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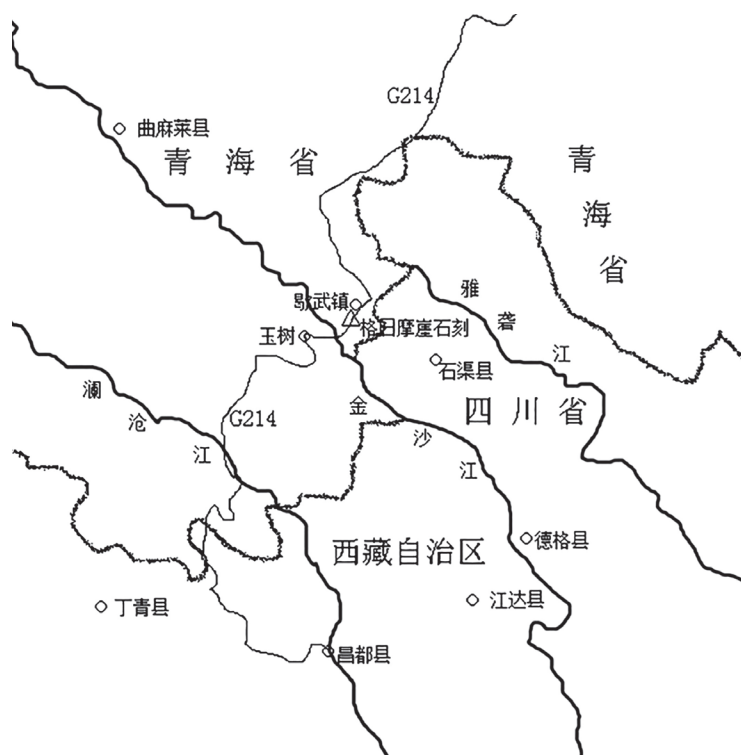
青海称多县歇武镇格日村宋代佛教摩崖石刻 考古调查简报^{*}

青海省文物考古研究所

四川大学中国藏学研究所

内容摘要：2016年8月，青海省文物考古研究所与四川大学中国藏学研究所联合组队，对玉树州称多县歇武镇格日村新发现的宋代佛教摩崖造像和藏文题记进行了考古调查，并对田野资料进行了采集与整理。文章首先对此处造像的内容和藏文题记进行了详细介绍，然后对石刻的造像特征、年代及题记等相关问题提出了初步的认识。根据藏文题记，这批摩崖造像凿刻于公元1101年，其图像风格上承藏东吐蕃式样，又启西藏后弘期藏传密教艺术特征。这批摩崖石刻的发现，填补了藏东地区宋代佛教考古发现的空白，对于吐蕃分裂时期的佛教艺术和汉、藏等多民族关系的研究都具有非常重要的价值和意义。

^{*} 2011年度国家自然科学基金重大招标项目“文物考古中西藏与中原关系资料整理与研究”（11&ZD121）阶段性成果。



图一 格日摩崖石刻位置示意图



图二 格日摩崖石刻远景图（从西向东拍摄）

一、概述

格日摩崖石刻位于青海省玉树州称多县歇武镇（ཞེ་ཁུ）格日村（གླེ་རེ་གྲོང་）214国道右侧麻康岗（དམའ་ཁམས་གླང་）的半山腰上，地理坐标为北纬 33.062°，东经 97.27°，海拔 3747 米（图一）。石刻雕凿在一块高约 15 米，长约 30 米的巨石的下部，石刻朝向西面，南北向延伸。在石刻的周边分布着大量零散岩石，石头上有后期雕刻的藏文六字真言和佛教经文（图二）。此处摩崖石刻因位于岩石下部内凹的岩体上，因此未遭雨水淋蚀，雕刻痕迹保存较新，但因岩体自身脱落和后期人为破坏，石刻局部遭到不同程度的损毁。

据玉树州当地文物部门提供的线索，这批摩崖石刻最早于 2009 年被玉树州当地文物部门发现，但一直未曾引起注意。2016 年 5 月，玉树州藏族学者甲央尼玛带领浙江大学谢继胜等专家学者对此处遗迹首次做了考察。2016 年 8 月，青海省文物考古研究所联合四川大学中国藏学研究所正式对其进行考古调查。现将此次调查的成果简报如下。

二、摩崖石刻造像与藏文题记内容

格日摩崖石刻的内容主要分为佛教造像和藏文题记两类。造像题材主要有佛像、菩萨像、护法神像、供养人像以及牛、海螺等动物和装饰，在每处造像的旁边均有相应的藏文题记，题记中涉及佛教尊像名称、造像年号、雕刻者等重要信息。依据石刻内容和



图三 格日摩崖石刻分布图

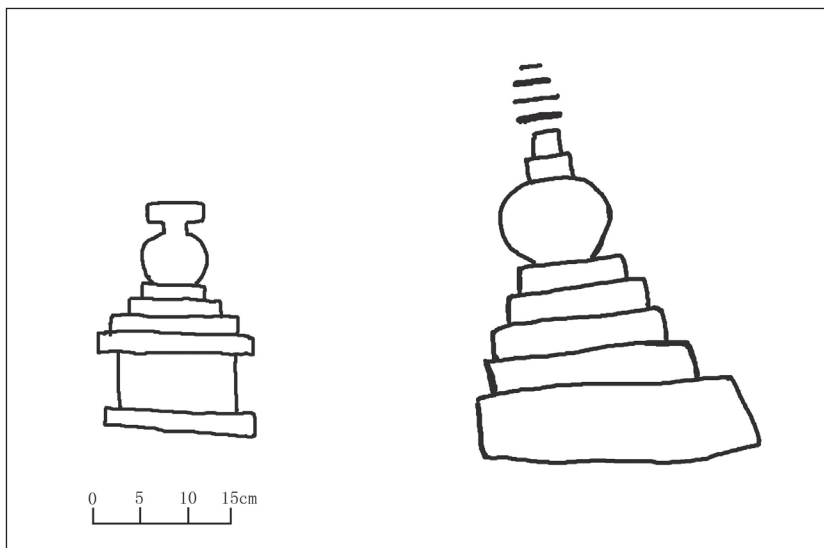
分布情况，从北向南，可将这些石刻分成 10 个幅面（图三）。

第一幅：佛塔

位于岩石的最北边，图像为平面阴线刻画的佛塔，共有两座，并排分布，将其分别编号为塔 1 和塔 2（图四、图五）。塔 1 通高 0.3、最宽 0.2 米，塔下为须弥座，由五级



图四 第一幅石刻 佛塔



图五 第一幅石刻线图



图六 第二幅石刻 一佛二菩萨



图七 第二幅石刻线图



图八 大象与供养人

台阶和束腰组成，塔身呈圆形，塔身之上有一束颈，其上为平面塔顶。塔2通高0.5、最宽0.42米，塔身下有五级台阶，圆形塔身，其上有一束颈，塔顶为平形，塔顶上刻画有四道平行横线。佛塔右侧有两行藏文题记，但已漫漶不清，仅能辨识出“དཔ……”。

第二幅：一佛二菩萨

中央主尊为一坐佛，左右各有一身胁侍菩萨，阴线刻成，保存良好（图六、图七）。坐佛通高4.61、最宽2.92米。高肉髻，顶饰宝珠，双耳修长下垂，两眉之间有白毫，双眼微合，蒜形鼻头，嘴巴偏小，颈下刻有三道，肩膀宽厚。身穿袒右袈裟，左手于胸前结禅定印，右手结触地印，双腿结跏趺坐于莲座上。身后有双层椭圆形身光和头光，头光顶端饰火焰纹。莲座下方有一对大象相背对称而立，撑托起莲座和坐佛，其中右侧大象高0.72、宽0.66米，象牙与象鼻刻画匀称，左侧大象保存状况较差（图八）。从该尊坐佛的手印和莲座下的大象推断该尊佛像为阿閼佛。

两胁侍菩萨均呈四分之三侧面朝向主尊而坐。左侧菩萨（佛像的左侧）通高1.93、宽1.26米（图九）。头部略为上仰，面带微笑，两眼微合，眉毛弯曲修长，鼻梁较高，嘴唇刻画简单，耳饰垂肩，头戴三角形三叶宝冠，宝冠及头部有岩层脱落痕迹，背后有近圆形的头光和身光。上身袒露，自左肩斜披帛带，宽肩细腰，双腿呈转轮王座坐于单层仰莲座之上，莲瓣硕圆。左手支撑在地，右手于身前右侧上方上举呈持物状。菩萨上方有两行藏文题记，风化残损严重，现将仅存的题记抄录如下：

1. བྱང་ཆུབ་སེམས་དཔལ་ལྔ་པ་པོས



图九 左胁侍菩萨



图一〇 右胁侍菩萨

2. སྤང་པ་ཆེ

译文：菩萨

大象

主尊右侧胁侍菩萨与左侧菩萨对称而坐（图一〇），通高 1.78、宽 1.15 米。身后有近似圆形的头光和身光，头戴三角形三叶宝冠，圆形耳饰垂肩，额头方正，面部呈微笑状略为上仰，五官刻画不甚清晰。眉毛弯曲，双目微合，鼻梁尖长，嘴角上扬，下巴瘦长。上身袒露，自左肩斜披帛带，宽肩细腰，双腿呈转轮王座坐于单层仰莲座上。右手于身右侧撑地，左手于身前左侧上方上举持物。该尊菩萨头顶也有两行藏文题记，录文如下：

1. ཕྱང་ཚུབ་མེས་པ་དཔལ་ཆེན་པོ་དང་

2. སྤང་པ་ཆེ

译文：大菩萨和大象

主尊左侧前方立有一供养人，身高 1.2、宽 0.56 米，光头，面部慈祥，双手于胸前合什，呈祈愿供养状，身着袈裟，由于岩石脱落，保存状况较差。在其前方摆放有三盏供灯、海螺等供物，身后刻画内容已漫漶不清，无法辨识。在供养人的身后上方，凿刻有一组藏文题记，录文如下：

1. མི་ཉག་ཏི་བ་གཞན་ཅུ་□□་ཆས་

2. □□□་ག་□□□་||

译文：弥药蒂萨荀努……法



图一一 第三幅石刻 藏文题记



图一二 第四幅石刻 护法神像



图一三 护法神像线图



图一四 第五幅石刻 藏文题记

第三幅：藏文题记

位于第2幅石刻右侧，有5行藏文题记，高1.05、最宽2.5米。风化严重，缺损较甚（图一一）如下：

1. ཨ ལུ་ར་བན་དེ་རིན་ཆེན་བསའ་སྒྲི ཁྱོ་ཁྱོ་ཁྱོ་
2. དེ་ཡི་སྤུ་ནི་ (སྤུ་རུ་ ?) གཞོན་རུ་ཡིས། །བཅོམ་ལྷན་
3. རྩོ་ཁྱོ་ཁྱོ་ཁྱོ་ བན་དེ་ཁྱོ་ཁྱོ་ཁྱོ་
4. དེ་འི་སམ་སྒྲོགས་སེམས་ཅན་ཐར་ཐར་ ཁྱོ་ཁྱོ་ཁྱོ་
5. སར་སྒྲོན། །རྩོ་ཁྱོ་ཁྱོ་ཁྱོ་

大致可译为：古热和尚仁钦索固……其（兄弟？）荀努（造刻）世尊佛像，……和尚……发愿众生得解脱……

第四幅：护法神像

位于第3幅石刻的右侧，为平面阴刻护法神立像，通高1.85、宽1.83米（图一二、

一三)。该像面部隆圆，怒目圆睁，浓眉呈半圆形，未刻画鼻梁，鼻头娇小，嘴角上扬，耳朵瘦长，耳饰垂肩，颈部较短，刻有三道，头发高束成桃形，妆如大头冠。双臂戴有臂钏和手镯，左手于胸前持嘎巴拉碗，右手上举握剥皮刀。大腹便便，身材矮胖，下身穿着短裙，呈右展姿站立，右腿向前迈开弓字步，左腿伸展，双脚踏小鬼，小鬼俯地而卧，毛发竖起，双手伸张，呈挣扎状。该尊像下方的岩体脱落，小鬼身体部分损毁。护法神像右侧有藏文榜题，抄录如下：

སུངས་མ་ཐཱི་མ་ཏ་ཀ་ལ།

译文：护法玛哈嘎拉

第五幅：藏文题记

位于第4幅石刻右侧，为阴线刻藏文题记4行，高0.67、最宽2.1米，字体较大，依岩体结构，错落分布，部分残损（图一四）。藏文录文如下：

1. ཨ།སྟོན་པ་བཅམ་ལྷན་འདས་བྱ་ངན་ལས་འདས་ནས་
2. ལ་སྟེ་སྟོང་ཉིས་བརྒྱ་སྟེ་བརྒྱ་(རྟ་?)བཞི་ན།འབྲི་སྤང་དུ་བྱི་ཁྱ་ར་དང་
3. ལྟོ་ན་མ་□□□མངའ་དར་བའི་དུས་སྤ།ལྷགས་མོ་སྤུལ་གྱི་ལ་
4. ལ་གཞོན་ནུ་ལྷ་མའི་སྤྱག་པས་བྲིས།

译文：

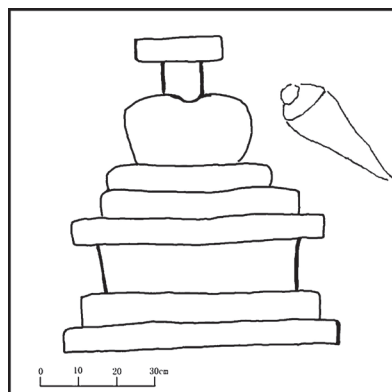
佛世尊涅槃后三千二百三十四年之时，治隆地方俗人古热和……的时候，
阴铁蛇年荀奴上师亲手刻写。

第六幅：佛塔和海螺

位于第5幅石刻的右侧，为后期阴线刻画的佛塔和海螺（图一五、图一六）。佛塔高1.1、宽0.99米。塔下有五级台阶，其中第二、三级台阶之间有须弥山型束腰，塔身呈覆钵状，塔身上有束颈，其上为平顶。佛塔右边刻画有一海螺，长0.38米，形体修长，系后期模仿第7幅石刻画面中的海螺刻画而成。佛塔左侧和下方各有一行晚期藏文题记，其中下方的藏文字体较大，所刻内容为佛教六字真言。



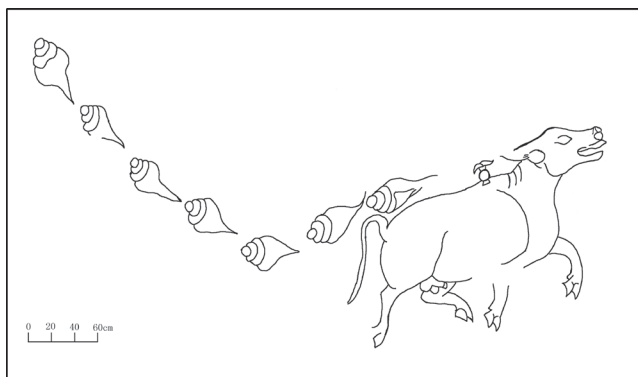
图一五 第六幅石刻 佛塔与海螺



图一六 第六幅石刻线图



图一七 第七幅石刻 海螺与牛



图一八 第七幅石刻线图



图一九 第七幅石刻 公牛

第七幅：海螺与牛

位于第六幅石刻的右侧，为阴线刻画的海螺和牛（图一七、图一八）。七个海螺按照岩体的纹理走势，左右相连，依次排开。海螺大小不一，最大者长 0.7、宽 0.28 米，最小者长 0.38、宽 0.2 米。最左侧海螺的上端，有一行藏文题记，长 0.6、高 0.14 米，保存较好，录文如下：

ལྷ་བྱང་སང་བདུན་འདྲེལ

译文：七海螺

海螺的右下方是一头阴线刻画的公牛，线条较粗，牛身長 1.54、高 1.1 米（图一九）。牛头向右，身体壮硕，呈奔跑状。牛头微上扬，圆目怒睁，嘴巴张开，呈咆哮状，牛尾纤细，公牛性别特征明显，牛背上刻有一个净瓶？。牛身下方，有后期凿刻的藏文六字真言经咒，字体较大，保存完好。牛身右侧有两行藏文题记，长 0.52、高 0.2 米。题记被后期刻画海螺所打破，局部受到损毁，题记内容为：

1. ས་བདག་ཆེན་པོ་



图二〇 第八幅石刻 藏文题记

2. ལྷ་ཁྱེད་ཀྱི་གྲོ་མ་

译文：地之大护主牛

第八幅：藏文题记

位于第7幅石刻右侧3.7米处，阴线雕刻的藏文题记，共1行。题记风蚀严重，其下方原来或刻画有图像，但已漫漶不清，不留痕迹（图二〇）。相较旁边的藏文，此处藏文题刻字体更大，书法更为飘逸潦草，字体圆润，或系后期凿刻。残存的藏文为：

རི་མོ་ཀྱན་ལ་མ་རེག་པ་ལྟོགས་པ་

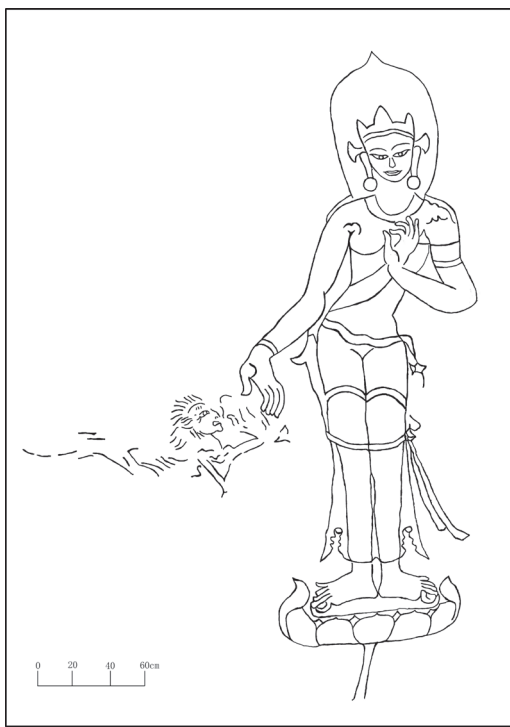
译文：所有图画，不得触摸……

第九幅：圣观音

位于岩石转角一侧，第8幅石刻的右侧，为阴线刻画的一尊圣观音像，保存不佳，线条模糊。尊像通高3.97、宽2.62米，保存状况较差（图二一、图二二）。圣观音身后有单层桃形头光，头戴三叶宝冠，双耳垂肩，额头扁圆，双眉弯曲，其间有圆形白毫，眼睛略呈倒三角形，鼻头尖小，未刻画鼻梁，嘴部和下巴损坏。颈部较长，刻有三道，



图二一 第九幅石刻 圣观音



图二二 圣观音

肩膀瘦削，双肩似搭有披肩，自左肩斜披帛带，下身穿短裤，腰后系裙，衣裙下摆于身后垂至脚踝处，衣摆呈鱼尾状，膝盖处有一条束带。观音左手于胸前持物（莲花），可见左臂臂钏，右手外伸，施与愿印。双脚略呈一字形，脚尖向外跣足立于单层仰莲座上，莲座高 0.65 米，莲瓣硕大，莲座下有一根纤细莲颈，延伸至地下。观音右手下方趴着一恶鬼，身長 0.98、残高 0.67 米，毛发竖起，面目狰狞，大嘴张开，朝向观音，乞求救赎。恶鬼下方有后期减地浮雕的藏文六字真言，字体硕大，保存完整。圣观音像左侧有 3 行藏文题记，字体较大，保存较差，仅部分能识读，录文如下：

1. གནམ་མཁའ་ཐུང་པ་ལྟ་བུ་།
2. ལྷོ་ཁྱེད་ལ་བཞུགས་པའི་ཆོས་ལུགས་ཀྱི་འཕེལ་ལྔ་ལྟ་བུ་།
3. གཞིན་ཐུང་ཐུང་མཁའ་མཁའ་ལྟ་བུ་།

译文：顶礼圣观音……僧人荀努上师之功德



图二三 第十幅石刻 护法天女



图二四 护法天女

第十幅：护法天女

位于岩石转角另一侧，第9幅石刻右侧，为阴线刻画护法女神像。像通高1.94、最宽2.5米，距地面2.5米（图二三、图二四）。线条纤细，下部保存较差。护法天女倒骑在一头骡子身上，头戴饰物，卷发垂肩，耳戴圆形耳饰，面部浑圆，双眉间有圆形白毫，双眼圆睁，鼻头圆小，嘴唇较小。颈部较短，肩膀宽厚，女性特征明显，双乳隆圆，腰肢纤细。可辨戴有臂钏，左手插腰，右手于头顶举剑。骡子保存较差，仅能看到后蹄和头部。在骡子的前方似乎有一尊盘腿而坐的佛像，仅能看清右臂、右腿和身光的轮廓。在护法神像的右侧有2行藏文题记，长0.6、高0.32米，保存状况较差，录文如下：

1. སྤངས་པ་

2. དང་ལྟོ་མོ།

译文：护法与天女

三、小结

如上所述，称多县格日村新发现的这批摩崖石刻内容主要为藏传佛教的图像与藏文题刻。从雕刻技法来看，这批石刻均采用阴线刻的雕刻手法，这种技法在青藏高原东麓发现的唐蕃时期佛教石刻遗存中多有发现。如四川石渠须巴神山第1、3、6、7、9、11幅，白马神山石刻群洛须村石刻点第1、2幅和烟角村石刻¹，以及玉树贝纳沟文成公主庙西侧的佛教石刻和勒巴沟礼佛图、佛传故事与说法图等均采用的是此种雕刻技法²。

从图像题材来看，其内容多样，类别丰富，既包括青藏高原东麓吐蕃早期常见的佛、菩萨、供养人、佛塔、供灯等形象，又新出现护法神、海螺等佛教题材。从图像特征上来看，这批造像既承袭了早期藏东吐蕃佛教造像的遗韵，又兼具了西藏佛教后弘期密教图像的诸多特征。

与藏东地区汉藏交界地带发现的吐蕃早期的佛教遗存相比，格日摩崖石刻有以下几点特征值得注意：其一，吐蕃早期藏东地区流行的造像题材是以大日如来为中心，周围环绕八大菩萨或圣观音、金刚手等胁侍菩萨的组合方式³，这类题材在格日摩崖石刻中已

1 四川省文物考古研究院、石渠县文化局：《四川石渠县新发现吐蕃石刻群调查简报》，《四川文物》，2013（6）：3-15。

2 汤惠生：《青海玉树地区唐代佛教摩崖考述》，《中国藏学》，1999（1）：114-123。参见本辑相关的调查简报。

3 霍巍：《青藏高原东麓吐蕃时期佛教摩崖造像的发现与研究》，《考古学报》，2011（3）：353-384。

不再出现,而是呈现出更加多样化的组合方式,此处既有一佛二菩萨三尊组合图像,又有单尊的圣观音、护法神、护法天女像等图像题材,尤其是阿閼佛的出现,值得注意。其二,造像中佛像的样式为常见的穿袈裟、顶有肉髻,吐蕃时期藏东地区发现的身穿吐蕃装、头戴高筒冠帽的佛像样式未见发现。其三,格日摩崖石刻新出现的佛教题材,与佛教后弘期的密教图像特征密切相关,例如造像中的护法神和护法天女,无论是图像风格,还是画面构图上,与以往藏东地区发现的摩崖造像都大相径庭,更多呈现出佛教后弘期密教化的色彩。其四,造像中的供养人形象,与勒巴沟口礼佛图中头戴吐蕃高冠的样式,也已大不相同,而是更加接近西夏和中原汉地僧人及罗汉的形象。

与此同时,我们也应该注意到,格日摩崖造像对藏东吐蕃早期图像也有诸多继承的因素。首先,一佛二菩萨组合像中,阿閼佛的两位胁侍菩萨,头戴三叶宝冠,侧向主尊而坐,头部上仰看佛的构图样式,与玉树勒巴沟恰岗大日如来的两位胁侍金刚手和圣观音菩萨,以及西邓柯摩崖造像第二地点第三组胁侍菩萨的姿势如出一辙。其次,石刻中圣观音头戴三叶宝冠,肩披帛带,下着长裙的样式,与四川石渠县烟角村吐蕃石刻尊像的特征也基本相同⁴。再者,第九幅石刻中出现的圣观音(藏文:ཨ་རུ་པ་ལོ་ཨ་ཤེ་;梵文:Aryapalo)的特殊称谓⁵,与勒巴沟恰岗早期藏文题刻的称呼一致。

关于藏文题记,从其字体特征来看,题记刻写使用的是藏文乌坚体,字迹清晰,端庄优美,其字体、文风、语法结构和正字法等,均脱离了吐蕃早期的古朴特征,已经具备11世纪由大译师仁钦桑布(འཇམ་དཔལ་འབྱུང་པོ། 958-1055年)主持完成的第三次藏文厘定后的特点。最显著的标志,即题刻中藏文的元音符号“ི”均为正写。但另一方面,需要注意的问题是,题刻中仍然保存有吐蕃时期的藏文特点,如“སྟུགས”的写法,在勒巴沟吾娜桑嘎发现有同样的字。

此外,题记中出现的“འབྲི་ཁྱུང”和“ཁྱུང་རྩེ”两词也值得重视。“འབྲི”意思是“母牦牛”,长江在青海玉树境内被称为“འབྲི་ཁྱུང”(即母牦牛河)⁶，“ཁྱུང”有“流域、江、沟”等意思,顾名思义,“འབྲི་ཁྱུང”意思就是“通天河流域”,而格日村摩崖石刻所在的位置正好处于通天河的左岸,其称谓与地理位置正合。“ཁྱུང་རྩེ”又作“སྟུང་རྩེ”,是藏族社会比较

4 四川省文物考古研究院、石渠县文化局:《四川石渠县新发现吐蕃石刻群调查简报》,《四川文物》,2013(6):3-15。

5 阿米·海勒(Amy Heller)认为,以“ཨ་རུ་པ་ལོ་ཨ་ཤེ་”称谓圣观音菩萨的作法只出现于吐蕃前弘期,以后便不再见到。此次考古新发现证明她的观点并不正确。见阿米·海勒著、杨莉译:《公元8-10世纪东藏的佛教造像及摩崖石刻》,载《国外藏学研究译文集》第十五辑,拉萨:西藏人民出版社,2001:198-199。

6 张怡荪主编:《藏汉大辞典》,北京:民族出版社,1985:1996

古老的氏族名,例如著名的止贡派上师古热仁波切(སྤུ་ར་རིན་པོ་ཆེ)就属于该氏族⁷。此外,在《萨迦五祖全集》中收录有一封萨迦派第一位祖师贡嘎宁波(ཀུན་དགའ་སྒྱིང་པོ། 1092—1158年)写给治隆(འབྲི་སྤུང)地区古热(སྤུ་ར)氏族上师的信⁸,这封书信的成作时间,与这批造像的雕刻年代正好相符。题记中出现的“མི་ཉག་ཏི་ཟ་གཞན་རྩ་བ་མ”也很值得注意。一般来说,藏文中“མི་ཉག”一词指的是生活在今四川、青海、西藏交界地带的党项人群,汉文文献中称作“弥药”,该词语还曾出现在四川石渠县照阿拉姆发现的吐蕃时期的石刻题记中⁹。至于“ཏི་ཟ”一词,应为某个职称或地名,但具体何意,则是本文目前尚无法解决的一个问题。

关于这批造像的年代¹⁰,藏文题记中出现的释迦纪年和藏历纪年,为我们提供了重要信息。根据题记内容,这批造像系由荀奴上师在佛陀涅槃后三千二百三十四年凿刻而成,按照藏历纪年法,这一年属于阴铁蛇年。因此,这两条线索成为解决问题的关键。在藏传佛教中,关于佛陀涅槃时间的算法,各教派之间有诸多不同的说法¹¹。笔者结合题记中的双重证据,再综合西藏各个教派的不同观点,认为此处采用的释迦纪年算法与萨迦派第二祖索南孜莫(བསོད་ནམས་ཙེ་མོ། 1142-1182年)于1167年提出的萨迦派纪年传统相吻合,即佛涅槃于公元前2134年¹²。根据德国学者大卫·鲁格(David Ruegg)的研究,萨迦派的这一纪年方法,虽然是在1167年才被正式提出,但其历史传统可以被追溯至吐蕃王朝时期¹³。照此算法,我们可以将题刻的年代推算至公元1101年(即辛巳铁蛇年;北宋建中靖国元年)。

青海玉树格日村新发现的这批摩崖造像,具有非常重要的价值。首先,从其所处地

7 ཏུང་དགའ་སྒྱིང་བཟང་འཕྲིན་ལས། ཏུང་དགའ་ཆོག་མཛོད་ཆེན་མོ། བེ་ཅིན། གྲང་གི་འོ་བོད་རིག་པ་དཔེ་སྟུན་ཁང་། 2002 : 257。

8 ཀུན་དགའ་སྒྱིང་པོ། སྤུ་ར་ཨ་སྤུབས་ལ་ཁྱུ་ཡིག་བཞུགས། ས་ཆེན་ཀུན་དགའ་སྒྱིང་པོའི་གསུང་རབ། ས་སྤྱོད་མ་རྩམ་ལཱ་འཁུན་ལྷོ་གས་བམ་གཉིས་པ། བེ་ཅིན། གྲང་གི་འོ་བོད་རིག་པ་དཔེ་སྟུན་ཁང་། 2015 : 270-272。

9 故宫博物院、四川省文物考古研究院:《四川石渠县洛须“照阿拉姆”摩崖石刻》,《四川文物》,2006(3): 29。

10 对于本文中第六和第八幅可能属于后期的作品,此处不予探讨。

11 David Seyfort Ruegg, “Notes on some Indian and Tibetan Reckoning of the Buddha’s Nirvāṇa and the Duration of his Teaching, The Dating of the Buddha”, *Die Datierung des historischen Buddha*. Volume 1, Edited by Heinz Bechert, Göttingen: Vandenhoeck & Ruprecht, 1991: 263-290。

12 བསོད་ནམས་ཙེ་མོ། ཆོས་ལ་འཕུག་པའི་སྤྱི་ཞེས་བྱའི་བསྟན་བཅོས་བཞུགས་མོ། བསོད་ནམས་ཙེ་མོ་གསུང་འབུམ། Volume 3, TBRC: NO.W30279: 494-495; ས་སྤྱོད་ཏུ་ཀུན་དགའ་བྱུལ་མཆན་དཔལ་བཟང་པོ། སྤུ་མ་རྩེ་བཅུན་ཆེན་པོའི་ནམ་ཐར་བཞུགས། ཀུན་དགའ་བྱུལ་མཆན་གསུང་འབུམ། Volume 1, TBRC: NO.W30279: 676。关于石刻中所采用的释迦纪年算法与萨迦派之关系,将另有专文讨论。

13 David Seyfort Ruegg, “Notes on some Indian and Tibetan Reckoning of the Buddha’s Nirvāṇa and the Duration of his Teaching, The Dating of the Buddha”, 1991: 280。

理位置来说,该地区位于青藏高原东麓的青海、西藏以及四川三省交界地带,自古是汉藏文化交流的重要通道,更是唐蕃古道上的重镇,同时也是现今学术界研究的热点。这批材料的发现,为汉、藏民族之间和不同区域文化交流的学术研究增添了新的考古材料。其次,从这批材料的年代来看,虽然近年来在藏东地区陆续发现了一批唐蕃时期的佛教造像遗存,但是,吐蕃分裂时期的佛教遗存,目前尚未有被真正确认者,这批造像不仅填补了该区域吐蕃分裂时期佛教考古发现的空白,还可再续唐蕃文化交流的历史余韵。同时,我们知道,12世纪初期正是西藏佛教再度传播的关键时刻,也是藏传佛教下路弘法的重要时期,但是关于这一时期的汉藏佛教文化交流,只在零星史料文献中有记载,这批石刻材料的发现,从考古实物的角度,为我们研究后弘期佛教在藏地的再度传播提供了材料依据。最后,从造像艺术风格的角度来看,造像中菩萨所戴三叶冠及其面部表情与四川石渠县发现的吐蕃石刻造像中的风格极其相似¹⁴,而立像护法神的造型则与敦煌石窟壁画中西夏时期的藏传佛教密教护法神形象具有异曲同工之妙,因此,我们可以说这批造像,其风格上承藏东吐蕃式样,又启西藏后弘期密教艺术特点。更重要的是,从藏文题记我们可知,这批造像的功德主是来自当地的古热家族,他们使用的佛教纪年方法与后来萨迦派的纪年传统相一致。考虑到当时萨迦派与治隆地方古热上师的书信往来,这些材料或许有助于我们进一步去思考元代早期玉树地区成为萨迦派封地之前二者之间已存在的历史关系等问题。

附记:本次调查得到玉树州文物局、玉树州文化局、玉树州博物馆等单位的大力支持。四川大学李永宪教授对此次调查进行了具体的指导。藏文题记释读和年代判断得到巴桑旺堆研究员和张延清副教授的指点,李若愚博士也为本文提供了资料帮助。写作过程中,幸蒙霍巍、刘永增、熊文彬、玉珠措姆、杨清凡、张长虹诸位老师指正。修改期间,又得哈佛大学范德康教授(Leonard W.J. van der Kuijp)指点。谨致谢忱。

调查:蔡林海、朱德涛、李永宪

摄影:蔡林海

绘图:蔡林海、朱德涛

执笔:朱德涛、蔡林海

14 四川省文物考古研究院、石渠县文化局:《四川石渠县新发现吐蕃石刻群调查简报》,《四川文物》,2013(6):3-15。

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

(Ph. D. Student, Department of Archaeology, Sichuan University)

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

Yuan Haibing¹, Bsod nams chos ki nyi ma², Lü Hongliang³, Shargan Wangdue⁴

(1, 3. Department of Archaeology, Sichuan University

2. Nag chu Cultural Heritage Administration, TAR

4. Institute for Cultural Heritage Preservation and Research, TAR)

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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