



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

第 16 辑

四川大学中国藏学研究所 编

中国藏学出版社

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

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西藏芒康嘎托镇新发现吐蕃摩崖石刻调查简报

四川大学中国藏学研究所

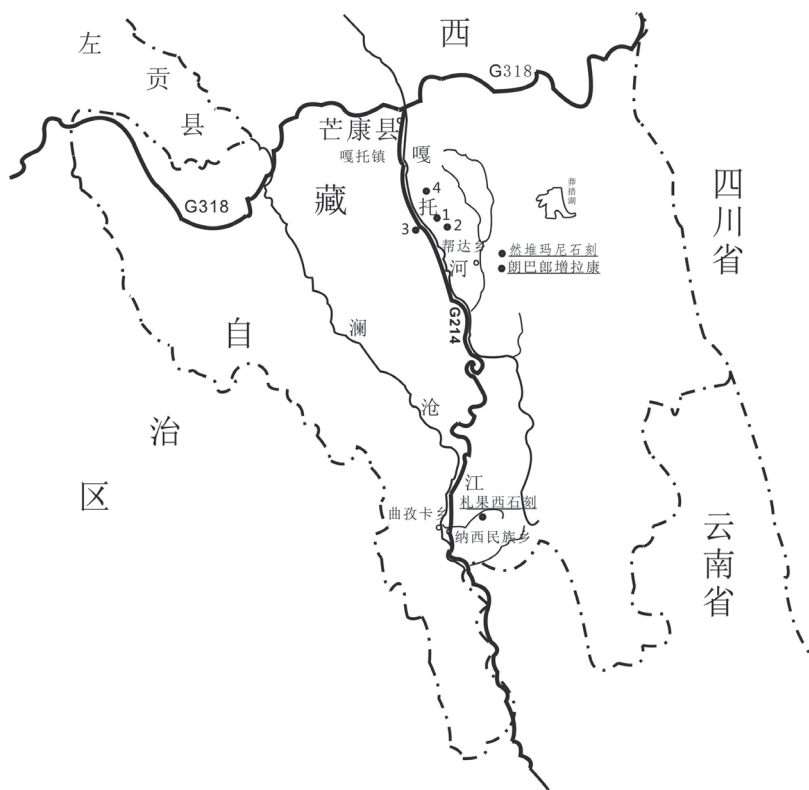
四川大学考古系

西藏自治区昌都芒康县文物局

西藏自治区昌都芒康县旅游局

内容摘要：2014年，西藏自治区社会科学院次仁加布研究员在芒康县嘎托镇巴拉村发现了一处大日如来及八大菩萨摩崖造像及另一处残像。2016年7月17-19日，四川大学中国藏学研究所、考古系和西藏昌都芒康县文物局、旅游局联合对芒康县嘎托镇巴拉村吐蕃石刻进行了详细调查。在上述两个地点之外，又新发现了吐蕃时期古藏文石刻1处、摩崖造像1处，并对以上4个地点做了测量、记录。从造像题材、艺术风格及藏文石刻特征综合分析，芒康新发现摩崖石刻所属时期应为吐蕃赞普赤松德赞（755-797年在位）至赤德松赞（798-815年在位）期间，即8世纪中叶至9世纪上半叶之间。此前在芒康已发现有其他吐蕃时期石刻造像，上述遗存为探讨唐与吐蕃之间的交通及佛教文化传播路线提供了新的证据，在藏传佛教艺术史上也具有重要价值。

西藏昌都芒康县位于西藏自治区东南部的横断山区，东经97°7′至99°1′，北纬28°5′至30°4′，东与四川省巴塘县隔金沙江相望，南与云南省德钦县接壤，西、北分别



图一 芒康县吐蕃石刻分布示意图（卢素文 绘图）

（2016 年调查及新发现石刻地点：1. 巴拉村孜许大日如来及八大菩萨摩崖造像；2. 孜许古藏文摩崖题刻；3. 孜许大日如来摩崖残像；4. 孜许阴线刻摩崖造像）

与昌都市的左贡、察雅、贡觉三县毗邻。横断山脉纵贯全县南北，县境内山高谷深，地势北高南低，最高海拔 6434 米，最低海拔 2200 米，平均海拔 4317 米。地质构造复杂，主要岩石类型包括紫红色砂岩、泥岩等沉积岩。此前芒康县境内已发现并经调查确认的吐蕃时期石刻有 4 个地点，即纳西乡查果西沟摩崖造像，帮达乡然堆村朗巴朗增拉康造像、达琼摩崖造像、然堆玛尼石刻造像及古藏文摩崖题刻¹。

1 西藏自治区文物保护研究所、陕西省考古研究院：《查果西沟摩崖造像 2009 年考古调查简报》，《考古与文物》，2012（3）：16-21。达琼摩崖造像、然堆玛尼石刻造像两个地点，参见西藏自治区文物保护研究所、陕西省考古研究院：《昌都地区芒康县两处新发现吐蕃佛教石刻造像考古调查简报》，刊西藏自治区文物保护研究所编著：《西藏文物考古研究》（第 1 辑），北京：科学出版社，2014：70-87。朗巴朗增拉康造像详细调查报告尚未有刊发，相关简介课参见霍巍：《试析西藏东部新发现的两处早期石刻造像》，《敦煌研究》，2003（5）：9-15；此外，张建林在“7 至 17 世纪西藏历史与考古、宗教与艺术国际学术讨论会”（四川大学中国藏学研究所、哈佛-燕京学社共同主办，2013 年 7 月 13-15 日，四川成都）上，做了题为《青、藏、川吐蕃佛教造像的发现——兼谈唐蕃之间佛教传播路线》的发言，其中对朗巴朗增拉康造像有较详细介绍。

2014 年年初,西藏自治区社会科学院次仁加布研究员在芒康县嘎托镇驻村工作期间,在巴拉村发现了一处大日如来及八大菩萨摩崖造像,及嘎托河对岸山下的另一处残像²。2015 年,西藏自治区文物保护研究所根据上述线索,对此处地点进行了考察,但尚未有正式调查报告公布。

2016 年 7 月 17-19 日,四川大学中国藏学研究所、考古系和西藏昌都芒康县文物局、旅游局联合对芒康县嘎托镇巴拉村吐蕃石刻进行了详细调查,在上述两个地点之外,又新发现了古藏文石刻 1 处、摩崖造像 1 处,并对以上 4 个地点做了测量、记录(图一)。

一、巴拉村孜许大日如来及八大菩萨摩崖造像

(一) 造像位置与概况

该摩崖造像(2016XCMZ1)位于西藏自治区昌都市芒康县嘎托镇巴拉村孜许组拉旺通(ལྷ་ཁམས་རྫོང་སྐར་ཐོག་གོང་རལ་སྐར་ཚུན་ཅེར་ཤོད་ཚུལ་ལྷ་དབང་ཐོན་),芒康县县政府所在地嘎托镇以南 38 公里处,黑曲河东岸扎日曲果山(བླ་རི་ཆུ་འགོ)山麓,北纬 29°23'24.49",东经 98°39'59.11",海拔 3606 米。

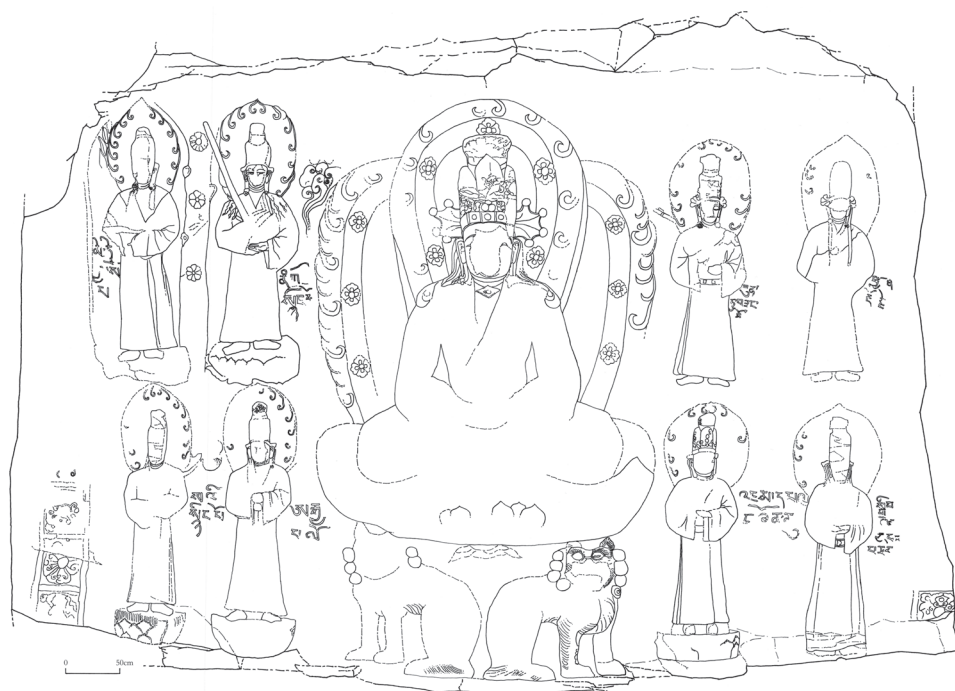
造像雕凿于山麓崖壁表面,岩石质地为红砂岩,崖壁走向为北偏东 326°。崖面高约 9 米,浮雕造像共 9 尊(图二、三)。造像群顶部凿出马蹄形龕沿,龕顶至造像底部共高 5.75 米;龕下部近地面最宽处 8.9 米。近年来当地百姓在摩崖造像前修建起三面围墙,其性质类似一座无屋顶的佛堂。围墙与崖面形成不规则的长方形,其中北墙内壁进深长 6.24 米、外壁长 8.60 米,南墙进深长 4.34 米,西墙宽 9.28 米,墙高 3.88 米,墙体厚约 0.68 米。南墙外还有宽 0.90 米的崖壁,壁面未见雕刻图案纹样等。山体向南延伸的崖面较之造像崖面凹入约 0.50 米,有阴刻藏文多行,可辨认出刻有藏文的区域约长 4.8 米、高 3.4 米,崖面剥落较严重,藏文题刻的内容尚难判定。

本次调查对围墙内地面做了清理和平整,因时间等条件限制未采用现场绘比例图,而采用横向、纵向均每 1 米布一根线的办法,垂直纵向布线 9 根,横向水平布线 6 根,在崖面上垂直“布方”,然后进行拍照、测量、记录,在室内最后成图。

2 相关简讯由巴桑旺堆、次仁加布联合公布,见巴桑旺堆、次仁加布:《芒康县嘎托镇境内首次发现大型吐蕃摩崖浮雕大日如来像》,《西藏研究》,2014(4):120,封三(图版)。巴桑旺堆、次仁加布:《西藏昌都芒康县新发现吐蕃时期大日如来石刻像》,《西藏大学学报》,2014(3):封二。简讯中“嘎托河”及“厦曲河”均应即正式地图中的“黑曲”河。



图二 孜许大日如来及八大菩萨摩崖造像



图三 孜许大日如来及八大菩萨摩崖造像

（二）造像布局及特征

造像为1铺9尊，均为在崖壁上减地高浮雕刻画身体轮廓，阴线及减地浅浮雕刻画细部，背光和头光均系在岩面上整体下凿，边缘浅，向内逐渐加深，形成内凹的龕窝，使造像轮廓自然凸显出来，造像技法与芒康县纳西乡查果西摩崖造像手法相似。

造像题材为大日如来及八大菩萨。崖壁正中为大日如来，跏趺坐于莲花双狮座上方；左右两侧各4尊菩萨立像，上下两排各2尊，每尊菩萨身体右侧（以观者之左右为左右）各阴线刻其藏文名号（仅左上1尊藏文名号刻于其身体左侧）。造像群顶部凿出马蹄形龕沿，龕沿左右两侧雕有带花纹边框。其中左侧（即靠近北围墙一侧）下部边框纹饰保存较清楚，自围墙内地面以上，保存较清晰的纹饰边框高约1.74米，由内向外约分三层；最内层为长宽约0.45-0.50米见方的方格，现存方格3个，每格内阴线满刻大朵团花一枚；第二、三层边框各宽约0.23、0.10米，纹饰不能辨清。

9尊造像按由中央到两边、先左后右、先上后下的顺序，依次编号为2016XCMZ1:1-9。

1. 大日如来（2016XCMZ1:1）

位于摩崖造像中央，有马蹄形头光、身光，结跏趺坐于仰莲座上，莲座下方有一对狮子相背而立。从头光顶端至双狮底部通高5.35米，其中大日如来自高发冠至双足高3.42米，最宽处即两膝间宽3.3米；头光、身光均分三层，内圈无纹饰，第二层及最外层分别饰团花纹及卷云状火焰纹，头光最宽处1.76米，身光最宽处3.20米；莲座高0.25米；狮子高1.30米，双狮共宽2.72米。

大日如来顶束高髻，发髻上部可见束发巾的细褶，发髻外戴高宝冠，宝冠底部靠近额处镶圆形宝石，宝冠上浅浮雕忍冬等纹样，冠顶为三瓣冠叶，系冠的宝带于两侧耳部上方平展，带端缀有四枚圆形饰物。面部广颐，耳后有头巾下垂于肩后，发绺卷曲披肩上，发尖卷纹内佩圆形饰物。颈有三道蚕纹，佩菱形项饰；身着左衽广袖长袍，三角形翻领形状依稀可辨；双手结禅定印于腹前。

莲座宽大，崖面剥落严重，仅可辨认部分莲瓣，应为多重仰莲座。莲座下双狮相背而立，张口瞪目，头部鬃毛卷曲，躯体雄健，但身体表面风化较严重，不能看清尾部的形态。

2. 弥勒菩萨（2016XCMZ1:2）

位于大日如来左侧上排之左，其身体左边阴线刻名号ཐཱ་ཊི་བྱམས་པ་。头光近椭圆形，顶上出尖，内缘饰一圈卷云状火焰纹；身光较浅，类似浅龕。头光至莲座通高2.60米，

其中弥勒像自发髻至足高 2.15 米。高发髻，戴宝冠；宝冠及面部表层岩面脱落，花纹及面部细节均不存。身着三角形大翻领左衽长袍，双足足尖外展立于莲座之上。

3. 虚空藏（2016XCMZ1:3）

位于大日如来左侧上排之右，其身体右边阴线刻名号 ནཱ་ཁཱ་སྒྲིང་པོ 。头光近椭圆形，顶上出尖，内缘饰一圈卷云状火焰纹；身体两侧减地雕刻形成极浅身光，近于线刻浅龕。头光至莲座通高 2.62 米，其中自发髻至足高 2.13 米。高发髻，戴宝冠；宝冠表层部分岩面脱落，仍可辨为三瓣冠叶，花纹不存，双耳上方各雕出一冠带花结；面部清俊，上眼睑略下垂，唇圆润、嘴角稍上扬，含笑向下凝视，鼻已残；双耳垂肩，底端佩四瓣花形耳饰。头巾及波浪状发绺披垂双肩。身着三角形大翻领广袖长袍；左手仰掌腹前，右手略上举于胸前执剑、剑身斜倚于其右肩；双足足尖外展立于仰莲座之上。

4. 地藏菩萨（2016XCMZ1:4）

位于大日如来左侧下排之左，其身体右边阴线刻名号 སཱ་ཁྱིང་པོ 。头光近椭圆形，顶上出尖，内缘饰一圈卷云状火焰纹；身体两侧减地雕刻形成浅龕。头光至莲座通高 2.40 米，其中自发髻至足高 1.90 米。高发髻，戴宝冠；宝冠及面部表层岩面脱落，花纹及面部细节均不存；尚可见部分头巾及波浪状发绺披垂双肩。身着广袖长袍，三角形翻领隐约可辨；双手于腹部上方呈右手在下、左手在上姿势执一长花茎，花茎从其左肩上侧伸出，花朵瓣叶宽大、伸展于其头光右侧；双足足尖外展立于莲座之上。莲座为多层仰莲座，减地高浮雕近半圆形，高 0.25、宽 0.71 米，比上层菩萨的莲座尺寸高、凸出。

5. 莲花手菩萨（2016XCMZ1:5）

位于大日如来左侧下排之右，其身体右边阴线刻名号 ཨ་རྒྱལ་པོ 。头光近椭圆形，顶上出尖，内缘饰一圈卷云状火焰纹；身体两侧减地雕刻形成浅龕。头光至莲座通高 2.53 米，其中自发髻至足高 2.03 米。高发髻，戴宝冠；宝冠及面部表层岩面有脱落，尚可辨头顶束发髻头巾的褶皱，巾褶下方环一圈窄发箍，双耳上方各雕出一冠带花结，宝冠表面花纹及面部细节均不很清晰，可以看出菩萨眼睑下垂、向下凝视，鼻子轮廓呈细长的三角形；双耳垂肩，底端佩花形耳饰；尚可见部分头巾及波浪状发绺披垂双肩。颈有三道蚕纹，佩菱形项饰。身着广袖长袍，三角形翻领隐约可辨；双手于腹部上方呈右手在下、左手在上姿势执一长花茎，花茎从其左肩上侧伸出，花朵近圆形、伸展于其头光右侧；双足足尖外展立于莲座之上。莲座为多层仰莲座，减地高浮雕近半圆形，高 0.38、

宽 0.88 米。

6. 普贤菩萨 (2016XCMZ1:6)

位于大日如来右侧上排之左，其身体右边阴线刻名号 ཀུན་རྟེན་འཇམ་མེད་པོ་。头光近椭圆形，内缘饰一圈卷云状火焰纹；身体两侧减地雕刻形成浅龕状身光。头光至莲座通高 2.42 米，其中自发髻至足高约 2.14 米。高发髻，戴宝冠，束发髻头巾的褶皱、宝冠表层花纹较清晰，双耳上方各雕出一由 3、4 瓣花瓣形组成的扇形冠带花结；面部局部残，清秀而丰润，可见左眼睑略下垂，向下凝视；双耳垂肩，底端佩花形耳饰。颈下三道蚕纹。肩及胸前岩石脱落，身着翻领广袖长袍，腰束带，腰带上雕饰花纹；双手于胸前左手在下、右手在上执一长花茎，花茎从其右肩上侧伸出，花朵伸展于其头光之侧；双足足尖外展立于莲座之上，莲座部分的崖面已剥落。

7. 金刚手菩萨 (2016XCMZ1:7)

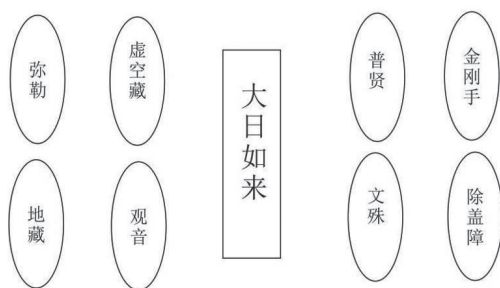
位于大日如来右侧上排之右，其身体右边阴线刻名号 ཕུག་ན་རྩོ་རྒྱུ་。头光近椭圆形，顶上出尖，内缘饰一圈卷云状火焰纹；减地刻出浅龕形身光。头光至莲座通高 2.46 米，像自发髻至足高 2.04 米。整尊造像均剥落严重，面部残缺，仅可辨认出菩萨为高发髻，戴宝冠，身着三角形大翻领广袖长袍，左手在腹前、右手上举至胸前；双足足尖向前立于莲座之上。莲座部分的崖面已剥落。

8. 文殊菩萨 (2016XCMZ1:8)

位于大日如来右侧下排之左，其身体右边阴线刻名号 འཇམ་དཔལ་གཞོན་ནུ་。头光近椭圆形，内缘饰一圈卷云状火焰纹。头光至莲座通高 2.40 米，其中自发髻至足高约 2.05 米。高发髻，戴三叶宝冠，冠叶近椭圆形，每片冠叶中央竖排三枚圆形饰物，周围环绕忍冬卷草纹；双耳上方各雕出一冠带花结；面部表层岩石脱落；双耳垂肩，耳后头巾及波浪状发绺披垂双肩。颈下三道蚕纹。肩及胸前岩石风化斑驳，细节不清晰，身着翻领广袖长袍，腰束带，腰带上雕饰花纹；双手微抬于腰带上方，但手部细节已不能辨认；双足足尖向前立于莲座之上。莲座为减地高浮雕近半圆形，高 0.26、宽 0.80 米，表面剥落，莲瓣细节不能辨认。

9. 除盖障菩萨 (2016XCMZ1:9)

位于大日如来右侧下排之右，其身体右边阴线刻名号 སྤྱིལ་པ་ཐམས་ཅད་རྩམ་པར་སེལ་བ་。



图四 孜许大日如来与八大菩萨配置示意图(卢素文绘图)

头光近椭圆形，顶上出尖，内缘饰一圈卷云状火焰纹。头光至莲座底端通高 2.40 米，其中自发髻至长袍下摆高约 2.20 米，长袍下方原雕有双足及莲座均剥落。整尊造像均剥落严重，发髻、面部残缺，仅可辨认出菩萨为高发髻，戴宝冠，身着广袖长袍，腰系宝带，带上雕刻花纹，双手置于腰带上方，详不明。

（三）保存状况

摩崖造像开凿在红砂岩为主的崖体上，红砂岩的特性为孔隙率大、石质松散，容易渗漏雨水或被雨水冲刷形成沟壑裂隙，而且极易随环境气候反复胀缩循环，使胶结泥质破坏而引起砂岩风化。

目前大日如来与八大菩萨摩崖主要存在以下问题：日照与风力作用所致岩体风化脱落，雨水侵蚀、崖壁渗水（受芒康地区的气候环境影响较多），苔藓侵蚀等（详参图四，及表一）。

表一 孜许大日如来及八大菩萨摩崖造像保存状况

造像名称	保存状况
大日如来	宝冠两侧部分漏水，右侧有黑色水垢；面部有岩层起甲；双手及两侧腿部、莲座有泥土及苔藓堆积；双狮身上涂有酥油
弥勒菩萨	宝冠及面部剥落、起甲；莲座不存；风化比较严重
虚空藏菩萨	面部起甲，衣服及莲座皆有剥落，莲座仅残存局部
观音菩萨	头光部分漏水，衣服上涂有酥油，莲座风化脱落
地藏菩萨	面部和宝冠风化脱落严重；衣服上涂酥油
普贤菩萨	宝冠及面部风化，右侧肩部有一块岩石即将脱落；衣服及莲座风化严重，莲座不存

金刚手菩萨	面部不存，崖壁有一道裂缝；衣服风化严重，莲座不存
文殊菩萨	衣服上半身风化，下半身涂酥油，莲座外层脱落；整体保存情况较好
除盖障菩萨	整体风化严重
崖面藏文题记	风化严重，仅保留部分藏文题记

从不同尊像的保存情况来看，主要存在以下四个方面的问题：

(1) 裂隙状风化，岩石表面出现板状剥落，如普贤菩萨等。

(2) 页片状风化。页片状风化。在石刻所在岩石上游少量页片状风化，表面呈现薄片状剥落，厚度约 0.5-3mm，薄片面积不大。剥蚀后的岩石表面暴露于大气中，由于进一步的物理化学风化作用和岩石结构与成分的不均匀，岩石表面出现雨痕状的坑槽和斑点。致使较小的石刻文字字迹模糊。基本每一尊像都存在这种情况。

(3) 生物风化。在有泥土堆积的部分生长有苔藓、地衣等，在主尊大日如来这种情况较为明显。在降雨量充足，空气湿度大，温度适宜的气候条件下还会滋生大量的微生物，其分泌物大多属于酸性物质，可对石质文物表面造成一定程度的腐蚀，从而损伤文物表面原有的精美石刻图案。此外大量微生物和低等植物附着在石质文物表面，导致文物表面的颜色变黑或“病变”生成一些色斑，掩盖了石质文物的雕刻艺术和文化色彩，对石质文物的保护造成了严重的影响。更为严重的是，经过一定周期光合类微生物的作用，石质文物腐蚀层会自发剥离。

(4) 水迹、水斑，由于长时间的雨水冲刷或长期潮湿，在岩石表面形式的湿痕或类似湿痕的斑痕印迹。

二、孜许古藏文摩崖题刻

自孜许大日如来及八大菩萨摩崖往南约 20 米，在山坡脚下草地上的一块独立大岩石上，新发现古藏文摩崖题刻 1 处 (2016XCMZ2)。岩石四缘不平整，形状不规则，最宽处 2.20 米，最高 2.57 米，崖面阴刻古藏文，藏文字体为乌坚体，雕刻笔迹刚劲古朴，具有吐蕃碑刻文字的字体特征。藏文现存共 9 行，每行从上向下垂直分布，藏文文字方向则呈与地面几乎平行（图五）。推测此岩石或许原应竖立于地面，后倾倒侧卧；或原应为其后方即东侧山崖的一部分，后崩落倾侧于崖壁之下的草地上。据现场及航拍全景照片观察，在前述大日如来及八大菩萨摩崖造像之右，即崖壁南段残存藏文题刻区域中



图五 孜许古藏文摩崖题刻

靠上的部位，有一片大块岩石脱落后留下的凹痕，从此处藏文题刻的不规则边缘、与崖壁凹痕的相对位置、尺寸大小等推测，系从山崖崖体崩落的可能性较大。

此处藏文题刻的录文及译文如下：

1. ཨ། ལྟ་བཅན་པོ་
2. × × × མ་ལུས་པའི་སེམས་
3. ཅན་གྱི་སྒྲ་དུ། ཤག་གྱ་ཐུབ་པའི་
4. × × × དང་བཅས་པ་སྒྲ་ཡོན་ཏན་སེང་གེ་ལྷ། བཟོད་པས་སྤྲིས་
5. × × × ཡོན་གྱིས་མ་ལུས་པའི་སེམས་
6. ཅན། སངས་རྒྱས་ཀྱི་སྤྱད་
7. གསུང་དང་། ཐུགས་ལྷོད་པ་ལྷ་ཡེ་ཤེས་
8. མཐའ་དག་སྟོན་ལམ་ཐུ་ཉི་བར་
9. འགྱུར་རོ།

译文：

为了圣神赞普……无量众生，释迦能仁……等由岗·云丹森格和索巴刻写于壁，为了……福德，无量众生、佛陀之身、语、意及一切识，祈愿永不停歇！

三、孜许大日如来摩崖残像

位于芒康县嘎托镇巴拉村孜许组，大日如来与八大菩萨摩崖以南约 2 公里左右，在黑曲河西侧、紧邻 214 国道的山坡下，发现有一块单体岩石，东西长约 4.0 米，宽 1.7-1.86 米，高 3.34 米。经纬度为 N29°22'44.82"，E98°40'16.74"，海拔为 3603 米。于岩石西南面残存有一尊高浮雕佛像（2016XCMZ3:1）。此处石刻最早由西藏社会科学院古格·次仁加布研究员于 2014 年 1 月在嘎托镇发现，后发表简讯³。

佛像残存上半身，残高 0.6 米、肩宽约 0.49 米。高浮雕，宝冠仅存部分，上距崖面 1.09 米，在宝冠下缘头部两侧均系花朵形发结。面部残损，残长 0.17 米，宽 0.11 米，面部较为圆润。椭圆形耳，发绺自耳后披垂于双肩，双耳饰有花朵形耳环。颈间刻有三道，佩花形颈饰。左肩部以下剥落；上半身的右侧较完好，可清晰辨认出身着三角形翻领袍服。下半身不存。右侧残存有阴线刻背光局部，内侧刻有卷云状火焰纹（此外，背光内刻一行六字真言，为后期所刻，与佛像不属于同一时期），线条清晰；造像两肩处尚残存局部头光轮廓线及卷云状火焰纹，剥蚀严重、隐约可辨。在造像头部之右，保存有一完整的花朵，浮雕花瓣四出，每片花瓣外缘均雕出三裂瓣，内部则以阴线雕刻圆形花心及内层细小花瓣；应为头光内的花饰。在此尊造像右侧背光附近，尚可辨认出一小段刻卷云状火焰纹的弧线，推测应为原主尊之右胁侍菩萨的光背残段（图六、七）。

经辨认，并与以往发现的石刻对比，此尊佛像应为大日如来，与距其不远的嘎托镇大日如来与八大菩萨风格相似，皆为高浮雕，服饰及背光纹样一致，应为同一时期所刻。

在对摩崖残像下方散落石块进行清理时，发现石刻残片 1 件（2016XCMZ3:2），残长 0.35 米，宽 0.12 米，上刻有衣服纹饰以及卷曲发绺（图八）。经观察并与摩崖残像进行拼对，原应属于佛像左肩的一部分。

此外，在摩崖残像下方石堆中，还发现有残柱础 1 件（2016XCMZ3:3），总直径为

3 此处石刻在简讯中误作无量佛。



图六 孜许大日如来摩崖残像



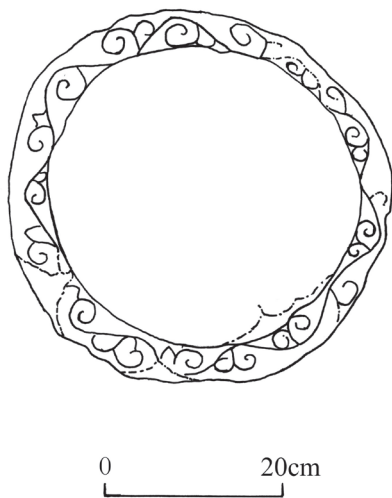
图七 孜许大日如来摩崖残像



图八 孜许大日如来摩崖造像残块



图九 残柱础



图一〇 残柱础

0.56 米，中间凸起圆形部分内径 0.46 米；柱础正面外圈刻有一周卷蔓纹，宽 0.1 米。整个柱础厚度为 0.18 米，其中柱础凸起部分 0.05 米（图九、图一〇）。

在岩石西侧还发现有一段咒语（图一一），约为清代所刻。

据当地老乡回忆，此处岩石上原来雕刻有 3 尊造像，在后期修路的时候被炸毁，仅



图一一 藏文经咒

存 1 尊。除了发现的应为造像左肩的残块之外，调查时可见现岩石四周散落有大量石块，推测应为原来石刻的一部分；在岩石周围堆积的石块中还应属于原来造像的部分，但是限于时间和工作量，未能全面清理。此外，据于摩崖造像下方发现的柱础推测，不排除在此摩崖造像地点原来建有拉康的可能性。

四、孜许阴线刻摩崖造像

沿黑曲河东侧向北，大日如来与八大菩萨摩崖石刻以北约 2 公里的山崖上新发现有两铺石刻。两铺石刻位于同一山崖上，具体位置为 N29°23'47.76"，E98°39'25.11"，海拔



图一二 孜许阴线刻摩崖大日如来像



图一三 孜许阴线刻摩崖大日如来像

3638 米。

其中一铺为单尊阴线刻造像 (20162016XCMZ4:1)，通高 2.04 米。双层桃形头光，头光宽 0.82 米，每层宽 0.11 米，头光左侧风化严重模糊不清；双层椭圆形身光，宽 1.6 米。头戴三花冠，高 0.34 米，额前有一冠带延伸至两耳上部，两端带花饰；束高髻，髻外包裹缠头，可看到明显的缠痕；大耳垂肩，戴耳环，环孔下为花形坠饰。椭圆形脸，长 0.24 米；颈部较短，可见阴线刻划的蚕纹残痕，戴项链，项链下正中中有花形坠饰，共有四瓣；肩部宽而圆钝，双手作禅定印，结跏趺坐于双层仰莲座上，莲瓣饱满。斜披帛带，自左肩伸出至右肋处，下身着贴身長裙。(图一二、图一三)。

推测这尊造像为双手禅定印、结跏趺坐的大日如来。

在距离大日如来左侧 6.3 米处的崖壁上为另外一铺造像，岩石风化严重，线条已模糊不清，但是从残存线刻来看，应为一铺三尊造像，现只存上方造像，将其编号为 2016XCMZ4:2，该石刻仅上半身隐约可辨，残高 0.9 米，宽 0.64 米。头戴三叶冠，束有



图一四 孜许阴线刻摩崖残像

高发髻，髻外包裹缠头，隐约缠痕可见。双耳垂肩，带有圆形耳环。双手作禅定印。其他部分线条模糊不可辨（图一四）。

五、相关问题探讨

（一）芒康吐蕃石刻的风格、特征及历史时期分析

芒康吐蕃石刻中，迄今虽已发现两个地点有古藏文题刻，但遗憾的是，或许由于年代久远、风雨侵蚀，岩石裂隙、脱落、风化较严重，在残存藏文中没有发现赞普称号或年号。但通过对比藏东地区同类题材的石刻，其题材均为大日如来或大日如来与八大菩

萨；造像风格相近，多高浮雕或阴线刻；大日如来及菩萨的装束也呈现出类似的样式与特征，多高发髻、戴宝冠、身着三角翻领长袍，为吐蕃赞普及上层的典型装束。因而藏东这批摩崖的雕刻时间应大概属于同一时期。其中，察雅仁达摩崖题记中有纪年载为赤德松赞在位的猴年夏（804/816？年），青海玉树贝纳沟公主庙藏文题记纪年载为赤德松赞在位的狗年（806年），由此判断，芒康吐蕃石刻所属时期应为吐蕃赞普赤松德赞（755-797年）至赤德松赞（798-815年）期间，即8世纪中叶至9世纪上半叶之间。

（二）芒康县吐蕃石刻群的历史价值

1. 对于探讨唐与吐蕃交通及佛教文化传播路线的重要意义

芒康县地处青藏高原东麓，川、滇、藏三省交汇处，由于横断山脉的隔断，在高原东麓形成了多条南北向的河谷，自古以来就成为南北民族间迁徙移动的天然通道，也为文化的传播与交流提供了便利条件。早在公元7世纪初，松赞干布统一青藏高原诸部、建立吐蕃政权之初，芒康就成为吐蕃政权东进、南下的战略要地，也成为吐蕃与周边民族进行物质、文化交往的交通枢纽。经芒康—巴塘—雅安一线，唐朝西南重镇、剑南节度使治所的益州（今成都）与吐蕃之间在丝绸、茶叶、佛教等经济和思想文化方面均有频繁、密切的交流。750-794年之间，吐蕃与南诏结为兄弟之盟，芒康尤其成为二者之间最重要的政治、经济、文化交通孔道。作为交通枢纽，除了经由芒康东进、南下之外，北上经四川石渠、青海玉树，直插甘青交接的扁都口，又可与丝绸之路汇合，和西域、唐朝中原地区进行宗教、文化联系。以上历史背景，使芒康成为历史上藏文化与西南诸族、中原文化甚至来自西域的文化因素相互交融之地。

近20年来，伴随着考古新发现，藏东地区吐蕃时期佛教遗存的调查与研究成为海内外学术界关注的一个热点。从目前已经公开发表的资料来看，这批遗存主要以佛教摩崖造像为主，其中有多处石刻附有古藏文题记，无论从佛教造像艺术还是从铭刻的史料价值而论都是十分珍贵的材料。藏东地区迄今为止考古发现的吐蕃时期佛教摩崖造像主要分布在今西藏昌都、四川西北、青海玉树三个省区之内，分布地域紧相毗邻，总数已逾20多处。芒康吐蕃石刻群与上述地区吐蕃佛教遗存之间在地域分布、造像特征上都有密切联系，并由此体现出唐蕃之间的交通、佛教等文化之间的相互交流。

学者们通过对藏、川、青一带吐蕃佛教造像分布的探讨，认为：从青海玉树至四川石渠，再至西藏江达、察雅、芒康，南北贯通，更有林芝米瑞第穆萨摩崖碑铭、工布江达洛哇傍卡摩崖造像，东西呼应，形成一条与传统文献所载“唐蕃古道”并存的重要通

道和佛教文化传播路线，以青海玉树为节点，南通南诏，西通吐蕃腹地，北接丝绸之路。进而可以通过“蕃尼古道”通往尼泊尔、印度。而芒康在这条唐蕃交通重要支线中是已知最南端的一个点，由于以往芒康境内的相关考古遗存发现较欠缺，过去对这条通道与芒康的具体联系不很清楚；在近年新发现的基础上，这条道路在芒康县境内的走向及与其他地点的路线联系得以进一步明晰。

2. 吐蕃高僧益西央与唐蕃和盟

与芒康紧邻的察雅县仁达之前已发现有大日如来及八大菩萨摩崖造像，与芒康县发现的吐蕃石刻群同时代。仁达摩崖题记中提到“宣谕比丘为政教同平章事，赐予金以下告身……诏令同平章事比丘勃阑伽云丹、洛顿当、尚没庐墀苏热莫夏、内论韦论绮心热多赞等议政。作为与唐和盟的起始，由堪布巴果·益西央、比丘息诺罗旦德、格·南喀宁波央等，为赞普之功德与众生之福泽，凿刻此等佛像与经文……”。从上引摩崖古藏文题记不难看出，吐蕃墀德松赞之所以召集高级幕僚议政，并将议题勒石记录，目的有两个：唐蕃和盟、兴佛。在当时，双方连年交兵征战的局面下，作为共同信仰的佛教，就成了拉近双方距离、增加亲和力的重要媒介；而吐蕃一方，通过佛法宣传，也可扩展对话的基础。从题刻看出，804年，在僧相钵阐布贝吉云丹等高层的授意下，作为与唐朝和盟的使者，以巴果·益西央为首的僧人，在出发前往汉地前，指挥汉藏工匠，通力合作，勒石纪念，题记中出现了汉族工匠的姓名，此举除了宣传佛教思想，另一个目的就是唐蕃和盟。

益西央的名字出现在了西藏察雅仁达、青海玉树、甘青交接扁都口等地吐蕃摩崖石刻中，经过2016年考察对芒康县帮达乡然堆古藏文石刻的考证，然堆石刻甚至芒康境内其他吐蕃石刻群很可能也是由益西央发愿所制，可作为芒康县石刻群制作年代的参考证据，同时也体现出其在汉藏友谊方面的重大意义。

（三）芒康吐蕃石刻群的艺术价值

吐蕃是西藏历史上极为重要的一个时期，多种文明在青藏高原交汇、碰撞并最终吸收熔铸形成独特的西藏文明。然而作为吐蕃文明重要实物证据的考古文物资料，除了敦煌、西域等地区的发现之外，在作为吐蕃腹心之地的今西藏地域范围内的发现仍然很有限。芒康县境内吐蕃石刻群的发现，是西藏自治区考古与文物工作的重大收获，是西藏地域范围内最为密集和成体系的吐蕃佛教考古与艺术遗存。其形式较青海玉树、四川石渠、西藏昌都察雅仁达的吐蕃石刻都要丰富，包括了圆雕、浮雕摩崖、阴线刻摩崖造像，

线刻玛尼石，及古藏文题刻多种类型；此外，造像工艺精细高超，无论圆雕还是高浮雕，都比例得当、造型华美、线条流畅，宝冠、卷曲发绺、佩饰等体现出来自印度波罗风格的影响，而边框团花等装饰纹样又体现出中原因素，大日如来及菩萨身着三角形翻领长袍、佩有纹饰带扣的腰带等则是典型的吐蕃赞普及上层服饰，从佛教艺术的角度折射出吐蕃文明中东西方文化交流的历史风貌。芒康吐蕃石刻在藏传佛教艺术史上的重要性和艺术价值都应该予以更高的重视。

调查：霍巍、张延清、杨清凡、杨锋、卢素文、和红原、尼玛次仁、洛桑

摄影、拓片：杨锋、卢素文、杨清凡

藏文识读：张延清

绘图：邓宽宇

执笔：杨清凡、卢素文、张延清

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

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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.

JOURNAL OF TIBETOLOGY (VOL.16)

Edited by

Center for Tibetan Studies of Sichuan University
Chengdu, China

ISBN 978-7-80253-965-5

First Published in June 2017

China Tibetology Publishing House
Beijing, China

图书在版编目(CIP)数据

藏学学刊. 第 16 辑 / 四川大学中国藏学研究所主编.

—北京: 中国藏学出版社, 2017.6

ISBN 978-7-80253-965-5

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 (2018) 第 053920 号

藏学学刊 [第 16 辑]

四川大学中国藏学研究所 主编

责任编辑 张荣德

藏文责编 顿珠次仁

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 2017 年 6 月第 1 版第 1 次印刷

开 本 787 毫米 × 1092 毫米 1/16

字 数 390 千字

印 张 20.75

定 价 86.00 元

书 号 ISBN 978-7-80253-965-5/K · 527

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

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