



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

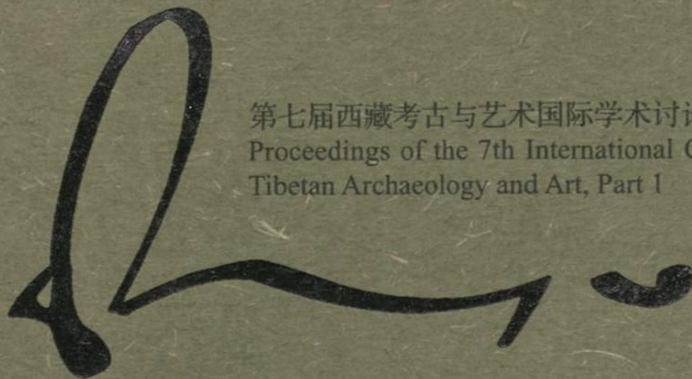
བོད་རིག་པའི་དུས་དེབ།

JOURNAL OF
TIBETOLOGY

总第 21 辑

2019 (2)

四川大学中国藏学研究所 编



第七届西藏考古与艺术国际学术讨论会专辑(上)
Proceedings of the 7th International Conference on
Tibetan Archaeology and Art, Part 1

中国藏学出版社

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

主编 霍巍 石硕
常务副主编 张长虹

编辑委员会

(以姓氏拼音为序)

主席 巴桑旺堆 (西藏自治区社会科学院)

委员 才让太 (中央民族大学)

霍 巍 (四川大学)

石 硕 (四川大学)

沈卫荣 (清华大学)

熊文彬 (四川大学)

张 云 (中国藏学研究中心)

多吉旺秋 (德国汉堡大学)

范德康 (美国哈佛大学)

马休·凯普斯坦 (法国巴黎高等研究实践学院、
美国芝加哥大学)

滕华睿 (美国纽约哥伦比亚大学)

谢 萧 (法国巴黎高等研究实践学院)

编辑 陈 波 嘎尔让 华青道尔杰 (张延清)

许渊钦 杨清凡 玉珠措姆 (金红梅)

张长虹

编务 孙昭亮

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

Editors-in-chief Huo Wei, Shi Shuo
Deputy Editor-in-chief Zhang Changhong

Editorial Board Pasang Wangdu (*Chair, Tibetan Academy of Social Science, China*)
Tsering Thar (*Minzu University of China*)
Huo Wei (*Sichuan University, China*)
Shi Shuo (*Sichuan University, China*)
Shen Weirong (*Tsinghua University, China*)
Xiong Wenbin (*Sichuan University, China*)
Zhang Yun (*China Tibetology Research Center*)

Dorji Wangchuk (*Hamburg University, Germany*)
van der Kuijp, Leonard W. J. (*Harvard University, U.S.A.*)
Kapstein, Matthew T. (*École Pratique des Hautes Études, France; University of Chicago, U.S.A.*)
Tuttle, Gray (*Columbia University, U.S.A.*)
Scherrer-Schaub, Cristina A. (*École Pratique des Hautes Études, France*)

Editors Chen Bo, Gaerrang,
Pelchan Dorje (*Zhang Yanqing*),
Xu Yuanqin, Yang Qingfan,
Yudru Tsomu (*Jin Hongmei*), Zhang Changhong

Editorial Assistant Sun Zhaoliang

目 录

尼泊尔上穆斯塘地区桑宗墓地所见本教施垛仪轨的考古学证据（英文）	
.....	马克·奥登德弗 / 1
羊距骨：西藏最古老的博具和占卜工具的考古学和民族史初探（英文）	
.....	约翰·文森特·贝勒扎 / 13
唐初的中尼交通：资料的再审视	王邦维 / 43
在河西走廊和西藏发现的不空之影响（英文）	尤利·霍赫洛夫 / 48
关于藏文蓝黑纸（མཐོང་ཤོག）写经的初步考察：以文献为中心	
.....	朱丽双 / 134
西藏夏鲁寺“介尊·喜饶琼乃”壁画释读	贾玉平 / 151
夏鲁寺一层集会大殿回廊中的佛传壁画研究	孟瑜 / 163
桑噶地区赤洛纳特寺观音崇拜的艺术史证据（英文）	林瑞宾 / 177
明朝颁赐西藏印章的初步研究	李帅 / 205
清代四川藏区土司官印初探	刘莎 / 227

乾隆御用嘎巴拉鼓研究·····	林欢 / 244
故宫博物院藏乾隆皇帝本生故事集——《法王新胜传》·····	李若愚 / 273
西藏的胎藏曼荼罗传统及其彩砂曼荼罗制作（英文）·····	田中公明 / 295
摘要 ·····	/ 305

Table of Contents

Archaeological Evidence for the Bon <i>Mdos rgyab</i> Ritual at Samdzong, Upper Mustang, Nepal <i>Mark Aldenderfer</i>	1
Knucklebones, An Archaeological and Ethnohistorical Inquiry into one of Tibet's Oldest Gaming and Divination Objects <i>John Vincent Bellezza</i>	13
Re-examination of Materials about the Communications between Nepal and China in the Early Tang Dynasty <i>Wang Bangwei</i>	43
Uncovering Amoghavajra's Legacy in the Hexi Corridor and Tibet <i>Yury Khokhlov</i>	48
A Preliminary Survey on <i>Mthing shog</i> Manuscripts <i>Zhu Lishuang</i>	134
An Interpretation of the Mural of Lce btsun Shes rab 'byung gnas in Zhwa lu Monastery <i>Jia Yuping</i>	151
On the Mural Painting of Buddha's life in the Corridor of the Assembly Hall on the First Floor of Zhwa lu Monastery <i>Meng Yu</i>	163

Art Historical Evidence for a Cult of the Triloknāth Lokeśvara in Zangskar <i>Rob Linrothe</i>	177
Research on the Seals Granted by the Ming Dynasty to Tibet <i>Li Shuai</i>	205
Research on the Official Seals of the Chieftain (<i>Tusi</i>) in the Tibetan Region of Sichuan Province in the Qing Dynasty <i>Liu Sha</i>	227
The Imperial Kapala Drums of the Qianlong Emperor <i>Lin Huan</i>	244
<i>Fa Wang Xin Sheng Zhuan</i> — Stories of Qianlong Emperor's Incarnations <i>Li Ruoyu</i>	273
The Tradition of the Garbha-maṇḍala in Tibet and its Sand Maṇḍala Creation <i>Kimiaki Tanaka</i>	295
Abstracts	305

Abstracts

尼泊尔上穆斯塘地区桑宗墓地所见苯教施垛仪轨的考古学证据

马克·奥登德弗

（美国加利福尼亚大学人类学与遗产研究系）

在考古发掘中，发现确凿清晰的有关古代仪式方面的证据一向是很困难的。但也有例外，比如我们在尼泊尔穆斯塘北部地区发掘的古代墓葬，其中所出一系列遗物很可能属于所谓的苯教施垛（*Mdos rgyab*）仪式。公元 5 世纪晚期的桑宗 5 号墓中，我们发现了铁三脚架、铜容器及木杯和竹杯子，这一套器物与民族志描述的有关苯教施垛仪式中所用的道具惊人地相似。本文解释了何为苯教的施垛仪式，并且依据桑宗 5 号墓的墓葬背景和出土的人工制品，可认为至少在公元 5 世纪苯教已见于穆斯塘北部。

羊距骨：西藏最古老的博具和占卜工具的考古学和民族史初探

约翰·文森特·贝勒扎

（美国弗吉尼亚大学）

本文旨在通过考古学和民族史的证据，对藏族文化中流行的一种物件——“羊距骨”做综合性考察。首先提出了鉴别墓葬中那些具有文化意义羊距骨的标准，并比较了欧亚大陆其他地区同类实例。本文特别关注到一件西藏的红铜合金的羊距骨，这为讨论该类物品在高原古代文化中的意义提供了佐证。文本还讨论了羊距骨在藏族博具、占卜、计数及其他仪式、观念中的作用。最后，本文聚焦羊距骨的跨文化意义，尝试说明羊距骨能够帮助我们进一步理解史前晚期（约公元前 1200 年至公元 600 年）及历史时期欧亚大陆跨文化交流的一些面貌。

Re-examination of Materials about the Communications between Nepal and China in the Early Tang Dynasty

Wang Bangwei

(Peking University)

The Bod-Balpo Ancient Road has a long history, which can be traced back to the Paleolithic Age on the basis of archaeological discoveries. As for the history of the Bod-Balpo Ancient Road, we can distinguish three periods, namely, pre-, during, and post-Tang dynasty to the Qing dynasty. In the specific case of the Bod-Balpo Ancient Road, we need to consider the situation of East Asia, South Asia and even Central Asia at that time, the chronological order of the literary records and the recent archaeological discoveries. In the meantime, although many researchers have noticed and quoted the literary records on the Bod-Balpo Ancient Road, there are still some problems that require further studies. In addition, we also should pay attention to the relationship between the Buddhist monks and diplomatic envoys and merchants, they always traveled together at that time. In fact, the routes taken by Buddhist monks coincide with those taken by commerce.

在河西走廊和西藏发现的不空之影响

尤利·霍赫洛夫

(英国独立学者)

本文分析了莫高窟和榆林窟被认为是受到吐蕃影响的早期藏传佛教艺术遗存。与此观点相反，本文认为这些图像实际上是受到了南印度艺术的影响，尤其是泰米尔纳德帕拉瓦王国艺术的影响，这与 8 世纪上半叶来自帕拉瓦王国的著名佛教大师金刚智在中国的传法密切相关，更与不空 8 世纪中叶在河西的活动有关。这些图像属于金刚智所创造的一种独特艺术传统，他也是一位伟大的画家。吐蕃统治时期的艺术只是吐蕃占领河西以前已经存在的艺术和宗教传统的继续延续而已。不仅如此，吐蕃控制河西走廊使得吐蕃能够移植当时当地流行的宗教和艺术潮流。因此，吐蕃将佛教作为国教正是基于不空在唐代所提出的以佛法护国的模式，本文支持这一理论。

A Preliminary Survey on *Mthing shog* Manuscripts

Zhu Lishuang

(Center for Dunhuang Studies, Lanzhou University)

Mthing shog, translated as blue-black paper 蓝黑纸 in Tibetan-Chinese dictionaries, is a kind of colored paper that we find in Tibetan culture. Its production covers three steps: 1) several layers of papers are laminated with a wheat paste; 2) a specially made coloring material is applied to the surface of the paper; and 3) the paper is burnished with a *gzi* bead or a smooth piece of conch shell or other smooth and hard precious stones. The recipes and substances of making coloring materials for *mthing shog* vary. For instance, one formula uses black ink, which is made from soot (*sre nag*) or burnt resinous pine wood (*sgron shing*), which is mixed with yak and/or sheep brains; one formula uses a mixture consisting of black vitriol (*nag mtshur*), euphorbia (*thar nu*), borax (*tsa la*), wheat beer (*gro chang*), and myrobalan (*a ru ra*); one formula uses a solution made with ground white cowry shell (*gron bu*), ground cardamom (*dzā ti*) and myrobalan juice; one formula uses indigo (*rams*).

Judging from literary sources and extant objects, the expression *mthing shog* derives from *shug bu mthing ga* of the Tibetan dynastic period. It is *mthing shog* that was used for writing royal edicts. Beginning from the 10th century, *mthing shog* is most often used to write Buddhist sutras. The most prized manuscripts frequently use gold ink or a combination of gold and silver ink. The main purpose of preparing *mthing shog* manuscripts is for devotional purposes. These are deposited in shrines and monasteries and prepared for the accumulation of merit; they are not intended for circulation.

Chinese scholars often term the black-blue paper of Tibetan cultural tradition as 瓷 / 磁青纸, "porcelain green paper," an indigo-dyed paper in Chinese culture. However, as mentioned above, there are many different materials that are used to make *mthing shog*. *Mthing shog* includes indigo-dyed paper, but they are not identical. The gold or/and silver manuscripts produced in China proper, especially those in the Ming and Qing courts, may be written on indigo-dyed paper or *mthing shog*. As for gold or/and silver manuscripts from the Tibetan cultural area, the situation is more complicated, and it seems that not all gold or/and silver texts are written on *mthing shog*.

An Interpretation of the Mural of Lce bstun Shes rab 'byung gnas in Zhwa lu Monastery

Jia Yuping

(Collage of Art and Design, Chengdu University)

This paper discusses the mural depicting Lce bstun Shes rab 'byung gnas (the 11th century founder of Zhwa lu) in the Sgo gsum ma lha khang of Zhwa lu monastery. The history of the monastery and the Lce clan from the 11th to the 14th century are fully presented through the images and inscriptions in a series of murals. Combining the literature on the genealogies of Zhwa lu and related Tibetan sources, this paper discusses some stories about Zhwa lu that were hitherto not well known. These include aspects of its religious background and its connections with the Indian subcontinent, as well as its contact with western Tibet during the period of the second diffusion of Buddhism. Its governance through a combination of politics and religion makes Zhwa lu one of the earliest monasteries that was under the control of a family-owned theocratic system.

On the Mural Painting of Buddha's life in the Corridor of the Assembly Hall on the First Floor of Zhwa lu Monastery

Meng Yu

(School of Chinese Classics, Renmin University of China)

The 101st mural painting in the corridor of the Assembly Hall on the first floor of Zhwa lu Monastery is concerned with the biography of the Buddha, from his birth to nirvana. Twenty significant scenes of the Buddha's life were chosen and depicted in this mural. This essay provides a detailed discussion of each scene and concludes that the 101st mural painting is based on the *Lalitavistara* and other sources. The life

of the Buddha is a popular subject in Buddhist art and literature. It can be found in many texts, besides the one in *Skyes rabs brgya ba*. In addition to texts, the illustrations of the Buddha's life can also be found in other parts of Tibet. This essay also briefly compares the stories of the Buddha's life in the *Skyes rabs brgya ba* and other literary sources in Tibetan, and its representation in Zhwa lu and other places. A conclusion is drawn that, prior to the sixteenth century, the textual and pictorial representations of Buddha's life in Tibet share obvious similarities.

桑噶地区赤洛纳特寺观音崇拜的艺术史证据

林瑞宾

(美国西北大学)

自 19 世纪以来, 赤洛纳特寺 (Triloknāth Mandir) 就一直吸引着宗教史、人类学、艺术史和建筑各领域学者的兴趣。该寺位于喜马拉雅邦钱德拉巴嘎河谷的屯德村 (藏语称“热帕”村), 属于西喜马拉雅佛教文化圈。竹巴噶举派喇嘛达仓热巴 (1574-1651 年) 于 17 世纪时到过这里, 在其所撰朝圣行纪中称该地为“乌芒那”, 引起了图齐的关注。赤洛纳特寺诱人之处部分缘于以下现象, 即现在该地居民将寺中的白色大理石造像视为湿婆神并加以供奉, 而来自拉胡尔、桑噶及其他地区的佛教信徒则认为这是一尊佛教造像。近年来, 一位佛教僧人和一位印度教祭司被委派至该寺以协助不同宗教的朝圣者。寺中另一独特之处是该寺建筑为通常见于北印度婆罗门教建筑的西柯罗高塔, 寺内却供奉佛教雕塑, 造像材质为白色大理石, 在喜马拉雅地区佛教造像中极为罕见。关于该寺的很多问题都观点不一, 如寺院的创建时间, 这尊造像何时被安置在寺中, 寺院建筑最初是否为印度教寺院而在后来容纳了一尊佛像, 抑或建寺伊始就是佛教寺院? 暂且遑顾上述众多未决之疑问, 本文拟集中探讨这尊造像的图像问题, 善趣观音 (Sugatiśaṃdārśana Lokeśvara) 及其与克什米尔的联系, 相邻的桑噶地区的图像推测应系模仿今赤洛纳特寺白色大理石造像。大部分桑噶地区的造像所属时期均相对较晚, 因此本研究对赤洛纳特寺白色大理石像的断代、以及此像何时取代了另一尊较早的灰色小石像诸问题也将提供一些依据。

Research on the Seals Granted by the Ming Dynasty to Tibet

Li Shuai

(Post-Doctor, Department of Archaeology, Sichuan University)

The types of seals granted by the Ming dynasty to Tibetan individuals include at least four types: religious — title seals, knighthood seals, official seals and stamp seals. The difference of these seals depends on the social status of the grantees. The type of seal and the motivation of granting them reflected the flexibility and diversity of Ming policies towards Tibet. The seals did not only function as political symbols, they also had practical functions in Tibet. They were used to announce local official statements, to handle local affairs, etc. Some of the seals continued to be in use until well into the Qing dynasty and thus form important evidence that their recipients maintained their political status and were able to influence the governance of Tibet.

Research on the Official Seals of the Chieftain (*Tusi*) in the Tibetan Region of Sichuan Province in the Qing Dynasty

Liu Sha

(Sichuan Museum)

Based on the literary sources, this article investigates seventeen seals of the chieftains (*tusi*, 土司) of the Tibetan region of Sichuan Province in the Qing Dynasty in terms of their nature, characteristics, origin, how they were awarded and how they functioned. This paper considers that the official seals used by the chieftains were mainly granted by the central government of the Qing Dynasty. According to the official seal system of the Qing court, the texture, shape, size, impression and inscription of these seals have special provisions. As political tokens, these official seals played a multifaceted role in local society aside from having practical functions. They were highly valued by the chieftains over generations. Through comparison, it was found that the official seals used by the chieftains in the Sichuan Tibetan areas were quite different from those that were in use in Central Tibet. This was no doubt owed to the differences in their administration. The study of the official seals of the chieftains serves to further explore the policies and characteristics of the Qing Dynasty's governance of the border areas.

The Imperial Kapala Drums of the Qianlong Emperor

Lin Huan

(The Palace Museum, Beijing)

This paper studies the *kapala* drums (*damaru*) that are found in collection of the Palace Museum. They belong to the Qianlong period of the Qing dynasty. The *damaru* drums were mainly made of human skull caps, ivory, jade or wood and are also called "hand drum" or "tambourine," and they belong to the inventory of musical instruments or ritual instruments. The drums in the Palace collection mostly came from the Tibetan areas in the form as tribute to the Qing court. Based on archival sources and extant objects, we know that the Qianlong Emperor had asked the court workshops partly to change these drums and also ordered the court workshops in Suzhou to imitate these with different materials. The extant drums show different influences from Tibetan, Han Chinese and Mongolian culture. They reflected the Qianlong Emperor's aesthetic taste. These drums were decorated with turquoise, coral, beeswax and tridacna, etc. and thus became luxury objects. However, the shape of the drums and their packaging were not overly modified, and maintained the simple nature of the artifact itself. These drums also demonstrate that under the "great unification" pattern, the mature handicraft skills of the border areas could be transplanted to the court (and even to Suzhou). These skills were quickly mastered and reached a very high standard.

Fa Wang Xin Sheng Zhuan — Stories of Qianlong Emperor's Incarnations

Li Ruoyu

(The Palace Museum, Beijing)

The Palace Museum collection, no. Zong 23584, contains a book that is titled *Fawang xinsheng zhuan* 法王新胜传. It was composed by the 6th Panchen Lama Blo bzang dpal ldan ye shes (1738-1780) in 1780 when he visited Rehe for the celebration of the Qianlong Emperor's birthday. It contains eleven stories of the Qianlong Emperor's previous lives thereby creating a system of the emperor's reincarnations. In this system, the Qianlong Emperor's earlier incarnations included kings who protected Buddhism, siddhas and great gurus of the Bka' gdams pa and Dge lugs pa schools. This paper studies the date and background when this book was produced. It also includes translations of parts of the stories for the first time in the hope of achieving a better understanding of the history of this period and this kind of Tibetan text.

西藏的胎藏界曼荼罗传统及其彩砂曼荼罗制作

田中公明

(日本中村元东方研究所)

“两界曼荼罗”于9世纪初自唐传入日本，不仅构建了日本佛教造像的核心体系，并对整个日本文化产生了深远影响。在这两类曼荼罗中，与“金刚界曼荼罗”相关的遗存较为丰富，其原型出自印度，尼泊尔及西藏继承了印度的曼荼罗传统，并有大量文献记录和绘画保存至今。然而，留存下来的“胎藏界曼荼罗”相关文献却非常少，其原因在于基于《大日经》的密教体系在古印度很早就已衰亡。此外，《大日经》在吐蕃时期自印度传入西藏，迄今仍有一些胎藏界曼荼罗的实例得以留存，尽管这类遗存极为稀少。此前，本人曾于2001年在日本京都日本文化国际研究中心举行的一次国际学术讨论会，及2003年于牛津举行的第10届国际藏学会上，就西藏的胎藏界曼荼罗传统及相关遗存发表过演讲。但当时限于交通条件，我未能亲自考察位于安多的拉加寺、夏琼寺，这两座寺院至今仍几乎每年都要制作胎藏界曼荼罗的彩砂坛城；尽管1994-1996年间当我担任富山市瑜伽禅修博物馆的首席讲师时，藉馆内复原藏传佛教两界曼荼罗之机，就已经获得了一些源自拉卜楞寺、拉加寺的胎藏界曼荼罗资料。近年来，由于安多地区交通大为改善，使我这样的国外学者得以至上述寺院实地考察。本文主要在笔者于2014、2015年田野考察的基础上完成，拟通过对安多寺院中胎藏界曼荼罗彩砂坛城的制作进行初步介绍，并与唐密—东密传统的胎藏界曼荼罗相比较，进而概括总结其特点。

JOURNAL OF TIBETOLOGY (VOL.21)

Edited by

Center for Tibetan Studies of Sichuan University
Chengdu, China

ISBN 978-7-5211-0206-2

First Published in December 2019
China Tibetology Publishing House
Beijing, China

图书在版编目(CIP)数据

藏学学刊. 第 21 辑 / 四川大学中国藏学研究所编.

—北京: 中国藏学出版社, 2019.12

ISBN 978-7-5211-0206-2

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 (2019) 第 289412 号

藏学学刊 [第 21 辑]

四川大学中国藏学研究所 主编

责任编辑 张荣德

藏文审校 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 2019 年 12 月第 1 版第 1 次印刷

开 本 787 毫米 × 1092 毫米 1/16

字 数 370 千字

印 张 20.25

定 价 88.00 元

书 号 ISBN 978-7-5211-0206-2 / K · 576

图书如有质量问题, 请与本社联系

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

版权所有 侵权必究