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བོད་རིག་པ་དུས་དེབ།

藏学学刊

Journal of Tibetology

四川大学中国藏学研究所 主编

第③辑

吐蕃与丝绸之路研究专辑



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Abstracts

A New Study on the Origin of Early Chinese Bronze Culture and Relevant Issues

LIU Xuetang LI Wenying

(The Archaeological Institute of Xinjiang Autonomous Region)

Did early Chinese bronze culture originate in China or was it related to the early cultural exchanges between East and West? When did early Chinese bronze culture take shape and what is its basis? These are all important issues in the research of archaeology in China as well as the key link in the study of the forming process of Chinese civilization. This issue was discussed very early in the academic circles and it has been gradually accepted by most scholars that early bronze culture of China originated locally, rose and developed independently. In recent years, as new archaeological discoveries occurred constantly and relevant research progressed steadily, these issues were noticed again in the academic circles. Compared with the former research, some scholars have begun to shift their focus in the research of early Chinese bronze culture from the Central Plains to the Gan - Qing area and Xinjiang of northwest China recently. Xinjiang, a major link in the cultural exchange between East and West from which different cultural elements spread outwards, has exerted strong influence on the formation and development of culture and civilization both in East and West, so the significance of the archaeological discoveries here for the study of the formation and development of Chinese civilization should never be underestimated. This paper, based on the new discoveries of early bronze culture in Xinjiang, the history and current situation of the discovery and research of early bronze ware in the Yellow River Valley, north China and Gan - Qing area as well as the new headway made in the research of history, linguistics, ethnology, metallurgy history and other disciplines of Xinjiang area, makes a comprehensive analysis by centering on the basic clue of the cultural exchanges between East and West, and thinks that the origin and formation of the early bronze culture in the areas mentioned above is not an isolated event, but closely related to the early cultural exchanges between East and West.

The Culture of Sarcophagus Tombs in Tibet - Yi Corridor Area and its Relations with Ganshu - Qinghai Area

SHI Shuo

(Center for Tibetan Studies of Sichuan University)

Tomb of Sarcophagus is a kind of culture which is the most important and prevalent archaeological remains discovered in Tibet - Yi corridor areas after the neolithic culture. This article makes a preliminary study on its origin and the relations with Gansu - Qinghai areas from the characteristic, date and archaeological connotation of the sarcophagus tomb culture.

Studies on the dPal Chen Po in Tubo Dynasty

WANG Yao

(Central University for Nationalities)

Based on the historical documents and stele inscriptions, this paper analyzes the dpal - chen - po, a important position within the official system of the Tubo dynasty. The definite Tibetan spelling corresponding to the Chinese term Bo - chan - bu is dpal - chen - po. The duty, function, background and some related persons in the history are discussed also.

The sleb - ri Tombs and the mchims Clan

Pa Sangs dBang vDus

(The Academy of Social Science of Tibet Autonomous Region)

The sLeb - ri tombs were discovered in 1982 by archeologists from the TAR. Since without any source and there is hardly any oral tradition concerning historical background of sLeb - ri tombs and the Skyems stong district, the tombs are located, the

task of investigating Sleb ri tombs seem to be particularly difficult. In my paper I will discuss the ancient history of sLebs village and also discuss the relation between Sleb ri tombs and mChims clan, which a well-known clan in ancient Tibetan history.

Finally, the conclusion in my paper is that this area and therefore the burial site belonged to the Mchims clan.

The Shu Brocades in Tubo Tombs and the Silk Road through Qinghai

XU Xinguo

(The Archaeological Institute of Qinghai Province)

In Reshui and Xia Riha, Dulan county, Qinghai province, a great deal of fine silk products were found in the Tubo and Tu Yuhun tombs of Tang Dynasty, which draws the attention of both inland and overseas scholars. According to the typological and periodical study, the dating of the silk was ascertained as from late of North Dynasty, Sui Dynasty to the early and prosperous period of Tang Dynasty. However their producing areas are waiting for further study. The article chooses some typical pieces of Shu brocades, describes their structures and decorations and analyses them one by one, according to their dating order. Basing on this analysis and with the help of the record of ancient documents, the author also studies the silk road started from Yizhou, passed the Chai Damu Basin in Qinghai and arrived to Shanshan and Jumo in Xinjiang. The Shu brocades found in Qinghai shows that the places were the transferring points of the Silk Road during that time.

“Tibet – Bolor Path” In China – West Traffic in The Tang Dynasty

YANG Ming

(Southwest University For Nationalities)

During the period from end of 7th century to middle of 9th century, Tibet had been fight with the Tang Dynasty for the “Four Garrisons” (四镇) in the West Regions (西域) for quite a long time, in order to get access to the communications and trades with the countries in the West Regions. At the time, Tibet had been in effort to run a path through the Baltistan (大勃律), the Gilgit (小勃律), and the Wakhan (护密), which

was from the Tukhara (吐火罗) in the west to the "Four Garrisons" in the east, that was, the famous "Tibet - Bolor Path". The part of the path coincided with the "golden path to sutra" for the monks, which is also quite well - known in the world, but Tibet made the rattan bridge and the castle through the Gilgit and the Baltistan, and got access to the Wakhan path in the north, which is undoubted to boost the traffic through the Kashmir and the Pamirs to the Central Asia on the Qingzang Plateau in great. So it's said that , the "Tibet - Bolor Path" have made significant effects in the traffic from China to the west in the Tang Dynasty.

A Preliminary Survey on the Sino - Tibetan Roads during Tang Dynasty

LIN Meicun

(Beijing University)

The paper is to introduce the new archaeological finds in the Sino - Tibetan Roads between Chang'an, the capital city of Tang China and Nālandā, the famous temple of India. It will be divided into four parts as follows; I. The origin of Tibetans and their intercourse with other peoples; II. The exploitation of the Sino - Tibetan roads during the Tang dynasty; III. The Sino - Tibetan treaty Inscription of 821 - 822 AD and the inscription of the Tang envoys who visited to India; IV. The Tuyuhuns (A - zha) and the Tibetan tombs in Dulan, Qinghai.

Khotan and Western Tibet: Ancient Cultural Exchange found in the New Archaeological Discoveries

HUO Wei

(Center for Tibetan Studies of Sichuan University)

From the ancient times, there was the different interaction of material and cultural exchange continuously in the region of Tarim Basin and western Tibet. Some scholars focused on historical records in Chinese and Tibetan to examine the existence of route in this region. This study relies on the new archaeological evidences and textual data to detect this issue. The view of this paper is that there was a traditional route between

south of the Tarim Basin and byang - thang Plateau of northern Tibet in the long time ago. From the ancient rock art on the cliff of southwest of Kunlun Mountains along Sangzhu River, Suleezi River and Kangezi regions where are located in the south of Pishan county, Xinjiang that showed the common characteristics of themes and carving techniques comparing with those found in Ngris, western Tibet and northern Tibet. The rock art should be the historical relics which recorded the communication of the ancient nomadic ethnic groups in this region. In the 5 - 7th century, the development of Buddhist arts was prosperous in Khotan, especially there were a large amount of images of esoteric Buddhism after the 7th century that affected the formation of artistic style and contexts of Buddhist arts in the western Tibet. On the other sides, the influence of Tubo might be strengthened the growth of this trend. Based on the archaeological artifacts, we found the clay statues, paintings on wooden panels and metal statues from the temples in Khotan. These artifacts provided the references for the arts of Guge Buddhist arts in western Tibet from the 11th to 13th century. In the period of Tubo, it was a close connection among Kashmir, Gilgit and western Tibet, and then, western Tibet played the medium role for the spread of culture in the district of Central Asia, Dunhuang and central Tibet. The famous Italian Tibetan expert, G. Tucci, had suggested that we should pay more attention on "the style of Khotan" in the art of Tibetan Buddhism. The author notes this style to be found in the relics of the early Guge Buddhist art.

A Preliminary Analysis on the Custom of "Painting red spots on the faces" in Tubo Dynasty

LI Yongxian

(Center for Tibetan Studies of Sichuan University)

The words of "Painting red spots on the faces" appeared in both Chinese and Tibetan texts. However, these words have different meaning in Chinese and Tibetan texts. The words of "Painting red spots on the faces" in Chinese texts refer to a custom of painting faces, while it implies the ethnic features of "painting faces red" of Tibetans. The publication of two pieces of archaeological discoveries proves for the first time that Tubo indeed had the custom of "painting the faces red". From the paintings on the wooden coffin unearthed in Tubo tombs in Qinghai province, we can see that whether men or women, noble or humble, people painted their faces red at that time. The date

of the two tombs is about the 8th century, and the owners of the tombs should be some dignitaries of Tubo dynasty or its vassal principalities.

According to Jiu Tang Shu (《旧唐书》), the tradition of "Painting the faces red" was very popular in Tubo proper around the fifteenth year of Zheng Guan period (641AD). With the expansion of Tubo, the influence of this custom reached the wide area of Hexi (河西), even Chang'an. Especially after its occupation of Hexi following the "Rebellion of An and Shi", Tubo spread its dominion by "assimilating mores" and made the tradition of "painting faces red" a symbolic custom of Tubo culture. Consequently, this tradition was accepted by other ethnic groups as a different culture.

The custom of "Painting faces red" in Tubo dynasty was not the earliest tradition in Tibet, it could be dated back to the hunting and nomadic culture of Tibet highlands.

After the collapse of Tubo dynasty, the custom of "painting faces red" did not prevail any longer, and just exists in some nomadic tribes in western and northern Tibet. Today, it evolves into a tradition of paintings themselves by nomadic women. Anyway, this ancient tradition is always a feature of plateau culture.

The Tradition of the Wooden Coffin Painting **——An Element of the Xianbei Culture in the Early Middle Age**

TONG Tao

(Eberhard – Karls – Universität Tübingen Institut für Ur – und
Frühgeschichte und Archäologie des Mittelalters Schloss
Hohentübingen 72070 Tübingen)

The painted wooden coffin emerged very early in the Han area. From the 3rd century onwards, impacted by the Han culture the Xianbei aristocrats began to adopt the way of chambers' design, and forged their own tradition. In the Xianbei culture the wooden painted coffin were used far more frequent than in the Han area, which are attested by more and more new archaeological finds. Even after the North Wei moved its capital to Luoyang, the prevailing stone sarcophaguses were also shaped by the former wooden chambers. The recent discoveries of wooden coffin paintings from Guolimu in Qinghai, and Zhijiabao in Shanxi made it possible to analysis and generalize the funeral phenomenon from a vast range of time and space, and draw some preliminary conclusions as well. From that we could well understand the nation's preference and pertinacity to a certain custom during its process of immigration, cultural mutual action and alteration of dynasties. Moreover, we could make clearer the nationality and the

historical context concerning the new finds.

A Primary Analyse on the Trading Activities of the Sogdians In China

LI Ruizhe

(College of History and Culture of Sichuan University)

During a long period, the Sogdians played an important role along the Silk Road for their well-trading talent, and because their leader got their surname from their country name, so they were also called "ZhaoWu Nine Tribes". Their trading activities accelerated the development and prosperity of the Silk Road, and the free transit and development of the Silk Road also promoted the number of the Sogdian trader.

They set up the settlements along the main road from Central Asia to China mainland and treated these settlements as their trading bases. The cargos which Sogdians manage were mainly luxuries, because they were small size, portable, high-value and high profitable. And because their journey was so long and with high risk of being robbed, they must form the trade caravan. Sometimes, they possibly hired the armed guards, but they were still in the dangerous situations.

Sogdians not only traded goods in a large scale but also spread the language, arts, techniques and the religion. In addition, Sogdians also spread Chinese Culture to the Central-Asia.

The trading way between Sogdians and Chinese ruler had two ways: the tribution trading and the common trading. From the North dynasty, the central government began to set the position "Sabao" to manage the settlements of the ethnic traders. And in the settlements, the ethnic groups were self-autonomous. In Tang dynasty, the management for the settlements were strengthened. The exchange of material and culture between East and West was mainly by trading, and the trading activities of traders absolutely played an very important role during the mutual communication.

Climbing into the Past

——First Himalayan Mummies Discovered in Nepal

Kurt W. Alt, Joachim Burger

Angela Simons, Werner Schön

Gisela Grup

(Translated by LV Hongliang)

In a cave system in Mebrak (Mustang District, Western Nepal), a team of archaeologists investigating extensive abandoned settlements in the high Himalayas made an extraordinary discovery in 1995. One of the caves had been used as a community burial chamber from ca. 400 BC to 50 AD. Inside, approximately 30 naturally mummified bodies rested in bed-like wooden coffins exhibiting ornamental carving and elaborate painting. The dead had been furnished with a rich store of grave goods consisting of both personal ornaments and objects of daily life as well as the remains of domestic animals. Due to the favourable climatic conditions, all of the artifacts, which also include fur and textile garments, are in a surprisingly good state of preservation. The anthropological analysis shows that the group's demographic structure is balanced, and that the individuals exhibit morphometric affinities to Mongolian populations. Within the highly homogenous group, shared morphological patterns characterize three – possibly familial – subgroups. There is evidence of successful surgical treatment, implying considerable medical knowledge. The general state of health shows the individuals to have been well adapted to their extreme environment on the edge of human habitation.

Tokches, Images of Change in Early Buddhist Tibet

Tony Anninos

(Translated by ZHANG Changhong)

From the iconographic analysis on the two images—khyung and lion in the Tokches, this article reveals some aspects of Tibetan society during the “First and

Second Diffusion" of Buddhism. In the end, the author thinks that the kyung amulets illustrate the appropriation of an old Bon deity into Buddhism, but it was the lion which signified the new era, becoming accepted as the essential animal symbol through its connotation of the Buddhism domain.

The Silver Jug of the Lhasa Jokhang: Some Observations on silver objects and costumes from the Tibetan Empire (7th - 9th century)

Amy Heller

(Translated by YANG Qingfan)

The gilt silver jug in the Lhasa Jokhang is traditionally associated with the king Srong bTsan sGam Po of the Tubo dynasty. With analyses of decoration motifs, the workmanship and the costume of figures, the jug reveals a degree of amalgamation of styles, including the western Asian art, the central Asian art and the art of Tang dynasty. It should be a great work by the Tibetan artists during the Tubo dynasty (yet after the reign of Srong bTsan sGam Po). Furthermore, as a valuable attempt to establish the gold and silver object groups of the Tubo period, several gilt silver objects from the archaeological excavations and the museum collections have been observed.