rwa rgya monastery for the first time. The monastery is said to transmit 17 kinds of sand maṇḍalas. These are: 1. Kāyavākcitta-pariniṣpanna-Kālacakra-maṇḍala, 2. Vairocanaṅbhisambodhi-maṇḍala, 3. 13-deity Vajrabhairava-maṇḍala, 4. Sarvavid-Vairocana-maṇḍala, 5. Śoḍaśabindu-maṇḍala, 6. Mahācakra-Vajrapāṇi-maṇḍala, 7. Sitātapatrā-maṇḍala, 8. 13-deity Akṣobhya-maṇḍala, 9. 9-deity Amitāyus-maṇḍala, 10. Hayagrīva (Rta-mgrin yang gsang) maṇḍala, 11. Guhyasamāja-Akṣobhya-maṇḍala, 12. 62-deity Cakrasaṃvara-maṇḍala, 13. 9-deity Hevajra-maṇḍala, 14. Vajradhātu-maṇḍala, 15. Jinasāgara-maṇḍala, 16. Single-deity Vajrabhairava-maṇḍala, and 17. Maṇḍala of *Bhaiṣajyaguru-sūtra* rite.

At the maṇḍala festival (*dkyil 'khor sgrub mchod chen mo*), 15 of the 17 maṇḍalas were created concurrently at the three colleges, the assembly hall (*tshogs chen*), and the Hayagrīva chapel. According to Rev. Dge 'dun bsod pa, the superintendent lama (*dbu mdzad*) of the Medical College (Sman pa gra tshang), the two remaining maṇḍalas (16. Single-deity Vajrabhairava-maṇḍala and 17. Maṇḍala of *Bhaiṣajyaguru sūtra* rite) are created on the occasion of the New Year ceremony (see Table 1).

Table 1 Rwa rgya Monastery's 17 Repertoires of Sand Maṇḍala

			VA	Mitra	Ngor
Kālacakra-college	1 F	1. Kāyavākcitta-pariniṣpanna-Kālacakra-maṇḍala	36		97
	2 F	2. Garbha-maṇḍala			20
Assembly Hall	1 F	3. 13-deity Vajrabhairava-maṇḍala			139
		4. Sarvavid-Vairocana-maṇḍala		23	27
		5. Śoḍaśabindu-maṇḍala			127
		6. Mahācakra-Vajrapāṇi-maṇḍala		46	46
		7. Sitātapatrā-maṇḍala		3	
	2 F	8. 13-deity Akṣobhya-maṇḍala		21	(14)
		9. 9-deity Amitāyus-maṇḍala			10
Hayagrīva chapel		10. Rta mgrin yang gsang maṇḍala			

Tantric college	1 F	11. Guhyasamāja-Akṣobhya-maṇḍala	2		137
		12. 62-deity Cakrasaṃvara-maṇḍala	19		138
	2 F	13. 9-deity Hevajra-maṇḍala	5		99
Medical college		14. Vajradhātu-maṇḍala	37	22	
		15. Jinasāgara-maṇḍala		62	
Not created		16. Single-deity Vajrabhairava-maṇḍala			(59)
		17. Maṇḍala of Bhaiṣajyaguru-sūtra rite			

*VA: *Vajrāvalī*; Mitra: Mitrayogin's 108 Maṇḍalas; Ngor: The Ngor Maṇḍalas of Tibet.

It was difficult to investigate the creation of all the sand maṇḍalas at the same time, and so I focused mainly on the Garbha-maṇḍala created on the second floor of the Kālacakra College. However, when I arrived at Rwa rgya in 2014, the sand maṇḍala creation had already started, and I was unable to witness the preliminary practice and the measuring of the maṇḍala by means of a marking thread (*thig gdab pa*), which is important for the study of the iconometry of the maṇḍala.

Therefore, I revisited Rwa rgya in April 2015 and investigated the measuring of the Garbha-maṇḍala and Vajradhātu-maṇḍala because the iconometry of the Guhyasamāja-Akṣobhya-, Vajrabhairava-, and Cakrasaṃvara-maṇḍalas and other maṇḍalas has already been surveyed in several previous studies.⁵

III. Garbha-maṇḍala of Rwa rgya Monastery:

As I have made clear in previous studies,⁶ most examples of the Tibetan Garbha-maṇḍala consist of 122 deities. This is about one-third of the deities in the Garbha-maṇḍala of the Sino-Japanese tradition, which depicts about 414 deities. The number and arrangement of the deities of the sand maṇḍala created at Rwa rgya monastery coincide with the norms of the Garbha-maṇḍala in Tibetan Buddhism (Fig. 1).

Vairocanaṅbhisambodhi, the main deity of the maṇḍala, and Śākyamuni, the principal deity

5 Regarding the iconometry of three major maṇḍalas of Dge lugs pa order, see *The Creation of Maṇḍalas*, Tibetan texts detailing the techniques for laying out and executing tantric Buddhist psychocosmograms by Rong tha Blo bzang dam chos rgya mtsho, 3 vols. New Delhi, 1971-73.

6 Tanaka, *Indo Chibetto mandara no kenkyū* インド・チベット曼荼羅の研究 [Studies in the Indo-Tibetan maṇḍala]. Kyoto: Hōzōkan 法藏館, 1996: 46-65.



Fig.1 Garbha-maṇḍala in Rwa rgya monastery (2014).

of the second square, are depicted in human form, whereas the other deities are all represented by symbols (*samaya-mudrā*).

Generally speaking, in Tibet the four buddhas and four bodhisattvas of the Garbha-maṇḍala are not depicted on the eight lotus petals of the central lotus. However, the Rwa rgya version depicts the four buddhas of the Garbha-maṇḍala on both sides of the maṇḍala gates between the wish-fulfilling trees (*kalpatarus*) sprouting from vases and banners placed on the roof of the maṇḍala pavilion. Their iconography is as follows: Ratnaketu (red) in the east displays the *dhyāna-mudrā*, Saṃkusumitarājendra (yellow) in the south displays the *varada-mudrā*, Amitābha (green) in the west displays the *abhaya-mudrā*, and Dundubhisvara (blue) in the north displays the *bhūmiśparśa-mudrā*. In this case, the mudrās of the four buddhas seem to have been determined in accordance with their body colour and the colour scheme of the courtyard of the maṇḍala.⁷

Deities who do not have any attributes in their hands are represented only by their seats and

7 Regarding the body colour of the four Buddhas and the colour scheme of the courtyard of the Garbha-maṇḍala, see Tanaka, Indo ni okeru mandara no seiritsu to hatten インドにおける曼荼羅の成立と発展 [Genesis and development of the maṇḍala in India]. Tokyo: Shunjūsha 春秋社, 2010: 448-455.



Fig. 2 Thangka of the Garbha-maṇḍala in Bla brang monastery.

circles, whereas the Sino-Japanese Garbha-maṇḍala depicts their hand gestures (*mudrā*) as their symbols. In the sand maṇḍala of Rwa rgya the twelve *vajradharas*, attendant deities of Vajrapāṇi who are depicted in the western sector of the first square in the Ngor, Lokesh Chandra, Rossi and Rossi,⁸ and Bla brang (Fig. 2) versions, are arranged in the southern sector, namely, in the sector of the Vajra family. This coincides with a thang-ka in the possession of Tateyama Museum (立山

8 Rossi, Anna Maria, and Fabio Rossi, *Tibetan Painted Maṇḍalas*. London: Rossi & Rossi, 1993, plate "Abhisambodhi Vairocana Mandala."



Fig.3 Maṇḍala drawn on cotton cloth at Rwa rgya monastery.

博物館) and a maṇḍala drawn on cotton cloth at Rwa rgya monastery (Fig. 3).

One of the characteristics of the Garbha-maṇḍala of Rwa rgya monastery is its size. Since the exhibition "Mandara no shutsugen to shōmetsu" (Maṇḍala: Now You See, Now You Don't) held at Seibu Museum in 1980, where a Tibetan sand maṇḍala was publicly shown in Japan for the first time, many Tibetan refugees have been invited to Japan to create sand maṇḍalas on the occasion of exhibitions on Tibet or lectures by Tibetan lamas. However, the size of the maṇḍalas created on such occasions is about 1-1.2 m in diameter because the number of people

invited and the time for producing the maṇḍala are limited. The sand maṇḍala created at Rwa rgya, on the other hand, is as much as 3.55 m in diameter, which is nearly three times as large as maṇḍalas created by Tibetan refugees invited to Japan. Therefore, the resolution of the sand maṇḍala is very high, and even minute parts can be clearly represented.

Another unique aspect of the Garbha-maṇḍala is its iconometry. According to the commentary on the *Vairocana-bhīṣambodhi-sūtra* by Buddhaguhya, the Garbha-maṇḍala has a threefold structure, and the area of these three squares should be equal. Therefore, the ratio of one side of each of the three squares should be $1:\sqrt{2}:\sqrt{3}$. However, it is not possible to calculate square roots such as $\sqrt{2}$ or $\sqrt{3}$ by means of a compass and the grid pattern drawn with a marking thread. How to calculate the square root with a grid pattern and compass was an interesting problem for me.⁹ However, I noticed that monks belonging to Kālacakra College used a special measuring tape for drawing the inner squares, ignoring the grid pattern of the outer square, which was a little disappointing to me. This may be a convention (*lag len*) of sand maṇḍala creation at this monastery.

IV. Garbha-maṇḍala Created at Bya khyung Monastery:

Bya khyung monastery (夏琼寺) lies in Hualong Hui autonomous county (化隆回族自治县) in Qinghai province. It is famous because Tsong kha pa spent his boyhood here as a novice under his tutor, Don grub rin chen. Unfortunately, no cultural heritage remains since this monastery was destroyed during 1970s.

Eight kinds of sand maṇḍalas are transmitted at this monastery. These are: 1. Guhyasamāja-Akṣobhya-maṇḍala, 2. Cakrasaṃvara-maṇḍala, and 3. Vajrabhairava-maṇḍala in the Tantric College (Rgyud-pa grva-tshang); 4. Kālacakra-maṇḍala, 5. 51-deity Bhaiṣajyaguru-maṇḍala, and 6. Sarvavid-Vairocana-maṇḍala in the Kālacakra College (Dus 'khor grva tshang); and 7. Garbha-maṇḍala and 8. Vajrabhairava-maṇḍala in the Abhisambodhi College (Mngon byang grva tshang).

Among these, the Abhisambodhi College was founded after the Cultural Revolution by Tshe tan Zhabs drung (1911-86), a renowned historian, and the tradition of the Garbha-maṇḍala is said to have been transmitted from Rwa rgya monastery. When I visited Bya khyung in April 2015, the creation of the sand maṇḍalas had not yet started. However, I obtained a photograph of the Garbha-maṇḍala created in 2013 from a temple monk (Fig. 4).

9 Regarding the iconometry of the Garbha-maṇḍala of Rwa rgya, I read a paper on occasion of the conference of the Association for the Study of Buddhist Iconography 密教図像学会 held at National Research Institute for Cultural Properties, Tokyo 東京文化財研究所 in 2015. See Kimiaki TANAKA "The Iconometry and Arrangement of Deities of the Tibetan Garbha-maṇḍala." In *The Mikkyō Zuzō* (密教図像), Vol.35, 2016.



Fig. 4 Garbha-maṇḍala in Bya khyung monastery (2013).

In contrast to the Rwa rgya version, the Bya khyung version represents all the deities as symbols. The four buddhas of the Garbha-maṇḍala are not depicted on the roof of the maṇḍala pavilion. The most puzzling point is that the twelve *vajradharas* depicted on the west side of the southern sector in the Rwa rgya version and other versions are depicted on the east side of the southern sector, contrary to convention. This is difficult to explain if the tradition of the Garbha-maṇḍala of Bya khyung was, as is generally claimed, transmitted from Rwa rgya monastery in recent years.

V. Conclusion:

In this paper, I have attempted to shed light on the creation of sand maṇḍalas of the Garbha-maṇḍala by making comparisons with the different iconographic versions found in Tibet and outlining their characteristics as found in two monasteries in Amdo, Rwa rgya and Bya khyung. The *Vairocanābhisambodhi-sūtra*, which once flourished on Indian soil, had been neglected by

Indian and western scholars until a couple of decades ago because it fell into decline after the 9th century. I believe that the study of the *Vairocanābhisambodhi-sūtra* and Garbha-maṇḍala in Amdo is of considerable importance not only for gaining a deeper understanding of Tibetan Buddhism, but also for obtaining further insights into the historical development of the maṇḍala in general.

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Abstracts

尼泊尔上穆斯塘地区桑宗墓地所见苯教施垛仪轨的考古学证据

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在考古发掘中，发现确凿清晰的有关古代仪式方面的证据一向是很困难的。但也有例外，比如我们在尼泊尔穆斯塘北部地区发掘的古代墓葬，其中所出一系列遗物很可能属于所谓的苯教施垛（Mdos rgyab）仪式。公元5世纪晚期的桑宗5号墓中，我们发现了铁三脚架、铜容器及木杯和竹杯子，这一套器物与民族志描述的有关苯教施垛仪式中所用的道具惊人地相似。本文解释了何为苯教的施垛仪式，并且依据桑宗5号墓的墓葬背景和出土的人工制品，可认为至少在公元5世纪苯教已见于穆斯塘北部。

羊距骨：西藏最古老的博具和占卜工具的考古学和民族史初探

约翰·文森特·贝勒扎

（美国弗吉尼亚大学）

本文旨在通过考古学和民族史的证据，对藏族文化中流行的一种物件——“羊距骨”做综合性考察。首先提出了鉴别墓葬中那些具有文化意义羊距骨的标准，并比较了欧亚大陆其他地区同类实例。本文特别关注到一件西藏的红铜合金的羊距骨，这为讨论该类物品在高原古代文化中的意义提供了佐证。文本还讨论了羊距骨在藏族博具、占卜、计数及其他仪式、观念中的作用。最后，本文聚焦羊距骨的跨文化意义，尝试说明羊距骨能够帮助我们进一步理解史前晚期（约公元前 1200 年至公元 600 年）及历史时期欧亚大陆跨文化交流的一些面貌。

Re-examination of Materials about the Communications between Nepal and China in the Early Tang Dynasty

Wang Bangwei

(Peking University)

The Bod-Balpo Ancient Road has a long history, which can be traced back to the Paleolithic Age on the basis of archaeological discoveries. As for the history of the Bod-Balpo Ancient Road, we can distinguish three periods, namely, pre-, during, and post-Tang dynasty to the Qing dynasty. In the specific case of the Bod-Balpo Ancient Road, we need to consider the situation of East Asia, South Asia and even Central Asia at that time, the chronological order of the literary records and the recent archaeological discoveries. In the meantime, although many researchers have noticed and quoted the literary records on the Bod-Balpo Ancient Road, there are still some problems that require further studies. In addition, we also should pay attention to the relationship between the Buddhist monks and diplomatic envoys and merchants, they always traveled together at that time. In fact, the routes taken by Buddhist monks coincide with those taken by commerce.

在河西走廊和西藏发现的不空之影响

尤利·霍赫洛夫

(英国独立学者)

本文分析了莫高窟和榆林窟被认为是受到吐蕃影响的早期藏传佛教艺术遗存。与此观点相反，本文认为这些图像实际上是受到了南印度艺术的影响，尤其是泰米尔纳德帕拉瓦王国艺术的影响，这与 8 世纪上半叶来自帕拉瓦王国的著名佛教大师金剛智在中国的传法密切相关，更与不空 8 世纪中叶在河西的活动有关。这些图像属于金剛智所创造的一种独特艺术传统，他也是一位伟大的画家。吐蕃统治时期的艺术只是吐蕃占领河西以前已经存在的艺术和宗教传统的继续延续而已。不仅如此，吐蕃控制河西走廊使得吐蕃能够移植当时当地流行的宗教和艺术潮流。因此，吐蕃将佛教作为国教正是基于不空在唐代所提出的以佛法护国的模式，本文支持这一理论。

A Preliminary Survey on *Mthing shog* Manuscripts

Zhu Lishuang

(Center for Dunhuang Studies, Lanzhou University)

Mthing shog, translated as blue-black paper 蓝黑纸 in Tibetan-Chinese dictionaries, is a kind of colored paper that we find in Tibetan culture. Its production covers three steps: 1) several layers of papers are laminated with a wheat paste; 2) a specially made coloring material is applied to the surface of the paper; and 3) the paper is burnished with a *gzi* bead or a smooth piece of conch shell or other smooth and hard precious stones. The recipes and substances of making coloring materials for *mthing shog* vary. For instance, one formula uses black ink, which is made from soot (*sre nag*) or burnt resinous pine wood (*sgron shing*), which is mixed with yak and/or sheep brains; one formula uses a mixture consisting of black vitriol (*nag mtshur*), euphorbia (*thar nu*), borax (*tsa la*), wheat beer (*gro chang*), and myrobalan (*a ru ra*); one formula uses a solution made with ground white cowry shell (*'gron bu*), ground cardamom (*dzā ti*) and myrobalan juice; one formula uses indigo (*rams*).

Judging from literary sources and extant objects, the expression *mthing shog* derives from *shug bu mthing ga* of the Tibetan dynastic period. It is *mthing shog* that was used for writing royal edicts. Beginning from the 10th century, *mthing shog* is most often used to write Buddhist sutras. The most prized manuscripts frequently use gold ink or a combination of gold and silver ink. The main purpose of preparing *mthing shog* manuscripts is for devotional purposes. These are deposited in shrines and monasteries and prepared for the accumulation of merit; they are not intended for circulation.

Chinese scholars often term the black-blue paper of Tibetan cultural tradition as 瓷 / 磁青纸, "porcelain green paper," an indigo-dyed paper in Chinese culture. However, as mentioned above, there are many different materials that are used to make *mthing shog*. *Mthing shog* includes indigo-dyed paper, but they are not identical. The gold or/and silver manuscripts produced in China proper, especially those in the Ming and Qing courts, may be written on indigo-dyed paper or *mthing shog*. As for gold or/and silver manuscripts from the Tibetan cultural area, the situation is more complicated, and it seems that not all gold or/and silver texts are written on *mthing shog*.

An Interpretation of the Mural of Lce bstun Shes rab 'byung gnas in Zhwa lu Monastery

Jia Yuping

(College of Art and Design, Chengdu University)

This paper discusses the mural depicting Lce bstun Shes rab 'byung gnas (the 11th century founder of Zhwa lu) in the Sgo gsum ma lha khang of Zhwa lu monastery. The history of the monastery and the Lce clan from the 11th to the 14th century are fully presented through the images and inscriptions in a series of murals. Combining the literature on the genealogies of Zhwa lu and related Tibetan sources, this paper discusses some stories about Zhwa lu that were hitherto not well known. These include aspects of its religious background and its connections with the Indian subcontinent, as well as its contact with western Tibet during the period of the second diffusion of Buddhism. Its governance through a combination of politics and religion makes Zhwa lu one of the earliest monasteries that was under the control of a family-owned theocratic system.

On the Mural Painting of Buddha's life in the Corridor of the Assembly Hall on the First Floor of Zhwa lu Monastery

Meng Yu

(School of Chinese Classics, Renmin University of China)

The 101st mural painting in the corridor of the Assembly Hall on the first floor of Zhwa lu Monastery is concerned with the biography of the Buddha, from his birth to nirvana. Twenty significant scenes of the Buddha's life were chosen and depicted in this mural. This essay provides a detailed discussion of each scene and concludes that the 101st mural painting is based on the *Lalitavistara* and other sources. The life

of the Buddha is a popular subject in Buddhist art and literature. It can be found in many texts, besides the one in *Skyes rabs brgya ba*. In addition to texts, the illustrations of the Buddha's life can also be found in other parts of Tibet. This essay also briefly compares the stories of the Buddha's life in the *Skyes rabs brgya ba* and other literary sources in Tibetan, and its representation in Zhwa lu and other places. A conclusion is drawn that, prior to the sixteenth century, the textual and pictorial representations of Buddha's life in Tibet share obvious similarities.

桑噶地区赤洛纳特寺观音崇拜的艺术史证据

林瑞宾

(美国西北大学)

自 19 世纪以来, 赤洛纳特寺 (Triloknāth Mandir) 就一直吸引着宗教史、人类学、艺术史和建筑各领域学者的兴趣。该寺位于喜马拉雅邦钱德拉巴嘎河谷的屯德村 (藏语称“热帕”村), 属于西喜马拉雅佛教文化圈。竹巴噶举派喇嘛达仓热巴 (1574-1651 年) 于 17 世纪时到过这里, 在其所撰朝圣行纪中称该地为“乌荖那”, 引起了图齐的关注。赤洛纳特寺诱人之处部分缘于以下现象, 即现在该地居民将寺中的白色大理石造像视为湿婆神并加以供奉, 而来自拉胡尔、桑噶及其他地区的佛教信徒则认为这是一尊佛教造像。近年来, 一位佛教僧人和一位印度教祭司被委派至该寺以协助不同宗教的朝圣者。寺中另一独特之处是该寺建筑为通常见于北印度婆罗门教建筑的西柯罗高塔, 寺内却供奉佛教雕塑, 造像材质为白色大理石, 在喜马拉雅地区佛教造像中极为罕见。关于该寺的很多问题都观点不一, 如寺院的创建时间, 这尊造像何时被安置在寺中, 寺院建筑最初是否为印度教寺院而在后来容纳了一尊佛像, 抑或建寺伊始就是佛教寺院? 暂且遑论上述众多未决之疑问, 本文拟集中探讨这尊造像的图像问题, 善趣观音 (Sugatiśāṃdārśana Lokeśvara) 及其与克什米尔的联系, 相邻的桑噶地区的图像推测应系模仿今赤洛纳特寺白色大理石造像。大部分桑噶地区的造像所属时期均相对较晚, 因此本研究对赤洛纳特寺白色大理石像的断代、以及此像何时取代了另一尊较早的灰色小石像诸问题也将提供一些依据。

Research on the Seals Granted by the Ming Dynasty to Tibet

Li Shuai

(Post-Doctor, Department of Archaeology, Sichuan University)

The types of seals granted by the Ming dynasty to Tibetan individuals include at least four types: religious — title seals, knighthood seals, official seals and stamp seals. The difference of these seals depends on the social status of the grantees. The type of seal and the motivation of granting them reflected the flexibility and diversity of Ming policies towards Tibet. The seals did not only function as political symbols, they also had practical functions in Tibet. They were used to announce local official statements, to handle local affairs, etc. Some of the seals continued to be in use until well into the Qing dynasty and thus form important evidence that their recipients maintained their political status and were able to influence the governance of Tibet.

Research on the Official Seals of the Chieftain (*Tusi*) in the Tibetan Region of Sichuan Province in the Qing Dynasty

Liu Sha

(Sichuan Museum)

Based on the literary sources, this article investigates seventeen seals of the chieftains (*tusi*, 土司) of the Tibetan region of Sichuan Province in the Qing Dynasty in terms of their nature, characteristics, origin, how they were awarded and how they functioned. This paper considers that the official seals used by the chieftains were mainly granted by the central government of the Qing Dynasty. According to the official seal system of the Qing court, the texture, shape, size, impression and inscription of these seals have special provisions. As political tokens, these official seals played a multifaceted role in local society aside from having practical functions. They were highly valued by the chieftains over generations. Through comparison, it was found that the official seals used by the chieftains in the Sichuan Tibetan areas were quite different from those that were in use in Central Tibet. This was no doubt owed to the differences in their administration. The study of the official seals of the chieftains serves to further explore the policies and characteristics of the Qing Dynasty's governance of the border areas.

The Imperial Kapala Drums of the Qianlong Emperor

Lin Huan

(The Palace Museum, Beijing)

This paper studies the *kapala* drums (*damaru*) that are found in collection of the Palace Museum. They belong to the Qianlong period of the Qing dynasty. The *damaru* drums were mainly made of human skull caps, ivory, jade or wood and are also called "hand drum" or "tambourine," and they belong to the inventory of musical instruments or ritual instruments. The drums in the Palace collection mostly came from the Tibetan areas in the form as tribute to the Qing court. Based on archival sources and extant objects, we know that the Qianlong Emperor had asked the court workshops partly to change these drums and also ordered the court workshops in Suzhou to imitate these with different materials. The extant drums show different influences from Tibetan, Han Chinese and Mongolian culture. They reflected the Qianlong Emperor's aesthetic taste. These drums were decorated with turquoise, coral, beeswax and tridacna, etc. and thus became luxury objects. However, the shape of the drums and their packaging were not overly modified, and maintained the simple nature of the artifact itself. These drums also demonstrate that under the "great unification" pattern, the mature handicraft skills of the border areas could be transplanted to the court (and even to Suzhou). These skills were quickly mastered and reached a very high standard.

Fa Wang Xin Sheng Zhuan —— Stories of Qianlong Emperor's Incarnations

Li Ruoyu

(The Palace Museum, Beijing)

The Palace Museum collection, no. Zong 23584, contains a book that is titled *Fawang xinsheng zhuan* 法王新胜传. It was composed by the 6th Panchen Lama Blo bzang dpal ldan ye shes (1738-1780) in 1780 when he visited Rehe for the celebration of the Qianlong Emperor's birthday. It contains eleven stories of the Qianlong Emperor's previous lives thereby creating a system of the emperor's reincarnations. In this system, the Qianlong Emperor's earlier incarnations included kings who protected Buddhism, siddhas and great gurus of the Bka' gdams pa and Dge lugs pa schools. This paper studies the date and background when this book was produced. It also includes translations of parts of the stories for the first time in the hope of achieving a better understanding of the history of this period and this kind of Tibetan text.

西藏的胎藏界曼荼罗传统及其彩砂曼荼罗制作

田中公明

(日本中村元东方研究所)

“两界曼荼罗”于9世纪初自唐传入日本，不仅构建了日本佛教造像的核心体系，并对整个日本文化产生了深远影响。在这两类曼荼罗中，与“金刚界曼荼罗”相关的遗存较为丰富，其原型出自印度，尼泊尔及西藏继承了印度的曼荼罗传统，并有大量文献记录和绘画保存至今。然而，留存下来的“胎藏界曼荼罗”相关文献却非常少，其原因在于基于《大日经》的密教体系在古印度很早就已衰亡。此外，《大日经》在吐蕃时期自印度传入西藏，迄今仍有一些胎藏界曼荼罗的实例得以留存，尽管这类遗存极为稀少。此前，本人曾于2001年在日本京都日本文化国际研究中心举行的一次国际学术讨论会，及2003年于牛津举行的第10届国际藏学会上，就西藏的胎藏界曼荼罗传统及相关遗存发表过演讲。但当时限于交通条件，我未能亲自考察位于安多的拉加寺、夏琼寺，这两座寺院至今仍几乎每年都要制作胎藏界曼荼罗的彩砂坛城；尽管1994-1996年间当我担任富山市瑜伽禅修博物馆的首席讲师时，藉馆内复原藏传佛教两界曼荼罗之机，就已经获得了一些源自拉卜楞寺、拉加寺的胎藏界曼荼罗资料。近年来，由于安多地区交通大为改善，使我这样的国外学者得以至上述寺院实地考察。本文主要在笔者于2014、2015年田野考察的基础上完成，拟通过对安多寺院中胎藏界曼荼罗彩砂坛城的制作进行初步介绍，并与唐密—东密传统的胎藏界曼荼罗相比较，进而概括总结其特点。

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