

亚欧丛书 EurAsia Series

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GIUSEPPE TUCCI

INDO-TIBETICA

# 梵天佛地

第一卷

西北印度和西藏西部的塔和擦擦  
——试论藏族宗教艺术及其意义

[意] 图齐 著

魏正中 萨尔吉 主编

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全书统稿、校注、定稿

萨尔吉 魏正中

责任编辑

吴长青

## 亚欧丛书总序

在逝世二十五年后的今天，毕其一生于学术探险与拓荒的朱塞佩·图齐(Giuseppe Tucci, 1894 ~ 1984)提出的联合各族群和文明的崇高理念，仍然生机勃勃，激发着后继者的热情。对此，最雄辩的证据就是这位伟大的东方学家于1932至1941年在意大利皇家学院出版的四卷七册里程碑式的巨著，*Indo-tibetica* [印度—西藏]中译本《梵天佛地》的出版。因此，以这部译著作为意大利亚非研究院和北京大学考古文博学院共同组织、魏正中(Giuseppe Vignato)和达仁利(Francesco D'Arelli)编辑的“亚欧丛书”的第一种，是再合适不过的了。

以“亚欧”作为意大利和中国研究机构联合组织出版的系列丛书的标题可以追溯至图齐视亚欧大陆从史前时代就为一体的核心理念。此种一体在亚欧间不同文明的彼此接触中、在东西方重大历史事件的持续内在联系中、在文化交流和商贸政治往来中、在宗教哲学思想建构间的实际互动中历历可见。它突破了文明史和政治史研究领域的种族中心论和狭隘的局限性，揭示了“亚欧”这一主题：尽管其中的构成元素丰富多彩，但它的定位并不仅仅出于从大西洋到太平洋的地理概念，更是如同这一地域般辽阔的精神内涵。

一直以来，图齐都在致力于拆除“东方和西方数个世纪因误解而形成的隔阂”，消解“所有最伟大的灵魂历练均来自于我们西方世界，尤其是地中海地区的自负”——此种诱惑，对任何时空下但凡拥有伟大文治武功传统的文明而言似乎都无法抗拒。

图齐认为东西方联合的肯綮在于人文传统的交互往来，而意大利文明和中国文明在东方和西方的交流中扮演了至关重要的角色，并且至今仍跋涉于先辈智者找寻共鸣而非对立的漫长征途之上。

也正是出于这一崇高的目的,图齐创建了意大利中东和远东研究所(今更名为意大利亚非研究院)。

然而,图齐的理念需要不断体现在具体的行动中。1999年北京大学考古文博学院魏正中开始策划《梵天佛地》的翻译工作。意大利亚非研究院立即认识到这项工作的重要意义,并且,它还可能成为意大利与中国学术界切实合作的开端,因此给予了该项目尽可能的帮助。而在大陆的另一端,北京大学考古文博学院也以同样的热情,对这项工作提供了支持。2008年4月,北京大学考古文博学院院长赵辉教授一行访问了意大利亚非研究院。当年稍晚时候,意大利亚非研究院图书馆馆长达仁利回访了北京大学考古文博学院。通过两次访问,我们在加强双边学术交流方面达成了更广泛的共识,包括学者互访、培养学生、交流学术出版物和学术信息、共同编辑出版“亚欧丛书”以及策划开展合作研究等等。这个意愿的达成,可再次借用图齐的话——并非基于“政治上突然的心血来潮,而是以思想、科学、智慧和艺术为其永恒基石”。

如今,随着《梵天佛地》的出版发行,我们双方共同迈出了至关重要的第一步。毫无疑问,我们还将共同创造美好的明天。

北京大学考古文博学院院长 赵辉  
意大利亚非研究院院长 尼奥利  
2009年11月5日

## EurAsia Series

It is touching to think that 25 years after his death, Giuseppe Tucci (1894 – 1984), in the wake of a lifetime as scholar and explorer, continues to unite peoples and civilizations through an idea that dynamically motivates his successors. Eloquent proof of this is the Chinese edition of the monumental *Indo-tibetica*, which the great orientalist published in seven volumes between 1932 and 1941 through the Reale Accademia d'Italia. There could be no more suitable initiative to inaugurate the series “EurAsia”, so strongly desired by the Istituto Italiano per l’Africa e l’Oriente (ISIAO) and by the School of Archaeology and Museology, Peking University, and edited by Giuseppe Vignato and Francesco D’Arelli.

The very choice of the name “EurAsia” for a series jointly promoted by a Chinese and an Italian institution must be traced back to the core of Tucci’s vision of the unity of the Eurasian continent since prehistoric times. This unity, which manifests itself in the contacts between the various different civilizations of Europe and Asia, in the continuous interrelations between the great historical events in the East and the West, in cultural exchanges and trade and political relations, in the actual interactions between the great edifices of religious and philosophic thought, rids us of all ethnocentric and provincial restrictions in the field of both the history of civilization and that of politics as such and reveals the identity of a subject that is held together not only by its geography but by its very soul, stretching as it does, despite the multiplicity of its constituent elements, from the Atlantic to

the Pacific oceans.

Tucci was always a firm believer in the need to break down “that diaphragm between East and West edified by centuries of incomprehension” together with “the presumption that all the major adventures of the spirit took place in our western, and particularly Mediterranean, world”: the same temptation, indeed, from which no other civilization having a great cultural and political tradition that has arisen in different contexts is exempt.

He specifically assigned to the humanistic tradition this unifying task, whereby the Italian and Chinese civilizations acted as disinterested cultural intermediaries between East and West, even today intending to continue the longstanding work of erudites and scholars, who have always sought points of convergence and not of contrast. Even his creature, the Istituto Italiano per il Medio ed Estremo Oriente, now Istituto Italiano per l’Africa e l’Oriente, may be said to have been established to pursue this noble aim.

And yet, the ideals of Tucci need to be constantly expressed in concrete actions. Thus, in 1999 Giuseppe Vignato of the Department of Archaeology of Peking University embarked on the translation of *Indo-tibetica*. In Italy we immediately realized the importance of this work and the possibility it opened up for concrete academic collaboration with Chinese institutions, and as a result, appropriate help was given to the project. Simultaneously in China, the School of Archaeology and Museology of Peking University supported this work with equal enthusiasm. In April 2008, a delegation led by Zhao Hui, Dean of the School of Archaeology and Museology of Peking University visited the Istituto Italiano per l’Africa e l’Oriente, and some months later D’Arelli visited the School of Archaeology and Museology of Peking University. On the basis of these two visits we reached a consensus on the importance of strengthening academic exchanges, including visiting scholars; the training of students; and exchanges of published material

and scientific information. Not least of our agreements was the decision to co-edit “EurAsia Series”, and to begin joint research work. The accomplishment of this objective — here once more we can borrow Tucci’s words — is not based “on the uncertain whimsies of power, but on the immutable foundations of philosophy, science, knowledge and art”.

Today, with the publication and distribution of the Chinese version of *Indo-tibetica* we take together the first firm step in the hope that it will help create even stronger Chinese-Italian collaboration and a better future for all.

Istituto Italiano per l’Africa e l’Oriente  
President  
Gherardo Gnoli

School of Archaeology and Museology, Peking University  
Dean  
Zhao Hui  
5, 11, 2009



## 译 序

呈现于读者面前的是意大利著名藏学家图齐(G. Tucci)的著作,原著题名为 *Indo-tibetica*, 即中国学术界所熟知的“印度—西藏”,汉译本更名为《梵天佛地》。

翻译这一著作的最初想法孕育于距西藏不远的崇山峻岭中。1999年,北京大学考古系诸位师生在云南剑川石窟进行考古调查期间,在旖旎的山色中,翻译计划脱胎而出。

回到北京后,我们与帕尔马中国艺术博物馆的负责人谈及了这一项目,他们从一开始就充分信任这一项目,并且在这些年中一直予以支持。诸位襄助人土中尤其需要提及的是马利尼(F. Marini)和米拉尼(D. Milani)。在此,我们诚挚地感谢帕尔马中国艺术博物馆,没有他们的支持,《梵天佛地》的汉译工作就无法展开。

感谢意大利猗猗学院院长威森迪尼(E. Vesentini)为《梵天佛地》的汉译提供了免费版权。感谢意大利亚非研究院院长尼奥利(G. Gnoli)对这一项目自始至终的支持,为工作的最终圆满完成提供了诸多专门帮助。感谢北京大学考古文博学院在翻译过程中,尤其在最后阶段提供的诸多便利条件。我们也非常荣幸译本能被列入国家“十一五”重点图书出版规划项目。

《梵天佛地》的重要性对于藏传佛教、藏地考古、藏族历史和艺术等领域的研究者自不待言,书中提供的图版资料价值也弥足珍贵,它们记录了上世纪前半叶藏地部分佛寺塔廊古迹的状况,这些古迹在随后的岁月中遭到了不同程度的破坏,有些甚至损毁殆尽,使得部分图版成为它们所留下的唯一图像资料。鉴于原著所附图版质量不高,汉译本尽量采用了原始底片来冲印出版。《梵天佛地》前三卷的底片所有权属于意大利亚非研究院,现保存于意大利国家

东方艺术博物馆,图齐照片档案室的负责人纳莱兹尼(O. Nalesini)不辞辛苦地帮助我们搜寻相关资料,查找底片档案,并予以修复冲印。《梵天佛地》第四卷的底片所有权属于马拉伊尼(F. Maraini),他是1937年随同图齐入藏考察的摄影师,老先生虽年逾九十,但仍然热情地为我们提供了出版所需的照片。

获得版权和图版资料后,在帕尔马中国艺术博物馆和意大利亚非研究院的大力支持下,汉译工作得以顺利展开。随着翻译的进行,在尽力解决其间出现的各种问题的过程中,译本也逐渐呈现出其特有的性质和定位。

《梵天佛地》原著为意大利文,涵盖了佛教学、文献学、考古学和艺术史等众多主题,书中引用了大量的梵文、藏文、汉文文献,翻译工作的难度可想而知。鉴于国内学术界的现状,我们在各个阶段,从各个方面和众多学者进行了通力合作,因此,该译本是诸多学者辛勤合作的结晶。

翻译肇始,我们所据的底本是《梵天佛地》的英译本<sup>[1]</sup>,李翎翻译了第一卷、第三卷;何利群翻译了第二卷,并由李翎校对;熊文彬翻译了第四卷,并由陈庆英校对。

接下来的工作依据意大利原本进行。

首先,我们根据意大利原文,逐字逐句对译本进行了审校,部分进行了重译。除魏正中(G. Vignato)负责意大利文外,参加的人员有李志荣(负责第一、二卷)、萨尔吉(负责第三卷第一册、第四卷)、郑国栋(负责第三卷第二册)。

在核对意大利原文的过程中,我们的翻译理念也逐渐成熟:其一,为保持学术著作的严谨性,原著所引用的梵文、藏文、汉文文献需再次校对核实,同时,书中的一些疏漏、不确之处也需核实订正;其二,原著问世已逾半个多世纪,在此期间一些新的研究成果相继出现,我们也尽量在汉译中予以参考和体现;其三,原著探讨的是东方宗教哲学,受众则是西方读者,因此许多概念、论述以西方宗教哲

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[1] Marina Vesci (translated by), Lokesh Chandra (edited by), *English Version of Indo-tibetica*, New Delhi, Aditya Prakashan, 1988 - 1989, 7 vols.

学为背景,汉译本则尽力想将这些概念、论述还原至东方宗教哲学,尤其是藏传佛教哲学的背景下来理解,并为这些概念、论述寻找合适的汉语表述。因此,我们的工作不仅仅是单纯的翻译,而是翻译加上校订和注解。

基于以上考虑,接下来的工作由萨尔吉和魏正中承担。

为了核实、规范原著所引藏文文献及其出处,我们前往直利比亚非研究院查阅了图齐收藏的相关藏文文献。除了极个别藏文文献无法找寻查阅外,我们对原书所引的藏文文献逐条进行了仔细核对。

《梵天佛地》第四卷第二册主要是对江孜十万佛塔题记的转录和译注,在处理题记的过程中,一些问题凸显而出,因此有必要予以核实。在国家文物局和西藏自治区、日喀则、江孜各级文物管理部门的许可和支持下,我们前往西藏江孜实地考察了原始题记,对每间佛殿的题记进行了重新核对。不仅修订了原著的录文,而且发现了录文的多处遗漏,这些遗漏从个别词句到整间佛殿的题记不等,总量约占全部录文的三分之一。在实地考察的基础上,我们对全部题记予以了转录,题记的汉译则根据藏文予以直译。为了体现藏文行文的风貌,藏文的偈颂部分汉译用偈颂体翻译,字数亦与藏文的音节数一致。我们相信,完整、忠实地转录和翻译十万佛塔的所有题记也是图齐发表题记的初衷。

由于条件所限,关于塔波寺部分题记的核实,我们参考的是新近的研究成果〔1〕。

通过以上工作,我们修订了原著所用资料中的不确定和疏漏之处,相应地,这些引文资料的汉译也直接依据的是原始文献,除了原著没有特别指明文献出处的极个别的例外。

逐步地,译本进入了精审校注的阶段:我们对照意大利原文,再次对译本进行了审校,以译者注的形式添加了图齐本人在

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〔1〕 L. Petech and C. Luczanits (edited by), *Inscriptions from the Tabo Main Temple. Texts and Translations*, Roma, Istituto Italiano per l'Africa e l'Oriente, 1999.

后续著作中对原著的修订、补充和说明,以及其他学者所指明的原著疏漏,还有我们所能尽力参考的引用文献的相关汉译和最新的研究成果。原著中描述古迹的不确和疏漏之处根据文献和实地考察结果予以修正,明显的印刷错误则直接予以改正。原著对参考和引用的文献多为简略标注,我们则遵循当今的学术规范统一处理,予以补充完善,这项工作由达仁利(F. D'Arelli)和萨尔吉承担。

原著参考的藏文文献中有些是珍本、孤本,在国内很难寻获,为了嘉惠学人,意大利亚非研究院同意我们影印出版原著未予刊布的部分藏文文献。

出于便利阅读此书的考虑,我们还增添了一些插图。为了正确定位原著提供的十万佛塔各间佛殿的壁画图版,也为了更容易理解原著对壁画的描述,根据实地考察成果,我们在汉译中增添绘制了十万佛塔部分佛殿示意图。

为便于读者更好地利用译本,我们将原著各卷册索引予以补充完善,并且单独成册,在字词索引外,增添了主题索引和译名对照表。

在长达十年的翻译工作中,我们从诸多机构和个人得到了慷慨的资助,他们是:帕尔马中国艺术博物馆、意大利中央银行、意大利亚非研究院、北京中国学中心、加里帕尔马银行、北京大学考古文博学院、钦哲基金会、罗穆阿尔多·德·比安科基金会、胡玉川和刘蕊伉俪,在此,我们向他们表示诚挚的感谢。

翻译工作得到了诸多学者的大力襄助,孙华、E. De Rossi Filibeck、林敬和(E. Rossetto)、田沛(P. Field)、M. Clemente、F. Sferra、M. De Chiara、达微佳,以及北京大学考古文博学院的一些同学给我们的工作提供了不同的支持,在此我们向他们表示深深的谢意。还有诸多人士对本书的翻译出版提供了各种建议,限于篇幅,无法在此一一列举,谨向他们表示衷心的感谢。

上海古籍出版社为了推动学术,与意大利亚非研究院共同承担了译本的出版。在编辑校对过程中,我们深深地感受到出版社同仁在处理这样杂有诸多文字的繁难译本中不辞辛苦、认真负责的精

神,在此我们向上海古籍出版社表示由衷的谢意。

虽然我们多方努力,力求精准,但由于我们学识浅陋,译本可能还存在着过错疏漏,敬请方家不吝赐教。

魏正中 萨尔吉  
2009年11月5日

## Foreword and Acknowledgements

The idea of translating *Indo-tibetica* by Giuseppe Tucci, the twentieth-century Italian scholar-explorer, into Chinese germinated in the summer of 1999 when professors and students of the Department of Archaeology of Peking University were carrying out fieldwork on the Buddhist caves of Jianchuan, Yunnan province. In this beautiful mountain area not far from Tibet the project took form and came to life.

Back in Beijing, we contacted the Parma Chinese Art Museum to put forward our intention of translating Tucci's monumental work. They believed in this project from its very beginning, and sustained it through these past years, for which we express our deepest gratitude to all members, in particular to Francesco Marini and Domenico Milani. The Chinese translation of *Indo-tibetica* is first and foremost a gift of the Parma Museum of Chinese Art to China.

We also express our thanks to Edoardo Vesentini, President of the Accademia Nazionale dei Lincei, who granted free of charge the copyrights for the translation of the work in Chinese. We are also indebted to Gherardo Gnoli, President of the Istituto Italiano per l'Africa e l'Oriente (IsIAO), Rome, who fully supported the project; IsIAO supplied data and expertise for the completion of our task. The School of Archaeology and Museology of Peking University extended its assistance especially in the closing stages of the project by granting us much-needed time and practical help, for which we are very grateful. We were honoured that the publication was included in the

National Important Books of the Eleventh Five-Year Plan of the Central Government of the People's Republic of China.

The importance of Tucci's *Indo-tibetica* in the study of Tibetan Buddhism — its archaeology, history and art — is well known to all scholars in this field and to Buddhologists at large and does not need to be emphasized here; however, we would like to give some background on the handling of the photographic material. The latter's importance will increase with the passing of time as it is a faithful record made prior to 1950 of the state of conservation of several temples and in some cases the only extant record of monuments which no longer exist. The printing quality of the plates published in the original *Indo-tibetica* is poor; consequently, in the present Chinese edition an effort has been made to recover the original films and develop fresh prints from them. The photographic material of the first three volumes is preserved in the Tucci Photographic Archives of IsIAO, kept in the Museo Nazionale d'Arte Orientale 'Giuseppe Tucci', Rome. After Oscar Nalesini located the films, they were restored and printed at the expense of IsIAO. The photographs of Gyantse belonged to Fosco Maraini, the photographer of the 1937 expedition. When contacted he was over 90 years old, and he enthusiastically offered a fresh reprint of his photographs to be used in the current project.

Having been kindly granted access to documentation and copyrights from the Accademia Nazionale dei Lincei, IsIAO and Fosco Maraini, and with the important collaboration of the Parma Museum of Chinese Art and of IsIAO, the translation work began in China. The work gradually assumed its own physiognomy and identity as we solved many challenging problems that arose during the course of the work. The present translation is the result of the collaboration of a group of scholars who participated in different ways at different stages, whose invaluable help is acknowledged below.

A draft translation into Chinese from the English version of *Indo-tibetica*<sup>[1]</sup> was carried out by Li Ling (vols. I, III), He Liqun (vol. II), and Xiong Wenbin (vol. IV); He Liqun's and Xiong's translations were revised by Li Ling and Chen Qingying.

From this point the work proceeded on the basis of the Italian original text and the original documentation in Tibetan, Sanskrit and Chinese. A verification of this preliminary Chinese text vis-à-vis the Italian original was undertaken jointly by Giuseppe Vignato and the Chinese scholars Li Zhirong (vols. I, II), Saerji (vols. III – I, IV), and Zheng Guodong (vol. III – II), respectively.

The scrutiny of Tibetan and Sanskrit texts by Saerji revealed the presence of many errors in Tucci's transcription which needed to be corrected. We decided to verify all the textual sources against the respective originals used by Tucci, consulting the Fondo Tucci Tibetano in the library of ISIAO in Rome. The transcribed inscriptions of the Great Stupa of Gyantse presented similar discrepancies; although specific studies have been carried out in China and in the West, the inscriptions had never been verified since Tucci's time. Fieldwork was carried out with the aim of assuring that our publication would include the temple inscriptions comprehensively and accurately. Extensive omissions were found in Tucci's transcriptions, amounting to about a third of the total text; the missing portions were copied and included in the text, respecting Tucci's intention to transcribe and translate all the inscriptions of the Great Stupa. We wish to thank the State Cultural Relics Bureau, the Cultural Relics Bureau of Tibet Autonomous Region, the Cultural Bureau of Shigatse Prefecture, and the Gyantse authorities for facilitating this task. The inscriptions of the temple of Tabo were verified using photographs and recently published

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[1] Marina Vesci (translated by), Lokesh Chandra (edited by), *English Version of Indo-tibetica*, New Delhi, Aditya Prakashan, 1988 – 1989, 7 vols.



scholarly research.〔1〕 In this way we corrected mistakes and omissions found in all the textual sources and documents used by Tucci. Furthermore, the Chinese translation of all documents available in these volumes has been carried out directly from the original Tibetan and Sanskrit texts, with the notes of Giuseppe Tucci preserved. In the few cases where we could not locate the original text and verify its validity, we used Tucci's version.

Step by step, the text has undergone critical scrutiny whereby corrections, additions, clarifications, whether made by Tucci in subsequent works or indicated by reliable scholars, have been taken into account; obvious printing mistakes have been corrected; mistaken names and locations of temples' images have been corrected on the basis of data collected during our fieldwork; foreign text and Tibetan documents used by Tucci and now available in Chinese language have been indicated in the notes; and finally, Tucci's notes, compiled according to the conventions of his time and sometimes simplified and incomplete, have been modified to meet modern standards, a work carried out mainly by Francesco D'Arelli. As a result, the present text is now based on an up-to-date critical approach.

To help the reader to comprehend Tucci's descriptions and discussions, we included additional visual material such as the layout of temples and their chapels. The maps of the Great Stupa of Gyantse were added with the specific intent of enabling the reader to follow more closely the descriptions and the correct positioning of the images reproduced in plates illustrating the décor of the chapels. The other maps were taken from published material. Since some documents utilized by Tucci are difficult to find in China, ISIAO gave permission

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〔1〕 L. Petech and C. Luczanits (edited by), *Inscriptions from the Tabo Main Temple. Texts and Translations*, Roma, Istituto Italiano per l'Africa e l'Oriente, 1999.