

**ABSTRACTS**  
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**Two Outstanding Tang Manuscripts in the Kyoto National Museum's Moriya Collection**

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The Kyoto National Museum is home to one of the most important collections of ancient Buddhist manuscripts in Japan. In 1954, Mr. Moriya Yoshitaka donated to Kyoto National Museum a collection of Buddhist manuscripts acquired by his late father—attorney and museum board member Moriya Kōzō—who had passed away the previous year. The collection comprises 268 manuscripts from countries using Chinese characters—China, Korea, and Japan—and includes 1 National Treasure, 35 Important Cultural Properties, and 37 Important Art Objects.

It was the eminent scholar Kyoto University professor emeritus Fujieda Akira who first raised questions about the Dunhuang manuscripts in the Moriya Collection. Most of the Dunhuang manuscripts in the Moriya Collection have the collector's seal *Dehua Li shi Fanjiangge zhenzang* (德化李氏凡将閣珍藏, "Prized Collection of Palace of Mediocre Generals of Mr. Li of Dehua") of renowned Chinese collector Li Shengduo (1858–1935). In an article in the *Kyoto National Museum Bulletin (Gakusō)*, Fujieda claims that this collector's seal is spurious and accordingly that all the manuscripts upon which it is stamped are forgeries (藤枝晃「『德化李氏凡将閣珍藏』印について」(京都国立博物館『』第7号、1985)。

Over my long career as curator of manuscripts at the Kyoto National Museum, I engaged in bibliographic research on Dunhuang manuscripts. In recent years, little by little, I have been carrying out a reevaluation of the Moriya Collection. This presentation details one part of that research, focusing on two scrolls in the collection that are outstanding examples of Dunhuang manuscripts.

The first scroll in question is volume 4 of *Mahāparinirvāṇa Sūtra* 『大般涅槃經』, which was published in the 1964 catalogue of the Moriya Collection *Moriya Kōzō shi shūshū: kokyō zuroku* 『守屋孝蔵氏蒐集: 古経図録』 as being a Nara period Japanese manuscript. The paper and form of the characters suggest that it instead can be counted among the Tang dynasty manuscripts from Dunhuang. It is highly unusual in its completeness from beginning to end, but even more significant is that each 142.0 cm-long sheet in the scroll is approximately three times the length of a normal sheet. For this reason, the entire scroll comprises only six sheets of paper. This paper is of the highest quality with extraordinarily fine grain and an extremely smooth and supple surface. While the characters are relatively compact, they are written in an elegant hand in standard script. Both the paper and the calligraphy make this a representative manuscript of the Tang dynasty, which unquestionably can be dated to the seventh century.

The second work in question is a scroll of the *Suvarṇaprabhāsa Sūtra* 『金光明最勝王經』, vol. 7, that is stamped with the *Dehua Li shi Fanjiangge zhenzang* seal, for which reason it was labeled by Fujieda as being part of the group of forgeries. The most distinctive characteristic of this scroll is its use of Zetian characters. This usage and the form of the characters, especially

the style of copying found in line 28 of the first sheet, tell us that this manuscript was copied immediately after the sutra was translated by Yijing into Chinese in 703, raising the strong likelihood that this is the oldest surviving manuscript of Yijing's translation of the *Suvarnaprabhāsa Sūtra*.

In this presentation I explore the significance of these two outstanding Dunhuang manuscripts from the Moriya Collection in the Kyoto National Museum. (Translated by Melissa Rinne.)

**Inventing the Pothi:  
Manuscript Formats and the Economy of Textual Production in Early Buddhism**

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This paper considers the advent of a particular new manuscript format in South Asia in the second to third centuries CE: the pothi, a collection of palm leaves inscribed on both sides and held together by a string passed through a hole in the leaves. The practice of writing on plant leaves has parallels in other parts of the premodern world, which will be introduced to contextualize Indian pothi manuscripts. The only South Asian region from which manuscript material of the period in question is preserved is the northwest of the subcontinent, where the pothi supplanted an earlier manuscript type of birch-bark scrolls (and was itself later imitated in birch bark and paper). After describing the formats and uses of this earlier South Asian manuscript type, the present paper will discuss the detailed mechanisms of how the palm-leaf pothi supplanted the birch-bark scroll, paying particular attention to the co-existence, for a while, of both manuscript formats, the correlation of these manuscript formats with scripts (Kharoṣṭhī, Brāhmī) and languages (Gāndhārī, Sanskrit) and continued interactions with an oral tradition. Both scroll and pothi manuscripts are also illustrated in the Buddhist art of Gandhāra, and this visual evidence will be used as supporting evidence for the change of formats. In conclusion, the paper will on the one hand consider the larger changes in textual production and transmission, particularly in Buddhist monasteries, that favored the introduction of this new format, and on the other the ways in which the unique characteristics of the pothi format (more direct access to passages within a text, larger possible text sizes) shaped the further uses of written text inside and beyond South Asian Buddhist monasteries.

***Sūtras* as Royal Gifts: Indological and Sinological Assumptions and the Production of  
Chinese and Tibetan *Sūtras* in Dunhuang under Tibetan Rule**

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A project of *sūtra*-copying that ran from the 820s to the 840s produced what is probably the single largest group of *sūtras* deposited in Dunhuang Cave 17. This collection is fascinating on numerous grounds. In terms of content, it consists of two texts: the longest of the *Prajñāpāramitā sūtras*, and the *Aparimitāyurnāma-Mahāyānasūtra*, a short *dhāraṇī sūtra*.

Linguistically, the collection is split down the middle between Tibetan and Chinese, since the scribes and editors of Dunhuang produced both Chinese and Tibetan copies of these two *sūtras*. The methods of producing and editing these *sūtra* copies are also fascinating, particularly with respect to the circumstance that Dunhuang's mostly Chinese scribes and editors worked on both Chinese and Tibetan *sūtras*, and in the process articulated a dynamic coalescence of Tibetan and Chinese scriptural and editorial norms. The *sūtra-copying project* also has an intriguing social and economic history involving taxation, paper and ink production, lawsuits, punishment, and paper disposal and reuse.

Rather than exploring the details of such topics, as I have done in the past, I would like to step back to regard the collection as a whole, and consider in particular the way in which the perceived ambiguity of its stated purpose reflects a meeting of Indological and Sinological assumptions. From documents relating to the commissioning of these *sūtras*, we know that they were offered as “the Tibetan king's gift” (*btsan po'i sku yon*), a phrase that is as ambiguous in Tibetan as it is in English translation, i.e., it does not tell us if the *sūtras* are a gift *for* the king, or *by* the king. The uncertainty of some scholars in their approach to this phrase is driven, I think, by the disciplinary assumptions of Indologists as against those of Sinologists with respect to the large-scale commissioning and offering of *sūtras*. From the perspective of someone who comes to the study of Tibet and its manuscripts via the study of Indian Buddhism, the king is typically viewed as a great patron and a giver of gifts. The gift of *sūtras* is thus to be seen in the context of the cult of the book, a technology by which a king can sanctify his kingdom and generate merit for himself and for his subjects. Approaching the matter from a Sinologist's perspective, or perhaps more accurately, from a Dunhuangologist's perspective, this collection of *sūtras* is to be seen in the context of other large collections of *sūtras* commissioned by ambitious councilors as gifts for kings, queens, and princes. While the solution, based on a semantic analysis of the phrase “the king's gift” and similar phrases in several Dunhuang manuscripts, favors the “Sinologist's assumption,” the “Indologist's assumption” is in fact helpful in that it pushes us to think beyond the gift of *sūtras* as a simple transaction by which a councilor increases his prestige, and to consider the ritual mechanics of gift-giving and the place of the king within the ritual economy.

### **Coping with Too Many Variants: A New Type of Edition of the *Scripture of Brahma's Net***

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The *Scripture of Brahma's Net* (*Fanwang jing*, Taisho Canon no. 1484) is a Chinese Buddhist apocryphon composed around the mid-fifth century. It is noteworthy for being extant in more than ten significant manuscript and woodblock editions in China, Japan and Korea. Manuscript versions include Dunhuang manuscripts and two Japanese manuscripts, one dated in 757 C.E. and the other from ca. the ninth century, both of which are registered as Important Cultural Properties (Japan). Woodblock prints include the first edition of the Korean Canon (11th c.). In addition, the stone sutras (*shi jing*) of the Cloud Dwelling Monastery (*Yunju si*) of Mt. Fang (*Fangshan*), China, include three versions of the *Scripture of Brahma's Net*, the earliest of which

dates back to the early 8th century. The huge number of variants found in these versions reveal intriguing details concerning the formation of this scripture.

On the basis of a careful examination of variant characters in each of the extant versions listed above, we are able to investigate the earliest form of the scripture in the form of a critical edition, and to speculate on various phases in the development or transformation of the text in later history. However, neither so-called 'critical editions' in the western style nor 'Chinese traditional editions' (base texts with their critically selected and collated lists of variants) are sufficient to manifest both the text's original form and later developments at the same time.

In this paper, I will first make a list of earlier manuscripts and woodblocks of the *Scripture of Brahma's Net*, explain the fundamental differences between the two – old and new – lineages of the text, and present problems of the two editions as mentioned above. Finally, as an exemplar of the appropriate method for editing a text rich in variants, I will attempt to propose a new type of edition of the *Scripture of Brahma's Net*, by selecting turning points in the text's history; viz., combining [1] presumably the original or the earliest form with critical apparatus, with [2] a manuscript version of early succession, [3] a version in the beginnings of later transformations, and [4-5] the two currently popular editions.

### **Links and Connections in Manuscripts Copied by Students**

**Imre Galambos**

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The paper will discuss the manuscripts identified by their colophons as having been written by students and try to see what types of texts commonly occur together. The next step is to try to identify the visual characteristics of such manuscripts. Finally, using these two criteria (commonly occurring texts and visual traits) an effort will be made to expand the body of manuscripts belonging to this category.

### **The early sixth century Dunhuang manuscripts of a fifth century Dhāraṇī sūtra**

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Since their discovery in Dunhuang the Chinese sūtra copies have been somewhat neglected, unless they were unknown elsewhere, which is the case of some apocryphal sūtras. It is true that most of these sūtras have been since printed in the Taishō Canon. It is also true that the variants between most of the Dunhuang manuscripts and the texts printed in the Taishō edition are often minimal. Yet, a small difference, be it only of a single character, can change the meaning of the text or the critical evaluation of the extant canon editions. Furthermore, for some sūtras the differences are important. The Dunhuang copies of some of them could represent earlier phases of the text and help us to reconstruct its possible evolution. In this paper, I shall give as an instance the sixth century Dunhuang copies of an early dhāraṇī sūtra, the *Dafangdeng tuoluoni jing* 大方等陀羅尼經, « Great Vaipulya-dhāraṇī-sūtra ».

This sūtra would have been translated into Chinese at Zhangye (in today Gansu province), in 402-412, under the Northern Liang dynasty (397-439). Nineteen fragments of it were found in Dunhuang. Three of them bear dates, respectively 514, 516, and 521. They show important variants that could put in doubt the authenticity of the sūtra. A stone sculpture found in a Buddhist monastery in southern Shanxi and bearing a date of 560, is an important additional element to the discussion.

### **Colophons and post-colophons in Buddhist legal manuscripts from Burma**

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Previous codicological scholarship (Braun 1997, 2002) has concentrated on formulaic conventions in Burmese colophons. It has approached the manuscript archive more or less indiscriminately, failing to consider how scribal or donative statements are indexed to particular genre contexts. In emphasizing their reliance on "stock phrases" (stereotypen Redewendungen), this work suggests that colophons from Burma may have little to offer as evidence concerning the immediate historical conditions of manuscript production, copying, donation, and re-donation. This paper, by contrast, presents an analysis of idiosyncratic features of colophons and post-colophons found in Pali, Arakanese, and Burmese manuscripts of dhammasattha law texts. Dhammasattha treatises have a continuously attested transmission in Burma since at least the mid-13<sup>th</sup> century, although the earliest surviving texts can be dated to only the 17<sup>th</sup> century. Based on an investigation of known witnesses of the *Dhammavilāsa dhammasat* (Burmese and Arakanese prose, c. pre-1637/8) and *Manusāra dhammasattha* (Pali verse and Burmese *nissaya* prose, 1651), as well as several later texts, this paper asks what we can learn about the meaning, making, and transmission of Buddhist legal manuscripts through close critical readings of their colophons.

#### References

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### **Paper or rock? Lessons from Mount Tai**

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In China, the practice of writing colophons to Buddhist texts on silk and paper is documented from the 5th century onwards. They form a spatial, physical, material, and aesthetic symbiosis with the primary work, and this practice has continued until modern times. The

colophon writer guides and even tries to control the thoughts of the reader. By contrast, colophons in the west are, after the Renaissance, separated from the primary work.

In 6th century China, colophons began to be added to Buddhist inscriptions engraved onto rock cliffs under the open sky. These colophons equally form a symbiosis with the primary text, and they establish a specific social, perhaps also political and biographical context, which stays with that work forever.

The talk will discuss in particular the corpus of some 40 colophons that were engraved between 1117 and 1961 around the Diamond Sutra on Mount Tai. In spite of many similarities with colophons on silk and paper two significant differences can be identified. Only in extremely rare cases will a colophon writer on a scroll make a negative statement about the primary text, because there is always an owner who must not be offended. Not so on Taishan, where people are free to voice their opinions – and many of those are critical. Moreover, colophons in the landscape not only try to channel the reader's thoughts, as colophons on scrolls do, but also his movements through the topography.

**Wōnch'ūk's *Commentary on the Vijñaptimātratāsiddhiśāstra* and  
Separate Chapter on the *Vijñaptimātratāsiddhiśāstra***

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The Silla-born scholar-monk Wōnch'ūk 円測 (613-696), who was active at the beginning of the Tang Dynasty, is said to have written a *Commentary on the \*Vijñaptimātratāsiddhiśāstra* 成唯識論疏 in ten scrolls 十卷. The work has been lost, and only extremely few fragments have survived to this day. According to the *Ŭich'ŏn Catalogue* 義天錄, Wōnch'ūk also authored a *Separate Chapter on the Vijñaptimātratāsiddhiśāstra* 成唯識論別章 in three scrolls. This text is no longer extant, and no surviving fragments have been identified so far.

Although Wōnch'ūk lived and had a prolific activity at the Ximing Monastery 西明寺 in Chang'an 長安, only very few of his works have survived. One can assume that the reason for this is to be found in his relations with Xuanzang's 玄奘 chief disciple Ji the Grand Master of the Cien Monastery 慈恩大師基 (632-682). The Chinese Faxiang and Japanese Hossō tradition 法相宗 considers Xuanzang as the Great Patriarch and Ji as the founder of the school. Wōnch'ūk's name does not appear in this lineage.

On the other hand, the tradition initiated by Wōnch'ūk at the Ximing Monastery continued with Dojeung 道証 and T'aehyŏn 太賢 and then came to an end. T'aehyŏn quotes in his *Study Notes on the Vijñaptimātratāsiddhiśāstra* 成唯識學記 from the works of Wōnch'ūk and Dojeung. These are believed to be Wōnch'ūk's *Commentary on the Vijñaptimātratāsiddhiśāstra* in ten scrolls and Dojeung's *Essential Anthology of the Vijñaptimātratāsiddhiśāstra* 成唯識論要集 in fourteen scrolls (probably identical with the *Essentials of the Vijñaptimātratāsiddhiśāstra* 成唯識論綱要在 thirteen scrolls recorded in the *Ŭich'ŏn Catalogue*?).

We find, however, a passage in Wōnch'ūk's *Commentary on the Benevolent King Sutra* 仁王經疏 where the six supernatural faculties as glossed as follows:

Speaking of the essence 体, the Sarvāstivāda school considers that all the six supernatural faculties 六通 (\**ṣaḍabhijñāḥ*) have wisdom 智慧 (\**prajñā*) as their essence as [explained in] the \**Abhidharmamahāvibhāṣāsāstra* 婆沙, etc. Now if we follow the Mahāyāna [tradition], the six supernatural faculties have meditative concentration 定 (\**samādhi*) and wisdom as well as the associated [mental] factors 相應法 (\**caitta*) as their essence as [explained in] the \**Āryadeśanāvikhyāpanasāstra* 顯揚, etc. If we [want to] analyse [the matter] in a more extensive way, the details are [to be understood] as [explained in] the *Separate Chapter* 別章。  
若出体者。薩婆多宗。六通皆以智慧為体。如婆沙等。今依大乘。六通皆以定慧及相應法為体。如顯揚等。若廣分別。具如別章。(T 33.369b)

As clearly indicated in the last sentence, it seems that Wōnch'ūk dedicated a special work or a part of it to the treatment of the six supernatural faculties. This must be the *Separate Chapter on the Vijñaptimātratāsiddhisāstra*, but the text is no longer extant.

There is, however, a manuscript which can be assumed to contain one chapter extracted from this text. The excerpt, entitled *On Supernatural Faculties* 神通論, is part of the collection of the Tokugawa Art Museum 徳川美術館. Since I have already given a summary of the manuscript and discovery elsewhere, here I should like to offer a few tentative remarks on its palaeographic and calligraphic features. I also add a provisional diplomatic edition of the text in the hope that it will further its study.

The calligraphic style used in the Tokugawa Art Museum manuscript of the *On the Supernatural Faculties* is similar to the so-called *Tōji-gire* 東寺切れ style. Here I compare this with samples from manuscripts written in ink on white paper in the Haeinsa 海印寺 collection and Wōnhyo's *Discussion of the Inferential Mode of Valid Cognition* 判比量論. The Tokugawa Art Museum manuscript has 16 folios, each folio consisting of 28 columns, 19 characters per column, which gives a total of 404 columns. The manuscript is believed to have been copied in the 8<sup>th</sup> or 9<sup>th</sup> century. The style of the colophon which reads 'Shamon Henjō Kongō' 沙門遍照金剛 has similarities with Kūkai's 空海 style, but the calligraphic features of the main text are different. The manuscript was transmitted to the Owari branch of the Tokugawa clan 尾張徳川家 in the Edo period and for a long time, it was believed to have been written by Kūkai. However, this attribution must have been made on the basis of the colophon.

### ***Great Notes (Maka shō 摩訶抄 𑖀𑖂𑖄抄), Assemblage Practices for Esoteric-ritual Shōgyō Manuscripts, and the Production of Lineage History in Early Medieval Japan***

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This study focuses on the manuscript and textual practices evident in the seven-quire "Great [Dharma Teacher Jitsunin's] Notes," a previously unstudied work which I discovered in Ninnaji Tatchūgura Shōgyō Archives (塔中蔵 3 9 箱ノ 8 ~ 1 4 帖) in June 2014. The text includes multiple and extensive oral transmissions on the ritual procedures for each of the roughly 182 rites into which the Kajūji monk Kōzen 興然 (1121-1203) of the Ono Branch of the Shingon

Lineage was initiated into between 1149 and 1168 from his master Jitsunin 実任 (1097-1169). It is a very rare example of a complete collection of the oral ritual-transmissions from a single master in medieval Japan, and it is unique in the extent to which it dated colophons for each of the transmissions over the extended period. The only other text known for such extensive dating is the esoteric Tendai work *Shijūjū ketsu* by Chōen (1016-1081; T. 75, no. 2408), a work from which Kōzen quoted on more than one occasion, suggesting its influence on the latter. *Great Notes* is also unique in that Kōzen also left a large catalogue including each of the 182 and their transmission dates in addition to the datings in the manuscript itself, currently held in Tōji Kanchi' in Kongōzō Treasury (東寺観智院金剛藏 285 箱 128 号). The work is also unique insofar as it includes extensive information in both manuscript and catalogue on the organization of the manuscripts for venerable-rite (尊法 *sonbō*; alt. *sonpō*) works transmitted. Kōzen was the main master of Kakuzen (1143-ca. 1213+), author of *Kakuzen shō*, which became the most famous of iconographical commentaries, and so examination of this work can potentially also offer added insight into the iconographical world embodied in the latter work. In this paper, I will focus primarily on issues of the a) process of collation and preservation indicated by the extant manuscript and b) how that activity of producing “notes” (*shō* 抄鈔, *shomotsu* 抄物) based on oral transmission contributed to the production of histories of lineages in medieval Japan.

### **On the Classification and Dating of Old Uyghur Block Prints of Buddhist Content**

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Printed texts comprise a small but a very important corpus of Old Uyghur texts, consisting of more than 1,000 fragments. Most of them are of Buddhist content. They are mainly kept in collections of Central Asian texts in China, France, Germany, Great Britain, Japan and Russia. This paper first presents a classification of Old Uyghur block prints, showing their main scope of content and characteristic morphological features, and then reports the main results of ongoing research on dating Old Uyghur block prints. It also discusses the purpose of producing Old Uyghur texts in printed form, mainly based on the colophons of some printed texts.

### **Sacred Space, Manuscripts, and Liturgies for Installing Parasols from Dunhuang**

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This paper is intended to develop a comprehensive understanding of ritual texts and religious practices in the making of sacred space and to rethink the role of manuscripts and implements in Buddhist history, folk belief, and daily life. The author hopes to cast new, more systematic light on the religious function and symbolic meaning of parasols in ritual and on related concepts, artistic expressions, and performances.

The author investigated all manuscripts concerning parasols, mainly focusing on “Liturgies for Installing Parasols” 安傘文 from Dunhuang. He argues that parasols served as special ritual instruments for guarding the local community. The sacred power of parasols was based on the apotheosis of their practical



function of shielding and protecting and was enhanced by the beliefs and practices associated with the Mother of Buddhas with Great White Canopy 大白傘蓋佛母 in late Tang and Five Dynasties. Installing parasols or carrying them in a procession around the city was equivalent to delimiting a boundary, setting up a defense, and creating a sanctuary.

The Great White Canopy Dhāraṇī is filled with mysterious power, whether it is worn on the body as an exorcising object, placed in the four gates as a symbol of guarding passage, or put into the parasol and paraded around the city as a way of cutting lines through open space. In all these cases, the practice distinguishes between inside and outside, self and other, purity and impurity, and has the power to exterminate plagues and disasters, solemnify the space and obtain blessings, and bring purification, health, and peace to all. Such technologies are indebted to esoteric Buddhism but may also share techniques with traditional Chinese methods (*fangshu* 方術) and Daoist exorcistic prayer.