

Conference participants abstracts (in alphabetical order):

**Arami Hiroshi 荒見泰史. The Dunhuang Manuscript of the *Chajiulun* and Comic Theatrical Performances at Buddhist Assemblies**

The content of the Dunhuang manuscript copy of the *Chajiulun* 茶酒論 (The Debate between Tea and Wine), circa 10<sup>th</sup> c., takes the form of a humorous narrative of a debate between the personifications of tea and wine over their relative superiority in which personified water appears as the arbitrator (or as triumphing over the other two) who in a humorous development concludes with a punch line asserting that no matter how wonderful tea or wine might be, neither could exist without water. The text begins with hexametrical couplets, and then shifts to the four-six meter of the rhyme-prose (*fu* 賦) form. It has previously been treated as an example of secular literature in *Dunhuang bianwenji* 敦煌變文集 (Collection of Transformation Texts from Dunhuang) and elsewhere, and has frequently been characterized as a “free style vocal form of a dramatic rhyme-prose” by Kawagushi Hisao 川口久雄 and others. The first to argue concretely that the work was used in Buddhist ceremonies was probably Wang Kunwu 王昆吾 (Xiaodun 小盾). In his *Dunhuang lunyi kao* 敦煌論議考 (Considerations of the Debates at Dunhuang). Wang developed the argument that the Dunhuang manuscript of *Chajiulun* resembled the form of the debates in the *Lunnan* 論難 (Counter Argument) section of the *Qi Yan lu* 啓顏錄 (Record of Qi Yan), the third and fourth fascicles of the *Jigujin fodaolunheng shilu* 集古今佛道論衡實錄 (Veritable Record of Current and Past Essays on the Buddhist Path) by Tang Daoxuan 唐道宣 and *Sanjiao lunheng* 三教論衡 (Disquisition on the Three Creeds) by Bai Juyi 白居易. He also noted how the style of argument (*lun* 論) and counter argument (*lunnan*) was an effective method used in traditional education in China, and debates were solemnly conducted in rituals and had already become a mature performing art by the Tang dynasty, many cases could be seen in works that ridiculed holy men, the three creeds, and scripture; he pointed out that *Chajiulun* and *Yanzi lun* 燕子賦 were both examples of scripts for debates during the Tang dynasty. In this paper, I would like to advance the argument based in the previous scholarship on how this humorous theatrical was performed concretely and consider, if it were employed in debates on the three creeds, how these were concretely conducted.

**柴劍虹, 俄羅斯漢學家孟列夫對國際敦煌學的貢獻**

本文論述了俄羅斯漢學家孟列夫（俄文名緬希科夫，Л. Н. Меньшиков）對國際敦煌學作出的杰出貢獻，指出他從 1957 年至 2005 年近四十年間，積極從事中俄文化交流和俄藏敦煌文獻的編目與寫本研究，在條件十分困難的情況下，憑借對中國文化的熱愛與比較扎實的漢文化基礎，率先帶領小組成員，突破其他國家專家按卷號編撰敦煌寫卷目錄的局限，編寫出第一部敦煌漢文寫本的分類目錄；也是第一位到中國高校研修、第一位到敦煌莫高窟實地考察，並主動與中國敦煌學者進行交流的俄羅斯敦煌學家；又是第一位與中國出版社通力合作編撰出版俄藏敦煌文獻圖錄的俄羅斯專家，還是第一位從事敦煌變文研究與王梵志詩翻譯的漢學家。

**Chai Jianhong, Russian Sinologist Lev Menshikov's Contribution into the International Dunhuang Studies**

The paper discusses the outstanding contribution of the Russian Sinologist L.N. Menshikov into the international Dunhuang studies and points out that he was actively engaged into the cultural exchange between China and Russia within almost 40 years from 1957 to 2005. He was successfully working in the field of cataloguing of the Dunhuang manuscripts kept in Russia and tried to introduce all these materials into the world academic use. He was followed by his true love to the Chinese culture, which became for him the foundation in his activities. After S.F. Oldenburg, he became the first Russian specialist, who made his trip to Dunhuang Mogao Grottoes, taking initiative to restart contacts between Russian and Chinese specialists in the

Dunhuang studies. And he appeared to be the first Russian scholar, who cooperated with the China Publishing House in editing and publishing the Dunhuang manuscripts and art items kept in Russia (published as *E cang Dunhuang wenxian tulu*). L.N. Menshikov was also renowned for his income into the study of Dunhuang transmission texts (*bianwen*) and the study of Wang Fanzhi poems.

### 陈菊霞. 悬泉镇与榆林窟

在距离今瓜州县锁阳城镇西北二十里的地方有一座故城遗址，俗称“破城子”。关于这座故城的历史沿革，学界存有争议。主要有三种观点：一为汉广至县址；二为唐常乐县址；三为唐代玉门关治所。笔者综合各家观点及有关史料认为，该故城是汉代的广至县址；在唐代，称作“悬泉堡”，为悬泉守捉驻地；到了归义军时期，是“悬泉镇”镇址所在地。

在归义军时期，节度使会根据周边政局形势及时调整瓜、沙二州的军镇建制。军镇曾由六镇增至八镇。但无论瓜沙二州的军镇建制如何变化，而悬泉镇都一直保留不变，这充分说明了悬泉镇的重要性。

榆林窟，在悬泉镇南 70 里。在归义军时期，属悬泉镇境地。因为二者相距较近，且有统属关系，所以，悬泉镇的各级官吏和百姓对榆林窟的营建事业作出了积极贡献。

榆林窟第 20 窟始建于唐。在雍熙五年（988），身为悬泉镇副监使的荆幸昌和家人对该窟进行了整体重修。榆林窟第 35 窟在端拱元年（988）至咸平五年（1002）之间也被整体重修，其重修功德人主要是悬泉镇的武氏家族。悬泉镇的二个社邑组织还分别对榆林窟第 34 窟和第 36 窟进行重修。如第 34 窟的社人有悬泉镇兵马使、悬泉镇乡官、悬泉镇观音庵比丘尼和悬泉镇长史夫人等；第 36 窟的社人有悬泉镇乡官等。

榆林窟第 25 窟前室东壁南侧天王像下方有唐光化三年（900）的题记，记载了悬泉镇各级长官随从唐镇使巡礼榆林窟圣迹之事。光化三年的这位“唐镇使”应是继曹子盈之后的悬泉镇使。在他上任之即，就率领各级高官巡礼榆林窟，这无疑说明了悬泉镇地方长官们对榆林窟的重视。

通过本文研究，一方面，相对明确了“破城子”故城的历史沿革；另一方面，揭示了悬泉镇人对榆林窟营建事业所做的积极贡献。同时，也纠正了一些学者误将榆林窟 34、35、36 窟视为“曹家窟”之论断。

### Chen Juxia, The Town of Xuanquan and the Yulin Grottoes

A site of ancient city, known as “po-cheng-zi (broken city),” is situated 10 km to the northwest of today’s Suoyang town in Guazhou County. Opinions differ about the history of this site, which can be classified into the following three types: one argues it was the site of Guangzhi County in the Han dynasty, the second says it is the site of Changle County in the Tang dynasty, while the third considers it to be the seat of the Yumenguan in the Tang dynasty. By summarizing these opinions and relevant historical documents, the author of this paper considers it to be the site of Guangzhi County in the Han dynasty, known as “Xuanquan Fortress” in the Tang dynasty, and it was the seat of Xuanquan Town in the reign period of the Gui-yi-jun (Return-to-Allegiance Army).

During the Gui-yi-jun period, the Commanders would timely adjust the military organization system according to the surrounding political conditions, allowing the military towns to increase from 6 to eight. However, no matter how the military system was changed, the town of Xuanquan was remained unchanged all the time, and this fully indicates the importance of Xuquan.

The Yulin Grottoes site is situated 35 km to the south of Xuanquan. In the Gui-yi-jun period, it was governed by the Xuanquan. Due to such relationship and the close proximity between the two places, the officials and common people of Xuanquan had contributed to the construction of the Yulin Grottoes.

The Construction of Cave 20 at the Yulin Grottoes started in the Tang dynasty. In the fifth year of Yongxi Era (988 CE), Jing Xinchang, an official from Xuanquan, and his family rebuilt this cave. Cave 35 at the Yulin Grottoes was also rebuilt from the first year of Duandong Era (988) to the fifth year of Xianping Era (1002) mainly by Family Wu from Xuanquan. Two communities of Xuanquan also respectively rebuilt caves 34 and 36, including some officials.

There is an inscription dated to the third year of the Guanhua Era in the Tang dynasty (900) below the image of the heavenly king on the south side of the east wall in the Antechamber of cave 25, which records the officials of various levels from Xuanquan accompanied an official of the Tang dynasty to tour the holy site, and this official from the Central Government should be the successor of Cao Ziying who governed Xuanquan. As soon as he took up the post, he led all the officials to tour the Yunlin Grottoes. This suggests the officials of Xuanquan much emphasized the Yunlin Grottoes.

This study not only demonstrates the history of the “Broken City,” but also manifested the contribution made by Xuanquan people to the construction of the Yulin Grottoes. It also corrects that wrong opinion that caves 34, 35 and 36 were patronized by Family Cao.

### 鄭阿財, 俄藏敦煌寫本 Φ-102 《維摩義記》研究

孟列夫領導的小組是俄藏敦煌文獻整理與研究的主力，成果卓著。今大會為紀念孟列夫與丘古耶夫斯基誕辰 90 周年，特舉辦『敦煌古寫本』國際學術研討會。由於本師潘重規先生與孟列夫的情誼，加上內子朱鳳玉博士論文王梵志詩研究等因緣，從 1994 年孟列夫來台訪問以來，即多所交往請益。今撰此文藉以緬懷先生，並彰顯其在敦煌寫本研究之貢獻。《俄藏敦煌漢文寫卷敘錄》著錄：「Φ-102 (No.1286) 《維摩經疏》第一、第二。」第 56 行下題有「維摩經疏第一」，然詳審原卷 1-56 行內容頗與隋慧遠《維摩義記》卷第一(末)相同。而 57-253 行之內容係疏釋羅什本《維摩詰經》〈佛道品第八〉至《囑累品第十四》，按核內容，與 S.2732 佚名《維摩經義記》同，只是 Φ-102 小有簡略，與前 56 行體例風格不一，當是分別會抄二種有關《維摩詰經》的義疏。前 56 行屬《維摩經疏第一》，57-253 行當為《維摩義記》。Φ-102 與 P.2273 (卷一)、S.2732 (卷四)、日本大谷二樂莊舊藏 (卷四) 為同一系《維摩義記》。S.2732 是大統五年 (539) 抄；日本大谷二樂莊舊藏吐峪溝出土殘片，建昌二年 (556) 抄；P.2273 大統十四年 (548) 南北朝時高僧釋法鸞所抄。敦煌佛教寫本典籍傳抄並無定式為其特色，此與傳世典籍經過編輯整理成定本，然後流傳，顯然不同。Φ-102 寫卷前 56 行係抄錄慧遠《維摩義記》卷第一部份，並有所增補，其內容是經抄錄者精選摘錄的；第二部分 57-253 行，所疏釋各品內容皆與 S.2732 《維摩義記》相同，然較 S.2732 來得簡明流暢，顯然是當時某位高僧大德對《維摩經》進行疏釋時，就前賢《維摩義記》精心摘抄，供做自我研習或講授之用，並非一字不漏的全盤照錄，這是敦煌佛教日常用經抄本特色的表現，也是維摩詰經義疏學的寶貴資料。

### Cheng A-tsai. A Study of *The Record on the Meanings of the Vimalakirti-Nirdesa Sutra* in the Dunhuang Manuscript Φ-102 of the Russian Collection.

The research group under the leadership of Professor Menshikov played a pivotal role in the study of the Dunhuang manuscripts in Russia. My teacher Pan Zhonggui was a friend of L.N. Menshikov, and also since my wife Chu Fengyu under his leadership had finished her PhD thesis on the poems of Wang Fanzhi, I have been fortunate in exchanging research ideas with Professor Menshikov since his visit in Taiwan in 1994. This my paper deals with the Dunhuang manuscript Φ-102, that was recorded in *Kitaiskie dokumenty iz Dun'khuna: Vyp. 1*. [Chinese Documents from Dunhuang, vol. 1]. It was registered as the commentary on the *Vilamlakirti-nirdesa Sutra*, chs 1 and 2. Although under the line 56 there is the original title, the content of the lines 1-56 in the original manuscript seems to be same as the chapter one of the Sui Buddhist master Huiyuan's *Record on the Meanings of the Vimalakirti-nirdesa Sutra*. Yet the lines 57-253 seem to come from the chapter eight to chapter fourteen of Kumarajiva's translations of the *Vimalakirti-Nirdesa Sutra*. Its content also matches the Dunhuang manuscript S. 2732. There are some small variations. Anyway, the manuscript Φ-102 (No 1286) seems to be a sheet with two different texts. The Dunhuang manuscript Φ-102, along with S. 2732 in the Stein Collection and a manuscript in the Otani Collection belong to one version of the *Record on the Meanings of Vilamakirti-nirdesa Sutra*. S. 2732 was dated of 539 and the Otani manuscript was dated of 556. P. 2273 was a copy dated of 548, which was made by Faluan. Many texts in Dunhuang manuscripts do not have a fixed form and style, which is very different from the traditional

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transmitted literature. The manuscript Φ-102 was from Huiyuan's text, but it has some selected excerpts with additions. The second section of this manuscript, though its content is close to S. 2732, looks more concise and elegant, which shows that it came from an eminent monk who edited the text for his own study or for his lecture. These texts are valuable for understanding the commentaries of the *Vilamakirti-nirdesa Sutra*.

### 竇懷永. 唐代避諱遞變字群研究——以敦煌寫卷為中心

中國古代避諱制度發展到唐代，開始表現出明顯的制度化特點，并在避諱重點上向漢字形體傾斜，即通過漢字形體的改變來達到避諱的目的。這一特點不僅體現于唐代圍繞字形而產生的多種避諱方法，更突出表現在各類出土文獻所蘊含的豐富避諱字形中。敦煌寫卷作為唐五代出土文獻的典型代表，在內容上包羅甚廣，涵蓋了從王室貴族到平民百姓各個社會階層的經濟、政治、法律、教育、語言、等生活，具有鮮明的社會立體性。同時，這些文獻皆出自當時人之手，書手所處的社會階層各不相同，表現出的抄寫特點、避諱特點也不盡相同，具有極強的文獻真實性。因此，相對於以墓志為代表的出土文獻和以史書為代表的傳世文獻而言，敦煌文獻皆是由當時人手抄而成，受書寫工具、書手個人習慣、書手文化程度等多種因素的影響，避諱字形往往要豐富得多，這些正是系統考察敦煌寫卷的避諱情況、仔細探索避諱字形內在規律的有利條件。通過有序梳理敦煌寫卷的避諱情況，歸納避諱特點和漢字影響，我們發現，在約三百年的李唐王朝時間里，因避諱而發生變化的字形經歷了從單個字形避諱擴展到群體字形避諱、從正字避諱擴展到俗字避諱的發展過程，甚至一直延續到五代時期的五十多年，對當時的漢字發展、兩宋以後的避諱特點等產生了一定的影響。因此，我們準備從文字學的角度，對唐代避諱的遞變字群現象進行研究，嘗試探索了出字群的涉及範圍、內在規律等，為敦煌寫卷、近代文字、唐代避諱等研究提供一些參考。

### **Dou Huaiyong, On the gradual change of taboo characters in the Tang —— A Focus on Manuscripts from Dunhuang**

In the Tang era ancient system of taboos on Chinese characters appeared in a more systematized manner, and there was also a new method introduced to achieve the purpose of taboo by modification of existing characters while leaving the original word intact. It produced the variety of taboo methods and extended beyond the Tang. Large collections of manuscripts discovered in 20th century offer a sufficient source material for the examination of the taboo system in handwritten documents. As a typical representative of documents of the Tang and Five Dynasties, Dunhuang manuscripts differ very much in their content, including economy, politics, law, education, language, and daily life of every social class from royal families to common people, thus giving us a distinct perspective of the society. As opposed to excavated sources such as epitaphs and traditional sources as official history books, Dunhuang manuscripts reveal a variety of factors including writing instruments, personal habits of handwriting, education levels and others. The large number and dissimilarity of the taboo characters provide favorable conditions for the systematic study of the taboo characters in Dunhuang manuscripts and its intrinsic patterns. Certainly it had an impact on taboo characters in the Northern and Southern Song and succeeding periods. Taking the point of view of graphology, we examined the phenomenon of gradual changing shape of groups of characters and tried to explore the background of their emergence, providing some reference for future research on Dunhuang manuscripts, modern characters, Tang taboo characters etc.

### 樊錦詩. 從敦煌圖像和文獻看波斯文化的影響

本文通過例舉敦煌莫高窟壁畫圖像及藏經洞文獻的相關材料，論述了波斯文化對敦煌文化的影響，說明了文化交流互鑒對推進文明進步的作用。

### Fan Jinshi. The Influence of Persian Culture on Dunhuang Art and Literature

The paper argues that the Persian culture had an extensive impact in the Dunhuang area in the middle ages, influenced on the exchange between the East and West Asian cultures and was an impetus for developing arts in Dunhuang.

### 伏俊璉. 寫本時期文學作品的匯集和傳播——以敦煌寫本 D<sub>x</sub>3871+P.2555 為例

D<sub>x</sub>3871+P.2555 是敦煌寫本中最具有代表性的文人編輯的文學寫本。這件寫本共抄錄有 210 首詩，2 篇賦，2 篇文章，內容非常豐富。從寫本情景學的角度對此綴合卷進行細致的校讀，我們認為它的正同和背面是不同人編輯抄錄而成的，其正面的編輯者和抄錄者最有可能是毛押牙，而毛押牙是一位吐蕃占領隴右后滯留河西的中原文士。正面的基本內容是應當包括以下幾個部分：第一部分：唐詩雜抄 13 首，有歌行體，有律詩，也有絕句，內容或寫邊塞風光，或寫海邊景色，或寫離別，或寫戰爭造成的家破人亡。這部分是編者熟讀的詩。第二部分七言詩 47 首，其中 10 首可考作者或詩題，內容以抒發別離之情為主。第三部分為詠物詩 16 首，由詩中的地名，可考知詩為河西軍中文人所寫或經過河西文人的改編，其作者有可能就是本寫卷的編者，陷蕃詩的作者毛押牙。第四部分，陷蕃詩 60 首和劉商的《胡笳十八拍》。60 首陷蕃詩當寫于貞元二年（876）敦煌城被吐蕃攻占前，作者為毛押牙。毛押牙不僅是這 60 首陷蕃詩的作者，也是本卷的編輯人抄寫人。他把記敘自己陷蕃遭遇的詩作匯集一起，并把劉商的《胡笳十八拍》抄錄其後，悲憤之情難于自己，于是又續作了第十九拍。痛定思痛之後，他舉起了酒杯，借酒消愁。他想起了曾讀過的《高興歌》，于是把它抄錄了下來。第五部分，閨怨詩、宮怨詩 19 首匯抄。其中《思佳人率然成詠》和《奉答》是一組詩，前者寫登樓望故鄉而對佳人刻骨相思，後二首以女子口吻奉答，寫自己對愛情的一往情深。這組詩表明，作者是一位滯留河西的中原文人。因思念家鄉、思念妻子，他自然想到家鄉的山水田園，于是又情不自禁地抄錄了他描寫家鄉風光的兩首舊作。然而，詩人在田園的沉思中驀然抬起頭來，卻看到了先前抄錄的《為肅州刺史劉臣璧答南蕃書》。此文把唐蕃戰爭的硝煙戰火又一次描摹展示在人們面前。毛押牙編輯詩集，以這篇散文作結，是希望和絕望并存的意味深長。

### Fu Junlian. The Compilation and Circulation of the Literary Works in Dunhuang with a Focus on the Manuscripts D<sub>x</sub>-3871 and P.2555

One of the most representative literary writings of the Dunhuang manuscripts is included into the D<sub>x</sub>-3871 and P.2555 mss with 210 poems, 2 odes and 2 essays. At the first glance, we can suppose that the mss recto and verso sides were compiled and copied by different persons, still we can accept now that most likely the compiler or copyist of them was Mao Yaya, a famous literati resident in the Hexi region under the Tibetan reign. The recto part of this manuscript includes 13 miscellaneous poems of the Tang dynasty that were often read by the compiler in the form of songs, verses or quatrain. Their content usually concerned frontier landscapes, seaside scenery, people's separation and war cruelties. This both sides mss includes the rich poetic legacy of Mao Yaya, reflecting his romantic and civic feelings. The paper will present the analyze of the poems of Mao Yaya poems from the literary criticism and historical point of view.

### 玄幸子. 再整理敦煌俗文學資料之方法與意義

摘要：本稿所謂敦煌俗文學便是廣義的敦煌變文。論者近年對唐代俗賦《鶯子賦》、以舜的孝行故事為題材的《舜子至孝變》與在敦煌變文中代表最早期話本的《廬山遠公話》等幾種變文資料進行錄文與校勘，還將其中一部分翻譯成日語了。這些變文作品很早就引起眾人的矚目，以《敦煌變文集》（1957 年出版）為嚆矢，之後潘重規

《敦煌變文集新書》（1984年）、黃征張涌泉《敦煌變文校注》（1997年）、項楚《敦煌變文集選注》（1990年）《敦煌變文集選注（增訂本）》（2006年）諸色校注本收錄之。這些學術專著將最新的研究成果反映到文本上，還根據編著者方針校訂文本而都有其特徵。但另一方面，這些也有共同性，便是追求正確答案。在文字上追求其正字，在詞匯上追求其典證與語源，盡可能闡明正確解釋。如此具備深厚典籍根柢而博覽強記的學術基礎上確立研究方法頗有成果，似乎完美無缺。然而敦煌俗文學資料價值之一在於其反映著書寫當時的口語。經過校訂文本的過程，論者最費心血的便是如何保存口語資料的面貌。舉一個典型的例子，比如“猶（猶）”字在變文資料上一般常常寫為“由”。這是因為書寫時選擇同音且簡單的寫法。跟現代漢語普通話將“頭髮”的“髮”與“出發”的“發”都寫為“發”的相似。“由”字已經沒有本字意義，只表示口語音。這種字体使用頻率很大，當時的最一般寫法，所謂通行字体。當然不能修改成“猶”字。含著其他別字、异文的例子，特別是整理口語資料這個觀點下，本稿將要提示與從來不一樣的新整理方法。

### **Gen Yukiko. Methodology and significance of the new arrangement of the Dunhuang Popular Literature sources**

The term “Dunhuang Popular Literature” is regarded as *bianwen* (transformation texts) in its general sense. Recent scholarship has transcribed and collated such texts as *Yan zi fu* (“Swallow rhapsody”) – Tang vulgar *fu*, *Shun zi zhi xiao bian* based on the stories of filial piety of Shun, *Lushan yuangong hua* – the earliest known *bianwen* from Dunhuang; some of these texts were also translated into Japanese. These *bianwen* have attracted the attention of scholars for a long time, commencing with “*Dunhuang bianwen ji*” (published in 1957) and succeeded by Pan Zhonggui's “*Dunhuang bianwen ji xin shu*” (1984), “*Dunhuang bianwen jiaozhu*” by Huang Zhen and Zhang Yongquan (1997), Xiang Chu's “*Dunhuang bianwen ji xuan zhu*” (1990), “*Dunhuang bianwen ji xuan zhu* (updated version)” (2006), and every exegetical edition of *bianwen* included them. Texts represented in these monographs reflect the results of latest research; it has also been revised according to the editors guidelines and each redaction has its own characteristics. But, on the other hand, they have some common ground, which is pursuing answers. As far as its orthography concerns, they pursuit its correct forms, and as for its vocabulary – they pursuit its etymology, possibly giving them an authentic interpretation. Thus, with a vast base of source texts and broad scholastic knowledge of the background, one could establish a methodology that will bring out abundant results, and it seems perfect.

Another feature of Dunhuang vulgar literature is that it reflects the spoken language of that time. Through the process of the text revision, probably the most difficult task to do is to save the image of spoken language of the source. A typical example is the character *you* 犹 (猶), which is often replaced by 由 in the *bianwen* sources. It is explained by the choice of homonyms and simplification in writing. This is just like modern simplified character *fa* 发 which substitutes both 髮 and 發 because of their similarity. The character *you* 由 here lost its meaning and being used only due to its same spelling. Such similar characters called *tongxing ziti* used to be very common and it seems wrong to replace it with 犹 character. This draft contains other examples of textual discrepancies, with the focus on arranging the material which refers to the spoken language and provides the new methodology of arrangement.

### **郝春文、王曉燕. 敦煌寫本中形近字同形手書舉例**

在敦煌寫本中，一些字形相近的文字有時其字形可以相混。如“策”、“榮”；“收”、“牧”；“牧”、“枚”；“先”、“光”；“靈”、“虛”；“北”、“比”；“莖”、“莖”、“筮”（“筮”、“巫”、“至”與“誣”、“誣”）；“今”、“令”、“合”等各組字形相近的文字，在不少寫本中其字形是很難區分的。在釋錄敦煌寫本過程中，遇到以上這類文字，我們應該主要依據文義來判斷其歸屬。

## Hao Chunwen and Wang Xiaoyan. A Study on Characters with the Similar Writing Patterns in Dunhuang Manuscripts

In Dunhuang manuscripts, characters with the similar writing patterns are sometimes not easy to decipher correctly. For example, in many manuscripts it is difficult to distinguish characters *ce* 策 with *rong* 榮, *shou* 收 with *mu* 牧, *mu* 牧 with *mei* 枚, *xian* 先 with *guang* 光, *ling* 靈 with *xu* 虛, *bei* 北 with *bi* 比, *qian* 遣 with *yi* 遺, *jing* 莖 with *wu* 莖 and *shi* 筮, *jing* 罍 with *wu* 巫 and *zhi* 至, *wu* 誣 and *wu* 誣, *jin* 今 and *ling* 令 and *he* 合. When deciphering the Dunhuang manuscripts we should rely on the context in determining the proper way in which these characters should be transcribed. The paper will explain some examples, which we can rely on understanding of the meanings of the vulgar characters forms.

### 黃京. 贊六宅王坐化詩撰寫年代、作者等相關問題考論

“贊六宅王坐化詩”在《全唐詩》中未見收錄，但敦煌出土文獻俄藏 Дx-1536 號、Дx-2067 號以及 P.3216 號、S.223 號均有保存。對於該詩柴劍虹先生的《俄藏敦煌詩詞寫卷經眼錄》、郝春文先生的《英藏社會歷史文獻釋錄》、徐俊先生的《敦煌詩集殘卷輯考》均有校錄和初步研究，但是對於此詩的具体寫作年代、作者以及所映射的當時社會歷史背景未做深入探討。是文在前輩學者研究的基礎上試就上述問題略發微論，以就教于方家。首先對於《贊六宅王坐化詩》的歷史背景分析。唐玄宗設“十王宅”、“百孫院”對皇室子孫進行集中管理，“六宅”制度始成定制，這也成為中晚唐時期皇室爭權奪利斗爭的一個有效工具，諸多皇室子孫在此終老或淪為政治斗爭的犧牲品，中晚唐時期的皇帝為防范這些皇室成員派宦官為“六宅使”對其監管，而其本人對“六宅子孫”過問甚少，居住于“六宅”的皇子們僅據傳世史料記載“大多無所事事”或參與政治斗爭淪為犧牲品，但據《贊六宅王坐化詩》這些大唐皇子們其中應有一部分成員為避免政治紛爭，采取自保，在當時佛教興盛的大背景下，有的人可能潛心佛門直至終老，但一直在六宅使的監管之下不能出閣。其次對於該詩的寫作年代判斷。從《贊六宅王坐化詩》詩文本以及中晚唐時期的歷史背景分析，該詩的創作時間可能是唐懿宗時期。第三對該詩歌作者的分析。《贊六宅王坐化詩》作者現存文獻中僅知是“右街內供奉賜紫大德釋弘遠”。釋弘遠能從當時“六宅”制度監管森嚴的情況下與這位大唐皇子交往，并熟知該皇子禮佛、皇帝前來接見的細節以及皇子死后連夜進宮匯報的情況，其身份應該較為特殊。根據史料記載唐懿宗時期，靈州和尚無跡與唐懿宗關係密切，并被指派為迎佛骨之贊導，無跡和尚是否為釋弘遠，筆者在此做一大膽推測。

### Huang Jing. Notes on the Literary Style and Dating of ‘The Eulogy on the Six Kings Contemplation Death’

‘The Eulogy on the Six Kings Contemplation Death’ survived in the Dunhuang manuscripts under shelf numbers of Д x-1536, Д x-2067, P.3216, and S.223. Due to the efforts of Professors Chai Jianhong, Hao Chunwen and Mr Jun Xu we got the preliminary research of the mss content, still nobody dealt before with the specific writing of the poem, its’ authorship and social and historical environment. This article will focus on the abovementioned issues.

### Iwao Kazushi. Tribute tax (*dpya*) of the Old Tibetan Empire: XT 80 and Pelliot tibétain 1128

In 1995, M. V. Vorobyova-Desyatovskaya published an overview of the Old Tibetan documents preserved in the Institute of Oriental Manuscripts, Russian Academy of Sciences, among which she mentioned XT 80 as “one document dealing with taxation” (Vorobyova-Desyatovskaya, “Tibetan Manuscripts of the 8–11th Centuries A. D. in the Manuscript Collection of the St. Petersburg Branch of the Institute of Oriental Studies,” *Manuscripta Orientalia* 1-1, pp. 46–48). In 2015, the author had a chance to investigate the original manuscript of XT 80 and noticed that it is a joint piece of Pelliot tibétain 1128, a Tibetan document brought from Dunhuang, which is now preserved in the Bibliothèque nationale de

France. Pelliot tibétain 1128 is an official document on the levy of the tribute tax (*dpya'*) issued by the fiscal office of the Principality of Bde (*bde khams*) to Dunhuang under Tibetan rule. It contains unique and important data regarding taxation and the accounting system of the Tibetan Empire. The author introduced it during the Twelfth Seminar of the International Association of Tibetan Studies held at Bonn in 2006, but unfortunately the paper has somehow not yet been published. The new fragment will help us improve the interpretation of the text. Therefore, in light of and building upon the discovery of the newly identified fragment, in this paper, the author will introduce the entire text of XT 80 and Pelliot tibétain 1128 again. The author will initially introduce the manuscript with a brief translation and then analyze some technical terms on tribute and taxation and of the Tibetan Empire that appear in this manuscript; thereafter, the author will attempt to reconstruct partly the taxation system of the Old Tibetan Empire.

**Kapstein, Matthew T. The Earliest Example of Printing in the Tibetan Script: Remarks on a Dhāraṇī-amulet from Dunhuang**

Leaving aside the use of Tibetan in seals dating to the 9<sup>th</sup> century, it has generally been assumed that Tibetan was first printed in the Xixia kingdom, beginning perhaps in the 12<sup>th</sup> century. Although this much may be true with respect to the Tibetan *language*, evidence from Dunhuang demonstrates that a variant of the Tibetan *script* was used in xylographic printing several centuries before the production of the Xixia examples found at Kharakhoto. Pelliot tibétain 4216, a document occupying a single sheet, is in fact probably the earliest example of printed Tibetan script now known. It is a large, xylographically-produced *yantra* printed in red ink with three lines in handwritten Chinese in black at the center. Dating probably to the 10<sup>th</sup> century, the text is the Sanskrit *dhāraṇī* of a popular protective ritual, Mahāpratisarā, given in ten concentric circles. The Tibetan script as it appears here conforms generally with the standard *dbu can* forms, but with some interesting differences. The “Sanskrit” of the text, however, seems not to be based on direct transcription of an Indic original, but rather on a phonetic representation, perhaps of the *dhāraṇī*'s transcription in Chinese characters. The Chinese inscription in the center has not so far been satisfactorily interpreted and refers to an otherwise unknown “mantra of the unborn arrow (or archer)” 無生箭真言. Despite the several uncertainties surrounding this intriguing sheet, it demonstrates the use of the Tibetan script in Chinese Buddhist circles in the Dunhuang region during the late first millennium and interestingly suggests that the earliest experiments with printing in the Tibetan script emerged from these same circles. PT 4216 thus presages, in some measure, the considerable role Chinese printing would subsequently assume in the development of the printed Tibetan book.

**Kuo Linying. A Collection of Dharani invocation Stanzas: Dunhuang Manuscript P.2197**

Dunhuang manuscript P.2197 numbers 16 sheets of paper, set in a perfectly done scroll rolled up around a stick with a silk string tied to its' first sheet. It contains a collection mantras and dharanis distributed into 10 sections. Eight dharanis are preceded by invocation stanzas that invite the dharani, now personalized to come and take a seat at the ritual space. Many paper will explore the ritual use of these dharanis and their invocation stanzas.

**Li Jun.李军.敦煌本《唐佚名诗集》与晚唐河西历史**

经过内容及笔迹等方面的考察,可知敦煌本《唐佚名诗集》的作者应为归义军僚佐张球。因为其对于河西的政情较为了解,所以通过该诗集可以展现晚唐河西历史的诸多场景。虽然唐政府设置于凉州的军政机构在建制上屡有变动,且凉州地区较为残破,但凉州城并没有被少数民族所占据。实际控制瓜、沙等地的张淮深与河西都防御使府之间保持了既相互独立,又彼此依存的关系。随着咸通末年至乾符初年回鹘在河西地区的兴起,归义军所控制的河西诸州经历了一个丢失及陆续收复的过程。与此同时,归义军与河西地区诸少数民族的关系,也因为回鹘势力的介入而发生了重大的转变。

## **Liang Linda Liling. The Interaction between the Practice of Children Protection and Popular Culture in Dunhuang Literature: with Special Reference to the Healing of Night-crying of Children**

During the process of raising up children, the children under 12 often lack stable mentality and it is said that demons always manifested in various horrible forms of threatening them when these children were sleeping or were alone. The demons might take away the essence-energy of children for bringing them illness or death at young age. In the popular perception in medieval China, when a child cried at night, refused milk feeding and making hiccup, the problem might be connected with the disturbance of deities or taboo. Therefore, for treating children, many methods of protection, medical treatment, popular techniques and ritualized taboos were created. Many of these practices later were incorporated into everyday popular faith and culture. In Dunhuang literature, there are some precious sources of methods and techniques of driving demons away for protecting children. For example, in order to treat the night-crying of children, besides traditional medical works, there are some other literature, such as the *Scripture of Dharani Spells Spoken by the Buddha for Protecting Children*, the fragmentary painting of the *Goddess for Protecting Children*, as well as talismans. It is worth noting that, the information for protecting children in these manuscripts is closely connected with Buddhism. The deities appeared in these sources are different from traditional Chinese deities of protecting children. These differences reflect the local special aspects of these practices in Dunhuang. The paper attempts to examine the origins of these scriptures, talismans and spells, their spread and transmission, their method in practice, the functions and transformations in order to understand the interactions, infiltrations, and borrowings between traditional medicine and Buddhism, Daoism and popular beliefs.

### **梁麗玲. 敦煌文獻中護童信仰與民俗的交涉——以治小兒夜啼爲主**

在小兒養成過程中，十二歲以下的孩童心神未定，鬼魅經常趁其睡覺或落單之際，變現各種恐怖去驚嚇他們，或取其精氣，或令其成疾，遂至殤夭。就一般民俗的觀點認爲，小兒出現夜啼、厭奶、打嗝等症狀，病源可能與觸犯神祇或禁忌有關。因此，許多趨吉避凶的保護措施、醫療行爲、民俗方術、儀節禁忌等幼童保育觀念應運而生，進而衍生與護諸童子的相關信仰與習俗。敦煌文獻中保留不少隋唐五代時期，信眾運用驅除鬼祟等方術以護祐童子順利成長的珍貴材料。以對治小兒夜啼爲例，除了傳統醫書之外，還有《佛說護諸童子陀羅尼呪經》、「護諸童子女神」殘畫和民間方術、符咒等。值得注意的是，這批寫卷保存的護童訊息與佛教有著密切的聯繫，不但和中國傳統的育兒習俗與信仰有明顯差異，而且護童神祇與中國民間的兒童保護神有很大的區別，正可凸顯隋唐五代期間，流行於敦煌一帶護諸童子信仰的地方特色。本文試圖探索這些神祇、經咒符印的來源，考察傳播的途徑、應用的方式、發揮的功能與轉化的過程，有助於瞭解中古時期傳統醫學、佛教、道教、民間信仰相互交涉、滲透和借用的情況，以及反映宗教與社會習俗、民間文化等相互融合的發展軌跡。

### **Liu Jinbao 刘进宝. 孟列夫与俄藏敦煌文献研究**

孟列夫先生是国际著名的敦煌学家。他 1952 年毕业于列宁格勒大学东方系中文科，1955 年苏联科学院东方学研究所研究生毕业，1976 年以敦煌写本《双恩记》为题通过博士论文答辩。

孟列夫对敦煌学的贡献主要反映在三个方面：一是作为敦煌学者的孟列夫，他发表了大量敦煌文献研究论文，如《影印敦煌赞文附宣讲》、《维摩诘所说经讲经文》、《维摩碎金》、《十吉祥变文研究》等。二是作为学术领导人的孟列夫，他担任苏联敦煌文献研究的负责人，主持编辑了《俄藏敦煌汉文写卷叙录》两册、担任《俄藏敦煌文献》

的俄方主编等。三是作为中俄敦煌学交流使者的孟列夫。为中俄双方的敦煌学交流与合作做了许多实实在在的工作。

### **Menshikova Maria. Dunhuang Sculptures of Beasts: Who are they and where from they come?**

It so happened that through my visual memory I always remember the images from Dunhuang. In my childhood my father, Lev Nikolaevitch Menshikov, showed me the pictures of the ceiling ornaments, books with the reproductions and photos of the Mogao Thousand Buddhas caves. And on Sundays papa took me to the museums in Leningrad (St. Petersburg) and of course to the Hermitage and the rooms with the Dunhuang collection. Maybe it was my childish impression but in the exhibition the most attractive for me were the fantastic beasts, the dogs that sat in the middle of the room in the glass cages. I was not afraid of them but thought they were looking at me breathing and smiling as the real pets can. They were named Jack and Jim – according to the 20<sup>th</sup> century museum tradition. One of them is shown with the open mouth like roaring, the second with the closed mouth but tentative. They are vigorous and listen to the sounds of the world. Any moment they are ready to protect the Buddhist faith from any evil.

Two sculptures of the ‘fantastic’ animals were brought from Dunhuang to St. Petersburg in 1915 by the second Russian Turkestan Expedition, led by academician Sergei Feodorovitch Oldenburg. No other such beasts from Dunhuang are known or have survived in the museums outside Dunhuang. I was always told that they must be the pair of seated guardians at the entrance to the Buddhist cave. So now I tried to answer the questions – who are these beasts? And can we identify them? Can we tell from what cave did they come?

These beasts are usually called *tianshou* = heavenly beasts. But are they lions? or lion-dogs? The beasts looked to me more like dogs than lions. Did dogs exist as fierce animals in China? Or dog-like animals? Then, they are wolves?

The photographs of Nouette in P. Pelliot publications helped at the beginning.<sup>i</sup> When one is looking at the south and north walls in the cave P.139a he can see the vague images of the dogs at the sides.<sup>ii</sup> And that was cave 321 according to Oldenburg. So we could place the animals.

And my idea was supported by Prof. Roderick Whitfield. He gave me the reference to the *New Tang History*<sup>iii</sup> of the several events at the end of the 7<sup>th</sup> c.: when wolves, and particularly white wolves, were seen in Dunhuang (though they were seen earlier as well). Once it happened in 679, next time in 691. The last one is also mentioned by Pelliot, and was the most important. One Yin Shouzhong, who lived near the caves, told that the wolf came to his land and didn't do any harm to children or shepherd, and that he was as white as snow. They thought it to be the auspicious mark.<sup>iv</sup> And it was accepted as such as Wu Zetian had just proclaimed herself on the throne (690) as Emperor of the Zhou dynasty, so auspicious events of this kind would have helped to confirm her legacy.

The cave was dug and decorated – the murals were painted and the sculptures were modeled – originally in the last decade of the 7<sup>th</sup> c. – during the first years of Wu Zetian reign (690-705). There are other beasts of the same type in caves 203, 334, 458, 384 and 46 that we can call dog-wolves – based on the white wolves and they are of the same period and can be suggested to be modeled on those in cave 321<sup>v</sup>.

During the WWII and the siege of St. Petersburg the beasts were not evacuated and stayed in the Hermitage. The museum was not heated, humidity was very high, and they suffered from moisture and had “swollen”. The restoration treatment was undertaken in 1951-52. By chance the photograph of the beasts *in situ* in the cave, shot by S. Dudin (?) in 1914-15, survived and was given to the restoration laboratory. The photograph shows the condition of the cave at the niche: some sculptures in it and the beasts sitting at the sides of the niche.

The contemporary photograph of the cave shows the new interpretation of sculptural decoration. It's a pity the modern restorers didn't try to base the renovation on images of the beginning of the 20<sup>th</sup> c. or on wonderful vigorous sculptures of our wolves.

Now we can place the label at these sculptures in the museum gallery:

Pair of Sitting Auspicious White Wolves-Dogs

China, Tang Dynasty, Wu Zetian reign (690-705)

Dunhuang, Mogao monastery, cave № O-321 (P-139a)

Loess, clay, traces of paint

Height 95 cm

Acquired by the Russian Turkestan Expedition in 1914-15

Inv. №№: DH-1; 2

*I'd like to express my love and respect especially to my father, who introduced me to the culture and art of Dunhuang Mogao caves. I think, he would say bowing his head aside: "...not bad..."*

### **Monnet, Nathalie. What was the appearance of the Dunhuang manuscripts in the 10th century?**

Since their discovery, more than one hundred years ago, the Dunhuang manuscripts have been disarranged from their original order in bundles and displaced from their original location; manuscripts have been sorted out by categories, and scrolls and sheets have been separated or reassembled, cleaned and repaired, restored and de-restored, etc. They have lost their original appearance they had when they were stored in Cave No. 17 at the end of the 10th and at the beginning of the 11th centuries. Rediscovering their original aspect is a necessary preliminary step when trying to understand why they were sealed in that Dunhuang Library Cave. This paper will review a few facts about the material state they were in when discovered.

### **Mollier, Christine. «Heaven in Miniature: Talismans, Epigraphy, and Stellar Diagrams on Early Medieval Funerary Artifacts Excavated in the Dunhuang Region and their Eastern Han Antecedents from the Central Plains»**

The talismans and the stellar diagrams inscribed on some of the many 3rd to 5th century *zhenmuwen* 鎮墓文 potteries and funerary artifacts that have been excavated in the Dunhuang region will be examined and compared to Eastern Han dynasty archeological items discovered in the Central Plains. The similarities between these documents allow us to conclude that they belong to the same mortuary tradition. Abandoned in Central China at the end of the second century, this tradition was exported and perpetuated in the peripheral Dunhuang area during part of the Six Dynasties period.

### **Nagata Tomoyuki. The Preliminary Analysis on the Manual of Ornate Style Writing in the Medieval Dunhuang 敦煌“美文範例”初探**

As it is generally known that many of the *shuyi* texts have been discovered among the Dunhuang manuscripts. It has been proposed that these texts were used as the writing guides for letters, funeral addresses, official papers, etc. And these letter manuals were also the handbooks for writing in an ornate style. Although *shuyi* texts were extensively studied, little is known about the ornate style letter manuals in the medieval Dunhuang. The purpose of this paper is to examine the content of the manuals and their impact on the medieval Chinese culture. As a whole, the manuals of ornate style from Dunhuang should be compiled on a higher intellectual level than the *shuyi* texts. It is because that less people wrote elegant prose than letter. Both of *shuyi* texts and the letter manuals are mainly consist of the sentence examples. Even then, these manuals contain the description of the origin and meaning of word. In other words, the manuals were probably made for educated persons. There is the other difference between the *shuyi* texts and the ornate style manuals. The former is the guidance on etiquette as well as the writing guide.

As opposed to such a text, the latter is freer from the traditional manners. That is to say, the manuals can be called more literary.

**Pchelin Nicolas. Professor Menshikov's Consultative Role for the Study of Buddhist Art Items with a focus on Buddhist painting from Bezeklik of 10-11 cc.**

The consultative role of Professor Menshikov was very important for the study of the items of Buddhist art, kept in the State Hermitage. The paper will give some data on the unique ceiling from the cave № 43 of Bezeklik monastery, transported in separated fragments, was in very bad condition. Thanks to L.N. Menshikov's consultation and to the high craftsmanship of restorers it has become possible to represent to spectators though even fragmentary but completely readable work of Buddhist art. The represented mural, 230x170 of overall size, consists of the eleven individual icons. The twelfth appeared to be fully destroyed. All icons are similar on their artistic script and a set of deities portrayed. In the center of each icon there is Buddha sitting on a high pedestal, and the four laying ahead standing around him. Texts at the bottom of the icons have not been preserved. Composition, color and plot of the painting make one recall that this work can be dated to the era when Sino-Tibetan themes and Tangut culture have become popular in the Silk Road. In the X-XI centuries in the Turfan oasis, where Bezeklik monastery was situated, the integrity of the society has been preserved. It was based on a variety of social groups, local beliefs and practices that was ensured by the rigid rule of the idikut (the ruler). And, accordingly, the development of Buddhism guaranteed the preservation and reproduction of various ethnic cultures in time.

**Raschmann, Simone-Christiane. The new database of the Academic project Union Catalogue of Oriental Manuscripts in Germany and the cataloguing of the Old Uyghur fragments of the *Scripture on the Ten Kings (Shiwangjing)***

Starting from 2016 the German academic project of the Göttingen Academy of Sciences and Humanities Union Catalogue of Oriental Manuscripts follows new paths by compiling catalogue entries in the new developed data base of the project, named *KOHD digital*. In my paper I will give a short introduction into this new data base KOHD digital and, at the same time, present first results in cataloguing the Old Uyghur fragments of the *Scripture on the Ten Kings*.

**Ryzhenkov Semen. A Study on Colophons of Mahāparinirvāṇa-mahāsūtra from Dunhuang (5th – 8th cc.)**

The paper presents some results of the study of colophons written on Chinese manuscripts of Mahāparinirvāṇa-mahāsūtra from Dunhuang. The corpus of colophons taken from Dunhuang collections worldwide has been introduced into scientific use since the publication of Ikeda On's "Collected colophons of ancient Chinese manuscripts" [Ikeda, 1990]. Previous scholarship divided colophons into several types amongst which the "colophons of dedication" ("votive colophons") type is represented most widely.

The perspectives of the isolated study of colophons from the single sutra is based on the hypothesis that the choice of the text had certain value for the donor. Apparently, the choice of sutra for copying was not strictly regulated. The reasons for such choice are interesting but obscure. Generally speaking, the devotees seemed to share the view that the power of merit increased proportionally with the number of copied sutra, and the correlation between motives of the offering and the choice of sutra or sutras could be studied on the base vast collection of colophons from Dunhuang.

The paper gives an attempt at analysis of 50 votive colophons of Mahāparinirvāṇa-mahāsūtra dated from the 5th to 8th centuries. On its basis, it is possible to figure out some statistics about devotees who participated in popular practice of copying Buddhist scriptures, reveal their motivation and determine scriptures which were used as votive offerings.

**Sims-Williams, Nicholas. New fragments of Manichaean calendars.**

The manuscript collections from the “Western Regions” include Manichaean calendars in several languages, primarily Sogdian and Uighur Turkish. Most or all of them date from the end of the 10<sup>th</sup> and the beginning of the 11<sup>th</sup> centuries, which means that those in Sogdian are amongst the very last written documents in this language. One of the most complete is a Turkish calendar for the years 1002-1004 which was first published in facsimile by Huang Wenbi and subsequently edited by James Hamilton (“Calendriers manichéens ouïgours de 988, 989, et 1003”, *Mélanges offerts à L. Bazin par des disciples, collègues et amis*, Paris, 1992, 7-21). Many others are mere fragments, but their formulaic construction often allows them to be restored to a large extent. In this presentation I will compare the calendars published by Hamilton, Henning and Yoshida with some so far unedited fragments written in a unique mixed language—primarily Turkish, but including elements taken from Chinese, Sogdian and Middle Persian, perhaps also Parthian and Bactrian.

**Sims-Williams, Ursula. The decipherment of Khotanese.** In 1895 the Indologist Rudolf Hoernle was sent manuscripts to decipher which had been acquired on behalf of the Government of India from ‘treasure seekers’ in Khotan. Among them were thirteen manuscripts in Brahmi script, described in his 1897 report (“Three Further Collections of Ancient Manuscripts from Central Asia,” JASB 66, pt. I, 1897) as being of ‘language and purport unknown,’ which were subsequently recognized as being in a new language, namely Khotanese. By the time of his second report in 1901 (“A Report on the British Collection of Antiquities from Central Asia. Part II,” JASB 70, pt. I, 1901), Hoernle was more familiar with the script and provided transcriptions that were mostly correct. He still believed, however, that the manuscripts were in two unidentified languages written in two distinct varieties of Brahmi script, one in a language perhaps related to Tibetan in a formal Buddhist sutra script and the other in an Indo-Iranian dialect in a cursive script which occurred in secular documents. This presentation will trace the decipherment of Khotanese from the earliest stages to its recognition as an Iranian language, with a particular emphasis on the role played by the discoveries of identifiable Buddhist texts in Khotanese and syllabaries among the manuscripts acquired by Stein from Dunhuang in 1906.

**釋大參/華梵大學佛教學系助理教授**

**敦煌 P.3904 號道微《觀世音經》註釋考論**

中國佛教的菩薩信仰中，觀音菩薩具有壓倒性的影響力，不僅唐代便有「家家阿彌陀，戶戶觀世音」之說，民間更有「佛殿何必深山求，處處觀音處處有」的俗諺流傳。這除了與觀音具有慈悲救苦、廣大靈感、多種法門、千變風貌的特質外，更與祂擁有八十多種顯密經典有密切關係。在眾多觀音典籍中，《普門品》為觀音信仰的根本經典，其單行本《觀世音經》單經，從南北朝之後便廣為世人書寫、持誦、講經與注疏。敦煌藏經洞發現了 51 種《法華經》註釋，內有二件《觀世音經》註釋，皆為歷代大藏經所未收錄。其中法藏 P.3904 號道微《注觀世音經》寫卷，首尾俱全、抄寫端正，釋經手法獨特，為瞭解敦煌觀音思想與信仰的第一手文獻。本文首先對該卷進行敘錄及錄出全文，其次在前賢的基礎上對序文重標句逗並進行白話解釋，最後結論指出本卷為晚唐抄本，原註釋者道微可能為敦煌當地僧人，該註旨在闡明觀音已證「三明」，並廣行「六度」利益眾生，且能「內外具拔」世間苦難與根本無明。而其「內注與外注」的釋經方法與天台有密切關係，其思想以般若與法華為根據，整體內容兼具「立意甚高」與「內容淺近」的色彩。所謂「立意甚高」顯示道微可能擔負僧教育責任，並藉此鞭策修行人不應心外求法，而應啟發「內觀音」觀智；而其「內容淺近」則說明道微的性質近於民間弘法法師，教化對象為普通庶民百姓。在敦煌開龕造窟的宗教熱潮中，他視興福為「助道之良法」，呼籲過度著相修福，如同心外求法。而他的觀音實踐法門，其實是要人們以

《心經》的觀自在菩薩為典範，時時以般若照見身心五蘊黑暗，從而證悟人我二空，獲得究竟的滅苦。

### **Shi Dacan. Some Comments on P.3904 “Kuan-shih-yin Sutra”**

The image of Kuan-yin bodhisattva has the overwhelming influence on the faith of the bodhisattva in the Chinese Buddhism, that the proverb “every home has Kuan-shih-yin” got popular since Tang dynasty and a common saying “look for no Buddhist temple in the mountain as Kuan-shih-yin is present everywhere” become a folk legend. This is attributed to Kuan-yin bodhisattva characteristics of having mercy heart, relieving people from the sufferings, spiritual responsive boundlessly, various kinds of magic power, and thousands of appearance, in addition to the fact that Kuan-shih-yin has concerned in more than 80 sutras. Among the various Kuan-shih-yin sutras, the Universal Gate of the Bodhisattva Avalokitesvara is the classic sutra in the “Kuan-yin” faith, and the offprint “Kuan-shih-yin sutra” is widely spread through copying, chanting, preaching, and commentaring. Among the 51 commentaries on the “Loctus Sutra” discovered in Dunhuang, two on the “Kuan-shih-yin” sutra of them were never included into the Buddhist canon of all previous dynasties. The commentary on “Kuan-shih-yin Sutra” is of unique way and is the first-hand document for the study of the Dunhuang Kuan-yin cult and faith. . The major point of this Commentary was to point out that Kuan-yin achieved a state of realization of “three awareness” and widely exercised the “six pramita” to benefit all beings, and has ceased the afflictions of the world externally and the fundamental ignorance internally. The way of the Commentary was that “inner note and external note” are implying a close relationship with Tian-tai sect. The major idea of the Commentary is based on the Prajna Sutra and the Lotus Sutra while the whole text content has a feature of consisting of both “high level of conception” and “simple language.” The so called “high level of conception” indicated that Commentary writer Dao-wei probably was bearing the education responsibility to encourage the monks not to seek dharma outside of the mind and to inspire the “inner Kuan-yin” to contemplate the wisdom; while the “simple language” indicated that Dao-wei was of the nature of a preaching master to the secular world ordinary people. His practice of Kuan-yin dharma was actually aimed on teaching people to take the Kuan-zi-zai bodhisattva in the “Heart Sutra” as the model to practice contemplating that the five aggregates is really dark, in order to realize the emptiness of the dharma and the self, and to obtain the ultimate relief of sufferings.

### **Solonin Kirill. Two Tangut versions of the Mahāsiddhas lore.**

So far, the only information available on the Tangut tradition concerning the mahāsiddhas was the “Laudation of the 85 mahāsiddhas” (八十五成就颂) by Jingang zuo 金剛座, identified as Rtsami lotsāwa Sangs rgyas grags pa. This text originally studied by Lú Cheng survives in Chinese and Tibetan, however, its Tangut version was never discovered. However, recently two Tangut fragments provisionally identified as laudations for mahāsiddhas were discovered: one in the Stein collection from the British Library, and another one in China, where it was purchased on an auction. The second fragment was originally studied by Gao Shanshan, the first one by myself. The fragment from the BL contains entries for \*Sangs rgyas grags pa, \*Yogipa, Tilopa, whereas the GSS fragment includes all together 17 entries on Lūipa, Mekopa, Jālandhari, Tilopa, Vajraghaṇṭa, Nag chung zhabs, Nāropa, as well as on a number of personages, I am not yet able to identify. Since the provenance of the text is not clear, it might be originating from the Yulin caves, where some mahāsiddha images from the Tangut times are preserved. The name list, the sequence and the actual stories allow that an alternative version of the Mahāsiddhas lore existed in Xixia, and was the basis of the formation of the Tangut version of esoteric Buddhism. The presentation will introduce the contents of the two texts, and some observations concerning their possible relation to the Tangut iconographic materials.

**Takata Tokio 高田時雄. (Fudan University, Shanghai) On the Khara-khoto Fragment of Kehong's Phonetic and Semantic Glosses of the Chinese Tripitaka**

TK-252 from Khara-khoto is composed of four fragmentary pages. The catalogue of Prof. Menshikov et al. identifies it as a part of the printed edition of the Phonetic and Semantic Glosses of the Chinese Tripitaka compiled by the monk Kehong of the later Jin dynasty of the Five Dynasties. The identification is correct but after a careful examination it can be found that the fragments are not printed but manuscript copies and that the texts differ considerably from those preserved in the Korean Tripitaka. The four pages seem to have been bound originally as butterfly binding (*hudiezhuang*), typically used for the book of those days. Furthermore, appearance of the pages and the style of handwriting imply that the writer copied the pages faithfully from an original printed edition. Nevertheless, as is considered that there existed only one edition for Kehong's book (i.e. original of the Korean Tripitaka edition), the changes were brought about by the write himself. The style of the additions made by the author supports the assumption. Besides, the presence of these pages among the finds from Khara-khoto, together with the manuscript copies of Dunhuang, explains the extensive use of Kehong's book in Northern China around the Song period.

### 汪娟. 敦煌佛教儀式文書的群體建構——以禮懺儀節為基礎

佛教傳入中國以後，在大乘佛教的開展、功德思想的流行、高僧大德的提倡、詔令僧官的科求...等諸多因素的影響下，各式各樣的禮懺活動也隨之廣為流行。敦煌遺書中保存了數量相當豐富的佛教禮懺文獻，其中不乏古逸材料，彌足珍貴。事實上，禮懺文中的請佛、讚佛、禮佛、念佛、懺悔、勸請、隨喜、迴向、發願...等禮懺儀節，是佛教不分宗派共同承認的修行方法，也是誦經、受戒、俗講、齋會...等佛教活動中經常使用的儀節。過去學者對禮懺文、俗講變文、齋琬文...等相關領域的研究，往往各行其道，尚未以禮懺的視角進行整體的檢視。因此本文是以敦煌禮懺文的儀節為基礎，逐一建構出誦經、受戒、俗講、齋會...等活動與佛教禮懺的關係，試圖將龐雜的禮懺文、啟請文、押座文、講經文、莊嚴文、發願文、迴向文、齋琬文、受戒儀、觀行儀...等多元性的儀式文書，重新納入佛教禮懺的視野下進行統合，藉以恢復敦煌地區佛教禮懺活動的整體風貌，以及闡析禮懺文與其他各類儀式文書之間的關聯性。

### Wang Chuan. The Group Construction of Buddhist Liturgical Ritual Manuscripts from Dunhuang based on the Confession Ritual

Since Buddhism came to China, with the spread of Mahayana tradition, the popularity of virtue thought, the promotion of eminent monks and various ritual activities flourished. Very rich sources of Buddhist confession ritual are preserved among Dunhuang literature, including numerous materials, which are rare and precious. In fact, in Buddhist ritual texts, inviting Buddhas, praising Buddhas, venerating Buddhas, chanting Buddhas, confessing, evoking, compliant joy, transferences, making pious vows, and so forth, became the method of cultivation across the boundaries of all schools. They were also used widely in the ritual activities of sutra recitation, precept reception, vernacular lectures and feast assembly. Recently the scholars have studied these ritual texts respectively from their own research interests; a comprehensive examination from the angle of confession ritual is yet done. Based on the study of confession ritual, this paper attempts to construct the relationships between sutra recitation, precept reception, vernacular lectures, and feast assembly and Buddhist confession ritual. It attempts to bring miscellaneous liturgical texts including confession texts, invocation texts, seat-settling texts, sutra-lecturing texts, adornment texts, vow prayers, virtue transference texts, feast prayers, ordination ritual texts, and visualization ritual texts together, with a fresh incorporation into the perspective of Buddhist confession ritual, so as to reconstruct the comprehensive image of confession ritual activities in Dunhuang area. It will also interpret the connections between confession ritual texts and other liturgical ritual texts.

Wei Yingchun 魏迎春 (蘭州大學敦煌學研究所)

## 晚唐五代敦煌突厥渾部落及其居民考 ——以 S.5448《渾子盈邈真贊并序》為中心的考察

晚唐五代敦煌地區生活有渾姓居民，他們在歸義軍政權中擔任節度押衙一類的官職，從事著翻譯或者武職軍將一類的職業生涯，這一批渾姓居民的族源到底屬於少數民族還是漢族，在少數民族中他們來源于西域地區的胡姓居民，還是自蒙古高原南下河西走廊的突厥回鶻部落，擬或是從青藏高原進入河西走廊的吐谷渾和羌族，目前學術界還沒有人對這一問題進行研究。鄭炳林教授《敦煌碑銘贊輯釋》認為渾姓很可能是吐谷渾的后裔，是唐代安置在敦煌地區的吐谷渾部落后來改姓為渾，和瓜沙地區的慕容氏家族為同類居民。但是我們在研究中發現，敦煌大量的吐谷渾人皆以慕容為姓。據 98 窟供養人像題記中有節度押衙客慕容員順，第 256 窟供養人題記有墨釐軍諸軍事瓜州刺史中書令慕容歸盈、窟主玉門諸軍事守玉門使檢校尚書左仆射兼慕容言長，第 202 窟有故管內都押衙行常樂縣令慕容長政題名，榆林窟 16 窟除慕容歸盈題名外，還有紫亭鎮遏使慕容氏。據敦煌文書記載，歸義軍政權中有許多慕容姓的人參政。慕容使君、慕容都衙、慕容縣令、慕容營田、慕容刺史。瓜州刺史檢校尚書慕容歸盈，在瓜州有善政，在其卒后近三十年，瓜州僧俗仍然上書要求為他立神座，見載于 P.2943《開寶四年瓜州衙推汜愿長等狀》：瓜州是多民族雜居區，《冊府元龜》卷一七\_帝王部來遠同光二年五月記載：“瓜、沙與吐、蕃雜居。” P.4640《己未——辛酉（899—901）年歸義軍破歷》記載“（七月十六日）支與退渾悉如沒藏身死支粗布一匹。” P.2932《甲子、乙丑二年某寺所收便豆帳》，甲子年十二月十一日“同時退渾程慙多便麥壹碩，至秋壹碩伍斗”，“廿九日退渾王再昌便豆壹碩”，是證吐谷渾徙沙州后，大部分改性慕容氏，還有部分吐谷渾改姓漢姓程、王等姓，唯獨沒有見記載吐谷渾改姓渾。這就使我們產生一個疑惑，敦煌渾姓居民是吐谷渾之后裔，還是來自于突厥渾部落，擬或來自于其他民族？本文通過對 S.5448《渾子盈邈真贊并序》等相關材料的研究，再結合古籍記載，認為渾姓很可能是居住敦煌的突厥人。

### Wei Yingchun. The Study of the Dunhuang Turkic Tribe and People in Later Tang and Five Dynasties Focusing on S.5448 *Hun-zi-ying-miao-zhen-zan-bing-xu* (渾子盈邈真贊并序)

The residents from Hun family lived in Dunhuang under Late Tang and Five Dynasties. They held the positions such as *jiedu yayu* 節度押衙, and worked as translators or generals. Today the scholars argue about the origin of them. Some scholars think that these residents surnamed Hun were ethnically Chinese or belonged not-Han minorities. Some researchers believe that they were of Turkic Uighur tribe from Mongolian Plateau, and some even argue that they were of Tuyuhun or Qiang tribes from Qinghai-Tibetan Plateau. In the book *Compilation and Textual Research of Dunhuang Inscription on the tablet*, Professor Zheng Binglin indicates that Hun family might be the descendant of Tuyuhun. Tuyuhun Tribes were settled in Dunhuang area and later changed their surname to Hun under Tang Dynasty. Hun and Murong Family of Guazhou and Shazhou areas were congener residents. However, we found that a large number of Dunhuang Tuyuhun people's surnames are Murong. Murong Yuanshun, Murong Guiying, Murong Yanchang and Murong Changzheng's names can be founding the inscription of donors at Caves 98, 256, 202 in Mogao and Yulin Grottoes. According to the Dunhuang documents, many people named Murong served as officials under the Guiyi Army Regime. Murong Guiying had good position in Guazhou. After 30 years of his death, the monks and the laymen of Guazhou decided to erect a monument for him. According to P.2943 named *kai-bao-si-nian-guazhou-ya-tui-fan-yuan-chang-deng-zhuan* 開寶四年瓜州衙推汜愿長等狀, many peoples lived in Guazhou. *Ce-fu-yuan-gui* 冊府元龜 also records that Tuyuhun and Tibetans lived together along with in Guazhou and Shazhou. After Tuyuhun moved to Shazhou, many of them changed their surname to Murong, still part of them used the Chinese surnames, such as Cheng, Wang and so on. There was no record that they changed their surname to Hun, which made us confused. The question is whether the Hun family was the descendants of Tuyuhun, or came from Turkic tribe,

or from other ethnic groups. Focusing on the study of S.5448 and other related materials the paper writer attempts to prove that Hun family living in Dunhuang might be Turkic.

**Whitfield, Susan. Some Personal Impressions on the Cooperation with Professor Menshikov.**

From the very beginning of the International Dunhuang Project Professor Menshikov was one of its' very active its' participants, and took part in the conference 'Dunhuang — Cave 17' (University of Sussex, October 1993), the first meeting of its kind where curators and conservators from all the countries with substantial collections of Dunhuang material could assemble and exchange notes and share their experiences and initiatives. He also took the pivotal role in organizing the Collaborative Russian – IDP Center and became its' first head.

**Wu Jiongjiang. The Study of Newly Unearthed Epitaph of Lady Liang, the Wife of Prefectural Governor of Shazhou**

The epitaph of Lady Liang 梁氏, a wife of prefectural governor of Shazhou 沙州 named Ma Yuantai 麻元泰 under the Tang Dynasty, was excavated in Chang'an District of Xi'an City, Shannxi Province and now is kept in Chang'an Museum. This squared epitaph was made of stone, with a side length of 36 cm. The epitaph is complete, but the cover was lost. Now we can find its' text in the book *Chang'an xinchu muzhi* 《長安新出墓誌》. This epitaph records a prefectural governor of Shazhou named Ma Yuantai, who was unknown in official history and mentions a war between Tang and Tibet in the 7<sup>th</sup> of Dali period 大曆. We intend to study this epitaph from three aspects. Firstly, to research the details this epitaph's content, and to study the death of Lady Liang. Secondly, we can use this epitaph to learn about the relations between China and Tibet. During the Jianzhong 建中 period, the relationship between Tang and Tibet became better. Tibet allowed the Tang soldiers and their relatives' bodies left in Longyou during the war to be sent back to Chang'an, Thirdly, we knew the new name of one of the prefectural governors of Shazhou during the Tang dynasty.

**吴炯炯. 新出《唐沙州刺史麻元泰妻梁氏墓記》考釋**

《唐沙州刺史麻元泰妻梁氏墓記》，出土於陝西省西安市長安區，現藏長安博物館。此誌為石質，方形，拓片邊長 36 釐米。誌文 12 行，滿行 16 字。墓誌完整，誌蓋佚失。收錄於《長安新出墓誌》一書中。這方墓誌記載了傳世文獻中沒有記載的一位唐代沙州刺史麻元泰，而且提示了大曆七年唐與吐蕃之間的戰爭。我們計劃從三個方面對這方墓誌進行研究：第一，考證此方墓誌的內容，對墓誌中所記載的麻元泰妻梁氏大曆七年歿於蕃部的問題進行研究。第二，唐朝在建中年間與吐蕃關係緩和後，唐蕃戰爭期間陷沒與河西隴右的將士及家屬的歸葬問題；第三，對未見於傳世文獻、敦煌文獻，而在近年出土的唐代墓誌中記載的沙州刺史進行整理與考證。隨著近年來唐代墓誌的大量出土，結合敦煌文獻、傳世典籍等，利用其中與敦煌學研究相關的內容，對某些敦煌學的問題繼續進行探討，也可能會成為敦煌學未來發展的一個方向，也為我們傳統的敦煌學研究提供了不少新資料，值得大家關注。

**許建平. 敦煌《左傳》寫卷與中古經學**

敦煌《左傳》寫本，為研究中古《左傳》學提供了極其實貴的實證材料。利用這批材料，不僅可以證實文獻記載的隋唐時期杜注《左傳》一統天下的局面，還可以據之瞭解杜預《春秋左氏經傳集解》的書寫型式、《春秋左傳正義》原本之體裁格式、《左傳》寫本所反映的敦煌教學情況等。同時，由於這是一批南北朝隋唐時期的寫本，保存了當時《春秋左氏經傳集解》的文本面貌，對於我們探尋《春秋左氏經傳集解》文本之原貌具有重要的價值。

**Xu Jianping, *Zuozhuan* in Dunhuang and the Study of Classics of the medieval period in China.**

The Dunhuang manuscripts of *Zuo-huan* are valuable sources for the of the *Zuo-zhuan* itself and also of the medieval Chinese history. First, *Zuozhuan* copies of Dunhuang offer evidence that the uniformed Yu Du's

Annotation (Du Zhu) of *Zuozhuan* dominated under the Sui and Tang dynasties. The value of *Zuozhuan* of Dunhuang also lies in three accounts: 1) providing the information on a writing-style of Du Yu in his annotation for *Chunqiu Zuozhuan* (*Chunqiu Zuo-shi jingzhuān jijie*); 2) allowing to understand better the genre and format in the original version of *Chunqiu Zuozhuan zhengyi*; 3) offering facts for the study of pedagogy in Dunhuang.

### 山口正晃.“敦煌古寫本”國際學術研討會 報告摘要

衆所週知，佛名經的主要內容是佛名號的排列，這裏沒有甚麼高尚的教義主張。所以，歷代中國佛教界的中心或歷代中華王朝並不重視佛名經之類，其結果佛教研究、佛教史研究的傳統中佛名經占有的地位非常低。但是，沒有高尚難解的教義，文盲庶民或周邊諸國才容易地接受佛名經。這就是說，在佛教滲透於中國一般社會的局面下，漢譯佛典流布擴大於“漢字文化圈”的層面上，佛名經占有的地位非常高。所以，不僅為了闡明中國古代的庶民文化生活，也為了理解東亞全體佛教擴大情況，佛名經是非常重要的資料。雖然歷代經錄著錄了多種多樣佛名經，但是到現在傳世的佛名經種類不多。然而 20 世紀初頭髮現的敦煌文獻包括不少佛名經，而且其中幾種是未知的，或者經錄有經名而沒有實物的。此後才開始佛名經的研究，特別是近十年佛名經的研究比較活潑，報告者也發表了幾篇文章關於敦煌文獻的佛名經，闡明瞭幾種佛名經的內容、流布情況和傳世過程等等。基於這些研究，這篇文章提及庶民的佛教信仰和佛名經的關係，東亞世界中的佛名經流布情況，其具體面貌。

### Yamaguchi Masateru. *Fo ming jing* 佛名經 in the historical world of Eastern Asia

The main contents of *Fo ming jing* 佛名經 is the arranged titles of Buddha, and as we know, there isn't any lofty Buddhism doctrine. So, *Fo ming jing* 佛名經 does not have any big influence in the history of Chinese Buddhism. Still, the illiterate general public in China and in the countries around China received *Fo ming jing* 佛名經 very easily. And for our understanding of Buddhism spreading from China into the Eastern Asia, *Fo ming jing* 佛名經 is a very important document. Although the ancient catalogues of Buddhist scriptures (經錄) included many kinds of *Fo ming jing* 佛名經, little of them left now. But the documents of Dunhuang 敦煌文獻 which were discovered at the early 20th century includes a number of *Fo ming jing* 佛名經 copies. In this paper, I will study the dissemination of *Fo ming jing* 佛名經 among the Chinese general public and, and the situation how *Fo ming jing* 佛名經 was spreading into the Eastern Asia.

### Yamamoto Takako 山本孝子. 《俄藏敦煌文獻中所見私人書札殘片敘錄》

俄羅斯科學院東方研究所聖彼得堡分所藏敦煌文獻》的出版以來，已有不少學者為其所收錄的文獻進行了定名、校錄和考證工作。但是，俄藏敦煌文獻中殘卷或殘片的數量不少，目前還有一些無定名或前賢擬題不妥當者，其中亦含有私人書札實物或相關資料。本文通過《俄藏敦煌文獻》的再次爬梳整理，以語言表現或書札格式為線索嘗試增加私人書札實物或相關資料，列舉檢得文書編號，原來未定名者予以定名，定名錯誤的加以改正，以便加深對當時的書札禮儀，或人們在日常生活中傳遞信息或進行感情交流的真實面貌的認識。

### 杨富学. 敦煌写卷“落蕃诗”作者身份与时代再探

敦煌出土 P2555 写卷正面与背面“落蕃人”所作的 71 首诗，历来是敦煌学界争论的焦点之一。这里对之深入考究，对前人关于诗人身份与时代的各种说法进行逐一评析，通过细析诗意，结合传世文献，发现唐家一语多数情况下出现在唐后与蕃国语中；而诗中的乡国一语指向敦煌，说明敦煌兼具乡与国（都）身份。又将其中一首诗中出现的沙州殿下列为考察的重点，一一排查后得出殿下真实身份为金山国天子张承奉，而创作者正当为金山国前往南蕃求援而被扣押的使臣。

### 楊明璋. 講經文、窺基經疏與祥瑞：Φ-223〈十吉祥〉探析

孟列夫於 1963 年首先披露 Φ223，指出其為前此未見的一變文類歌體敘事經典，並擬題為〈十吉祥〉。本文踵武前賢，發現此本當是根據唐代窺基撰《阿彌陀經疏》、《阿彌陀經通贊疏》演繹而成，而 P.2955 擬題為〈佛說阿彌陀經講經文〉也是以窺基撰《阿彌陀經疏》為基礎敷演而成的，二本當可視之為相互關聯的《佛說阿彌陀經》講經文。它們非但同是以窺基經疏為據，且闡釋的都是伴隨佛菩薩的奇珍異寶、珍禽異獸，而這些用以刻畫描述佛國淨土的珍寶、禽獸，除了有來自佛典外，也引述了當時文人薛能的詩作，又有「則后」、「東吳有聖」等唐土的人、事、物，可見講經者在講經的過程中已將之中土化，故此二寫本可與當時的祥瑞文化合觀，是唐五代祥瑞文化具體而微的體現。

### Yang Mingchang. *Jiǎng jīngwén and Kuiji's jīngshū* auspicious culture: A study of ShíJíxiáng in the Dunhuang Manuscript Φ 223 in the Russian Collection

In the Catalogue of 1963 Меньшиков pointed out that Φ-223 is an unknown *biànwén*. He named it as *Shíjíxiáng*. Recently, I found out that this scripture was based on *ā mí tuó jīng shū*, *ā mí tuó jīng tōng zàn shū* which was written by Kuiji in Tang Dynasty. Besides, I suppose that P.2955 is *fó shuō ā mí tuó jīng jiǎng jīng wén*, which was also based on *ā mí tuó jīng shū* too. Both of them can be regarded as *jiǎng jīng wén* of *fó shuō ā mí tuó jīng*. They were based on the writings of Kuiji, and also expound the treasures, rare birds and animals that accompanied Buddha. Those priceless treasures and beasts were used to portray the Buddhist pure land. The scriptures also quote the poetry of Xue Nen. In addition, they list some people and events of the Tang Dynasty. It is thus clear that *jiǎng jīng zhě* represent the Chinese culture of sutra lecturing. Therefore, those two manuscripts can be viewed together as the examples, which reflect the auspicious culture in Tang Dynasty and Five Dynasties

### 姚崇新. 高昌回鹘王国的观音信仰与观音造像遗存

高昌回鹘王国的佛教过去学界有过一些探讨，对具体的信仰内涵也有所讨论，但总体上看，信仰内涵以及与其相伴的造型艺术的微观研究仍有待加强。本文以高昌回鹘王国的观音信仰与观音造像遗存为考察对象，属于微观视角切入的个案研究，希望透过此个案研究，能深入体察高昌回鹘王国的佛教与佛教艺术随着时代的变迁而呈现的特点。迹象表明，高昌回鹘王国前期的观音信仰直接继承自唐西州的观音信仰内涵，包括圣观音崇拜、密教类观音（十一面观音、千手千眼观音）崇拜、以及观音信仰与地藏信仰的整合等，与之相伴的是各类观音造型艺术的表现。五代北宋时期，高昌回鹘王国的观音信仰又呈现出新的特点，其标志是具有浓郁本土特色的观音经变画的流行，但这并不是高昌回鹘王国自身的创造，而是中原内地特别是北宋观音文化影响的结果。至高昌回鹘王国晚期，由于蒙元势力的不断渗透，观音信仰的内涵再次发生微妙的变化，喇嘛教类型

的观音开始出现。高昌回鹘王国的观音信仰及其造型艺术变迁的轨迹似乎可以昭示高昌回鹘王国佛教的变迁轨迹与基本特点。

### 游自勇. 敦煌寫本 S.2506V 等唐代《失名史書》再探

敦煌寫本 S.2506V+P.2810AV+P.2810BV+P.4073+P.2380V 是一種唐代失名史書，存開元九年至貞元四年大事紀，其中採用甲子納音和年號并用的紀年方法，是一大特色，但又存在諸多訛誤。大事紀中有不少記載可補正史之闕，具有一定的史料價值。學界一般認為其係編年史書，但關於其體裁、史料來源、成書年代等問題仍存在爭議。本文在對勘史料的基礎上，認為這篇大事紀成書於德宗貞元年間，抄寫的年代上限是憲宗初年。該書作者未必是吐蕃統治下的沙州人，該書也並非體現敦煌本地人撰寫的歷史，更可能是轉抄中原傳入的史書。

### 張小艷. 敦煌本《善惠買花獻佛因緣》疑難字詞考釋

敦煌寫本《善惠借花獻佛因緣》，編號為 S.3050V，講述善惠買花供養燃燈佛的故事。全文篇幅短小，僅 948 字。然因其中充斥着大量的俗體借字，文意讀來頗多晦澀。上世紀五十年代以來，中國學者在《敦煌變文集》《敦煌變文集新書》《敦煌變文校注》等三部書中，對這個寫本作了日漸精審、完善的校理。經過幾輩學者的共同努力，這個曾經難以通讀的故事，其內容已基本可以理解了。儘管如此，文本中仍遺留了少數有待進一步考索的疑難字詞。本文即對其中的“舍勒”“三故”“𠵼”“無敬”“轉巽”等五則字詞作了詳實的考證。

1. “舍勒”乃梵語，漢譯為“內衣”，一般只在幹活、睡覺或洗浴時穿。
2. “三故”，當讀作“三股”，即三拒木、三歧木，指下端尖銳而上端有三股分叉的木杖，可懸掛瓶、鉢等器具。
3. “𠵼”，或錄作“付”，實為“罰”的草書簡體，指處罰、罰款，習見於敦煌社會經濟文獻。
4. “無敬”，當讀作“無計”，“計”是“敬”的方言記音字，“無計”指沒有計策。
5. “轉巽”，前賢以為“費解，俟再考”。“轉巽”應讀作“轉瞬”或“轉旋”，指很短的時間。

### Zhang Xiaoyan, Notes on the Difficult Words in the Manuscripts of Shanhu Jiehua Xianfo Yinyuan (善惠借花獻佛因緣) Discovered in Dunhuang

The Dunhuang manuscript of S.3050 (v) *Shanhui Jiehua Xianfo Yinyuan* (善惠借花獻佛因緣) contains a short story in 948 words, about certain Shanhui (善惠), who buys flowers and presents them to the Dipaṃkara as offerings. It is very hard to understand this story, as there are many nonstandard forms of characters and borrowed words in it. Since the 1950s, the Chinese scholars have made the wonderful collation and rearrangement of this text in *Dunhuang Bianwenji*, *Dunhuang Bianwenji Xinshu* and *Dunhuang Bianwen Jiaozhu*. Owing to the joint efforts of several generations of scholars, the difficult manuscript has become a story which is able to be understood in general. However, there remain several difficult words left for some further interpretation. This paper makes a detailed research on the five words of “shele (舍勒)”, “sangu (三故)”, “fa (𠵼)”, “wujing (無敬)” and “zhuanxuan (轉巽)”.

### 鄭炳林. 唐五代敦煌粟特人康氏家族研究

唐敦煌除了從化鄉居住有大量的粟特人之外，其他諸鄉也相應居住有很多粟特人生活，其中就有很多粟特人康氏家族，從化鄉康氏家族見於記載的有 35 人，是粟特人諸姓中人數最多的一支。吐蕃占領敦煌之後，粟特康氏家族康秀華擔任了部落使一職，並從事胡粉等高級奢侈品生意。歸義軍時期敦煌粟特人康氏家族擔任很多軍政要職和宗教領袖，張議潮擔任歸義軍節度使之後，任命康氏家族出任瓜州刺史，同時派遣康通信出任都知兵馬使兼任剛丹鎮遏使，還有一位康使君出任肅州防戍都營田使。曹氏歸義軍政

權時期擔任指揮一職。康氏家族不僅僅在軍政方面有很大的勢力，在佛教教團中仍擔任都僧統一下各級僧官，有都僧統康賢照、康教授等。有專門為之建立的村落康家庄，市場上有康氏家族建立康家酒店，手工業中擔任都料一職，見于記載的有康都料等。總之，在晚唐五代敦煌社會的方方面面都能看到粟特人康氏家族的影子。

### **Zheng Binglin. Notes on Sogdian Kang Family in Dunhuang under the Tang and Five Dynasties**

Some Sogdians, who lived in Conghua and other towns near Dunhuang under the Tang dynasty, were from the Kang family. About 35 people with this family name were recorded in Dunhuang documents, and it was the biggest Sogdian family in Dunhuang. Kang Xiuhua once had a position of bu-*luo-shi* 部落使 and owned the Hufen 胡粉 cosmetic and other luxuries businesses under Tibetan occupation of Dunhuang. Kang family played an important role in the military and political life in the Guiyijun period. Someone from Kang family was appointed as Guazhou *ci-shi* (the governor of Guazhou, 瓜州刺史) when Zhang Yichao was Guiyijun *jiedushi* 歸義軍節度使. Kang Tongxin served as the *du-zhi-bing-ma-shi* and *shan-dan-zhen-e-shi* 都知兵馬使兼任刪丹鎮遏使, Kang Shijun as *sha-zhou-fang-shu-du-ying-tian-shi* 肅州防戍都營田使 and *zhi-hui-shi* 指揮使 in the Guiyijun period of Cao Family. Kang family not only had military and political advantages, but also served as Buddhist clergy of different classes in Sangha, as for example, Kang Xianzhao and Kang Jiaoshou, etc. Some villages were named after Kang family as Kang-*jia-zhuang* 康家庄; Kang-*jia-jiu-dian* (康家酒店) was specifically built by the Kang family; kang-*du-liao* 康都料 was also recorded in the document as an example that Kang family worked as the manufacturer. These proves that, the Kang family was very active in Dunhuang society under the Late Tang and Five Dynasties.

### **朱大星. 西域出土《老子道德經河上公章句》研究**

道教、佛教等多種宗教曾在敦煌吐魯番地區活動過，並留下了豐富的文化遺存。敦煌吐魯番出土文書中保存的《老子道德經河上公章句》即是其文化遺存之一。本文在系統梳理西域出土文書所見《老子道德經河上公章句》的基礎上，結合前人的研究對所謂的《老子道德經河上公章句》存在南方本與北方本的說法重新作了檢討，認為南方本與北方本的說法未能真實反映《老子道德經河上公章句》的版本及流行狀況。《老子道德經河上公章句》強調養生長生之餘，也重視治國思想的闡述，此種治身與理國並重的思想是其得以廣泛流行的一大原因。而政治需要及社會風尚諸因素，在客觀上也影響了《老子道德經河上公章句》的流傳。《老子道德經河上公章句》在敦煌吐魯番地區的發現反映了道教世俗化的一個側面，也為探討道教西向沿絲綢之路發展提供了材料。

### **Zhu Daxing, The Study on the Ho-Shang Kung Commentary on Lao Tzu's Tao Te Ching (《老子道德經河上公章句》) Unearthed in the Western Regions of China (西域)**

Taoism, Buddhism and other religions were widely spread in Dunhuang and Turfan (敦煌吐魯番) in ancient times.. One of the cultural relics of religious content here was *The Ho-Shang Kung Commentary on Lao Tzu's Tao Te Ching*. This paper will study the unearthed documents of *The Ho-Shang Kung Commentary on Lao Tzu's Tao Te Ching* in the Western Regions of China, and review the so-called the South and the North version of the scripture.

### **Zieme, Peter. Newly found Uighur printed texts of the Yuan period.**

The ongoing research on the recently found documents from cave 464 of the Northern Mogao Caves adds interesting and important facts to our knowledge of the ancient culture of the Uighur. In my paper I would like to discuss some aspects of newly found printed texts of the Yuan period. Although many wood blocks of single words or letter groups in Old Uigur were found at Dunhuang, the majority of the printed materials are products of the block printing. Of special interest is one fragment of a block printed edition of the Old Uighur poet Anzang's

poems. This poet whose poetical works are not mentioned in the Chinese historical sources was a follower of Huayan Buddhism as in all his poetical works he is based on Avatamsaka texts.

### **Zorin Alexander. Two Tibetan Concertina Books Rediscovered at the IOM RAS**

In 2015, two items were added to the IOM Tibetan Dunhuang collection. Two concertina books of similar format and general outlook were kept among the unprocessed materials of the vast Tibetan collection of the IOM RAS. One of them has the following inventory number – 1917. №432, 2a. The inventory book of the Asiatic Museum for 1917 contains a relevant entry according to which these books, along with some other materials, had belonged to N.N. Krotkov and were passed to the Museum by the Russian Committee (for the Study of Central and Eastern Asia), on September 16, 1917. The paleographic features of the manuscripts resemble those of three *pothi* books from Dunhuang sent by Krotkov to St. Petersburg, in 1911. It is important also that the manuscripts contain some texts on Mahābāla whose cult was popular in Dunhuang. Therefore, it is highly probable that they really used to belong to the Dunhuang library. My paper will present a general survey of these two books in respect of the history of their acquisition, paleography and contents.

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<sup>ii</sup> Pelliot, P. *Grottes de Touenhouang, Paris, 1920*

<sup>iii</sup> *New Tang History /Xin Tang Shu/*. University of Helsinki, 2005, (juan 35, p.924)

<sup>iv</sup> Zhang Jingfeng. A Study on the Auspicious White Wolf statues at the Mogao Grottoes. *Dunhuang yanjiu*. 2013/5: 31-39

<sup>v</sup> Zhang Jingfeng, *Op.cit.*