

ཨ། འི་ད་གྱི་སྒྲོན་དཔུང་།

西藏

人文地理

TIBET GEOGRAPHIC

寻找乌金贝隆
尼木三绝
干杯西藏





ཨ། རྗོད་གྱི་ལྗོངས་བརྩམ་སྐྱོད།
西藏
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10 尼木三绝

“拉萨的作坊”，这是我们的采访记者对尼木县的定位。因出产“藏香”、“藏纸”和“雕版”闻名遐迩的尼木人，不但仍保留着传统制作工艺，更将双脚迈进拉萨市场，阔步走向未来。



10 The Three Wonders of Nyinmo

Lhasa's Workshop was the name our reporter used to characterize Nyinmo County. The people of Nyinmo, well known far and near for the Tibetan incense, Tibetan paper and printing carved board which they manufacture are not only preserving an age-old traditional handcraft, but are also taking their wares to sell on the Lhasa markets thus taking great strides into the future.

82 干杯西藏

在一个群体的青春已经结束，理想开始变化的时候，于小冬将他们当初的激情和离别的茫然，在油画《干杯西藏》中定格。我们将尽最大努力寻访画中所有活着的人，尽可能完整地还原他们所造就的那个迷人的时代。



82 Drink to Tibet

In the midst of a community which has already outgrown its youth and in which ideals has begun to fade, Yu Xiaodong in his painting *Drink to Tibet* managed to capture the past enthusiasm as well as the lost, vague uncertainty of parting. We intend to go to the utmost efforts to find out as much as we possibly can from all the living characters portrayed in the picture and do our best to revive the story of the enchanting era which they created.

140 寻找乌金贝隆

乌金贝隆是莲花生大师在《五部遗教》中预言过的净土。1953年，一位骑在山羊上的小活佛领着藏北申扎宗的十几户人家前去找这人间仙境。之后又有三个部落先后穿越藏北万里无人区和塔克拉玛干沙漠南缘寻找乌金贝隆。这四个部落最后来到了新疆的巴音布鲁克，并在此定居。30年后，当年出走的人们因为思乡心切，又带着他们的子孙后代悉数返回西藏。作者跟随当年其中一支部落的引路人札那仓巴的孙子日桑活佛，重走当年的乌金贝隆之旅，将传奇史诗化为真实故事，演绎几个家族出走与回归的宿命之路。



140 In Search of Wogyan-beylung

Wogyan-beylung is the place where Padmasambhava foretold in the *Five Teachings* the existence of the heavenly place. In 1953 a young Rinpoche mounted on the back of a goat leading 10 families from Northern Tibet's Shenza County in search of this fairyland. Later on there were three other tribes who each in turn set out in search of Wogyan-beylung trekking over uninhabited regions of Northern Tibet as well as the south rim of Taklamakan Desert.

The author went along with Risang Rinpoche, the grandson of Zhana Cangba, a leader of one of these tribes and retraced the path they had taken that year in search of Wogyan-beylung, transforming legend into reality and piecing together information collected from the different families who had made the journey away and back again.



百年

50 一百年前清朝医官镜头中的拉萨

清朝末年，一个随军医官来到拉萨，他用手中的照相机为我们拍摄了一组珍贵的历史镜头。这组照片曾最早刊登在1912年10月号的美国《国家地理》杂志上。



手稿

72 更敦群培：西藏没有一个人像我！

更敦群培是20世纪藏传佛教的一名奇僧。本文不但介绍其人事，还摘录了作者1938年写的《西藏欲经》。



口述

78 我阿爸点亮了西藏第一盏电灯

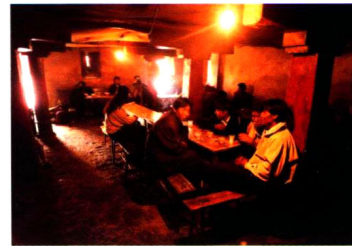
1923年，一个名叫仁岗·仁增多吉的西藏贵族从英国伦敦留学归来，在拉萨修建了一座小型水电站，点亮了西藏第一盏电灯。



甜茶馆

132 一个外国学者的朝圣之路

其他的美国男孩都在玩联盟棒球，约翰·贝拉扎在屋外的小树林徘徊，想象着自己正在喜马拉雅山上飞翔，那时他七岁。约翰·贝拉扎最终在西藏找到了他的归属感。他为我们讲述了他在偌大藏北草原“独自闲逛”的故事。



俱乐部

209 视野

217 视听

220 嬉皮天堂巴松措

233 网络互动

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219 享乐

234 俱乐部活动



Century

50 A Qing Official's Photographic Perspective of Lhasa

During the twilight years of the Qing Dynasty, a governmental military surgeon came to Lhasa, and with his small camera shot photos which give us today an invaluable historical view of Lhasa through his lens. These photos were once published in the October 1912 edition of the American *National Geographic* magazine.

Manuscript

72 Gedun Chopel: There Are No One Else Like Me in Tibet!

Gedun Chopel is a 20th century eccentric Tibetan sectarian Buddhist. The article not only describes his story but also brings the reader a taste of his book *Tibetan Arts of Love* written in 1938.

Dictation

78 My Father Lit up the Very First Electric Lamp in Tibet

In 1923 a Tibetan aristocrat named Rengang Rinzen Dorjee, returned from London where he had been studying, constructed a miniature hydroelectric station from which he drew power to light up the very first electric lamp in Tibet.

The Sweet Teahouse

132 Pilgrim's Way, Scientist's Mind

While other American boys were busy playing baseball, John Belaza was lingering about in the small forest outside his house, soaring in his imagination over the Himalayas. He was seven years old at the time. In Tibet John Belaza finally found his place of belonging. He recounted for us the story of how he had roamed all alone on the great plains of Northern Tibet.

Club

209 Vision

219 Pleasures and Tastes

233 Virtual Interacting

215 Books Review 217 Seeing and Hearing

220 Bassun Co, A Hippie's Paradise

234 Club Activities

伏藏与掘藏

西藏有一种千年游戏，叫作“伏藏”与“掘藏”。藏即宝藏，伏是埋，掘是挖。

伏藏者将自己终其一生对佛法精研的所得写成秘籍，典藏于深山洞穴之中。数百年乃至千年之后，再由掘藏者发掘出来，弘扬下去。

西藏历史上一部著名的经典叫作《西藏的观世音》，就是被十一世纪的大师阿底峽从大昭寺佛殿的柱头顶端发掘出来的。这部传为松赞干布写于公元六世纪的典藏，翔实地记录了吐蕃王朝的兴衰，文成公主的入藏，甚至描述了藏族是怎样在观世音的点化下，由顽猴进化而来的。

这部奇书也由此而被称为《柱间史》。

如果你相信缘份，就会相信伏藏和掘藏的故事，就会热爱西藏的游戏。



嘎松泽仁

Concealing and Unearthing the Holy Scriptures

In Tibet there is a kind of practice dating back one thousand years which Buddhist scriptures called 'Terma' are concealed and unearthed after many years.

The practice works in such a way that the 'concealer' takes the secret scrolls (the Terma) which he has spent a painstaking lifetime filling with Buddhist knowledge, and hides them in a deep dark cave or some other forgotten place. Many years later (a few hundred to 1000 years) the scrolls are rediscovered and dug up by the 'Tertoen' (The finder of the scrolls) who proceeds to spread the knowledge they contain.

In Tibetan history there is a famous classic called *Tibet's Avalokiteshvera*. It was unearthed by the great 11th century master, Atisha, who discovered the scrolls hidden inside the top part of a column standing inside the Jokong Temple's Buddha worship hall. The scrolls were known as Songtsan Gampo's classics written by him in the 6th century AD, and contain a detailed record of this Tibetan king's rise and fall, of the Princess Wen Cheng's arrival to Tibet and even describe how the Tibetan people were enlightened by the goddess Avalokiteshvera and thus evolved up from lowly monkeys. This rare book was thus given the additional title of *The Interior Column History*.

If you believe that nothing happens by chance, you will find it easy to believe in the story of the Terma scriptures and will thus certainly discover the beauty of this Tibetan practice.

Kelsan Tserin

典藏西藏

世界有多少种角度，对西藏就可以有多少种视角，俯视的，仰视的，观光的，猎奇的，如今，时尚的，都毋庸回避。尽管如此，这个能产生巨大晕眩的世界屋脊最需要的视角却是平视。平视意味着我们自身首先必须具备爬上与西藏同等高度的能量，在这以后，我们才有可能寻求我们与西藏之间的对等关系。同时包含了敬意和自尊的平视，是《西藏人文地理》所倡导的对西藏的基本姿态。

“版图”提供对西藏地缘文化最贴切的进入方式，它强调西藏的“人文”和西藏的“地理”。每一期我们都将派记者对西藏某一文化区域进行实地考察，向人们揭示特定自然环境中人们真实的原生态的生存方式。在人与自然和谐共处这一点上，生存环境极为严酷的雪域西藏为我们提供了一个范本。“百年”、“手稿”、“口述”是对版图的补充，试图从历史遗留的影像、声音和文字资料入手，更立体地还原一个本地的、原生的西藏。

面对外来文化，西藏永远有一种不同寻常的接纳能力，它超越通常意义上引发文化焦虑感的“碰撞”、“影响”甚至“包容”，始终以嘉许的微笑化解不同文化之间的生硬隔阂。西藏是一杯饮之不竭的美酒，不需要去抵抗，不需要去攻克，只需慢慢品尝。美酒、高度、稀薄的空气产生的晕眩使得她成为一个制造美妙泡影的梦工厂。“干杯西藏”所记录的便是一个时代、一群人所造成的巨大泡影。如今，即便只听一听那大梦后的唏嘘，也足以为我们每天的平凡生活带来慰藉。深入梦景之后，“甜茶馆”可以让我们在轻松的心情之下倾听更多非本地的关于西藏的声音。

当我们的行为逐渐失去先人的跨度，“穿越”体现的正是古人历险式的远征能力；不同的是，它带着当代人敏锐的触觉和深入的思考进入西藏某一段历史、某一事件或某一个特殊群落。我们在第一期推出的“穿越”是“寻找乌金贝隆”。作者历时两年、行程万里，循着当年藏北几个部族先后追寻“乌金贝隆”的路线，采访了故事中的主人公、他们的亲属以及后代数百人，并将整个寻访过程连同沿途的绚丽美景用影像记录。跟随作者的文字和影像，我们再次有机会触摸“出走和回归”，人类这两大永恒的莫名冲动。

在这一切追求典范的文本阅读和炫目如五彩经幡的视觉迷惑之后，我们在俱乐部里面等待着您的加盟。现在，请跟随我们，一起踏上传奇一般的穿越西藏之旅，去了解它的每一块土地，在如泡影般美好的梦幻中自由飞翔。



《西藏人文地理》编辑部

Archiving Tibet into the Classics

There are so many points of view in the world, so many angles from which to view Tibet. One can look down upon Tibet or look up at it in admiration, view Tibet as a place for sightseeing, as a place for seeking new things, or as a new fad. All of these are legitimate points of view and still, the point of view most required here on the giddy heights of the world's roof is a 'balanced view' What this implies is that first we ourselves must possess the ability to ascend to great heights, and only then may we seek out a reciprocal relationship between ourselves and Tibet. At the same time this balanced view contains a kind of reverence and self esteem, it is the basic attitude towards Tibet which *Tibet Geographic* wishes to advocate.

'Territory' offers the most suitable way through which to enter into the regional culture of Tibet, laying emphasis on the 'anthropological' and 'geographical' aspects. Every new issue we send a reporter off to one of the cultural regions of Tibet to carry out a field investigation, and show our readers the real picture of life in Tibet, how man and nature coexist here in harmony. The way in which life continues on the hostile snowy plains of Tibet, constituted for us a kind of model from which to learn. 'Century', 'Manuscript', and 'Dictation' complement 'Territory' attempting to combine historical images, sounds and words, to present a three dimensional picture of a more real, more authentic, and more primary Tibet.

In the face of the culture from the outside, Tibet possesses a kind of quiet capacity to take what comes. It transcends such forces which threaten to cause a feeling of cultural anxiety such as 'clash', 'influence' and even 'subsume', facing them all along with an appraising smile, melting down the rigidity between different cultures which seem completely alienated from one another. Tibet is like a goblet of fine wine which can never be exhausted, no need to resist, no need to overcome, only slowly savor the taste. The fine wine, the altitude, the thin air which generates this giddy feeling, makes her seem like a magical floating dream factory. 'Drink to Tibet', more than anything else is a record of an era, of a group of people who harbored a visionary hope. Today, all that remains of this dream is a gentle puff of air which one can only hope to listen to. And even so it still is capable of bringing a feeling of comfort to the banal existence of our daily lives. After entering this dream, we can let the 'Sweet Teahouse' transport us gently into a relaxed frame of mind where we can lend an ear to some more non-local sounds from Tibet.

As man's conduct is gradually losing the wide span which it possessed in the days of our forefathers. What 'traverse' actually embodies is the brave expeditions undertaken by people in ancient times. The difference is that it takes modern man's keen, deep reaching thoughts and reflections into parts of Tibet's history, events and special communities. In the first issue we put out 'Traverse' which is the search for 'Wogyang-beylung'. It took the writer two years and thousands of miles journeyed over land, following in the footsteps of native tribes of Northern Tibet to track down the path leading to 'Wogyang-beylung', interviewing the main characters of this story, as well as their relatives and a few hundred of their offspring, and at the same time also creating a visual record of the beautiful scenes passed along the way. By following the words and the pictures brought to us by the author of this story, we are presented with one more chance to experience 'escape and return to the source' the two greatest and most inexplicable impulses of the human.

After all these captivating visions and dazzling spectacles fluttering around like colorful prayer flags we at the club await your arrival. We invite you now to come to cross over magical realms with us as we travel through Tibet, to go and truly understand its every piece of ground, to fly freely in an enchanting dream world.

Editorial Board



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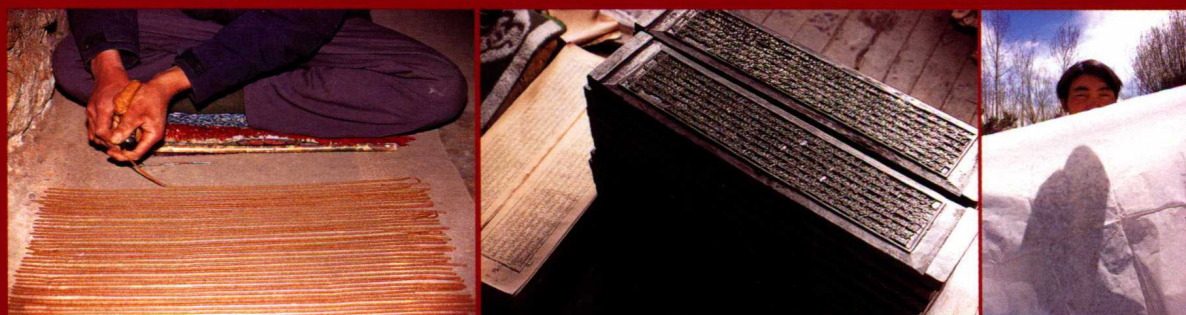
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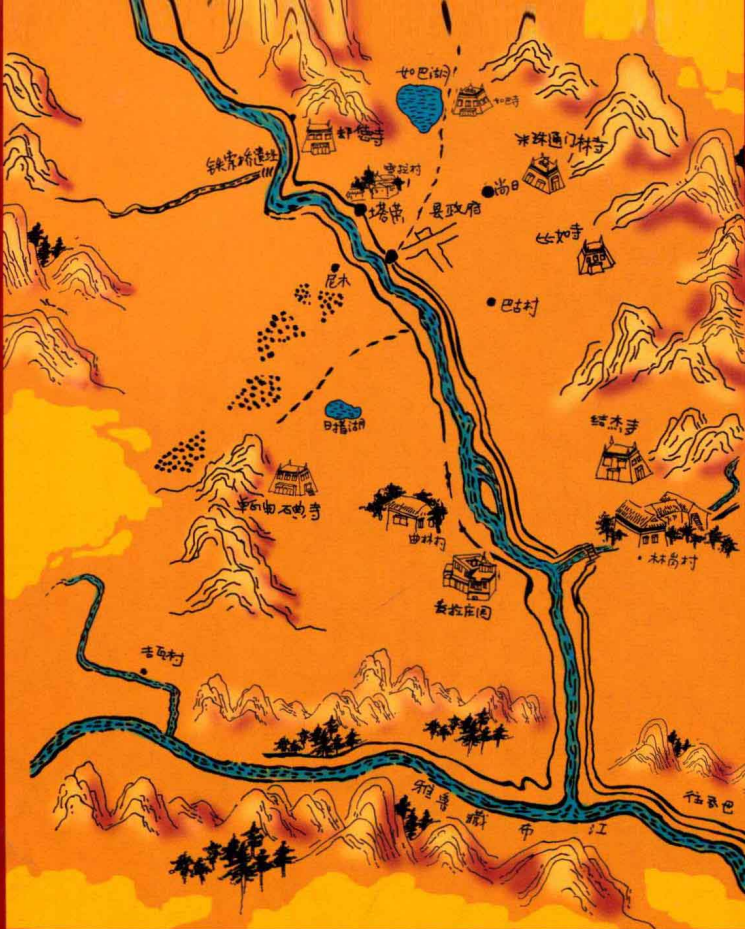




ཉི་མོ་གླུ་གསུམ།

尼 木 三 绝

The Three Wonders of Nyinmo

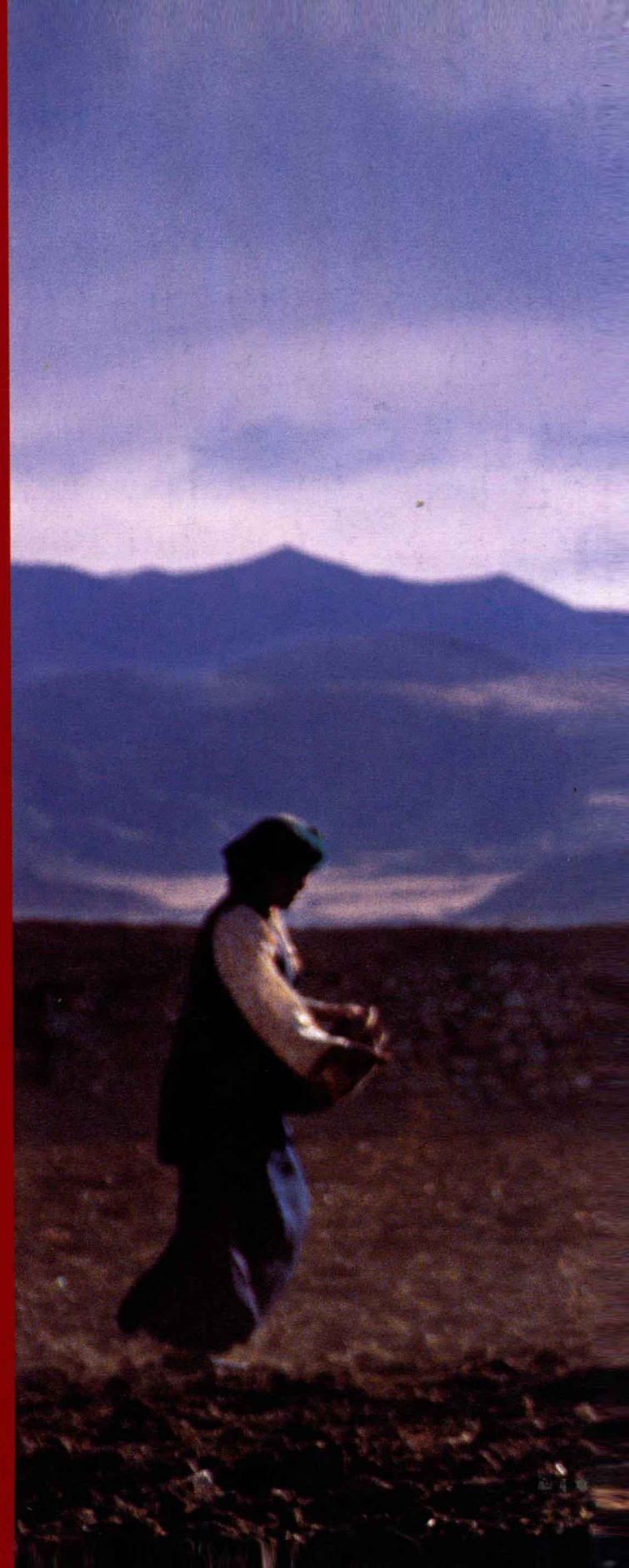


尼木县示意图
Sketch map of Niyinmo County

“文化版图”强调的是对广大藏区不同地域“人文地理”的深度考察及细致描述，我们的系列报道将从“拉萨的作坊”尼木县开始。“藏香”、“藏纸”和“雕版”被并称为“尼木三绝”，面临经济大潮冲击的民族传统手工艺现状如何？能否继续生存和发展？请看本刊记者深入尼木县境内全方位独家影像与文字记录。

'Tibetan Incense', 'Tibetan Paper' and 'Printing Carved Board' are also known as 'The Three Wonders of Niyinmo'. What effect has the recent surge of modernity and development had on these traditional forms of Tibetan handicraft? Will it be possible to continue preserving them for long? Please refer to the story by our reporter who brought back an in depth account of the impressions he collected during his stay at Niyinmo County.

撰文 / 高晓涛 摄影 / 陆毅



从高处望去，尼木河谷与拉萨河谷非常相像。东北边是念青唐古拉山巍峨的雪山群，最高的一座名叫穷母岗日。尼木河就从那里发源，先是流经麻江一带高山牧场，然后转入逼仄的山岭间，在尼木乡这里终于豁然开朗，接纳了从西北方向流出续曲(原称宿曲)，冲积出一片椭圆形的平原，被群山环抱着。由于土地肥沃，这里被称作木夏格雪巴，意思是一个油盆。



藏文之父

吞弥·桑布扎的故居

推开斑驳残破的木门，屋子里昏黑，隐隐看到地下铺着细细密密的藏香。门框上还残留着藏汉双语的文革标语。要不是墙上新新旧旧的壁画，谁又会想到这里曾经就是吞弥·桑布扎的故居呢！

2003年9月的一天，吞巴乡吞达村村民白玛桑珠在清扫房屋时，无意中将贴满墙的报纸、标语残片揭去，墙上的白灰也跟着脱落了下来，在白灰的后面，隐藏多年的壁画显露了出来。进门右手墙面，色彩斑斓的壁画上吞弥·桑布扎正把第一部藏文赞美诗献给松赞干布。进门左手墙角，红色的护法神犹用残存的斑驳色彩起舞，而一座美丽的庄园就画在他的头上，楼顶的煨桑炉冒着烟，穿红衣的人在向院内走去，而绵羊在门前撒欢……

“这画的就是吞巴庄园，院内那棵松树也还在！”扎白说。

扎白就住在吞巴庄园内，和他一起分享这座豪宅的还有4户人家共20多人。原来我们参观的这座房子只是吞巴庄园的经堂和嘛呢拉康，门前屋后干涸的水渠告诉我们，原先水从屋里穿过，带动三个高大的转经筒夜以继日地运转不息。“围绕着的经堂，曾经有条转经路，”扎白把我们带到屋侧，并指给我们看，在一座高大的建筑与经堂之间，狭窄的小路被一个很小的牛棚挡住，一头白面的牦牛正在把我们凝望——这高大的建筑才是昔日的吞巴庄园。

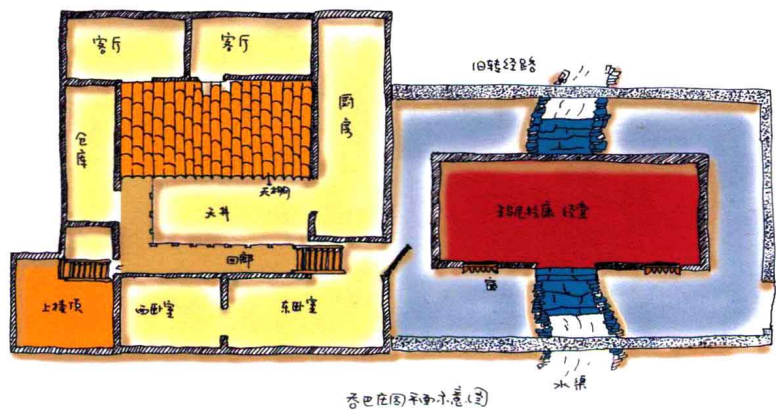
我们穿过这段黑暗的走道和楼梯，来到二楼半敞的天井(传统藏式民居一般底楼是牲口棚和杂物室)。正是农忙时节，留在家里的多是老年人和抱小孩的妇女，他们从各自的房门走出来，天井由于半敞着，光线还好，地板上有泄水孔，从四壁墙上残迹斑斑的色彩看，原先满墙的壁画如今几乎荡然无存了！虽然几户人家分占了房间，但扎白还能说得上房间原先的布置，天井后侧是两间客厅，前侧是一排卧室，右侧是厨房，另一边是仓库，布局俨然大师风范。

从天井左侧的小梯可直通楼顶，前面正中的煨桑炉，院中长的那棵歪歪斜斜的松树，昔日大院外墙只保留下院门的遗迹。对面的山谷溪水潺潺。扎白说，如果站在对面山上向这边望，可以看到这庄园正与画中的一样。而山后面的鲁日桑珠村，就是吞弥·桑布扎的故乡。

传说，鲁日桑珠村一位农民在耕地的时候，犁出一个五彩缤纷的虫子，农民觉得不同寻常，就把彩虫放进一个牛角带回家。谁知第二天一起来，发现虫变成了一个聪明的小男孩。这件奇事传到当地官员桑珠颇章那里，他便派管家把小孩带回家中尽心抚养，后果然成器，受到松赞干布重用。还有传说称，松赞干布为尽快发展吐蕃王朝经济，四处求贤，当时政府官员推算出尼木县将有一天才降生，于是松赞干布便派官员查访，数年未果。一日，官员们在田间遇到了一耕作的农夫，便问：“你这块地犁了多少犁？”这个问题可难倒了耕夫。关键时刻，耕夫身后一个不满十岁的小孩竟脱口反问官员：“你们骑马从拉萨来，那你马儿走了多少步？”官员当

我们来到吞弥的故居，窗外围观着好奇的吞巴村民

We arrived at Thoenmi's former residence. A crowd of curious villagers gathers around us.



即认定这个小孩便是他们要找的人，这孩子正是吞弥·桑布扎。

吞弥·桑布扎后来位列吐蕃七贤臣之一，完全是因他对藏文字发展的贡献。吞巴人以此为傲，所以，传说当吞弥从印度回来时，有许多文字怎么想也想不起来了，在回家的山上，看到山下村中的小路蜿蜒，正好像一个个文字般神秘地显现出来，于是在此基础上创造了一些新的字母。由于吞弥的智慧，藏文的基本字母虽来自印度，却胜于古印度的字母。而由于藏文的成熟，促进了整个西藏地区从政治、经济到军事、文化的巨变，意义极为深远。有了这么大的功绩，吞弥自然得到松赞干布的厚赏，吞地从此成了吞巴家族的领地。在吞巴庄园光影斑驳的旧房子里，昔日的光彩虽已经消褪，但仍然能嗅到过去时光的印迹。

有关吞弥家族的资料原先寄放在乡政府附近的吞庄园里，但在“文革”中的一场大火火化为了灰烬。那座有着红色外墙的吞庄园一度曾被认作是传说中的吞巴庄园，但扎白和他的邻居说，那只是来统治吞地的贵族庄园，与吞弥并无多大关系。他们记忆和讲述是口口相传的吞弥传奇，他们以生活在这破落庄园为荣。比起尼木地区的其他庄园(如尼木乡曲水村的麦拉庄园)来说，吞巴庄园的规模小了点。不过，山不在高，有仙则灵，在这里，吞弥的传奇在延续着，成为扎白和村民们生活的精神和物质根源。庄园前山涧里，水声哗哗，传来一阵有节奏的声音。穿过青郁郁的草地，我们来到河边，在雪山的辉映下，奇妙的水车正伴着回味悠长绵厚的柏木香运转着……这就是吞弥·桑布扎为吞巴人发明的制作藏香工具，而吞巴人也因为有了水车，制出了有名的“尼木圣香”，它与“雪拉藏纸”和“普松木刻雕版”合称为“尼木三绝”。

壁画上，吞弥·桑布扎正把第一部藏文赞美诗献给松赞干布
 Depicted in the fresco, Tunmisangba is dedicating a Tibetan psalm to Songtsam Gampo.



吞弥·桑布扎改进藏文

1 藏文古籍《贤者喜宴》中说“松赞干布赐与吐蕃相臣之子16名聪慧青年，派他们去印度学字，其中有些人恐于路途艰辛半途而返回，有些人虽到达印度却中暑而亡，有些人苦于不懂梵语返回吐蕃，没有实现赞普的心愿。于是赞普再次派遣聪慧、正直、机灵、出身高贵，具有多种功德的青年吞弥·桑布扎，赏给一升沙金和给印度贝金协布纳拉钦王的慰问品，带着随从达洛、德冲等人去印度留学，平安到达印度后，在游历印度大部分地区后，吞弥·桑布扎拜南印度一位精通语言的大学者婆罗门李勤为师，学习了所有知识。吞弥·桑布扎经历7年专心修习，成为一名很有影响的学者。他带着经典礼品安全返回吐蕃，奉松赞干布的指示创造文字。”

2 吞弥改造藏文的优点：

- 1) 作为拼音文字的藏文，只有元辅音字母34个，音调区分清楚，很符合文字的性质。如：“迦”等30个辅音字母和“俄”等4个元音字母，是从相互拼音中发出声音，从吞弥·桑布扎结合梵文和象雄文字，首创藏文至今基本上保持了原状。
- 2) 1300多年来，藏文方言发生了各种变化，但是现在会藏文的人仍能读得懂当时撰著的一切文字方面的内容意思。
- 3) 藏文的拼音，适用于绝大多数语言的语调，只要了解拼音规则，就可拼读。
- 4) 藏文语意丰富而细微，能够表达精深的佛经意义。吞弥·桑布扎曾翻译了《观世音菩萨二十一部话续》等吐蕃没有的正法经典及文化。

残存的壁画中描绘了吞巴庄园
A Tunba manor is depicted in what remains of an old wall painting.

