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Abstracts

A Re-examine of the *Yi ge* and *Dpa' mtshan drug* System of the Tubo Dynasty ——A Study of the Old Tibetan Document Or.15000/268 in the British Library

Lu Li

(Department of History at Nanjing Normal University)

The insignia-*yi ge* system of the Tubo dynasty was the result of a combination of Tibetan tradition and the Tang dynasty's system of *gaoshen* 告身. There was no *Dngul gyi yig chung*, the little silver *Gaoshen*, which had an iceland spar insert; indeed, the expression *dngul gyi pug / sug bu chung* is not the equivalent of *dngul gyi yi ge chung*. Among the six hero-insignia (*dpa' mtshan drug*), the *zar 'bring*, middle saddle of tiger fur, was an unprecedented ranking in Tibet. The so-called *gung gi pram thabs*, a product made of leopard fur, was also of the "tiger fur" system in Tibet, which quite possibly corresponded to the rank of *gong ras*, a scarf made of tiger fur. In addition, there did not exist a rank that was indicated by a product made of tiger fur looking like a fruit. The man who attained the tiger fur rank would achieve the identification of an officer at the same time. The order of Tibetan officers should have based on both the *Yi ge/Gaoshen* and tiger fur products one could achieve.

A Study of the Newly Discovered Wall Painting of "The Btsanpo Listening to the Teaching" in Mogao Cave 9——A Discussion of the Ethnic Identity of its Main Donors

Wei Jianpeng

(Doctoral Student, School of History and Culture at Sichuan University)

Above the portrait of Vimalakīrti in the illustration of the *Vimalakīrtinirdeśasūtra* on the northern wall of Mogao Cave 9, there is another representation of this sutra, a miniature version, with clear Tibetan characteristics. In this miniature painting, below Vimalakīrti and Mañjuśrī, there is a depiction of a Tibetan Btsanpo, ruler, and his retinue listening to the teaching, in accordance with the style of the same subject under the Tubo Period. The arrangement of the donors and their corresponding inscriptions show obvious characteristics of Sogdians, indicating that the main donors of Cave 9 could be from a Tubo family with Sogdian members during the Guiyijun Regime.

A Study of the Images of the "Eleven-faced Ārya Avalokiteśvara Who Protects from the Eight Perils" in Dongqianfo Cave 2

Chang Honghong

(Research Center for Dazhu Studies, Sichuan Fine Arts Institute)

In this study, the mural painting on the east side of south wall in Dongqianfo, East Thousand Buddha, Cave 2 is discussed. First, the main images with Pāla-India style were identified as the so-called eleven-faced Ārya Avalokiteśvara, who protects from the eight perils; this image is also found in the *Snar thang brgya rtsa* and the *Rin 'byung brgya rtsa*. We then explore the original image of the eleven-faced Ārya Avalokiteśvara of the Tangut-Xixia Dynasty by comparing similar images from India and Tibet from the 11th-13th century, as well as their relationship with Kadampa school of Tibetan Buddhism. Besides, the configuration with Uṣṇīṣavijaya, as well as the connection between the eleven-faced Ārya Avalokiteśvara and the six-syllable prayer, om maṇi padme hūṃ, were studied and we based ourselves on works from Tangut-Xixia Dynasty.

A Study of 9-Deity Akṣobhya Maṇḍala in Kanjur Chapel of Zhwa lu Monastery

Wang Chuanbo

(Doctoral student, Center for Sino-Tibetan Buddhist Art, Zhejiang University)

There are few studies of the 9-Deity Akṣobhya maṇḍala wall painting located above the lintel of the Kanjur chapel of Zhwa lu monastery, especially with respect to its design and religious conception. The maṇḍala probably derived from the ritual text "*The Ritual of Bhagavan Akṣobhya maṇḍala to purify all obstacles*" (བཙུན་འདས་མི་འཁྲུགས་པའི་དགྲིལ་འཁོར་གྱི་ཆོ་གལས་སྒྲིབ་ནས་སྦྱང་བ), which is attributed to Bu ston Rin chen grub (1290-1364). The evil purifying maṇḍala, which is located above the door, is there in order to empower everyone who entered this chapel to get rid of the three evil rebirths. According to the statement in this text and the ritual texts dedicate to Akṣobhya by Atiśa (982-1054) and Lo tsā ba Rin chen bzang po (958-1055), the evil-purifying Akṣobhya is originally derived from the

the *Sarvadurgatipariśodhanatantra*. Finally this paper will also deal with the development of this kind of ritual worship that is based on the evolution of Akṣobhya's images on the ceiling of gateway stupas located in western Himalaya that are dated from the 13th to the 15th century.

A Preliminary Study on the Style and its Identification of Wall Painting in the Gtsug lag khang Temple, Phun tshogs gling Monastery, Lha rtse County, TAR

Xiong Wenbin Tsechang Penba Wangdu

(Center for Tibetan Studies of Sichuan University; School of Art at Tibet University)

The Gtsug lag khang temple of Phun tshogs gling monastery, in Lha rtse county is famous for its wall paintings that demonstrate the excellent workmanship of the artists and their unique style. Based on Tibetan traditional art, the wall paintings of this monastery show an assimilation of Han Chinese, Indian and Nepalese artistic elements, all of which combined to form its own new art. After discussing the foundation of the temple and the content of its wall paintings according to Tibetan sources, the authors pay close attention on the analysis of the identification of its stylistic features. In fact, a Han Chinese style is one of the remarkable characteristics of the wall paintings of the Gtsug lag khang temple of Phun tshogs gling monastery and the assembly hall of Gong dkar chos sde, which were created in accordance with the dictates of the Mkyen brtse school of Tibetan painting. Through the comparative study of the figural forms, clothing, decorative patterns and technical skills of the Han Chinese style, the authors conclude that the wall painting in the Gtsug lag khang temple could have been created by painters from the Mkyen brtse school. Or at least, their creation suggests a close relationship with the tradition of Mkyen brtse School.

A Thangka of Dol po pa of the Jonang School

Wang Yixiao

(Doctoral Student, Capital Normal University)

In this paper, we study a nineteenth century thangka painting of Dol po pa Shes rab rgyal mtshan (1292-1361). The painting depicts the historical transmission-lineage of the Jonang school and each figure bears an inscription with their name. We have interpreted the inscriptions and identified the figures in question. In addition, we provide a comparison with a few similar paintings that are found in the Ngaba area, in order to gain a better understanding of the style of Jonang thangka painting of the later period and its transmission in Ngaba area.

再论笃补巴·喜饶坚赞著作《山法了义海论》与《第四结集》的年代

范德康

(美国哈佛大学)

笃补巴·喜饶坚赞(1292—1361年)是14世纪西藏佛教史上非常有影响的一位思想家。迄今为止,关于仍有争议的他的两部十分重要的著作《山法了义海论》与《第四结集》已经有了各种各样的研究,但是仍然有些不清楚的是它们的确切创作年代,以及何时它们开始在同时代的思想界发生影响。本文修正了以前的一些断代,提出了不同的看法。同时,本文也为思考这些著作产生的社会和政治语境的重要性提出了建议。此外,本文也呈现了最近出版的与他同时代的一些传记中提供的与这些问题相关的信息。

历史上跨喜马拉雅之路的书籍生产:桑顶多吉帕姆一世的业迹

海德嘎·丁伯格

(英国剑桥大学)

本文考察了一条最有名的跨喜马拉雅路线上写本的生产和印制,突出了在书籍生产过程中女性作为赞助人的重要作用。其中声名卓著的是公主却吉卓玛,她成了著名的桑顶多吉帕姆一世。她追循先辈的足迹,开拓进取,大胆创新,取得了史无前例的成就,她本人也成为后世效仿的典范。

民国时期汉藏边境上作为文化中介人的商人

玉珠措姆

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近期国际藏学在边疆研究中,将边疆视为是移民与土著居民间互动、相互贸易、相互交流思想的“接触地带”。根据这一研究发展趋势,本文着重探讨那些作为文化中介人的汉、藏商人,在促进汉族移民与当地藏族人之间的互动、并给康区社会带来新观念和新变化的重要作用。他们作为贸易的促进者和观念的传播者,在民国时期的康区历史中占有重要地位。本文所用的资料包括康区各县县志以及各县文史资料选辑中有关汉、

藏商人的小传，还有民国时期出版的有关康区历史的二手资料。本文认为这些“文化中介人”在民国时期康区历史上占有的重要地位，不能仅仅从民族特性和政治隶属关系的角度来探讨，相反地，这些个人在这一历史阶段为他们自己开创出了一片独特的生存和发展空间，而且这一空间是在民国这一动荡不安时期，由这些“文化中介人”根据他们各自的利益及其生存策略而决定的。当我们分析和研究这些史料时，能够清楚地看到在形成边疆社会的过程中，有一种固有的相互影响的关系存在。很显然涵化是双向的。我们不仅可以从有关汉族移民与当地藏族人之间，密切的文化互动的资料中可以清楚地看到这一点，而且在康区各地汉、藏文化融合的实践，以及形成的风俗习惯上得到充分的证明。以往在边疆研究中认为汉文化拥有非常强大的力量，并能改变土著文化的观点占主导地位，现在提出的民族互动以及相互影响的观点，与此形成了鲜明的对比。

The Dependency on Foreign Merchants in the Modern Foreign Trade Industry of Mnga' ris

Liu Fusheng Huang Bo

(School of History and Culture, Sichuan University)

Located adjacent to India, Nepal and Kashmir, Mnga' ris has formed its own history of its trade relationships. From the modern era on, based on its military power, the expansion of British-India led to the invasion of the Tibetan region. They controlled the foreign trade industry in Mnga' ris, established an unequal trade relationship, and exploited Tibetan people in this area in various ways. As a result, Mnga' ris' foreign trade industry has deeply relied on foreign merchants.

From Directional Verb to Evidential Marker: On the Grammaticalization of the Evidential Marker རྟོགས་ in Tibetic Languages

Shao Mingyuan

(Department of Chinese Language, Sun Yat-sen University)

The auxiliary verb རྟོགས་ that is present in some modern Tibetic languages function as a perfect aspect and evidential marker, it has undergone the following grammaticalization chains: directional verb > directional complement > phase complement > perfect aspect > evidential marker. No later than the eighteenth century in some Tibetic languages such as Amdo Tibetan the literature of which contain some

colloquial features that demonstrate that ཐཱ་ tha has evolved from an aspect to an evidential marker. In this process, metaphor and pragmatic inferences were the two basic motivating forces.

A Brief Investigation of the History of Daan Tibetan Spoken in Yongsheng, Lijiang: How it Developed through a Contact with Naxi people

Hiroyuki Suzuki

(Post-doctor, University of Oslo)

This article aims to present a historical linguistic analysis of a Tibetan dialect spoken in Daan Township, Yongsheng County, Lijiang Municipality, and to discuss the history of this dialect and its development. Daan Tibetans share a folk tale regarding their origin that their ancestors migrated to this place from present-day Mangkang County of the Tibetan Autonomous Region during the Ming Dynasty, hence, based on this account, this article attempts to compare Daan Tibetan with Diqing Tibetan by following a geo-linguistic methodology. The discussion concludes that the peculiar features attested in Daan Tibetan have lately occurred through contacts with the Naxi after the period of Ming Dynasty. This fact suggests that it is impossible to know the origin of the Daan Tibetans. Using descriptive and diachronic linguistics, the data shows that Daan Tibetan belongs to the Melung subgroup of the Sems-kyi-nyila group of Khams Tibetan, and that contact with Naxi is definitely related to the establishment of the dialectal subgrouping.

A Study of the Status Quo and the Improvement of Tibetan Farmers' and Herdsmen's Engineering Construction Participation ——Based on a Field Survey of three Construction Projects in TAR

Li Zhongfeng Wu Hao

(College of Economics, Sichuan University; Doctoral Student, Center for Economic Studies on Western China, Southwest University of Finance and Economics)

It is a consequence of Tibet's economic and social development that there has been an improvement in the participation of Tibetan farmers and herdsmen in engineering construction projects. It is also a necessity for Tibet's economic and social development that the participation of Tibetan farmers and herdsmen in engineering construction should be increased. At present, in order to improve the Tibetan farmers and herdsmen's participation it is vital to enhance Tibet's farmers' and herdsmen's intellectual skills and professional qualification, to promote the success rate of the training of farmers and herdsmen, and thereby to facilitate the creation of an optimal labor market.

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