

DARUI LONG

(University of the West, Los Angeles, USA)

A Preliminary Report on the Chinese Buddhist Literature Kept at the Jagiellonian Library in Poland

Abstract

In 2010, three Polish scholars published A Preliminary Report on the Wanli Kanjur Kept at Jagiellonian Library, Kraków.¹ It was at this time the world began to know that the Jagiellonian Library has an incomplete collection of the Tibetan *Kanjur* printed in the Wanli period (1573–1620), as well as many other Tibetan texts, manuscripts and xylographs.² The library also possesses a huge collection of Chinese Buddhist literature, including the *Yongle Northern Canon*. There is also a scripture that does not belong to the Chinese Buddhist Canon, or Daoist Canon, or Baojuan 寶卷.³ In June 2017, the author discovered one volume of the Buddhist text entitled *Saddharmapundarīka Sūtra* in the Tangut language. This is particularly precious as it is the only extant copy worldwide. These volumes of the Tibetan *Kanjur* and the *Yongle Northern Canon* were obtained by a German scholar and collector named Eugen Pander (1854–1894?) who got acquainted with the reincarnated Tibetan Buddhist Master Thu'u bkvan Khutugtu of Yonghe Temple in Beijing. The volumes were shipped to Berlin around 1889 where they were placed in the Museum of Ethnography in Berlin and later moved to the State Library in Berlin. In 1943, the Allied Forces began to bomb Berlin and the Germans made an effort to

¹ Marek Mejer, Agnieszka Helman-Ważny, T.K. Chashab, *A Preliminary Report on the Wanli Kanjur Kept in the Jagiellonian Library, Kraków*, Research Center of Buddhist Studies, Faculty of Oriental Studies, University of Warsaw, 2010.

² The collection is briefly described in the above mentioned work (Mejer, Helman-Ważny, Chashab 2010) as well as in the book by Thupten Kunga Chashab, Filip Majkowski entitled: *Catalogue of the Tibetan Texts in the Pander Collection, Part A (Complete) and Part B (Partial)*, Faculty of Oriental Studies, University of Warsaw, Dom Wydawniczy Elipsa, Warsaw 2015. The small Mongolian collection (Pander Part E) was examined by Agata Bareja-Starzyńska (University of Warsaw) and Osamu Inoue (University of Shimane) and the report will be printed soon.

³ Baojuan 寶卷, literally “precious scrolls,” are a genre of prosimetric texts (texts written in an alternation of prose and verse) of a religious or mystical nature, produced within the context of Chinese folk religions.

hide their treasures. They transported over 500 boxes of books from the State Library in Berlin to Książ castle, and then to the Cistercian monastery in Krzeszów. After WWII the region was on the Polish side of the border. All the treasures, including Beethoven's manuscript of the "Ninth Symphony," and the Mozart's manuscript of "Magic Flute," were transferred as a deposit to the Jagiellonian Library in Kraków.⁴

Keywords: Jagiellonian Library, Buddhist scriptures, Chinese Canon, *Yongle Northern Canon*, *Saddharmapuṇḍarīka Sūtra*, Tangut language, Miss Hao

1. Introduction

At the Second Symposium on Chinese Buddhist Canon held at the University of the West, Los Angeles, March 18-20, 2013, the author got to know Dr. Zhang Dewei 張德偉 who after learning that the author had done research on the *Yongle Northern Canon*, informed him that in the Jagiellonian Library in Kraków, Poland, there has been kept a set of the *Yongle Northern Canon*. The story was told first by Professor James Robson of Harvard University, who already visited the Jagiellonian Library. It took the author a long time to get in touch with both Professor Robson and staff members of the Jagiellonian Library. Then the author obtained *A Preliminary Report on the Wanli Kanjur Kept in the Jagiellonian Library, Kraków* by Marek Mejer, Agnieszka Helman-Ważny and Thupten Kunga Chashab, published by the Research Centre of Buddhist Studies, Faculty of Oriental Studies, University of Warsaw, Warsaw 2010.

The author's research interest is the *Yongle beizang* 永樂北藏 (*Yongle Northern Canon*) and other Chinese Buddhist literature. According to the photographs taken by Professor Robson it was possible to ascertain that the canon was printed with colophons indicating the sixth year (1578), twentieth year (1592), and twenty-sixth year (1598) of reign of the Shenzong Emperor (also called Wanli 萬曆, r. 1573–1620).

On May 23, 2016, the author visited the Jagiellonian Library and examined the Pander Collection F. This collection contains sixty eight works of Chinese literature. None of them belongs to the *Yongle Northern Canon*. The author examined the Kanjur of the Tibetan Buddhist Canon and it was not until the second to last day that the librarian showed a three-page catalogue of the Peking Tripitaka.

The catalogue is almost unusable in the sense that there are no Chinese words, nor Sanskrit titles for the whole collection of 5000 volumes. The inventory numbers offer little information about their collection of the Chinese Buddhist canon. The only thing one can do is to come again to have a thorough examination in the next year.

⁴ Marek Sroka, *The Music Collection of Former Prussian State Library at Jagiellonian Library in Kraków, Poland: Past, Present and Future Developments*, "LIBRARY TRENDS", Vol. 55, No. 3, Winter 2007 ("Libraries in Times of War, Revolution, and Social Change," edited by W. Boyd Raymond and Christine Jenkins), pp. 651–664. Accessed January 11, 2020, <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.176.605&rep=rep1&type=pdf>

The author went to Kraków again on May 28, 2017, and spent three weeks at the Jagiellonian Library. Every day he took more than a thousand photographs of every front page of the Buddhist scriptures and gathered the first-hand information about the Jagiellonian Library collection of the *Yongle Northern Canon*.

The current paper aims at introducing the Jagiellonian collection of the Chinese Buddhist literature, mainly the Pander F, the *Yongle Northern Canon*, and the *Saddharmapuṇḍarīka Sūtra* in the Tangut language.

The Jagiellonian Collection of Tibetan books, xylographs and manuscripts previously belonged to the so-called “Sammlung Pander” of the Staatsbibliothek in Berlin. Eugen Pander, a scholar and collector, visited China, lived in Beijing and was on good terms with Thu’u bkwan Hutukhtu 土觀·呼圖克圖 from the Yonghe Lamasery 雍和宮 in Beijing.

In the years 1881–1889 Pander gathered a large collection of Tibetan religious objects (approximately 700 bronze figures, 300 objects of culture etc.) as well as several hundreds of Tibetan, Chinese and Mongolian books, including a fragmentary Wanli Kanjur set, initially believed to be the Yongle Kanjur from 1410. The collection was sent to the Museum of Ethnography in Berlin (Königliches Museum für Völkerkunde zu Berlin), bearing the accession date 1889, and was later moved to Staatsbibliothek in Berlin, where it was kept until the Second World War.

Due to massive raids of the allied air forces the valuable cultural collections kept in Berlin were in great danger. Therefore, for the purpose of their rescue and protection, a special action of redistribution of the collections and placing them in several safe places in the then territory of the Reich was undertaken. One part of books and manuscripts, which included also the Pander collection, was deposited first in the Fürstenstein (now Książ) castle. Since it was decided in 1943 that the castle was to be prepared as the quarters for Hitler, the collection was moved to another place. Consequently, 505 containers were deposited in the church of a baroque Cistercian monastery in Grüssau (now Krzeszów) in Silesia. They safely survived military operations and after the war, in 1945, were discovered by a group of Polish scholars and librarians, who had been assigned with the task of protecting the cultural goods. In 1946 the whole collection including Pander’s books was moved to Kraków and in 1947 deposited in the Jagiellonian Library. It was due to the political situation that the Berlin collection deposited in the Jagiellonian Library in Kraków has been kept top secret for a long time and the access to the collection was strictly prohibited. Now it is fully available for research.⁵

According to Agnieszka Helman-Ważny, the collection has been forgotten and is un-catalogued, thus constituting a lost heritage for world scholarship. No proper catalogue of these works exists, and the entire collection has probably been untouched for almost 120 years. Pander’s texts and letters give some clues as to its contents. The original collection seems to have included, among other items, a portion of Bka’ ’gyur, works of Lcang skya ho thog thu rol pa’i rdo rje (1717–1786), Tibetan-Mongolian dictionaries, and the fifteenth century founder of Dge lugs pa school’s (Tsong kha pa, 1357–1419)

⁵ Mejor, Helman-Ważny and Chashab, *A Preliminary Report*, pp. 7–8.

works.⁶ A catalogue of Tibetan part was compiled by Thupten Kunga Chashab and Filip Majkowski.⁷

The collection and xylographic prints and manuscripts from the former Prussian State Library in Berlin kept in the Department of Manuscripts of the Jagiellonian Library in Kraków, the so-called “Sammlung Pander,” consists of the following six parts:

Pander A = nos. 1–87 [vols. 1–370],

Pander B = nos. 88–117 [vols. 1–315],

Pander C = nos. 118–136 [vols. 1–40],

Pander E = nos. 137–141 [vols. 1–12],

Pander F = nos. 142–162 [vols. 601–668],

Pander Pantheon = nos. 163–222 [vols. 1–60].

The present paper contains four sections, which refer to the following four subjects:

68 works in the Chinese language in Pander F,

The *Yongle Northern Canon of Chinese Buddhism*,

The *Saddharmapuṇḍarīka Sūtra* in the Tangut language,

Conclusive Remarks.

2. The 68 Volumes of Pander F

As it was already mentioned there is no catalogue and Agnieszka Helman-Ważny gave a very short description: ‘Pander F contains 68 volumes of the Chinese Buddhist canon, mostly printed with xylography with original acquisition numbers of the Library from 600 to 668. Accession numbers of the Museum are from 1133 to 1201.’⁸

This, however, is not accurate. Most of the collection consists of Buddhist scriptures, usually block-printed with a few exceptions of handwritten manuscripts (marked in the list below). Those scriptures do not belong to any edition of the Chinese Buddhist canon. The author has examined the following volumes according to its order.

Pander F Collection = Nos. 142–162, 601–668 (68 volumes)

1. (601) *Miaofa lianhua jing* 妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T⁹ no. 262), volume 4, each block contains 5 pages, each page 5 lines, and each line 15 characters (with punctuation). It is 12 cm in width and 34.2 cm in height. It has no *qianziwen*

⁶ Agnieszka Helman-Ważny, *Recovering a Lost Literary Heritage: Preliminary Research on the Wanli Bka’ gyur from Berlin*, “Journal of the International Association of Tibetan Studies”, no. 5 (December 2009), p. 2.

⁷ Chashab and Majkowski, *Catalogue of the Tibetan Texts*.

⁸ Mejer, Helman-Ważny and Chashab, *A Preliminary Report*, p. 19.

⁹ T = The Taishō Tripitaka, edition of the Chinese Buddhist canon and its Japanese commentaries, edited by Takakusu Junjiro and Watanabe Kaigyoku, *The Taisho shinshu daizokyo* (100 volumes), Tokyo 1924.

千字文 (the Thousand Character Classic) for cataloging.¹⁰ The size is similar to that of the *Yongle Northern Canon*. However, each line of the *Yongle Northern Canon* contains 17 characters. The volume is marked by three Tibetan syllables: Om, me, hum.

2. (602) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 5, *ibid*.

3. (603) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 6, *ibid*.

4. (604) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 7, with a seal of the Berlin Library.

5. (605) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 1. Each block contains five pages with five lines on each page, and each line contains seventeen characters (with punctuation). It is 12 cm in width, and 34.2 cm in height. Its format is similar to that of the *Yongle Northern Canon*. It, however, does not have *qianziwen* as its cataloguing word order. It contains word explanations and Tibetan syllables Om, me, hum. The designer likely attempted to imitate the format of the *Yongle Northern Canon*.

6. (606) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 2, *ibid*.

7. (607) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 3, *ibid*.

8. (608) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 1, *ibid*.

9. (609) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 2, *ibid*.

10. (610) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 3, *ibid*.

11. (611) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), Volume 4, *ibid*.

12. (612) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 5, *ibid*.

13. (613) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 6, *ibid*.

14. (614) *Miaofa lianhua jing* 大乘妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*, T no. 262), volume 7, *ibid*.

15. (615) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450). It is 12 cm in width, and 34.2 cm in height. The first page is a woodcut illustration of Buddha preaching. Each page contains

¹⁰ *Qianziwen* 千字文 (the Thousand Character Classic) contains one thousand most-commonly used Chinese characters. It was invented by Zhou Xingsi 周興嗣 during the reign of the Liang Wudi Emperor 梁武帝 (r. 502–549). Since all literate people could be assumed to have memorized the text, the order of its characters was used to put texts and documents in sequence in the same way that alphabetical order is used in alphabetic languages. The Chinese Buddhists used the *qianziwen* in order to catalog the Buddhist canon.

4 lines and each line contains 10 or 11 characters. The last page is decorated with an illustration of General Weituo. There is no inscription.

16. (616) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450). Ibid.

17. (617) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450). Ibid.

18. (618) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450). Ibid.

19. (619) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450). Ibid.

20. (620) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450). On the reverse side there are Tibetan syllables: om, me, hum.

21. (621) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450). On the reverse side there are Tibetan syllables: om, me, hum.

22. (622) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450). On the reverse side there are Tibetan syllables: om, me, hum.

23. (623) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450).

24. (624) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450).

25. (625) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450).

26. (626) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450).

27. (627) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450). It is 11.3 cm in width, 29.1 cm in height. The cover is decorated with yellowish brocade. Each block contains 5 pages, each page 5 lines, and each line 15 characters. There is an inscription in the end:

Written by devotee Fang Gumu 方古木

Devotees Yao Lingshu 姚令澍 and Hu Lingyin 胡令引 made a vow to print *Yaoshi liuli yanshou Scripture* for circulation. They pray for all people to obtain the truth and reach perfection so that both Lingshu and Lingyin may consolidate their happiness and longevity. They may enjoy a life of good fortune in the future with perfect wisdom.

The woodblocks were kept at Haizhuang Temple 海幢寺, Guangzhou.

In the eighteenth year of the Kangxi Emperor 康熙 (1679).

28. (628) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, T no. 450). It is 11.4 cm in width, and 27.8 cm in height. It contains a woodcut illustration of the Buddha preaching. Printed in the thirty-first

year of the Qianlong Emperor (1736). Each block contains 5 pages, each page 5 lines and each line 14 characters. It is covered with a *han* 函 case. It is a hand-written copy.

29. (629) *Yaoshi liuli guang rulai benyuan jing* 藥師琉璃光如來本願經 (*Bhaiṣajya-guru-pūrva-praṇidhāna-viśeṣa-vistara*, *T* no. 450). *Ibid.*

30. (630) *Guoqu zhuangyan jie qian fo* 過去莊嚴劫千佛 (*T* no. 446). It is 12.2 cm in width, and 33 cm in height. Each block contains 5 pages, each page 5 lines and each line 15 characters. It contains Tibetan syllables. The covers are decorated with dark blue brocade.

31. (631) *Xianzai xian jie qian fo* 現在賢劫千佛 (*T* no. 447). It is 12.2 cm in width, and 33 cm in height. Each block contains 5 pages, each page 5 lines and each line 15 characters. It contains Tibetan syllables. The covers are decorated with dark blue brocade.

32. (632) *Guoqu zhuangyan jie qian fo* 過去莊嚴劫千佛 (*T* no. 446). It is 12.2 cm in width, and 33 cm in height. Each block contains 5 pages, each page 5 lines and each line 15 characters. It contains Tibetan syllables. The covers are decorated with dark blue brocade. It is decorated with green flowered brocade.

33. (633) *Xianzai xian jie qian fo* 現在賢劫千佛 (*T* no. 447). It is 12.2 cm in width, and 33 cm in height. Each block contains 5 pages, each page 5 lines and each line 15 characters. It contains Tibetan syllables. The covers are decorated with dark blue brocade.

34. (634) *Dizang pusa benyuan jing* 地藏菩薩本願經 (*T* no. 412, volume 1). It is 12 cm in width, and 33.7 cm in height. The first page is a woodcut illustration of the Buddha preaching. Another page is devoted to the wish of long life of the emperor. Each block contains 5 pages, each page 5 lines and each line 15 characters.

35. (635) *Dizang pusa benyuan jing* 地藏菩薩本願經 (*T* no. 412, volume 2). It is 12 cm in width, and 33.7 cm in height. The first page is a woodcut illustration of the Buddha preaching. Another page is devoted to the wish of life of the emperor. Each block contains 5 pages, each page 5 lines and each line 15 characters.

36. (636) *Dizang pusa benyuan jing* 地藏菩薩本願經 (*T* no. 412, volume 1). It is 11.8 cm in width and 31 cm in height. The first page is a woodcut illustration of the Buddha preaching. Another page is inscribed with the wish that the empire would be consolidated and enjoy prosperity. The Buddha shall shine and the Dharma wheel shall revolve constantly. Each block contains 5 pages, each page 5 lines and each line 15 characters.

37. (637) *Dizang pusa benyuan jing* 地藏菩薩本願經 (*T* no. 412, volume 2) and (3). In each of the three Chinese words ‘弘’, ‘玄’, and ‘絃’ one stroke is missing. They are written in such a way to show that they are taboo words as they are part of the Kangxi Emperor’s 康熙 and Qianlong Emperor’s 乾隆 names.¹¹

38. (638) *Dizang pusa benyuan jing* 地藏菩薩本願經 (*T* no. 412, volume 3). It is 11.8 cm in width and 31 cm in height. Each block contains 5 pages, each page 5 lines and each line 15 characters.

¹¹ The Kangxi Emperor’s name was Xuanye 玄燁 and the Qianlong Emperor’s name was Hongli 弘歷. It was the Chinese tradition to deliberately miss one stroke of emperors’ names of the contemporary dynasty.

It contains a colophon:

A devotee named Lady Zhao of the Fu Family 傅門趙氏 donates money to print this Buddhist scripture in the hope that her husband Fengshen Jilun 豐伸濟倫 (1763–1807)¹² would increase his capacity every day and be away from misfortune every day. He shall enjoy good health. He shall take auspicious actions and do things to his heart's content. Written with great respect, in the first year of the Jiaqing Emperor 嘉慶 (1796).

39. (639) *Dizang pusa benyuan jing* 地藏菩薩本願經 (T no. 412, volume 1). It is 11.8 cm in width and 31 cm in height. Each block contains 5 pages, each page 5 lines and each line 15 characters.

40. (640) *Dizang pusa benyuan jing* 地藏菩薩本願經 (T no. 412, volume 2). It has a woodcut illustration of the Buddha preaching. A colophon reads: 'May the empire be consolidated and prosperous! May the Buddha shine and the Dharma Wheel revolve constantly!'. Each block contains 5 pages, each page 5 lines and each line 15 characters.

41. (641) *Dizang pusa benyuan jing* 地藏菩薩本願經 (T no. 412, volume 3). It is 12 cm in width and 34.7 cm in height. It ends with a woodcut illustration of General Weituo. The reverse side is inscribed with Tibetan syllables. Printed in the Ming dynasty (1368–1644). Each block contains 5 pages, each page 5 lines and each line 15 characters.

42. (642) *Dizang pusa benyuan jing* 地藏菩薩本願經 (T no. 412, volume 1). It is 12 cm in width and 34.7 cm in height. A colophon reads: 'May the empire be consolidated and prosperous! May the Buddha shine and the Dharma Wheel revolve constantly!' Each block contains 5 pages, each page 5 lines and each line 15 characters.

43. (643) *Dizang pusa benyuan jing* 地藏菩薩本願經 (T no. 412, volume 2). It is 12 cm in width and 34.7 cm in height.

44. (644) *Dizang pusa benyuan jing* 地藏菩薩本願經 (T no. 412, volume 3). It is 12 cm in width and 34.7 cm in height. It ends with a woodcut illustration of general Weituo. Recarved for merit-making by Jingtong 淨通, abbot of Qingliang'an 清涼庵.

45. (645) *Dizang pusa benyuan jing* 地藏菩薩本願經 (T no. 412, volume 1). It is 11.3 cm in width and 26.3 cm in height.

46. (646) *Dizang pusa benyuan jing* 地藏菩薩本願經 (T no. 412, volume 2). It is 11.3 cm in width and 26.3 cm in height.

47. (647) *Dizang pusa benyuan jing* 地藏菩薩本願經 (T no. 412, volume 3). It is 11.3 cm in width and 26.3 cm in height. Copied and re-carved with respect in the fourth year of the Tongzhi Emperor 同治 (1865). Collated and proofread by Bhikhu Xianxiu, abbot of Shanguo Monastery. Layperson Zhang Lan recurred and donated money for printing. The woodblocks for printing were kept in Zhen Yi Zhai Printing House, Xihe, Zhengyang Gate, Beijing. The price for printing the whole set was 1.5 *qian*.

¹² Fengshen Jilun 豐伸濟倫 was a deputy commander-in-chief of the Blue-Banner Army, Vice-Minister of Ministry of War, and Minister of Imperial Household Department. He came from a family with tradition of serving on high state positions. His father Fu Long'an 福隆安 (1746–1784) was the Minister of War and Grand Minister of State. His grandfather Fu Heng 傅恆 (1720–1750) was the Minister of Imperial Household Department, Minister of Revenue and Grand Minister of State.

48. (648) *Foshuo sanshi dazing yinguo jing* 佛說三世大藏因果經. It is 12 cm in width and 32.7 cm in height. Lady Pan of Na family sincerely donated money to pray for the happiness, longevity and health of the family on the nineteenth day of the ninth month on the seventeenth year of the Qianlong Emperor's reign (1752).

49. (649) *Fan qi xiantian doumu yanling xiezui bao chan* 梵炁先天鬥姥延齡謝罪寶懺. It does not belong to the Buddhist nor Daoist Canon. It is 11.7 cm in width and 34.7 cm in height. Each block contains 5 pages, each page 5 lines and each line 15 characters. Recorded by [Lady Aisin] Gioro 覺羅, wife of Mingzhu 明珠, who was the Grand Secretary, in the tenth month of 1682.

50. (650) *Jingang banruo bo lu mi jing* 金剛般若波羅蜜經 (*Vajracchedikā prajñāparāmitā Sūtra*, T no. 235). It is 12.2 cm in width, and 33 cm in height. It contains a woodcut illustration of the Buddha preaching. The colophon wishes that the empire would be consolidated and prosperous, and the Buddha shall shine and the Dharma Wheel shall revolve constantly.

Each block contains 5 pages, each page 4 lines and each line 11 words.

51. (651) *Li chan xinfa* 禮懺心法. This scripture does not belong to the Chinese Buddhist Canon. It is probably an independent print from the nineteenth century. It is 11.8 cm in width, and 32 cm in height. The colophon reads:

Yuan'an 源安, abbot of Tongming Monastery 通明寺, made a vow to print 40 copies of *Da bei chan* 大悲懺 in the hope that he could pay the debt of four kindnesses, i.e., the kindness of parents' love, the king, and Three Jewels of Buddhism, and be close to three kinds of people: sentient beings, knowledgeable beings and those who are connected by fate. May all gain wisdom of perfection! Engraved and printed on the seventeenth day of the eleventh month of the third year of the Jiaqing Emperor (1798).

Each block contains 5 pages, each page 5 lines and each line 15 characters.

52. (652) *Fo ding xin tuoluoni jing* 佛頂心陀羅尼經. It is not included in the Chinese Buddhist Canon except Fangshan Stone-Cut Buddhist Scriptures with serial numbers 7602, 7603, 7605 and 6847.¹³ It is 10.5 cm in width, and 26.4 cm in height. There is a woodcut illustration of Bodhisattva Avalokiteśvara with the following words:

May the empire be consolidated and be prosperous! May the Buddha shine and the Dharma Wheel revolve constantly!

The end is inscribed with a colophon:

Written on a auspicious day of the ninth month, 1787, during the reign of the Qianlong Emperor of the Qing Dynasty. Lady Zhao of Fu family, who became pregnant at the age of twenty-two, made a vow to print 300 copies of Dharani. She wished to eliminate all three obstacles of greed, anger and ignorance and troubles and to obtain perfect wisdom. She wished to be free from all disasters. She [made a vow] to always follow the Bodhisattva way.

The end of the scripture is decorated with a woodcut illustration of General Weituo.

¹³ Tong Wei 童瑋, *Er shi er zhong dazangjing tongjian* 二十二種大藏經通檢, Zhonghua shuju, Beijing 1997, p. 257.

Each block contains 5 pages, each page 5 lines and each line 16 words.

53. (653) *Fo ding xin tuoluoni jing* 佛頂心陀羅尼經, *ibid.*

54. (654) *Fo ding xin tuoluoni jing* 佛頂心陀羅尼經, *ibid.*

55. (655) *Yaoshi baochan* 藥師寶懺. This scripture was compiled in the Qing dynasty (1644–1911). The compiler's name is lost.¹⁴ It is 11.1 cm in width, and 29.7 cm in height. Each block contains 5 pages, each page 5 lines, and each line 16 characters.

56. (656) *Yaoshi baochan* 藥師寶懺. It is 11.1 cm in width, and 29.7 cm in height. Each block contains 5 pages, each page 5 lines, and each line 16 characters.

57. (657) *Fo shuo da zang xuepeng jing* 佛說大藏血盆經. It is considered an apocryphal text. The colophon in the end records that Fan Shiyi 范時繹 (?–1741) donated money to engrave this scripture to relieve women from suffering and to be reborn in the Buddha land, and also Lady Li-Tong 李佟氏 donated money to print its 100 copies.¹⁵ It is 11.6 cm in width and 32.12 cm in height. It is decorated with a woodcut illustration of a lecturing hall with the words 'Long live the emperor!'

58. (658) *Guanshiyin pusa pumen pin jing* 觀世音菩薩普門品經 in *Saddharmapuṇḍarīka Sūtra* (T no. 262). It is 10.4 cm in width and 30.3 cm in height. There is a woodcut illustration of Bodhisattva Avalokiteśvara with a wish that the emperor enjoys longevity. It ends with a woodcut illustration of General Weituo. It contains a colophon: written by a devotee Xianyong shuheng 賢鏞淑恆. Printed on the day of Buddhahood of the sixth month of the sixteenth year of the Daoguang Emperor 道光 (1836). Each block contains 5 pages, each page 4 lines and each line 12 characters.

59. (659) *Foshuo yulanpeng jing* 佛說盂蘭盆經 (T no. 685). It is 9.2 cm in width and 26.7 cm in height. Song type. Each block contains 5 pages and each page 5 lines and each line 15 characters.

60. (660) *Fo shuo gaowang guanyin* 佛說高王觀音經 (T no. 2898). It is 11.9 cm in width, and 27 cm in height. It is a handwritten copy with colored illustrations. It ends with a woodcut illustration of General Weituo 韋陀. Each block contains 10 pages, each page 5 lines and each line 14 characters, or 16 ~19 characters in the last part.

61. (661) *Xiu jian Liang Huang sanmei churu chanfa ke wen* 修建梁皇三昧出入懺法科文. This scripture is an independent print. It is 7.6 cm in width and 25.2 cm in height. It ends with a colophon: The Emperor donated the woodblocks to Venerable Zongguo 宗果, abbot of Da zhihua chan Monastery 大智化禪寺. Each block contains 7 pages, each page 5 lines and each line 18 characters.

62. (662) *Da bei wu hai zhu pin shen zhou* 大悲無閼諸品神呪. It is 8 cm in width and 19.2 cm in height. There is a woodcut illustration of Bodhisattva Avalokiteśvara. It ends with a colophon:

¹⁴ *Ibid.*, p. 643.

¹⁵ The scripture can be found in CBETA, X01n0023_001. Fan Shiyi 范時繹 (?–1741) was governor-general of the two Yangtze provinces and surrounding areas overseeing military affairs, provisions and funds, manager of waterways, director of civil affairs. Lady Li-Tong was likely a Manchu lady. She printed the scripture to pray for women for a peaceful, harmonious, auspicious and happy life.

Written with respect by Ven. Xingzheng 性政, Ruiying Monastery 瑞應寺, in the winter of 1718 during the reign of the Kangxi Emperor. A devotee Wang Jiayi 王嘉錫 assisted in printing.

Each block contains 7 pages, each page 4 lines and each line 15 characters.

63. (663) *Da bei wu hai zhu pin shenzhou* 大悲無閼諸品神呪. It consists of 16 pages. A handwritten copy.

64. (664) *Shengguang jing shi* 神光經識. It is 9 cm in width and 16.6 cm in height. Copied by Yin Xun 殷勳, who was a high-ranking official. It consists of 16 pages, each page having 6 lines and each line 19 characters.

65. (665) *Xinjing* 心經 “the Heart Sutra”. Each page contains 3 lines and each line 7 characters.

66. (666) *Dazang yuqie shi shi yi* 大藏瑜伽施食儀. It is a handwritten copy.

67. (667) *Da fangbian Fo baoen jing* 大方便佛報恩經卷 (*T* no. 156), volume 2. It is 11.7 cm in width, and 32.8 cm in height. There are no *Qianziwen* 千字文 cataloging words. It consists of 23 pages, each page having 5 lines and each line 15 characters.

68. (668) Without title, a Dharani, to be identified.

From the titles above, one can see that most of those scriptures are quite common. However, one scripture that is unique is a blockprint No. 649 entitled *Fan qi xiantian doumu yanling xiezui bao chan* 梵炁先天鬥姥延齡謝罪寶懺. It is not collected neither in the Buddhist nor Daoist Canon. It contains the colophon of the wife of Nalan Mingzhu 納蘭明珠 (1635–1708).¹⁶ According to



Fig. 1. (649) *Fan qi xiantian doumu yanling xiezui bao chan*

¹⁶ Nalan Mingzhu 納蘭明珠 (1635–1708), styled name Duanfan 字端範, was born in a family of yellow banner men of Manchu. He was a high minister during the reign of the Kangxi Emperor 康熙 (r. 1662–1722). He was appointed

Mr. Li Jining 李際寧, curator of National Library of China, it is not recorded in the catalogue *Baojuan* 寶卷. When checking with the *Taishang xuanling baoming yansheng da fan doumu xin chan* 太上玄靈保命延生大梵鬥姥心懺 and *Taishang beidou ershiba zhang jing* 太上北鬥二十八章經, one may find similar chapters and paragraphs. It is assumed that this *Fan qi xiantian doumu yanling xiezui bao chan* 梵炁先天鬥姥延齡謝罪寶懺 is likely to be a print engraved and circulating independently. During 300 years, most of the prints have been either damaged or they have disappeared. Fortunately, print No. 49 is well protected in Poland.

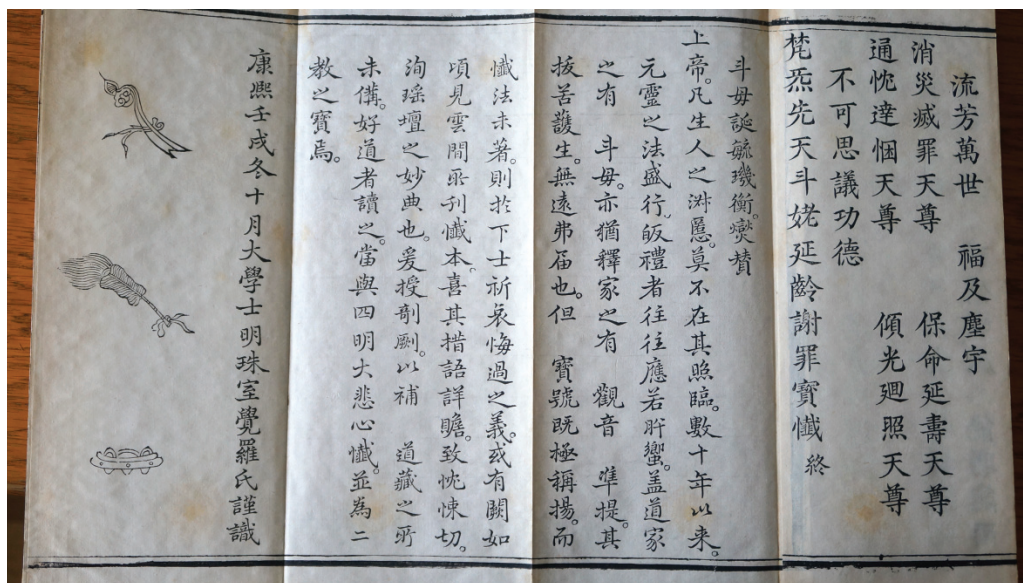


Fig. 2. (649) The Colophon of *Fan qi xiantian doumu yanling xiezui bao chan*

The colophon indicates that Mingzhu's 明珠 wife donated money to engrave this scripture. Mingzhu (1635–1708) was a Grand Secretary in the Qing Court during the reign of the Kangxi Emperor (r. 1662–1722). He was related to the Consort Hui 惠妃, one of the Kangxi Emperor's concubines who bore the emperor his first surviving son, Yinzhi 胤禔. Consequently, he supported Yunzhi during the struggles for succession. He was sent to prison for corruption and various other charges in his final years. His first son, Nara Xingde 納蘭性德 (or Nalan Xingde 1655–1685) became a famous poet of the Qing dynasty.

as Director of Interior Affairs of the Imperial Palace, Minister of Punishments, Minister of War, Left Censor, Grand Secretary of Wuying Hall 武英殿, tutor of crowned prince and other important posts. He played crucial role in the decisions of dismissal of "Three Feudatories" 三藩, the unification of Taiwan and wars against foreign invasions. He was dismissed in the twenty-seventh year of the Kangxi Emperor's reign 康熙 (1688年) for his involvement in factional fights. Later he returned to his old post but was not trusted. See Willard J. Peterson, *The Cambridge History of China, Volume 9, Part One: The Ch'ing Empire to 1800*, Cambridge University Press, Cambridge 2002.

3. The Collection of the *Yongle Northern Canon* 永樂北藏¹⁷

There is no catalogue of Collection of the *Yongle Northern Canon* 永樂北藏, except for a simple list enumerating the existing items.

There are more than 400 boxes of the *Yongle Northern Canon*. It totals over 5000 volumes. The author examined almost all volumes and took photographs of every front cover and the first page of the volume. He has found four prints:

1. Printed in the fourth year of the Wanli Emperor's reign (1576),
2. Printed in the sixth year of the Wanli Emperor's reign (1578),
3. Printed with the donation of Lady Hao, concubine of the Shenzong Emperor (1592),
4. Printed in the Wuxu year 戊戌 of the Wanli Emperor's reign (1598).

Some of these scriptures might have been printed three times. In other words, three similar copies with the same contents are found in the Jagiellonian Library. This is a very rare situation. The author has visited more than 24 temples and libraries in China, the USA and Poland. In only three temples in China did he find two prints of the *Yongle Northern Canon* in the same library. In addition, there are some independently printed scriptures and handwritten copies.

A German scholar Alfred Forke compiled a catalogue in 1916. It records 1223 works. They were printed in 1578, 1592 and 1735. More than one-seventh of the scriptures were damaged and one thousand volumes were missing. The prints of 1735 should be classified as *Longzang* 龍藏 which was initiated by the Yongzheng Emperor 雍正 (r. 1723–1735) and completed in the third year of the Qianlong Emperor's reign 乾隆 (1738).

There is no catalogue for this set of the *Yongle Northern Canon*. At least, there is no scholarly record of it except Alfred Forke's work. According to the Chinese tradition, every 10 volumes are kept in a case called *han* 函. However, those 5000 volumes in the Jagiellonian Library, except a few scores of them, are not packed in this way. Many of the packages are simply tied with ropes. The author consulted about the situation with the librarians. They agreed that a catalogue for the collection is needed.

The three prints of 1576, 1578 and 1598 look similar. When the three versions are compared with each other, one can see that the print of 1598 is slightly smaller – it is 0.5 cm shorter. The format and the printing quality are approximately the same. The copy from the donation of Lady Hao is beautifully decorated with deluxe brocade. The collections of the *Yongle Northern Canon* kept in Princeton University Library, the Regenstein Library of the University of Chicago, and Zhejiang Provincial Library can match the collection found at the Jagiellonian Library.

Here is a long colophon from Lady Hao's donation:

Wang Zhong 王忠, a devotee at Huguo Wanshou Monastery 護國萬壽寺, printed a set of the Buddhist Canon at the Emperor's edict.

¹⁷ Alfred Forke, *Katalog des Pekinger Tripitaka der Königlichen Bibliothek zu Berlin*, Behrend & Co., Berlin 1916.

Lady Hao, who holds the title of *jing shi gong qin* 敬侍恭勤, expressed her wish: May the Emperor live a long, long life!

May the Empire be consolidated and prosperous! May the Buddha shine and the Dharma Wheel revolve constantly!

This set of Buddhist Canon shall be kept at Huguo Wanshou Monastery forever.

[Written] on an auspicious day, the sixth month, the year of Renchen 壬辰 (1592).

On November 23, 2015, at an auction of rare books and artifacts held in Tokyo, a number of volumes of the *Yongle Northern Canon* were sold. Their colophon proved to be the same as the colophon of the volumes found in the Jagiellonian library.¹⁸

Who was Lady Hao? Her name can be found in *juan 4, Ming shenzong shilu* 明神宗實錄 when she was given imperial title and dresses.

When the author stayed at Xiangjie Monastery 香界寺 in the Western Hills 西山 in the outskirts of Beijing, he found a bell which was cast in the Jiawu year 甲午 (1594). The timing of the casting the bell was close to the printing of the Buddhist Canon in 1592. The cast of the bell was initiated by monks and devotees of Jingtuo Monastery 淨土寺 which was located in Jintai Lane 金台坊 near Anding Gate 安定門.¹⁹ Here is the inscription on the bell:

Lady Wang, Great Ming Emperor's legal wife 大明正宮嬪嬪王氏

Princess Yongning 大明永寧公主²⁰

Emperor's high concubine Zheng 皇貴妃鄭嬪嬪²¹

Emperor's concubine Lady Xu 德妃許氏

Emperor's concubine Lady Chang 順妃常氏

Emperor's concubine Lady Wei 慎嬪魏氏²²

Concubine Lady Shao 敬嬪邵氏

Concubine Lady Rong 和嬪榮氏

Concubine Lady Zhou 端嬪周氏

Crowned Prince 皇太子

Grand Aunt Li 大李嬪嬪李氏

Second Aunt Li 二李嬪嬪李氏

Devoted Wang Mingshou 信心弟子王明壽

Princes, princesses, mistresses 皇太子, 長公主, ? 夫人

¹⁸ http://pmgs.kongfz.com/detail/206_653149/. According to the synopsis of the auction, the Buddhist Canon was printed by the scripture printing house, in the twentieth year of *renchen* (1592). It was printed on a white cotton paper and wrapped in brocade. The format is sutra-binding 13 cm x 35 cm. Six volumes were sold at the price of 6000 RMB. The scriptures sold at the auction are entitled *Mahāprajñāpāramitā sūtra*. They are volumes 202, 203, 204, 206, 208 and 210. The last volume has a woodcut illustration of general Weituo. The colophon is similar to that found in the Jagiellonian Library collection.

¹⁹ Peng Xinglin 彭興林, *Beijing foshi yiji kao* 北京佛寺遺跡考, Zongjiao wenhua chubanshe, Beijing 2012, p. 36.

²⁰ Her history is recorded in *Mingshi* 明史, Zhonghua shuju, Beijing 2011, p. 3675.

²¹ See *Mingshi* 明史, Zhonghua shuju, Beijing 2011, pp. 3537–3539.

²² A number of records show that her name was “Wei,” but written by the character “韋.”

Liu Yingjie, a relative of the Emperor 皇親劉應節²³ and his wife Ma 夫人馬氏
 Ji Ying 吉英, Li ?yuan 李?園, and Li Tiannü 李添女

Tian Dongnü 田棟女, Zhang Meinü 張美女, Liu Aisong 劉愛松, ?? and Lady
 Hao 郝氏.

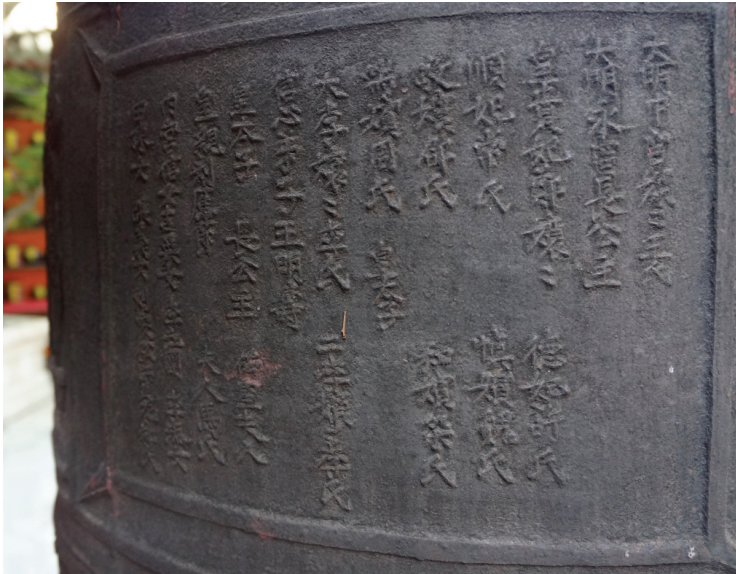


Fig. 3 and Fig. 4. A bell inscription bearing the name of Haoshi 郝氏, who was a Concubine of the Shenzong Emperor 明神宗 (r. 1573–1620), Xiangjie Temple 香界寺, the Western Hills Park, Beijing 北京西山八大處

²³ Liu Yingjie 劉應節 was a father of Concubine Liu Zhaofei 劉昭妃. Concubine Liu is recorded in *Mingshi* 明史, Zhonghua shuju, Beijing 2011, p. 3536.

A bell inscription bearing the name of Haoshi 郝氏, who was a Concubine of the Shenzong Emperor 明神宗 (r. 1573-1620), Xiangjie Temple 香界寺, the Western Hills Park, Beijing 北京西山八大處.

The last person's name was Lady Hao in the epigraphy of the bell. Was she the same Lady Hao in the colophon of the *Yongle Northern Canon* kept at the Jagiellonian Library in Poland? The author assumed that Lady Hao should be the same person. According to Professor Chen Yunü 陳玉女, Lady Hao's name appeared in the list of lady donors who assisted to the construction of the Qianfo Temple 千佛寺. This event took place in the ninth year of the Wanli Emperor (1581).²⁴

In addition, some hand copied scriptures are found in the packages. For instance, some volumes of *Avatamsaka Sūtra* are different in format. They contain 15 characters in each line while each line in the prints of the *Yongle Northern Canon* contains 17 characters.

Here is an example on Photo 3698:

Avatamsaka Sūtra

Buddhist disciple Fuxian 福賢 made a vow to copy this scripture on the thirteenth day of the twelfth month of the seventeenth year of the Yongle Emperor (1419). It was carved and printed.

It was re-carved in the winter month of the thirty-fourth year of the Jiajing Emperor (1555).

On the auspicious day of the first month of the thirty-seventh year of the Jiajing Emperor 嘉靖 (1558), devotees Zhao Tang 趙鏜,²⁵ Sun Yue 孫鉞, Wang Mao 王茂, Wang Xian 王顯 and Liu Ji 劉紀 donated money to print it out.

Fuxian 福賢 was a crafted and well known calligrapher. His copying of the *Avatamsaka Sūtra* could be found in many places, for instance, the Yangxian Museum 洋縣博物館 in Shaanxi Province.

On May 30, 2009, the China Guardian Auctions sold six volumes of the *Avatamsaka Sūtra* in two *han* 函 cases, volumes 67, 69, 72, 74, 75, and 78. They bear the colophon of Fuxian 福賢 who copied the scripture in the seventeenth year of the Yongle Emperor (1419). Then it was carved and printed by Chen Longshan 陳龍山 printing house in Nanjing. Its size is 12 cm x 20.3 cm. The estimated price at auction was 80,000–90,000 RMB.²⁶

Again, the Baoli Auctions 保利拍賣 in Beijing sold volume 47 of this scripture in June 2017. The estimated price was 6,000~7,000 RMB. The size is 12 cm x 34.5 cm.²⁷

In December 2016, the Chongzheng Auction 崇正拍賣行 in Guangdong sold volume 5 at the price of 20,000 ~40,000 RMB.²⁸

²⁴ Chen Yunü 陳玉女, *Mingdai ershisi yamen huanguan yu Beijing fosi* 明代二十四衙門宦官與北京佛寺, Taipei: Ruwen chubanshe, 2001, p. 119.

²⁵ Zhao Tang 趙鏜 became a successful candidate in the imperial examination in the twenty-sixth year (1547) during the reign of the Jiajing Emperor.

²⁶ *Guji shanben: Zhongguo jade 2009 chunji paimaihui* 古籍善本: 中國嘉德 2009 春季拍賣會, No. 2924, 2009.

²⁷ <http://auction.artron.net/paimai-art5105190153/>.

²⁸ <http://www.epailive.com/goods/8322019>.

4. The Rediscovery of *Miaofa lianhua jing* 妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*) in the Tangut Language

Before beginning to introduce the one volume of *Miaofa lianhua jing* 妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*) in the Tangut Language, it is necessary to share some knowledge of Tangut history.

The Tanguts were a Tibeto-Burman-speaking people who first appeared as a tribal union living under Tuyuhun 吐谷渾 authority. They moved to Northwest China sometime before the 10th century and founded the Western Xia or Tangut Empire (1038–1227). In the thirteenth century, Genghis (Chinggis) Khan unified the northern grasslands of Mongolia and led his troops in six rounds of attacks against the Western Xia over a period of twenty-two years (1205, 1207, 1209–10, 1211–13, 1214–19, 1225–27). During the last spate of the Mongol attacks, Genghis Khan died in the Western Xia territory. The official Mongol history attributes his death to illness, whereas legends claim that he died from a wound inflicted in these battles.

In 1227, the capital of Western Xia was overrun by the Mongols, who devastated its buildings and written records: all was burnt to the ground except the monastery. The last emperor was killed and tens of thousands of civilians massacred. However, many Tangut families joined the Mongol Empire. Some of them led Mongol armies, e.g. Cha'an, into the conquest of China. After the Yuan dynasty (1271–1368) was established, the Tangut troops were incorporated into the Mongol army in their subsequent military conquests in central and southern China.

The Tanguts were considered Semu 色目 under the Yuan class system, thus separating them from the Northern Chinese. They enjoyed a status and privilege superior to those accorded to either the Jurchens or the Khitans, let alone the Chinese. Central China (Hobei and Anhui) harbored small communities of Tanguts who evidently continued to use their script until the end



Fig. 5. Cover of the *Saddharmapuṇḍarīka Sūtra* in the Tangut language

of the Ming dynasty (1368–1644). Branches of the royal clan broke away and emigrated to western Sichuan, northern Tibet, and perhaps even northeast India, becoming local rulers of the secular or Buddhist establishments.²⁹



Fig. 6 and Fig. 7. The *Saddharmapuṇḍarīka Sūtra* in the Tangut language, fragment

²⁹ Ruth Dunnel, *The Hsi Hsia, in: The Cambridge History of China: Alien Regimes and Border States*, 907–1368, edited by Herbert Franke and Denis Twitchett, Vol. 6, Cambridge University Press, Cambridge 1994, p. 214.

On June 9, 2017, the author found one volume of *Miaofa lianhua jing* 妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*), i.e. “Lotus Sutra” in the Tangut language in the Jagiellonian Library. It has two slips of paper in the Chinese language, indicating that it contains chapter 13 and chapter 14 of the “Lotus Sutra”.

The author does not know the Tangut language, but came to know the existence of this language when reading the history of the Chinese printing. As soon as he opened the volume he immediately sensed that this must be a rare book. He stopped examining the *Yongle Northern Canon* and took photographs of the whole unique volume.

One month later when the author visited Beijing, he made an appointment with Professor Shi Jinbo 史金波, an expert of the Tangut language from the Institute of Minorities, Chinese Academy of Social Sciences.

Professor Shi examined photographs and identified four chapters of the Tangut “Lotus Sutra” in this volume: chapter 12 “Devadatta”, chapter 13 “Encouragement to uphold the sutra”, chapter 14 “Peace and Contentment”, and chapter 15 “Springing up from the Earth”. The Tangut version of the *Saddharmapuṇḍarīka Sūtra* was translated from the Chinese.

Prof. Shi told the author the status quo of the *Miaofa lianhua jing* 妙法蓮華經 (*Saddharmapuṇḍarīka Sūtra*) in the Tangut language. He presented a paper on this rare Buddhist scripture in the Tangut language that the Center for the Study of Tangut Culture of Chinese Academy of Social Sciences and the Guimet Museum Asian Art Museum plan to publish in cooperation in future.

The Center for Tangut Culture Studies of the Chinese Academy of Social Sciences and the Guimet Museum of Asia Art in France agreed to cooperate in the publication of the three volumes of the “Lotus Sutra” in the Tangut language. This is the first time that those most precious texts will be published. The academia will be able to see the 900 year old precious treasures which have been lost for over a century. How did it happen?

In 1900, the Boxers attacked diplomatic compounds in Beijing. Eight Allied forces entered Beijing to counter attack the Boxers. Two French diplomats, George Morisse and Fernand Berteaux, together with Paul Pelliot, discovered 6 volumes of the *Saddharmapuṇḍarīka Sūtra* in the Tangut language in the ruins of a “White Pagoda” in Beijing. The two diplomats divided the loot. Paul Pelliot, being the great sinologist who fully understood the value of the *Saddharmapuṇḍarīka Sūtra* in the Tangut language, advised the two diplomats to donate the loot to a museum. Fernand Berteaux did as suggested. In 1912, Morisse sold the other three volumes to the State Library of Berlin. Later, the Germans obtained one more volume.

In recent times Germans sent their librarians to the Jagiellonian Library in hope to find and scan the *Saddharmapuṇḍarīka Sūtra* in the Tangut language, but in vain. The library did not have any records of those four volumes and the librarians did not know where to look for them. The present author was fortunate to find one of the missing four volumes in one of the packages containing the *Yongle Northern Canon*.

In 1904, George Morisse wrote an article about the *Saddharmapuṇḍarīka Sūtra* in the Tangut Language that he obtained in Beijing:

Chaque volume se présent renfermé dans une enveloppe ou *t'ao* de carton épais, doublé à l'intérieur d'une mince soie jaunie, et, à l'extérieur, de soie bleue ornée de fleurs et de feuilles d'or peintes au trait. Les volumes eux-mêmes, recouverts de soie brochée verte, et mesurant 33 centimètres de hauteur sur 12 de largeur, sont formés de feuilles d'un fort papier bleu-noir collées à la suite et pliées en paravent. Le texte, manuscrit, se détache en caractères d'or, répartis en six colonne de dix-neuf caractères chacune, par page. Les caractères, d'une netteté parfaite et d'une grande élégance, tracés par un pinceau qui unissait la fermeté à une remarquable souplesse, constituent, avec l'inscription de Kiu-yong-kouan, le plus magnifique specimen de cette écriture aux forms toujours compliquées et souvent gracieuses. L'inscription de Léang-tcheou est, sous le rapport de la calligraphie, quelque peu inférieure, et certaines corrections – en fort petit nombre – faites après coup au texte de notre Lotus décèlent une main plus inhabile encore.³⁰

The Guimet Museum of Asian Art keeps three volumes of the sutra: volume 2, volume 6 and volume 8. The Germans had in the past volume 1, volume 3, volume 4 and volume 5. There is also a preface to volume 1.

Wang Puxin, a high official in the Bureau of Military affairs with several honorary titles, wrote the preface to the translation of the *Saddharmaṃṣṍdarīka Sūtra*, which is considered the secret treasure of Tathāgata.

As dharma was manifested, the Buddha came to the world. He gathered followers of both Pratyekabuddhayāna and Śrāvakayāna to study the highest truth. The profound truth is as high as Sumeru Mountain. Its doctrines are as deep as great oceans. The Buddha, in order to help the followers of Śrāvakayāna to understand the truth, repeated his dharma lectures three times. Then he lectured seven parables. This scripture was widely propagated in India and gradually spread to China. The king of the later Qin made a request to Kumārajīva to translate it into the Chinese language.

The Fengjiao cheng Emperor, using the country's native language, established Tangut rites, created a script, and translated sūtras. His military prowess was outstanding, his virtuous deeds most remarkable. In ruling the people, none can compare. The previous court [Yuanhao's?] translated a great many sūtras, but this Lotus Law was not included. Now the imperial child and mother have taken the throne, revere and have faith in the Three Jewels [Buddha, Dharma, Sangha], rule the country and practice virtue, causing the rites of the ancestors to flourish.³¹

The descendants followed suit. They took the virtue as basic as they followed the sun and the moon. They ruled the country with filial piety and all people converted to [Buddhism]. Now the royal family has made a great vow to invite talented people to translate it. Now one set has been done. It is widely circulated and widely supported in the state. Therefore, the sentient beings enjoy prosperity, being free from all disasters.

³⁰ George Morisse, "Contribution préliminaire à l'étude de l'écriture et de la langue Si-Hia," *Mémoires présenté par divers savants étrangers à l'Académie*, Année 1904, 11-2, p. 317.

³¹ This paragraph was translated by Ruth Dunnell. See her book, *The Great State of White and High: Buddhism and State Formation in Eleventh-Century Xia*, University of Hawaii Press, Honolulu 1996, p. 46.

I do not possess great talents and knowledge. It is beyond my ability to write this Preface. My words are just as small dust facing the huge mountain. It cannot be so high. It is as small as a drop of water in the sea.

樞密西攝?典禮司正授藝廣武孝恭敬東南姓關上柱國旺普信作《妙法蓮華經》者，如來之秘藏也。因其法顯，佛出世間，集二藉乘，入一真中。文才高廣，與須彌山等，義趣幽深，與大海水同。先演三周，諸乘一乘中集；後宣七喻，五性獨性中入。此經者西天演說，漸漸流傳東土，晉天子朝羅什三藏翻譯，此後風角城皇帝，以本國語言，興起番禮，制造文字，翻譯經典，武功超凡，德行殊妙，治理民庶，無可比喻。前朝已譯多夥，然此《蓮華經》尚未翻譯。今聖母子已襲王位，恭信三寶，治國行德；令先祖禮繁盛，為後帝所習取。以德行業，與日月齊明；以孝治民，總萬國皈依。發出大願，以賢手譯，年面未轉，一部已畢，國中傳行，各處受持。是故眾生逐日興盛，患難永代 絕離。臣智微才弱，學殖未深，不自量度，略作序言。我者譬如微塵依山，不能為萬丈高；露滴入海，未能與百谷水味合。³²

Professor Wu Tianchi 吳天墀 (1914–2004), a well-known scholar of Xixia history from the Department of History of Sichuan University, wrote about the event of the “Lotus Sutra” being discovered in the early twentieth century:

In the year of 1889, French diplomat George Morisse obtained volumes of the *Saddharmapuṇḍarīka Sūtra* in the Tangut language. He made a thorough study of it and identified more than 100 characters. He was able to explain some grammar of the Tangut language. In 1904 he published a paper entitled “Contribution Préliminaire à L’étude de L’écriture et de la langue Si-hia.”³³

The earliest scholar to study the *Saddharmapuṇḍarīka Sūtra* in the Tangut language in China was Mr. Luo Fucheng 羅福成 (1884–1960). He was the eldest son of the famous scholar Luo Zhenyu 羅振玉 (1866–1940).³⁴ He wrote a book *Xixia yi lianhua jing kaoshi* 西夏譯蓮華經考釋 [Study of the Xixia Translation of the Lotus Sutra Annotated with the Chinese Text], in which he mentioned how George Morisse obtained three volumes of the *Saddharmapuṇḍarīka Sūtra* in the Tangut language.

Morisse says that each page in the *Saddharmapuṇḍarīka Sūtra* in the Tangut language that he obtained has 18 lines. He has made a thorough study of these words with only a small percentage of words still to be identified. Morisse has made great contribution to the understanding of the Tangut language. In the summer of this year, my brother [Luo] Fuchang 羅福菴³⁵ and I studied the documents together. Apart from the collections of inscriptions on bronzes and stones of our father, we obtained nine papers of Zhang

³² Shi Jinbo 史金波, *Xixia fojiao shi lue* 西夏佛教史略. Ningxia renmin chubanshe, Yinchuan 1988, p. 236.

³³ Wu Tianchi 吳天墀, *Xixia shigao* 西夏史稿, Sichuan renmin chubanshe, Chengdu 1983, pp. 271–272.

³⁴ Luo Zhenyu 羅振玉 (1866–1940) was a Chinese classical scholar, philologist, epigrapher, antiquarian and Qing loyalist.

³⁵ Luo Fuchang 羅福菴 (1896–1921), the second son of Mr. Luo Zhenyu, was acknowledged as a great linguist and historian. He devoted his short life to the studies of Dunhuang and Tangut treasures.

Zhong zhu 掌中珠 [Pearls in the Palm] presented to our father by Dr. Ivanoff and photos of the three volumes of the “Lotus Sutra” presented by Professor Haneda. In the fall of September, Mr. Haneda showed us the photos of Morisse’s collection. I utilized the spare time examining the parts Morisse obtained and realized difficulties. Then we made additional annotations. Now our work was finished and we printed it out. When in future, people will gain more knowledge, they may regard our work as not valuable. It is only a preliminary study. Written by Luo Fucheng in my study, in mid-September, the year of Jiayin 甲寅 (1914) in the reign of the Xuantong Emperor 宣統.³⁶

Now we turn to Professor Shi Jinbo’s comment on *Saddharmapuṇḍarīka Sūtra* in the Tangut language:

The devotees copied Buddhist scriptures with gold powder a long, long time ago. Few manuscripts have come down since the Tang and Song dynasties (618–1279). Some of them are found in Dunhuang Grottoes. They are great treasures, but most of them are fragmentary. It is very rare to see such a well-preserved Buddhist scripture written in gold powder. Due to its long age of existence, it is an invaluable state treasure.

Three volumes of *Saddharmapuṇḍarīka Sūtra* in the Tangut language were lost in Germany. According to Dr. Hua Kaiqi 華開奇, the Germans obtained four volumes: volume 1, 3, 4, and 5. They were written in gold powder on blue paper. In 1912, the Germans obtained volume 7. These five volumes were catalogued as Libri sin. 1414. They were transferred to the East Asian section of the library newly established in 1922. Finally, they were transferred to the Jagiellonian Library located in Kraków, Poland.

Dr. Hua Kaiqi translated the following catalogue written by hand:
1414, obtained in 1907.

203

Volumes 1, 3, 4, 5

Saddharmapuṇḍarīka Sūtra in the Tangut language

Folded, dark-blue paper written in gold powder.

Each volume begins with a woodcut illustration.

Four cases.

³⁶ Luo’s family members were loyal to the Manchu imperial court. Three years after 1911 Revolution to overthrow the Manchu dynasty, they still followed the title year of the last Emperor, Xuantong 宣統 (r. 1909-1911). The original Chinese text is as follows: 毛氏嘗考釋法華經卷一十八行，雖其疑而未定及不可識者什尚二三，然其所已辨識者，則鈎稽至密。開闢叢蠶之功蓋者首推毛氏矣。今年夏，予與家弟[羅]福長同治斯學，所見圖書，除家大人所藏金石刻辭外，僅得伊鳳閣博士 Ivanoff 贈家大人《掌中珠》九紙。日本羽田 Haneda 學士所贈法華經三紙而已。秋九月，乃又于羽田君許，得見毛氏書。爰以課業之暇，將毛氏所疑所闕，就管見所及知者，為之補釋。復將羽田學士所贈法華三紙並為考釋，校寫既畢，姑印存之。異日倘所見較廣或更有跬步之進，則此區區者固不足存。第以自驗學力而已。宣統甲寅九月中旬上虞羅福成序于曼殊沙華室。

Luo Fengcheng 羅福成 (1885–1960), *Xixia yi lianhua jing kaosh* 西夏譯蓮華經考釋, Higashiyama gakusha, Kyoto 1914, Preface, p. 1 AB.

Each volume is enclosed in an envelope or tao of thick cardboard, doubled inside, of blue silk adorned with flowers and gold leaves painted in the line. The volumes themselves are covered with green silk brocade.

The scriptures were placed in the horizontal way (unlike the vertical way that Western books are placed on bookshelves).

G. Morisse, *Mémoires présentés à l'académie des inscriptions*, series I.11, 2 (1904), pp. 314–379.

Four volumes, obtained in 1912, 171

Volume 7 (Volumes 2, 6 and 8 are missing)³⁷

The author's rediscovery of one volume of the *Saddharmapuṇḍarīka Sūtra* in the Tangut language kept at the Jagiellonian Library greatly encouraged Professor Shi Jinbo. He expressed his hope that the author would go to Poland again to look for the whereabouts of the other three missing volumes. Perhaps, they remain in the Jagiellonian Library. The Chinese side is willing to cooperate with the Jagiellonian Library and Guimet Museum of Asian Art to publish the *Saddharmapuṇḍarīka Sūtra* in the Tangut language so that the treasure may shed its light into the understanding of the lost culture.³⁸

The author attended the XVIII Congress of International Buddhist Association held at the University of Toronto, August 22, 2017. He met Professor James Robson, East Asian Language Department of Harvard University, and Jakub Zamorski, Professor of Chinese Buddhism at the Jagiellonian University. The three of us had a short meeting on how to further explore the Chinese Buddhist literature kept at the Jagiellonian Library.

Professor Wu Tianchi pointed out:

If we want to know the history of China, Xixia is a link that cannot be missing. As far as the sources of Xixia are concerned, so many of them are missing. Many problems remain. Historians should not trust good luck when exploring these problems. We have to sift out fine gold from sand, or gather so many a little to make a mickle. We have to gather and explore sources from the neighbors of Xixia, examining the regimes and contact information of nationalities and finally offer an outline of the essentials of the Xixia history.³⁹

³⁷ Shi Jinbo 史金波, *Nijin xie Xixia wen Miaofa lianhua jing de liushi he kaoch* 泥金寫西夏文《妙法蓮華經》的流失和考察, "Wenxian" 文獻, No. 3, 2017, p. 10. Also Shi Jinbo 史金波 and Cristina Cramerotti, *Faguo Jimei guoli Yazhou yishu bowuguan cang Xixia wenxian* 法國吉美國立亞洲藝術博物館藏西夏文獻 [The Tangut Manuscripts - Lotus Sutra Collected by the Guimet National Museum of Asian Art in France], Zhonghua shuju and Tianjin guji chubanshe, Beijing and Tianjin 2018, pp. 36–37. My English translation is slightly different from this book.

³⁸ The author revisited Jagiellonian Library again in May 2018. He asked the librarian to take out the "Lotus Sutra" in the Tangut language in package "Index Tripitaka 1827, 1831, 1829, 1812, 1805, 1885, 1886, 1887" and showed this precious volume to Dr. Monika Jaglarz, Head of the Manuscript Department. She decided to take it out from this package and re-catalogue it according to the original German catalogue.

³⁹ Wu Tianchi 吳天墀, *Wu Tianchi wenshi cuncao* 吳天墀文史存稿, Beijing shifan daxue chubanshe, Beijing 2016, p. 369.

V. Conclusive Remark

The author spent two summers in Poland, examining the Chinese Buddhist literature. He has the following reflections:

1. It is necessary to have patience and perseverance when tracing the Buddhist literature. Nothing should be missed out.
2. There are many manuscripts in the Jagiellonian Library. Undertaking the cataloging work is necessary. This is never an easy job. The Polish librarians hope to have an inventory catalogue. In this way, readers may look for queries as they wish. In other words, each package should be catalogued. The weakness of such a catalogue is that it does not accord with the standard catalogue of the Chinese Buddhist Canon which follows the *qianziwen* 千字文 (the Thousand Characters Classic). Many scriptures are placed together in a random way.
3. The study of rare Chinese books overseas is a field that has long been neglected. The Chinese academia knows little about the Jagiellonian Library collection. Overseas Chinese scholars should enhance such communication by introducing the information of library collections. The Chinese counterparts should also widen their connections with libraries in the world.
4. The study of rare Chinese books overseas is a difficult job. It is necessary to bear hardship and to engage in hard work. Difficulties may occur in language, life, and communications. It is necessary to possess communicational capacities not only in the English language, but also French and German.
5. The *Yongle Northern Canon* is a printed Buddhist Canon. Each print, after several centuries' vicissitudes, may be damaged. Some scriptures might have been repaired, or replaced by substitutes. Scholars should examine them carefully. Three editions of the Canon are found at the Jagiellonian Library, plus the *Dragon Edition of Chinese Buddhist Canon*. This is rarely seen. The author has traveled across China and the world and visited many libraries and temples in China, the USA and Poland. Only in three places did he find two printed editions of the Canon: Guangji Temple 廣濟寺, Guanghua Temple 廣化寺 and Yunju Temple 雲居寺 in Beijing. These temples obtained two sets due to the fact that after the Cultural Revolution's damage, many temples disappeared. When the authorities wanted to return collections of the Buddhist canons to these temples, they found no place to return them to. Why did the Yonghe lamasery obtain three printed editions? These questions are still unanswered.

Acknowledgements

Many people and institutions helped me to write this paper. Thanks are due to the University of the West for funding my three travels to Poland for this research project from 2016–2018. Thanks are due to Dr. Monika Jarglaz, Head of the Manuscript Department, to Dr. Jaroslaw Zoppa, and to the staff of the Jagiellonian Library in Kraków who made it possible for me to check and take photos of the Chinese Buddhist literature and who have taken pains to preserve the treasures; to my colleague Dr. Keith Brown,

University of the West, for his careful proofreading and correcting of the paper, to Professor Marek Mejer, Dr. Agata Bareja-Starzyńska from the Faculty of Oriental Studies of the University of Warsaw for their generous help and encouragement, and two anonymous peer-reviewers for their careful reading of my paper and advice for improvement of this paper.

Bibliography

- Chashab, Thupten Kunga and Filip Majkowski, *Catalogue of the Tibetan Texts in the Pander Collection: Part A (Complete) and Part B (Partial)*, Faculty of Oriental Studies, University of Warsaw, Dom Wydawniczy Elipsa, Warsaw 2015.
- Chen Yunü 陳玉女, *Mingdai ershiyi yamen huanguan yu Beijing fosi* 明代二十四衙門宦官與北京佛寺, Ruwen chubanshe, Taipei 2001.
- Che Xilun 車錫倫, *Zhongguo baojuan zongmu* 中國寶卷總目, Yanshan chubanshe, Beijing 2000.
- Dunnell, Ruth, *The Great State of White and High: Buddhism and State Formation in Eleventh-Century Xia*, University of Hawaii Press, Honolulu 1996.
- Eluosi kexueyuan dongfang yanjiusuo Sheng bidebao fensuo, 俄羅斯科學院東方研究所聖彼得堡分所, Zhongguo shehui kexueyuan minzu yanjiu suo 中國社會科學院民族研究所 and Shanghai guji chubanshe 上海古籍出版社編, *E cang Heishui cheng wenxian* 俄藏黑水城文獻, Shanghai guji chubanshe, Shanghai 1996.
- Forke, Alfred, *Katalog des Pekinger Tripitaka der Königlichen Bibliothek zu Berlin*, Behrend & Co., Berlin 1916.
- Franke, Herbert and Denis Twitchett, *The Cambridge History of China: Volume 6, Alien Regimes and Border States, 907–1368*, Cambridge University Press, Cambridge 1994.
- Guji shanben: zhongguo jiade 2009 chunji paimai hui* 古籍善本：中國嘉德2009春季拍賣會. Beijing 2009.
- Helman-Ważny, Agnieszka, *Recovering a Lost Literary Heritage: Preliminary Research on the Wanli Bka' gyur from Berlin*, "The Journal of International Association of Tibetan Studies", no. 5 (December 2009).
- Long Darui 龍達瑞, *Bolan Yagailong daxue cang wanly ban Gan zhu er* 波蘭亞蓋隆大學藏萬曆版《甘珠爾》, "Xinan minzu daxue xuebao" 西南民族大學學報, 2017, no. 1.
- Luo Fucheng 羅福成, *Xixia yi Lianhua jing kaoshi* 西夏譯蓮華經考釋, 京都: 東山學社 Higashiyama gakusha, Kyoto 1914.
- Mejer, Marek, Agnieszka Helman-Ważny, Thupten Kunga Chashab, *A Preliminary Report on the Wanli Kanjur Kept in the Jagiellonian Library, Kraków*, Research Centre of Buddhist Studies, Faculty of Oriental Studies, University of Warsaw, Warsaw 2010.
- Mingshi* 明史, Zhonghua shuju, Beijing 2011.
- Morisse, George, *Contribution préliminaire à l'étude de l'écriture et de la langue Si-Hia*, "Mémoires présenté par divers savants étrangers à l'Académie," Année 1904, 11-2.
- Ningxia Academy of Social Sciences 寧夏社會科學院, *Zhongguo guojia tushuguan cang Xixia wenxian* 中國國家圖書館藏西夏文獻, Shanghai guji chubanshe, Shanghai 2005.
- Peng Xinglin 彭興林, *Beijing Fo si yiji kao* 北京佛寺遺跡考, Zongjiao wenhua chubanshe, Beijing 2012.
- Peterson, Willard J., *The Cambridge History of China, Volume 9, Part One: The Ch'ing Empire to 1800*, Cambridge University Press, Cambridge 2002.
- Shi Jinbo 史金波, *Xixia fojiao shi lue* 西夏佛教史略, Ningxia renmin chubanshe, Yinchuan 1988.
- Shi Jinbo 史金波, *Xixia shehui* 西夏社會, Shanghai renmin chubanshe, Shanghai 2007.
- Shi Jinbo 史金波, *Xixia wen zhengui dianji shihua* 西夏文珍貴典籍史話, Guojia tushuguan chubanshe, Beijing 2015.
- Shi Jinbo 史金波, *Nijin xie Xixia wen Miaofa lianhua jing de liushi he kaoch* 泥金寫西夏文《妙法蓮華經》的流失和考察, "Wenxian" 文獻, No. 3, 2017.

- Shi Jinbo 史金波 and Cristina Cramerotti, *Faguo Jimei guoli Yazhou yishu bowuguan cang Xixia wenxian* 法國吉美國立亞洲藝術博物館藏西夏文獻 [The Tangut Manuscripts – Lotus Sutra Collected by the Guimet National Museum of Asian Art in France], Zhonghua shuju and Tianjin guji chubanshe, Beijing and Tianjin 2018.
- Silk, Jonathan, *Notes on the History of the Yongle Kanjur*, in: *Suhrlekhah: Festgabe für Helmut Eimer und Roland Steiner (Indica et Tibetica 28)*, eds. Michael Hahn, Jens-Uwe Hartman, Roland Steiner, Swisttal-Odendorf, pp. 173–178.
- Sroka, Marek, *The Music Collection of Former Prussian State Library at Jagiellonian Library in Kraków, Poland: Past, Present and Future Developments*, LIBRARY TRENDS, Vol. 55, No. 3, Winter 2007 (“Libraries in Times of War, Revolution, and Social Change,” edited by W. Boyd Rayward and Christine Jenkins).
- T* = The Taishō Tripitaka, edition of the Chinese Buddhist canon and its Japanese commentaries, edited by Takakusu Junjiro and Watanabe Kaigyoku, *The Taisho shinshu daizokyo* (100 volumes), Tokyo 1924.
- Tong Wei 童瑋, *Er shi er zhong dazangjing tongjian* 二十二種大藏經通檢, Zhonghua shuju, Beijing 1997.
- Wu Tianchi 吳天墀, *Xixia shougao* 西夏手稿, Sichuan renmin chubanshe, Chengdu 1983.
- Wu Tianchi 吳天墀, *Wu Tianchi wenshi cunqao* 吳天墀文史存稿, Beijing shifan daxue chubanshe, Beijing 2016.
- Xibei di er minzu xueyuan 西北第二民族學院, Shanghai guji chubanshe 上海古籍出版社, and the British National Library 英國國家圖書館, *Yingguo guojia tushuguan cang Heishui cheng wenxian* 英國國家圖書館藏黑水城文獻, Shanghai guji chubanshe, Shanghai 2005.