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2012 年青海省玉树州治多县登额曲岩画群调查简报

青海省文物考古研究所

四川大学考古学系

成都文物考古研究所

内容摘要：本文介绍了 2012 年在青海省玉树州治多县境内调查发现的登额曲岩画群，7 处岩画点皆属于岩面岩画，共计 47 幅画面，220 余个单体图像。岩画所表现的内容多与畜牧、射猎、征战、舞蹈、自然崇拜等有关，其中以毕色地点动物群岩画和尕琼地点狩猎岩画较为典型。这批古代岩画的发现，为研究青藏高原古代艺术、社会生活场景等提供了重要的新资料。

2012 年 7-8 月，为配合“三江源地区青海玉树藏族自治州古墓群考古与文物保护项目”前期田野调研工作，由青海省文物考古研究所、四川大学考古学系、成都文物考古研究所联合组成的考古调查队在玉树治多县开展了考古调查。调查范围东起玉树县与治多县交界，西至治多县加吉博洛镇，面积达 3000 平方公里，海拔 4000-4211 米之间，包括通天河南部九条支流，自西向东依次为聂恰曲、日琼、日钦陇、若冈科、格仁、登额曲、聂切、参科、夏日科河。其中在登额曲流域发现岩画点 7 处，共计 47 幅画面，220 余个单体图像。岩画表现内容丰富，图像较为完整，是研究玉树地区古代文化、社会生

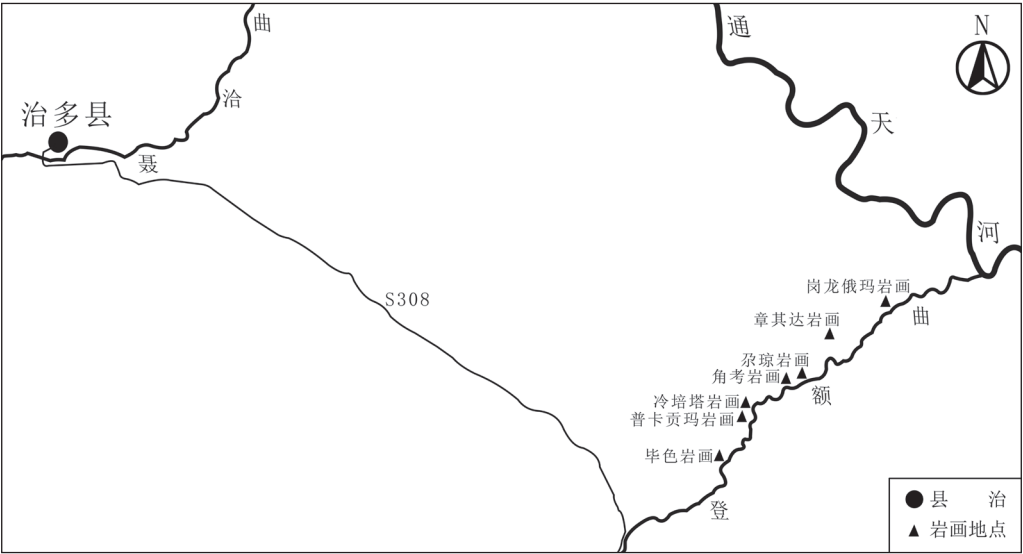
活等方面的重要资料。现简要报告如下。

一、岩画群概况

玉树藏族自治州位于青南高原三江源区，平均海拔 4200 米以上。玉树藏语意为“遗址”，北与该省海西蒙古族藏族自治州相连，西北角与新疆巴音郭楞自治州接壤，东与果洛藏族自治州互通，东南与四川省甘孜藏族自治州毗邻，西南与西藏昌都和那曲地区交界。全县土地总面积 26.7 万平方公里，境内地势高耸，山脉连绵，山高谷深，河多流长。

登额曲河发源于玉树县境西北，自西南向东北在治多县境内的岗察汇入通天河。登额曲两岸以峡谷为主，开阔地较少，为一系列东西走向的山脉，多陡峭的悬崖峭壁，岩面较破碎。7 处岩画点皆发现于河流西岸一级阶地后缘的山体基岩节理面上，海拔高度 4025-4115 米，据河流流向自南向北命名为毕色、普卡贡玛、冷培塔、角考、尕琼、章其达、岗龙俄玛等地点（图一），各地点间距 2000-4000 米不等，总分布长度约 10 公里，故暂命名为登额曲岩画群。岩画群所处为治多县立新乡叶青村辖地，为当地牧民的夏、冬季牧场。

此次调查发现的岩画均属岩面岩画，刻有图像的岩面距现地面高度在 1-4 米之间，岩面多与河流流向平行，朝向东南，与地面夹角多在 90°-110° 间。岩画单体图像以各类



图一 青海治多县登额曲流域岩画点分布示意图

动物居多，约占全部图像的 90%，计有牦牛、鹿、岩羊、犬、马、虎、猴、双峰驼、鹰等，人物形象较少，有骑者、猎人、舞者等。另有少量与佛教相关的图像如塔、“卐”符号及日、月、帐篷等图像符号。岩画内容多与畜牧、射猎、征战、舞蹈、自然崇拜等有关，其中以毕色地点动物群岩画和尕琼地点狩猎岩画较为典型。

从现场观察来看，这批岩画的图像制作方法可分为二类。

A 类：“敲凿法”。系用尖头工具垂直或倾斜于岩面凿击成点，以点成像。登额曲流域岩画多以此法制作，在相对平整的灰褐色、黑褐色及浅褐色的基岩节理面上敲凿，由于人力、工具及倾斜角度等原因造成凿点的深浅、疏密有较大的差别。垂直敲凿形成点状凹痕，倾斜敲凿形成短线形凹痕。

根据成像方式不同，又分三种情况：一、“集点成线法”，又叫“外轮廓敲凿法”，以凿点连成线，构成图像的外轮廓，躯干内留白。二、“集点成面法”，又叫“通体敲凿法”，用凿点成面构成图像轮廓，形成“剪影式”的通体图像。三、介于前两者之间，在图像轮廓内辅以修饰性线条，避免了图像的单调与空洞，使图像更加生动活泼。

B 类：“磨刻法”。用尖头工具直接在岩面上反复磨刻，形成或宽或窄、或深或浅的线条，构成图像的轮廓。其中包括以“敲凿法”形成图像线条后，再用工具在线条上反复磨刻的情况。这一类图像往往不是一次性形成的，包括后人在古代“敲凿法”制作的岩画上进行二次磨刻，一定程度上造成了古代岩画的破坏。另有部分近现代“六字真言”或与佛教题材相关的图像也采用“磨刻法”制成。

二、岩画内容

为便于叙述及进一步的分析研究工作，我们对每幅岩面进行编号，根据岩画“调查年度—岩画地点名—岩面位置—画面位置—图像分组”来进行编号，如 2012ZBS I y1：1 代表治多县毕色岩画 I 组第 1 幅岩面的第一个单体图像。

由于 7 个岩画点图像繁多且保存状况不一，具体分述如下：

（一）毕色岩画

毕色岩画（2012ZBS）点位于登额曲北岸的一级台地，集中分布于东北—西南走向山脉东侧的两处断崖面上。地理坐标为东经 95°55'66.47"，北纬 33°46'26"，海拔 4103.9 米。岩面朝向 122°-135°，面向西南，岩面倾角 72°-78°。

毕色岩画点共发现 I、II 两组岩面，I 组岩面位于北部断崖处，距河岸约 13 米，



图二 毕色岩画Ⅰ组第1幅岩面
(2012ZBS I y1)

共发现 14 幅岩面，集中分布于自西向东的 20 米范围内；Ⅱ组岩面位于南部断崖处，距河岸约 5 米，北距Ⅰ组岩面约 50 米，共发现 3 幅岩面，内容皆以人物及各种动物的写实图像为主。

1. 毕色岩画Ⅰ组第1幅岩面

2012ZBS I y1 位于Ⅰ组最西侧，整个岩面呈灰褐色，为上大下小的倒梯形，岩面较平整，未见明显石块裂缝，刻画范围 0.45×1.4 米。根据图像凿痕的颜色及深浅判断，可分为两幅画面，其中编号 I y1 : 1、2 为画面一，I y1 : 3-14 为画面二，呈上下结构排列（图二、三、四）。

2012ZBS I y1 : 1、2 为牦牛与塔形物，两者由“集点成线法”制作，线条简略，颜色灰白，应为晚近作品。

2012ZBS I y1 : 3-14 共 12 个单体图像，构成动物群。其中 I y1 : 3、4、7-10 为鹿，I y1 : 11、13、14 为牦牛，其余图像较为破碎，难以辨认。I y1 : 3 鹿身饰几何纹，被后刻的“六字真言”打破。动物群整体为东朝向，由“集点成线法”制作表现动物轮廓，垂直敲凿形成密集的点状凹痕，I y1 : 3 在凿点轮廓的基础上，还用工具对轮廓线条进行了反复磨刻，形成较深的 U 形痕迹。

2. 毕色岩画Ⅰ组第2幅岩面

2012ZBS I y2 位于 2012ZBS I y1



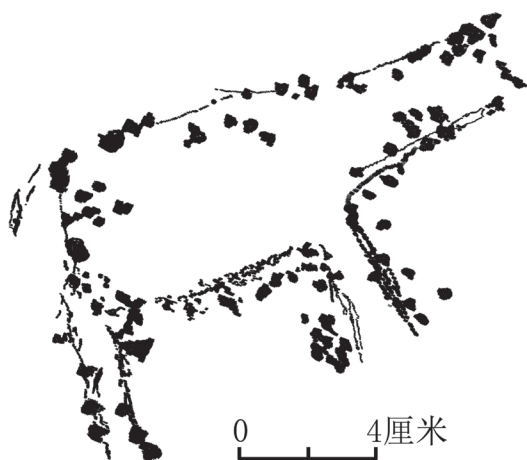
图三 毕色岩画 I 组第 1 幅岩面 (2012ZBS | y1) 画面一



图四 毕色岩画 I 组第 1 幅岩面 (2012ZBS | y1) 画面二



图五 毕色岩画 I 组第 2 幅岩面 (2012ZBS I y2)



图六 毕色岩画 I 组第 6 幅岩面 (2012ZBS I y6)

上方的一块平整岩面上,相距约 0.2 米。岩面西侧的石裂缝使岩面形成近竖直的长条形,面积 0.77×1.3 米。岩面上有近现代所刻的四横排“六字真言”,刻痕深约 0.4 厘米,并将字与字之间的空白进行了凿刻,造成早期岩画图像的大面积缺失。共一幅画面,图像多遭覆盖及破坏,仅存 8 个单体图像能够辨认,分别为岩羊 1 只,牦牛 4 只,舞者两个,塔形物 1 个,根据岩面走向呈上下排列(图五)。

I y2 : 1、2 为 着 袍 舞 者, I y2 : 6-8 是为牦牛, I y2 : 5 为塔形物,可见两层塔。这六个单体图像皆以“集点成线法”制作,其中 I y2 : 6 牦牛的四足在垂直敲凿形成的密点凹痕基础上又进行了磨刻,尾部被“六字真言”打破。

I y2 : 3 为弯角牦牛, I y2 : 4 从长角判断可能为岩羊。两个动物图像采用了“集点成面法”制作,垂直敲凿形成密集的点状凹痕。

3. 毕色岩画 I 组第 6 幅岩面

2012ZBS I y6, 共一幅画面,一个单体图像,刻画范围 0.08×0.12 米,目前仅能辨认出是一个动物形象,因面部缺失,尚不能准确判断属于何种动物。编号 2012ZBS I y6 : 1, 以“集点成线法”凿刻在三角形的黑褐色岩面上,垂直敲凿形成稀疏的点状



图七 毕色岩画 I 组第 7 幅岩面 (2012ZBS I y7)

凹痕，并以轻微的磨刻线条对凿点进行了连接，使动物形象更为清晰 (图六)。

4. 毕色岩画 I 组第 7 幅岩面

2012ZBS I y7 刻画于灰褐色岩面上，岩面呈不规则纵向梯形，岩面底端距地面约 0.2 米，刻画范围 0.73×1.64 米，根据岩面的自然形状和岩画的分布情况自上而下可分为两个画面，其中编号 I y7 : 1-5 为画面一，I y7 : 6-17 为画面二，两个画面相隔约 0.1 米 (图七、八、九)。

2012ZBS I y7 : 1-5 位于岩面最上部，为四只同向奔跑的鹿及一个不明符号，四只鹿前后紧随，画面逼真，立体感强。其中 I y7 : 1-4 为鹿，大枝形角高耸夸张，奔驰跳跃，生动活泼。皆以“集点成线法”制作，垂直敲凿形成较浅的稀疏点状凹痕，经过日晒风化，呈现黑褐色。

2012ZBS I y7 : 6-17 刻在岩面中部较平坦的位置，共 12 个图像，内容较复杂，岩面上密布后期所刻的“六字真言”，早期图像遭到覆盖及破坏，能够辨认出的有骑马旗手、鹿群、雍仲“卍”形及残月符号。

I y7 : 6，残月；I y7 : 7 为马；I y7 : 8、9，为两个面向右侧的骑马旗手，左手执旗，右手侧扬，旗迎风飘展；I y7 : 10，奔走状的

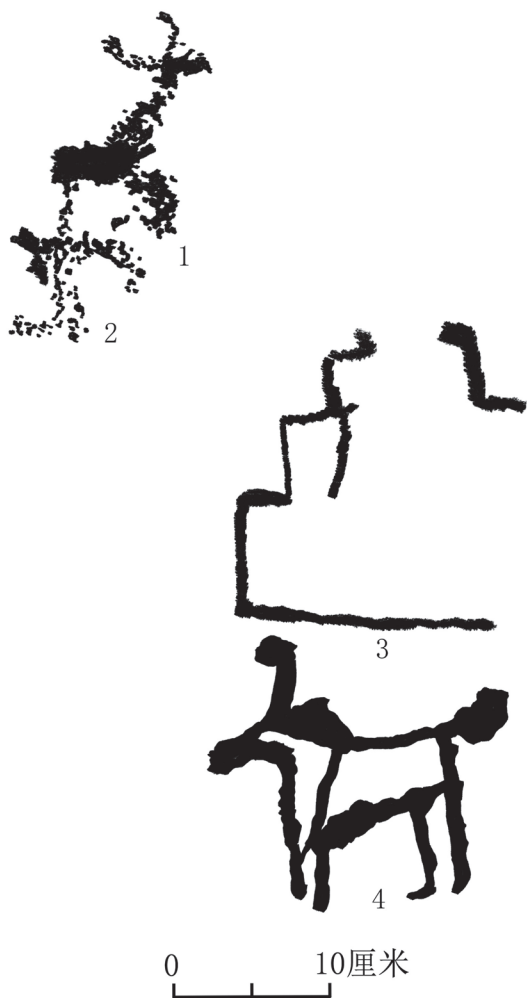


图八 毕色岩面 I 组第 7 幅岩面 (2012ZBS I y7) 画面一



图九 毕色岩面 I 组第 7 幅岩面 (2012ZBS I y7) 画面二

牦牛；I y7：11、14，雍仲“卍”形符号；I y7：12、13、15-17 从角推测可能为鹿，其中 12、15、16 三只鹿身体呈“∞”形，大小形式相仿，自左向右排列间隔相当。除 I y7：7-9 以“集点成面法”制作形成图像剪影外，余皆以“集点成线法”制作，垂直敲凿形成密集的点状凹痕构成图像轮廓。



图一〇 毕色岩画 I 组第 8 幅岩面 (2012ZBS I y8)

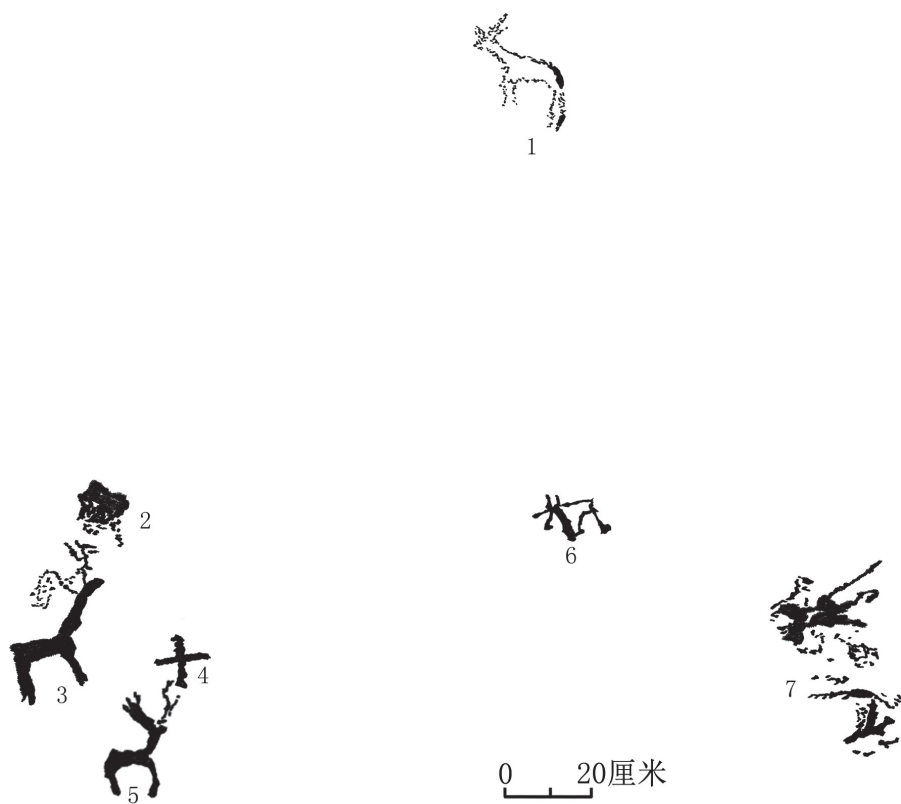


图一一 毕色岩画 I 组第 8 幅岩面 (2012ZBS I y8)

5. 毕色岩画 I 组第 8 幅岩面

2012ZBS I y8 位于一块灰褐色倒三角形岩面上，共一幅画面，4 个单体图像，岩石本体剥落造成岩面下方的图像缺失，岩面左侧的苔藓覆盖住个别图像难以辨认。岩画刻画范围 0.3×0.54 米（图一〇、图一一）。

I y8 : 1, 岩羊，尾部被“六字真言”打破。整体采用了“集点成面法”制作而成，头颈部由垂直敲凿形成的较稀疏的点状凹痕组成，躯干及四肢则由倾斜敲凿而成的短线形凿痕构成。I y8 : 2, 雍仲“卍”形符号，通体由倾斜敲凿形成的短线形凿痕构成，凿点稀疏，刻画的较为随意。由于左侧岩体剥落，没有多余空间，符号左侧似未完成。I y8 : 3, 在 I y8 : 1、2 的右侧，中间被岩石裂缝隔开，相距 0.1 米。为两层底座的塔形物，塔座逐层向上递减，未见塔顶，似未完成。塔基线条被“六字真言”覆盖破坏。采用了“集点成线法”构成图像轮廓，后用工具以 B 类方式在凿点上反复磨刻成流畅的线条。I y8 : 4, 位于塔形物下方。牦牛，脊背刚劲有力，两前足因岩体剥落不见而缺失。制作方法与 I y8 : 3 相同，同时在前腹部饰以直线纹。推测该幅岩面尚有其他图像，由于岩体剥落而不存，在岩面附近的石块都被苔藓及植被覆盖，不能准确判断。



图一二 毕色岩画 I 组第 9 幅岩面 (2012ZBS I y9)

6. 毕色岩画 I 组第 9 幅岩面

2012ZBS I y9 位于 2012QZBS I y8 左下方的梯形岩面上，距地高 0.1 米。共一幅画面，7 个单体图像，岩面较破碎，图像间隔较宽，刻画范围 0.85×1.08 米（图一二）。

I y9 : 1，位于岩面最上方，从凿点来看，是用工具倾斜于岩面凿刻，形成稀疏浅显的短线条凿痕构成鹿的轮廓。凿痕颜色较浅，图像刻画随意，头部被若干磨刮的线条毁坏，推测为后期仿刻。I y9 : 2-5，皆以密集点状凿痕构成图像的剪影，凿点呈黑褐色，所刻年代较早。I y9 : 2，被苔藓覆盖，难辨具体图形。I y9 : 3、5，为枝形角鹿，躯干及四肢由密集点状凿痕构成，枝形角凿点略稀疏。I y9 : 4，“十”字形符号，略呈正方形。I y9 : 6，动物图像，以“集点成线法”凿刻。I y9 : 7，凿点较浅，为工具倾斜于岩面凿刻形成的短线条凿痕构成，刻画随意，经过风化更加漫漶不清，难以辨认具体图形。



图一三 毕色岩画 I 组第 10 幅岩面
(2012ZBS I y10)



图一四 毕色岩画 I 组第 11 幅岩面
(2012ZBS I y11)



图一五 毕色岩画 I 组第 11 幅岩面
(2012ZBS I y11)

7. 毕色岩画 I 组第 10 幅岩面

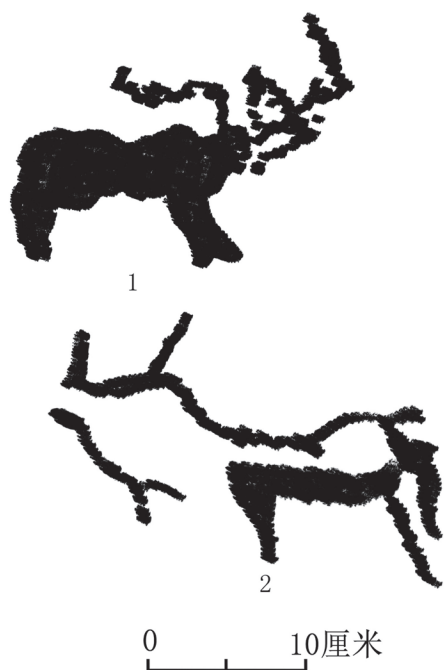
2012ZBS I y10 刻画在一块南北朝向的灰褐色岩面上，刻画范围 0.24×0.35 米。仅一幅画面，3 个单体图像，皆以“集点成线法”制作。I y10:1、2 为鹿，腹部呈“∞”形；I y10:3 为牦牛，体态丰满，身饰两条斜线纹，尾部由于岩体剥落不存，以垂直密集的点状凿痕构成图像轮廓后，内部辅以修饰性斜线纹，凿点呈黑褐色，刻画年代较早（图一三）。

8. 毕色岩画 I 组第 11 幅岩面

2012ZBS I y11 刻画在一块较小的三角形岩面上，岩面呈黑褐色，图像底部高出地面约 0.1 米，刻画范围 0.17×0.21 米。仅一幅画面，3 个单体图像。I y11:1，岩羊，体瘦长，尾部模糊不清。分别采用了“集点成线法”及“磨刻法”制作，以垂直密集的凿点痕构成岩羊外轮廓，再用工具在轮廓线条上反复磨刻形成更宽的线条，增加了图像的厚重感。I y11:2，半圆图像，似未完成的图像。I y11:3，位于岩面左侧，因岩体剥落，图像仅存“S”形。I y11:2、3 与 I y11:1 凿点相似，但没有用磨刻法再进行加工（图一四、图一五）。

9. 毕色岩画 I 组第 12 幅岩面

2012ZBS I y12 与 2012ZBS I y11 类似，刻画在一块较小的不规则形岩面上，岩面呈灰褐色，刻画范围 0.27×0.42 米，仅一幅画面，两个单体图像。I y12:1，从枝



图一六 毕色岩画 I 组第 12 幅岩面 (2012ZBS I y12)

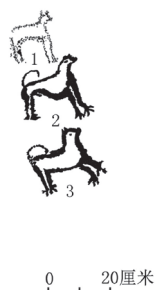
形角判断，可能为鹿。以“集点成面法”制作，以垂直敲凿形成的点状凿痕构成图像剪影，部分凿痕被苔藓覆盖，鹿角的凿点较躯干稀疏。I y12 : 2，可能为动物图像，同样以“集点成线法”制作，凿点呈密集的点状凹痕（图一六）。

10. 毕色岩画 I 组第 13 幅岩面

2012ZBS I y13 刻画于光亮的黑褐色长条形岩面上，岩面断裂为上下两部分，所刻的 4 个单体图像分属于两幅画面，其中编号 I y13 : 1-3 为画面一，I y13 : 4 为画面二，整体刻画范围为 0.46×0.92 米（图一七、图一八）。

2012ZBS I y13 : 1-3，位于岩面最上方，为三只上下排列的犬，体形矫捷，昂首欲扑，尖耳圆眼，四足带爪，长尾内卷。I y13 : 2、3 以“集点成线法”制作，垂直密集敲凿形成的点状凿痕深刻而清晰，呈黑褐色。I y13 : 1 系垂直疏点敲凿而成，颜色灰白，应为晚近仿刻之作。

2012ZBS I y13 : 4 位于岩面左下方，B 类“磨刻法”制作，属性不明。



图一七 毕色岩画 I 组第 13 幅岩面 (2012ZBS I y13)



图一九 毕色岩画 I 组第 14 幅岩面 (2012ZBS I y14)



图一八 毕色岩画 I 组第 13 幅岩面 (2012ZBS I y13)

11. 毕色岩画 I 组第 14 幅岩面

2012ZBS I y14 刻画于山脚滚落的岩石上, 岩面呈三角形, 刻画范围 0.2×0.65 米, 仅一幅画面, 两个单体图像。I y14 : 1, 鹿, 枝形角斜出两侧。以“集点成线”制作, 垂直敲凿形成密集的凿点, 并在鹿躯干后部装饰一道斜线纹。凿点呈浅灰褐色, 年代久远。I y14 : 2, 不规则图像, 推测为帐篷, 制作方式同 I y14 : 1 (图一九)。

12. 毕色岩画 II 组第 1 幅岩面

2012ZBS II y1 位于 II 组偏东部, 整个岩面略呈长方形, 刻画范围 0.5×1.75 米。根据岩面形状自上而下刻画, 分为两幅画面, 其中编号 II y1 : 1-6 为画面一, II y1 : 7-9 为画面二。岩面中部石块剥落, 造成画面缺失, 尚无法确定两幅画面是否原为完整的一幅画面 (图二〇、图二一)。

2012ZBS II y1 : 1-6 共 6 个图像, 刻画内容为动物, 皆同向左, 根据刻画内容判断可能为一幅兽搏图。II y1 : 1, 兽, 体瘦长, 四足奔跑状, 长颈尖耳, 双颧

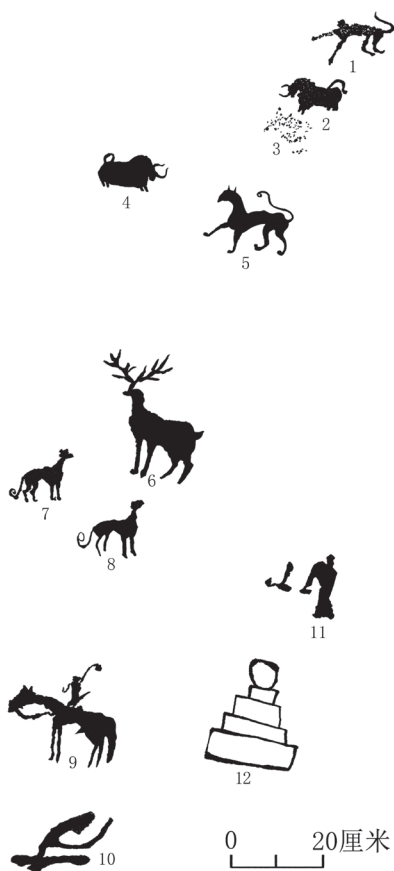


图二〇 毕色岩画Ⅱ组
第1幅岩面
(2012ZBSⅡy1)



图二一 毕色岩画Ⅱ组第1幅岩面(2012ZBSⅡy1)

张开，锋利牙齿依稀可见，长尾内卷，应为虎或豹。Ⅱ y1 : 2，兽，体形较大，呈奔跑状，前两足粗壮，后两足似未刻划完成，显得细小，应为虎或豹。Ⅱ y1 : 3，鹿，两足静立状，引颈远眺，小头，大枝形角高耸头上，腿根部不连，短尾。Ⅱ y1 : 4，鹿，体形较小，四足奔走状，头顶枝形角。Ⅱ y1 : 5，动物，长尾，短双耳，俯首，应是马或



图二二 毕色岩画Ⅱ组第2幅岩面
(2012ZBSⅡy2)



图二三 毕色岩画Ⅱ组第2幅岩面 (2012ZBSⅡy2)

驴。Ⅱ y1 : 6, 不明符号。Ⅱ y1 : 1、2、4、5 皆以“集点成面法”密点垂直敲凿构成动物的剪影图像, 凿点呈灰褐色; Ⅱ y1 : 3、6 以“集点成线法”构成图像的轮廓, 其中 Ⅱ y1 : 6 凿点稀疏随意。

Ⅱ y1 : 7, 不明符号, 由众多疏密不一的凿点构成。Ⅱ y1 : 8, 鹿, 体形较小, 四足静立状, 大枝形角颇具夸张意味, 身饰线纹。以“集点成线法”制作后, 再以垂直敲凿形成密集的凿点在躯干内部辅以点状纹饰, 使鹿的形象更为饱满。Ⅱ y1 : 9, 鹿, 体形较大, 昂首静立, 四足, 腿根部不连, 枝形角斜出两侧。由“集点成线法”凿刻而成, 鹿角及四肢由垂直敲凿形成稀疏的凿点构成, 背部及尾部由垂直敲凿而成的密集凿点构成。

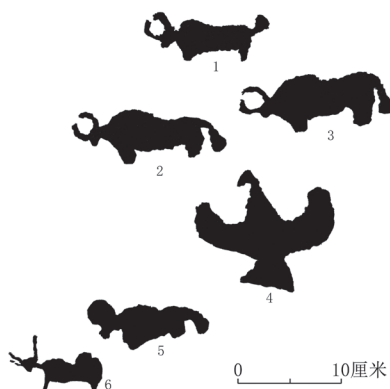
2012ZBSⅡy1 凿点皆呈灰褐色, 年代久远。

13. 毕色岩画Ⅱ组第2幅岩面

2012ZBS Ⅱ y2 位于 Ⅱ y1 西侧，整个岩面呈不规则纵向梯形，刻画范围 1.07×2.07 米，根据刻画风格及风化程度可分为两幅画面，其中编号 Ⅱ y2 : 1-10 为画面一，Ⅱ y2 : 11-12 为画面二（图二二、图二三）。

2012ZBS Ⅱ y2 : 1-10 构成一幅兽搏图，根据岩面走向形成上下布局，除 Ⅱ y2 : 3 外，皆以“集点成面法”构成图像的剪影，Ⅱ y2 : 4、6-9 由垂直敲凿形成的密集点状凿痕构成，制作精细，呈浅黑褐色。Ⅱ y2 : 1、5，兽，身形矫健，四足作凶猛奔跑状，长尾上卷，应为虎或豹。Ⅱ y2 : 5，由密点倾斜敲凿形成的短线形凿点构成，呈浅灰褐色。Ⅱ y2 : 2、4，牦牛，体形壮硕，长卷尾，双角内弯作奋力前抵作战斗状。牦牛与兽相对而立作战斗状，形象丰满逼真。Ⅱ y2 : 6，鹿，体形健硕，引颈远眺，尖耳，大枝形角斜出两侧。Ⅱ y2 : 7、8，兽，昂首静立，尖耳，长尾上卷，应为虎或豹。Ⅱ y2 : 9，马与猴，马俯首竖耳，口部被缰绳所套，四足静立，一猴立于马上，长尾上卷。Ⅱ y2 : 10，似为飞行动物，性质不明。Ⅱ y2 : 3，不明符号，或为敲凿未完成的兽或牦牛，以垂直敲凿的稀疏点状凿痕构成，凿点较浅。

2012ZBS Ⅱ y2 : 11、12 为着袍人物及佛塔，Ⅱ y2 : 11，着长袍人物，因岩画风化漫灭不清，以“集点成面法”制作。Ⅱ y2 : 12，四级塔座逐层递减上升，圆形覆钵顶，以“集点成线法”制作。Ⅱ y2 : 11、12 凿点皆呈浅灰褐色，与 Ⅱ y2 : 1-10 风化程度相去甚远，故将该岩面分为两幅画面。



图二四 毕色岩画Ⅱ组第3幅岩面
(2012ZBS Ⅱ y3)



图二五 毕色岩画Ⅱ组第3幅岩面 (2012ZBS Ⅱ y3)

14. 毕色岩画Ⅱ组第3幅岩面

2012ZBS Ⅱ y3 位于Ⅱ y2 西侧，岩面呈不规则梯形，位于岩体较高位置，图像底部约距地面4米，岩面平坦，刻画范围 0.28×0.3 米，图像刻画较为集中且风格统一，归为一幅画面（图二四、图二五）。

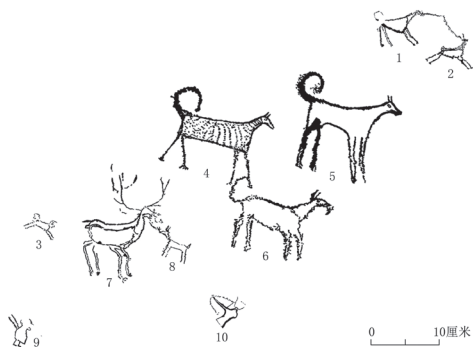
2012ZBS Ⅱ y3 由六个单体动物图像构成动物群，包括五头牦牛与一只鹰。Ⅱ y3 : 1-3、5，牦牛，皆头向画面左侧呈行进状，体形壮硕，两角内弯前抵呈圆弧形。Ⅱ y3 : 4，鹰，双翅展扬、头上尾下的正面姿态。Ⅱ y3 : 6，图像已被破坏，从残余图像可以初步辨识为牦牛。图像皆以“集点成面法”构成动物的剪影，密点垂直敲击形成的点状凿痕排列紧凑而细致，凿痕呈黑褐色，其制作方法与图像风格皆具青藏高原早期岩画的特征。

（二）尕琼岩画

尕琼岩画（2012ZGQ）点共发现八幅岩面，自西向东依靠山体分布于约1000米范围内，距河岸约200米。地理坐标为东经 $95^{\circ}58'05.21''$ ，北纬 $33^{\circ}45'46.06''$ ，海拔4024.96米。岩面朝向 35° - 80° ，岩面倾角 37° - 125° 。岩画内容以马、鹿、狩猎图等题材为主，自西向东依次将岩面编号2012ZGQy1-8。

尕琼岩画第5幅岩面

2012ZGQy5 位于单独的一块三面体岩石上，此岩石应为山体滚落岩石，距山体约7米。整个岩面呈不规则长方形，岩面平坦，刻画范围 0.5×1.21 米。根据造型风格及风化程度可分为两幅画面，其中编号y5 : 1-3为画面一，y5 : 4-10为画面二（图二六、图



图二六 尕琼岩画第5幅岩面（2012ZGQy5）



图二七 尕琼岩画第5幅岩面（2012ZGQy5）

二七)。

2012ZGQy5 : 1-3 为三只犬, 四足呈奔跑状, 尖耳卷尾, 位于狩猎图案的岩面空白处, 以“集点成线法”制作, 稀疏的点状凿痕呈灰白色, 为晚近仿刻。

2012ZGQy5 : 4-10 共 7 个图像, 由二雄鹿、三猎犬、二猎者构成一幅狩猎图。y5 : 4-6, 猎犬, 尖耳向前, 卷尾, 引颈立耳怒吠状, 似正在追赶猎物。y5 : 4 身饰线状条纹。y5 : 7, 鹿, 体形较大, 四足微曲蹬地作跳跃逃跑状, 大枝形长角高耸头上, 尖短尾, 身饰弧线纹。y5 : 8, 小鹿, 尖耳, 尾部因岩石风化漫灭不清。y5 : 9, 负箭者, 着长袍, 双足可见, 上半身已模糊不清。y5 : 10, 射箭者, 着套头长袍, 着头饰, 左手执弓, 右手搭箭作射杀状射向鹿群。y5 : 4-10 皆以“集点成线法”构成图像的轮廓, 其中 y5 : 4、7 的猎犬和鹿再以垂直敲凿形成的凿点辅以躯干装饰。鹿与犬均头朝向画面的右侧, 两猎者与鹿对立, 拉弓射箭的状态逼真形象, 该组图像表现的应是一种围猎场面。

(三) 章其达岩画

章其达岩画(2012ZZQD)点主要分布于两个地点, 第一地点为 I 组, 位于断崖地带, 断崖为西南—东北走向, 被多条小冲沟分割为数段, 共十幅岩面, 自西向东依次编号 2012ZZQD I y1-10; 第二地点为 II 组, 位于尕群山脉陡坡与山麓缓坡的交接地带, 东距章其达墓群约 50 米, 共两幅岩面, 编号 2012ZZQD II y1、2。岩画内容有鹿、牛、塔状物、人物、帐篷等。地理坐标为东经 95°58'29.48", 北纬 33°46'08.93", 海拔 4046.17-4090.55 米。岩面朝向 75°-148°, 岩面倾角 47°-84°。

章其达岩画 II 组第 1 幅岩面

2012ZZQD II y1 岩面呈不规则长方形, 刻画范围 0.27×0.5 米, 共一幅画面, 10 个单体图像。II y1 : 1, 不明符号。II y1 : 2, 牦牛, 身满饰凿点。II y1 : 3, 牦牛, 两足静立, 双尖角内弯向上, 卷尾向上, 腹部饰竖线纹一条, 两侧各有一圆圈纹。II y1 : 4, 牦牛, 两足奔跑状, 体呈横“8”形, 双尖角内弯前抵。II y1 : 5、8, 鹰, 展翅飞翔状。II y1 : 6, 牦牛, 两足静立, 双尖角内弯向上, 身饰凿点。II y1 : 7、9, 小鹿, 两足奔跑状, 短尾上翘。II y1 : 10, 鹿, 体形健硕, 两足静立状, 小头, 大枝形角高耸头上, 尖短尾, 身饰线纹。皆为“集点成线法”制成, 密点垂直敲凿形成的点状凿痕较深, 呈浅灰褐色。其中 y1 : 2、3、6、10 皆以利用凿点形成的圆圈纹及线纹丰富动物躯干(图二八、图二九)。

其余四个地点包括普卡贡玛岩画、冷培塔岩画、角考岩画、岗龙俄玛岩画, 由于画



图二八 章其达岩画Ⅱ组第1幅岩面
(2012ZZQD Ⅱ y1)



图二九 章其达岩画Ⅱ组第1幅岩面
(2012ZZQD Ⅱ y1)

面较简单，图像较少，本文只作简述如下：

普卡贡玛岩画（2012ZPK）所处的山梁位于登额曲河北岸高山的南坡上，地处山间冲沟的西侧。岩画所在地多为破碎的小岩面。地理坐标东经 $95^{\circ}56'00.21''$ ，北纬 $33^{\circ}44'86''$ ，海拔 4109.13-4144.23 米，岩面朝向 140° - 152° ，面向东南，倾角 86° - 88° 。岩面主要呈浅灰褐色，为基岩节理面，保存较好。这一地点岩画数量较少，主要分布于 3 块岩面上。以鹿、塔形建筑物为主。

冷培塔岩画（2012ZLP）所处的山梁位于登额曲河北岸，南距河床约 30 米。地理坐标东经 $95^{\circ}56'26.74''$ ，北纬 $33^{\circ}45'04.38''$ ，海拔 4047.30-4095 米，岩面朝向 120° - 135° ，面向西南，倾角 74° - 90° 。共有三个地点，由西向东分别为第一至第三地点，其中第一地点发现三幅岩面，第二地点西距第一地点约 50 米，发现一幅岩面，第三地点西距第

二地点约 13 米，发现一幅岩面。整体以鹿、岩羊、狗、骑马图等为主。

角考岩面（2012ZJK）位于登额曲北岸的一级台地上，距河床约 15 米。地理坐标东经 $95^{\circ}57'29''$ ，北纬 $33^{\circ}45'50''$ ，海拔 4087 米，岩面朝向 40° ，面向西南，倾角 48° 。岩画点西南距离角达墓群与角达石器点 300 余米。岩画分布于细砂岩质的基岩节理面上，直接坐于地面，整体最高距离地面高 2.95 米，宽 0.7 米，岩面面积约 2 平方米。图像主要分布于岩面的下半部，岩面布满藏语经文，目前仅能看到四个单体图像，刻画范围 0.55×0.91 米，主要为鹿形象。

岗龙俄玛（2012ZGL）岩画所处的山梁位于登额曲河北岸高山山谷谷口，地理坐标东经 $96^{\circ}70'20''$ ，北纬 $33^{\circ}47'30''$ ，海拔 4114.50 米，岩面朝向 62° ，面向西南，倾角 210° 。岩画整体刻画于一座近南北走向的小山丘山尾的断崖面上，主要集中分布于一块岩面上。岩面略呈梯形，刻画范围 1.33×1.67 米，分为两幅岩面，有动物及帐篷。

三、结语

登额曲岩画群的七处岩画地点在选址、制作与造型上各有区别。总体来说，七处岩画在选址方面较为一致，皆位于登额曲河西岸一级阶地后缘的山体基岩节理面上，岩面主要朝向西南或东南，在登额曲河东岸未发现岩画点，似可说明当时人们是有意识的选择向阳的西岸山体作为岩画的载体。岩画多凿刻于平整光滑的深色岩面上，刻画位置顶端基本与人同高，这样刻制岩画时较易操作；或刻于岩面较高位置，如毕色岩画的动物群图（2012ZBS II y3）。在制作与造型手法上，部分图像存在早晚重叠、或在同一岩面多次作画的现象，亦有近现代所刻藏文“六字真言”打破古代岩画的情况。

根据对七处岩画点造型风格、刻画技法、图像内容及重叠关系的初步观察，这批岩画应代表早、晚不同时期的遗存。

早期岩画以毕色地点动物群岩画（2012ZBS II y3）为代表，风格古朴，写实性极强，其“剪影式”的造型特点和垂直敲凿形成通体图像的制作方法，与此前发现的西藏自治区西部及北部早期岩画¹、海西州及海北州的野牛沟²、舍布奇³等地点的青海早期岩画比较一致，可能属于青藏高原新石器时代之后、吐蕃王朝建立之前的高原文化发

1 张亚莎：《西藏的岩画》，西宁：青海人民出版社，2006。

2 汤惠生、张文华：《青海岩画—史前艺术中二元对立思维及其观念的研究》，北京：科学出版社，2001。

3 汤惠生、张文华：《青海岩画—史前艺术中二元对立思维及其观念的研究》，2001。



图三〇 尕琼岩画第 2 幅岩面（2012ZGQy2）

展阶段。

晚期岩画动物形象略为减少，新增各类符号，以磨刻法占多数，图像多以线造形，如尕琼岩画点双勾线条的独马造型（图三〇），并出现与佛教相关的佛塔、“卐”形符号等，时代约为吐蕃王朝时期及以后。

“六字真言”岩刻，出自藏传佛教，因此刻画的时代较晚，当是元代以后的作品。

此次新发现的岩画从表现内容上看，多与动物和生存生活场景的写实题材相关，如射猎、征战、舞蹈、自然崇拜等，作者当是生活在当地的先民。单体图像以各类动物居多，表现先民对动物题材的重视。另有少量与佛教相关的图像如塔、“卐”符号及月、帐篷等图像符号。岩画中描绘的动物如鹿、牦牛、马等，至今在玉树地区仍大量存在；刻画的人物形象身着套头长袍，与现在玉树地区乃至整个藏区的农牧民衣着相同。从图像中重点突出的各类动物，如牦牛、鹿、马等，并有围猎场景（尕琼岩画），推测岩画制作者应是以牧为主的人群。

登额曲流域新发现的岩画遗存，在青南高原考古研究中至少有两点值得认真关注：第一，青海境内此前刊布的岩画地点计有近 20 处，皆分布在以青海湖为中心的海西、海北、海南等州，其海拔多在 3500 米以下（其中野牛沟地点为 3900 米）。玉树州登额曲流域的岩画地点则皆地处海拔 4000 米以上，个别地点海拔高达 4400 米，代表着与以

青海湖为中心的其他岩画分布区不尽相同的地理环境；而登额曲流域岩画的制作方法 & 图像造型风格与藏西、藏北高海拔地区的早期岩画比较一致，这些特点或可促使我们将包括青南高原在内的整个青藏高原高海拔地区作为一个相对独立的地理单元，结合其他考古学文化因素与环境因素，来观察岩画遗存的性质与文化特征，进而逐步厘清青藏高原岩画的源流与时空分布特点。

第二，通天河流域发现的岩画地点，多与细石器地点、早期石丘墓、石棺墓等其他遗存共处一地，说明青南高原的岩画并不是一种单一的“图像遗存”，而是与共处的其他遗迹共同代表着一种目前尚不明晰的地域性考古学文化，也说明青南高原早期人群的流动与聚合都有着一一定的规模与持续时间。而几类遗存所体现的狩猎畜牧经济文化特征，则显示青南高原通天河（长江）、扎曲河（澜沧江）等大江大河两岸广袤的宽谷山川曾是高原早期部落集团重要的迁移通道与驻足生息之地。

附记：本次田野调查工作的领队为任小燕，参加田野调查工作的有青海省文物考古研究所蔡林海、顾希娟、刘铸、秦岩；治多县文化局江才龙珠；四川大学历史文化学院考古学系何元洪、赵其旺、陈亚军、张景龙、杜玮、李冀源、潘绍池、格桑卓嘎；成都文物考古研究所马春燕、李佩。调查工作得到玉树州文物管理所、治多县文化局的大力支持，在此一并表示感谢。

照相：蔡林海、何元洪

绘图：马春燕、潘绍池

执笔：马春燕、潘绍池、蔡林海、李佩、朱德涛

Abstracts

A Preliminary Archaeological Survey Report on the Cist Burials in the Upper Rgyal mo rngul chu River

Department of Archaeology, Sichuan University

Rnga ba Cultural Heritage Administration, Sichuan Province

(Lü Hongliang, Chen Jiafen)

This article reports on nine cist burial cemeteries found in Chu chen County (金川县), Sichuan province, that are located in the upper Rgyal mo rngul chu River (大渡河). Some pottery wares such as cups in Gu-shape and the amphoras are similar to those found in the Qijia culture. This indicates a very rich archaeological record that dates from the Neolithic age to the Warring States period. The culture of this valley has very strong connections with the upper Minjiang River and Dkar mdzes plateau. On the other hand, this valley also presents strong regional features. These findings will be helpful for understanding the prehistoric colonizing pattern of the Rgyal mo rngul chu valley and the regional variability of cist burials of the northwestern Sichuan plateau.

Report on the Excavation of the Cist Burials at the Pukar Gongma Site, 'Bri stod County, Qinghai Province

Qinghai Provincial Institute of Cultural Heritage and Archaeology

Department of Archeology, Sichuan University

Chengdu Municipal Institute of Cultural Heritage and Archaeology

(He Yuanhong, Cai Linhai, Du Wei, Yu Xiaohong, Ma Chunyan, Li Pei)

In 2013, a cooperative archaeological team carried out an excavation in the site of Pukar Gongma, 'Bri stod county of Qinghai province. Nine cist burials were unearthed. More than one thousand relics were brought to light: pottery vessels, stone implements, bronze objects and ornaments made of agate, etc. It was the first systematic excavation of the stone cist burials in the southern Qinghai Plateau. The date of the east section of this cemetery can be possibly dated back to the middle and late Spring and Autumn Period; the tombs on the western section of this site might be dated to the late Warring States period, and the latest might possibly belong to the Han dynasty. The findings of these cist burials reveal its close relation with eastern Tibet and west Sichuan Plateau.

Report on the Investigation of Deng nge chu Petroglyphs in 'Bri stod County of Yul shul, Qinghai Province

Qinghai Provincial Institute of Cultural Heritage and Archaeology

Department of Archeology, Sichuan University

Chengdu Municipal Institute of Cultural Heritage and Archaeology

(Ma Chunyan , Pan Shaochi , Cai Linghai , Li Pei , Zhu Detao)

This paper introduces the discovery in 2012 of seven petroglyphs locations along the Deng nge chu River, in 'Bri stod county of Yul shul, Qinghai Province. The petroglyphs are all carved on the rock surface and include forty-seven scenes and no less than two hundred and twenty individual figures. The scenes of the petroglyphs are mostly related to husbandry, hunting, warfare, dancing, and nature worship. The animal petroglyphs at Bi se and the hunting petroglyphs at Gar chung are very typical. The discovery of these petroglyphs provides important new materials for the research of petroglyphs on the Tibetan plateau.

An Archaeological Survey Report of the Sku gzugs byon pa Buddhist Rock Carvings in the Leb 'khog Valley in Yul shul, Qinghai Province

Qinghai Provincial Institute of Cultural Heritage and Archaeology

Center for Tibetan Studies, Sichuan University

(Lu Suwen, Zhang Changhong, Qiao Hong, Song Yaochun)

The site of the Sku gzugs byon pa Buddhist rock carvings is located in the Leb 'khog valley of the Yul shul Tibetan Autonomous Prefecture, in Qinghai Province. It contains two engraved negative line etchings that previous scholars have named “Worshipping the Buddha” (Group A) and “Buddha’s Sermon” (Group B). The central image of Group A is a standing Śākyamuni Buddha, the male donor next to him wears a high-barreled crown cap and left-handed lapels robe which is the typical costume of Tubo period. The authors suggest this figure is a Tibetan Tsanpo-ruler after a detailed comparison with similar images found in Dunhuang paintings and an analysis of the inscriptions found in east Tibetan area. The central figure of Group B is also Śākyamuni Buddha, who is making the teaching gesture. The prototype of the back throne and the double-lion base with a curtain can be traced back to India. This is one of the earliest remains of this kind of art. The facial features and halos share some similarities with those paintings and stone carvings found in Dunhuang and east Tibetan area. This demonstrates an obvious characteristic of Han-Tibetan fusion. The date of this site is around the second half of the eighth to the ninth century.

An Archaeological Survey Report of the Dbus nag byon pa Buddhist Rock Carvings in the Leb 'khog valley in Yul shul, Qinghai Province

Qinghai Provincial Institute of Cultural Heritage and Archaeology

Center for Tibetan Studies, Sichuan University

Department of Archaeology, Sichuan University

(Zhang Changhong, Zhang Yanqing, Qiao Hong, Song Yaochun)

In the summer of 2012, the Qinghai Provincial Institute of Cultural Heritage and Archaeology, the Center for Tibetan Studies, and the Department of Archaeology of Sichuan University organized a cooperative archaeological team to conduct a survey of four Buddhist rock carvings in the Leb 'khog valley of Yul shul, Qinghai. This report offers a preliminary study of the so-called Dbus nag byon pa site. In this site, five groups of negative lined carvings combined with Tibetan inscriptions were found and we marked these Group A to E. Group A is a scene of the "Monkey offering Honey to the Buddha" and includes two paragraphs of Tibetan inscription. Group B is a grand presentation of Buddha’s birth and the Tibetan inscription is titled *Tshe dpag du myed pa'i mdo sde*. Group C contains seven figures which seem consist of a scene of listening to Buddha’s teaching. Below these figures is a substantial twenty-eight-line Tibetan

inscription of the *'Phags pa bcom ldan 'das ma shes rab gyi pha rol du phyin pa'i snying po* which dominates a huge stone and is located in the middle of the whole site. Group D displays the Buddha's descending from the thirty-third heaven in the company of Brahma and Indra. A pair of Bodhisattvas, Mañjuśrī and Samantabhadra with their lion and elephant vehicles also appear in the carving. At the bottom of this scene is a seven-line Tibetan inscription that explains the story. Group E is the largest panel and is composed of several different scenes. Unfortunately, it is very badly preserved and only a few figures can be identified. At the top we can see one Buddha and two Bodhisattva figures; the latter may be identified as Vajrapāṇi and Avalokiteśvara. The middle portion displays the scene of Buddha's nirvana. One Buddha and several Bodhisattvas can be identified below the nirvana story. The inscription underneath the scene is by and large illegible, but it does mention that non-Buddhists (*mu stegs*) fled to the frontier area. Therefore, there must have been a scene depicting how Buddha subdued the non-Buddhists that has yet to be identified. Both the images and inscriptions of this site are similar to those found in the neighboring areas of the Tibetan imperial period. We suggest that this site can be dated sometime between the second half of the eighth to the first half of the ninth century. These materials are very important and helpful to the study of Sino-Tibetan relations, Buddhism in the eastern Tibetan area, and Sino-Tibetan Buddhist art history.

Archaeological Survey Report of Chab 'gag Buddhist Rock Carvings in the Leb 'khog Valley in Yul shul, Qinghai Province

Qinghai Provincial Institute of Cultural Heritage and Archaeology

Center for Tibetan Studies, Sichuan University

(*Qiao Hong, Lu Suwen*)

The third of four sites in the Leb 'khog valley of Yul shul, the Chab 'gag Buddhist rock carvings contain negative line etchings and reliefs. The relief carvings include the image of Vairocana and two Bodhisattvas. A goddess and a flying *apsara* are engraved in negative lines. A three-line Tibetan inscription is carved below Vairocana's lion base in which is mentioned "carved in the year of the horse", "Pay homage to Buddha Rnam par snang mdzad, Phyag na rdo rje and A rya ba lo." Based on the comparison and analysis of the images and inscriptions, we argue that the inscription may be dated back to the beginning of the ninth century, so that the horse-year could be 802 or 814.

A Brief Archaeological Survey Report on the Song Dynasty Rock Inscriptions in Geri of Yul shul, Qinghai Province

Qinghai Provincial Institute of Cultural Heritage and Archaeology

Center for Tibetan Studies, Sichuan University

(Zhu Detao, Cai Linhai)

In August 2016, Qinghai Provincial Institute of Cultural Heritage and Archaeology and the Center for Tibetan Studies of Sichuan University formed a research team for the purpose of making an archaeological survey of the newly discovered Song Dynasty rock inscriptions in Geri, Yul shul Autonomous Prefecture, Qinghai Province, and to collect important information of the site. This paper, firstly, provides a detailed introduction to the content of the carved images and the Tibetan inscriptions. On this basis, the authors then study some questions about the characteristics and the dates of the carved images; some aspects of the Tibetan inscriptions are also discussed. According to the Tibetan inscriptions, this site could be dated to the year of 1101. The style of the carved images shows that they reveal the close ties between the first Propagation of Buddhism and the second Propagation of Buddhism in Tibet. This new discovery fills a gap in Song Dynasty archaeological discoveries at the eastern edge of the Tibetan Plateau. In addition, this paper also has significance for the study of the history of the development of Buddhism and art history during this period as well as for the Sino-Tibetan relation and so on.

A Study of the Tang Sandstone Pillar with a Chinese Inscription that is Housed in the Field Museum of Chicago

Lin Meicun

(School of Archaeology and Museology, Peking University)

There is an historical record that, in the eighth year of Tianbao era of Tang dynasty (749 CE.), the Tang Chinese general Ge Shuhan 哥舒翰 captured the Tibetan castle named Shipucheng 石堡城 on the east coast of Qinghai Lake (Kokonur). It mentions that more than tens of thousands of Tang Chinese soldiers were killed during this battle. This Tang-Tibetan battle was described in the *Bingchexing* (*Song of the Conscripts* 兵车行), a poem that was composed by Du Fu 杜甫. Archaeologically, by the end of nineteenth century, a Tang sandstone pillar with a Chinese inscription that describes this battle was dug up on the farm at the Yangba 羊巴 village of Zhuoni County in southern Gansu Province. With this discovery, a discussion ensued about the location of the Shipucheng castle and the battle: was the castle located on the east coast of Qinghai Lake or at the Yangba village and where did the battle take place? Over the past century, the whereabouts of this pillar had remained unknown and the only clue for this debate was based on the Long you jin shi lu (*Epigraphy Studies of Gansu* 陇右金石录) by the epigrapher Zhang Wei 张维. When the author visited Chicago in August of 2015, he made the exciting discovery

that this octagonal pillar was now housed in the Field Museum of Natural History as a bequest of the US sinologist Berthold Laufer. This paper aims to discuss this important pillar with its accession to the Field Museum and its historical significance for the study of Tang-Tibetan trade.

Tracing the Cultural Relics Unearthed from the Tombs of the Tubo Period in Tulan, Qinghai Province

Huo Chuan

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The Tubo tombs in Tulan, Qinghai, are located in a large cemetery with a very wide distribution. The cemetery is the largest and the most diverse found in Qinghai province, and it can be dated sometime from the Northern and Southern dynasty to the Sui and Tang dynasty. Most of the tombs were looted prior to the formal excavation by archaeologists. The unearthed cultural relics are relatively rich in the Reshui Tomb No.1 and the four tombs on the south bank of Reshui ditch. However almost no findings were ever published. In the newly built museum in Tulan county, the first batch of unearthed cultural relics from the Tubo tombs that were obtained through different channels in recent years are now exhibited. This paper adds more information on the burial objects in terms of type, date, function and so on, which can be corroborated by previously excavated materials. It provides researchers with more relevant information.

An Archaeological Survey Report of Work Done in 2015 in the 'Phyongs rgyas River Valley in Lho kha, Tibet

Center for Tibetan Studies, Department of Archaeology, Sichuan University

Institute for Cultural Heritage Preservation and Research, TAR

Lhokha Cultural Heritage Administration, TAR

(Yang Feng, Tang Li, Xu Hailun)

In July 2015, the Institute for Cultural Heritage Preservation and Research of the Tibet Autonomous Region and the Department of Archaeology at Sichuan University formed a team to conduct a comprehensive and systematic archaeological survey of the 'Phyongs rgyas river valley in Central Tibet. The previous census of Central Tibet's cultural heritage basically assessed the distribution of immovable cultural relics in this region, but the investigation was not systematic and no examples of plans designed for future research projects were developed. This time, the pull-net survey method was used to find out the distribution of prehistoric sites in the 'Phyongs rgyas river valley. A number of tombs and petroglyphs

were found and systematic survey methods suitable for Central Tibet were explored, which will provide rich empirical foundation for future archaeological surveys in the Yar lung river valley.

Archaeological Report on the Newly Discovered Tubo Dynasty Rock Sculptures in the Town of Sgar thog in Smar khams County, Tibet

Center of Tibetan Studies, Department of Archaeology, Sichuan University

Smar khams Cultural Heritage Administration, Tourism Administration, TAR

(*Yang Qingfan, Lu Suwen, Zhang Yanqing*)

In 2014, Tshe ring rgyal po, a researcher of Academy of Social Sciences of TAR, discovered the rock sculptures of a Vairocana and eight Bodhisattvas and another rock carving in Smar khams county. Then in July 2016, the Center of Tibetan Studies, the Department of Archaeology of Sichuan University, Smar khams Cultural Heritage Administration and Tourism Administration of TAR conducted a detailed field research. A new rock carving with Tibetan inscriptions and another rock sculpture of Vairocana were discovered besides the two that had been previously reported. Based on the subject matter, artistic style and characters of the Tibetan inscriptions, these newly discovered rock sculptures might belong to the period between the reign of Khri strong lde btsan (755-798) and the reign of Khri lde strong btsan (798-815), that is, from the middle of the eighth to the first half of the ninth century. Along with the Tubo dynasty rock sculptures that had already been discovered in Smar khams, these Buddhist remains provide new evidence for the transmission of Buddhism between the Tubo and Tang dynasties, and have considerable value for the art history of Tibetan Buddhism.

Identification and Analysis of Faunal Remains from Dkar dung Site of Mnga' ris, West Tibet

Zhang Zhengwei, Lü Hongliang

(Center for Tibetan Studies of Sichuan University)

In 2013, during the excavation in Dkar dung site, one thousand three hundred and thirty-one animal remains were collected. The NISP value is 110 and the MNI value is 28, with species identified as *Bos grunniens*, *Capra hircus*, *Ovis aries*. These three taxa are considered to have been the livestock that was raised by the early Dkar dung people. With paleobotanical evidence from the early Dkar dung people may have practiced agropastoralism in and around the site. Zoo-archaeological evidence from the adjacent Gu ru gyam and Chu 'thag cemeteries shows a contemporaneous people who occupied those areas and probably practiced a more specialized pastoralism. We suggest that in western Tibet we encounter an

intersection of populations who practiced various economical patterns since at least the first millennium AD. Interactions among these people deserve to be further investigated.

Research on the Human Skeletons from a Prehistoric Cist Burial in Amdo County of Nag chu, Northern Tibet

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In this paper, we study one ancient human skeleton unearthed from a cist burial located near Tsige Dartso, in Amdo County, northern Tibet. This cist burial was built sometime between the 8th and 5th centuries BC, and it is the first northern Tibetan cist burial that has so far been carbon dated. The morphological features of the human crania show that the racial type is closely related to the modern North Asiatic Mongoloids, but most physical characteristics of these skulls are closer to the Ancient Mongolian Plateau peoples. Some physical characteristics of the crania are likely to belong to the "Ancient Mongolian Plateau type" residents. The animal sacrificial set of these taxa is an indicator of the nomadic pastoral economy of the tomb owner; the artifacts found in this tomb also show similar cultural characteristics with those discovered in bronze-age cist burial sites of southwest China and northern China. These findings suggest that during the early metal age, cultural contact existed not only between Tibetan Plateau and Sichuan and the Yunnan region, but also extended to the vast region of northern Asia. These people may have come down from northern China as a nomadic tribe.

Rock Reliefs in East Tibet and Yizhou in the Context of Cultural Exchanges between Tang and Tubo

Huo Wei

(Center for Tibetan Studies of Sichuan University)

In recent years, a series of Tibetan Buddhist rock carvings and reliefs, most of which had been completed in the ninth century, were discovered on the borders between Sichuan, Gansu, Qinghai and Tibet. After a close study of the styles of the reliefs, the inscriptions both in Chinese and Tibetan, and the religious background of the organizers, we found that some of the reliefs seemed to have a connection with Ye shes dbyangs, a crypto-Zen master who flourished in the Tubo Kingdom, and that the inscriptions even dealt

with historical events such as Dpal chen po, the high official position taken by chief monks in Tubo, and Tubo's first contact with the Tang Kingdom, etc. Geographically, these reliefs were located in the areas close to Yizhou, Jiannan Region, in the Tang Dynasty, when Yizhou was one of the central places for the spreading of Zen Buddhism from Central China to Tibet. As Tibetan envoys or monks were sent to Central China, they probably passed by Yizhou, where they were in close communication with local Buddhists. Because of its great geographical and military importance, Yizhou not only served as front-line defense on the borders, especially in the late Tang Dynasty, but also contributed a lot to the alliance between Tang and Tubo. Therefore, the rock carvings and reliefs should be explored in the context of cultural exchanges between Tang and Tubo.

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