

# The Lotus Sutra and Its World

Buddhist Manuscripts of  
the Great Silk Road

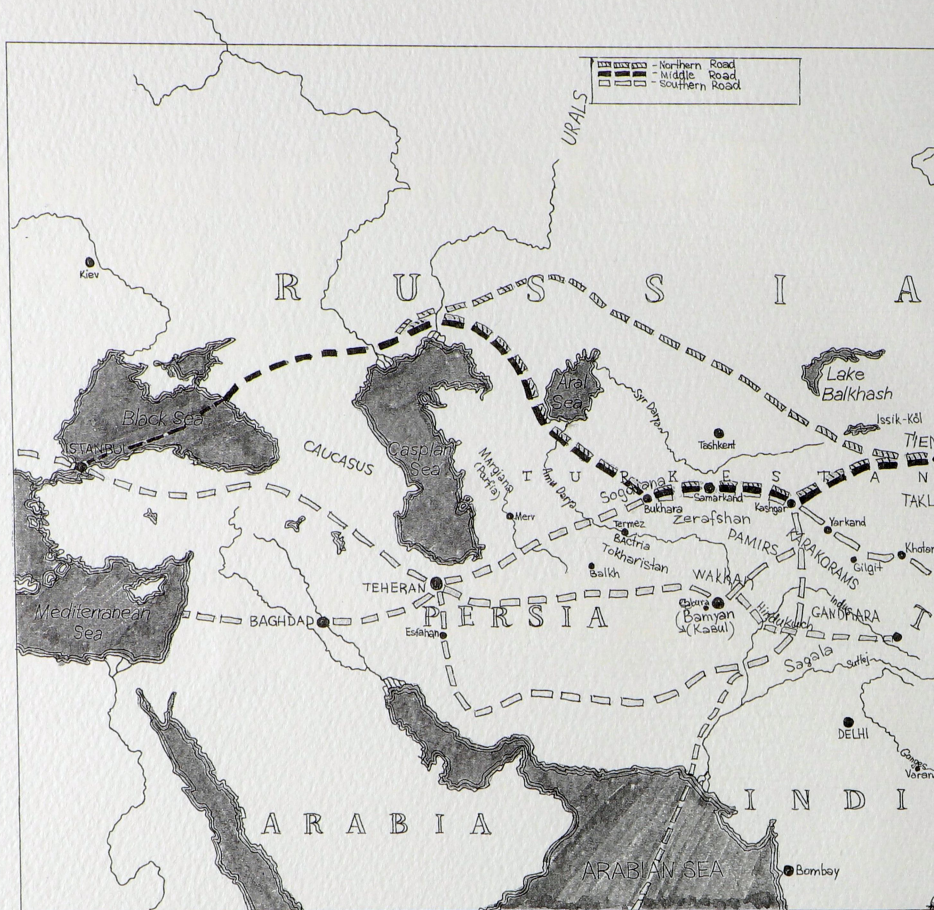
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Manuscripts and block prints from  
the collection of the St. Petersburg Branch  
of the Institute of Oriental Studies

## 『法華経とシルクロード』展

東洋学研究所(サンクトペテルブルク)所蔵の仏教文献遺産

St. Petersburg Branch of the Institute of Oriental Studies  
Russian Academy of Sciences  
Institute of Oriental Philosophy



“An entire network of land and sea routes emerged — from the shores of Japan and the Yellow Sea to the Mediterranean, from the southern Urals to the Indian Ocean. Such was the Great Silk Road.”—Introduction

このように、日本の沿岸や黄海から地中海に、また南ウラルからインド洋に至る、陸路海路を含めた交通の一大ネットワークが現出したのである。これが「大シルクロード」であった。（「序論」より）

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## 『法華経とシルクロード』展

東洋学研究所(サントペテルブルク)所蔵の仏教文献遺産

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## Preface

The St. Petersburg Branch of the Institute of Oriental Studies of the Russian Academy of Sciences is undoubtedly one of the finest research centers for Buddhist scholars and Orientalists in the world. All specialists in these fields aspire to visit and, if possible, study there.

Over the years, the St. Petersburg institute has counted among its members such outstanding Orientalists as Vasily V. Bartold (1869-1930) and Vasily M. Alekseyev (1881-1951), making it a sanctuary of learning in the field. Among the famous Buddhist scholars associated with the institute at one time or another are Sergei F. Oldenburg (1863-1934), well known for his research on Sanskrit Buddhist sutras, and Fyodor I. Shcherbatskoy (1866-1942), who introduced Buddhist logic to the rest of the world.

This exhibition, entitled "The Lotus Sutra and Its World: Buddhist Manuscripts of the Great Silk Road," presents many of the precious texts and original artifacts preserved in the St. Petersburg collection. Since the latter half of the nineteenth century, a great many sutra texts have been discovered in Central Asia and areas along the Silk Road. The bulk of them are in the custody of the St. Petersburg institute, which has built up one of the world's finest collections of Buddhist texts and manuscripts. It is the first time that these magnificent "treasures of humanity" have been shown to the public outside of Russia.

During the first century B.C., a great famine occurred in what is today Sri Lanka. The tremendous death toll that resulted, legend says, created such a serious sense of crisis among Buddhists that they committed sutras to writing for fear that Buddhism itself might perish along with the people. Until then, Buddhist teachings had been orally transmitted from generation to generation. In Mahayana Buddhism, the sutras themselves encourage transcription of the scriptures. Here we can perhaps see at work the spirit of Mahayana Buddhism, which is by nature geared toward the propagation of its teachings to as many people as possible. This exhibit is guided by the same spirit, and I hope it will contribute much to the advancement of scholarly research on Mahayana Buddhism.

Ever since my youth, I have had a great admiration for the Silk Road. It provided routes not only for the exchange of goods and people between Eastern and Western civilizations but for the spread of Buddhism. The Silk Road was also a "Dharma Route." This exhibit is designed to enable the viewer to see and feel the diversity of the Silk Road, which may be called a model of multiethnicity and multiculturalism. Texts of the *Lotus Sutra* and other scriptures, written in Sanskrit, Pali, Chinese, the Xixia language and many others, are a case in point. They clearly demonstrate the variety of the Buddhist cultures that flourished along the Silk Road.

## 創立者挨拶

ロシア科学アカデミー東洋学研究所サントペトルブルク支部は、全世界の仏教研究者、東洋学研究者たちにとって、憧れの場所である。

バルトトリド、アレクセーエフなど、先駆者の存在をキラ星のように輩出した東洋学の殿堂である。また、梵語仏典の研究で著名なオルテンブルクや仏教論理学を世界に紹介したシチュエルパツコイをはじめとする仏教学の碩学も輩出している。

19世紀後半より、中央アジア、シルクロード各地で貴重な教典類の発見が相次いだ。同研究所に収集された仏教教典、写本類のコレクションは世界的な規模を誇っている。

「法華経とシルクロード」展と銘打った本展は、人類の宝庫ともいえる同研究所のコレクションのオリジナルとしては海外初の公開である。

紀元前1世紀のスリランカで人飢饉が起こり、こゝまでは人間とともに仏教そのものも亡びてしまうという危機感から、仏典の書きが始まったという伝承がある。無論、それまでは口伝であった。大乘仏教は教典自体が書きを動機している。その意義は、一人でも多くの人々に仏教を伝えたいという大乘の精神の表れであろう。本展が、今後の大乘仏教研究に大いなる学術的貢献をなすことを期待するものである。

私は、少年時代からシルクロードへのあこがれを懐き続けてきた。シルクロードは、「東西文明交流の道」であり、仏教が伝播したルート、「ダルマ・ルート」でもあった。

本展では、多民族共生、多文化共存のモデル・ケースとも、いえるシルクロードの姿に触れることができる。サンスクリット語、パーリ語、漢文、西夏語などの多言語で書きされた「法華経」等の経典は、まさに仏教を基調にしたシルクロードの文化がいかに多様な文化を開花させたかを物語っている。

同研究所のヴォロビョヴァ博士は、1996年11月、日本でお会いした折、法華経の魅力について、「法華経は、人間完成、自己完成への「太陽」であり、「光」である」との識見を下された。「法華経」には、有名な「三草二木の譬え」(葉草喻品)が説かれている。私どもが信奉する日蓮は、その深義を「自体顕照」、「桜梅桃李」と表現し、「多様性を生かす道」を示唆されている。

Dr. Margarita I. Vorobyova-Desyatovskaya of the St. Petersburg institute, during our meeting in November 1996 in Tokyo, made a very insightful statement about the *Lotus Sutra*. “The *Lotus Sutra*,” she said, “is the ‘sun and light’ for human perfection, for self-fulfillment.”

In the fifth chapter of the *Lotus Sutra* entitled “Parable of the Medicinal Herbs,” Shakyamuni relates to his disciples the “parable of the three kinds of medicinal herbs and two kinds of trees.” Nichiren (1222–82), whose teachings we follow, interprets this famous parable as revealing the essence of Buddhism that gives full play to individual differences and diverse characteristics. He uses phrases like “illuminating and manifesting the true nature of all phenomena in the individual’s life” and the principle of “the cherry, plum, peach and apricot blossoms,” which means that each and every thing has its own unique role to play.

The wisdom that makes possible coexistence among all races, nations and cultures, and also harmonious interaction between humankind and the natural environment is at once the key to global symbiosis in the twenty-first century and the essential message of the *Lotus Sutra*.

In closing, I would like to express my sincere hope that this exhibition will help promote cultural and academic exchange and deepen friendship between Russia and Japan.

***Daisaku Ikeda***  
*President*  
*Soka Gakkai International*  
*Founder*  
*Institute of Oriental Philosophy*

あらゆる人種、民族、文化の共存、また自然環境との共生を示す“智慧”は、21世紀の「地球的共生の時代」を開く“鍵”であり、「法華経」の真髄である。

最後に本展の開催が、日露間の文化学術交流と両国間の友誼の深化に貢献することを心から願うものである。

創価学会インタナショナル会長  
**池田 大作**

## Acknowledgments

According to Chinese written sources, Emperor Ming-ti (Mingdi) of the Han dynasty (r. A.D. 57/58–75/76) saw a dream of the Golden Man, and motivated himself to introduce the teachings of the Buddha to China, and indeed it was soon after that Buddhism began its centuries-long triumphal march across China, Korea and Japan, winning millions of followers with its call to love all that is alive.

At the dawn of the second millennium, the Far East made one of the greatest advances in human history with the invention of book-printing, both by means of xylograph and movable type. It is to this landmark in the history of culture that the current exhibition is dedicated. It presents rare and unique materials chosen from among the rich collection of the St. Petersburg Branch of the Institute of Oriental Studies of the Russian Academy of Sciences. Books of the East, in both manuscript and early-print form, found their way into the libraries of the Russian state from the late sixteenth century onward.

The Institute of Oriental Studies of the USSR Academy of Sciences was formed in 1930, as a result of the reorganization of the Asiatic Museum of the Russian Academy of Sciences, which was founded in St. Petersburg as early as 1818. In 1951 the Institute was transferred to Moscow, with only the Sector of Eastern Manuscripts remaining in Leningrad. It was this section which in 1956 was transformed into the Leningrad Division of the Institute. Its name was changed to the St. Petersburg Branch of the Institute of Oriental Studies of the Russian Academy of Sciences (IOS RAS) in 1991.

In size and composition, the collection of manuscripts and old-print books at the St. Petersburg Branch of IOS RAS represents one of the largest concentrations of ancient and antiquarian Eastern books in the world. We present to visitors here the *Lotus Sutra* in various languages of the East and accompanying texts from the Buddhist canon which reflect to a certain degree the path of Buddhism from India to Japan. Among the exhibits are unique items which were discovered in the oases of the Western Region (today's Xinjiang in the PRC) in Dunhuang and in the dead city of Khara-Khoto. This treasure-trove of the East on the banks of the Neva in St. Petersburg is open to scholars of all countries.

It is our hope that visitors to the exhibition—Buddhists, scholars and all those who share an interest in the cultural heritage of the East—will be eager to acquaint themselves with these rare materials. Furthermore, we are most keen that this exhibition will serve to strengthen the spirit of trust and cooperation between Russia and Japan.

**Evgenij I. Kychanov**  
Director

**Yuri A. Petrosyan**  
Former Director

St. Petersburg Branch of  
the Institute of Oriental Studies  
Russian Academy of Sciences

## 挨拶

中国の仏典には、漢の明帝（在位 57–75 76 年）が「金人の夢」によってブツダの教えを求めたとありますが、以来、仏教は中国、朝鮮半島、日本へと何世紀にもわたる勝利の行進を開始しました。そして、生きとし生けるものへの愛を説いたその教えは、おびただしい数の信奉者をみるに足りました。

西暦1000年を過ぎたころ、極東では人類史上最も偉大な技術革新の一つである木版活字が製作されました。今回の展示は、まさにこの文化史における大偉業を扱った内容になっています。ロシア科学アカデミー東洋学研究所（サントクトベルブルク支部）の数ある所蔵品の中から稀少かつ貴重な資料を公開するものです。東洋の文書、すなわち写本と初期の印刷物は、16世紀末以来、ロシア国内の各図書館の所蔵品として取められるようになりました。

1818年、サントクトベルブルクで設立されたロシア科学アカデミー・アジア博物館を改組する形で、ソ連科学アカデミー東洋学研究所は、1930年に発足しました。1951年、研究所はモスクワに移転し、東洋学部の部門のみが、レニングラードに残りました。この残った部門が1956年に東洋学研究所レニングラード支部に改編されました。そして1991年、研究所の名称は、ロシア科学アカデミー東洋学研究所（IOS RAS）サントクトベルブルク支部となり、今日に至っています。

東洋学研究所サントクトベルブルク支部所蔵の写本と木版本のコレクションは、その規模と構成において東洋の古典籍を世界で最も多く収蔵している施設の一つであるといえるでしょう。

私どもは、見学者のみならず東洋の各言語による「法華経」、及び関連する諸経典を展示し、インドから日本に至る仏教のたどった道の興隆を跡づけるようにいたしました。展示品の中には、西域（今日の中華人民共和國・新疆）のオアシス、敦煌、そして廃墟となった都市ハラホトから出土した資料もあります。サントクトベルブルク・ネヴァ川のはり、この東洋の出土品の宝庫は、いかなる国の研究者に対しても開かれたものとなっています。

この展示に東端された、仏教者、研究者、そして東洋の文化遺産への関心を共有するすべての人々が、これらの類まれなる資料を熱意をもって観覧され、その内容に精通されんことを希望いたします。また、この展示は、われわれ二つの隣国、ロシアと日本にとって欠かすことのできない「信頼と協力の精神」を高揚させるものとなるでしょう。

ロシア科学アカデミー東洋学研究所  
サントクトベルブルク支部  
所長  
エヴゲニー・I. クチャーノフ  
前所長  
ユーリ・A. ペトロシヤン

The Institute of Oriental Philosophy (IOP) concluded an exchange agreement to promote cooperation and exchange for research and educational programs in various fields including religion, philosophy and the sciences with the St. Petersburg Branch of the Institute of Oriental Studies of the Russian Academy of Sciences (IOS RAS) on November 30, 1996. Based on this agreement and thanks to the efforts rendered by many members of the IOS St. Petersburg Branch, IOP's center in Russia was opened in a room at the institute building in May 1997. Since then, we have been carrying out meaningful exchange activities such as sponsoring public lectures and Russian scholars' contributions of articles to IOP magazines, with the cooperation of Prof. Yuri A. Petrosyan, former director of the IOS St. Petersburg Branch, and his colleagues.

The concept of "The Lotus Sutra and Its World" exhibition was first proposed by Professor Petrosyan when he called on Soka Gakkai International (SGI) President Daisaku Ikeda, founder of the IOP, and conferred on him the title of honorary member of his institute in 1996 during his visit to Japan for the conclusion of the exchange agreement. The exhibition has been materialized as a consequence of devoted efforts on the part of the people concerned.

The exchange between Mr. Ikeda and the USSR Academy of Sciences (presently the Russian Academy of Sciences) as well as the IOS St. Petersburg Branch dates back to the autumn of 1974 when Mr. Ikeda made his first visit to Russia in the midst of the Cold War. In order to promote bilateral academic and cultural intercommunication for trust and friendship, he initiated a long and extensive exchange by paying visits to institutions including Moscow and Leningrad state universities, as well as the USSR Academy of Sciences.

In April 1977, Mr. Ikeda received a photo reproduction of a *Lotus Sutra* text called the Petrovsky manuscript from the academy. Later, the academy's St. Petersburg institute presented him with microfilm of a Xixia-language version of the *Lotus Sutra* and one of first copies of the sutra's Kern-Nanjio edition, the Sanskrit text edited and printed for the first time in the modern age.

The St. Petersburg Branch of the Institute of Oriental Studies of the Russian Academy of Sciences holds important Buddhist literatures and manuscripts, which have been found and acquired through travels and research undertaken in the regions along the Silk Road, and the value and size of its voluminous collection have earned it a worldwide reputation. This exhibition consists of a total of forty-seven items of unique and precious material from the St. Petersburg institute, including manuscripts and block prints of the *Lotus Sutra* and other texts in fourteen languages, such as Sanskrit, Chinese, Xixia (Tangut), Sogdian, Khotan Saka and Old Uighur. Being the first overseas showing of the institute's originals, the exhibits, which deserve to be considered treasures of humanity, will provide scholars and students in Buddhism as well as Eastern studies with a valuable opportunity for firsthand viewing. Lastly, we sincerely hope that this event may contribute to the furtherance of friendship between Russia and Japan.

**Yasuo Morita**

*Chairman of the Board of Trustees*

**Yoichi Kawada**

*Director*

*Institute of Oriental Philosophy*

私ども東洋哲学研究所は、1996年11月30日に宗教、哲学、科学等を含む諸分野における相互の研究協力と学術交流の促進を目的として、ロシア科学アカデミー東洋学研究所サントペテルブルク支部と交流協定を締結した。それに基づき、昨年5月には同研究所支部の多くの皆様のご協力を賜り、私どもの「ロシア・センター」をその一室に開設させていただき、以来、同研究所支部のペトロシヤン前所長、研究者の方々のご協力によって協議会の開催、学術誌への寄稿など有意義な交流を推進することができた。

この度の「法華経とシルクロード」展は、交流協定の調印式のためにペトロシヤン所長（当時）一行が来日された折、創立者の池田大作SGI会長に同研究所支部から「名誉会員」の称号が授けられ、その授証式の席上、同所長から提案され、関係の方々のご支援のもとに実現の運びとなったものである。

SGI会長とソ連科学アカデミー（現ロシア科学アカデミー）、同研究所支部との交流は深く、冷戦のさなかの1974年の秋、初めてロシアを訪問した時にさかのぼる。友情と信頼に基づく学術・文化交流を図るためにSGI会長は、モスクワ大学、レニングラード大学等を訪問し、ソ連科学アカデミーでも交歓のひとつときを持ったことに始まる。

以後、SGI会長には1977年4月に同科学アカデミーから「ペトロフスキー本法華経」の複製（写真）が寄贈されている。その後、同研究所からは、西夏語訳「法華経」を取めたマイクロフィルム、世界初の法華経の校訂本として発刊した「ケルン南条本」の初版本などが贈られている。

ロシア科学アカデミー東洋学研究所サントペテルブルク支部は、シルクロード地域の調査・研究によって発掘・収集された貴重な仏教経典、写本類などを所蔵し、その膨大なコレクションは世界的な価値と規模を誇る。本展には、世界有数の同研究所支部所蔵の法華経を中心にした写本・木版本など、サンスクリット語、漢文、西夏語、ソグド語、ホータン・サカ語、古ウイグル語など14の言語からなる47件の人類の宝ともいふべき貴重な資料が出展されている。オリジナルとしては世界初の公開になり、仏教及び東洋学の研究者等の学術研究に貴重な示唆を与え得るであろう。また、最後になったが、今回の展示を通じてロシアと日本の友好が更に深まることを願っている。

東洋哲学研究所

代表理事

森田 康夫

所長

川田 洋一



## 1. The Great Silk Road

The Great Silk Road, which united East and West and brought together the peoples and states of the Eurasian continent, played a role of enormous historical importance in antiquity and the Middle Ages. It facilitated the development of technology and production, art and culture, and the spread of knowledge; it helped to bring together the achievements of great Eastern civilizations, of which perhaps the most significant are the heights achieved by spiritual culture. This vast commercial and cultural route aided the emergence and formation of large centers of crafts, science and profound religious activity.

In the sixth and seventh centuries, three main roads led from the East to the West. We can only indicate their basic direction and those points on the map through which caravans must have passed. But the exact paths they followed from location to location we cannot even surmise. Climatic conditions changed constantly, rivers and wells went dry, and the caravans moved from south to north, ever in search of water. In order to reach their final destination in the West—the cities of the Mediterranean—traders were obliged to use sea routes as well as overland paths. In this fashion, an entire network of land and sea routes emerged—from the shores of Japan and the Yellow Sea to the Mediterranean, from the southern Urals to the Indian Ocean. Such was the Great Silk Road.

Archaeological finds and written sources have allowed us to distinguish three main paths from East to West. Over land they all run through Eastern Turkestan. The northern route from Dunhuang (W: Tun-huang)<sup>1</sup> to Turfan, through Khara-Shahr and Kucha, followed the Tianshan (W: T'ien Shan) mountain range through the Tarim Basin, emerging in Kashgar. After crossing the Pamir plateau, caravans could choose various directions. Some of these led to Lake Issyk-Kul and continued on to the lower Volga and the Urals. Others came West along the northern banks of the Caspian, through to the Caucasus, the shores of the Black Sea, and from there to Asia Minor and Byzantium.

The middle road from Dunhuang to Kashgar led in the same direction to the Ferghana Valley, Samarkand, Bukhara and Merv. Caravans then passed through Iran and Syria to the eastern Mediterranean. The southern route from Dunhuang skirted the Taklamakan Desert to the south of Lake Lop Nor and then passed through Khotan to Pamir, the Wakhan region. From Khotan caravans turned toward Tokharistan (the former Kushan Bactria) before passing through Bamyān and reaching Northwest India. Goods which arrived in Northwest India by land were then loaded onto ships and conveyed across the Indian Ocean to the Mediterranean.

Sogdian traders played a major role in trade along the Silk Road in ancient times and in the early medieval period.

## 序論

### 1. 大シルクロード

洋の東西を結び、ユーラシア大陸の民族と国家を交流させた大シルクロードは、古代・中世と歴史上計り知れないほど重要な役割を果たした。技術と生産、芸術と文化の発展、そして知識の伝播を容易にし、東洋の偉大な諸文明の成果を融合させたのである。その中で特筆すべきは、精神文化がその極致に至るまで高められたことであろう。この広大な商業・文化のルートには、技術・工芸、科学の、そして広範な宗教活動の大拠点の形成と興隆をもたらしたのであった。

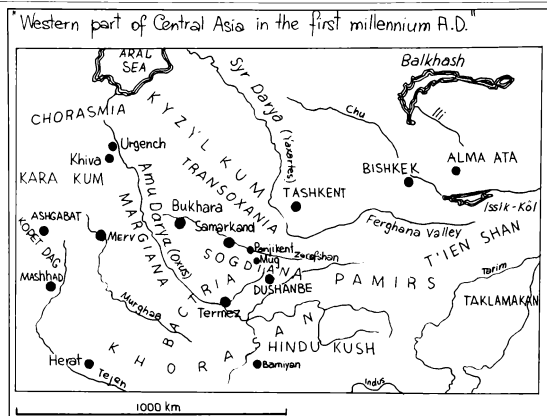
6、7世紀には、3つの主要なルートが東から西に通じていた。現代の我々に唯一できることといえば、確実に陸商が通ったと思われるその大体の方向と地点を地図の上でたどることだけである。実際の1つ1つの細かな経路は、推定すらできない。気象条件は常に変化し、川や井は涸れるので、陸商はたえず水を求めて南から北に移動する。西方の最終目的地——地中海地域の諸都市——へ到達するには、商人たちは海路や北のステップ地帯に依存せざるをえなかった。このように、日本の沿岸や黄海から地中海に、また南ウラルからインド洋に至る、陸路海路を含めた交通の「大ネットワーク」が現出したのである。これが「大シルクロード」であった。

考古学上の発見や典籍類によって我々は、東から西に向かうこれらの3つの主要なルートを確認することができる。陸上のルートはすべて東トルキスタンを通っていた。北のルートは、敦煌からトルファンに向かい、ハラシャフル、クチャを過ぎ、天山山脈、タリム盆地をめけるとカシュガルに出る。パミール高原を越えた後、陸商たちは幾つもの経路をたどることができた。その中にはシシク湖湖に通じ、ヴォルガ川下流域、ウラル地方へと続く経路もあった。また、カスピ海の北岸に沿って西に向かい、カフカス山脈、黒海沿岸を通り、そこから小アジア、ビザンティウム（現在のイスタンブール）に向かう経路もあった。

中央のルートは、敦煌からカシュガルにゆけたあと、西の方向にフェルガナ、サマルカンド、ブハラ、メルヴェと続いていた。そこから陸商たちは、イラン、シリアを通じて地中海東部に向かった。敦煌から伸びる南のルートは、ロプノールの南からタクラマカン砂漠の南の縁を通じて、ホータンをぬけパミール高原のワハン地方につながっていた。ワハンから陸商たちはトカリスタン（元のクシャーナ朝バクトリア）、パルミヤン、北西インドへと至った。陸路で北西インドに着いた交易品は、そこから船積みされ、インド洋を経て地中海地域へと運ばれていた。

ソグド人の商人たちは、古代および中世初期のシルクロード貿易において重要な役割を果たした。彼らは、サマルカンドから東方に向かい、東トルキスタン、敦煌、中国、モンゴルに居留地をつくった。唐時代の長安においてソグド商人は、一定の区画の中で暮らしていた。ソグド商人は、東から西に、また西から東へと交易品をラクダの背に乗せ、

1. Concerning the romanization of Chinese, in principle this book adopts the Wade-Giles system for proper names before 1949, the pinyin system for ones after 1949. For reference, each word has the counterpart in the other system in parentheses when it appears in the text for the first time.



Originally from Samarkand, they headed East and founded colonies in Eastern Turkistan, Dunhuang, China and Mongolia. In Ch'ang-an (P: Chang'an) in the T'ang (P: Tang) era, there was a separate quarter where the Sogdian traders lived. The Sogdian traders conveyed goods not only from East to West, but also from West to East—on the backs of their camels, and sometimes on their own backs. They were frequently unable to conduct trade in money, being forced to engage in direct barter: silks for spices, spices for lapis lazuli, jade and silver ornaments and knickknacks, ornaments for sable skins and other furs, furs for woolen rugs, rugs for luxury glass goods, and so on.

In ancient times, the sea was considered neutral territory in which to conduct the exchange of information, goods, skilled craftsmen and other human resources. From the earliest times, sea journeys presented few difficulties for residents of the Japanese archipelago. Their boats and ships sailed to the Korean peninsula, to the shores of China and, later, to the state of Po-hai (P: Bohai) (712-929). Contacts with China and the states of the Korean peninsula gained greater intensity at the beginning of the sixth century, when Japanese experienced a wave of immigration. The Japan also sent students, officials and Buddhist monks to China for training. The Japan, Yellow and East China seas became a continuation of the Great Silk Road. From the sixth century on, Japan's path to the West began in Osaka—the sea gate to Japan.

The two largest collections of silk fabrics in the world, brought to Japan from China in the T'ang epoch, testify to the importance of the Silk Road in Japanese civilization. These are found in the monastery of Horyuji and in the imperial treasure-trove of Shosoin (in the city of Nara). Japanese authors feel that "Shosoin was the final terminus of the Silk Road and the quintessence of culture of the sixth and seventh centuries—the Golden Age of Asia."

ときに自分で背負って運んだのである。商人たちは、貨幣での取引ができず、物々交換になる場合も多かった。絹とスパイス、スパイスとラピスラズリ、玉、銀の装飾・装身具、装飾・装身具とクロテンなどの毛皮、毛皮と羊毛製の敷物、敷物と高級ガラス製品、等等。

古代において、海は情報、交易品、職人その他の人間が行き来すべき中立的領域とみなされていた。古くから海を往來することも、日本列島に住んでいた人たちは、それほど難しいことはなかった。彼らの船は、朝鮮（韓）半島に、中国の臨海部に、さらには渤海国（712-929）にまで航海したのである。中国や朝鮮半島の諸国家との接触は、6世紀の初めになると極めて頻繁に行われるようになった。この時期、日本人は渡来人の流入という一つの波を経験した。日本側も学生、官吏、僧侶を教育のために中国に派遣した。日本海、黄海、東シナ海は、「大シルクロード」の延長部分として機能したのである。6世紀以降、日本から西に向かう出発地点は、大阪（難波津）であり、ここは日本の海の玄関であった。

唐代に中国からもたらされた絹織物類の2つのコレクションが日本にある。法隆寺と奈良市正倉院で発見された世界最大の規模を誇るこれらの所蔵品は、日本文化におけるシルクロードのしめる重要性を示している。日本の著述家たちは「正倉院はシルクロードの終着点であり、『アジアの黄金時代』——6、7世紀——の文化の精髓である」と考える。

およそ民族というのは、常にその隣に住む民族の動向を気にかけてきた。好奇心をかき立てられ世界の驚異と不可思議な伝説に魅せられて、ますます活動性と冒險心をつのらせて、他国に出かけ、隣人であるその住民と交易を始めようと試みる。交易関係はまず物々交換から始まるが、双方に利益をもたらしたのである。交易のルートとして、またその結果として、大シルクロードは、社会発展の様々なレベルで人々の出会いを演出し、様々な時代と文明の中で個人を遭遇させ、彼らをブッダの偉大な教えの旗の下に

People have always shown interest in their neighbors. Spurred by curiosity and legends of the world's wonders and marvels, the more energetic and enterprising advanced to other territories, striving foremost to initiate trade with their neighbors. Trade contacts, barter at first, brought mutual benefits. As both an instrument and result of the expansion of trade, the Great Silk Road brought together peoples at various levels of social development, individuals of various epochs and civilizations, uniting them beneath the banner of the great teaching of the Buddha, which greatly influenced the history and fate of the peoples of Asia.

## 2. *Saddharmapundarika* and Other Sutras

One can surmise which sutras were regarded as most sacred in Buddhist centers along the Silk Road by examining the number of manuscripts of each which have survived in Central Asia and Dunhuang. Dunhuang best suits this purpose, as manuscripts were concentrated there in a single place.

L. N. Menshikov has made the following calculations:

- 1) The *Diamond Sutra* (*Vajracchedikā*) is represented in collections in London, Paris and St. Petersburg in 1,470 copies.
- 2) The *Lotus Sutra* (*Saddharmapundarika*) exists in 3,140 fragments or 450 copies. In London and Paris collections alone we find 2,181 items, or around 310 copies. There are 100 individual copies of the twenty-fifth chapter—about Avalokiteśvara—in various locations.
- 3) The *Sutra of the Golden Light* (*Suvarṇaprabhāsa-sūtra*) has survived in 1,200 fragments (and approximately 120 copies of the full text).
- 4) The *Sutra on the Essence of the Great Wisdom* (*Prajñāpāramitāhṛdaya-sūtra*) has reached us in 150 copies.

Tibetan manuscripts from Dunhuang show that the *Aparimitāyuh-sūtra* enjoyed the greatest popularity in eighth- and ninth-century Tibetan society. It is an apocryphal, Central Asian variant of the sutra on Sukhāvati—the paradise of the Buddha Amitābha.

Sanskrit manuscripts from the oases of Eastern Turkestan allow one to conclude that three sutras enjoyed the greatest popularity in this region from the fifth to the ninth centuries: the *Lotus Sutra*, the *Sutra on the Great Wisdom* (*Prajñāpāramitāhṛdaya-sūtra*) and a cycle of Mahāyāna-vajrayāna sutras brought together under the title *Sutras on the Five Defenses* (*Pañcarakṣā*).

Although this survey does not mention the *Sutra on the Great Passing-away* (*Mahāparinirvāṇa-sūtra*, *Mahāparinibbāna-sutta* and others), it was also venerated in all regions by followers of the teaching of the Buddha of all tribes and peoples in India, Central Asia, the Far East and Southeast Asia.

The *Lotus Sutra* has played a significant role in the history of Buddhism all over the East. Its tradition, born in India some two thousand years ago, within no time attracted the attention and love of the peoples of Central Asia and the Far East.

1つにまとめあげた。そしてその教えは、アジアの諸民族の歴史と運命に多大な影響を及ぼしたのである。

## 2. 「法華経」とその他の経典

中央アジアと敦煌に残っていた各経典の写本の数を調べることによって、仏教が栄えたシルクロードの諸都市において重要視されていた経典を推定できる。写本が1カ所に集中していたという点で、敦煌は重要経典の推定に最も適した場所である。

L. N. Меншиковは、次のようなデータを算出している。

- 1) 「金剛般若経」(*Vajracchedikā*)がロンドン、パリ、サンクトペテルブルクのコレクションをあわせると1,470写本。
- 2) 「法華経」(*Saddharmapundarika*)が450写本、または3,140断片。ロンドン、パリのコレクションだけでも2,181断片、または310写本。上記各都市に第25章(観音品)の独立したテキストが100点。
- 3) 「金光明経」(*Suvarṇaprabhāsa-sūtra*)が1,200断片(そして完本が約120点)。
- 4) 「般若心経」(*Prajñāpāramitāhṛdaya-sūtra*)が150点。

敦煌由来のチベット写本を見ると「大乘無量寿妙法華經」(*Aparimitāyuh-sūtra*)が、8、9世紀のチベット人社会で最も流行していたことがわかる。この経典は、アミターバ仏の極楽世界について説いた経典の正典外の異本の1つである。

東トルキスタンのオアシスで発見されたサンスクリット写本は、5世紀から9世紀にかけて、3つの経典がこの地域で流行していたことを結論づける。すなわち、「法華経」「般若経」(*Prajñāpāramitāhṛdaya-sūtra*)および「五護呪」(*Pañcarakṣā*)という一連の大乘・金剛乗の経典である。

この調査では、諸涅槃経典にはふれていないが、この経典は、インド、中央アジア、極東および東南アジアの諸部族、諸民族の仏教徒たちによって信奉された。

「法華経」は、全東洋の仏教の歴史において重要な位置を占めている。その伝承は2000年前のインドに始まり、ほどなく中央アジアと極東の諸民族の専心と崇敬を集めるようになった。7つの東方諸言語への翻訳が知られているが、そのうちの5言語の古写本が、今回の展示に収録されている。

その社会的立場はどうあれ一切衆生に真の救済を与えようというのが、「法華経」の内容である。この経典は人々に精神の自由を与え、「仏乗」とよばれる仏の力強い救済力に対する堅固な信仰を呼び起こした。仏とは、宇宙の秩序と永遠の法則が人間存在の中に顕現したものであるという思想を「法華経」は高らかに宣う。仏は、苦悩する一切衆生を利益するために地上に出現したのであると。「法華経」が諸民族の共感を勝ち得たのは、このような理由によるのである。

## 3. 大シルクロード由来の写本

人類は、紙が発明されるはるか以前から文字の使用を開始していた。古代において東洋の各民族は、入手が容易で、耐久性もある材料に文字を書いていた。インドでは、2つのタイプの材料が使用された。1つは、樺皮(ヒマヤラ南

Translations into seven Eastern languages are known, five of which are represented in this exhibition in the form of old manuscripts.

The *Lotus Sutra* is geared toward providing real help to all beings irrespective of their social position. It brings them inner freedom and indestructible faith in the strong support of the Buddha through the so-called "Buddha vehicle." The sutra proclaims the idea that the Buddha is a personification of the cosmic order and eternal Dharma. He appears on Earth to bring benefit to all who are suffering. This is the reason why the *Lotus Sutra* has won peoples' sympathies and universal respect.

### 3. Manuscripts along the Great Silk Road

Humankind began writing long before paper appeared. In ancient times, each of the peoples of the East used whatever suitable material was easily accessible and relatively durable. Thus, in India, two types of material were used for writing: birch bark (in Northwest India, Kashmir, on the southern slopes of the Himalayas) and palm leaf (in Northeast and South India). The earliest manuscripts which have reached us are on palm leaf and date to the first century A.D. (see Catalog no. 6). This material continues to be used in India to the present. It is sometimes covered with lacquer, decorated in gold and silver paint, and transformed into a true work of art (see Catalog no. 7).

In Central Asia, both before and after the appearance of paper, writing was recorded on wooden tablets and sticks, sometimes poorly planed and knotted, or on crudely dressed leather. For the most part, documents were written on wood and leather: payment of taxes, hiring of workers, rent for water, land and buildings (see Catalog nos. 41 and 42). The most popular writing material in China was bamboo in the form of both sticks and slats.

A new era in the history of writing in the East began with the invention of paper. Chinese official documents have survived which fix the invention of paper in China in A.D. 105. We even know the name of the inventor—Ts'ai Lun (P: Cai Lun). Tree bark, hemp and old rags were used to produce the first paper—a composition that was still employed much later as well. Analyses have shown that nearly all Dunhuang paper contains these same components. The latest research, carried out by a group of chemists in England in conjunction with restorers and scholars of the British Library, the Bibliothèque Nationale of Paris and the St. Petersburg IOS RAS, has revealed three chemical substances contained in the juices of plants with which Chinese paper manufacturers treated paper in order to give it durability and protect it from insects. This paper can be seen today as part of the current exhibition (see Catalog nos. 32–36): it is somewhat yellowish or brownish and is extremely well preserved, as though the manuscripts had been produced quite recently.

All Central Asian and Far Eastern manuscripts are written in Indian ink, nearly identical in composition, very durable and

濃の北西インド、カシュミール)、いま1つは貝葉(北東インド、南インド)である。当研究所所蔵の最古の写本は、貝葉であり、年代は紀元1世紀である(カタログno.6参照)。貝葉は今に至るまでインドで使用されている。ときに樹脂をかけたであったり、金銀を塗布した装飾が施してあったりして、1つの芸術品になっているものもある(カタログno.7参照)。

中央アジアにおいては、紙の出現の以前も以後も、文字は木の板や棒(木簡)、皮の上にかけていた。板はときにかんな掛けが不十分で、それをひもで縛っていたのである。また皮のなめしもほとんどされずにいる。納税証明、労働者の雇用、水利、土地、建物の賃貸(カタログnos.41–42参照)など、一般的に文書は木や皮に書かれていたのである。中国においても最も広く利用された材料が、竹の棒や板(竹簡)であった。

東洋の文献史の新たな時代は、紙の発明によって始まった。中国の公式文書が残っているが、それによれば紙の発明は紀元105年となっている。蔡倫という発明者の氏名さえも分かっている。樹皮、麻、織布(ぼろ)が紙の原料となった。このような原料は後代にまでも使用された。分析の結果によれば、ほとんどすべての敦煌由来の紙はこれと同じ材料を組成としている。英国の化学者のグループと、大英図書館、パリ国立図書館、サンクトペテルブルクのロシア科学アカデミー東洋学研究所の修復担当者、専門家とが共同で行った最新の研究で明らかになったことは、中国の紙の製造者が使っていた植物の液には3つの化学物質が含まれており、この物質が紙に耐久性を与え、虫喰いによる破損を防いだということである。このような紙は今回の展示の一部にも見ることができ(カタログnos.32–36参照)。この種の紙は、多少黄ばんでいるか、あるいは茶色がかっているが、あたかもこれらの写本がごく最近つくられたのではないかと思われるほど、保存状態は極めて良好である。

中央アジアと極東の写本は、すべて墨で書かれている。組成もほぼ同じである。耐久性に富み、水にも強い。その基本的な成分はすずである。墨の耐久性は、よく知られている。考古学者たちの発見したところによれば、1500年以上も空白にさらされた状態の木板に書かれた文字がなお判読可能であったという。

インドの貝葉本は、通常一枚一枚を重ねて束ねてある。右と左に——ときには左にのみ——穴があり、ひもが通してあるので、1つにつながっている。貝葉の束は、2つの細い木の板で挟んであり、そのまわりをひもの端で縛っている。この種の典籍は「ポータティ」(pothi)という名称で呼ばれるようになった。この「ポータティ」がインド、中央アジア、チベット、西夏、そしてモンゴル、ブリヤート、カルムイクにおける、写本の形を決定した。紙を細長く帯状に切った貝葉のような形にすることも行われた。こうして、紙製の「ポータティ」ができあがった。

伝統的な中国の写本の形式は巻本である。敦煌写本のほとんどすべてが巻本である(例えばカタログnos. 32–37)。中国の巻本を模倣して西夏も巻本を製作した(カタログno.



resistant to water. Its basic component was soot. The durability of this Indian ink is legendary. Archaeologists have discovered wooden tablets with text which have lain in the open air for fifteen or more centuries and are still legible.

In Indian palm leaf “books,” the leaves were usually kept in piles. Holes were made in the right and left edges—or sometimes only on the left—and a string held the leaves together. The pile was pressed between two small wooden boards around which were wound the ends of the string. This type of book acquired the name “pothi.” It was to determine the fate of later manuscripts in India, Central Asia, Tibet, the Tangut (Hsi-hsia; P: Xixia) state; and later, in Mongolia, Buryatia, Kalmykia. They cut the paper sheets into long, narrow strips in the form of a palm leaf. Thus, paper “pothis” arose.

The traditional form of Chinese manuscripts is the scroll. Nearly all of the Dunhuang manuscripts are in the form of scrolls (for example, Catalog nos. 32–37). In imitation of Chinese scrolls, the Tangut state also produced scrolls (Catalog no. 26). Attempts to copy Tibetan texts in scroll form have also survived (see no. 18). Scrolls required no little effort from the reader. They were easy to store, but in order to read them, and especially to glance at the end of the text, readers were forced to unroll thirty meters of text at times. To ease the reader’s task, scrolls were later folded vertically into separate sheets to resemble an accordion (Catalog nos. 25, 27–28). Thus, an extremely convenient type of book appeared—the accordion book. Accordion books are well represented in Khara-Khoto in Chinese and Tangut. Later, “butterfly” brochures appeared—the sheet with text was folded along a vertical with the text on the inner folds. Sheets were held together along the fold or glued into covers. This type of brochure was widespread in China, Korea and Japan. In Khara-Khoto, Tangut book-codices have survived which consist of separate quires bound together.

Beginning in the eleventh century, the majority of Buddhist texts in Central Asia and the Far East were printed in xylograph form: the text was first carved in mirror image on wooden board-blocks, then rubbed with paint, and transferred to paper with the aid of special rollers. Unfortunately, written sources do not indicate who invented this process and when. The most probable date is sometime in the eighth century A.D. The first block-print edition known to scholars is a Chinese xylograph of the *Diamond Sutra*; it dates to the mid-ninth century and is now stored at the British Library. In the Tangut state, a manuscript tradition and book-printing always coexisted. One notes the following, however: non-Buddhist books—translations of Chinese classics, legal texts and many other works—were frequently printed; Buddhist books were in manuscript. We know of cases where manuscripts were copied from xylograph editions.

The Tanguts made a significant advance in the development of book-printing: we speak here of the using of movable type, invented in China, which simplified the process of copying

26). チベット語の文書を巻本に書写したのも残っている (no. 18参照)。巻本は読もうとする人にとってかなりの努力を要した。收藏するのは容易であるが、それを読むためには、とくに最後の部分を見たいときには、ときに30メートルの長さの巻いて開かねばならないこともある。読む人の労力を軽減するために、巻本は後代になって綴に折れ目を入れ、折り込んでアコーディオンのようにして使うようになった (カタログ nos. 25, 27–28)。このようにして大変便利な折本というものが出現したのである。ハラホトにおいては、漢語本、西夏本の折本がよくみられる。後に“蝶々”のように折り曲げた形 (蝴蝶装) の冊子本が登場した——文字が印刷してある紙を綴に文字のある側を内側に折り曲げ、これらの紙を折り曲げた線のとこでそえて固定するか、接着剤でくっつけて、表紙をかける。このタイプの冊子本は中国、朝鮮 (韓国)、日本において広く流布した。ハラホトの西夏語の典籍では、最簡した紙を綴じて冊子本にしたものが残っている。

11世紀の初頭の中央アジアと極東における仏教典籍の大多数は、木版で印刷された。まず原稿を木の板に左右を逆にして彫り、墨を塗り、特殊なローラーで押しながら紙に押し取っていった。残念ながら、誰がいつこの印刷法を発明したかは文献としては残っていない。紀元後8世紀のある時点が最もその可能性が高いとされている。専門家によれば、最初の木版本は漢訳『金剛般若経』の版本である。9世紀中葉のもので、現在大英図書館に所蔵されている。西夏国では、書写による写本と、版本に印刷する伝統がずっと共存していた。しかしながら、仏教以外の典籍——中国の古典、法律文書その他——は多くが印刷され、仏教典籍は手書きされたと指摘するむきもある。木版本から写本に転写された例もある。

西夏は、印刷技術の発達に関して重要な革新を行った。発明自体は中国であったが、(本格的に木)活字を使用して、文書の印刷の手順を簡略化したということである。木版本はインドではついに行われなかった。インドでは印刷法はヨーロッパから伝えられた。

チベット人は、11世紀頃までに木版本の製作を始めていた。ハラホトでは、チベット語で書かれた仏教典籍や木版の曼陀羅が発見されている。貸建てや文書の割付に漢字を使用していることを考えれば、おそらく木版を実際に影射したのは漢人だったのかもしれない。14世紀初頭、木版はチベットにおいて重要な位置をしめるようになった。当時、大藏経——カンギルとテンギル——の開設が行われたのである。

今回の展示における写本と木版本は、13種の文字が使用されており、それらの文字はその構造と起源から2つの大きなグループに分かれる。すなわち表音文字と表意文字である。表音文字には、中央アジア直立ブラーフミー文字 (南トルキスタン)、中央アジア斜体ブラーフミー文字 (北トルキスタン)、インド・ブラーフミー文字、カロージュティ文字、パリー・スクエア体 (square Pali)、ソグド文字、古ウイグル文字、満州文字、モンゴル文字、チベット文字、オイラート「清書体」があり、これらはみな、その起源は

texts. Block-printing was never used in India. Book-printing reached India from Europe.

The Tibetans began to produce xylographs no later than the eleventh century. In Khara-Khoto, examples of Tibetan Buddhist texts and block-printed mandalas were found. In all likelihood, the board-cutters were Chinese, as the pagination and layout of the text are in Chinese characters. Beginning in the fourteenth century, xylographs occupied an important place in Tibet: at that time, the printing of the Buddhist Tripitaka—the Kanjur and Tanjur—was undertaken.

The manuscripts and xylographs displayed here present thirteen types of writing, which can be divided in structure and origin into two large groups: phonetic and ideographic writing. The phonetic varieties are upright Central Asian Brāhmi (Southern Turkestan), slanting Central Asian Brāhmi (Northern Turkestan), Indian Brāhmi, Kharoṣṭhi, square Pali, Sogdian, Old Uighur, Manchu, Mongolian, Tibetan and Oirat “clear writing.” They all originate in Aramaic writing.

Both varieties of Central Asian Brāhmi and Old Tibetan writing originate in Indian Brāhmi. Sogdian, Old Uighur, Mongolian and Manchu present a successive chain of development leading from one form of writing to another. All forms of Chinese writing of the fourth to eleventh centuries and Tangut writing are ideographic.

We find fourteen languages, living and dead, reflected in these texts: 1) Sanskrit, 2) Prakrit Pali, 3) Northwestern Prakrit Gāndhāri, 4) Khotanese Saka, 5) Tocharian B (Kucuan), 6) Sogdian, 7) Old Uighur, 8) Mongolian, 9) Oirat, 10) Manchu, 11) Chinese, 12) Tangut, 13) Old Tibetan and 14) Korean.

All of these types of writing and language existed along a large segment of the Great Silk Road, from Nara in the East to Samarkand and Merv in the West.

\* \* \*

At the beginning of this introduction we outlined the role of the Silk Road as an instrument for the exchange not only of goods but of ideas as well, including the great ideas of the Buddha. These ideas spiritualized the world both in ancient times and the Middle Ages. The ages have passed and the means of communication have changed to the point they are no longer recognizable, but the great road is still as significant as ever. It continues to be a link between peoples and states. It is a road from heart to heart. And the great ideas of the Buddha, uniting the peoples with their humanity and nobleness, still travel along the road as in ancient times.

M. I. Vorobyova-Desyatovskaya  
E. I. Kychanov  
L. N. Menshikov  
E. N. Tyomkin

アラム文字にさかのぼる。

中央アジア・ブラーフミー文字の各変異体も古チベット文字もインド・ブラーフミー文字を起源とする。ソグド文字、古ウイグル文字、モンゴル文字、満州文字は、ソグド文字から順に影響を与えて連鎖的に成立していったものである。4世紀から11世紀にかけて使用された漢字のすべてと、西夏文字は、表意文字である。

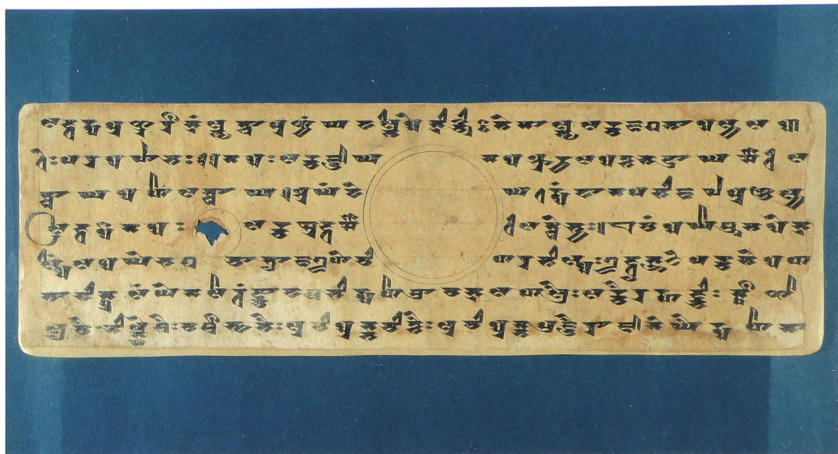
これら展がされている文書に使用されている言語は、現在使われているものも、死語となったものも含めて、14言語にのぼる。1) サンスクリット語、2) プラークリット語、3) 北西プラークリット・ガンダーラ語、4) ホータン・サカ語、5) トカラ語B (クチャ語)、6) ソグド語、7) 古ウイグル語、8) モンゴル語、9) オイラート語、10) 満州語、11) 漢語、12) 西夏語、13) 古チベット語、14) 朝鮮 (韓国) 語である。

これらの文字と言語が東は奈良から、西はサマルカンド、メルヴに至る大シルクロードの一端をしめる広大な地域に存在したのである。

\* \* \*

この序論の冒頭でシルクロードの役割が交易品のやりとりのみならず、ブッダの偉大な教えをも含めた心の交流の場であったと述べたが、これらの心の交流は古代、中世における世界の精神文化を大いに高めたのである。時は移り、交通の手段も様変わりした。かつてのシルクロードもはや跡をたどれないほどまでになってしまった。しかしこの偉大な道はその重要性をいさかも失うことはない。民族と民族、国と国とを結びつける絆であり続けている。心と心をつなぐ道である。そして、ブッダの偉大な思想は、その人間性と気高さを保ちつつ、往昔のごとくこの道を旅しているのである。

M. I. ヴォロビョヴァ＝デシヤトフスカヤ  
E. I. クチャーノフ  
L. N. メンシコフ  
E. N. チョムキン



1. SI P/5.

Sanskrit manuscript of the *Saddharmapundarika-sūtra*, f. 6b, colophon of the stotra and beginning of chapter 1.

1. SI P/5. 梵文『法華經』写本(カシュガル本、いわゆるベトロフスキー本)、292葉、フォリオ・サイズ: 56×17.5 cm. 7行本. 7-8世紀の書写. 南トルキスタン・プラーフミー文字. 紙本. ボーティ(横長の長方形の貝葉・紙等を重ねたもの). 内容は法華讃頌. 1-11, 13-17章. 写真はf. 6b. 讃頌と1章の冒頭.

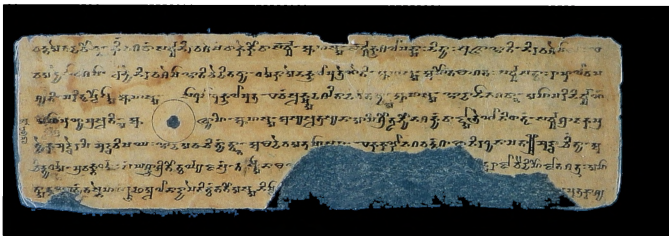
\*詳しいデータは巻末の英文Catalogを参照のこと. Catalogが英文のみなので日本語キャプションは少し詳しくしてある.



2. SI P/11-1.

Sanskrit manuscript of the *Saddharmapuṇḍarīka-sūtra*, f. 240a.

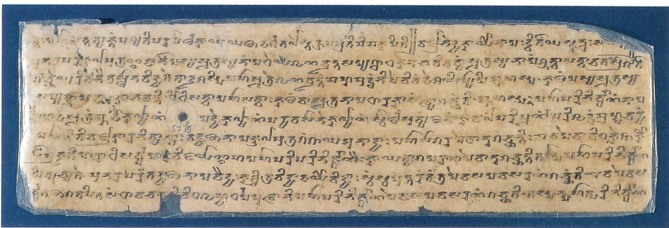
2. SI P/11-1. 梵文[法華經]写本, f. 240(1葉のみ)。フォリオ・サイズ: 48×10 cm. 5行本, 7世紀の書写。南トルキスタン・ブラフミ文字。紙本, ボーティ。5章の終わりと6章の始め。写真はf. 240a。フォリオの中央に彩色画。



3. SI P/88d.

Sanskrit manuscript of the *Mahāparinirvāṇa-sūtra*, f. 148a.

3. SI P/88d. 梵文大乘[大般涅槃經]写本, f. 148(1葉のみ)。フォリオ・サイズ: 31×9 cm. 7行本, 5-6世紀の書写。南トルキスタン・ブラフミ文字。紙本, ボーティ。写真はf. 148a。

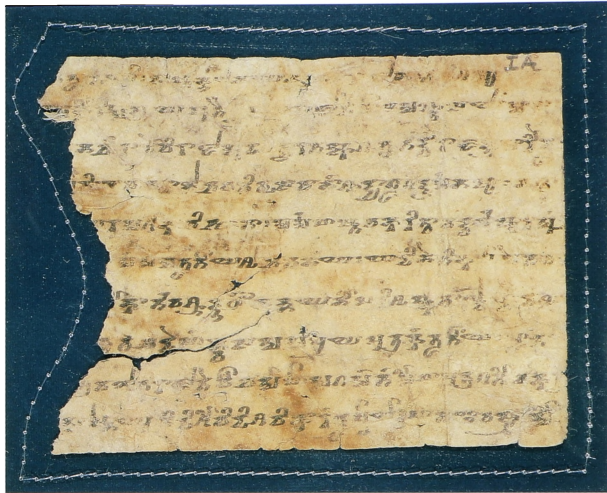


4. SI P/89.

Sanskrit manuscript of the *Mahāparinirvāṇa-sūtra*, f. 4 [?] or 4 [8?], side a.

4. SI P/89. 梵文大乘[大般涅槃經]写本, f. 4 [?] or 4 [8?](1葉のみ)。フォリオ・サイズ: 38×11 cm. 9行本, 7世紀の書写。南トルキスタン・ブラフミ文字。紙本, ボーティ。2章から3章にかけての部分。写真はside a。

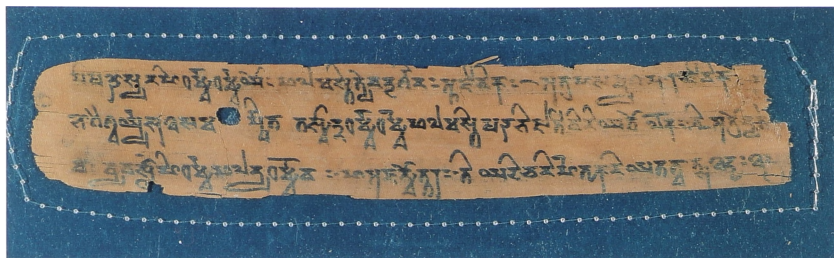




5. SI L/11.

Sanskrit manuscript of the *Suvarṇabhāṣa-uttamarāja-sūtra*, fragment 1, side a.

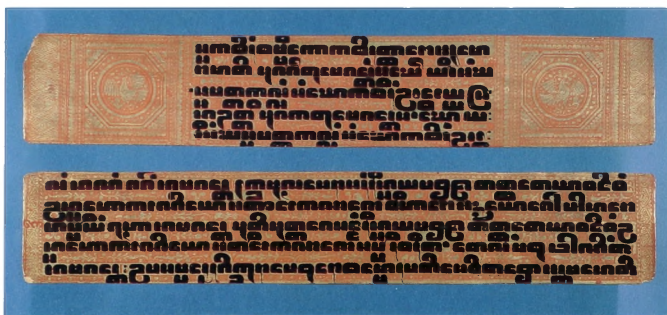
5. SI L/11. 梵文『金光明最勝王經』写本, 断簡2葉. サイズ: 1) 14×11.5 cm; 2) 15.5×11.5cm. 10行本, 5世紀の書写. 南トルキスタン・プラーフミー文字. 紙本, ボーティ. 内容は 1) 8章の終わり, 9章, 10章の始め, 2) 18章の一部. 写真は断簡 1) のside a.



6. SI B/31.

Fragments of Sanskrit manuscripts of the *Abhidharma-piṭaka*, fragment 1 of the first manuscript, side a.

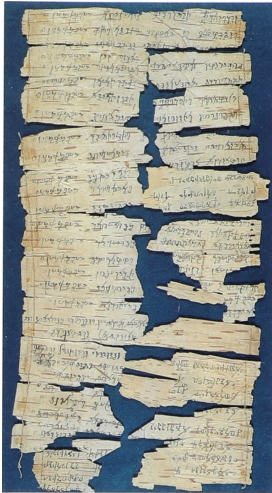
6. SI B/31. 梵文「アビダルマ文献」写本，異なる3写本からの4断簡，1-4世紀の書写，クシャーナ朝後のインド・ブラーフミー文字，貝葉，ポーティ，写真は1写本の断片，side a.



7. Ms. Ind. VII, 42.

Pali manuscript of the *Kammavācā*, beginning of the text: ff. 1b-2a.

7. Ms. Ind. VII, 42. パーリ文「羯磨作法」写本，12葉，フォリオ・サイズ：54.5×10 cm. 5行本，17-18世紀の書写，バーリ・スクエア体(square Pali)，貝葉に樹脂を塗布，ポーティ，写真は本文冒頭，ff. 1b-2a.



8. SI P/144.

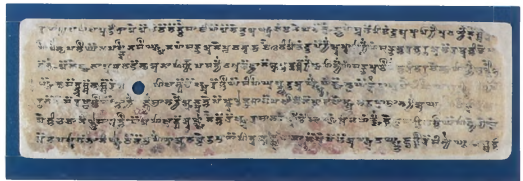
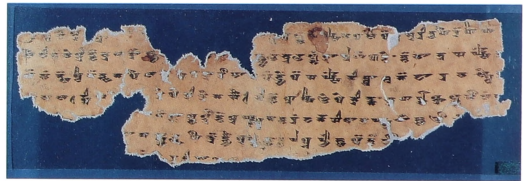
Prakrit manuscript of the *Dharmapada*, fragment M.

8. SI P/144. ガンダーラ語「法句経」写本, 断簡M. サイズ: 45×24 cm. 33行. 1-2世紀の書写. カロシュティ文字, 樺皮. 写真は断簡M.

9. SI P/62 (7).

Khotanese Saka manuscript of the *Saddharmapundarika-sūtra*, folio 1, foreword to the text.

9. SI P/62 (7). ホータン・サカ語「法華経」写本断簡2葉. サイズ: 53.3×15 cm. 55×17 cm. 7-8世紀の書写. 南トルキスタン・ブラーフミー文字. 紙本, ポーティ. 写真は冒頭の讃頌の部分, folio 1.

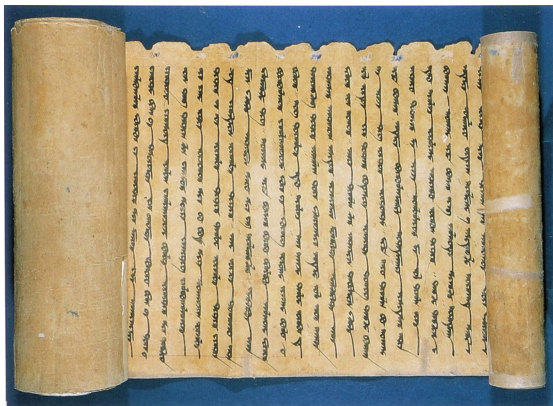


10. SI M/13.

Khotanese Saka manuscript of the *Suvarṇabhāsa-uttamarāja-sūtra*, f. 82a.

10. SI M/13. ホータン・サカ語「金光明最勝王経」写本1葉, f. 82.

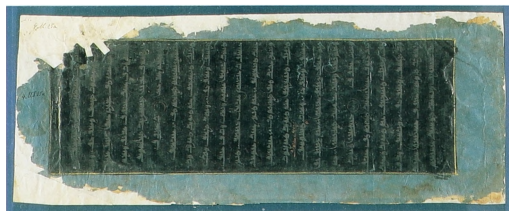
フォリオ・サイズ: 32×10 cm. 7行本. 8世紀の書写. 南トルキスタン・ブラーフミー文字. 紙本, ポーティ. 18章. 写真は f. 82a.



11. SI D/2.

Old-Uighur manuscript of the *Avalokiteśvara-sūtra*, end of the scroll, lines 205–225.

11. SI D/2. 古ウイグル語「法華経観音品」写本、1巻本。サイズ：348×29.2cm。243行。9世紀の書写。紙本。巻本。写真は巻の終りの部分、205–225行。

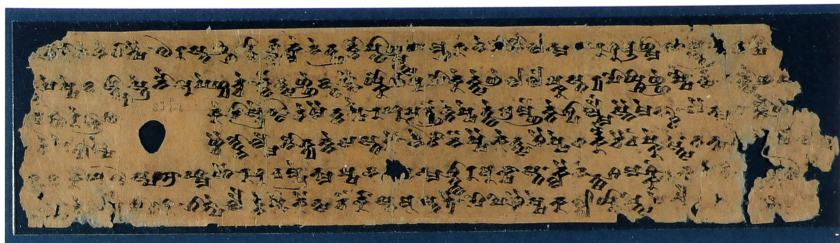


12. SI M/1, SI M/3.

Old-Uighur manuscripts of the *Suvarṇabhāsa-uttamarāja-sūtra*: 1) manuscript no. 1, f. 1 (ch. 1); 2) manuscript no. 2, f. 25a (ch. 4).

12. SI M/1, SI M/3. 古ウイグル語「金光明最勝王経」写本、2つの写本からなる(17葉と10葉)。フオリオ・サイズ：57×40 cm。24行本。17世紀と14世紀の書写。紙写本。写真は、1) 写本no.1, f.1(1章)；2) 写本no.2, f.25a(4章)。





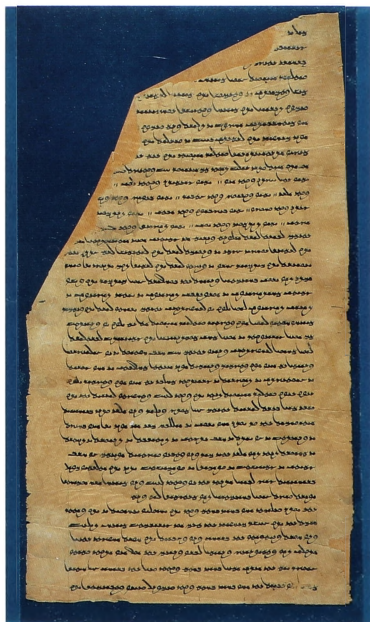
13. SI P/1b, 2b.

Tocharian manuscript of the *Udānavarga*, fragment 1b, recto.

13. SI P/1b, 2b. トカラ語B「ウダーナヴァルガ」写本2葉. サイズ: 38×9 cm. 6行本.

7世紀の書写. 北トルキスタン・ブラーフミ文字. 紙本, ポーティ.

写真はfragment 1b, recto.



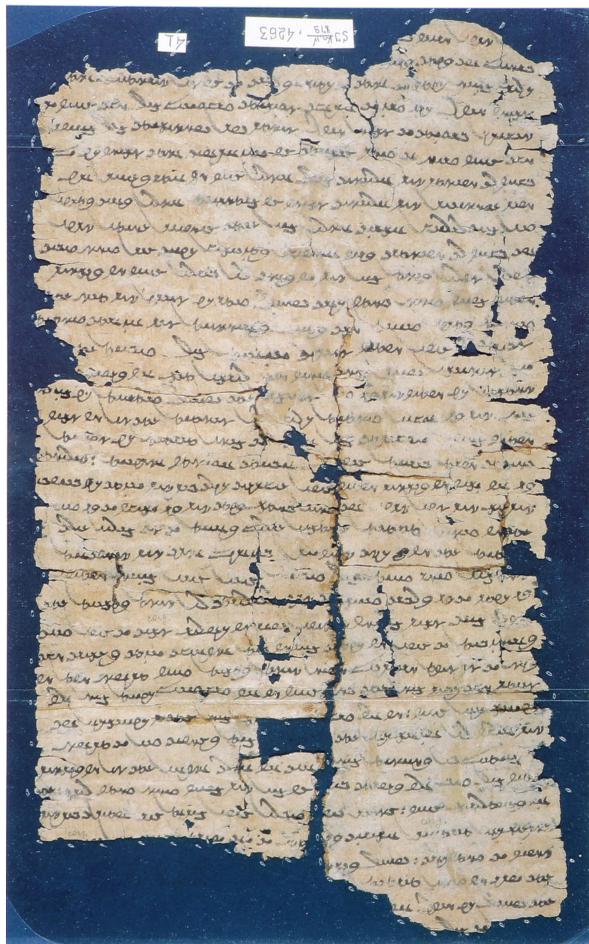
14. SI O/106.

Sogdian manuscript of the *Śūka-sūtra*.

14. SI O/106. ソグド語「鵄鷄経」写本.

サイズ: 26.5×47 cm. 39行. 7-8世紀の書写.

巻本の一部.



15. SI Kr. IV/879. Sogdian manuscript of an unidentified sutra.

15. SI Kr. IV/879. 未比定のソグド語經典の写本。サイズ: 29×52.2 cm。  
39行。8-10世紀の書写。紙本、巻本。



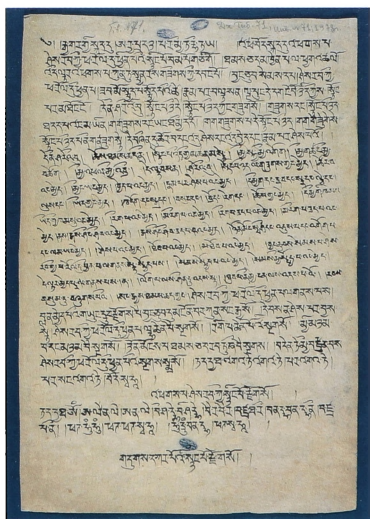
16. K-20.  
Mongolian xylograph of the *Suvarṇabhāsa-uttamarāja-sūtra*, chapter 7, f. 10a.

16. K-20. モンゴル語「金光明最勝王経」  
木版本, 235葉, フォリオ・サイズ: 60 × 21 cm.  
25行本, 1659年の開版, 紙本, ポーティ.  
写真は7章, f. 10a.



17. B-35.  
Oirat (Kalmuk) manuscript of the foreword to the *Suvarṇabhāsa-uttamarāja-sūtra*, f. 1a.

17. B-35. オイラート(カルムイク)語  
「金光明最勝王経」写本, 4葉.  
フォリオ・サイズ: 22 × 8 cm. 19行本.  
17世紀の書写, 紙本, ポーティ, 写真は前文, f. 1a.



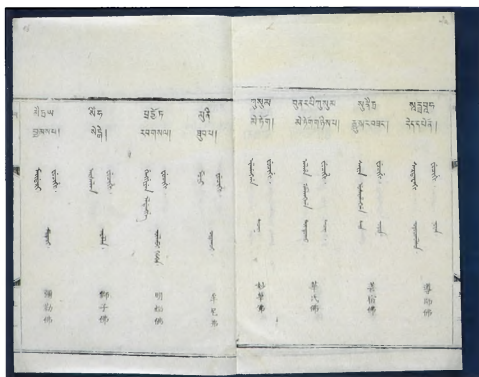
18. Dh. Tib. 71.  
Tibetan manuscript of the *Prajñāpāramitā-hṛdaya-sūtra*.

18. Dh. Tib. 71. 敦煌出土のチベット語  
「般若波羅蜜多心経」写本, 巻本.  
サイズ: 41.5 × 28.5 cm. 25行.  
8-9世紀の書写, チベット文字.



19. KhT-88.  
Tibetan manuscript of the *Mahāprajñāpāramitā-sūtra* from Khara-Khoto, f. 20, with Tangut verses on the reverse side.

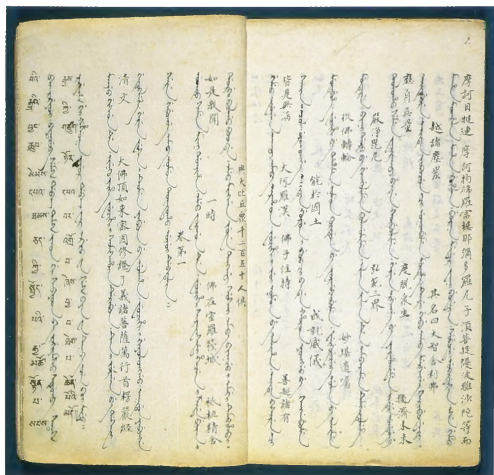
19. KhT-88. ハラホト出土チベット語「大般若経」写本、裏面は西夏語韻文。チベット語は8-9世紀の書写、西夏語は12世紀の書写。



20. C-104.  
Manchu xylograph of the *Bhadrakalpika-sūtra*, quire 1, ff. 1b-2a.

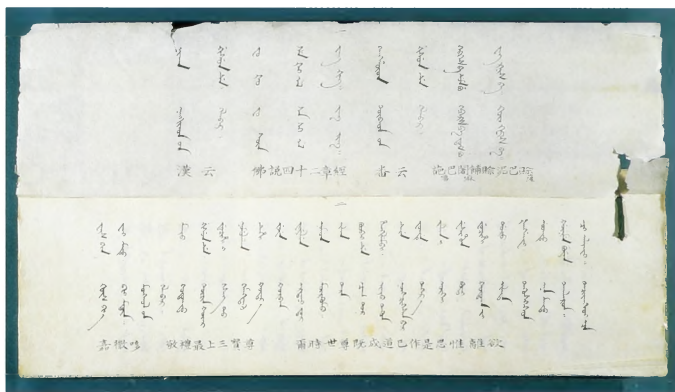
20. C-104. 満州語「賢劫経」木版冊子本、2冊本、サイズ: 29×19.5 cm.  
言語: 満州語, サンスクリット, 漢文, チベット語, モンゴル語,  
文字: 満州文字, 漢字, チベット文字, モンゴル文字。写真は第1冊, ff. 1b-2a.





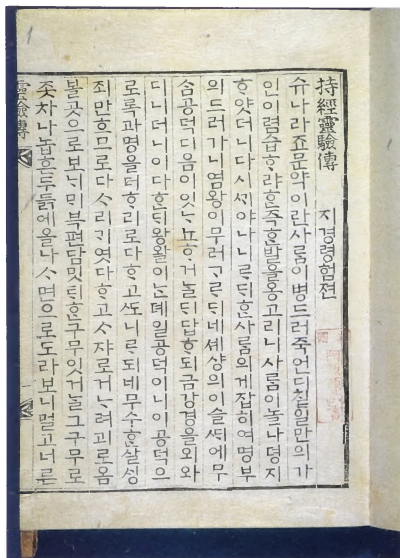
21. A-76.  
Manchu manuscript of the *Śūrangama-sūtra*,  
quire 1, ff. 1b-2a.

21. A-76. 満州語「首楞嚴經」木版冊子本, 10冊本.  
サイズ: 26×15.5 cm. 18世紀の書写.  
写真は第1冊, 頁. 1b-2a.



22. C-26.  
Manchu manuscript of the *Sutra of Forty-two Chapters*, ff. 1b-2a.

22. C-26. 満州語「四十二章経」写本, 冊子本, サイズ: 54.5×18 cm.  
紙本, ボーティ71葉を冊子本にしたもの. 満州語, モンゴル語, 漢文, チベット語.  
1781年の版本から18世紀中に書写したもの. 写真はff. 1b-2a.

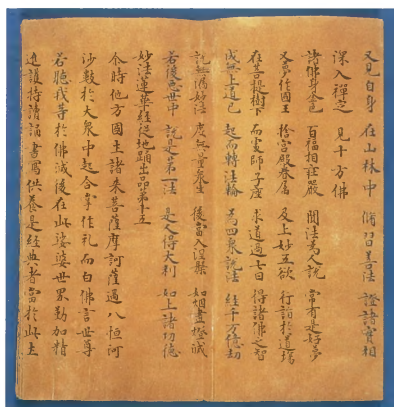


23. C-3.  
Korean xylograph of the *Tale of Wonders Which Took Place as a Result of Devotion to the Sutra*, f. 1a.

23.C-3. 韓国・朝鮮語[持經靈驗伝]木版冊子本。  
サイズ: 26.5×19.5 cm. 紙本, 24葉を冊子にしたもの。  
18世紀の製作(推定)。写真は f. 1a.

24. B-56 + Tk-325.  
Chinese manuscript of the *Lotus Sutra* (Kumārajīva's translation), scroll, chüan 5, end of chapter 14, "An-lê-hsing p'in," and beginning of chapter 15, "Ts'ung-ti yung-ch'ü p'in."

24. B-56 + TK-325. 鳩摩羅什訳[妙法蓮華経]写本折本, 巻5。  
サイズ: 11.5×24 cm. 紙本, 巻本を折本にしたもの。  
7世紀の書写。14-16章。写真は14章(安樂行品)の終わりから15章(從地踊出品)の冒頭。





25-1. Tang 376, no. 5652.  
Tangut xylograph of the *Sutra of Golden Light*, beginning of the text: foreword to the sutra.

25-1. Tang 376, no. 5652. 西夏語  
「金光明最勝王經」木版折本, 序文  
サイズ: 30×11.7 cm. 12世紀の開版。  
写真は冒頭部分。



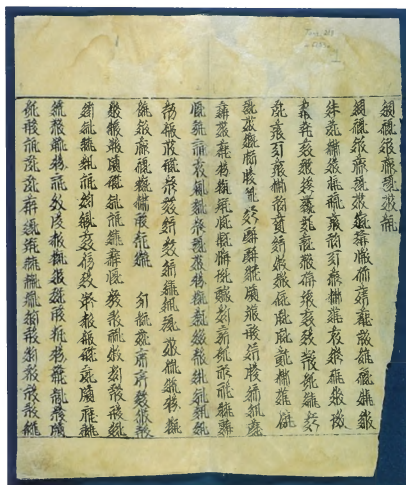
25-2. Tang 376, no. 5652a.  
Engraving: illustrations to the foreword of the *Sutra of Golden Light*.

25-2. Tang 376, no. 5652a. 西夏語  
「金光明最勝王經」序文の挿画(木版画)。  
サイズ: 29.5×58 cm. 12世紀の開版。

26. Tang 376, no. 6564.  
Tangut manuscript of the *Sutra of Golden Light*, beginning of chüan 9, chapter 11.

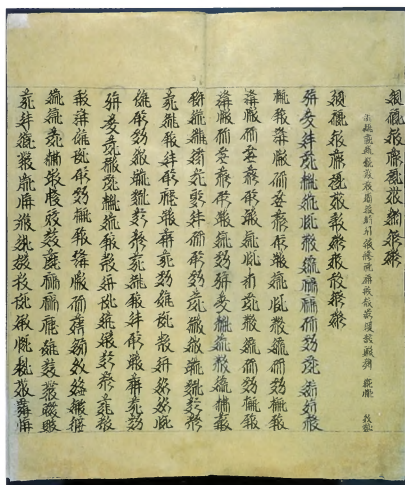
26. Tang 376, no. 6564. 西夏語「金光明最勝王經」卷9  
写本巻本, サイズ: 131×32.5 cm. 紙本, 12世紀の書写。  
写真は巻9, 11章の冒頭。





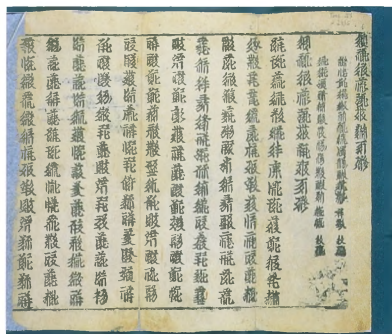
27-1. Tang 218, no. 6253.  
Tangut manuscript of the *Lotus Sutra*, beginning of the text: foreword.

27-1. Tang 218, no. 6253. 西夏語「法華經」写本折本、序文および1章、サイズ: 34.3×14.5 cm. 紙本、12世紀の書写、写真は序文。



27-2. Tang 218, no. 719.  
Tangut manuscript of the *Lotus Sutra*, ff. 1-2: chüan 6.

27-2. Tang 218, no. 719. 西夏語「法華經」写本折本 卷6、サイズ: 34.5×14.5 cm. 紙本、12世紀の書写、写真は巻6冒頭、ff. 1-2。



27-3. Tang 218, no. 2436.  
Tangut xylograph of the *Lotus Sutra*, ff. 1-3, introduction preceded by a mention of the imperial family's participation in the translation.

27-3. Tang 218, no. 2436. 西夏語「法華經」木版折本、1-2章、サイズ: 26.5×10.5 cm. 紙本、11世紀の書写、冒頭に西夏の王室が訳経に関与したという言及がある、写真は ff. 1-3。

\* 27-4から27-9までは巻末の英文カタログを参照のこと。

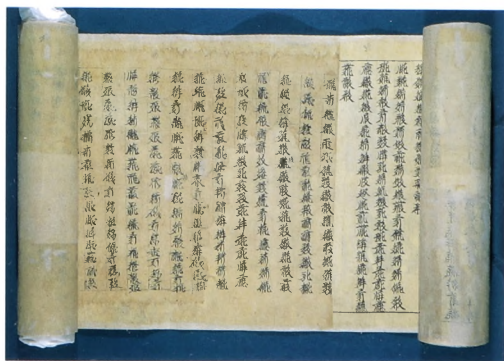




28-2. Tang 219, no. 221.  
Tangut xylograph of chapter 25 of the *Lotus Sutra*, ff. 1-2.

28-2. Tang 219, no. 221. 西夏語「法華經」25章  
(觀世音菩薩普門品) 木版折本, 単独別行本。  
サイズ: 9×20.3 cm. 紙本, 12世紀の書写。  
写真は ff. 1-2.

\*28-1としてTang 219, no. 940がある。これも25章  
の別行本。サイズ: 9×19 cm. 他事項は28-2に同じ。



29. Tang 355, no. 6025.  
Tangut manuscript of the *Mahāparinirvāna-sūtra*, beginning of chapter 24, lines 30-40.

29. Tang 355, no. 6025. 西夏語大乘「大般涅槃經」写本卷本, 卷24(10章の一部)。  
サイズ: 467×29 cm. 紙本, 1154年の書写。写真は冒頭, 30-40行。



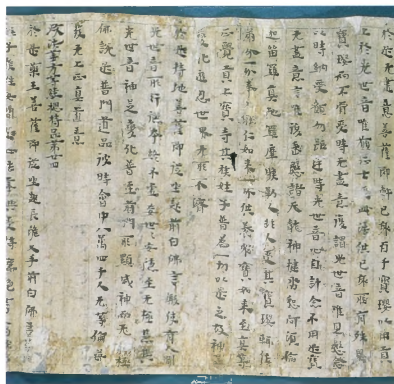
30. No. 8367.  
Tangut color miniature: a depiction of the divinity  
of the planet Jupiter.

30. No. 8367. 西夏色彩画「木星」  
サイズ: 33×25 cm. 紙. 12世紀の製作.



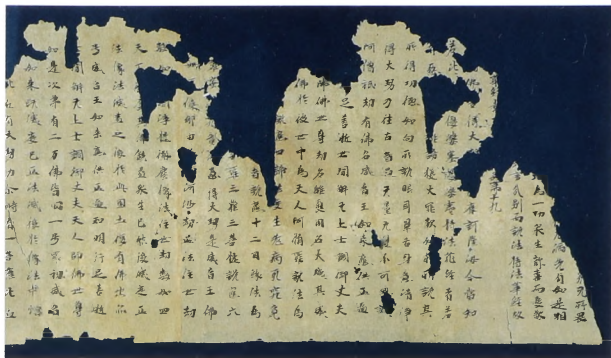
31. No. 8368.  
Tangut color miniature: a depiction of the divinity  
of the mythical Chinese planet Yüeh-po.

31. No. 8368. 西夏色彩画「月孛」  
サイズ: 41×20 cm. 紙. 12世紀の製作.



32. F-246.  
Chinese manuscript of the *Lotus Sutra* (Dharmarakṣa's translation),  
part of a scroll, end of chapter 23, "Kuang-shih-yin p'u-men p'in,"  
and beginning of chapter 24, "Tsung-ch'ih p'in."

32. F-246. 法華讀誦「正法華經」写本卷本の一部。巻10。  
サイズ: 82.5×24 cm. 紙本. 4世紀の書写. 23章(光世音普門品)  
の終わりから24章(総持品)の冒頭部分.

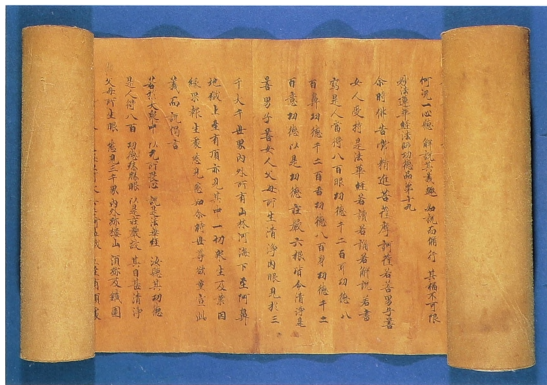


33. Dh-190 + Dh-245 + Dh-246.

Chinese manuscript of the *Lotus Sutra*, scroll, one of the earliest copies of Kumārajīva's translation consisting of 27 chapters, end of chapter 18, "Fa-shih kung-tê p'in," and beginning of chapter 19, "Ch'ang-pu-ch'ing p'u-sa p'in."

33. Dh-190 + Dh-245 + Dh-246. 鳩摩羅什訳[妙法蓮華経]写本巻本(27品本)の一部。

サイズ: 65×25 cm. 紙本. 6世紀の書写. 18章(法師功德品)の終わりと19章(常不輕菩薩品)の初めの部分。

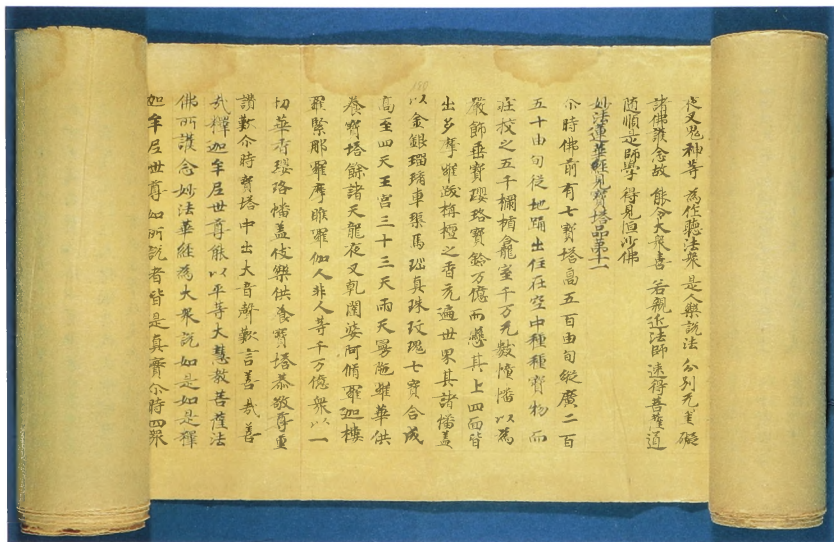


34. F-56.

Chinese manuscript of the *Lotus Sutra* (Kumārajīva's translation), chüan 6, chapter 19, "Fa-shih kung-tê p'in."

34. F-56. 鳩摩羅什訳[妙法蓮華経]写本巻本, 巻6 サイズ: 51.5×26 cm×21枚.

紙本. 6世紀の書写. 18-23章. 写真は19章(法師功德品)の冒頭。



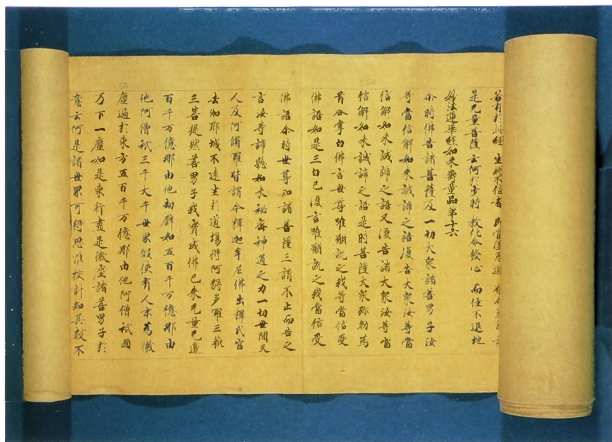
35. F-54.

Chinese manuscript of the *Lotus Sutra* (Kumārajīva's translation), chūan 4, chapter 11, "Chien pao-t'a p'in."

35. F-54. 鳩摩羅什訳【妙法蓮華經】写本巻本、巻4. サイズ: 47.5×25 cm×19枚. 紙本.

8世紀の書写. 9-13章(欠けあり). 写真は11章(見宝塔品)の冒頭.





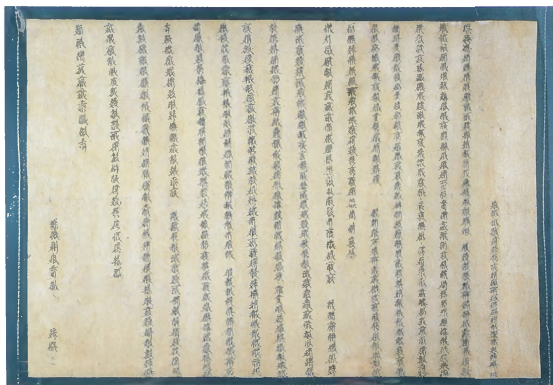
36. F-59.  
Chinese manuscript of the *Lotus Sutra* (Kumārajīva's translation),  
chūan 5, chapter 16, "Ju-lai shou-liang p'in."

36.F-59. 鳩摩羅什訳『妙法蓮華經』写本巻本, 巻5.  
サイズ: 41.5×26.5 cm×22枚. 紙本.  
10世紀の書写. 14-17章.  
写真は16章 (如來寿量品) の冒頭.



37. F-174.  
Chinese manuscript of chapter 25 of the *Lotus Sutra*, quire, beginning  
of the text of the "Kuan-shih-yin p'u-sa p'u-men p'in."

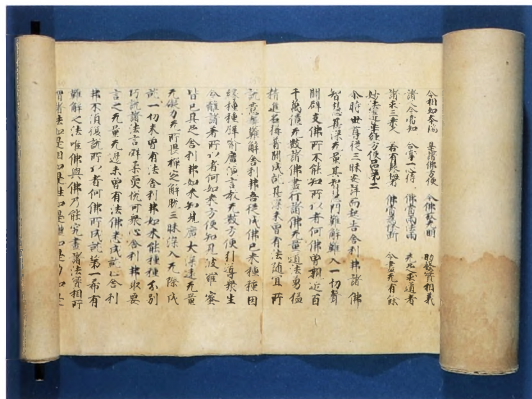
37.F-174. 鳩摩羅什訳『妙法蓮華經』25章(觀世音菩薩普門品)  
写本冊子本. サイズ: 15×29.5 cm. 紙本. 10世紀の書写.  
写真は冒頭部分.



38. No. 2736.

Tangut document, a report.

38. No. 2736. 西夏語文書。報告書。サイズ：58.3×41.3 cm. 1224年に作成。ハラホトの副指令官がモンゴルとの国境にある蕃の状況について述べている。また早期の配置転換も希望している。



39. F-49.

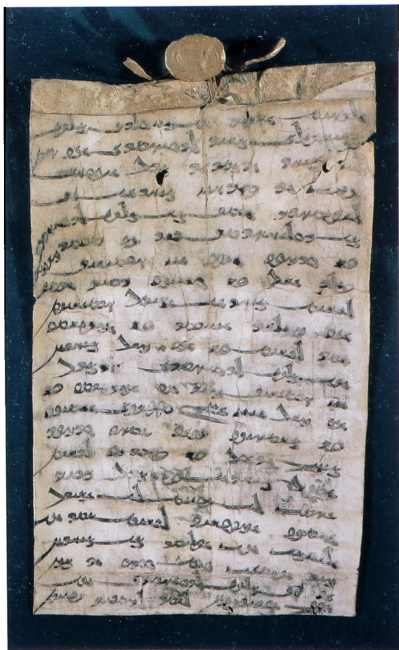
Chinese manuscript of the *Lotus Sutra*, scroll, chüan 1, chapter 2, "Fang-pien p'in."

39.F-49. 鳩摩羅什訳『妙法蓮華経』写本巻本、巻1。サイズ：47×27 cm×19枚。紙本。10-11世紀の書写。1-2章。写真は2章（方便品）の冒頭。



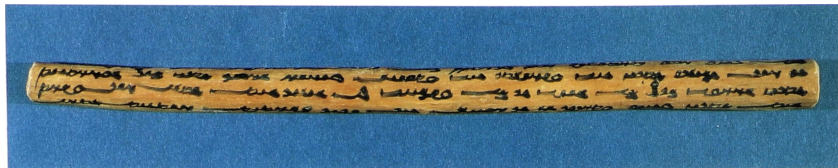
40. Tang 386, no. 686.  
Tangut xylograph of the *Diamond Sutra*, beginning of  
the text and engravings, ff. 1-6.

40. Tang 386, no. 686. 西夏語「金剛般若經」木版折本。  
序文と木版画。版のサイズ：9×19 cm. 12世紀の開版。  
写真は冒頭部分と木版画, ff. 1-6.



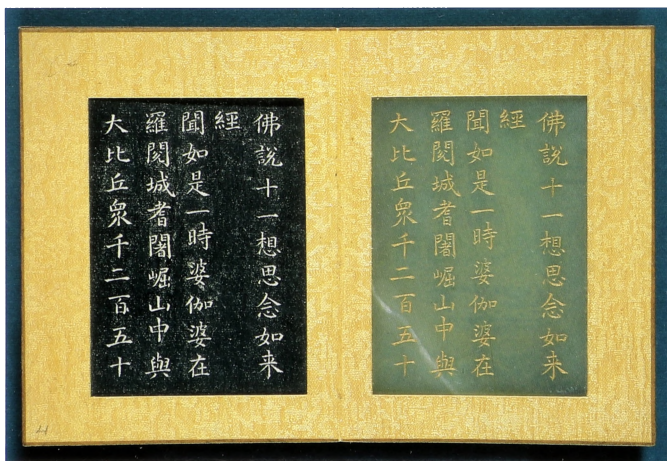
41. B-4 (Nova).  
Sogdian document on leather, recto.

41. B-4 (Nova). ソグド語皮革文書。サイズ：125-115×22 cm。  
8世紀のもの。裕福な農民が3カ所の製粉所を1年間賃借するとい  
う文書。写真は表。



42. B-7 (Nova).  
Sogdian letter on stick, recto.

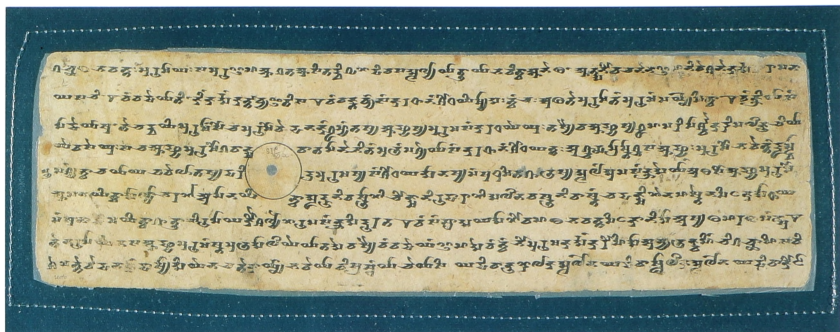
42. B-7 (Nova). ソグド語木簡文片。長さ: 32cm。8世紀のもの。サマルカンドの近くの村の支配者が、自分の配下の人大夫が逃亡して困ると不平を述べている。写真は表。



43. A-10 (Nova).  
Chinese manuscript of the *Sutra Delivered by Buddha on Eleven Methods for Meditating the Tathāgata*, engraved on jade plates, ff. 3b–4a.

43. A-10 (Nova) (no. 80). 求那跋陀羅訳「仏説十一想思念如來經」写本折本。サイズ: 10×13 cm。18世紀、乾隆帝の命で袁守侗が書写。写真は玉板に彫られた1頁頭部分。ff. 3b–4a.





44. SI P/90.

Sanskrit manuscript of the *Saddharmapundarika-sūtra*, f. 40a.

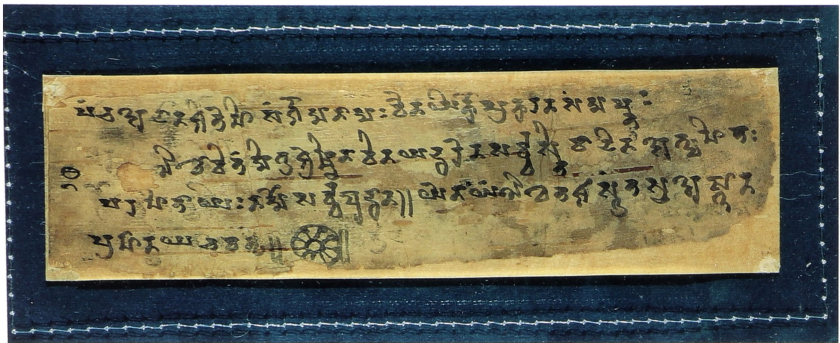
44. SI P/90, SI P/90a. 梵文「法華經」写本, 1断簡と完全な1葉 f. 40. サイズ: 18×12 cm (SI P/90), 40×12cm (SI P/90a). 9行本, 5世紀の書写. 南トルキスタン・ブラフミ文字. 紙本, ポーティ.  
1章(序品)と4章(信解品). 写真はf. 40a(信解品), Kn 105.10-106.11.



45. SI P/79.

Sanskrit manuscript of the *Saddharmapundarika-sūtra*, f. 150a.

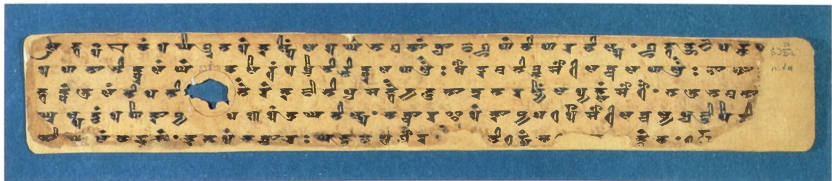
45. SI P/79. 梵文「法華經」写本2葉, ff. 22, 150. サイズ: 36.5×9.5 cm, 32×9.2 cm (欠けあり).  
7行本, 5世紀の書写. 南トルキスタン・ブラフミ文字. 紙本, ポーティ.  
3章(譬喻品)と16章(寿量品). 写真はf. 150a.



46. SI Merv 1.

Sanskrit manuscript on birch bark, excerpts from the *Canon of the Sarvāstivādins*, f. 81b.

46. SI Merv 1. メルヴ写本抄(説一切有部の律文断簡). 11葉(fl. 71–81). フォリオ・サイズ: 18×5 cm.  
1 フォリオ4–6行よりなる. 5世紀の書写. グプタ期インド・ブラーフミー文字. 1965年トルクメニスタンで発見された樺皮の梵文貴重写本. ポーティ. 写真はf. 81b.



47. SI P/2.

Sanskrit manuscript of the *Kāśyapaparivarta-sūtra*.

47. SI P/2. 梵文[大宝積經]迦葉品の写本. 75葉. サイズ: 41×6.4 cm.  
5行本. 7–8世紀の書写. 南トルキスタン・ブラーフミー文字. 紙本. ポーティ.

1. Sanskrit manuscript of the *Saddharmapūṇḍarīka-sūtra*, eulogistic stotra, chapters 1–11, 13–17. Copied in the 7th–8th century in Khotan. Writing: South Turkestan Brāhmī. Paper. Poṭhi. 292 ff. 56 × 17.5 cm. 7 lines on each side. Black ink. Call number: SI P/5.

Bibliography: *Saddharma-puṇḍarīka-sūtra*. Ed. by Lokesh Chandra, New Delhi, 1976. Republished: The Reiyukai Library, Tokyo, 1977.

*Saddharmapūṇḍrikasūtra: Central Asian Manuscripts. Romanized Text*. Ed. by Hirofumi Toda, Tokushima, 1983.

2. Sanskrit manuscript of the *Saddharmapūṇḍarīka-sūtra*, end of chapter 5 to beginning of chapter 6. Copied in the 7th century A.D. in Khotan. Writing: South Turkestan Brāhmī. Paper. Poṭhi. 1 folio, no. 240. 48 × 10 cm. 5 lines on each side of the folio. Black ink. On side A: color miniature in a circular border section, Buddha with donors. On the lower margin of side A: note in Saka. Call number: SI P/11-1. N. F. Petrovsky collection.

Bibliography: *The Monuments of Indian Writing from Central Asia*, vol. 1. Publication of texts, research and commentary by G. M. Bongard-Levin and M. I. Vorobyova-Desyatovskaya. Moscow, 1985, pp. 124–133, pl. 126, 127 (in Russian).

3. Sanskrit manuscript of the *Mahāparinirvāṇa-sūtra*. Fragment: conversation of the Buddha with Kāśyapa about the eternal and good virtues. Mahāyāna version. Copied in the 5th–6th century in Khotan. Writing: South Turkestan Brāhmī of the Gupta era. Paper. Poṭhi. 1 folio, no. 148. 31 × 9 cm. 7 lines per folio. Black ink. The bottom margin displays a large lacuna, encompassing the middle section of three lines. Call number: SI P/88d.

Bibliography: *The Monuments of Indian Writing from Central Asia*, vol. 1. Publication of texts, research and commentary by G. M. Bongard-Levin and M. I. Vorobyova-Desyatovskaya. Moscow, 1985, pp. 61–64, pl. 11, 12 (in Russian).

4. Sanskrit manuscript of the *Mahāparinirvāṇa-sūtra*, end of chapter 2 with colophon, beginning of chapter 3 (on the benefits of a proper understanding of the sūtra's title). Copied in the 7th century A.D. in Khotan. Writing: transitional South Turkestan Brāhmī (between uncial and cursive). Paper. Poṭhi. 1 folio, no. 4 [?] or 4[8?]. 38 × 11 cm. 9 lines per folio. Black Indian ink. Call number: SI P/89. Bibliography: *The Monuments of Indian Writing from Central Asia*, vol. 1. Publication of texts, research and commentary by G. M. Bongard-Levin and M. I. Vorobyova-Desyatovskaya. Moscow, 1985, pp. 55–60, pl. 9, 10 (in Russian).

5. Sanskrit manuscript of the *Suvarṇabhāsa-uttamarāja-sūtra*, end of chapter 8, chapter 9, and beginning of chapter 10 in the first fragment, excerpt from chapter 18 in the second fragment. Copied in the 5th century A.D. in Khotan. Writing: South Turkestan Brāhmī of the Gupta era. Paper. Poṭhi. 2 fragments: 14 × 11.5 cm and 15.5 × 11.5 cm. 10 lines per folio. Black ink. Call number: SI L/11. I. P. Lavrov collection.

Bibliography: Tyomkin, E. N. "Unique Sanskrit Fragments of the Sūtra of Golden Light in the Manuscript Collection of the St. Petersburg Branch of the Institute of Oriental Studies." In *Manuscripta Orientalia*, vol. 1, no. 1, 1995, pp. 29–38, fig. 1–4.

6. Fragments of Sanskrit manuscripts from the texts of the *Abhidharma-piṭaka*, a philosophical section of the Canon. Copied in the 1st–4th century in India. Writing: Indian Brāhmī. Palm leaf. Poṭhi. 4 fragments from 3 different manuscripts. 1) 2 fragments from a single manuscript: 20.5 × 3.5 cm and 14 × 3.3 cm. Lower part and right edge torn off in first; right, left and lower edges torn off in second. 3 lines on each side of the fragments. 2) 1 fragment from the second manuscript. 12 × 5 cm. Right and left edges torn off. 5 lines on each side of the fragment. Traces indicate that old text was scraped off and new text applied. 3) 1 entire folio from third manuscript. 21.5 × 3.5 cm. 6 lines on each side of the folio. Black ink. Call number: SI B/31. From the M. M. Berezovsky collection. Bibliography: description published for the first time.

7. Pali manuscript of the *Kammavācā* (ritual readings). Copied in Burma in the 17th–18th century. Writing: square Pali. Palm leaf covered in lacquer. Poṭhi. 12 ff. 54.5 × 10 cm. 5 lines per side. Black lacquer. The cover is adorned with a delicate drawing depicting five birds: gold on red lacquer. Call number: Ms. Ind. VII. 42. From the collection of the Asiatic Museum in St. Petersburg. Acquired between 1837 and 1844.

Bibliography: Böhtlingk, O. v. "Über eine Palihandschrift im Asiatischen Museum der Kaiserl. Akademie der Wissenschaften." *Bull. de la classe hist.-philol. de l'Acad. imp. des sciences de St.-Petersbourg*, 1844, p. 342, no. 22.

8. Prakrit manuscript of the *Dharmapada*. Copied in the 1st–2nd century A.D. in North-west India. Writing: Kharoṣṭhi. Birch bark. Accordion fold. 1 fragment. 45 × 24 cm. 33 lines. Call number: SI P/144.

Bibliography: Oldenburg, S. F. *A Previous Note on a Buddhist Manuscript Written in Kharoṣṭhi Script*. St. Petersburg, 1897 (in Russian).

Brough, J. *The Gāndhāri Dharmapada*. Oxford, 1962.

9. Khotanese manuscript of the *Saddharmapundārika-sūtra*, beginning of the text "glorification of the sutra" and its final folio, the benefactor's colophon. Copied in the 7th–8th century in Khotan. Writing: South Turkestan Brāhmī. Paper. Poṭhi. Black ink. 2 ff. 53.3 × 15 cm and 55 × 17 cm. Folio no. 1: 7 incomplete lines, text on one side only. Folio no. 2: 7 incomplete lines on each side. Call number: SI P/62 (7). N. F. Petrovsky collection.

Bibliography: *Saka Documents VII: the St. Petersburg Collections*. Ed. by R. Emmerick and M. Vorobyova-Desyatovskaya. London, 1992, pl. 49a, 50a, b; *Saka Documents Text Volume III: the St. Petersburg Collections*. London, 1995, pp. 68–69.

10. Khotanese Saka manuscript of the *Suvarnabhāsa-uttamarāja-sūtra*, part of chapter 18. Copied in the 8th century in Khotan. Writing: South Turkestan Brāhmī. Paper. Poṭhi. 1 folio, no. 82. 32 × 10 cm. 7 lines on each side. Call number: SI M/13. S. E. Malov collection.

Bibliography: *Saka Documents VII: the St. Petersburg Collections*. Ed. by R. Emmerick and M. Vorobyova-Desyatovskaya. London, 1993, pl. 148. *Saka Documents Text Volume III: the St. Petersburg Collections*, pp. 198–202.

11. Old-Uighur manuscript of the *Avalokiteśvara-sūtra*, chapter 25 of the Lotus Sutra. Copied in the 9th century A.D. in Turfan. Old-Uighur writing. Paper. Scroll. 348 × 29.2 cm. 243 lines. Call number: SI D/2. A. A. D'iakov collection.

Bibliography: Radloff, W. *Kuan-ṣi-im Pusar. Ein türkische Übersetzung des XXV Kapitels der chinesischen Ausgabe des Saddharmapundārika*. St. Petersburg, 1911 (typeset transliteration of the text). No published facsimile.

12. Old-Uighur manuscripts of the *Suvarnabhāsa-uttamarāja-sūtra*, foreword and beginning of chapters 1 and 4. Folia from 2 manuscripts: one copied in 1687 in Turfan; the other evidently an earlier copy from the 14th century. Old-Uighur writing. 1) Manuscript on white paper, copied in black and red Indian ink. The copy contains 10 chapters, more than 300 ff. Displayed here are 17 ff. 2) Manuscript on thick, gray-blue paper; the middle part of the folios is covered in black lacquer; the text was applied in black ink mixed with metal powder. Only 90 ff. of this manuscript have survived. Displayed here are 10 ff. Folio dimensions for both manuscripts: 57 × 40 cm. 24 lines on each side. Call numbers: SI M/1, SI M/3. S. E.

Malov collection.

Bibliography: Published typeset transliteration of the manuscript: Radlov, V. V., Malov, S. E. *Suvarnaprabhāsa* (Sutra of the Golden Light). Text of the Uighur redact. St. Petersburg, parts I–II, 1913; parts III–IV, Pgr., 1914; parts V–VI, Pgr., 1915; parts VII–VIII, Pgr., 1917.

Radloff, W. *Suvarnaprabhāsa*. Leningrad, 1930 (parts I–III). No published facsimile of the manuscript.

13. Tocharian manuscript of the *Uḍānavarga*. Copied in Kucha in the 7th century A.D. Writing: North Turkestan Brāhmī. Paper. Poṭhi. 2 ff. 38 × 9 cm. 6 lines on each side. Damaged edges. Call number: SI P/1b, 2b. N. F. Petrovsky collection.

Bibliography: Oldenburg, S. F. "A Kashgar manuscript bought by N. F. Petrovsky." *Proceedings of the Oriental Part of the Russian Archaeological Society*, t. VII, (1892) 1893, pp. 81–82, 2 ff., table (in Russian).

14. Sogdian manuscript of the *Śuka-sūtra*. Copied in Dunhuang in the 7th–8th century A.D. Sogdian writing. Paper. Part of a scroll. 1 folio. 26.5 × 47 cm. 39 lines, of which 15 are incomplete. Black ink. Call number: SI O/106. S. F. Oldenburg collection.

Bibliography: Rosenberg, F. A. "Deux fragments Sogdien-bouddhique du Ts'ien-fo-tong de Touen-houang. 11 Fragments d'un sūtra." *Izvestiia Akademii Nauk*, 1920, pp. 399–420; 455–475.

*The Sogdian Fragments in the Central Asiatic Collection of the Institute of Oriental Studies*. Ed. by A. N. Ragoza. Moscow, 1980, pp. 63–66, table LII (in Russian).

15. Sogdian manuscript of an unidentified sutra. Copied in Turfan or Dunhuang in the 8th–10th century. Sogdian writing. Chinese paper. Lacunae mar part of the scroll at the edges and in the middle. 1 fragment. 29 × 52.2 cm. 39 lines. Black ink. Call number: SI Kr. IV/879. N. N. Krotkov collection.

Bibliography: Livshits, V. A. "Sogdian Buddhist Fragment Kr. IV/879, No. 4263 from the Manuscript Collection of the St. Petersburg Branch of the Institute of Oriental Studies." *Manuscripta Orientalia*, vol. 2, no. 2, June 1996, pp. 3–8.

16. Mongolian xylograph of the *Suvarnaprabhāsa-uttamarāja-sūtra*. Full text. Boards cut in China in 1659. Mongolian writing. Paper. Poṭhi. 235 ff. 60 × 21 cm. 25 lines on each side. Call number: K-20. Collection of the Asiatic Department of the Russian Ministry of Foreign Affairs.

Bibliography: description published for the first time.

17. Oirat (Kalmyk) manuscript of the foreword to the *Suvarṇaprabhāsa-uttamarāja-sūtra*. Copied in Jungaria in the 17th century. Oirat Clear writing (invented in 1648). Paper. Pothi. 4 ff. 22 × 8 cm. 19 lines. Call number: B-35. Collection of the Institute of Eastern Languages in Vladivostok.

Bibliography: description published for the first time.

18. Tibetan manuscript of the *Prajñāpāramitā-hṛdaya-sūtra*. Copied in Dunhuang from the mid-8th century to the mid-9th century. Old-Tibetan half-cursive writing. Scroll. 41.5 × 28.5 cm. 25 lines arranged horizontally. Call number: Dh. Tib. 71. N. N. Krotkov collection (?).

Bibliography: Savitsky, L. S. *A Description of the Tibetan Scrolls from Dunhuang in the Collection of the Institute of Oriental Studies, USSR Academy of Sciences*. Moscow, 1991, no. 206 (in Russian).

19. Tibetan manuscript of the *Mahāprajñāpāramitā-sūtra*, on one side of the folio; Tangut manuscript of a collection of verses on the reverse. The Tibetan text was copied in Eastern Turkestan from the mid-8th century to the mid-9th century. The Tangut text was copied in the 12th century in Khara-Khoto. Tibetan uncial dbu-can writing; Tangut writing. Central Asian paper, glued together from two layers. One folio of the Tibetan manuscript, of pothi type, is paginated: no. 20. 54.5 × 14 cm, cut in half. Each half is itself folded in half vertically. The halves were sewn together in the middle in quire fashion. The quire was used for copying the Tangut verses, which are excerpts from various sutras. The Tibetan manuscript contains 7 lines. The Tangut manuscript has 7 lines on each quire folio. Lines of commentary were inserted in small writing. Call number: KhT-88. P. K. Kozlov collection from Khara-Khoto.

Bibliography: description published for the first time.

20. Manchu xylograph of the *Bhadrakalpika-sūtra* (Names of the Thousand Buddhas). Chinese, Manchu, Tibetan and Mongolian writings. Text in five languages: Chinese, Manchu, Tibetan, Sanskrit and Mongolian. Paper. Quire. Two quires: 1) 63 ff., 2) 65 ff. 29 × 19.5 cm. 5 lines per page. Call number: C104. M. I. Brosse collection.

Bibliography: Volkova, M. P. *A Description of the Manchu Xylographs of the Institute of Oriental Studies, USSR Academy of Sciences*, vol. 1. Moscow, 1988, no. 210 (in Russian). German translation: Weller, F. *Tausend Buddhanamen des Bhadrakalpa*. Leipzig, 1928.

21. Manchu manuscript of the *Śūraṅgama-samādhi-sūtra*. Copied in China in the 18th century. Manchu and Chinese

writing. Paper. Quire. 10 quires: 1) 37 ff., 2) 43 ff., 3) 44 ff., 4) 42 ff., 5) 36 ff., 6) 40 ff., 7) 38 ff., 8) 44 ff., 9) 54 ff., 10) 37 ff. Dimensions: 26 × 15.5 cm. 14 lines per page. Black ink. Call number: A-76. A. O. Ivanovsky collection.

Bibliography: Volkova, M. P. *A Description of the Manchu Manuscripts in the Institute of Asian Peoples, USSR Academy of Sciences*. Moscow, 1965, p. 28 (in Russian).

22. Manchu manuscript of the *Sutra of Forty-two Chapters*. Copied in China in the 18th century from a 1781 xylograph. Chinese, Manchu and Mongolian writing. Paper. Pothi in brochure form. 71 ff. 54.5 × 18 cm. 25 lines per page. Black ink. Call number: C-26. Collection of the Asian Department of the Russian Ministry of Foreign Affairs.

Bibliography: Volkova, M. P. *A Description of the Manchu Manuscripts in the Institute of Asian Peoples, USSR Academy of Sciences*. Moscow, 1965, p. 28 (in Russian).

23. Korean xylograph of the *Tale of Wonders Which Took Place as a Consequence of Devotion to the Sutra* (持經靈驗傳). Boards cut in Korea in the 18th century (?). Korean writing. 1 volume, 24 ff. 26.5 × 19.5 cm. 10 lines per page. Call number: C-3. Collection of I. G. Aston, English consul in Korea.

Bibliography: Petrova, O. P. *A Description of the Korean Written Monuments*, vol. 2. Moscow, 1963, no. 137 (in Russian).

24. Chinese manuscript of the *Miao-fa lien-hua ching* (Saddharmapuṇḍarīka-sūtra), chūan 5: chapters 14–16. Translated by Kumārajīva (344–413). Second half of the 7th century. Copied in one of the imperial scriptoria in the capital's monasteries. Practiced handwriting, *k'ai-shu* (楷書). Chinese paper, dark-yellow, thin. Scroll, later folded accordion fashion. Beginning and end missing. 837 × 24 cm. 22 ff., glued together, each 48.5 × 24 cm. 28 lines per folio. When folded accordion fashion, each folio is 11.5 × 24 cm. Very fine ruled. On reverse crudely sketched margins without text. Black Chinese ink. Call number: B-56 + TK-325. Chinese part of the P. K. Kozlov collection from Khara-Khoto.

Bibliography: Menshikov, L. N. *A Description of the Chinese Part of the Khara-Khoto Collection* (P. K. Kozlov fund). Moscow, 1984, no. 75 (in Russian).

25-1. Tangut xylograph of the *Sutra of Golden Light* (Suvarṇabhāsa-uttamarāja-sūtra). Foreword. Boards cut in the

Tangut state in the 12th century. Tangut writing. High-quality white paper. Accordion-folded. 79 ff.  $30 \times 11.7$  cm. Text occupies a space of  $23 \times 11.7$  cm in a double border. 6 lines per page, each containing 16 characters. Call number: Tang 376, no. 5652. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: description published for the first time.

25-2. Appendix: engraving to the *Sutra of Golden Light*. Produced in the Tangut state in the 12th century. Paper. 1 folio.  $29.5 \times 58$  cm. The engraving occupies a space of  $23.8 \times 58$  cm. Call number: Tang 376, no. 5652a. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: published in the exhibition catalog for the "Lost Empire of the Silk Road—Buddhist Art from Khara-Khoto (X–XII century)." Electa, 1993, no. 77.

26. Tangut manuscript of the *Sutra of Golden Light* (Sūvarṇaprabhāsa-uttamarāja-sūtra), chüan 9, chapter 11. Copied in the Tangut state in the 12th century. Tangut writing, standard handwriting. Text written in kalam. Paper. Scroll, missing end.  $131 \times 32.5$  cm. Text occupies a space of  $131 \times 21$  cm. 68 lines. Two final lines are incomplete, torn off from the bottom. 16 characters per line; 14 per line in verses. Black Chinese ink. Call number: Tang 376, no. 6564. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: description published for the first time.

27-1. Tangut manuscript of the *Lotus Sutra* (Saddharma-puṇḍarīka-sūtra). Foreword and beginning of chapter 1. The foreword lays out the history of the sutra's translation from Sanskrit into Chinese and Tangut. Copied in the 12th century. Editor: emperor Jen-hsiao (r. 1139–93). Tangut writing, standard handwriting. Text written in kalam. Paper. Accordion-folded. 5 ff.  $34.3 \times 14.5$  cm. Text dimensions:  $25.4 \times 14.5$  cm. 7 lines per page, each containing 18 characters. Call number: Tang 218, no. 6253. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: description published for the first time.

27-2. Tangut manuscript of the *Lotus Sutra*, chüan 6. Copied in the 12th century. Editor: emperor Jen-hsiao. Copyist: Ngwindi Rama-wê (as transliterated by M. V. Safonov). Tangut writing, standard handwriting. Written in kalam. Good-quality white paper. Accordion-folded. 87 ff.  $34.5 \times 14.5$  cm. Text dimensions:  $25.5 \times 14.5$  cm. 7 lines per page, each containing 17 characters. Call number: Tang 218, no. 719. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: description published for the first time.

27-3. Tangut xylograph of the *Lotus Sutra*, chapters 1–2. Boards cut in the 11th century at the order of the imperial family. Translation by empress Liang, mother of emperor Ping-ch'ang (r. 1067–86). Note: emperor Ngwemi's authorized translation. Good-quality white paper. Accordion-folded. 87 ff. Standard folio consists of 4 pages of text.  $26.5 \times 10.5$  cm. Text dimensions:  $24.5 \times 10.5$  cm. 5 lines per page, each containing 15 characters. Call number: Tang 218, no. 2436. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: description published for the first time.

27-4. Tangut xylograph of the *Lotus Sutra*, chüan 4, chapters 8–9. Boards cut in the 11th century at the order of the imperial family. Translation by empress Liang, mother of emperor Ping-ch'ang (r. 1067–86). Note: emperor Ngwemi's authorized translation. Good-quality white paper. Accordion-folded. 90 ff.  $30 \times 10.8$  cm. Text dimensions:  $24 \times 10.8$  cm. 5 lines per page, each containing 15 characters. Call number: Tang 218, no. 2317. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: description published for the first time.

27-5. Tangut xylograph of the *Lotus Sutra*, chüan 5, chapters 12–15. Boards cut in the 11th century at the order of the imperial family (see Catalog, nos. 27-3 and 27-4). White paper. Accordion-folded. 129 ff.  $30 \times 10.8$  cm. Text dimensions:  $24 \times 10.8$  cm. 5 lines per page, each containing 15 characters. Call number: Tang 218, no. 67. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: description published for the first time.

27-6. Tangut xylograph of the *Lotus Sutra*, chüan 7, chapters 16–19. Boards cut in the 11th century at the order of the imperial family (see Catalog, nos. 27-3 and 27-5). Good-quality white paper. Accordion-folded. 128 ff.  $30 \times 10.8$  cm. Text dimensions:  $24 \times 10.8$  cm. 5 lines per page, each containing 15 characters. Call number: Tang 218, no. 782. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: description published for the first time.

27-7. Tangut xylograph of the *Lotus Sutra*, missing beginning and end, end of chapter 13 and beginning of chapter 14. Boards cut in the 12th century. White paper. Accordion-folded. 34 ff.  $21.3 \times 10$  cm. Text dimensions:  $17 \times 10$  cm. 6 lines per page, each containing 16 characters. Call number: Tang 218, no. 805. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: description published for the first time.

27-8. Tangut xylograph of the *Lotus Sutra*, missing

beginning and end, chapters 20 (missing beginning), 21–23 (missing end). Boards cut in the 11th century. White paper. Accordion-folded. 110 ff. 30.2 × 10.8 cm. Text dimensions: 24 × 10.8 cm. 5 lines per page, each containing 15 characters. Call number: Tang 218, no. 6452b. P. K. Kozlov collection, from Khara-Khoto. Bibliography: description published for the first time.

27-9. Tangut xylograph of the *Lotus Sutra*, missing beginning and end; chüan 8, sections 25 (missing beginning), 26–28 (missing end). Boards cut in the 11th century. White paper. Accordion-folded. 87 ff. 28.5 × 11 cm. Text dimensions: 24.5 × 11 cm. 5 lines per page, each containing 15 characters. Call number: Tang 218, no. 6452g. Bibliography: description published for the first time.

28-1. Tangut xylograph of chapter 25 of the *Lotus Sutra*, published as an independent text. With engravings. Boards cut in the Tangut state in the 12th century. Paper, yellowed with age. Accordion-folded. Traces of restoration conducted by the Tanguts. Tangut writing. 8 ff. 9 × 19 cm. Text dimensions: 15.5 × 9 cm. 5 lines per page, each containing 10 characters. Upper section of each folio contains engravings in a 9 × 4 cm frame. Engravings: ff. 1–2—Bodhisattva Perceiver of the World's Sounds (Avalokiteśvara), in the lower left corner—an official addresses him with a prayer; f. 4—Bodhisattva Inexhaustible Intent (Akṣayamati) and Avalokiteśvara; f. 6—Avalokiteśvara aids an adept who has fallen into the water; f. 7—Avalokiteśvara breaks into pieces a sword which hangs over the adept. Call number: Tang 219, no. 940. P. K. Kozlov collection, from Khara-Khoto. Bibliography: description published for the first time.

28-2. Tangut xylograph of chapter 25 of the *Lotus Sutra*, published as an independent text. With engravings. Boards cut in the Tangut state in the 12th century. Paper. Accordion-folded. 17 ff. 9 × 20.3 cm. Text dimensions: 15 × 9 cm. 5 lines per page, each containing 10 characters. In the upper section of all folios are engravings in 9 × 4 cm frames, explaining the form in which the bodhisattva Avalokiteśvara can appear in the world at the call of adepts. Call number: Tang 219, no. 221. P. K. Kozlov collection, from Khara-Khoto. Bibliography: description published for the first time.

29. Tangut manuscript of the *Mahāparinirvāṇa-sūtra*, chüan 24 (4th part of chapter 10). North Mahayana version. Copied in 1154 in the Tangut state (during the rule of emperor Jen-hsiao). Copy made at the order of the Liang family, a family close to the imperial house. Paper.

Scroll in blue matter cover. Traces of Tangut restoration. 8 ff., glued together. 467 × 29 cm. 219 lines, each containing 16 characters. Black Chinese ink. Traces of editing in vermilion. Call number: Tang 355, no. 6025. P. K. Kozlov collection, from Khara-Khoto. Bibliography: Exhibition catalog for the "Lost Empire of the Silk Road—Buddhist Art from Khara-Khoto (X–XIII centuries)." Electa, 1994, no. 78.

30. Tangut color miniature: depiction of the divinity of the planet Jupiter, the 12th century. Paper. Jupiter is depicted as an official with a board on which to record imperial decrees. The planet Jupiter—the "star of the tree"—was considered the star of success, happiness and prosperity. 1 folio. 33 × 25 cm. Two Tangut characters in left section: "tree," and "happiness, success and acquisition." Call number: no. 8367. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: Nevsky, N. A. "A cult of celestial bodies in the Tangut state of the XII century." *Tangut Philology. Scholarly Research and a Dictionary*, 2 vols. Vol. 1, Moscow, 1960, pp. 53–73 (in Russian).

31. Tangut color miniature: depiction of the divinity of the planet Yüehpo (月老), an imaginary "planet of lunar anger," the 12th century. Paper. The divinity is depicted as a woman with ankle bracelets (in Indian fashion), dressed in a red skirt with exposed chest and arms. The face is angry. The facial type is neither Chinese nor Tangut. Paper. The folio consists of several pieces glued together. 41 × 20 cm. To the right are two Tangut characters: the Tangut name for the divinity. Call number: no. 8368. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: Nevsky, N. A. "A cult of celestial bodies in the Tangut state of the XII century." *Tangut Philology. Scholarly Research and a Dictionary*. Vol. 1, Moscow, 1960, pp. 52–73 (in Russian).

32. Chinese manuscript of the *Chêng fa-hua fang-têng ching* (政)法華方等經. Saddharmapundarika-sūtra, part of chüan 10, chapters 23 (beginning missing) and 24 (end missing). Translation by Chu Fa-hu (竺法護). Dharmarakṣa, 239–316). Copied in Dunhuang in the first half of the 4th century. Archaic *li-shu* (隸書) handwriting. Rough paper. Scroll. Traces of restoration in a Dunhuang monastery. Scraps of paper with Uighur in Arabic script have been glued to the reverse side (13th century). A fragment of a case for a bundle of 10 scrolls has been preserved. Canvas, 41 × 14 cm. 3 ff., glued together, first and last incomplete. 82.5 × 24 cm. 24 lines per folio, each containing 19 characters. Call number: F246. S. F.

Oldenburg collection from Dunhuang.

Bibliography: *A Description of the Chinese Manuscripts of the Dunhuang Collection in the Institute of the Asian Peoples*, vol. 1. Ed. by L. N. Menshikov. Moscow, 1963, no. 564 (in Russian).

\* Correctly *Cheng fa-hua ching* (正法華經)

33. Chinese manuscript of the *Miao-fa lien-hua ching* (妙法蓮華經, Saddharmapundarika-sūtra), part of chüan 6, chapters 18 (beginning missing) and 19 (end missing). Translated by Kumārajīva (344–413). The chapter numeration differs from that in the ordinary 28-chapter version of the Kumārajīva translation. Copied in Dunhuang in the mid-6th century. Handwriting: transitional between archaic *li-shu* (隸書) and uncial *k'ai-shu* (楷書). Light yellow paper. Scroll. 2 incomplete ff.  $65 \times 25$  cm. Upper section damaged. 38 lines, 16 characters each. Black Chinese ink. Call number: Dh-190 + Dh-245 + Dh-246. S. F. Oldenburg collection from Dunhuang.

Bibliography: *A Description of the Chinese Manuscripts of the Dunhuang Collection in the Institute of the Asian Peoples*, vol. 1. Ed. by L. N. Menshikov. Moscow, 1963, no. 566 (only Dh-190) (in Russian).

34. Chinese manuscript of the *Miao-fa lien-hua ching* (妙法蓮華經, Saddharmapundarika-sūtra), chüan 6, chapters 18–23. Translated by Kumārajīva (344–413). Copied in the first half of the 6th century in one of the imperial scriptoria in the capital's monasteries. Handwriting: elegant *k'ai-shu* (楷書). Crumbling paper, dark-yellow. Scroll. 21 ff., glued together,  $51.5 \times 26$  cm each. 28 lines per folio. In total, 599 lines, each containing 17 characters. Black Chinese ink. Call number: F56. S. F. Oldenburg collection from Dunhuang.

Bibliography: *A Description of the Chinese Manuscripts of the Dunhuang Collection in the Institute of the Asian Peoples*, vol. 1. Ed. by L. N. Menshikov. Moscow, 1963, no. 468 (in Russian).

35. Chinese manuscript of the *Miao-fa lien-hua ching* (妙法蓮華經, Saddharmapundarika-sūtra), chüan 4 (beginning missing), chapters 9–13. Translated by Kumārajīva (344–413). Copied in the first half of the 8th century in Dunhuang. Yellow paper, thin, soft. Scroll. 19 ff., glued together (the first is incomplete),  $47.5 \times 25$  cm each. Total dimensions:  $864 \times 25$  cm, 28 lines per folio, each containing 17 characters, 565 lines in total. Black Chinese ink. Call number: F-54. S. F. Oldenburg collection from Dunhuang.

Bibliography: *A Description of the Chinese Manuscripts*

*of the Dunhuang Collection in the Institute of the Asian Peoples*, vol. 1. Ed. by L. N. Menshikov. Moscow, 1963, no. 429 (in Russian).

36. Chinese manuscript of the *Miao-fa lien-hua ching* (妙法蓮華經, Saddharmapundarika-sūtra), chüan 5, chapters 14–17. Translated by Kumārajīva (344–413). Copied in the final third of the 10th century in Dunhuang. Handwriting: *k'ai-shu* (楷書). Thick, yellow paper. Scroll wound onto a wooden rod. 22 ff., each  $41.5 \times 26.5$  cm, in total  $1,132 \times 26.5$  cm. 28 lines per folio. In total, 596 lines. Black Chinese ink. Call number: F-59. S. F. Oldenburg collection from Dunhuang.

Bibliography: *A Description of the Chinese Manuscripts of the Dunhuang Collection in the Institute of the Asian Peoples*, vol. 1. Ed. by L. N. Menshikov. Moscow, 1963, no. 449 (in Russian).

37. Chinese manuscript of the *Miao-fa lien-hua ching*, *Kuanshih-yin p'u-sa p'u-men p'in* (妙法蓮華經觀世音菩薩普門品, Saddharmapundarika-sūtra, Samantamukha-parivarta), chapter 25. Translated by Kumārajīva (344–413). Copied in the 10th century in Dunhuang. Handwriting: unskilled, schoolboy *k'ai-shu* (楷書). Light-brown paper, rough. Quire. Format:  $15 \times 29.5$  cm, glued together from 4 double ff. 9 lines per page, each containing 17 characters. Black Chinese ink. Call number: F-174. S. F. Oldenburg collection from Dunhuang.

Bibliography: *A Description of the Chinese Manuscripts of the Dunhuang Collection in the Institute of the Asian Peoples*, vol. 1. Ed. by L. N. Menshikov. Moscow, 1963, no. 502 (in Russian).

38. Tangut manuscript document: report by the deputy commander of defense for the city of Edzina (Khara-Khoto) on fortifications along the border with the Mongols; also contains his personal request for a transfer to a different region. Drawn up on 18 July–16 August 1224 in Khara-Khoto. Tangut writing. Handwriting: close to standard. Written in kalam. Paper. 1 folio.  $58.3 \times 41.3$  cm. 18 lines, each containing 32–38 characters. 5 lines are incomplete. Call number: no. 2736. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: Kychanov, E. I. "A Tangut document of 1224 from Khara-Khoto." *Acta Orientalia Hungaricae*, t. XIV, fasc. 2, pp. 189–204.

39. Chinese manuscript of the *Miao-fa lien-hua ching* (妙法蓮華經, Saddharmapundarika-sūtra), chüan 1, chapters 1–2. Translated by Kumārajīva (344–413). Copied in the 10th–early 11th century in Dunhuang, possibly ordered by



the Dunhuang wang (ruler). Yellowish paper. Wound around a wooden rod. 19 ff., glued together, 47 × 27 cm each. Total dimensions: 895 × 27 cm. 28 lines per folio. In total, 509 lines, each containing 17 characters. Black Chinese ink. Call number: F-49. S. F. Oldenburg collection from Dunhuang.

Bibliography: *A Description of the Chinese Manuscripts of the Dunhuang Collection in the Institute of the Asian Peoples*, vol. 1. Ed. by L. N. Menshikov. Moscow, 1963, no. 339 (in Russian).

40. Tangut xylograph of the *Vajracchedikā-prajñāpāramitā-sūtra* (金剛般若經). With introduction and engravings. Incomplete text, chapters 1–6. Boards cut in the Tangut state in the 12th century. White paper. Accordion-folded. 23 ff. 9 × 19 cm. Text dimensions: 9 × 16 cm. Overall length: 204 cm. 5 lines per page, each containing 12 characters. Call number: Tang 386, no. 686. P. K. Kozlov collection, from Khara-Khoto.

Bibliography: Exhibition catalog for the "Lost Empire of the Silk Road—Buddhist Art from Khara-Khoto (X–XII century)." Electa, 1993, no. 74.

41. Sogdian manuscript document, an agreement in which a prosperous peasant rents three mills for one year from Dévāštič, ruler of Panjikent. Ratified with a clay seal on a leather cord. Drawn up between 711 and 723 in Panjikent (current Tajikistan). Developed Sogdian cursive writing. Trapezoid piece of leather. 12.5–11.5 × 22 cm. 23 lines on the front, 9 on back. Black ink. Call number: B-4 (Nova). Excavated in May 1933 by A. Puloti on the Mug mountain (Tajikistan).

Bibliography: *Sogdian Documents from the Mug Mountain*, vol. 2. Juridical Documents and Letters. Interpretation, translation and commentary by V. A. Livshits. Moscow, 1962, pp. 53–70 (in Russian).

42. Sogdian letter written by the ruler of a village near Samarkand with a complaint about the flight of workers in his service. Written in the 8th century (before 722) in Sogdiana (Tajikistan). Developed Sogdian cursive writing. Willow branch, split along the diameter. Length: 32 cm; diameter: 2 cm. 7 lines on the rounded service, 3 on flat. Black ink. Call number: B-7 (Nova). Discovered on the Mug mountain (Tajikistan) in November 1933 by an expedition of the USSR Academy of Sciences.

Bibliography: *Sogdian Documents from the Mug Mountain*, vol. 2. Juridical Documents and Letters. Interpretation, translation and commentary by V. A. Livshits. Moscow, 1962, pp. 172–73 (in Russian).

43. Chinese manuscript of the *Fo-shuo shih-yi hsiang ssü-nien ju-lai ching* (佛說十想思念如來經, Sutra delivered by the Buddha on eleven methods for meditating the Tathāgata). Translated by Jinabhadra (394–468). Prepared on order for Emperor Ch'ien-lung (乾隆帝, r. 1736–95). Name of the copyist: Yüen Shou-t'ung (袁守惲). Chinese writing. The album consists of yellow brocade borders connected in accordion fashion. Inserted in turn are jade plates and black cardboard folios with prints. The top and bottom covers are of ebony. The text is engraved on both sides of the jade plates and filled in with gold. Page dimensions: 10 × 13 cm. The text occupies a space of 7 × 9.5 cm. 2 engravings: at the beginning, a depiction of the Buddha; at the end, a depiction of Wei-t'uo, guardian of the teaching. Call number: A-10 (Nova) (no. 80). Collection of the Asiatic Museum, designated "Nova." Bibliography: description published for the first time.

44. Sanskrit manuscript of the *Saddharmapundarikāsūtra*, excerpts from chapters 1 and 4. Copied in Khotan in the 5th century. Writing: South Turkestan Brāhmī of the Gupta era. Paper. Pothi. 2 fragments of a single manuscript: 1) no. 40, entire folio, 40 × 12 cm; 2) fragment, 18 × 12 cm. 9 lines on each side of the folio. Black ink. Call number: SI P/90, SI P/90a. N. F. Petrovsky collection. Bibliography: *The Monuments of Indian Writing from Central Asia*, vol. 1. Publication of texts, research and commentary by G. M. Bongard-Levin and M. I. Vorobyova-Desyatovskaya. Moscow, 1985, pp. 154–158, pl. 188–191 (in Russian).

45. Sanskrit manuscript of the *Saddharmapundarikāsūtra*, excerpts from chapters 3 and 16. Copied in Khotan in the 5th century. Writing: South Turkestan Brāhmī of the Gupta era. Paper. Pothi. 2 ff.: 1) no. 22, 36.5 × 9.5 cm; 2) no. 150, 32 × 9.2 cm (incomplete). Seven lines on each side of the folio. Black ink. Call number: SI P/79. N. F. Petrovsky collection.

Bibliography: *The Monuments of Indian Writing from Central Asia*, vol. 2. Publication of texts, research and commentary by G. M. Bongard-Levin and M. I. Vorobyova-Desyatovskaya. Moscow, 1990, pp. 269–276, pl. 156–159 (in Russian).

46. Sanskrit manuscript of excerpts from the Canon of the Sarvāstivādins: part of the manuscript is an abstract of various rules from the Vinayāgama of the Sarvāstivāda school. It contains a colophon which indicates the text's affiliation with this school. Copied in Kashmir in the 5th century. Writing: Indian Brāhmī of the Gupta era. Birch bark: thin, upper layer glued into several layers. Pothi. 11

ff., no. 71–81. 18 × 5 cm. 4–6 lines per side. Black Indian ink. Call number: SI Merv 1. The manuscript was excavated at the Merv oasis (Turkmenistan) in 1965. Bibliography: Vorobyova-Desyatovskaya, M. I. "Written monuments in Kharoṣṭhī and Brāhmī scripts from Soviet Central Asia (review of the finds)." *History and Culture of Central Asia*. Moscow, 1983, pp. 22–96 (in Russian).

47. Sanskrit manuscript of the *Kāśyapaparivarta-sūtra*, full text. Copied in Khotan in the 7th–8th century.

Writing: South Turkestan Brāhmī. Paper. Poṭhi. 75 ff. 41 × 6.4 cm. 5 lines per side. Black ink. Call number: SI P/2. N. F. Petrovsky collection.

Bibliography: Staël-Holstein, A. W. Baron von, ed. *The Kāśyapaparivarta, a Mahāyānasūtra of the Ratnakūṭa Class* (transliteration of the text). Shanghai, 1926.



