



教育部人文社会科学重点研究基地刊物

中文社会科学引文索引 (CSSCI) 来源集刊



藏学 学刊

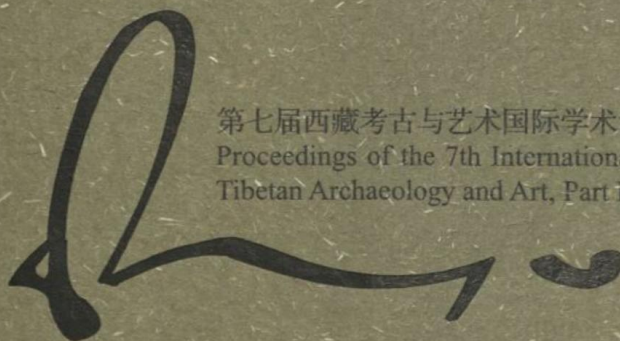
བོད་རིག་པའི་དུས་དེབ།

JOURNAL OF
TIBETOLOGY

总第 22 辑

2020 (1)

四川大学中国藏学研究所 编



第七届西藏考古与艺术国际学术讨论会专辑(下)
Proceedings of the 7th International Conference on
Tibetan Archaeology and Art, Part II

中国藏学出版社



教育部人文社会科学重点研究基地刊物

中文社会科学引文索引 (CSSCI) 来源集刊



藏学 学刊

བོད་རིག་པའི་དུས་དེབ།

JOURNAL OF
TIBETOLOGY

总第 22 辑

2020 (1)

四川大学中国藏学研究所 编



第七届西藏考古与艺术国际学术讨论会专辑(下)
Proceedings of the 7th International Conference on
Tibetan Archaeology and Art, Part II

中国藏学出版社

བོད་རིག་པའི་རྒྱུ་རྒྱུ།
藏 学 学 刊
Journal of Tibetology

主编 霍巍 石硕
常务副主编 张长虹

编辑委员会

(以姓氏拼音为序)

主席 巴桑旺堆(西藏自治区社会科学院)

委员 才让太(中央民族大学)

霍 巍(四川大学)

石 硕(四川大学)

沈卫荣(清华大学)

熊文彬(四川大学)

张 云(中国藏学研究中心)

多吉旺秋(德国汉堡大学)

范德康(美国哈佛大学)

马休·凯普斯坦(法国巴黎高等研究实践学院、
美国芝加哥大学)

滕华睿(美国纽约哥伦比亚大学)

谢 萧(法国巴黎高等研究实践学院)

编辑 陈 波 嘎尔让 华青道尔杰(张延清)

许渊钦 杨清凡 玉珠措姆(金红梅)

张长虹

编务 孙昭亮

བོད་རིག་པའི་རྒྱུ་རྒྱུ་
藏 学 学 刊
Journal of Tibetology

Editors-in-chief Huo Wei, Shi Shuo
Deputy Editor-in-chief Zhang Changhong

Editorial Board Pasang Wangdu (*Chair, Tibetan Academy of Social Science, China*)
Tsering Thar (*Minzu University of China*)
Huo Wei (*Sichuan University, China*)
Shi Shuo (*Sichuan University, China*)
Shen Weirong (*Tsinghua University, China*)
Xiong Wenbin (*Sichuan University, China*)
Zhang Yun (*China Tibetology Research Center*)

Dorji Wangchuk (*Hamburg University, Germany*)
van der Kuijp, Leonard W. J. (*Harvard University, U.S.A.*)
Kapstein, Matthew T. (*École Pratique des Hautes Études, France; University of Chicago, U.S.A.*)
Tuttle, Gray (*Columbia University, U.S.A.*)
Scherrer-Schaub, Cristina A. (*École Pratique des Hautes Études, France*)

Editors Chen Bo, Gaerrang,
Pelchan Dorje (*Zhang Yanqing*),
Xu Yuanqin, Yang Qingfan,
Yudru Tsomu (*Jin Hongmei*), Zhang Changhong

Editorial Assistant Sun Zhaoliang

目 录

新时代的西藏考古与艺术研究——第七届西藏考古与艺术国际学术讨论会 述评	四川大学中国藏学研究所 故宫博物院藏传佛教文物研究所 / 1
西藏高原史前麦类作物的发现与研究	郜媛媛 / 34
《元释墓志》与吐蕃入滇	陈明迪 陆离 / 53
吐蕃议事会制度研究	张旭 / 65
西藏林周县杰拉康帕拉风格石雕造像与碑刻的调查研究	夏吾卡先 / 81
成都地区新见明墓中的藏传佛教石刻初探	索德浩 王梦雨 左志强 / 100
图像构建——早期西藏药师佛的个案研究（英文）	克里斯蒂安·卢恰尼茨 / 119
在喜马拉雅雨影下：穆斯塘土钦寺的绘画风格及其与古格艺术的关联（英文）	陈秉扬 / 149
布达拉宫法王洞建筑演变及艺术风格考察	多吉平措 / 175
布达拉宫与齐吾岗巴画派研究中几个问题的补考	班旦次仁 / 192
尼泊尔西部喀萨王国佛陀造像的初步观察（英文）	艾米·海勒 / 215

南喀扎与“三兄弟银像”：来自西藏西部的一位十六世纪“神圣艺术家”及其 艺术遗产（英文）	尤利·霍赫洛夫 亚尼克·劳伦 / 236
文本与图像的对话——检视夏钦·仁钦米久坚赞（1717–1780）生平传记唐 卡的历史宗教语境（英文）	约克·韩贝勒尔 / 275
乃琼寺回廊壁画所呈现的藏传佛教护法神体系	张昆晟 / 299
清宫藏传佛教文物与乾隆帝的宗教心态	孔令伟 / 328
摘要	/ 342

Table of Contents

A New Era in the Study of Tibetan Archaeology and Art — A Review of the Seventh International Conference on Tibetan Archaeology & Art <i>Center for Tibetan Studies, Sichuan University</i> <i>Institute for the Study of Tibetan Buddhist Heritage, the Palace Museum</i>	1
Discovery and Study on Prehistoric Wheat and Barley Utilization on the Tibetan Plateau <i>Gao Yuanyuan</i>	34
A Study of the <i>Epitaph of Yuan Shi</i> : Issues Related to Tubo Entering Yunnan <i>Chen Mingdi, Lu Li</i>	53
A Study of Tibetan Council System in Tubo Dynasty <i>Zhang Xu</i>	65
The Sculptures in Pāla Style and the Steles from Rgyal Lha khang in Central Tibet <i>Shawo Khacham</i>	81
A Preliminary Study of Newly Found Tibetan Buddhist Stone Carvings in the Tombs of the Ming Dynasty in Chengdu <i>Suo Dehao, Wang Mengyu, Zuo Zhiqiang</i>	100
Establishing an Iconography — The Case of Early Tibetan Representations of the Medicine Buddhas <i>Christian Luczanits</i>	119

Under the Himalayan Rain-shadow: The Painting Style of Thub chen Lha khang in Mustang and its Guge Connection <i>Chen Ping-Yang</i>	149
Research on the Architectural Evolution and Artistic Style of Chos rgyal Grub Phug in the Potala Palace <i>Dorje Puntshog</i>	175
Some Thoughts on the Links between the Potala Palace and the Chi'u Style <i>Paldan Tshering</i>	192
Preliminary Remarks on the Buddha Sculptures of the Khaśa Kingdom in Western Nepal <i>Amy Heller</i>	215
Nam mkha' grags and the Three Silver Brothers: A Sixteenth-Century "Divine Artist" from Western Tibet and His Artistic Legacy <i>Yury Khokhlov & Yannick Laurent</i>	236
A Dialogue Between Text and Image: Examining the Historico-Religious Context of a Narrative Thangka Painting Depicting Episodes from the Life of Shar chen Rin chen mi 'gyur rgyal mtshan (1717-1780) <i>Jörg Heimbel</i>	275
The Pantheon of Dharma Protectors in Tibetan Buddhism Exemplified by the Corridor Murals in Gnas chung Monastery <i>Chang Kun-Chen</i>	299
Tibetan Buddhist Material Culture in the Qing Court and the Religious Mentalities of the Qianlong Emperor <i>Kung Ling-Wei</i>	328
ABSTRACTS	342

摘要

新时代的西藏考古与艺术研究 ——第七届西藏考古与艺术国际学术讨论会述评

四川大学中国藏学研究所
故宫博物院藏传佛教文物研究所

2018年10月19-21日，由四川大学中国藏学研究所和故宫博物院藏传佛教文物研究所共同主办的第七届西藏考古与艺术国际学术讨论会在成都举行。来自国内外的100余位代表参加了会议，共有65位学者在17场大会发言中报告了他们在青藏高原考古新发现、藏传佛教遗存研究、藏传佛教文物与多民族文化交流、文本与图像研究等诸多方面的研究成果。本文通过对会议发言内容的综述，归纳了西藏考古与艺术研究领域近年来的新动向和新趋势，并认为此次会议在搭建学术平台、促进学术交流、推动西藏考古与艺术研究向纵深发展等方面具有积极影响和重要作用。

青藏高原史前麦类作物的发现与研究

邵媛媛

四川大学历史文化学院博士研究生

麦类作物是现代青藏高原居民最主要的粮食作物。考古证据显示,麦类作物在公元前第二千纪传入青藏高原,而在麦类作物传入以前,以粟黍为主的农作物体系已经在青藏高原得以建立。文章系统梳理了有关麦类作物起源与传播路径等的主要观点,在此基础上,分析了西藏及其周边地区发现的麦类作物,尝试厘清青藏高原麦类作物的传播以及高原先民对麦类作物传入的回应。研究结果显示,麦类作物率先自青藏高原东西两端传入,其中东侧传入的麦类作物年代最早,主要是小麦。在高原西部地区,麦类作物在墓葬中多次出现,表明其特殊的仪式性内涵。而现代青藏高原以大麦为主体的农作物格局早在公元前第二千纪中期,就已经在雅鲁藏布江上游、中游地区建立。青藏高原上的先民对麦类作物的接纳和利用经历了和周边云贵高原、川西北等山地地区大致相似的路径,从与原有的粟作农业混合种植到单纯地种植麦类作物,对新作物的快速接纳和作物体系的转变反映出先民在高原地区持续地迁移和流动,以及对更加适合在高原严酷生态环境中应用的生业方式所进行的持续探索。

《元释墓志》与吐蕃入滇

陈明迪 陆离

南京师范大学社会发展学院

《元释墓志》涉及唐蕃关系,墓志内容表明在唐高宗永隆年间至武周时期,唐与吐蕃在西南地区的姚州、嵩州有过长期的争夺。唐高宗永隆元年(680年)西洱河诸蛮臣服吐蕃便是这场姚嵩之战的结果,而并非传统史料所认为的安戎城失陷所致。吐蕃势力进入云南的时间要早于姚嵩之战,应在唐高宗永徽年间(650-655年),并且是由两支军队分别经略四川和云南,而非沿川西南下云南。

吐蕃议事会制度研究

张旭

中山大学历史学系

吐蕃议事会制度是雅砻王国时代氏族部落首领共聚议事传统的延续。吐蕃议事会分为高级议事会与地方议事会，分别是高级和地方的权力机构。吐蕃高级议事会包括尚论议事会和多思麻议事会，其召集人为大论或尚论大臣，并直接对赞普负责。吐蕃高级议事会的议事范围，包括吐蕃民事、财政、征兵等事务。地方议事会的召集人为地方长官，同时接受上级官员的巡视监督。地方议事会的主要职权是协商本辖区内的部分军政事务。当地方议事会的决议受到质疑时，需提交上级议事会审议。

西藏林周县杰拉康帕拉风格石雕造像与碑刻的调查研究

夏吾卡先

西藏大学中国藏学研究所

杰拉康位于拉萨市北部约80公里处的林周县春堆乡拉岗村，1012年由尚那囊·多吉旺秋（ཉང་སྐ་ནམ་རྩེ་དགའ་ཕྱུག 976-1060年）创建。自上世纪80年代至2017年底，陆续在强康大殿的废墟中发现了几件具有明显帕拉艺术风格的石雕造像以及几件碑刻。印度学者罗睺罗（1893-1963年）曾经专访杰拉康寺，断言该寺是唯一一座保存有印度石雕像的寺院。作者对这些石刻进行了实地调查，结合石刻造像的风格、石碑题记和相关藏文文献史料进行了综合研究。寺院的创建者多杰旺秋曾去过印度菩提伽耶，求学于多吉丹巴，很有可能当时他邀请了印度的匠人到西藏进行雕像创作或派遣藏人到印度学习雕像技艺。这些石刻的年代为公元11世纪中后期，造像风格受到东印度帕拉王朝的影响。

成都地区新见明墓中的藏传佛教石刻初探

索德浩¹ 王梦雨² 左志强³

1, 2. 四川大学历史文化学院; 3. 成都文物考古研究院

龙灯山墓地为明代蜀王府将军的家族墓地。M1墓顶两石所刻的曼荼罗图像来源于藏传佛教,葬于墓中是希望死者能够脱离六道轮回,升往西天极乐世界。藏传佛教信仰在成都地区流行于以蜀王府为中心的上层社会。蜀王府信仰藏传佛教一方面是受到宫廷的影响,另一方面是因为川藏两地相邻,有着密切的商贸及人员交流,成都又是藏僧入京通道上的重要节点,故藏传佛教在成都地区具有相当的影响力,部分藏僧在成都传教,甚至创设藏传性质寺院。

图像构建——早期西藏药师佛的个案研究

克里斯蒂安·卢恰尼茨

英国伦敦大学亚非学院

本文以尼泊尔上部穆斯塘地区南杰寺收藏的14世纪经书插图中的药师佛图像为出发点,调查了同时期相同题材的表现,以此来考察当时图像传统的重要性。简而言之,药师佛的描绘表明,14世纪藏传佛教艺术的一个普遍特征是相当程度的图像自由,至少在那些边缘地区如是。这种灵活性与同时期艺术和文献著作中对佛法的系统化努力形成鲜明对比,或许也是一种贡献。不仅如此,本研究还展示了当经典没有提供足够的细节时,如何建立一种图像传统,以及藏传佛教语境中这种传统的相对重要性。

在喜马拉雅雨影下：穆斯塘土钦寺的绘画风格及其与古格艺术的关联

陈秉扬

北京止观美术馆，德国波恩大学博士生

在西藏艺术史的发展进程中，15世纪被认为是承先启后的时期。这一时期的艺术作品中所表现出的美学概念，除了反映藏地与其周边文化圈持续不断的交流外，更重要的是藏地的艺术家们在吸纳各种不同来源的艺术元素后在藏地各区域开始兴起了各种本土的美学风格。这些风格除了彰显当时一定区域内的审美风尚外，供养人与工匠们也以艺术表现来阐述他们心中的特定意识。15世纪绘于喀利根德格河谷上游穆斯塘王国的王家供养寺庙的壁画即反映了这种趋势。本文中探讨的位于穆斯塘首都洛曼塘的土钦寺及其壁画即为此时期的一处重要遗址。建于15世纪下半叶的土钦寺作为穆斯塘王国的代表性宗教建筑，其所保存的壁画彰显了穆斯塘王国曾有的繁荣与辉煌的艺术成就。然而土钦寺壁画所表现出的艺术风格，显然与稍早同样位于洛曼塘的另一处王家寺院强巴寺的壁画，以及穆斯塘地区其他更早的遗址，有着迥然不同的表现。本文将对该寺的壁画风格进行基本分析，并透过比对土钦寺壁画与其西邻的古格王国壁画，探求当时穆斯塘王国与古格王国之间可能存在的一种共同艺术风尚。借着分析此二遗址壁画风格所表现出来的相似与相异处，本文认为，隐藏于绘画的视觉表现之下，艺术作品作为一种媒介表达出供养人与绘画制作人的主观意念，反映了特定地域在特定时空下的文化与政治脉络，而这种主观的选择最终影响了土钦寺壁画与古格艺术间的差异。

布达拉宫法王洞建筑演变及艺术风格考察

多吉平措

故宫博物院、西藏布达拉宫管理处

法王洞位于布达拉宫红宫六层的北侧，是布达拉宫众多古迹当中修建年代较早的古建遗迹之一，文物遗迹较为丰富、风格比较独特、陈设相对复杂，具有较高综合研究价值。该殿堂（洞）传统上被认为是吐蕃时期的建筑遗迹，距今有1300多年的历史。通过对遗迹的实地考察，结合藏汉史料以及现存文物遗迹的艺术风格比较等，本文认为法王洞及其内存遗迹如造像和壁画等为14世纪的建筑、艺术遗存。

布达拉宫与齐吾岗巴画派研究中几个问题的补考

班旦次仁

西藏大学艺术学院、西藏布达拉宫管理处

本文通过对布达拉宫馆藏文献、唐卡、壁画中与齐吾岗巴画派相关资料信息的梳理,文本与图像的对比,为齐吾岗巴画派的相关研究提供了丰富的资料和证据。17世纪,《五世达赖喇嘛传记》中绘制布达拉宫“甘珠尔殿”壁画时挑选一幅“齐吾画”作为范本的记载,第司·桑结嘉措文集中亦有相关记载;18世纪,《布达拉宫立体坛城殿堂志》中出现“珠古齐吾”的名号;最近布达拉宫馆藏大译师强秋孜穆(1303-1380年)唐卡又引起学术界热议,这些都为齐吾岗巴画派的研究提供了重要参考,深化了关于齐吾岗巴画派的认识。

尼泊尔西部喀萨王国佛陀造像的初步观察

艾米·海勒

瑞士伯尔尼大学宗教学与中亚研究所

1994年,伊·阿拉索普的拓荒研究《喀萨玛拉王国的金属造像》,以几尊观音菩萨、般若佛母和禅定尊造像为例,提出了界定喀萨玛拉王国13至14世纪占主导地位的塑像风格的明显特征,但没有提及佛陀造像。在我关于多波文化史的研究中,《喜马拉雅藏珍:多波的西藏写本、绘画和塑像》一书和随后的研究也公布了一些迄今仍保存在尼泊尔西部喀那利盆地(以前属喀萨王国领地)的石雕像、金属佛陀造像以及一尊喇嘛像,具有阿拉索普所辨析出来的喀萨工艺的独特审美特征。一些造像是为多波的施主订制,最终供奉于多波的佛教和苯教寺院神坛;一些是为西藏和尼泊尔13至14世纪尚不能确定身份的施主制作。最后的一件作品是21世纪加德满都以喀萨风格制作的一件佛陀造像。

南喀扎与“三兄弟银像”：来自西藏西部的一位十六世纪 “神圣艺术家”及其艺术遗产

尤利·霍赫洛夫、亚尼克·劳伦

英国独立学者；法国巴黎高等研究实践学院博士后

本文讨论了两件重要造像的辨识和工艺，一件是著名的普兰科迦寺塑像的小型仿作——三兄弟银像（美国普瑞茨克藏品），另一件是穆斯塘索南伦珠（བོད་མ་ལུ་ལྷ་མོ་ 1456–1532 年）造像（美国费城艺术馆藏藏品）。两件造像的底座题记均提到同一位艺术家的名字：南喀扎（ནམ་མཁའ་གྲགས་）。从索南伦珠的生平可知他的肖像造像制作于 16 世纪上半叶。三兄弟银像一般被认为造于 11 世纪或 13 世纪早期。但是，通过对这些造像的细致分析，我们发现了非常相似的装饰题材和独特镶嵌工艺的运用。不仅如此，令人瞩目的还有三兄弟造像上的一些汉地风格元素，属于 15 至 16 世纪西部西藏艺术的视觉语法。

作者认为两尊造像都是由来自西藏西部的 16 世纪大师级艺术家（དཔལ་མཛེས་）南喀扎所造。造像题记和文献证据不仅将他描绘为“神圣艺术家”（ལྷ་མོ་ལྷ་མོ་）和“工巧明大师”（འཕྲུལ་པའི་མཁས་པའ་མཛེས་），还澄清了南喀扎曾经参与了科迦寺 1512 年的修缮工作。

文本与图像的对话——检视夏钦·仁钦米久坚赞（1717–1780 年） 生平传记唐卡的历史宗教语境

约克·韩贝勒尔

德国汉堡大学

丰富多彩的生平传记和历史传记类藏文文献是研究西藏艺术史的重要文献资料，它们为我们提供了关于神圣艺术品委托制作的珍贵参考（即外部证据）。同样重要的是艺术品中包含的信息，如图像、风格和铭文（即内部证据）。这两类证据之间的对话可以极大地帮助我们发现重要的信息，不仅有助于单个艺术品的年代判断，而且有助于澄清它们所产生的历史宗教背景。运用这种方法，本文讨论了夏钦·仁钦米久坚赞（ཤར་ཆེན་རིན་ཆེན་མི་འབྱུང་རྒྱལ་མཛེས་ 1717-1780 年，俄尔寺第 37 任堪布，1746-1751 在任）的生平传记叙事绘画。这幅画描绘了他一生中的六个片段，并伴

有金色乌坚字体撰写的偈颂题记。相关的文献材料，包括他的长篇传记中，都有这些生平片段的介绍并且被置于他一生更为广阔的语境中。此外，如果我们考虑到许钦·楚臣任钦（ལུ་ཆེན་ཚུལ་ཁྲིམས་རིན་ཆེན། 1697-1774 年）为神圣艺术品的委托制作而撰写的偈颂文作为题记，那么就可以清楚地知道这幅绘画是一大套唐卡中的一部分，这套唐卡不仅描绘了夏钦·米久坚赞的今生，还描述了他的前世，这些在他的传记中都有记载。不仅如此，我们还可以证明这整套唐卡的委托绘制时间是 1760 年代或 1770 年代左右。为了进一步阐明该项委托的历史背景，本文探讨了夏钦·米久坚赞作为俄尔上师在德格王室的作用，并且介绍了他与王室成员的关系，包括国王洛卓嘉措（སྟོན་ལྷ་བླ་མ། 1723-1774 年），他的妻子扎西旺姆（བཀྲ་ཤིས་དབང་མོ། 卒于 1768 年），他的侄子却迥贡布（ཆོས་རྒྱུ་མགོན་པོ། 卒于 1767/68 年）和他的姐姐央金卓玛（དབུངས་ཅན་སྟོལ་མ། 1727-1786 年）。

乃琼寺回廊壁画所呈现的藏传佛教护法神体系

张昆晟

台湾政治大学民族学系博士

位于拉萨、建成于 17 世纪的哲蚌寺附属机构——乃琼寺，是一所宁玛派色彩浓厚的寺院。该寺回廊的壁画，呈现出主祀护法神贝哈尔王为主的神灵世界，主要分为三组：三十首领、七十五吉祥怙主或八部鬼神，以及密续所提及的外内密所依。

从壁画内容来看，三十首领显示出乃琼寺与宁玛派宗教实践的关联性；七十五吉祥怙主则包括十护方神、八大天、八大龙王、八大曜、二十八星宿、九大怖畏神、四大天王，他们虽是常见于密续文本的神祇组合，然而乃琼寺壁画所呈现出的神灵形象，却有别于其他常见的文本与图像。这些神祇被归类于八部鬼神，构筑起藏传佛教神灵体系中“世间神祇”的主要组成部分。本文试图透过对该寺回廊壁画造像与宗教文本的比对研究，增进对这几组神灵系统的认识，并指出乃琼寺宗教实践中的宗派脉络意涵。

清宫藏传佛教文物与乾隆帝的宗教心态

孔令伟

美国哥伦比亚大学东亚系与历史学系博士候选人

受到藏传佛教观念的影响，乾隆帝再三自诩为文殊菩萨转世，不仅下令内府在所制唐卡中将其本人描绘成文殊菩萨，更授意文臣通过编纂《满洲源流考》来建构“满洲”(Manju)等同于“曼殊师利”(Mañjuśrī)的考据政治学。对于乾隆帝钟情于藏传佛教的特殊现象，过去有清史学者根据乾隆帝所作《喇嘛说》，认为其个人对佛教的态度，不过是“兴黄教以安众蒙古”的统治工具，本文试图从物质文化研究的视角，以乾隆帝所用之右旋白螺为例，结合相关汉、藏、满、蒙文题记与相关档案史料，对以上观点进行商榷。通过考察清宫旧藏之右旋白螺及其所附密咒与铭文等文本，本文指出乾隆帝不仅有大量收集密教法器的喜好，并利用右旋白螺修习《时轮金刚续》《大威德金刚续》等藏传佛教无上瑜伽部的甚深密法。由于密法修习的保密性，本文认为乾隆帝内心世界中的藏传佛教信仰并不宜机械地理解为笼络蒙古的宣传工具；另一方面，通过对清宫旧藏密教法器与多语文献的“文/物”二元互证，亦可补充清朝官书与档案史料之不足，进而将过去清廷与西藏地方关系研究从政治史延伸至文化史、宗教史等多元范畴。

ABSTRACTS

A New Era in the Study of Tibetan Archaeology and Art — A Review of the Seventh International Conference on Tibetan Archaeology & Art

Center for Tibetan Studies, Sichuan University;
Institute for the Study of Tibetan Buddhist Heritage, the Palace Museum

The Seventh International Conference on Tibetan Archaeology & Art (ICTAA7), sponsored cooperatively by the Center for Tibetan Studies at Sichuan University and the Institute for the Study of Tibetan Buddhist Heritage at the Palace Museum, took place in Chengdu on Oct. 19-21, 2018. More than 100 scholars from China and abroad attended the conference and 65 participants made their presentations in 17 panels. The talks focused on the following subjects: New archaeological discoveries in the Tibetan Plateau, Studies of Tibetan Buddhist remains, Tibetan Buddhist cultural relics and the interaction of the Tibetan cultural area with its neighboring regions, text and iconography, etc. This article summarizes the main points of the presentations together with some comments on the new characteristics and new tendency of the study of Tibetan archaeology and art in the new era. The conference achieved its objectives to establish an academic platform, promote academic exchange and improve the studies of Tibetan archaeology and art.

Discovery and Study on Prehistoric Wheat and Barley Utilization on the Tibetan Plateau

Gao Yuanyuan

Ph.D Candidate, School of History and Culture, Sichuan University

Today in Tibetan Plateau, hexaploid wheat (*Triticum aestivum*) and naked barley (*Hordeum vulgare* var. *nudum*) are the major food crops for highland residents. Archaeological evidence shows that wheat and barley were introduced into Tibetan Plateau during the second millennium BC. However, before they were introduced, a millet-based agriculture system had been established in the east edge of the Tibetan Plateau. This article systematically presents the main viewpoints on the origin and transmission path of wheat and barley, and on this basis combines the archaeobotanical evidence discovered in Tibet and its surrounding areas, in an attempt to explore the spread of wheat and barley in the Tibetan Plateau and the response of ancestors to the introduction of these crops. Our results indicate that wheat and barley were first introduced from both the east and west edge of the Tibetan Plateau, while the east side introduced at an earlier age. It is worth noting that in the west Tibetan Plateau, wheat and barley always appeared in the tombs, indicating their special ritualistic connotation. As early as the middle period of the second millennium BC, the modern barley-based agriculture had been established in the upper and middle reaches of the Brahmaputra River in Tibetan Plateau. Moreover, as an important part of southwest China, the ancestors lived in Tibetan Plateau had experienced a similar pathway on the acceptance and utilization of wheat and barley with its surrounding areas like Yunnan-Guizhou Plateau, and Northwest Sichuan, which has been transformed from the original agricultural practice into the wheat and barley based agriculture. The rapid acceptance for the new crops reflects the constant migration and translocation of inhabitants in plateau area, as well their continuous exploration for the more appropriate subsistence strategies against the harsh ecological environment in the Tibetan Plateau.

A Study of the *Epitaph of Yuan Shi*: Issues Related to Tubo Entering Yunnan

Chen Mingdi & Lu Li

School of Social Development, Nanjing Normal University

The *Epitaph of Yuan Shi* 元释 provides some new information on the relationship between the Tang and Tubo. The text of the epitaph shows that there was a long-lasting fight between the Tang and Tubo in Yaozhou 姚州 and Xizhou 嵩州 in southwest China during the reigns of Tang Gaozong 唐高宗 and Wuzhou 武周. In the first year of Yonglong 永隆 (680), tribes around the Xier River 西洱河 surrendered to Tubo as the result of the Yaozhou and Xizhou battles and not because of the collapse of the Anrong castle 安戎城,

which was the view given in traditional historical materials. The time when the Tubo army entered Yunnan 云南 was earlier than the Yaozhou and Xizhou battle; it took place in the Yonghui years (650-655) of Tang Gaozong. There were two events of the Tubo troops attacking Sichuan and Yunnan respectively, rather than only one when the Tubo army marched through the western part of Sichuan into Yunnan.

A Study of Tibetan Council System in Tubo Dynasty

Zhang Xu

Department of History, Sun Yat-sen University

The Tibetan council started in the Yarlung Kingdom era, when tribal leaders got together to discuss clan matters. The Tibetan Council in the Tubo Kingdom can be classed into the central and the local council, of the central and local authorities respectively. The central council included the ministerial council and the *mdo smad* council, whose conveners were chief minister or ministers, both of them were directly responsible to the ruler, the *Btsan po*. The scope of the proceedings of the central council included civil affairs, finance and conscription. The convener of the local council was the local governor, and he was subject to the inspection and supervision of the superior officials. This council was in charge of the local event. When the local council's resolutions were challenged, the differences would be submitted to the superior for consideration and resolution.

The Sculptures in Pāla Style and the Steles from Rgyal Lha khang in Central Tibet

Shawo Khacham

Center for Tibetan Studies, Tibet University

The Rgyal Lha khang, located in Lagang Village, western part of Phanpo County in Central Tibet, about 80km away from Lhasa, was founded in 1012 by Zhang Sna nam Rdo rje dbang phyug (976-1060). From the 1980s to the end of 2017, four remarkable relief Pāla-style stone sculptures were unearthed from the ruins of the former Maitreya chapel. Rahul Sankrityayan (1893-1963), an Indian scholar who visited this place in his early years asserted this is the only one temple that collected Indian sculptures. Based on field work, this paper combines the newly-found stele inscriptions and what can be learned from the relevant literary sources. The founder of the temple had been to Bodhgayā in his early years and studied with a Diamond throne holder. It is quite possible that Zhang Sna nam invited some Indian craftsmen to Tibet or

sent Tibetan craftsmen to India to learn the skills of stone sculptures carving. The date of these sculptures can be dated back to the middle eleventh century. The style of the sculptures was influenced by the eastern Indian Pāla style.

A Preliminary Study of Newly Found Tibetan Buddhist Stone Carvings in the Tombs of the Ming Dynasty in Chengdu

*Suo Dehao*¹ *Wang Mengyu*² *Zuo Zhiqiang*³

1, 2. School of History and Culture, Sichuan University;

3. Chengdu Relics and Archaeological Institute

The Longdengshan tombs were a cemetery for the general's clan of Shuwangfu during the Ming dynasty. On the ceiling of the tomb M1, there are two stone carvings inscribed with maṇḍalas which are derived from Tibetan Buddhism. They were buried into the tomb in order that the owner would be liberated from the six saṃsāric life forms and enter the Pure Land in the West. Tibetan Buddhism spread among the upper classes in Chengdu with the Shuwangfu clan at the center during the Ming. Their involvement in of Tibetan Buddhism was influenced by the court. On the other hand, because close trade and personnel exchanges existed between Sichuan and Tibet, and Chengdu was the main joint on the road to the capital from Tibetan area, many Tibetan monks and traders stopped in Chengdu, and some of them even established Tibetan monasteries. Tibetan Buddhism became influential in the Chengdu area and it is therefore not surprising to find Tibetan Buddhist stone carvings in these tombs.

Establishing an Iconography — The Case of Early Tibetan Representations of the Medicine Buddhas

Christian Luczanits

School of Oriental and African Studies, University of London

Taking the depictions of the Medicine Buddhas in the iconographic program of a fourteenth century Sūtra Collection at Namgyal Monastery, Upper Mustang, as a point of departure, this study surveys roughly contemporaneous representations of the same theme to assess the importance of iconographic conventions at that time. It concludes, that the depictions of the Medicine Buddhas indicate considerable iconographic freedom that may be characteristic for Tibetan Buddhist art of the fourteenth century in general, at

least in areas that can be considered peripheral. This flexibility stands in contrast — and may well have been a contributing factor — to the contemporaneous efforts to systematize the Buddhist teachings in encyclopedic works of art and literature. The study, further, demonstrates how an iconographic convention may have been established when the canonical sources do not provide enough detail, as well as the relative importance of such conventions within the Tibetan Buddhist context.

Under the Himalayan Rain-shadow: The Painting Style of Thub chen Lha khang in Mustang and its Guge Connection

Chen Ping-Yang

Zhiguan Museum of Fine Art, Beijing;

Doctoral Student, Rheinische Friedrich-Wilhelms-Universität Bonn

The fifteenth century murals of the Kingdom of Mustang reflect the complexity and diversity of the broad Tibetan artistic sphere of that century. The variety of artistic production reveals the interactions of various cultures and their aesthetic idioms, and the explosion of indigenous development in upper Kali-Gandaki Valley. This article focuses on one of the most important monuments, the Thub chen Lha khang of Lo Manthang, a royal commission of the late fifteenth century, seeking to analyze the artistic style represented therein. The murals within this monastery are respective of the heyday of Kingdom of Mustang, revealing, however, a considerably different visual manifestation by comparison with that of their neighbor, Byams pa Lha khang, decades earlier, and other much earlier temples of Lo. This article aims to shed light on the distinctive artistic features found within the Thub chen Lha khang and then indicate the artistic connection between this monument and the contemporary Guge art to the west. Through stylistic analysis of chosen cases, this article intends to illustrate the characteristics of art particular to these two regions in the late fifteenth century. Additionally, it attempts to show how the art there was shaped and connected from a regional perspective; the information which lies beneath the visual appearance of the murals from both locations, which led to similarities and disparities in their manifestation; how this reflects the cultural-political context of each kingdom.

Research on the Architectural Evolution and Artistic Style of Chos rgyal Sgrub Phug in the Potala Palace

Dorje Puntshog

Post-doctor, the Palace Museum; Administrative Office of the Institute of the Potala Palace

The Chos rgyal Sgrub Phug, which is one of the earliest chapels of the Potala Palace, is located at the north side on the sixth floor of the Red Palace. It is traditionally considered as the chapel that belongs to the Tubo period, and was built 1,300 years ago. Based on field investigation, historical literature about the Potala Palace and analysis of the cultural relic remains of the Chos rgyal Sgrub Phug, this paper argues that this chapel was not constructed in the Tubo period but rather in the 14th century.

Some Thoughts on the Links between the Potala Palace and the Chi'u Style

Paldan Tshering

Ph.D Candidate, Academy of Arts at Tibet University;
Administrative Office of the Institute of the Potala Palace

This study of the Chi'u painting style mainly uses the following leads as references: the Kagyur Lhakang murals of the Potala Palace which are described in the fifth Dalai Lama's autobiography; the documentation of "Chi'u" in Sde srid Sangs rgyas rgya mtsho's writings; the term "Chi'u Gangpa" written in the *Records of the Potala Palace's Mandala Chapel* (*gsang bde 'jigs gsum gyi blos bslangs mthong ba don ldan gyir ten deb lam mchog gsal ston bzhugs*), and the thangka painting of the great translator Byang chub rtse mo (1303-1380). By examining these documents from various periods and the paintings mentioned in the preceding text, this article aims at clarifying the problematics of using these sources as solid and secure references.

Preliminary Remarks on the Buddha Sculptures of the Khaśa Kingdom in Western Nepal

Amy Heller

Institute for the Science of Religions and Central Asian Studies,
University of Bern, Switzerland

In 1994, Ian Alsop's seminal research "The Metal sculpture of the Khaśa Malla Kingdom" provided clear characteristics to define the sculptural style predominant during the 13th and 14th centuries in the Khaśa kingdom, exemplified by several sculptures of the Bodhisattva Avalokiteśvara, the goddess Prajñāpāramitā and meditation deities. No sculptures of Buddha were examined in Alsop's initial study. In the course of my research on the cultural history of Dolpo to prepare *Hidden Treasures of the Himalayas, Tibetan Manuscripts, Paintings and Sculptures of Dolpo*, subsequent research has yielded sculptures in stone still in-situ in the Karnali basin in western Nepal (the former Khaśa territory) as well as cast sculptures of the Buddha and a lama which share the distinctive aesthetic features Alsop identified as typical of Khaśa workmanship. Some were commissions for patrons in Dolpo, where they eventually graced the altars of both Buddhist and Bonpo monasteries, some were for unidentified patrons in Tibet and Nepal during 13th-14th century. The final example is a 21st century cast sculpture of the Buddha made in the Khaśa style in Kathmandu.

Nam mkha' grags and the Three Silver Brothers: A Sixteenth-Century "Divine Artist" from Western Tibet and His Artistic Legacy

Yury Khokhlov & Yannick Laurent

Independent researcher, UK; Post-doctoral researcher
at the École Pratique des Hautes Études, Paris

This article discusses the identity and workmanship of the Tibetan sculptor responsible for the "Three Silver Brothers" (Pritzker Collection), a miniature replica of the monumental altarpiece of Khorchak Monastery in Purang, along with a portrait of the great abbot of Mustang Bsod nams lhun grub (Philadelphia Museum of Art). Dedicatory inscriptions found on the pedestal of these metal sculptures ascribe them both to artists bearing the same name, namely Nam mkha' grags. While the life of Bsod nams lhun grub (1456-1532) provides a *terminus post quem* for his portrait in the first half of the 16th century, the "Three Silver Brothers" image has been dated on stylistic grounds to either the 11th or to the early 13th century.

A detailed analysis of these sculptures, however, highlights similar decorative motifs and the use of

a distinctive inlay technique. Furthermore, it draws attention to the presence of Chinese stylistic elements in the “Three Silver Brothers” that belong to the visual grammar of Western Tibetan art from the 15th-16th centuries. The authors argue that both images must instead be attributed to Nam mkha' grags, a 16th century master artist (*dpon mo che*) from West Tibet. Epigraphic and textual evidence not only describe him as “a divine artisan” (*sprul pa'i lha bzo*) and “a great pundit of the arts of manufacture” (*bzo rig pañ chen*), but also clarify Nam mkha' grags' artistic involvement in the renovation of Khorchak Monastery in the year 1512.

A Dialogue Between Text and Image: Examining the Historico-Religious Context of a Narrative Thangka Painting Depicting Episodes from the Life of Shar chen Rin chen mi 'gyur rgyal mtshan (1717-1780)

Jörg Heimbels

University of Hamburg

The rich tradition of Tibetan biographical and historiographical writing is an important textual source for the study of Tibetan art history. It provides us with precious references to the commissioning of works of sacred art (i.e., external evidence). Similarly important is the information contained within the works of art, such as iconography, style, and inscriptions (i.e., internal evidence). A dialogue between these two types of evidence can help enormously, revealing vital information that is not only helpful for dating individual works of art but also for clarifying the larger historico-religious context in which they were produced. Adopting this approach, the present contribution discusses a biographical narrative painting of Shar chen Rin chen mi 'gyur rgyal mtshan (1717-1780), the thirty-seventh abbot of Ngor Monastery (tenure: 1746-1751). The painting illustrates six episodes from his life accompanied by verse captions in golden *dbu can* lettering. Regarding written sources, including his full-length biography, these episodes are introduced and placed within the larger context of his life. Moreover, when we take into account the verses Zhu chen Tshul khribs rin chen (1697-1774) wrote as inscriptions for commissions of sacred art, it becomes clear that the present painting was part of a larger thanka set depicting not only the present life of Rin chen mi 'gyur rgyal mtshan but also his previous lives, and those lives are also recorded in his biography. In addition, we can demonstrate that the entire set was commissioned in about the 1760s or 1770s. To further clarify the historical context of this commission, the role of Rin chen mi 'gyur rgyal mtshan as Ngor chaplain at the court of Sde dge is discussed and his relation with members of the royal family — including the king, Blo gros rgya mtsho (1723-1774), his wife, Bkra shis dbang mo (d. 1768), his nephew, Chos skyong mgon po (d. 1767/68), and his sister, Dbyangs can sgrol ma (1727-1786) — is introduced.

The Pantheon of Dharma Protectors in Tibetan Buddhism Exemplified by the Corridor Murals in Gnas chung Monastery

Chang Kun-Chen

The Department of Ethnology, Chengchi University, Taiwan

Situated in Lhasa and established in the 17th century, Gnas chung Monastery, i.e. Gnas chung dgon or Gnas chung lcog, is a branch institution of 'Bras spungs monastery of the Dge lugs pa school with strong coloring of the Rnying ma school. The corridor murals in the monastery consists of three major categories of retinue deities of the deity King Pehar; they are: The Thirty Commanders (*sde dpon sum bcu*), the Seventy-Five Shri-Mahakala-s (*dpal mgon bdun bcu rtsa lnga*) and the outer, inner and secret supports (*phyi nang gsang ba'i rten*) commonly mentioned in *tantras*.

Considering the context of these murals, the Thirty Commanders shows the presence of a relationship between Gnas chung and the Rnying ma school regarding religious practices. The Seventy-Five Shri-Mahakala-s comprise: The Ten Guardians of the Directions (*phyogs skyong bcu*), the Eight Great Gods (*lha chen brgyad*), the Eight Great Nāgas (*klu chen brgyad*), the Eight Great Planets (*gza' chen brgyad*), the Twenty-Eight Constellations (*rgyu skar nyi shu rtsa brgyad*), the Nine Great Destroyers (*'jigs byed chen po dgu*), and the Four Great Kings (*rgyal chen sde bzhi*). Though they are commonly seen in tantric texts, their images painted on the murals of Gnas chung differ from those who are depicted in other texts and are different from other images that we have of them. These include the Eight Classes of Gods and Spirits, who are main figures in the system of worldly deities in the pantheon of Tibetan religion. In this essay, I will demonstrate these four categories of deities and spirits and to point out the sectarian characteristic of Gnas chung by comparing the images of its corridor mural to religious scriptures.

Tibetan Buddhist Material Culture in the Qing Court and the Religious Mentalities of the Qianlong Emperor

Kung Ling-Wei

Ph.D. Candidate in History-East Asia, Columbia University

Influenced by Mongolian culture, the Manchus had contacts with Tibetan Buddhism before crossing beyond the Great Wall. Hong Taiji, the Shunzhi, Kangxi, and Yongzheng Emperors all had contacts with Tibetan and Mongolian lamas; however, the Qianlong Emperor had the most profound understanding of Tibetan Buddhism among the Qing Emperors. Influenced by the political ideology of Buddhist traditions in Tibet and Mongolia, Qianlong Emperor intentionally proclaimed himself as the reincarnation of Mañjuśrī Bodhisattva. As a result, the emperor not only ordered the imperial household to produce Thangka paintings presenting him as Mañjuśrī, but also organized literati to compile *Researches on*

Manchu Origins in order to construct the philological politics of equating “Manchu” with “Mañjuśrī.” Considering the unique phenomenon of Qianlong Emperor’s deep interests in Tibetan Buddhism, some Qing historians regarded his positive attitude toward Tibetan Buddhism as nothing but a ruling tool of the Mongols by referring to *The Essay on Lamaism*. Nevertheless, the present study re-interprets the relationships between Qianlong and Tibetan Buddhism differently by examining certain ritual implements and multilingual texts related to Qianlong’s Buddhist belief. By studying white conches preserved in the Qing court, as well as multilingual sources in Chinese, Tibetan, Manchu, and Mongolian, this paper points out that Qianlong had a particular habit of collecting esoteric ritual tools. Additionally, this article sheds light on the fact that Qianlong practiced rituals associated with the Kālacakra and Yamāntaka Tantras by using white conches. Concerning the confidentiality of tantric practice, this study argues that Qianlong’s Buddhist belief should not be mechanically simplified as a ruling tool. Moreover, this article aims to emphasize the mutuality of “textuality/ materiality” in terms of enlarging and diversifying the scope of studying Qing-Tibetan history.

JOURNAL OF TIBETOLOGY (VOL.22)

Edited by

Center for Tibetan Studies of Sichuan University
Chengdu, China

ISBN 978-7-5211-0284-0

First Published in June 2020

China Tibetology Publishing House
Beijing, China

图书在版编目(CIP)数据

藏学学刊. 第 22 辑 / 四川大学中国藏学研究所编.

—北京: 中国藏学出版社, 2020.6

ISBN 978-7-5211-0284-0

I. ①藏… II. ①四… III. ①藏学—文集 IV. ① K281.4-53

中国版本图书馆 CIP 数据核字 (2020) 第 252047 号

藏学学刊 [第 22 辑]

四川大学中国藏学研究所 主编

责任编辑 张荣德

藏文审校 周加克

装帧设计 翟跃飞

出版发行 中国藏学出版社

印 刷 中国电影出版社印刷厂

版 次 2020 年 6 月第 1 版第 1 次印刷

开 本 787 毫米 × 1092 毫米 1/16

字 数 430 千字

印 张 23.25

定 价 92.00 元

书 号 ISBN 978-7-5211-0284-0

图书如有质量问题, 请与本社联系

E-mail: dfhw64892902@126.com 电话: 010-64892902

版权所有 侵权必究