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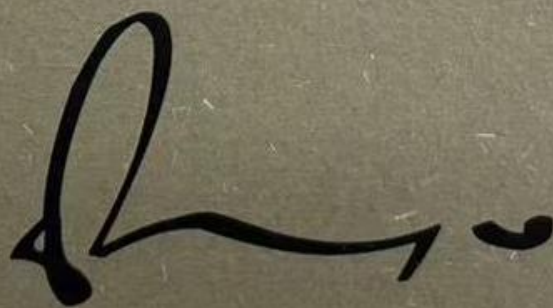
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总第 27 辑

2022 (2)

四川大学中国藏学研究所 编



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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

LiYuniu¹ Sun Tianqiang¹ Zhang Mengyi² Li Shuai¹ Yang Feng¹

(1. School of Archaeology and Museology, Sichuan University

2. School of Cultural Heritage, Northwest University)

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,
Northwest University)

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

(School of International Studies at Nanjing University,
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.

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