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ABSTRACTS

A Brief Report on the Archaeological Investigation of the Malang Tomb in Tsada County, TAR

School of Archaeology and Museology, Sichuan University

Institute for Conservation and Research of Cultural Relics, TAR

Administration of Cultural Relics of Tsada County, Ngari Prefecture, TAR

(He Wei)

In 2019, an ancient tomb was discovered and excavated near Malang village in the Langchen tsangpo valley of Tsada County, Ngari Prefecture of the Tibet Autonomous Region (TAR). The tomb is located at an altitude of 3412 meters. It is a multi-burial tomb composed of a single chamber with a vertical earth pit tomb passage. This is a common type of burial in the western Himalayan regions. According to a C¹⁴ test, the tomb can be dated to around the 1st century C.E. A variety of relics were excavated from the tomb - these include colored pottery, bronze pokal and ornaments made of shells – that have so far not been found in other tombs. This tomb was rich in unearthed relics that demonstrate its high-grade value which will be important for research in the complexity of the local society and the cultural exchange between this and other regions at around the 1st century C.E.

A Survey of the Murals in the Tandaling Monastery in Barkham of Sichuan

Institute of Cultural Relics and Archaeology of the
Ngaba Tibetan and Qiang Autonomous Prefecture, Sichuan Province

(*Li Qinxue, Lu Suwen, Deng Yong, Pan Li, Ze Langtou*)

Tandaling Monastery (Tib. Sa'i so dgon bstan dar gling) is located in Barkham city, the Ngaba Tibetan and Qiang Autonomous Prefecture of Sichuan Province. It was one of the family temples that belonged to the Cog tse rgyal po. The murals of the monastery are mainly preserved on the walls of the ground floor of the assembly hall. The murals on the front inner wall depict Buddhas and Tibetan teachers; protector deities were painted on the side walls of the inner part. The content of the murals can be judged to be related to the Gelugpa and Nyingmapa sects. On the outer walls of the assembly hall, the main subjects are fourteen Buddhas and a Bodhisattva, who are surrounded by their followers. The depictions of the clothing of the laity and the artistic style of the painting suggest that the murals were painted in Qing dynasty. Based on the literary records of this monastery, the murals should have been painted during the 17th to 18th century. This monastery provides important materials for research of the religious history of the Barkham area.

The Spread of the *Golden Light Sutra* and Murals along the Silk Road and the Tang-Bod Ancient Route

Zhang Yanqing (Dpal chen rdo rje) and Zhang Dali

(Center for Tibetan Studies of Sichuan University)

The copying and reading of the *Golden Light Sutra* in both Tibetan and Chinese flourished during the century of the Tibetan domination of the Silk Road region. In the Tubo period, the sutra was translated into Tibetan from Sanskrit as well as from Chinese. It was one of the five most prevalent Buddhist sutras along the Silk Road. Praised by the ruling class and common people alike, its narrative is depicted in the Mogao Caves. This paper identifies the Dunhuang manuscript that corresponds to each of the multiple versions of the *Golden Light Sutra* as included in the Derge Kanjur. Pivoting on the existing literature about the sutra, the paper considers the illustrations of this sutra's narratives in the Mogao Caves during the Mid-Tang period. The authors argue that Tubo's rule of the Silk Road area stimulated the integration of different kinds of cultures. The murals of the *Golden Light Sutra* in the Mogao Caves reflect cross-cultural communication and cultural integration along the Silk Road.

A Study of the P.t.0542 *Mahāparinirvāṇasūtra* and its Chinese Counterpart

Tang Lutian

(Doctoral Student, Institute of Dunhuang Studies of Lanzhou University)

During the Tibetan domination of the Silk Road, the *Mahāparinirvāṇasūtra* was frequently copied. There are seven manuscripts of the *Mahāparinirvāṇasūtra* in the French national library. Among these, P.t.0542 corresponds precisely to the contents of the *sūtra* in fifteen chapters and the fifty-six *bam po* that is contained in the Kanjur. It also indicates that this *sūtra* in the Kanjur is like the text of P.t.0542 that was translated from a Chinese version. After further research, the author found that P.t.0542 is indeed a combination of the Tibetan translation of the forty-*bam po* volume *Mahāparinirvāṇasūtra* that was translated by Dharmakṣema and the two-*bam po* volume sequel of the *Mahāparinirvāṇasūtra* that was translated by Jñānabhadra.

A Study of the Copies of the Tibetan *Vimalakīrtisūtra* Found in the Library Cave of Dunhuang

Wei Jianpeng

(School of History and Civilization, Shaanxi Normal University)

Eight Tibetan copies of the *Vimalakīrtisūtra* copies were found in the Library Cave of Dunhuang. P.t.613 and IOL.Tib.J.VOL.19-4 are to be combined to make up a complete text. These copies are now found in two different museums, but they belong to one text. According to the content and characteristics of the manuscripts, it can be generally determined that the earliest manuscript dates from the beginning of the 9th century and the latest from the beginning of the 11th century, that is, just before the closure of the Library Cave. The translation of the three editions of the Tibetan *Vimalakīrtisūtra* over these two centuries and its dissemination and copying activities in Dunhuang basically coincide with the appearance of the figures in Tibetan costumes that are painted to illustrate the *Vimalakīrtisūtra* of the Dunhuang murals. Together, they are regarded as the artistic embodiment of the integration of Sino-Tibetan Vimalakīrti belief under the promotion of the Tubo people. The content and characteristics of IOL.Tib.J.VOL.19-4 are completely consistent with the *Vimalakīrtisūtra* contained in Kanjur. It is a testimony to the fact that Tibetan Buddhism had continued to develop since the late Tang dynasty and Dunhuang maintained a close cultural interaction with Tibet.

The Prefixes in Sanskrit-Tibetan Buddhist Translation ——A Case Study of *Sgra sbyor bam po gnyis pa*

Li Xiaonan

(Doctoral Student, Department of South Asia Studies, Peking University)

Historically, the advancement of the translation of Sanskrit and Tibetan Buddhist scriptures has been crucial to the spread of Tibetan Buddhism and the development of the Tibetan language. The *Sgra sbyor bam po gnyis pa* is the earliest translation manual; it includes a Sanskrit-Tibetan vocabulary of the Tubo period, and it comprehensively expounds on the theory and practice of translating Sanskrit into Tibetan. The preface of the book provides guidelines for translation, one of which involves the relatively rare grammatical concept of "prefix" in Tibetan. This article will start from this rule, combine the seventeen prefixes that appear in the *Sgra sbyor bam po gnyis pa* with the grammatical discussion of the prefixes by earlier Sanskrit scholars, and focus on the analysis of the Tibetan translators' treatment of prefixes and their understanding of the core terms of Buddhism and their interpretation. Their approach still has extraordinary value and significance for contemporary Buddhist translation practices and their theoretical development.

跨文化背景下尼泊尔离车碑铭的历史价值：过去、现在与未来

阿闍黎·启昼 明霓

(天津大学东方学研究院, 奥地利科学院亚洲文化和智识史研究所)

公元七世纪, 随着唐朝和吐蕃地方政权的兴起, 成为中亚和东亚的经济与宗教枢纽, 跨喜马拉雅地区的政治形势渐趋稳定, 加德满都河谷的离车王国与唐蕃之间的政治、经济和文化关系有了长足的进展。本文通过保留在尼泊尔的大量离车时代的梵文碑铭, 探讨其对于重构这一繁荣时期的跨喜马拉雅地缘历史的意义。

本文回顾了自 19 世纪以来学术界对于这些碑铭的研究成果, 对它们进行分类梳理, 同时简要介绍本文作者及其合作者目前正在开展的学术研究, 概述有关尼泊尔与北方邻邦之间交流往还的重要汉文和藏文材料。

作者认为结合尼泊尔文献对这些具有重要意义的多语种文献和加德满都河谷之外的物质证据进行合作考察与研究势在必行, 它可以让我们更好地了解该地区在中古早期与南亚和中亚高原走廊地带的文化交流的增长以及由此展开的文化历史进程。

A Study of the *Sarvadurgatipariśodhana* Maṇḍala Painted in the Rting chung lha khang Cave in Ru thog County of Xizang

Lu Suwen

(Sichuan University Museum, Chengdu)

The Rting chung lha khang cave is located in Ru thog County of Mnga' ris Prefecture, Tibet. The four walls and the ceiling contain murals. Combining the iconographic characteristics and Tibetan texts, the author tries to identify some images in the cave. The following conclusions are drawn. Firstly, the subject of the right wall is a *Sarvadurgatipariśodhana* maṇḍala, and the four scenes painted on the front wall were also part of the maṇḍala. Secondly, the *Sarvadurgatipariśodhana* maṇḍala — it can be dated from the 11th to the 13th century — that was discovered in western Xizang was painted according to the *Ngan song thams cad yongs su sbyong ba'i dkyil 'khor gyi cho ga*. This work was translated by Lo tsāba Rin chen bzang po (958-1055), and the Chinese version was translated by Faxian 法賢 of the Song Dynasty.

The Art of Selection: The Early Mural Paintings of Zhwa lu Monastery and the Integration and Reconstruction of Multiple Artistic Elements in Tibet during the Early *Phyi dar* Period

Yang Hongjiao

(Museum of Tibetan Culture, China Tibetology Research Center)

The early mural paintings of Zhwa lu Monastery (1027-1045), which inherited the Buddhist art traditions of the Tubo period and incorporated other regional artistic elements, are highly diverse and important remains that belong to the early *phyi dar* period of Tibet. In this paper, through the analysis of the motifs of the figures, coloring, brushwork, nimbus, thrones, lotus seats, floral and animal motifs, and garment ornaments, the author discusses the multi-style artistic elements from northeastern Indian Pāla, Nepal, Central China and Central Asia etc., that are embedded in these early Zhwa lu murals. By comparing the early mural paintings of Zhwa lu Monastery with the illustrations in the Northeast Indian palm-leaf manuscripts of the 11th-12th century, the murals and statues in the Dunhuang caves and in Shanxi monastery of the Tang and Song Dynasties, the murals of Bezeklik caves of the Gaochang Uighur period, and the murals and Thangka paintings of Tibet of the same period, our understanding of the characteristics of Tibetan Buddhist art and its diversity in the early *phyi dar* period is enriched.

A Further Study of the Murals in Gtsug lag khang of Dga' ldan phun tshogs gling Monastery in Tibet: With a Discussion of their Iconography and Style

Yan Xue

(Institute of Religious Studies, Shanghai Academy of Social Sciences)

In the early 17th century, the narratives of the twenty "Definitive-Meaning Sūtras" defined by the great Jo nang master Dol po pa Shes rab rgyal mtshan (1292-1361) were painted on the walls of Gtsug lag khang of Dga' ldan phun tshogs gling Monastery that was designed and constructed by Tāranātha (1575-1634). These murals have attracted a great deal of interest among art historians in recent years, but the fundamental work of the iconographical identification has yet to be completed. Based on previous studies, this article mainly focuses on the identification of a portion of these murals together with a brief discussion of their subject-matter and style.

A Study of the Maṇḍalas on the Ceiling of the Main Hall of Gan'en Temple in Hongcheng, Gansu Province

Yang Danchun and Jiang Yuqin

(Northwest Minzu University)

Gan'en Temple of Hongcheng is a relatively complete architectural community of the early Ming Dynasty in the Zhuanglang River valley, Gansu province. The eighty-five maṇḍalas painted on the ceiling of the Main Hall of the temple are originals that can be dated to the beginning period of the construction of the temple and preserve the early style and features relatively intact. The paintings on the ceiling of the Gan'en temple inherited the style of Zhwa lu Monastery and Dpal 'khor chos sde Monastery in Gyantse of the 14th to 15th centuries and are thus witnesses of the eastward development of Tibetan paintings in the Ming Dynasty. They provide valuable materials for the study of the history of Sino-Tibetan cultural exchange in the Ming. Although the custom of decorating ceilings with maṇḍalas was common in the border area of Sino-Tibetan culture of the Ming, the maṇḍalas painted in the Main Hall of the Gan'en Temple are closer to the Rdo rje 'chang Hall of the Miaoyin temple in the Datong River valley in terms of the choice of subject matter, and the arrangement and layout of the maṇḍalas. The features of the murals in the two temples, both based on the thirty-two-deity *Guhyasamāja* maṇḍala, embody a unique cultural tradition and religious practice of Datong River and Zhuanglang River valley during the Ming dynasty.

The Zhu fo shi lue tu shuo fu cai hui fo xiang
— A Picture Album of Qianlong Emperor's Incarnations

Li Ruoyu

(The Palace Museum, Beijing)

Zhu fo shi lue tu shuo fu cai hui fo xiang of No. Shu 9927 is a picture album of Emperor Qianlong's incarnations that is preserved in the Palace Museum, Beijing. It is written in Chinese, Tibetan, Mongol, and Manchu. The picture album of the reincarnations of the Qianlong Emperor is based on the following works that were written by the sixth Pan chen Lama Blo bzang dpal ldan ye shes (1738-1780): *Brtan bzhugs 'jigs med gdong lnga'i sgra dbyangs* and the *'Khrungs rabs gsol 'debs*. At the same time, it also incorporates the idea that Emperor Qianlong was the reincarnation of Mañjuśrī. This paper publishes all the pictures for the first time, identifies each image and its background information, and discusses the religious and political context of the book in combination with other Tibetan texts preserved in the Palace Museum, Beijing.

On the Origin of the Textual Cycle of the Six-armed Mahākāla Dharmapāla

Migmar Tsering

(Tibetan Academy of Social Science)

The textual cycle of the Six-armed Mahākāla Dharmapāla (*mgon po phyag drug*) was introduced from India more than one thousand years ago during the later spread of Buddhism in Tibet. This article focuses on the origin of this cycle of teachings, the Tibetan translation of related texts, and how it was adopted and spread in different Tibetan Buddhist traditions. The author points out that the teaching of the six-armed Mahākāla originated in India, and that its texts were translated and introduced by Khyung po rnal 'byor (?978-?1127) after which it gradually became an important teaching in Tibetan Buddhist tantric practice. In particular, it has been regarded as a Golden Teaching (*gser chos*) by the Shangs pa Bka' brgyud school. Later, the Dge lugs pa school inherited this tradition. With its promotion by such masters as Mkhas grub Dge legs dpal bzang po (1385-1438), this cycle of teachings became one of the most important aspects of Dge lugs pa esoteric practice, and the six-armed Mahākāla thus became an important protector of Dge lugs pa. To this day, this teaching still has a profound influence in Tibet.

On the Development and Spread of the Gelugpa School in the Guge Area

Huang Bo

(Center for Tibetan Studies of Sichuan University)

In the early 15th century, after the Gelugpa school was established in the Ü-Tsang region, it quickly spread to the territory of the ancient Guge Kingdom. On one hand, many of the monasteries in Guge converted to the Gelugpa school and on the other hand, with the support of the Guge royal aristocracies, the Gelugpa school also constructed numerous new monasteries, gradually forming a monastic system for the Gelugpa tradition within the Guge Kingdom. The Gelugpa tradition itself had a well-developed monastic education system. After its introduction into the Guge Kingdom, it established a system for Guge's monks to study at the main monasteries in Ü-Tsang. Additionally, specialized colleges called "grwa tshang" were established within the main monasteries of Ü-Tsang to provide education for monks from the Ngari region, contributing to the cultivation of Buddhist talents in Guge.

Simultaneously, there existed a close and positive relationship between the Guge royal family and the upper echelons of the Gelugpa school. The Guge kings made multiple attempts to invite the Dalai Lama and Pan chen Lamas to Ngari. The peak of this relationship was when the fourth Panchen Lama (1567-1662) visited Guge during its final years. The political and religious relations for more than two centuries between Guge and the Gelugpa school established an inseparable connection of Ü-Tsang and Ngari.

A Preliminary Study of the Seal with the 'Phags pa Script in Tibet during the Qing Dynasty

Zhu Detao

(Sichuan Police College, Chengdu)

The seal with the 'Phags pa script is a very popular type of seal in the Tibetan local official seal system during the Qing Dynasty. There are still some gaps and misunderstandings in academic circles about the interpretation, the characteristic features and the historical meaning of this kind of seals, and there is a lack of systematic in-depth research. This article combines the relevant cultural relics, archival and literary materials to examine and analyze the seal-characters, their shape, and the function and origin of the seals with the 'Phags pa script that were officially used in the Qing dynasty. It is believed that these seals did not belong to the awards given by the Qing government, but rather that they were an indigenous Tibetan tradition. They were widely used by Tibetan monks and officials in the political and religious affairs in Tibet. The reason why these seals were so popular in Tibet at that time involves a combination of multiple factors such as the official attitude of the Qing court's tacit support, the special political situation in Tibet, and its historical traditions. The discussion of the above issues will help us to understand the official seal system more deeply and its political characteristics in Tibet during the Qing dynasty.

A Preliminary Study of Beijing Editions of the *Four Medical Treatises* — An Inspection of the Characteristics and Dates of the Six Woodblock Editions belong to Two Sources

*Hai Chunsheng*¹ and *Liu Yinghua*²

(1. Centre for Mongolian Medicine of Fuxin, Liaoning

2. Beijing Hospital of Tibetan Medicine, China Tibetology Research Centre)

The Imperial Tibetan Press (番经厂) of the Ming Dynasty was a publishing center of the Buddhist canons in Beijing. It was inherited and reconstructed as Songzhushi Temple(嵩祝寺) during the Qing Dynasty and also published Tibetan medical works. Two woodblock editions of the *Four Medical Treatises* [FMT] called the Beijing and Songzhushi editions were housed in the National Library of China. Besides these two, four other editions collected in Center for Mongolian Medicine of Fuxin, Liaoning, have till now not yet been recorded and catalogued by the academy. This paper is a preliminary study of the dates of the six editions, the scripts, typeface, contents, illustrations, postscripts and colophons by their editors. The preliminary conclusion is that there were six different woodblock editions of FMT during the Qing Dynasty. Among them two editions are based on Dga' ldan phun tshogs gling edition (甘丹彭措林版) and the first is estimated to have been published between 1724 and 1757. The other four editions are all based on the Rtse po ta la'i par rjes ma edition (布达拉后版) and the first of these was probably published between 1756 and 1759. The Beijing editions of FMT are one of the important editions of its kind that were published in the capital of the Qing Dynasty. They are important for the study of Tibetan and Mongolian medical history. They also give evidence of the central government's policy of promoting the Mongolian and Tibetan medical traditions and are concrete examples of cultural exchanges and integration of various ethnic groups in China.

Chahar in the Autobiography of Chos dbyings rdo rje

Lang jia (Rnam rgyal)

(Southwest Minzu University, *Minzu Magazine*)

The *Great Dharma Drum*, the autobiography of the tenth Karma pa Chos dbyings rdo rje (1604-1674), is a work that contains interesting stories, employs various rhetorical devices and incorporates diverse features from many cultures. The Karma pa's life and art have been the object of various studies. Yet, a review of his written work has only recently begun. With a focus on the Chahar Mongol tribe that is mentioned in this autobiography, this paper offers a comparison of the relevant biographies. In addition, through clues from inscriptions on the tablets of Wanshou White Pagoda and the information gleaned from the *Genealogy of Düreng Güying*, this paper clarifies those implicit stories and testifies to both

problems and wonders. Finally, this paper asserts that Gzhon nu bu thog thu in this work is actually Ligden Khan (1592-1634), the ruler of Chahar; Dos ring is Sunam Dügüreng (?-1644); Gu yang, the Khan of Kha ra can is Düreng Güying; Jing dbang, the minister of the forces is Elingqi Daiqin or Desen Jiwang (?-1648); Btsun mo dam pa, the queen who accompanied Ligden Khan to the end is Namuzhong (?-1674), his legal wife; and Ligden Khan and Btsun mo dam pa sent Aos pa zhi to visit Chos dbyings rdo rje and present offerings. This review not only elucidates these stories and figures, but also clarifies the relationship between the Karma bka' brgyud pa sect and the Chahar Mongols.

The Route Taken to Tibet in 1934 by Li dan's Group of Pilgrims — An Interpretation of Li Dan's Poems on the Way to Tibet

Xu Yue

(Doctoral Student, Nanjing Normal University)

In June of 1934, Li Dan, a member of the Central Supervisory Committee of the Kuomintang and the President of the Qinghai Society for Tibetan Cultural Studies, led the "Tibet Pilgrimage Group" from Xining to Tibet to go on a pilgrimage. On the way, many poems were written and then edited for publication of *The Trip to Tibet* that was published in *National Customs*. These poems are helpful to understand the natural landscape and the local customs of Qinghai-Tibetan region. In this paper, Li Dan's poems, *The Trip to Tibet*, are used as primary sources to analyze the specific route into Tibet.

The Ceremony of "Seeing the Buddha" in Mengzhongpuzi and the Bon Culture of Muya, Sichuan

Chenmo and Champa tsering

(Doctoral Student, Southwest Minzu University)

In order to further understand the remains of Bon culture in the Sino-Tibetan border area represented by the village Mengzhongpuzi, this paper studies the ethnic origin of Mengzhongpuzi through the multi-dimensional interaction and complementary research of documents, cultural relics and folk customs, and the study of the huge colorful Thangkas that are preserved in the village. It also investigates the origin of and innovations in the ceremony of worshipping the Buddha and the blood sacrifice of killing animals in this village of Sichuan province.

A Review of Research Done on the Archaeology and Art of the Qinghai-Tibet Plateau in 2020

Zhu Ming

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

In 2020, considerable achievements have been made in the field of archaeology and art of the Qinghai-Tibet plateau, covering a comprehensive range of research periods, regions and angles. Various new archaeological discoveries and cutting-edge studies have strongly confirmed the historical facts of Tibet's exchanges and integration with all ethnic groups since ancient times, which is of great significance for us to deeply understand the "community of common destiny of the Chinese nation." This paper briefly reviews the relevant research work on archaeology and art of the Qinghai-Tibetan plateau, and in a preliminary way summarizes and discusses the new trends, new situations and new highlights in these areas of research.

From Northeast to Southwest: Regions, Ethnic Groups, and Society in the Half-moon Zone during the Ming and Qing Dynasties—A Review of the 7th Forum for Young Scholars of the Association for China's Ethnic History

Zeng Li and Zou Libo

(Center for Tibetan Studies of Sichuan University)

In order to promote academic communication, the 7th Forum for Young Scholars of the Association for China's ethnic History was held in Chengdu from April 17 to 18, 2021. It was sponsored by the Association for China's Ethnic History and organized by the School of History and Culture, Center for Tibetan Studies of Sichuan University. Some twenty-nine scholars from all over China attended the forum. During the two-day seminar, the participants held intensive discussions on the theme "From Northeast to Southwest: Regions, Ethnic Groups, and Society in the Half-moon Zone during the Ming and Qing Dynasties". This forum actively explored the development, context and the dynamic mechanism of China's ethnic history. It greatly promoted the academic interaction and exchange of scholars in different fields, and was of great significance for deepening the understanding of the vision, methods, theories and future developmental direction of China's ethnic history.

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《藏学学刊》(བོད་རིག་པའི་དུས་དེབ། *Journal of Tibetology*) 系中国教育部普通高等学校人文社会科学重点研究基地四川大学中国藏学研究所主办的藏学类专业性学术刊物, CSCI 来源集刊, 创刊于 2004 年, 旨在搭建藏学研究的学术交流平台。从 2014 年开始, 本刊由年刊改为半年刊, 接受中、英文稿件, 设有论文、书评、译文等栏目, 热忱欢迎国内外藏学研究者惠赐稿件。来稿时请注意以下事项:

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四川大学中国藏学研究所《藏学学刊》编辑部

邮 编: 610064

电子邮件: zangxuexuekan@163.com

电话 / 传真: +86-28-8541 2567

网 址: <http://www.zangx.com>



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Correspondence should be addressed to:

Ms. Sun Zhaoliang

Center for Tibetan Studies of Sichuan University

Chengdu, Sichuan Province

P.R. China

610064

Email : zangxuexuekan@163.com

Tel/Fax: +86-28-8541 2567

Website: <http://www.zangx.com>

