

西藏山南扎基藏仲碑的调查与研究

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内容摘要：西藏山南扎基藏仲是山南地区唯一保存有佛教后弘期早期碑刻之地，存有年代相近的两通碑。这两通碑对于了解西藏佛教后弘期早期佛教史、艺术史和民族文化交流具有重要的历史价值。文章以数次实地调查和相关历史资料为基础，结合历史文献，对藏仲碑 1、2 号碑刻文涉及佛教后弘期初期的教法重振、出家僧团和居家士首度共同经营该寺以及碑刻工艺的印度和中原影响等进行了研究。

藏仲碑位于西藏山南市扎囊县扎基（ལྷ་མི）乡藏仲（གཙང་གྲོང）村，地处雅鲁藏布江南岸，东距扎基乡政府（原冲堆乃寺）约 1 公里，北距 101 省道 200 米（图一）。早年此地有南北两通石碑（为方便叙述，南北碑分别编为 1、2 号），现只有 2 号碑仍保存完整，1 号碑剩下三段残块。本文在数次实地调查的基础上，并赴大英图书馆查阅上世纪 30 年代英国人在西藏拍摄的老照片等历史档案资料，再结合前人的研究和相关藏文史籍记载，对藏仲村两通石碑的历史沿革、所涉史事、年代和相关议题进行讨论，不妥之处请专家给予批评指正。



图一 藏仲碑位置示意图

一、藏仲碑的早年调查

据英国人黎吉生 (H. E. Richardson) 披露的消息, 英国人查理斯·贝尔 (Charles Bell) 于 1935 年在藏地旅行考察途中拍摄了藏仲碑的照片 (图二)。1985 年, 黎吉生借助收藏于英国印度事务部图书馆 (India Office Library) 的馆藏资料, 在《早期吐蕃碑铭汇编》一书中首次向学术界介绍了这两通石碑, 并刊发了两张图片¹。黎吉生未亲临过现场, 他介绍了两通石碑的形态特征, 提供了目测尺寸, 还录入了 1 号石碑南侧题记内容, 同时也注意到了 1 号碑东侧刻有《缘起偈》, 但未转录《缘起偈》刻文。

1999 年, 瑞士学者艾米·海勒 (Amy Heller) 在其著作《西藏艺术》中首次将藏仲 1 号碑的年代推定为公元 9 世纪²。2009 年, 日本学者岩尾一史 (Kazushi IWAO) 等人编著的《古藏文碑铭汇编》中辑录了武内绍人 (Takeuchi Tsuguhito) 于 1999 年对藏仲碑的实

1 Hugh E. Richardson, *A Corpus of Early Tibetan Inscriptions*, London: Royal Asiatic Society, 1985: 155.

2 Amy Heller, *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet*, Milan: Jaca Book, 1999: 52.



图三 藏仲 1 号碑，查理斯·贝尔摄于 1934 年
[大英博物馆藏照片档案，photo 112/5 (428)]

英国国家图书馆视觉艺术中心。贝尔当年共拍摄有三张照片，照片编号分别为 Photo 1112/5(426)、(427)、(428) 号，每张都附有一份文字档案⁷。档案显示，贝尔在藏考察的时间为 1934 年，而非黎吉生文中所记的 1935 年，档案不仅载明两通石碑均有题记，2 号碑的龟趺坐也有记录，与黎吉生文中叙述不符。照片编号 Photo 1112/5(427) 为贝尔站立于 2 碑刻一侧，该照片足够清晰，可释读 1 号碑东侧《缘起偈》，黎吉生在《早期吐蕃碑铭汇编》中进行了刊布；照片编号 Photo 1112/5(428) 为 1 号碑刻碑刻单独照，也就是本文图三，黎吉生也已刊布；编号为 Photo 1112/5(426) 的照片为本文图二，属首次刊布。

⁷ 查理斯·贝尔在西藏拍摄的部分图像资料收藏于牛津大学皮特里弗斯 (Pitt Rivers) 博物馆。

二、石碑现状的调查

1 号碑由于黎吉生的著作中有收录且作了重点介绍，故学界对其较熟悉。根据现有的图像资料和实地调查分析，它原本立于 2 号碑北侧，面向正南，碑身呈长方形，石碑正南上端凿刻一尊大日如来坐像，头戴三叶冠，双手结禅定印，斜披帛带，结跏趺坐于莲台上。造像下方原刻有 10 行文字，但当年露出地表的只有 5 行，而碑身东侧面刻有 13 行文字（图三、图七），现将刻文转录如下：

碑南侧下方刻文：

བདག་རྒྱལ་བུ་ན་ལྷོ་བཟོས་ཤིང་མཆོག་མཉེན་ལའི་ཉིན་དུ་ཤར་ཐུབ་གཉིས་སུ་ག...

译文：吾若吉娜艺匠，为佛依永久驻世，东西两侧…

碑东侧刻文：

ཡི་རྣམས་ཉི་དུ་སྤྱོད་ལྷོ་བཟོས་ཤིང་མཆོག་མཉེན་ལའི་ཉིན་དུ་ཤར་ཐུབ་གཉིས་སུ་ག...

该内容系《缘起偈》的藏文转写。

比较遗憾的是，此碑于 20 世纪 70 年代遭到毁损，现剩三段残块（图四），大小仅为原碑的四分之一。

第一段残块三面无损，正、背面残存有佛像头光、身光、禅定印手臂和跏趺坐腿部；一侧面保留有上下 5 行文字，残块高 0.54 米，宽 0.13-0.22 米（图五）。

侧面刻文：

ཆས་ཀྱི་དང་ཆས་ཀྱི་ལའི་ཉིན་དུ་ཤར་ཐུབ་གཉིས་སུ་ག...

译文：伤及法物和依靠法物之人…

第一段残块根据佛坐像位置，可知系原碑刻南侧左上角（图八①），侧面的刻文应原碑西侧的刻文，碑的正、背面原都刻有佛像，其中一面即为图三中原来碑南侧的大日如来像。

第二段残块损毁不甚严重，一面上下共有 6 行刻文，每行仅剩 1 字；另一面上下共

8 这一字在黎吉生等著录中录入为“𑄎”，应为“𑄎”字。



图四 藏仲 1 号碑残块（作者拍摄）

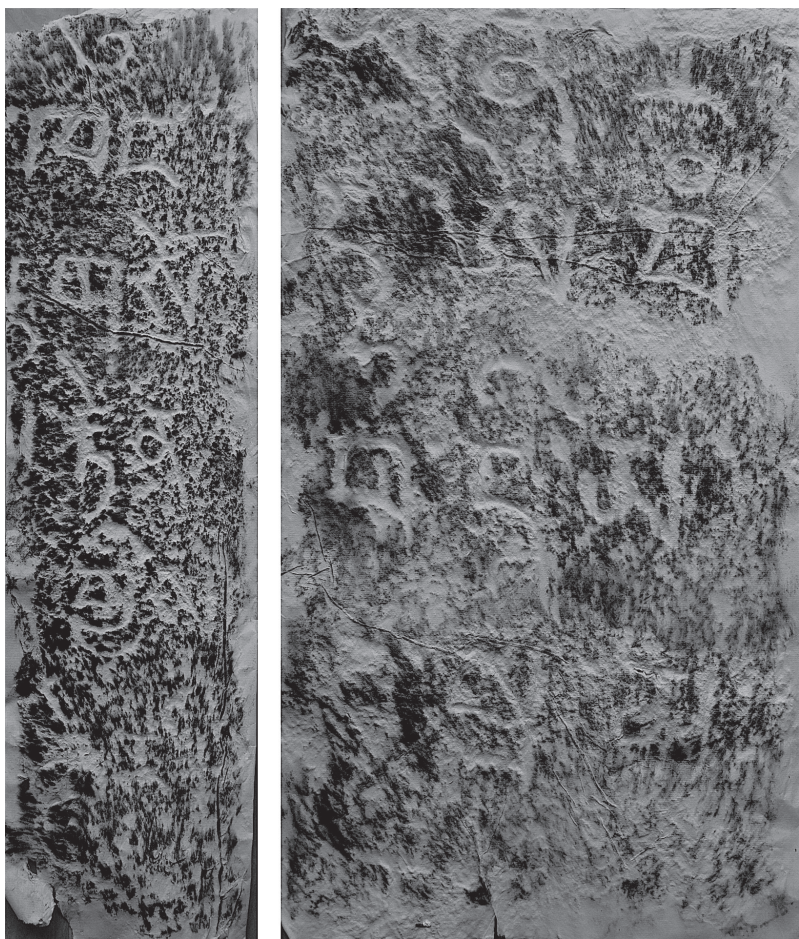


北侧

西侧

南侧

图五 藏仲 1 号碑第 1 段残件三面拓片（作者拓片、拍摄）



南侧

东侧

图六 藏仲1号碑第2段残件两面拓片（作者拓片、拍摄）

有5行文字，残块高0.6米，宽0.16-0.24米（图六）。

第一面刻文：

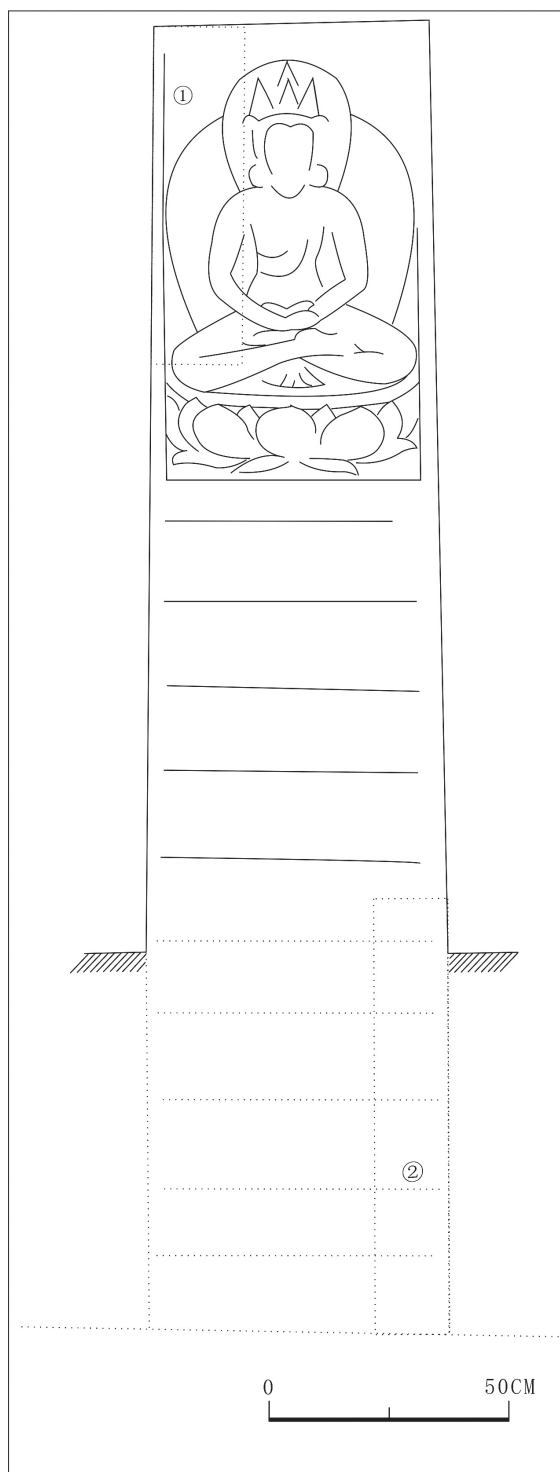
...ུ/...ཁང་/...གསོ་/...རྟེན་/...གྱིས་/...ཆེས།

译文：房…修…依…的…大。

第一行只剩下加字ུ，应为原碑刻南侧下方文字的最后一行，其余的文字应是当时埋入地下的部分。



图七 藏仲1号碑第3段残件拓片（作者拓片、拍摄）



图八 藏仲1号碑复原图（作者绘制）

第二面刻文：

ཡེ་མི་རོ་རྩ་ཞེ་པོ་/བ་རྩི་མ་/ཏ་སྲ་མ་/ཏ།

第二面为原碑刻《缘起偈》的后半段，根据照片编号 Photo 1112/5(427) 可知，应为原碑东侧未完全埋入地下的部分（图八②）。

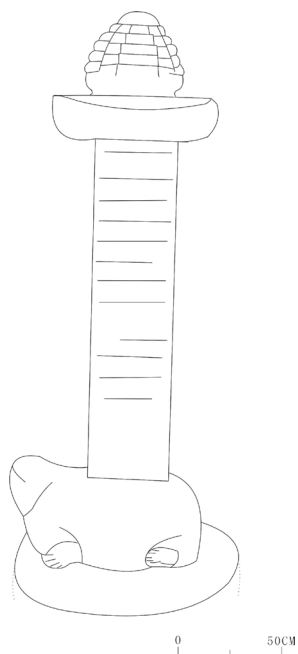
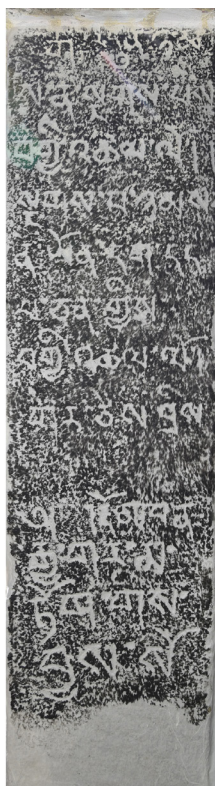
第三段现被改造为柱状体，南侧居中位置处保留有上下 9 行字迹，现存刻文中找不到对应（图七）；而北侧全面打磨基本看不到刻文的痕迹，残块高 0.80 米，直径 0.22 米，残块应系碑刻下半部某处。

综合现存三段残块的图像和题记资料可知，1 号碑的四面应均有图文，这也印证了南侧题记所记“东西两侧……”的具体指向。从现存残件的图像与题记进行综合推算，原碑高度约 2 米，宽约 0.60 米，厚约 0.22-0.24 米（图八）。

2 号碑因黎吉生误认为是无字碑，故未予介绍，学界对之也了解甚少。该碑高 2.7



图九 藏仲 2 号碑及碑文拓片（Amy Heller 供图）



图一〇 藏仲 2 号碑线图
（作者绘制）

米，由碑盖、碑身和碑座三部分构成，皆以榫卯结构连接。碑盖由塔形宝珠和碑帽构成，塔形宝珠由五层塔阶和覆钵状塔瓶组成，从上方俯视呈十字折角状，高 0.46 米，直径 0.43 米；碑帽平面呈长方形，四面呈坡状，向上略收，边缘为上翘状，高 0.3 米，东西长 0.57-0.73 米，南北宽 0.40-0.55 米不等；碑身呈近四方形，高 1.45 米，东西宽 0.37 米，南北宽 0.27 米，只有碑身北面刻有文字，字体系乌楷体，共 12 行，分上下两组；碑座龟趺东西向，高 0.38 米，长 0.89 米，宽 0.50 米，龟身有水泥修补痕迹。龟趺座下为圆形基座，由于基本埋入地下，未知其具体大小（图九、图一〇）。

碑北側刻文：

ཞེ་འདུན་ཉམ་ / ལ་ན་སྒྲགས་པས་ / བཞི་འཛུལ་ལོ། ། སྒྲགས་པ་ཉམས་ / ལ་ཡོན་དག་དང་ / པ་ཅན་གྱིས་ /
བཞི་འཛུལ་ལོ། བེར་ཅོས་གྱིས། / ༦། རྩོ་མཁན་ / ལྷ་ལར་མེ་ / རྟོག་གིས་ / བྱས་ལོ།

译文：

僧伽衰弱之，居家士（密咒师）便继任。居家士亦衰弱，转由广大善信施主虔诚供养之。由盖泽书写，由石匠印度人美朵制。

刻文第 1-8 行记述了宗教香火传承之事，第 9-12 行记录了刻石工匠的信息。

2号石碑根据拍摄视角和地理位置来看,1934年以来基本没有大范围的移动。

三、碑刻的年代与相关问题

关于碑刻的年代，或可以通过以下线索蠡窥：

第一，藏仲 1、2 号碑的刻文内容虽不具备吐蕃时期的文法特征，但保留了 10-12 世纪的一些文法和用词特征。如在 1 号碑藏文题记中，*མི* 被拼写为 *མི*；佛教词汇“神”一词的藏文 *དགོན་མཚོག* 被拼写成 *རྟོན་མཚོག*；“法物”一词的 *ཆས་དགོར* 被拼写为 *ཆས་གོར*。在 2 号碑题记中，“僧侣”一词 *དགེ་འདུན* 被拼写为 *ཞེ་འདུན*；“施主”一词的 *ཡོན་བདག* 被拼写成 *ཡོན་དག*。1 号碑的刻文《缘起偈》藏文转写与山南博物馆藏公元 11 世纪文殊唐卡题记《缘起偈》相类似⁹，而与公元 13 世纪以来流行的藏文转写有出入¹⁰。

第二，藏仲碑以东 1 公里处有鲁梅·慈成西绕（ལཱ་མེས་ཚུལ་གྲིམས་ཤེས་རབ་）修建的冲堆乃

[illegible][illegible]

寺（ཚང་འདུས་གནས་），其时代为公元 11 世纪初，即后弘期初期。1921 年到访过此地的司徒·确吉加措（སི་རུ་ཚོས་ཀྱི་བླ་མ་ཚོ།1880-1924 年）在其《司徒古迹志》一书中，对寺庙所在地“冲堆措巴”（ཚང་འདུས་ཚོགས་པ་）和石碑所在地“冲堆角”（ཚང་འདུས་ཚྱུག་）分别做了介绍，并将“冲堆角”时代推定为吐蕃时期¹¹。而据公元 13 世纪西藏山南籍著名学者炯丹如热（བཙུ་མ་ལྷན་རིག་རལ།1227-1305 年）的传记记载，当他 12 岁时曾在扎基乃萨（གྲུ་མྱི་གནས་གསར་）即“扎基新寺”学习般若等知识¹²。虽马修·阿克斯特（Matthew Akester）认为扎基乃萨是冲堆乃寺的新称谓¹³，笔者认为扎基乃萨一词从扎基旧寺衍生，也就是藏仲碑所在地与冲堆乃寺之间很可能存在新旧寺之异或从属关系。因此，藏仲碑刻所在地很可能是冲堆旧寺的所在地。

第三，2 号石碑题记的内容可能与公元 10 世纪末至 11 世纪初冲堆乃寺发生的重大历史事件有关。据 12 世纪的《底吾史记》和 13 世纪的《弟吴宗教源流》等史料记载，在鲁梅·慈成西绕创建冲堆乃寺不久后，西藏历史上便发生了著名的出家僧团和居家士团之间的争执事件。根据以上史料记载，冲堆乃寺在建寺之初，由僧团和居家士团共同经营，后不知何故，两个团体间发生了争执，逐渐演变为互相敌视，互相诅咒，冲突不断，寺庙创建人鲁梅最后也因此丢了性命¹⁴。石碑中出现的“僧团没落，由居家士继任”等内容或与寺庙创建初期僧团和居家士团共同经营寺庙的时代背景相关。另外，藏仲 1 号碑题记中有保护佛法遗存内容，2 号碑题记中要求注重香火传承且题记中有字句和文法的不规范现象，只有将石碑题记内容放于佛法重整的历史背景中和后弘初期鲁梅·慈成西绕生活的时代才合乎逻辑。

第四，1 号碑南侧上方的大日如来像，头戴三叶冠，斜披帛带，仰莲莲瓣圆润饱满、扁长，瓣尖短小，平铺于地且向两侧延伸，与受印度帕拉艺术影响的拉萨河谷协杰定噶摩崖石刻造像十分相似¹⁵。2 号石碑碑盖上的塔形宝珠，塔阶俯视图呈十字折角状，塔瓶呈覆钵状，类似的石雕塔在公元 11 世纪的杰拉康有所发现。而刻文中出现的印度籍石

11 སི་རུ་ཚོས་ཀྱི་བླ་མ་ཚོ། ཀ་ཚོགས་སི་རུ་འེ་དབུས་གཙང་གནས་ཡིག་ལྷ་ས། བོད་ཚྱངས་བོད་ཡིག་དཔེ་རྒྱན་ཁང་། 1999: 174.

12 བསམ་གཏན་བཟང་པོ། བཙུ་མ་ལྷན་པའི་རྣམ་ཐར། རྒྱ་ལོ་ལྷ་བོ་དང་དགེ་བཤེས་སྙིང་ལུང་པ་སོགས་ཀྱི་མཛད་རྣམ། ལྷ་ས། བེ་གཙུག་ནང་བསྟན་དཔེ་རྒྱང་འཛེལ་བསྟུ་མྱིགས་སྒྲིག་ཁང་ནས་བསྒྲིགས། 第 157 页。

13 Matthew Akester, *Jamyang Khayntse Wangpo's Guide to Central Tibet*, Chicago: Serindia Publications, 2016: 286, note 78.

14 ལྷུ་རྫོ་སྤལ། ཚོས་འབྲུང་ཆེན་མོ་བསྟན་པའི་བླ་མ་མཛན། ལྷ་ས། བོད་ཚྱངས་སི་དམངས་དཔེ་རྒྱན་ཁང་། 1987: 156-158. གཤམ་པ་ལྷུ་ལྷ་བླ་མ་ཚོས་ཀྱི་བླ་མ་ཚོ། ལྷ་ས། བོད་ཚྱངས་ཡིག་རྒྱུ་དཔེ་རྒྱན་ཁང་། 1987: 393-394.

15 罗布扎西、夏格旺堆：《西藏拉萨市协村杰丁噶摩崖石刻造像群调查简报》，《西藏文物考古研究》第 4 辑，北京：科学出版社，2022：54-75。

匠美朵，在 11 世纪格西堆龙巴的传记中有载述，即他在拉萨堆龙修建灵塔时从印度邀请了四位师徒工匠，而其中的一位徒弟匠人就是麦多（མེ་དོ）¹⁶，其在正字法上与美朵（མེ་དོག）的拼写略有出入，但发音相同，应是同一人。

第五，从碑体的形制看，藏仲 2 号碑碑座和碑身延续了吐蕃时期的立碑传统，再结合同期西藏腹心区域杰拉康等地也能够发现相似的碑刻来看，黎吉生所强调的青藏高原东部来的鲁梅·慈成西绕等佛教戒律传播者“卫藏六人”把立碑视作“恢复吐蕃时期传统”的一种尝试也有其一定的道理¹⁷。龟趺座立碑本是源自中原的传统，自吐蕃时期借用以来，藏仲 2 号碑算是最后一处实例，此后类似的立碑传统渐趋消失，直至明清时期这一立碑传统才再次传入西藏。

附记：

本文的拓片工作得到了李永宪教授的现场指导帮助，深表谢忱！

◆ 夏吾卡先 西藏大学中华民族共同体研究院研究员

16 དགེ་བའི་བཞེས་གཉེན་སྟོད་ལུངས་པ་ཆེན་པོའི་ནམ་ཐར། རྫོག་ལོ་ལྔ་བ་དང་དགེ་བཞེས་སྟོད་ལུང་པ་སོགས་ཀྱི་མཛད་དུ་སྟེན། ལྟ་ས། ལེར་གཙུག་ནང་བཟུན་དཔེ་རྟིང་འཛུལ་བཟུ་ཐོགས་སྒྲིག་ཁང་ནས་བསྒྲིགས། 第 29 页。

17 H. E. Richardson, "A Tibetan Inscription from Rgyal Lha-khang; and a Note on Tibetan Chronology from A.D.841 to A.D.1042." *Journal of the Royal Asiatic Society*, Parts 1&2, 1957: 57-78.

ABSTRACTS

"The Yak Mirror" and the Study of "Tibetan Handled Mirrors"

Li Yongxian

(Tibet University; Sichuan University)

Starting with the recent appearance of the "Yak Mirror" in Tibet, a comprehensive analysis was conducted on four handled copper mirrors found in the Yarlung Tsangpo River basin, including the "Qugong Mirror" in Lhasa. It is believed that these copper mirrors are early indigenous Tibetan bronze artifacts, influenced by the "Northern Grassland Culture" in terms of their design. Their metallurgical and casting techniques, as well as their mirror-and-handle assembly method, are closely related to the "Southwestern Aborigines Bronze Technology System" in the eastern plateau. They differ in technical origin and regional distribution from the handled copper mirrors unearthed in the Langchen River basin in western Tibet. These mirrors hold significant regional importance for Tibet's "Early Metal Age."

Early Use and Smelting Technologies of Iron in the Ngari Region of Tibet: A Scientific Analysis of the Iron Smelting related Remains Excavated from the Kaji Cemetery Site

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This paper discusses the origin of the early use and smelting technology of iron in the Ngari region of Tibet through the analysis of the iron objects and slags that were excavated from the Kaji cemetery at Piyang-dongga village in Tsada county. The results of metallographic and elemental studies provide the first and earliest evidence of bloomery smelting technology in Tibet as early as the third century AD. The iron smelting technology and the excavated iron objects possibly belong to the "northwest system" and are probably closely related to the prosperity of the Plateau Silk Road.

Re-investigations of the Two Gtsang-Grong Steles in Drachee (Grwa phyi) of Central Tibet

Shawo Khacham

(Tibet University)

Gtsang-Grong steles are important archaeological evidence for the reconstruction of Tibetan history and the belief system of the early Phyi dar period. Although scholars have already studied these two steles, their basic results were not complete. Based on multiple on-site investigations, this paper combines historical records with archaeological evidence, reviews previous studies, introduces the current situation of the two steles, and proofreads all the inscriptions. The inscriptions reflect the revival of Buddhist teachings at the beginning of the Phyi dar period, and the joint management of the monastery by monastic and lay communities. From the grammatical features of the inscriptions and the events recorded on the steles, the author suggests the two steles were erected during the early 11th century. Influence from India and Central China can also be determined from the craftsmanship of the steles.

Translation and Annotation of a Newly Discovered Manuscript of the *Historic Iron Credential Document of Tubo* from Western Tibet

Ngakon and Sonam Tsetan

(Editorial Office of Journal of Tibet University; School of Humanities at Tibet University)

Recently, a "folk copy" of the so-called Historic Iron Credential Document of Tubo was found in Ngari, Western Tibet. The contents of the manuscript pertain to the decree granted by the Tsanpo Khri Srong lde btsan to his minister Rgye shin Khri dbang gtsug pud rje la khwe, and the subsequent inheritance of the imperial edict within the family. Although the imperial decree mentions historical figures like Mes Khri Sta'u snya gzigs, Khri Gnam ri srong btsan, Srong btsan gsam po and Khri srong lde btsan, along with their related activities, these events are not found in other historical records, making speculative interpretations unwise. In order to benefit the academic community, this article provides a transcription and an annotated translation of the manuscript, aiming to serve as supplementary research material for the history of Tubo period.

A Re-examination of the Gansu Section of the "Tang-Bod Ancient Route"

Li Zhipeng

(Shannxi Normal University)

The "Tang-Bod Ancient Route" served as an important channel for political, economic, and cultural exchange between Tang and Tubo. Due to the scarcity of archaeological evidence and the ambiguity of historical records, there has been limited in-depth exploration in the academic field regarding the routes and historical impact of the Gansu section of the "Tang-Bod Ancient Route". This paper approaches the subject through the lense of documentary sources, cultural relics, folklore, and more, focusing on political interactions, economic exchanges, and cultural blending along the Gansu section of the "Tang-Bod Ancient Route". It also discusses the road in conjunction with the Tea-Horse Ancient Road and the Plateau Silk Road to provide a more objective overview of the routes and the cultural exchanges that occurred along the Gansu section of the "Tang-Bod Ancient Route".

Review and Prospect of Research on the Qinghai Route of the Silk Road

Cao Zhongjun

(School of Cultural Heritage; Cooperative Research Centre for Archaeology of the Silk Roads,
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The Qinghai Route of the Silk Road is an important branch of the eastern section of the Silk Road, and research in this field has spanned over eighty years. Looking at the existing results of this research, the main focus has been on case studies of historical events and relics related to the road, but fail to comprehensively sort out the relevant content within a unified framework. Most of them appear to be self-contained and lack integration. Therefore, it is essential to provide a concise review and commentary on the current research findings. This includes research on the concept and connotation of the Qinghai Route of the Silk Road, exploration and study of the road network, archaeological discoveries and research along the route, and studies of the various ethnic groups inhabiting the Qinghai Route. With the continuous emergence of archaeological discoveries and the introduction of ethnic theories, it is imperative to rethink and reevaluate the significance and cultural transformations reflected in the Qinghai Route. In future research, it is necessary to fully grasp the characteristics of the "Trinity" of the Qinghai Route, explore new research approaches that combine ethnic groups and the route, and seamlessly integrate the study of cultural transformations with the study of route changes. This will contribute to a deeper and more comprehensive understanding of the Silk Road's Qinghai Route.

A Study on the Historical Significance of Baza Bridge in Lanzhou during the Northern Song Dynasty

Shi Jianjun

(Shaanxi Normal University)

In the summer of the third year of the Yuanfu 元符 era of the Northern Song Dynasty, the Song army abandoned Shanzhou 鄯州, retreated to Huangzhou 湟州, and repaired the Anxiang 安乡 Bridge in Hezhou 河州 and the Baza 把搦 Bridge in Lanzhou to facilitate support for Huangzhou. The Baza Bridge got its name from the crossing of the Yellow River at the Baza Ferry. It guarded two fortresses on both the northern and southern sides of the Yellow River, which were later named Jingyu Pass 京玉关. The bridge was formerly known as the "ancient floating bridge" at the stream outlet Zhuolong 斫龙 and the "Guangwu Bridge" in Guangwu 广武 County of Lanzhou during the Tang Dynasty. Jingyu Pass consisted of two city gates, the southern and the northern city. The southern city was divided into an old city and a new city. The old city was Yijitan Old Fortress 益机滩旧堡, which was built in the summer of the third year of the Yuanfu era and was destroyed by an earthquake in the leap-month of March of the sixth year

of the Xuanhe 宣和 era. The new town was called Yiji Fortress, which was built in the sixth year of the Xuanhe era and was later renamed Anqiang 安羌 City in August of the same year. Baza bridge is situated 40 km west of Lanzhou and holds significant importance in controlling and guarding the routes leading west from Lanzhou to Miaochuan 邈川 City (Huangzhou), northeast from Miaochuan City to Zhuolong City, and northwest from Lanzhou to Liangzhou. It serves as a crucial inflection point for the study of traffic between the Tang and Tubo, as well as the relationship among the Northern Song, Xixia, and Qingtang in Tibet.

An Examination of the Source of the Thangka of Milarepa's Life: Based on the Collection at the Los Angeles County Museum of Art

Liang Yunyun

(School of Art at Sichuan University)

The thangka depicting Milarepa's life, housed at the Los Angeles County Museum of Art, is currently known as one of the earliest thangkas of its kind. The author interprets the painted scenes in thirty sections and their inscriptions based on the biography of Milarepa, the *Rje btsun chen po mi la ras pa'i rnam thar thar pa dang thams cad mkhyen pa'i lam ston*, that was compiled by Gtsang smyon Heruka (1452-1507), alias Rus pa'i rgyal mtshan in 1488. Research reveals that the content of this biographical thangka of Milarepa is highly consistent with the biography. The thangka illustrates the transmission of the 'Bri gung bka' brgyud lineage from Milarepa, tracing its historical development and spiritual legacy back to Milarepa's practice site at La phyi. This type of thangka was firstly created by Gtsang smyon Heruka and his disciples who incorporated elements from traditional Tibetan Buddhist narratives into its composition. The purpose of this thangka was to promote the newly emerging biography and songs of Milarepa.

A Thangka Set of Śākyamuni and the Sixteen Arhats in the collection of the Lijiang Municipal Museum

Li Kai

(Sichuan Provincial Institute of Cultural Relics and Archaeology)

The Lijiang Municipal Museum owns an old collection of seventeen Thangka Paintings depicting Śākyamuni Buddha, his two disciples and the Sixteen Arhats. These paintings exhibit a distinctive style, combining elements of both Han and Tibetan culture. They stand out with their rich Han-style influences

and a unique portrayal of birds, animals, and scenes of feasting. By comparing these Thangkas with another set of seven thangkas from the same museum's old collection featuring Tibetan inscriptions, it can be inferred that this set of seventeen Thangka Paintings likely originated from the tenth Karmapa Chos dbyings rdo rje (1604-1674), a famous Tibetan artist in the late Ming and early Qing Dynasties. These two sets of Thangkas of Arhats represent a unique style known as "Han-style Thangkas" and serve as remarkable examples of the cultural exchange that took place between Han and Tibetan cultures over an extended period, with broad, multifaceted, and deep interactions.

Basic Demonstratives $\text{n}\bar{\text{a}}^{53}$ and $\text{t}\bar{\text{a}}^{31}$ in the Pada Tibetan

Song Xiaohong

(School of Literature at Nankai University)

The basic demonstrative system in the Pada (Dba' sde) Tibetan language consists of $\text{n}\bar{\text{a}}^{53}$ and $\text{t}\bar{\text{a}}^{31}$. They are used as argument independently, and can also modify nouns in noun phrases. These two demonstratives may precede, follow or be juxtaposed to a noun within a noun phrase. Juxtaposition is typologically rare. Different demonstrative and noun orders have different deictic functions and referential meanings. Postposition is the dominant order in Written Tibetan. $\text{t}\bar{\text{a}}^{31}$ in postposition conveys definite meaning which is induced by pragmatic function. Preposition conveys distance and it is the result of grammatical system and language contact.

The French Missionaries' Regional Knowledge of Khams in the Mid-19th Century

Luo Hong and Liu Xiaoxu

(Center for Tibetan Studies of Sichuan University;

School of Foreign Languages of Nanfang College, Guangzhou)

In the mid-19th century, the propagation of Catholicism by the French Catholic missions in the Khams area entered a prolonged period of exclusive influence. As a vital bridging area connecting Tibet and the interior of China, Khams was a crucial passage for French missionaries on their journey into Tibet. Notable figures like Evariste Huc of the Lazarists, Jacques Léonard Pérocheau and Charles René Alexis Renou of the Paris Foreign Missions Society discussed and documented their understanding of the Khams area in their correspondence and travel diaries. Some of these missionaries, such as Huc, Renou,

and others, had firsthand experience of the Khams area and provided detailed records about the local transportation. Influenced by early European perceptions of Tibet, their discussions and records often contained subjective elements and deviated significantly from historical facts. These misconceptions had a profound impact on Western perceptions and cast shadows over subsequent issues related to the delineation of Sichuan and Tibet.

A Historical Examination of the Boundary Demarcation of the Sichuan-Tibet Missionary Region by the Paris Foreign Missions Society in the Mid-19th Century

Liu Ruiyun and Fan Changlong

(Institute of Foreign Languages at Sichuan University)

In order to exert religious and cultural influence on Tibet, the Vatican established the Apostolic Vicariate of Lhasa in 1846, and sent the Paris Foreign Missions Society of Tibet to preach there. However, out of resistance against the infiltration of western religious culture, both the central government of the Qing Dynasty and local authorities in Tibet strictly prohibited foreign missionaries from entering Tibet without permission. As a result, the Society's activities in the region were severely hampered, and it had to turn to the Sichuan Missionary Society to "borrow land" in order to gain a foothold. In 1858, Bishop Desmazes of the Apostolic Vicariate of Lhasa, Bishop Desflèches of Southeastern Sichuan, and Bishop Pérocheau of Northwestern Sichuan met with the diocesan circles of Sichuan and Tibet to expand the scope of the Society's missionary activities from Tibet into Sichuan Province. This meeting between the ecclesiastical circles of Sichuan and Tibet resulted from the Paris Foreign Missions Society's inability to enter Tibet. It also reflects the differences and disputes between the radical and conservative factions within the church regarding the expansion of missionary activities in China. Finally, it also shows that at that time both the Qing central government and the local Tibetan government strictly prohibited European missionaries from entering Tibet and spreading Catholic religious culture.

Recording Tibet: British Photography in Tibet in the First Half of the 20th Century

Zhao Guangrui and Zhang Zhirong

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School of International Studies at Beijing University)

In the first half of the 20th century, the British dominated the field of using images to document Tibet. The Western world's visual impression of Tibet was largely controlled by the British, especially by the border officials of the British Raj. Photography served as a cultural and artistic activity, a means of social interaction, an important intelligence-gathering tool, and an effective visual medium for shaping the image of Tibet that was conducive to British interests. British diplomatic photography in Tibet concealed the power dynamics the British and Indian colonial governments hoped to convey in their interactions with Tibet. It reflected the frequent contact between British representatives and Tibetan elites. These photographs could also portray Tibet as "distinct" in terms of cultural anthropology. British Tibetan photography was constantly re-selected and re-interpreted by different social groups under different historical contexts. Some were deliberately highlighted, while others were deliberately downplayed or forgotten.