

# Xixia Language Studies and the Lotus Sutra (I)<sup>1</sup>

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## 1. *The Role of the Lotus Sutra in Xixia Language Studies*

IN 1904, M. G. Morisse published his *Contribution préliminaire à l'étude de l'écriture et de la langue Si-hia*, an attempt to decipher Xixia Lotus Sutra texts that marked an epoch in the history of Xixia language studies.<sup>2</sup> It was an illustrious achievement accomplished at the outset of the 20th century, following G. Devéria's identification of Xixia characters in 1898. Ten years later, Luo Fucheng 羅福成 published the *Xixia yi Lianhua jing kaoshi* 西夏譯蓮華經考釋 (Study of the Xixia Translation of the *Saddharmapuṇḍarīka-sūtra*) (Higashiyama Gakusha, 1914). This was an attempted analysis of the texts on the three photographs of the Xixia Lotus Sutra (juan 7) that Dr. Tōru Haneda 羽田亨 had presented to him when he lived in Kyoto as well as on a facsimile (juan 1) attached to the book Morisse published in 1904. These he collated with the *Tianpin Miaofa lianhua jing* 添品妙法蓮華經.

In this way, all the early Xixia studies were closely connected with Lotus Sutra texts. But there has been little progress in study of the Xixia Lotus Sutra since. This is true even now at the beginning of the 21st century.<sup>3</sup> I did not think initially that the Xixia version of the Lotus Sutra would have any particular characteristics helpful to Xixia language studies. However, after having an opportunity to view some photographs of the Lotus Sutra (juan 6 and 7) in the Kozlov collection, this preconception was completely overturned.

This Xixia version of the Lotus Sutra has a great many more remarkable linguistic features than other scriptures, including the Flower Garland Sutra (*Avataṃsaka-sūtra* 華嚴經). The text is also exceedingly difficult to understand. It clearly has a writing style different from what I called the “style modeled on Chinese writings” that appears in scriptures like the Flower Garland Sutra. Herein lies the reason that the Lotus Sutra has not been a basis for research in Xixia language studies. The text of the Xixia Lotus Sutra does not show complete word-to-word accordance with the Chinese version, and it contains many indecipherable portions.

Though the reason is unknown, both Morisse and Luo Fucheng collated the Xixia text with the *Tianpin Miaofa lianhua jing*. Actually, however, in the extant Xixia version of the Lotus Sutra is clearly written “Yao Qin Sancang Fashi Jiumoluoshi hanyi 姚秦三藏法師鳩摩羅什漢譯” (Yao Qin [dynasty] Tripiṭaka Master Kumārajīva translated into Chinese).

## 2. *The Extant Texts of the Xixia Lotus Sutra*

Apart from small fragments, the following texts (printed editions and manuscripts) are extant in several parts of the world:

### I. Eight-Volume Blue-Paper Chrysography Texts Formerly Owned by Morisse and Others

- a) The Collection of the Staatsbibliothek zu Berlin  
Five volumes: juan 1, 3, 4, 5 and 7; chrysography on blue paper (according to Juntarō Ishihama 石浜純太郎).<sup>4</sup>
- b) The Collection of the Musée National des Arts Asiatiques Guimet in Paris

Three volumes: juan 2, 6 and 8; chrysography written in a refined calligraphic style on blue paper (according to the present writer’s research).<sup>5</sup> Accordion-folded large-sized books; 12.3 × 32 cm; text range, 24.9 cm, bordered by two threads of double (thick outside and thin inside) lines; six 19-character lines to one *ori* or a half of a folded leaf. Only juan 2 is contained in a slipcase. The cover of each juan is coated with dark-green cloth and gilded. There are insertions of one line at several places. These lines must have been added because the scribe mistakenly skipped one or several lines, as the added line starts with the same character as the line appearing thereafter. It can be surmised that this manuscript would have been copied in comparatively later years.

The following are further details: juan 2, including chapter 3, “Simile and Parable,” and chapter 4, “Belief and Understanding,” consists of 101 *pages* (*page(s)*, in this case, meaning *ori* or a half of a folded leaf); juan 6, containing chapter 16, “The Life Span of the Thus Come One,” chapter 17, “Distinctions in Benefits,” chapter 18, “The Benefits of Responding with Joy,” and chapter 19, “Benefits of the Teacher of the Law,” consists of 92 *pages*; and juan 8, containing chapter 25, “The Universal Gateway of the Bodhisattva Perceiver of the World’s Sounds,” chapter 26, “Dharani,” chapter 27, “Former Affairs of King Wonderful Adornment,” and chapter 28, “Encouragements of the Bodhisattva Universal Worthy,” consists of 69 *pages*. On the two *pages* at the begin-

ning of juan 8, a Buddha's image is drawn, with the attached caption in Xixia characters, 貝𦉳𦉳𦉳 (the eighth arranged illustration), within a frame at the pages' top right corner.

The last two lines of juan 8 of the Xixia version can be interpreted as follows:

“The bodhisattvas, including Samantabhadra, and the Śrāvakas, including Śāriputra, as well as the whole great assembly, including the heavenly beings, dragons, humans and nonhumans were all overjoyed and, accepting and keeping the Buddha's words, bowed in obeisance and departed.”

Thereafter follows the ending title, “The Lotus Sutra of Wonderful Law, juan eight,” with the following two lines of postscript attached:

“One single mind embraces and comprehends the realm of the profound and wonderful Dharma. The wisdom of the Buddhas has been universally [revealed], with nothing remaining, to all sentient beings and [the sutra] concludes without residue. Though comprehending the [Buddha] vehicle is difficult, [the Lord] invents, employs and assembles [various] expedient means, according to what is appropriate to cause [sentient beings] to enter the true [vehicle]. [Thus he expounds] the three skillful [teachings] and seven parables . . . .”

In his work mentioned above, Luo Fucheng cites eight lines of Xixia text in juan 1 from Morisse's edition (“citing from the text in the collection of Mr. Morisse” 錄毛氏藏本) and 55 lines in juan 7 from the three photographs presented by Tōru Haneda (“citing from the text in the collection of the École Française d'Extrême-Orient” 錄東洋學院藏本). Strangely, Luo Fucheng added interpretive notes to the Xixia texts by citing counterparts from juan 1 and juan 7 of the *Tianpin Miaofa lianhua jing* (in the Song [dynasty] Tripitaka) translated by 隋三藏崛多笈多三法師 (Three [*sic*] Tripitaka Masters [Jñāna]gupta and [Dharma]gupta of the Sui [dynasty]), though both of the colophons attached to the two Xixia texts clearly read 姚秦三藏法師 鳩摩羅什 漢譯 今上皇帝 奉詔 再校正 (Yao Qin [dynasty] Tripitaka Master Kumārajīva translated into Chinese, His Majesty the Present Emperor issued an imperial edict to proof-read again). At the end of his notes, Luo Fucheng concludes:

“I note that this [juan of the] sutra begins with the ‘Bodhisattva Never Disparaging’ chapter and ends with the ‘Bodhisattva Wonderful Sound’ chapter. I think that juan 7 [of the Xixia text] is identical with that of the Song [Tripitaka] version *Tianpin Miaofa lianhua jing*. The original [of the Xixia version] is now kept in the collection of the École [Française] d'Extrême-Orient in Hanoi. I collated this [Hanoi text] with that of the ‘Introduction’ chapter of the sutra from Mr. Morisse's collection; both

are completely identical with each other in terms of line [number per page] style, format and calligraphy. Since the [Xixia] texts handed down in the Eastern countries are extremely rare, I now attach the collotype facsimiles of the two manuscripts together at the end of this volume for readers' reference."

Exact correspondence is confirmed when one collates the text from juan 7 of Luo Fucheng's book with Kumārajīva's translation. But Luo Fucheng puts portions of chapter 20, "Bodhisattva Never Disparaging," (*Taisho shinshu daizokyo*, 9.50b24–c4, 51a26–b26) along with a portion of chapter 24, "The Bodhisattva Wonderful Sound," (*ibid.*, 9.56b13–c1 [end]). In addition, it is not confirmed whether any Xixia texts were kept in the École Française d'Extrême-Orient that was then situated in Hanoi. (It is safely assumed that the manuscript formerly owned by Morisse was once kept in the École and moved later to the Musée National des Arts Asiatiques Guimet in Paris). In any case, according to the knowledge we presently share, I cannot but assume that the Xixia version of the *Tianpin Miaofa lianhua jing* is not extant.

## II. Texts in the Kozlov Collection

According to *A Catalogue of Buddhist Texts in the Xixia Language* 《西夏語佛教典籍目錄》 authored by Evgenij I. Kychanov in 1999, the so-called Kozlov collection at the St. Petersburg Branch of the Institute of Oriental Studies of the Russian Academy of Sciences includes a good number of manuscripts and printed editions that have already been identified and put in order. In addition, there still remains the possibility that portions of the Lotus Sutra texts may be contained among unidentified fragments. The following is the list of the texts compiled in the *Xixia Version of the Lotus Sutra from the St. Petersburg Branch of the Institute of Oriental Studies of the Russian Academy of Sciences*, which has been recently published.

### List of the Xixia Version of the Lotus Sutra Cat. 218

No.	Juan		Content
6253a	(preface)	manuscript	Preface and chapter 1 (Introduction); 35 lines extant. <sup>6</sup>
787* <sup>7</sup>	(preface)	edition	Preface; 10 lines remain; a portion of juan 3, chapter 7 (The Parable of Phantom City), is contained.
2436	1	edition	Chapter 1 (Introduction), complete; chapter 2 (Expedient Means), end is lost.
4562*	2	edition	Sutra title and honorific titles,

			3 lines; chapter 3 (Simile and Parable), 5 lines from beginning remain.
805	2	edition	Chapter 3 (Simile and Parable), beginning is lost; chapter 4 (Belief and Understanding), end is lost.
3900*	3	edition	Sutra title and honorific titles, 3 lines; chapter 5 (The Parable of the Medicinal Herbs), 5 lines from beginning remain.
7231*	3	edition	Chapter 7 (The Parable of the Phantom City), 10 lines remain. Both beginning and end are lost; continues from the latter part of no. 787.
2317	4	edition	Chapter 8 (Prophecy of Enlightenment for Five Hundred Disciples), complete; chapter 9 (Prophecies Conferred on Learners and Adepts), complete; chapter 10 (The Teacher of the Law), complete; chapter 11 (The Emergence of the Treasure Tower), end is lost.
67	5	edition	Chapter 12 (Devadatta), complete; chapter 13 (Encouraging Devotion), complete; chapter 14 (Peaceful Practices), complete; chapter 15 (Emerging from the Earth), complete.
719	6	manuscript	Chapter 16 (The Life Span of the Thus Come One), complete; chapter 17 (Distinctions in Benefits), complete; chapter 18 (The Benefits of Responding with Joy), complete; chapter 19 (Benefits of the Teacher of the Law), complete.
782	6	edition	Chapter 16 (The Life Span of the Thus Come One), complete; chapter 17 (Distinctions in Benefits), complete; chapter 18 (The Benefits of Responding with Joy), complete; chapter 19 (Benefits of the Teacher of the Law), end is lost.
4674*	6	edition	Chapter 19 (Benefits of the Teacher of the Law), last 7 lines remain.
6452b	7	edition	Chapter 20 (The Bodhisattva Never Disparaging), beginning is lost; chapter 21

			(Supernatural Powers of the Thus Come One), complete; chapter 22 (Entrustment), complete; chapter 23 (Former Affairs of the Bodhisattva Medicine King), complete; chapter 24 (The Bodhisattva Wonderful Sound), end is lost.
6452g	7	edition	Chapter 23 (Former Affairs of the Bodhisattva Medicine King), last 8 lines remain; chapter 24 (Bodhisattva Wonderful Sound), 12 lines of beginning remain.
6452g	8	edition	Chapter 25 (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds), beginning is lost; chapter 26 (Dharani), complete; chapter 27 (Former Affairs of King Wonderful Adornment), complete; chapter 28 (Encouragements of the Bodhisattva Universal Worthy), end is lost.

In his "A brief note on the Tangut Translation of [the] 妙法蓮華經 [*Miao-fa lianhua jing*] preserved in St. Petersburg Institute for Oriental Studies" (manuscripts unpublished), Mr. K. T. Solonin, a respected friend of mine, classifies all the Xixia Lotus Sutra texts from the Kozlov collection into six groups. I introduce these groups in the manner I arranged using unified terms with necessary data added, as follows:

(Tang, 218)

1. Old edition (8 juan), accordion-folded, height: 34 cm, 5 lines per *page*, each containing 17 characters.
2. Old edition (8 juan), accordion-folded, height: 24.5 cm, 7 lines per *page*, each containing 16 characters.
3. New edition (8 juan) Type I, accordion-folded, height: 28.5 cm, 5 lines per *page*, each containing 16 characters.
4. New edition (8 juan) Type II, accordion-folded, height: 29 cm, 6 lines per *page*, each containing 16 characters.
5. Manuscripts, accordion-folded, height: 34 cm, 5 lines per *page*, each containing 17 characters.

(Tang, 219)

6. Separate editions of chapter 25 (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds), height: 18.5 cm, 20 lines per *page*, each containing 10 characters, many pieces.

Comparing this classification with the list described above, the details of each group are as follows:

**1. Old edition type I (8 juan)**, accordion-folded

1. 3900 a. Juan 3, chapter 5 (The Parable of the Medicinal Herbs), though classified as complete, in actuality 8 lines remain.
- b. Chapter 11 (The Emergence of the Treasure Tower), 10 lines.
- c. 1) Chapter 26 (Dharani), 9 lines.
- 2) Chapter 27 (Former Affairs of King Wonderful Adornment).
- d. Unidentified, 5 lines.
- e. Chapter 27 (Former Affairs of King Wonderful Adornment), 10 lines.

**2. Old edition type II**, not included in the list described above

2. 6723 Preface (?), 4 *pages*.
3. 7966 1) Chapter 15 (Emerging from the Earth), 3 *pages*.
- 2) Chapter 3 (Simile and Parable), 1 *page*.

**3. New edition type I**, accordion-folded

4. 6452 Not included in the list described above.
  - a. Chapter 17 (Distinctions in Benefits), 26 *pages*.
  - b. 1) Chapter 20 (The Bodhisattva Never Disparaging), 107 lines [*sic*].
  - 2) Chapter 21 (Supernatural Powers of the Thus Come One), complete.
  - 3) Chapter 22 (Entrustment), complete.
  - 4) Chapter 23 (Former Affairs of the Bodhisattva Medicine King), complete.
  - 5) Chapter 24 (The Bodhisattva Wonderful Sound), 131 lines, 110 *pages* [*sic*].
5. 6452 c. 1) Chapter 25 (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds), 108 lines.
- 2) Chapter 26 (Dharani), complete.
- 3) Chapter 27 (Former Affairs of King Wonderful Adornment), complete.
- 4) Chapter 28 (Encouragements of the Bodhisattva Universal Worthy), 105 lines, 85 *pages* [*sic*].
6. 927 Not included in the list described above.

- 1) Chapter 14 (Peaceful Practices), 20 lines.
- 2) Chapter 15 (Emerging from the Earth), 61 lines, 12 *pages*.
7. 67 Same as the list described above; juan 5.
  - 1) Chapter 12 (Devadatta), 115 lines.
  - 2) Chapter 13 (Encouraging Devotion), complete.
  - 3) Chapter 14 (Peaceful Practices), complete.
  - 4) Chapter 15 (Emerging from the Earth), complete.
8. 4674 Same as the list described above; juan 6.  
Chapter 19 (Benefits of the Teacher of the Law), 6 lines, 1 *page*; (according to the present writer, actually 7 lines remain.)
9. 782 Included in the list described above.
  - 1) Chapter 16 (The Life Span of the Thus Come One), complete.
  - 2) Chapter 17 (Distinctions in Benefits), complete.
  - 3) Chapter 18 (The Benefits of Responding with Joy), complete.
  - 4) Chapter 19 (Benefits of the Teacher of the Law), 205 lines.
10. 4631 Not included in the list described above.
  - 1) Preface (different version from that of the Taisho Tripiṭaka); chapter 1 (Introduction), 10 lines.
  - 2) Chapter 1 (Introduction), 3 lines.
11. 6723 Not included in the list described above.  
Chapter 1 (Introduction), 9 *pages*.
12. 4562 Same as the list described above; juan 2.  
Chapter 3 (Simile and Parable), 4 *pages*.
13. 4011 Not included in the list described above.  
Chapter 1 (Introduction), 16 *pages*.
14. 66 Not included in the list described above.  
Chapter 2 (Expedient Means), 27 lines.
15. 7231 Included in the list described above.  
Chapter 7 (The Parable of the Phantom City), 4 *pages*.
16. 6310 Not included in the list described above.  
Chapter 4 (Belief and Understanding), 8 *pages*.
17. 2317 Included in the list described above; juan 4.
  - 1) Chapter 8 (Prophecy of Enlightenment for Five Hundred Disciples), complete.
  - 2) Chapter 9 (Prophecies Conferred on Learners and Adepts), complete.



- 3) Chapter 10 (The Teacher of the Law), complete.
- 4) Chapter 11 (The Emergence of the Treasure Tower), 91 *pages*.
- 18. 2436 Included in the list described above; juan 1; the text amount for 3) doesn't accord between the two.
  - 1) Chapter 1 (Introduction), complete.
  - 2) Chapter 2 (Expedient Means), 160 lines.
  - 3) Chapter 23 (Former Affairs of the Bodhisattva Medicine King), 30 lines [*sic*], 91 *pages* [*sic*].
- 19. 218 A fragment without number; not included in the list described above.
  - Chapter 3 (Simile and Parable), verses, 19 *pages*.

#### 4. New edition type II, accordion-folded

- 20. 7350 Not included in the list described above.
  - 1) Chapter 7 (The Parable of the Phantom City), 20 *pages*.
  - 2) Chapter 25 (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds), 6 *pages*.
  - 3) Chapter 4 (Belief and Understanding), 6 *pages*.
  - 4) Chapter 23 (Former Affairs of the Bodhisattva Medicine King), 5 *pages*.
  - 5) Chapter 23 (Former Affairs of the Bodhisattva Medicine King), 1 *page*.
- 21. 6621 Not included in the list described above.
  - 1) Chapter 7 (The Parable of the Phantom City), 3 *pages*.
  - 2) Chapter 19 (Benefits of the Teacher of the Law), 2 *pages*.
  - 3) Chapter 7 (The Parable of the Phantom City), 4 *pages*.
  - 4) Preface, 4 *pages*.
  - 5) Chapter 7 (The Parable of the Phantom City), 3 *pages*.
  - 6) Chapter 7 (The Parable of the Phantom City), 1 *page*.
  - 7) Chapter 2 (Expedient Means), verses, 2 *pages*.
- 22. 6310 Not included in the list described above.
  - 1) Chapter 3 (Simile and Parable), 16 *pages*.
  - 2) Chapter 4 (Belief and Understanding), 6 *pages*.
  - 3) Unidentified.
  - 4) Chapter 6 (Bestowal of Prophecy), 2 *pages*.

- 5) Chapter 25 (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds), 4 *pages*.
  - 6) Unidentified, 7 *pages*.
  - 7) Chapter 9 (Prophecies Conferred on Learners and Adepts), 2 *pages*.
23. 6723 Not included in the list described above.
- 1) Chapter 4 (Belief and Understanding), 6 *pages*.
  - 2) Chapter 11 (The Emergence of the Treasure Tower), 5 *pages*.
  - 3) Unidentified, verses, 2 *pages*.
  - 4) Chapter 16 (The Life Span of the Thus Come One), 3 *pages*.
  - 5) Unidentified, an eulogy on the sutra, 2 *pages*.
24. 2665 Not included in the list described above; unidentified; preface in Xixia; 3 *pages*.
25. 2264
- 1) Preface (complete), important preface, containing the data on the time of the translation of the 妙法蓮華經 Miaofa lianhua jing into the Xixia language.
  - 2) Chapter 7 (The Parable of the Phantom City), 2 *pages*.
26. 7178 Not included in the list described above.  
Chapter 25 (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds), 7 *pages*.
27. 7791 Not included in the list described above.
- 1) Chapter 24 (The Bodhisattva Wonderful Sound), 4 *pages*.
  - 2) Unidentified (verses).
28. 7726 Not included in the list described above; unidentified.
29. 7323 Not included in the list described above.  
Chapter 11 (The Emergence of the Treasure Tower), 2 *pages*.
30. 7762 Not included in the list described above.
- 1) Chapter 25 (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds), complete.
  - 2) Chapter 26 (Dharani), complete.
  - 3) Chapter 27 (Former Affairs of King Wonderful Adornment), complete.
  - 4) Chapter 28 (Encouragements of the Bodhisattva Universal Worthy).
  - 5) Xixia postscript, an eulogy on Buddhas' names and xylographic illustration(s), complete, 91 *pages*.

31. 580 Not included in the list described above.  
 1) Chapter 9 (Prophecies Conferred on Learners and Adepts), 5 *pages*.  
 2) Chapter 10 (The Teacher of the Law), 5 *pages*.
32. 805 Same as the list described above; juan 2.  
 1) Chapter 3 (Simile and Parable).  
 2) Chapter 4 (Belief and Understanding), 33 *pages*.
33. 692 Not included in the list described above.  
 Chapter 3 (Simile and Parable), 16 *pages*.
34. 583 Not included in the list described above.  
 Chapter 1 (Introduction), 7 *pages*.
35. 7467 Not included in the list described above.  
 1) Chapter 8 (Prophecy of Enlightenment for Five Hundred Disciples).  
 2) Chapter 9 (Prophecies Conferred on Learners and Adepts), complete.  
 3) Chapter 10 (The Teacher of the Law), complete.  
 4) Chapter 11 (The Emergence of the Treasure Tower), 75 *pages*.

**5. Manuscripts**, accordion-folded, 5 lines per *page*, each containing 17 characters

36. 6253 The contents of 1) and 2) are identical with those in the list described above.  
 1) Chapter 1 (Introduction), 1 *page*.  
 2) Preface, complete.  
 3) Chapter 24 (The Bodhisattva Wonderful Sound), 5 *pages*.  
 4) Chapter 28 (Encouragements of the Bodhisattva Universal Worthy), 2 *pages*.
37. 64 Not included in the list described above; juan 4.  
 1) Chapter 8 (Prophecy of Enlightenment for Five Hundred Disciples), complete.  
 2) Chapter 9 (Prophecies Conferred on Learners and Adepts), complete.  
 3) Chapter 10 (The Teacher of the Law), 50 lines [*sic*], 42 *pages* [*sic*].
38. 719 Same as the list described above; juan 6.  
 Juan 6 including chapters from 16 (The Life Span of the Thus Come One) to 19 (Benefits of the Teacher of the Law), complete, 88 *pages*.

39. 68 Not included in the list described above.  
Juan 7 including chapters from 20 (The Bodhisattva Never Disparaging) to 24 (The Bodhisattva Wonderful Sound), 75 lines [*sic*], 65 pages [*sic*].
40. 63 Not included in the list described above.  
1) Chapter 10 (The Teacher of the Law), 56 lines.  
2) Chapter 11 (The Emergence of the Treasure Tower), complete.
41. 65 Not included in the list described above.  
Chapter 13 (Encouraging Devotion), 2 pages; slightly different in size from others.
42. 5838 Not included in the list described above.  
Chapter 5 (The Parable of the Medicinal Herbs), 2 pages.
43. 3259 Not included in the list described above.  
Chapter 7 (The Parable of the Phantom City), 16 pages.

**6. Separate editions of chapter 25** (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds)

Not included in the list described above.<sup>8</sup>

(Tang. 219)

44. 586 Xylography with illustration(s), accordion-folded, 20 lines per page, each containing 10 characters, 4 pages.
45. 221 Same as 586, 15 pages.
46. 757 Xylography without illustrations, 5 lines per page, each containing 12 characters, 10 pages.
47. 758 Same as 757, 4 pages.
48. 760 Same as 757, 2 pages.

As described above, Solonin lists a total of 48 sutra texts. I cannot but avoid judging whether Solonin's classification categories of the "old edition" and the "new edition" are relevant, since I do not have access to the original texts or their copies. Kychanov does not set such criteria in his 1999 catalogue mentioned above. He classifies the whole texts of the Lotus Sutra in the following manner:

- Tang. 218 No. 78, manuscripts.  
Nos. 79, 80, editions.
- Tang. 430 No. 81, *Miaofa lianhua xinjing* 妙法蓮華心經, booklet form, manuscript.
- Tang. 219 No. 82, an independent text of chapter 25 (The Univer-

sal Gateway of the Bodhisattva Perceiver of the World's Sounds), without illustration. No. 83, an independent text of chapter 25 (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds), with illustration(s).

This classification is not so different from that of Solonin except that the number of the texts included in each category differ. I rearrange Solonin's numbers according to Kychanov's classification and attach them to the excavation number of each item, as follows:

Kychanov	Excavation no.	Solonin's no.
No. 78, manuscripts	6253①†	36 <sup>(1), 2)</sup>
	5838③	42
	3259③	43
	64④	37
	63④	40
	719⑥	38
	68⑦	39
	6253⑦⑧	36 <sup>(3), 4)</sup>

†The number in the small circle indicates the juan number.

Solonin 41, No. 65, chapter 13 (Encouraging Devotion), 2 *pages*, is not included in Kychanov's list. This may suggest Kychanov omitted small fragments in his list. Such omissions of small fragments can be seen in the following.

Kychanov	Excavation no.	Solonin's no.
No. 79 edition/accordion-folded	2436①	18
	66①	14
	564①	—
	4631①	10
	4011①	13
	6723①	2, 11, 23
	4562②	12
	7231③	—
	3900③	1
	2317④	17
	6452④	—
	67⑤	7
	927⑤	6

	782⑥	9
	4674⑥	8
	3901⑥	—
	4502⑦	—
	6452⑦	4, 5
	7231⑧	15
No. 80	692②	33
	805②	32

In addition, the following excavation numbers in Solonin's list are not included in Kychanov's classification:

7966–3, 6310–16, 7350–20, 6621–21, 6310–22, 2665–24, 2664–25, 7178–26, 7791–27, 7726–28, 7323–29, 7762–30, 580–31, 583–34, 7467–35, 6253–36. (Solonin's number is attached after the excavation number.)

No. 82, an independent text of chapter 25 (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds), without illustration.

574, 575, 576 (not included in Solonin's list),

757–46, 758–47, 760–48.

No. 83, an independent text of chapter 25 (The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds), with illustrations.

221–45, 586–44, 940 (not included in Solonin's list).

The item described last above, no. 83, an independent text of "The Universal Gateway of the Bodhisattva Perceiver of the World's Sounds" chapter (accordion-folded xylography with illustrations), is included as no. 28-2 in the catalogue of the exhibition "The Lotus Sutra and Its World: Buddhist Manuscripts of the Great Silk Road" (held in Tokyo in November 1998). This is a rare text with attached illustrations in the top section of all folios for interpretation. Another copy of the same type of the text was discovered in a stūpa on the east bank of the Dangquan river 宕泉河 beside the Mogao grottoes in Dunhuang in 1958. This suggests that this type may have once been widely distributed. The Dunhuang text is presently kept at the Dunhuang Academy (formerly, Dunhuang Institute of Cultural Relics). (An article appears in the *Dunhuang yanjiu* 敦煌研究 (Dunhuang Research), no. 3, 1985.)

Tang. 430, excavation no. 4072, *Miaofa lianhua xinjing* 妙法蓮華心經 (Lotus Heart Sutra of the Wonderful Law), is a small booklet style manuscript; dimensions: 7 × 5 cm; 27 pages, 3 lines per page, each containing 7 characters.

### III. Texts in the Stein Collection

The Stein collection at the British Library does not include sizable manuscripts of the Lotus Sutra other than small fragment remains belonging to a scroll manuscript of the *Miaofa lianhua xinjing* (Lotus Heart Sutra of the Wonderful Law), which corresponds to Tang. 430 in the Kozlov collection.

BM No. 3862, 17 lines extant; cf. Tatsuo Nishida, *Seikabun Kegonkyō* 西夏文華嚴經 III, (Xixia Version of the Avatamsaka-sūtra), p. 46.

### IV. Texts in the Beijing Library

I once wrote that juan 1, 4 and 7 (manuscript) and juan 2 and 3 (edition) were kept at the Beijing Library (presently, National Library of China) based on the description of E. D. Grinstead's *The Tangut Tripitaka*. But I was mistaken about the location of these texts. Actually, they are thought to be the holdings in the Kozlov collection. It appears that in fact the [former] Beijing Library actually holds only juan 2 (edition), as Zhou Xujia 周淑迦 referred to it previously and Shi Jinbo 史金波 more recently. Nevertheless, Shi Jinbo also puts its title as *Tianpin Miaofa lianhua jing*, juan 2. (*Xixia Fojiao shi lue* 西夏佛教史略 (A Brief History of Xixia Buddhism), 1988, p. 373).

It is reported that a “butterfly-bound” brochure, *hudie zhuang* 蝴蝶装 of the *Miaofa lianhua jing* 妙法蓮花經 was included among the archaeological finds excavated at the site in Gansu Sheng Wuwei Xiaxigouxian 甘肅省武威下西溝峴 (*Kaogu* 考古, no. 3, 1974).<sup>9</sup> As mentioned above, almost all the extant texts are booklets (except the texts in the Stein collection that are fragments of scroll manuscripts) so the “butterfly-bound” brochure is unique.

### 3. An Attempt at the Collation of Variant Texts

As a matter of course, collating variant texts is indispensable for the study of Xixia Buddhist scriptures. Unfortunately, however, it is unavoidable that the extent of collation is limited as most of the texts have not been made fully available to the public. Regarding the Lotus Sutra, I would emphasize that most prerequisite is collation between the manuscripts and the editions (movable wood-type prints) within the Kozlov collection, and between the texts from the Kozlov collection and those formerly owned by Morisse and presently kept in the collections in Paris and Berlin (hereafter referred to as Morisse's text).

It is very apparent that such attempts, were they undertaken, would undoubtedly yield rich results. Nevertheless, we cannot but be satisfied

with collating only the following two sets of texts:

1. Collation between the text published by Morisse (beginning of chapter 1, cited by Luo Fucheng) and the equivalent from the Kozlov collection.

2. Collation between the *dhāraṇīs* in chapter 26 (Dharani) that I once copied at the Musée Guimet in Paris and the equivalent from Kozlov's text. I would attempt to collate these texts as follows:

**I. Text Collation of the Beginning of Chapter 1<sup>10</sup>**

1. Variants in Kozlov's and Morisse's texts

Kozlov's text appears to be older than Morisse's which is thought to be a revised version of the former so that the variant from Kozlov's comes first in each comparison. (Variant portions are underlined. "L" and "R" indicate "level tone" 平声 and "rising tone" 上声, respectively.)

Kozlov	Morisse	Chinese version	Variance <sup>11</sup>
1 𣪗 𣪗 thafī (L20)	𣪗 𣪗 thafī (R17)	其 (pronoun)	L : R; R is correct.
2 𣪗 𣪗 𣪗 𣪗 ʔa ʔdʒīa: kīəw tʃhōn nīzīu (?) (R16) (L45) (L16) (L2)	—— 𣪗 zīu (R2)	阿若橋陳如	nīz- : z- L : R
3 𣪗 𣪗 𣪗 māfī xafī kafī sīa (R42) (R14) (L20) (L19)	𣪗 𣪗 —— māfī ŋq (R14)(R56)	摩訶迦葉	-əfī : -afī x- : ŋ-
4 𣪗 𣪗 𣪗 𣪗 ʔyīəw ləw phīən ləfī (R40) (L43) (L16) (L49)	𣪗 —— ʔyīəw (L45)	優樓頻螺迦葉	-əfī : -q R : L
5 𣪗 𣪗 𣪗 khaŋ ʔyīan (L17) (L26)	—— 𣪗 —— ʔyafī (R17)	伽耶迦葉	-īan : -afī
6 𣪗 𣪗 𣪗 大 mbə khīan līen (L5) (R24) (L42)	—— 𣪗 —— mbəw (R45)	大目犍連	(大 is literal translation.) -u : -əw
7 𣪗 𣪗 𣪗 𣪗 māfī xafī kafī tʃīa ʔyīan (R42)(R14)(L20)(L19)(L26)	𣪗 𣪗 —— 𣪗 𣪗 māfī ŋq tʃīa ʔyīan (R14)(R56)(L19)(R24)	摩訶迦旃延	(same as no. 3) L : R
8 𣪗 𣪗 𣪗 ʔa ndəw ləw thon (?) (L43) (L43) (L54)	—— 𣪗 —— thīəw (R41)	阿菟樓駄	nd- : th- -əw : -īəw
9 𣪗 𣪗 劫 pīən nəfī (L16)(L49)	𣪗 —— kafī (L20)	劫寶那	literal translation: kafī



10 菱隴瓊	韻茲 —	離婆多	[li] R : L
li phəh ton (R9)(L49)(L54)	li phəh (L10)(L49)		[phəh] homophonic different characters
11 辭龍瓊瓊	— 茲茲	畢陵伽婆蹉	[phəh/son] homophonic different characters
pʰən lʰən kafɪ phəh son (L16)(L42)(L20)(L49)(L54)	phəh son (L49)(L54)		
12 織丑瓊	— 丑 —	薄拘羅	[kʰəw] homophonic different characters
phu kʰəw ləh (L1)(L45)(L49)	kʰəw (L45)		
13 敷簪毘瓊	瓊 簪 — 毘	摩訶拘絺羅	tʰ- : tʰh-
məh xəh kʰəw tʰi ləh (L45)(R9)(L49)	məh ŋə tʰhi (L14)(R56)(R9)		məh xəfɪ : məh ŋə (same as no. 3)
14 髻儻瓊	髻 —	孫陀羅	[swən] homophonic different characters
swən thon ləh (L15)(L54)(L49)	swən (L15)		
15 鬚鬚儻瓊 毘儻儻	— 鬚 —	富樓那彌多羅尼子	təh : ton 子: literal translation
xu ləw nəh mɪh təh ləh ŋi 子 (L1)(L43)(L49)(L11)(R42)(L49)(L10)	ton (L15)		
16 鬚鬚儻	鬚 鬚 茲	須菩提	[sʰu] homophonic different characters phəh tʰien: became the established translation for 菩提
sʰu phəh thɪf (R3) (L1) (L11)	sʰu phəh tʰien: (L3) (L49)(L42)		
17 髻儻儻	— 髻 —	耶輸陀羅	ʃu : ʃuəh L2 : L7
ʔyah ʃu thon ləh (R17)(L2)(L54)(L49)	ʃuəh (L7)		
18 鬚儻瓊瓊	— 瓊 瓊 —	菩薩摩訶薩	məh : məh ŋəh : ŋə
phəh tsəh məh ŋəh tsəh (L49)(L17)(R42)(R14)(L17)	məh ŋə (R14)(R56)		
19 儻瓊瓊	— 瓊 —	阿耨多羅	təh : ton
ʔa nʊ təh ləh (?) (R5)(R42)(L49)	ton (L54)		

Beside the above mentioned, there are many examples which show no difference between the two texts. Among them are: 儻瓊瓊 儻 儻 thɪf kafɪ ʃɪa 那提迦葉, 髻儻儻 儻 kʰəw xʷən phəh thɪf 髻儻波提, 鬚儻 ʔa nəh 阿難, 儻儻儻 ləh xəw ləh 羅睺羅

These names of śrāvakas are described in Xixia characters that are converted from the transliterated Chinese equivalents in Kumārajīva's version, so they do not show direct phonetic correspondence with the Sanskrit originals.

Why did the above-mentioned differences between Kozlov's text and Morisse's appear? Variations between homophonic characters offer few problems, and variations between level tone characters 平声字 and rising tone characters 上声字 do not appear to be especially problematic. Varia-

tions in other cases, however, may reflect the fact that the Xixia language itself changed over time, or a difference in the colloquialisms of the translators. The following contrasts between the two versions of transliteration are notable: 如 *nízü* : *zíu*, 多 *tóh* : *ton*, 菩 *phu* : *phóh*, 目 *mbu* : *mbəw*, 耶 *ʔyān* : *ʔyāh*, and variants transliterated for 摩訶. I surmise that the two similar sounds for 輸 in 耶輸陀羅, *šü* (L2) and *šüóh* (L7), reflect the situation that the sound couple would be unified later. This is also the case with *ndíew* (R41) and *ndəw* (L43). There appears to be a witticism in the fact that the first character 羶 *šüóh* for 須 and the third 隣 *thíh* for 提 in 須菩提 from Kozlov’s text by chance mean “medicine” and “to drink,” respectively.

2. Phonetic correspondence between Chinese and Xixia transliterations

At the beginning of the 20th century, Morisse tried to suppose the pronunciation of Xixia characters by contrast with Sanskrit forms. Today, however, we have already reached the stage at which we can reconstruct Xixia sounds based on the reliable ground of *fanqie* 反切 [a traditional method of indicating the pronunciation of a character by using two other characters, the first having the same initial consonant as the given character and the second having the same rhyme (vowel and final consonant, and tone)] recorded in the extant phonological works. The comparison between the two texts (Kozlov and Morisse) made previously must also be considered from the viewpoint of whether the conversion from Chinese forms to Xixia equivalents appears regularly.

Hereafter I will roughly consider correspondence between Chinese and Xixia phonetic forms, though the extent of reference is quite limited (to examples from the beginning of chapter 1).

‡“K” and “M” indicate Kozlov’s and Morisse’s texts, respectively.

	Chinese transliteration		Xixia transliteration	
1	支	離 来支	<sup>K</sup> 羶 <i>li</i> (R9) = <sup>M</sup> 訕 <i>li</i> (L10)	
		彌 明支	<sup>KM</sup> 羶 <i>míh</i> (L11)	
2	脂	尼 泥脂	<sup>KM</sup> 穢 <i>ní</i> (L10)	
		絺 徹脂	<sup>K</sup> 穢 <i>tši</i> (R9) <sup>M</sup> 穢 <i>tshi</i> (R9)	
		利 来至	<sup>KM</sup> 穢 <i>rír</i> (R72)	
3	齐	提 定齐	<sup>K</sup> 隣 <i>thíh</i> (L11) <sup>M</sup> 穢 <i>tíen</i> (L42)	
4	魚	如 日魚	<sup>K</sup> 羶 <i>nízü</i> (L2) <sup>M</sup> 羶 <i>zíu</i> (R2)	
5	虞	拘 見虞	<sup>K</sup> 羶 <i>kíəw</i> (L95) <sup>M</sup> 羶 <i>kíuóh</i> (L3)	
		須 心虞	<sup>K</sup> 羶 <i>síuóh</i> (R3) = <sup>M</sup> 穢 <i>síuóh</i> (R3)	
6	模	菩 並模	<sup>K</sup> 穢 <i>phu</i> (L1) <sup>M</sup> 穢 <i>phóh</i> (L49)	

7	真	頻	並真	<sup>KM</sup> 禩	phĭən (L16)
		賓	幫真	<sup>KM</sup> 禩	pĭən (L16)
		陳	澄真	<sup>KM</sup> 麤	tshĭən (L16)
8	魂	孫	心魂	<sup>K</sup> 𦉳	swən (L15) = <sup>M</sup> 𦉳 swən (L15)
9	阮	捷	群阮	<sup>KM</sup> 𦉳	khĭən (R24)
10	寒	難	泥寒	<sup>KM</sup> 𦉳	naĥ (L17)
11	仙	延	余仙	<sup>KM</sup> 𦉳	ʔyĭən (L26) = <sup>M</sup> 𦉳 ʔyĭən (R24)
		連	來仙	<sup>KM</sup> 𦉳	lĭən (L42)
		旃	章仙	<sup>KM</sup> 𦉳	tšĭa (L19) = <sup>M</sup> 𦉳 tšĭa (L19)
12	宵	僑	見宵	<sup>KM</sup> 𦉳	kĭəw (L45)
13	歌	訶	曉歌	<sup>KM</sup> 𦉳	xəĥ (R14), <sup>K</sup> 𦉳 ŋəĥ (R14)
				<sup>M</sup> 𦉳 ŋq (R56)	
		羅	來歌	<sup>KM</sup> 𦉳	lɔĥ (L49)
		多	端歌	<sup>K</sup> 𦉳	tɔĥ (R42) <sup>M</sup> 𦉳 ton (L54)
		馱	定歌	<sup>KM</sup> 𦉳	thɔĥ (L49)
		陀	定箇	<sup>KM</sup> 𦉳	thɔĥ (L49)
		那	泥箇	<sup>KM</sup> 𦉳	nɔĥ (L49)
14	戈	摩	明戈	<sup>K</sup> 𦉳	mɔĥ (R42) <sup>M</sup> 𦉳 maĥ (R14)
		婆	並戈	<sup>K</sup> 𦉳	phɔĥ (L49) = <sup>M</sup> 𦉳 phɔĥ (L49)
15	麻	伽	群麻	<sup>K</sup> 𦉳	khəĥ (R17) <sup>KM</sup> 𦉳 kaĥ (L20)
		迦	見麻	<sup>KM</sup> 𦉳	kaĥ (L20)
		耶	余麻	<sup>KM</sup> 𦉳	ʔyĭən (L26) <sup>M</sup> 𦉳 ʔyaĥ (R17)
16	蒸	陵	來蒸	<sup>KM</sup> 𦉳	lĭən (L42)
17	尤	富	幫宥	<sup>KM</sup> 𦉳	xu (L1)
		優	影尤	<sup>K</sup> 𦉳	ʔyĭəw (L45) = <sup>M</sup> 𦉳 ʔyĭəw (R40)
18	侯	樓	來侯	<sup>KM</sup> 𦉳	ləw (L43)
		睺	匣侯	<sup>KM</sup> 𦉳	xəw (L43)
		毳	泥侯	<sup>K</sup> 𦉳	ndəw (L43) <sup>M</sup> 𦉳 ndĭew (R41)
19	凡	梵	並梵	<sup>KM</sup> 𦉳	x <sup>w</sup> an (R25)
20	屋	目	明屋	<sup>K</sup> 𦉳	mbu (L5) <sup>M</sup> 𦉳 mbɔw (R45)
21	鐸	薄	並鐸	<sup>KM</sup> 𦉳	phu (L1)
22	葉	若	日葉	<sup>KM</sup> 𦉳	<sup>n</sup> džĭa: (R16)
23	葉	葉	書葉	<sup>KM</sup> 𦉳	šĭa (L19)
		劫	見葉	<sup>M</sup> 𦉳	kaĥ (L20)

(In *Guangyun* 廣韻, a Chinese phonological work, “葉” is given as *yusheqie* 與涉切 and *shisheqie* 式涉切. The Xixia transliteration corresponds with the latter.)

The correspondence described above between the examples from the two languages can be summarized as follows:

1	支脂 -i, -ifh	齊 -ifh		
2	歌戈 -afh, -ɔfh, -on	麻 -afh	寒 -afh	凡 - <sup>w</sup> an
	葉葉 -ǃa, -afh	阮 -ǃan	仙 -ǃan, -ǃa, -ǃen	蒸 -ǃen
3	模 -u (-ɔfh)	屋 -ū (-ɔw)	鐸 -u	
	魚虞 -ǃu, -ǃufh			
4	侯 -əw	尤 -ǃəw	宵 -ǃəw	
	真 -ǃən	魂 - <sup>w</sup> ən		

Furthermore, concerning initial consonants, the following rules of correspondence are applicable to the above examples:

- 1 Voiceless unaspirated initials in Chinese are converted to the Xixia equivalents:  
*bangmu* 幫母: p- (x-); *jianmu* 見母: k-; *duanmu* 端母: t-;  
*zhangmu* 章母: tš-
- 2 Voiceless aspirated initials in Chinese are converted to the Xixia equivalents:  
*chemu* 徹母: tšh- (tš-)
- 3 Voiced stops and affricate initials in Chinese are converted to voiceless aspirated initials in Xixia:  
*bingmu* 並母: ph- (x<sup>w</sup>-); *dingmu* 定母: th- (t-); *qunmu* 群母: kh- (k-);  
*cheng* 澄母: tšh-
- 4 Nasal initials in Chinese are converted to nasal initials or voiced stop consonants preceded by nasals in Xixia:  
*mingmu* 明母: m-, mb-; *nimu* 泥母: n-, n-, nd-
- 5 Some initial consonants including fricative, liquid, etc. in Chinese are converted in Xixia as follows:  
*xinmu* 心母: s-; *shumu* 書母: š-; *xiaomu* 曉母: x- (ɣ-);  
*xiamu* 匣母: x-; *yumu* 喻母: ʔy-; *yingmu* 影母: ʔ-; *rimu* 日母: ńž-,  
<sup>n</sup>dž-; *laimu* 來母: l-

## II. Analysis of *Dhāraṇī* Transliterations in Chapter 26 (Dharani)

Next, the following are the comparison between the two transliterations of each *dhāraṇī* of the Bodhisattva Medicine King in chapter 26 (Dharani) from Kozlov's and Morisse's texts. If each set of two versions of *dhāraṇīs* is compared, a certain rule can be found between them, though the ways in which they were transliterated appear to be considerably different. It may be surmised that Morisse's text reflects the temporal change of the Xixia language itself and that the translator of this text must have revised the old version by imitating original Sanskrit sounds of *dhāraṇīs* as far as possible (probably by means of Tibetan monks'

readings) and by improving the method of transliteration.

\*(K) and (M) indicate Kozlov's and Morisse's texts, respectively.<sup>12</sup>

- 1 安 (影寒) 爾 (日紙) Skt. anye  
 (K) 𑖦𑖩𑖫 ʔan (L24) ži (L10)  
 (M) 𑖦𑖩𑖫 ʔa (?) nefi (R33)
- 2 曼 (明願) 爾 Skt. manye  
 (K) 𑖦𑖩𑖫 mban (L24) ži (L10)  
 (M) 𑖦𑖩𑖫 mañi (L20) nefi (R33)
- 3 摩 (明戈) 禰 (泥芥) Skt. mane  
 (K) 𑖦𑖩𑖫 mɔñi (R42) nifi (R10)  
 (M) 𑖦𑖩𑖫 mañi nefi
- 4 摩摩禰 Skt. mamane  
 (K) 𑖦𑖩𑖫 mɔñi mɔñi nifi  
 (M) 𑖦𑖩𑖫 mañi mañi nefi
- 5 旨 (章旨) 隸 (来芥) Skt. citte  
 (K) 𑖦𑖩𑖫 tši (R9) li (R9)  
 (M) 𑖦𑖩𑖫 tsifi (R10) tefi (R33)
- 6 遮 (章麻) 犁 (来脂) 第 (定霽) Skt. carite  
 (K) 𑖦𑖩𑖫 tšja (L19) li (R9) thifi (R10)  
 (M) 𑖦𑖩𑖫 tsafi (L20) rir (L79) tefi (R33)
- 7 除 (書麻) 咩<sup>13</sup> (?) (羊鳴音) Skt. śame  
 (K) 𑖦𑖩𑖫 šja (L19) mañi (L20)  
 (M) 𑖦𑖩𑖫 šja (L19) mefi (L36)
- 8 除履 罔雉反 (明·旨) 多 (端歌) 瑋 (云尾) Skt. śamitāvi  
 (K) 𑖦𑖩𑖫 šja li ton (L54) v<sup>w</sup>I (L8)  
 (M) 𑖦𑖩𑖫 miñi (L11) tañi (L20) 長 mbifi (R10)
- 9 羶 輪千反 (書·先) 帝 (端霽) Skt. śānte  
 (K) 𑖦𑖩𑖫 šjan (L26) tifi (R10)  
 (M) 𑖦𑖩𑖫 šja (L19) ni (R28) 長 tefi (R33)
- 10 目 (明屋) 帝 (端霽) Skt. mukte  
 (K) 𑖦𑖩𑖫 mbɔw (R45) tifi (R10)  
 (M) 𑖦𑖩𑖫 muñi (R4) ki (L30) tefi (R33)
- 11 目多履 (来旨) Skt. muktatame  
 (K) 𑖦𑖩𑖫 mbɔw ton li  
 (M) 𑖦𑖩𑖫 muñi ki tañi 長 ti (L30) mefi (L36)
- 12 沙 (山麻) 履 Skt. same  
 (K) 𑖦𑖩𑖫 sɔñi (R42) li (R9)  
 (M) 𑖦𑖩𑖫 sañi (L20) mefi (R33)
- 13 阿 (影歌) 瑋沙履 Skt. aviṣame  
 (K) 𑖦𑖩𑖫 a (?) v<sup>w</sup>I sɔñi li

- (M) 屐窻窻 a (?) mbifi (R10) šja mefi
- 14 桑 (心唐) 履 Skt. sama  
 (K) 窻窻 sofi (R42) li (R9)  
 (M) 窻窻 safi (L20) maf (L20)
- 15 沙履 Skt. same  
 (K) 窻窻 sofi (R42) li (R9)  
 (M) 窻窻 safi (L20) mefi (R33)
- 16 叉 (初麻) 裔 (余祭) Skt. kṣaye / jaye kṣaye  
 (K) 窻窻 tsha (L18) ʔi (L10)  
 (M) 窻窻 窻窻 nʔdafi (L20) ʔyafi (R17) khi (L30) šja ʔefi (L36)
- 17 阿叉裔 Skt. akṣaye  
 (K) 屐窻窻 a tsha ʔi  
 (M) 屐窻窻 a khi šja ʔefi
- 18 阿耨 (群旨) 膩 (泥至) Skt. akṣiṇe  
 (K) 屐窻窻 a khifi (L11) ʔi (L10)  
 (M) 屐窻窻 a khi ši (L10) nefi (R33)
- 19 糰 (書·先) 帝 Skt. śānte  
 (K) 窻窻 šiān (L26) tifi (R33)  
 (M) 窻窻 窻窻 šiā (R16) ni 長 tefi (R33)
- 20 餘 (書麻) 履 Skt. śame  
 (K) 窻窻 šiā (L19) li (R9)  
 (M) 窻窻 šiā (L19) mefi (L36)
- 21 陀 (定歌) 羅 (来歌) 尼 (泥脂) Skt. dhāraṇi  
 (K) 窻窻 thon (L54) lofi ʔi  
 (M) 窻窻 窻窻 ndafi (R17) 長 rar (L82) nifi
- 22 阿盧 (来模) 伽 (群麻) 婆 (並戈) 娑 蘇奈反 (心·泰) 簸 (幫過)  
 蔗 (章禡) 毗 (並脂) 叉膩 Skt. āloka bhāṣe pratyavekṣaṇi  
 (K) 屐窻窻 窻窻 窻窻 窻窻 窻窻  
 ʔa lu (L1) khafi (L17) phofi (L49) sofi (R42) pofi (L49) tšja (L19) phifi  
 (L11) tšha (L18) ʔi (L10)  
 (M) 屐窻窻 窻窻 窻窻 窻窻 窻窻  
 ʔa loh (L42) ŋgafi (L21) pafi (R17) 長 sefi (L36) pi (L30)  
 rar (L82) tyafi (R17) fefi (R32) khi (L30) šja (L19) nifi (R10)
- 23 禰毗剌 (透霽) Skt. niviṣṭe  
 (K) 窻窻 nifi (R10) phifi thifi (R10)  
 (M) 窻窻 nifi (R10) mifi (L11) tefi (R33)
- 24 阿便 (並線) 哆 都餓反 (端·箇) 邏 (来歌) 禰履剌  
 Skt. abhyantaraniviṣṭe  
 (K) 屐窻窻 窻窻  
 ʔa phien<sub>2</sub> (L42) tofi (R42) lofi nifi (R10) li thifi (R10)  
 (M) 屐窻窻 窻窻 窻窻 窻窻

- ʔa myaḥ (R17) ni taḥ rar niḥ wi (R9) ših (L29) tefi  
 25 阿𡗗 (端旱) 哆波 (幫戈) 隸輸 (書虞) 地 途賣反 (定·卦)  
 Skt. atyantapāriśuddhi  
 (K) 𡗗𡗗𡗗𡗗𡗗𡗗  
 ʔa tan (L24) tḥ (L49) pḥ (L49) li šū (L2) šē: (R31)  
 (M) 𡗗𡗗𡗗𡗗𡗗𡗗𡗗  
 ʔa tyah (R17) ni taḥ (L20) paḥ (L20) rir (L79) šūḥ (L7) ndeḥ (R33)  
 26 漚 (影侯) 究 (見宥) 隸 Skt. ukkule  
 (K) 漚漚漚 ʔəw (L45) kīəw (L45) li (R9)  
 (M) 漚漚漚 ʔu (?) ku (L1) leḥ (R33)  
 27 牟 (明尤) 究隸 Skt. mukkule  
 (K) 漚漚漚 mḥ (42) kīəw li  
 (M) 漚漚漚 mu (R4) ku leḥ  
 28 阿羅隸 Skt. araḍe  
 (K) 漚漚漚 ʔa lḥ li (R9)  
 (M) 漚漚漚 ʔa rar (L82) ndeḥ  
 29 波羅隸 Skt. paraḍe  
 (K) 漚漚漚 pḥ (L49) lḥ li  
 (M) 漚漚漚 paḥ (L20) rar ndeḥ  
 30 首 (書有) 迦差 初几反 (初·旨) Skt. śukākṣi  
 (K) 漚漚漚 šīəw (R40) kaḥ (L20) tšhi (R9)  
 (M) 漚漚漚 šūḥ (L7) ŋgaḥ (L21) 長 khi šī (L10)  
 31 阿三磨三履 Skt. asamasame  
 (K) 漚漚漚 ʔa san (L24) mḥ san li  
 (M) 漚漚漚 ʔa saḥ (L20) maḥ (L20) saḥ meḥ  
 32 佛 (並物) 駄毗吉 (見質) 利秩 (澄質)<sup>14</sup> 帝 Skt. buddhaviḷokite  
 (K) 漚漚漚 fʷih (L29) thon (L54) phiḥ ki li tših (L29) tifi (R10)  
 (M) 漚漚漚 mu (L1) ndaḥ mbifi (R10) lḥ (R42) keḥ (L36) tefi (R33)  
 33 達 (定曷) 磨波利差 猜離反 (清·支) 帝 Skt. dharmaparikṣite  
 (K) 漚漚漚 thaḥ (R14) mḥ (R42) pḥ (L49) li tshih (L11) tifi (R10)  
 (M) 漚漚漚 ndaḥ rir maḥ (L20) paḥ rir 長 khi šī (L10) tefi  
 34 僧 (心登) 伽涅 (泥屑) 瞿 (群虞) 沙禰 Skt. saṃghanirghoṣaṇi  
 (K) 漚漚漚 sən (L15) kaḥ ndien (R35) khūfi (R3) ša niḥ  
 (M) 漚漚漚 saḥ (L20) ŋʷuḥ (L27) ŋgaḥ (R17) rir ŋgḥ (L49) šīa niḥ  
 35 婆舍 (書馬) 婆舍輸地 Skt. bhāṣyābhāṣyā śoddhī  
 (K) 漚漚漚 pḥ (L20) šīa pḥ (L20) šīa šīē (L9) šē: (R31)  
 (M) 漚漚漚 paḥ ʔyaḥ 長 paḥ ʔyaḥ ḥ (L48) ndaḥ niḥ

- 36 曼哆邏 Skt. mantre  
 (K) 𑖀𑖂𑖄𑖆 mban (L24) thon lōh  
 (M) 𑖀𑖂𑖄𑖆 mañ ni ti riḥ
- 37 曼哆邏叉夜多 Skt. mantrākṣayate  
 (K) 𑖀𑖂𑖄𑖆𑖈𑖊 mban thon lōh tṣha ṽyafī ton  
 (M) 𑖀𑖂𑖄𑖆𑖈𑖊 mañ ni ti rar khi ṣṣa yafī 長 tef
- 38 郵(云尤)樓哆 Skt. rute  
 (K) 𑖀𑖂𑖄𑖆 ṽyāw ləw tōh  
 (M) 𑖀𑖂𑖄𑖆 rūr (R70) tef
- 39 郵樓哆橋舍略盧遮反(来·麻) Skt. rutakauśalye  
 (K) 𑖀𑖂𑖄𑖆𑖈𑖊𑖌𑖎 ṽyāw ləw tōh kīaw ṣṣa līafī (R18)  
 (M) 𑖀𑖂𑖄𑖆𑖈𑖊𑖌𑖎 rūr tafī kōh (L49) ṣṣa lefī
- 40 惡(影鐸)叉邏 Skt. akṣaye  
 (K) 𑖀𑖂𑖄𑖆 ṽaḥ (L17) tṣha lōh  
 (M) 𑖀𑖂𑖄𑖆𑖈𑖊 ṽa khi ṣṣa ṽyefī
- 41 惡叉冶(余馬)多冶 Skt. akṣayavanatāya  
 (K) 𑖀𑖂𑖄𑖆𑖈𑖊𑖌𑖎 ṽaḥ (L17) tṣha ṽyafī ton<sup>2</sup> yafī  
 (M) 𑖀𑖂𑖄𑖆𑖈𑖊𑖌𑖎 ṽa khi ṣṣa yafī v<sup>w</sup>aḥ (L17) nafī (R17) tafī 長 ṽyafī
- 42 阿婆盧 Skt. abalo?  
 (K) 𑖀𑖂𑖄𑖆 ṽa pōh lu (L1)  
 (M) 𑖀𑖂𑖄𑖆𑖈𑖊 ṽa pañ lōh
- 43 阿摩若 荏蔗反(日·禡)那多夜 Skt. amanyanatāya  
 (K) 𑖀𑖂𑖄𑖆𑖈𑖊𑖌𑖎 ṽa mōh <sup>u</sup>džīa: nōh ton ṽyafī  
 (M) 𑖀𑖂𑖄𑖆𑖈𑖊𑖌𑖎 ṽa mañ ni dīa nafī tafī 長 ṽyefī

The above-presented comparisons of *shengmu* 声母 (initial consonants) and *yunmu* 韻母 (vowels with/without final consonants, or rhymes) from the two texts indicate that there are fundamental differences in the method of transliteration between them while the two show rough concordance in general terms. Though it is uncertain whether Morisse's text was based on another version of the Chinese translation or if it was influenced by the Tibetan translation (transliteration), it shows more proximity than Kozlov's text to the Sanskrit original.

For example, 達磨(定曷)(明戈) (*dharmā*) is transliterated as 𑖀𑖂𑖄𑖆 thafī (R14) mōh (R42) in Kozlov's text, which is apparently a transcription from the Chinese 達磨. On the other hand, rendered as 𑖀𑖂𑖄𑖆 ndaḥ rir mañ (L20), the counterpart in Morisse's text becomes more proximate to the original Sanskrit *dharmā* by containing a character corresponding to *-r-*. Chan/Zen texts in the Xixia version always use the former, i.e., the transcription from the Chinese.



In the same way, concerning 陀羅尼 (定歌) (來歌) (泥脂) (dhāraṇi), the transliteration in Morisse's text, 藏 龍 泥 菴 ndaḥ (R17) 長 long rar (L82) niḥ (R10) is more proximate to the original Sanskrit than the counterpart in Kozlov's text, 隨 龍 泥 菴 thon (L54) 𑖦𑖩 (L49) 𑖦𑖩 (L10). The latter is more frequently used in Buddhist scriptures in general. This means that the transliterations used in the primary stage were accepted to a fairly wide extent. In this regard, I would like to point out that the first characteristic of the transliteration in Morisse's text is that, in general terms, it becomes more proximate to the Sanskrit original forms.

To put it concretely, first, the long vowel is indicated by the small Xixia character 龍 (長 long), which is equivalent to *yin* 引 in the Chinese transliteration, as in the above-mentioned instances of the *dhāraṇīs*.

Second, small Xixia characters are added to the end of the words in order to represent the final consonants, *-n*, *-ṅ*, *-k*. This clearly indicates that the Xixia language at that time had neither nasal consonants nor stop consonants, *-p*, *-t*, *-k*, in the final position but it had only nasalized vowels.

Chinese	Skt.	Kozlov's text	Morisse's text
羶	śān	𑖦𑖩 śīan	羶 龍 𑖦𑖩 śīa-ni
宣	tyan	羶 tan	羶 龍 tyāḥ-ni
便	bhyan	羶 phīen <sub>2</sub>	羶 龍 myāḥ-ni

Both 羶 and 羶 are *fanqie* compound characters made of the left half of 羶 (R10) and 𑖦𑖩 (L11), respectively, with the addition of the left half of 𑖦𑖩 (R17).

Chinese	Skt.	Kozlov's text	Morisse's text
曼	man	𑖦𑖩 mban	羶 龍 māḥ-ni
摩若	manya	𑖦𑖩 𑖦𑖩 mōḥ ᵐdzīa <sub>2</sub>	羶 龍 羶 māḥ-ni-dīa
僧	saṃ(gh)	羶 sən	羶 羶 saḥ-ṅ <sup>w</sup> ḥḥ (L27)
目	muk	羶 mbōw	羶 羶 muḥki

羶, 羶, 羶 represent *-n*, *-ṅ*, *-k*, respectively.

Third, methods of transliterating double consonants should be discussed.

#### i) kṣ-type

In transliterating into Chinese, a Chinese character corresponding to *tṣh-* or *kh-* is applied. In Kozlov's text, the syllable is transcribed with a Xixia character, and in Morisse's text, it is represented by two Xixia

characters so as to describe the original Sanskrit form.

Skt.	Chinese	Kozlov's text	Morisse's text
kṣa	叉	𑖑 tṣha	𑖑𑖥 khi-ṣṣa
kṣi	差	𑖑 tṣhi	𑖑𑖥 khi-ṣṣi
kṣi	耆	𑖑 khifi	𑖑𑖥 khi-ṣṣi
kṣi	差	𑖑 tṣhiṃ	𑖑𑖥 khi-ṣṣi

ii) tr-type

Here are only a few examples of contrast between Kozlov's and Morisse's texts: thon-lōfi/ti rar, ti riḥ

Skt.	Chinese	Kozlov's text	Morisse's text
mantra	曼哆羅	𑖑𑖥𑖥𑖥 mban thon lōfi	𑖑𑖥𑖥𑖥 maṃ ni ti rar 𑖑𑖥𑖥𑖥 maṃ ni ti riḥ

The above-mentioned correspondence of *shengmu* 声母 (initial consonants) in the transliteration of dhāraṇīs in chapter 26 (Dharani) is within the rules shown earlier. It should be specially mentioned that, to the consonant transliteration with the Chinese characters of *zhaoxi* 照系 (*zhao* series) and *zhixi* 知系 (*zhi* series), Morisse's text applies ts-, tsh-, "dz-, which is different from tṣ-, tṣh- in Kozlov's text. For *yumu* 喻母 initial consonants, *mb-* is used in Morisse's text and *v<sup>w</sup>-* in Kozlov's text.

The following is a list of correspondence of *yunmu* 韻母 (vowels with/without final consonants).

	Kozlov's text	Morisse's text
1	支 -i	-iṃ (-eṃ)
2	脂 -i, -iṃ	-i, -iṃ, -ir
	微 -i	-iṃ
3	齊, 祭 -i, -iṃ	-eṃ
4	佳 -i	-i
5	虞 -yū	-yūṃ
6	模 -u	-oṃ
7	質 -i	-eṃ
8	物 -i	-u
9	元 -an	-aṃ, -aṃni
10	寒 -an	-aṃni
	曷 -aṃ	-aṃ
11	仙 -iān	-iāṃni

12	宵	-ɔɦ, -ou	-aɦ
13	歌	-ɔɦ, -ou	-aɦ
14	戈	-ɔɦ, -ou	-aɦ
15	麻	-ɔɦ, -ǎa	-aɦ
16	唐	-ɔɦ	-aɦ
	鐸	-aɦ	-aɦ
17	尤	-ɔɦ, -ǎw	-u
18	侯	-əw	-u, -ǎɦ, -ǎur
19	登	-ən	-aɦŋ <sup>w</sup> ɦɦ
20	談	-an	-aɦ
21	屋	-ɔw	-uɦki
22	葉	-ǎaɦ	-a
23	葉	-a	-ǎa

The dhāraṇi transliteration technique of Kozlov's text was fairly unre-fined, but examples in Morisse's text suggest that they are improved forms of their predecessors. It can be understood that this improved technique would further develop to the transliteration system adopted in the *Sovereign King of the Golden Light Sutra* 金光明最勝王經 (Suvarṇa-prabhāsottamasūtra), which was translated in the later Hexi period, and in the wall inscriptions at Juyong-guan 居庸關 in the Yuan dynasty.

The *Sovereign King of the Golden Light Sutra* includes following examples:

Xixia		Skt.
鞞鞞鞞	inindi (R28) rar	indra
鞞鞞鞞	mukiteɦ	mukte
鞞鞞鞞鞞	sǔɦf ki rir tef	sukṛti
鞞鞞	khǐ šǎ	kṣa
鞞鞞	khǐ ši	kṣi
鞞鞞	tǐ rir	trir

The inscriptions at Juyong-guan include following examples:

Xixia		Skt.
鞞鞞鞞鞞鞞	taɦ thaɦ long ŋgaɦ taɦ	tathāgata
鞞鞞	naɦŋ <sup>w</sup> ɦɦ	nāɦ
鞞鞞	saɦ ŋ <sup>w</sup> ɦɦ	saɦ
鞞鞞	tǐrǐe	traɦ
鞞鞞	tǐrar	tra
鞞鞞鞞	mun di rǐe	mudre

Though there are no examples of the final consonant, *-k*, the inscriptions include examples of the final consonants, *-m*, *-t*:

讖敗 *nañ mī* (L30) [Skt.] *naṃ*; 龜刻 *ṣā ti* [Skt.] *ṣat*.

As a matter of course, one must consider examples of transliteration from other various scriptures. I can surmise that there was a period when the technique of transliterating Sanskrit words was improved in the process of extensive translation of volumes of Buddhist scriptures into the Xixia language. There is an apparent relationship to progress in the technique of transliterating foreign vocabularies with Chinese characters that was soon adopted in the Jiazhong ben *Huayi yiyu* 甲種本《華夷譯語》(A-type edition of [a series of bilingual] dictionaries of Chinese and the languages of neighboring peoples and countries) and 《元朝秘史》*Yuanchao mishi* (Secret history of the Yuan dynasty), which were compiled immediately after Xixia's golden age of Buddhist translation. I would like to consider this problem as a theme in the history of translating Buddhist scriptures on another opportunity.

#### Notes

<sup>1</sup> This article was written a fairly long time ago for inclusion in the *Xixia Version of the Lotus Sutra*, edited by Tatsuo Nishida and published by the Soka Gakkai in March 2005, but for various reasons it is being published here, independently from the new book.

<sup>2</sup> *Contribution préliminaire à l'étude de l'écriture et la langue Si-hia*. Paris, 1904.

<sup>3</sup> Concerning Xixia language Studies till around 1960, see present writer's *Seikago no kenkyū* 『西夏語の研究』(A study of the Hsi-hsia language), I, (The Zauho Press 座右宝刊行会, 1964). Regarding more recent studies, see Shi Jinbo 史金波, “Xixiaxue bainian huigu” “西夏學百年回顧”(Tangutology during the past century in retrospect), included in both *Zhongguo minzu yanjiu nianjian*, 2000 nianjuan 《中国民族研究年鑑》2000 年卷 (Yearbook of China's nationalities studies, 2000) and *Guojia Tushuguan xuekan*, 2002 zengkan, *Xixia yanjiu zhuanhao* 《国家圖書館學刊》2002 增刊 西夏研究專号 (Journal of the National Library of China, 2002 supplementary issue for Xixia studies). The two versions of the article are the same except for minor differences.

<sup>4</sup> The reasons why Morisse's text and F. Berteaux's text (originally 3 juan, each) are now in the collections of the Musée National des Arts Asiatiques Guimet in Paris and the Staatsbibliothek zu Berlin and the why the latter owns 5 juan are not clear. Juntaro Ishihama writes that the Staatsbibliothek owns 5 juan (juan 1, 3, 4, 5 and 7) in “Seika ibun zatsuroku” 「西夏遺文雜錄」(A miscellany on extant Xixia documents) (foreword to N. A. Nevsky, “Seika moji benran” 「西夏文字便覽」[A Brief Manual of the Si-hia Characters with Tibetan Transcriptions], 『大阪東洋学会垂細垂研究』四号 1926刊 [Research Review of the Osaka Asiatic Society, no. 4, 1926], p. xiii) and that all 5 juan had been owned by Morisse. Hereafter, the present writer calls all 8 juan “Morisse's text” for convenience. There are illustrations at the top of each juan including illustra-

tions of the Buddha's sermon. Further details are related in "On the Xixia Version of the Lotus Sutra" (Nishida, op. cit., note 1, pp. liv-lv).

<sup>5</sup> This research was carried out in November 1970.

<sup>6</sup> Eric Grinstead, ed., *The Tangut Tripitaka*, includes several pages from juan 1 (edition) (pp. 1502–1506), which is the portion following chapter 2 (Expedient Means), Kozlov collection no. 2436. Its last line can be read as "(unclear) . . . . the xylography was carved by Preceptor Daoshun (叢繡) hui" (. . . . 雕印面者道順 [叢繡] 和尚慧 )

<sup>7</sup> \* indicates monochrome facsimile.

<sup>8</sup> On the top of the independent text of the *Miaofa lianhua jing Guanshiyin pusa pumen pin* 「妙法蓮華經觀世音菩薩普門品」 is an illustration of Shuiyue Guanyin 水月觀音圖 (Water Moon Avalokiteśvara). A color facsimile is printed on the reverse side of cover of the above mentioned (note 3) Journal of the National Library of China supplementary issue for Xixia studies. E. I. Kychanov, ed., *Seika Bukkyō tenseki mokuroku* 『西夏仏教典籍目録』 (A catalogue of Buddhist texts in the Xixia language), published by the Department of Linguistics of Kyoto University, 1999) has a monochrome plate of the illustration at the end of the volume (p. 760).

<sup>9</sup> Shi Jinbo, et. al., "国内現存出土西夏文献簡明目録" (A brief catalogue of the Xixia literature preserved domestically) (op. cit., note 3, supplementary issue for Xixia studies, p. 222) reads: "北平圖書館, 91. 添品妙法蓮華經卷二、刻本、經文共110面、面6行、行16字" (Beiping Library, 91. Tianpin Miaofa lianhua jing juan 2, wood-block print, total 110 pages, 6 lines per page, 16 characters per line). According to the list (p. 226), Xixia Lotus Sutra texts extant in China are as follows:

7 Collection of the Gansu Province Museum (甘肅省博物館)

(1) Excavated in the cave of Mt. Tianti (天梯山石窟)

1) Miaofa lianhua jing, manuscript, 2 pages, 6 lines per page

(2) Excavated at Zhangyi Xiaxigouxian (張義下西溝峴)

8) Miaofa lianhua jing, manuscript, "butterfly-bound" brochure 蝴蝶裝 32 pages, 10 pages blanked. (This manuscript seems to have been introduced in *Kaogu* 《考古》 1974.)

13 Collection of the Inner Mongolia Institute for Ancient Cultural Relics and Archeology (內蒙古文物考古研究所)

18) Miaofa lianhua jing Guanshiyin pusa pumen pin 妙法蓮花經觀世音菩薩普門品, wood-block print, an incomplete sheet, front cover 刻本 殘葉一紙 封面 (p. 230)

Further details of all texts are unknown.

<sup>10</sup> The following reconstruction of Xixia dhāraṇīs depends on the system devised by the present writer in 1980. Though several problems remain and he hopes to improve in the future, this article follows the 1980 system. 「西夏語韻圖 『五音切韻』 の研究」 (上・中・下) ["A Study of the Xixia Rhyme Tables 'Wuyin qieyun' " I, II and III], 『京都大学文学部研究紀要』 [Memories of the Faculty of Letters, Kyoto University], no. 20–22, 1981–83.

<sup>11</sup> The variation between the two texts is indicated by the relationships among *shengmu* 声母 (initial consonants), *yunmu* 韻母 (rhymes) and *shengdiao* 声調 tonal accent. The comment on the first line of each item refers to differences; on the second line to concrete different points.

<sup>12</sup> The separation of dhāraṇīs follows *Hokekyō* 『法華經』 (Iwanami Bunko 岩波文庫) with the exception: "郵樓哆郵樓哆三十八 橋舍略三十九" revised as "郵樓哆<sub>38</sub> 郵樓哆 橋舍略<sub>39</sub>."

It is unclear whether the pronunciation note “× × 反” was considered in the Xixia version. Dhāraṇīs in Sanskrit are listed in reference to Keisho Tsukamoto 塚本啓祥「法華經陀羅尼呪の覚え書」『法華文化研究』第4号(1978) and Seishi Karashima 辛嶋静志『妙法蓮華經詞典』Soka University 2001.

<sup>13</sup> 咩 is an onomatopoeia of sheep’s bleating. 《龍龕手鑿》 refers to as “迷爾切” so the writer reads “mǐe.”

<sup>14</sup> Both 広韻 and 切韻 have no 袂. 袂 = 袂 zhǐ (真一切 (證質)) (《漢語大詞典》).

### Additional Notes

It is probable that some Xixia editions of the Lotus Sutra are printed with movable wood-type xylography, but it is difficult to affirm this.

As in the case of the Huayan jing (Avatamsakasūtra), letters indicating the sheet number are printed in the middle of the right margin, for example 綴縈羽縈 (Fahua [lotus flower] di yi [no. 1]). There are 20 lines on each sheet. A sheet would usually be folded into four sections (accordion style), with each section containing 5 lines. There are three ways in which the sheets were folded (other ways are conceivable but, in the case of the Lotus Sutra, the three styles described below are certainly used). The margin, on which the sheet number is printed, is on the right edge of the sheet and, in all cases, the preceding sheet is pasted on top of this margin (thus, the last line of text of the preceding sheet is pasted over the margin).

A-type: For this type, the fold is made at the join (between the last line of text of the preceding (right) sheet and the first line of text of the next (left) sheet).

B-type: In this type, the fold is made before the last line of text on the right sheet (i.e. before the join/pasting line).

C-type: In this type, the fold is made after the first line of text of the left sheet (i.e. to the left of, and one line down from, the join).

It appears that the A-type past is least secure and peels off most easily.