

# Belief in the Lotus Sutra among the Khotanese Residents of Dunhuang

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LOCATED at the western end of the Hexi Corridor, 10th-century Dunhuang was under the rule of the Cao 曹 family's Return to Righteousness Army (Guiyijun 歸義軍). For the sake of its own safety and ease of movement along the Silk Road, the Cao's Guiyijun had established a very close relationship with the Kingdom of Khotan along the southern Silk Road of the Western Regions (now in the area of Hotan, Xinjiang).<sup>1</sup> There were many marriages between the rulers of the two royal families, with the members of both, such as the queen, princesses and princes, having stayed in Dunhuang for lengthy periods while participating in a variety of social and religious activities. There was frequent exchange of envoys, monks, merchants and artisans between the two kingdoms. The two regimes also sent envoys together to offer tribute to the Central Plains. Based on the Buddhist literature unearthed from the Library Cave and the images and inscriptions in the Dunhuang Grottoes, this article explores the activities and beliefs of the Khotanese living in Dunhuang, in order to gain a glimpse of Buddhist belief among them.

## 1. Belief in the Lotus Sutra in Khotan

The Lotus Sutra is one of the important scriptures of Mahayana Buddhism. There are three extant versions in Chinese translation, namely: (1) *Zheng fahua jing* 正法華經 (The Lotus Sutra of the Correct Dharma), translated by Dharmarakṣa in 286 CE in 10 volumes and 27 chapters, (2) *Miaofa lianhua jing* 妙法蓮華經 (The Lotus Sutra of the Wonderful Dharma), translated by Kumārajīva in 406 CE in eight volumes and 28 chapters, (3) *Tianpin Miaofa lianhua jing* 添品妙法蓮華經 (The Supplemented Lotus Sutra of the Wonderful Dharma), translated by Jñānagupta and Dharmagupta in 601 CE in seven volumes and 27 chapters. Among them, the translation by Kumārajīva has been the most widely accessible in China, with numerous commentaries over the centuries as well as central doctrines of the Tiantai School being based on it.

During the medieval period, Khotan was a centre of Mahayana Buddhism and the Lotus Sutra was extremely popular in the area. Volume 1 of the *Fahua zhuanji* 法華傳記 (Accounts of the Lotus Sutra), a detailed work by Tang Dynasty monks, cites from the *Xi yu zhi* 西域誌 (Gazetteer of the Western Regions) to state: “In the palace of Khotan there was a Sanskrit version of the Lotus Sutra of 6500 gāthā.”<sup>2</sup>

The preface to the *Tianpin Miaofa lianhua jing* mentions:

Long ago the monk Dharmarakṣa of the Jin Dynasty translated the *Zheng fahua* 正法華 (True Dharma Flower). Yao Xing 姚興 of the Later Qin then invited Kumārajīva to translate the *Miaofa lianhua jing*. I examined these two translations and determined they are not the same version. Dharmarakṣa’s appears to have more pages than Kumārajīva’s, and Kumārajīva’s seems to have been in Kuchean.<sup>3</sup>

The two masters Jñānagupta and Dharmagupta compared and checked Dharmarakṣa’s translation with Kumārajīva’s translation, pointing out that the former was translated according to the Sanskrit *pattra* scriptures, while the latter was translated according to a Kuchean version. At the end of the 19th and beginning of the 20th century, many Sanskrit manuscripts of the Lotus Sutra were discovered in various parts of Xinjiang. As of now, 20 copies of the texts and fragments have been identified and edited. There are still many fragments that have not been edited. Most scholars think these manuscripts on the whole were excavated in the area of Khotan and date between the sixth and ninth centuries and Dharmarakṣa’s version is likely a systematic translation of these texts.<sup>4</sup> The manuscript of the so-called Kashgar Sanskrit Lotus Sutra, discovered in Khotan, has a colophon at the end with a vow in Khotanese, meaning that the donor would have been Khotanese.

Furthermore, when Śramaṇa Faxian 法獻 of the Southern Dynasties, went to India to tour the holy sites, he wrote, “As soon as I had reached Khotan, I wished to pass through the Pamirs, but the plank road was cut and so I immediately returned to Khotan.”<sup>5</sup>

In chapter 11 of Fei Changfang’s 費長房 *Lidai fabao ji* 歷代三寶記 (Records of Three Treasures in Previous Dynasties), it is recorded that Faxian started his travels through the Western Regions in 475 and obtained a copy of the Sanskrit version of the Devadatta chapter of the *Miaofa lianhua jing* in the Kingdom of Khotan, and in the Yongming year of the Nanji period began translating this scripture at Wagan Temple in Yangzhou.<sup>6</sup> In volume 11 of Tang Dynasty Śramaṇa Zhisheng’s 智昇 *Kaiyuan shijiao lu* 開元釋教錄 (Catalogue of

the Buddhist Canon in the Kaiyuan Era) and volume 20 of *Śramaṇa Yuanzhao's* 圓照 *Zhengyuan xinding shijiao lu* 貞元新定釋教目錄 (Catalogue of Buddhist Canon Newly Determined in the Zhenyuan Era), this explanation<sup>7</sup> of the Sanskrit version of the Devadatta chapter coming from Faxian in Khotan has been adopted.<sup>8</sup> Chapter 2 of Sengyou's 僧祐 *Chu Sanzang jiji* 出三藏記集 (Compilation of Notices on the Translation of the Tripiṭaka) records that:

The *Guanshiyin chanhui chu zui zhou jing* 觀世音懺悔除罪咒經 (Dhāraṇī for Removing Sins through Confession to Avalokiteśvara) in one volume (trans. 490), the Devadatta 提婆達多 chapter, number 11 of the *Miaofa lianhua jing*. Two sections, altogether two volumes. During the reign of Emperor Wu 武 of the Southern Qi Dynasty (483–493) first Master Xianzheng 獻正 travelled to the Western Regions and in the Kingdom of Khotan<sup>9</sup> obtained a foreign text, the *Guanshiyin chanhui chu zui zhou jing*. Returning to the capital, inviting the Tripitaka Master Fayi 法意 of the Waguan Temple Meditation Hall to translate it with him. From the shifting sands westwards the *Miaofa lianhua jing* had a Devadatta chapter, but the one transmitted to China lacked one chapter. When master first arrived in Gaochang he obtained the text and brought it back to the capital now separated as one volume.<sup>10</sup>

According to Sengyou's explanation, the *Guanshiyin chanhui chu zui zhou jing* is the foreign text that Faxian acquired in the Kingdom of Khotan, and the Sanskrit text of the Devadatta chapter is the one that Faxian obtained in Gaochang. Sengyou was Faxian's disciple, and after Faxian's death his grave stele was installed by Sengyou and the stele text written by Shen Yue 沈約.<sup>11</sup> As for Faxian's circumstances, Sengyou was comparatively clear, so we consider his explanation that the Sanskrit version of the Devadatta chapter of the *Miaofa lianhua jing* was acquired in Gaochang and the foreign text of the *Guanshiyin chanhui chu zui zhou jing* thus came from the Kingdom of Khotan, relatively reliable. Everyone knows that the Lotus Sutra especially has a chapter that gives an account of belief in Avalokiteśvara. After the translation of the Lotus Sutra, a large number of miraculous tales about belief in Avalokiteśvara began to circulate. Following Dharmarakṣa's *Zheng fahua jing*, a separate, single text, the 'Avalokiteśvara Sutra', began to circulate.<sup>12</sup> After Kumārajīva's *Miaofa lianhua jing*, the chapter Avalokiteśvara Universal Gate that it contained was also very soon disseminated widely under the title 'Avalokiteśvara Sutra'. Belief in Avalokiteśvara in the area of Khotan most likely had a connection to the Lotus Sutra that circulated in the area.

## 2. An Overview of the Dunhuang ‘Lotus Sutra’ and Its Related Images

### 2.1 The Lotus Sutra and Related Scriptures among the Dunhuang Manuscripts

According to Fang Guangchang’s 方廣錫 research, all three extant translations of the Lotus Sutra were discovered among the Dunhuang manuscripts, and among these copies of the translation by Kumārajīva are the most numerous. In the National Library of China there are at least three texts of the *Zheng fahua jing* (*hun* 昆 66, *di* 地 65 and *jin* 金 20), and there are copies also in the British Library. The National Library in New Delhi has one copy of a text from Turfan, the Avalokiteśvara chapter of the *Zheng fahua jing*, the colophon of which tells us that the manuscript was copied and completed in the third year of the Shenxi era (399) of the Northern Liang Dynasty in Dunhuang’s Yan’an county. Copies of the *Miaofa lianhua jing* preserved in the National Library of China such as *cai* 菜 17 and *xin* 新 16 number about 2000 and with relatively many copies in collections in the UK, France, Russia and Japan, altogether numbering upwards of 5000, this is the single most numerous of the Buddhist sutras discovered at Dunhuang. These manuscripts mainly date from the sixth to 10th centuries. The Universal Gate of Avalokiteśvara chapter of the *Zheng fahua jing* is often a separate individual scripture, the Avalokiteśvara Sutra. More than 80 copies of the Avalokiteśvara Sutra from Dunhuang manuscripts are preserved in the National Library of China, such as *zhong* 重 58, and several are held in collections in the UK, France and other countries.<sup>13</sup> Apart from the text of the Lotus Sutra itself, 35 different commentaries on the Lotus Sutra including the *Miaofa lianhua jing lun* 妙法蓮華經論 (Commentary on Lotus Sutra of the Wonderful Dharma), *Fahua jing shu* 法華經疏 (Commentary on the Lotus Sutra), *Fahua jing xuan zan* 法華經玄贊 (Praise of the Profundity of the Lotus Sutra), *Fahua jing jing yi ji* 法華經義記 (Notes on the Meaning of the Lotus Sutra), *Guanyin jing zhu* 觀音經註 (Commentary on the Avalokiteśvara Sutra) are also to be found among the Dunhuang manuscripts, for a total of 57 texts related to the Lotus Sutra.<sup>14</sup>

### 2.2 Lotus Sutra Transformation [Tableaux] and Related Images and Statues in the Dunhuang Caves

In the Dunhuang Caves “Lotus Sutra Transformation [Tableaux]” are a relatively popular type of sutra transformation painting, based primarily on Kumārajīva’s translation, the *Miaofa lianhua jing*. Beginning with the Sui Dynasty we start to see, without any tapering in subsequent

dynasties, altogether about 30 tableaux. Additionally, there are numerous individual illustrations of the chapters ‘The Emergence of the Treasure Tower’ and ‘The Universal Gate of Avalokiteśvara’ (i.e., the Avalokiteśvara Sutra), and caves that use a mixed style of image and sculpture expressing belief in the Lotus Sutra. For example, the illustrations on the western slope of the ceiling of the main chamber of Cave 454 depict the assembly in the sky, while in the centre the Buddha altar possibly held statues that showed the assembly at Vulture Peak, thus creating the sacred space of the Lotus Sutra.<sup>15</sup> The Lotus Sutra Transformation [Tableaux] inside Sui Dynasty Cave 420, Early Tang Cave 331, High Tang Cave 23, Middle Tang Caves 231 and 159, Late Tang Caves 85 and 156, and Five Dynasties Cave 61 are representative of Lotus Sutra Transformation [Tableaux] from each historical period.<sup>16</sup>

### 3. Khotanese Residents of Dunhuang and Their Belief in the Lotus Sutra

Among the manuscripts from the Library Cave was a Khotanese text entitled the *Miaofa lianhua jing gangyao* 妙法蓮華經綱要 (Compendium of Lotus Sutra of the Wonderful Dharma, P.2782, P.2029, Or8212.162). Manuscript P.2782, dated 951, is a legacy of the time spent in Dunhuang by the Khotanese emissary Liu Zaisheng 劉再昇.<sup>17</sup> The recto of P.2906 has the first volume of the *Miaofa lianhua jing* in Chinese and on the verso is the *Fu ming jing* 佛名經 (Sutra of Buddha Names) in Khotanese the very last line on the recto is on the edge of the page. The recto of P.2929 is volume seven of the *Miaofa lianhua jing* in Chinese and on the verso is the vow of a Khotanese person. On the recto of P.2949 is volume 3 of the *Miaofa lianhua jing*, on the verso is the preface of the Sutra on the *Xian jie qian fu ming jing* 賢劫千佛名經 (Thousand Buddha Names of the Bhadra Kalpa) in Khotanese. On the recto of P.2957 is the third volume of the *Miaofa lianhua jing* in Chinese, while on the edge are some miscellaneous Khotanese writings. On the recto contents in Khotanese are *Shan cai pi yu jing* 善財譬喻經 (Sudhanāvādāna), etc. The verso of these Chinese texts of the *Miaofa lianhua jing* all have contents in Khotanese,<sup>18</sup> and there are a few of these that also have the *Miaofa lianhua jing* written in Khotanese on the margin of the page, perhaps reflecting that these manuscripts certainly have connections to the Khotanese in Dunhuang.

Ryūkoku University’s Ōmiya Library has a Dunhuang manuscript of volume six of the *Miaofa lianhua jing* with a colophon that says:

On the seventh day of the second month of the Xinwei year, the disciple the Crown Prince suddenly became sick and being quite troubled I subsequently made the vow to copy this *Miaofa lianhua jing*. I humbly submit above for merciful rescue from all Buddhas and great bodhisattva-mahāsattvas as well as Master of Taishan, the Great Impartial King, the Great God of the Five Paths, the Officials of heaven and earth, the Officer of Destiny, the Officer of Fortune, the Master of Water in the Earth Office, the King of disease causing spirits, the envoys of plague, the chief of letters and records, the yamen official, the special envoy of the inspection official, and all officials of the underworld. I request a merciful recovery from the pain of illness and increased longevity. May the previous merit I have created be accepted by all enemies, creditors, debtors and life-debtors of the past, future, present and many generations to come who swiftly attain rebirth in heaven.

Dunhuang manuscript S.980, the *Jing guangming zuisheng wang jing* 金光明最勝王經 (The Sutra of the Victorious King of Golden Splendour, second volume) from the collection of the British Library and Dunhuang manuscript P.3668, the *Jing guangming zuisheng wang jing* (ninth volume) from the collection of the French National Library have similar colophons:

On the fourth day of the second month of the Xinwei year, the disciple the Crown Prince suddenly became sick and being quite troubled I subsequently made the vow to copy this *Jing guangming zuisheng wang jing*. I humbly submit above for merciful rescue from all Buddhas and great bodhisattva-mahāsattvas as well as Master of Taishan, the Great Impartial King, the Great God of the Five Paths, the Officials of heaven and earth, the Officer of Destiny, the Officer of Fortune, the Master of Water in the Earth Office, the King of disease causing spirits, the envoys of plague, the chief of letters and records, the yamen official, the special envoy of the inspection official, and all officials of the underworld. I request a merciful recovery from the pain of illness and increased longevity. May the previous merit I have created be accepted by all enemies, creditors, debtors and life-debtors of the past, future, present and many generations to come who swiftly attain rebirth in heaven.<sup>19</sup>

The 10th volume of the *Jing guang ming zui sheng wang jing* (BD 02148, *bei* 北 48) in the National Library of China has the colophon:

The disciple Li Geng 李暉 respectfully wrote out one section of the 10th volume of the *Jing guangming zuisheng wang jing*. In the Yiniu year to all previous debts and life debts, enemies and creditors, I vow to take advantage of the merit to quickly confirm bodhi, I vow to untie the knots and dissolve the grudges, with the divinities and spirits all equally imbued with these blessings.

Most believe that the “Yiniu” year in the colophon is 905, while the “Xinwei” year is 911 and Li Geng is the Crown Prince of Khotan.<sup>20</sup> The *Miaofa lianhua jing* (sixth volume) in the collection of the Ōmiya Library, Ryūkoku University, the *Jing guangming zuisheng wang jing* (S.980, second volume) in the Dunhuang collection of the British Library and the *Jing guangming zuisheng wang jing* (P.3668, ninth volume) in the collection of the French National Library were all copied by Li Geng, as the son of Li Hong 李弘, in his prayer for an early recovery of the latter from illness. The view that Li Geng is the Crown Prince of the Kingdom of Khotan seems to be correct. The Lotus Sutra and the Sutra of Golden Splendour were both Buddhist scriptures particularly popular in the area of Khotan. It can be easily understood why Li Geng, as the prince of Khotan, would have copies made of these texts together with vows and prayers. Regarding the “Xinwei” year and the “Yiniu” year, these could be 971 and 965 respectively because this is the period when Cao Yuanzhong 曹元忠 was in charge as the military governor of the Return to Righteousness Army (944–74). It was also the period when Dunhuang had very close relations with Khotan. Among Dunhuang documents are a large number that record the activities of the Crown Prince of Khotan<sup>21</sup> and it is very possible that the father of Li Geng stayed in Dunhuang during this period. This is to say, the Dunhuang manuscript in the Ōmiya Library, Ryūkoku University, the sixth volume of the *Miaofa lianhua jing*, is especially written as a prayer by the son for his father’s illness and quick recovery, and reflects Li Geng’s belief in the Lotus Sutra.

Above the door in the east wall of Mogao Cave 444 recording the ‘The Emergence of the Treasure Tower’ chapter are two inscriptions on either side of the two seated Buddhas (Śākyamuni and Prabhūtaratna), which separated read: “南无释迦牟尼佛說妙法華經, 大寶于闐國皇太子從連供養” (Namaḥ, Śākyamuni is preaching the Lotus Sutra of the Wonderful Dharma, the Great Precious Crown Prince of the Kingdom of Khotan and Conglian make offerings) and “南无多寶佛為聽法故來此法會, 大寶于闐國皇太子琮原供養” (Namaḥ, the Buddha Prabhūtaratna comes to listen to the listen to the Dharma assembly, the Great Precious Crown Prince



Fig. The inscription by the Crown Prince of Khotan above the door in the east wall of Mogao Cave 444, early Song Dynasty.

of the Kingdom of Khotan and Congyuan makes an offering) (Fig.). According to research evidence, these two inscriptions are from the period when the Crown Princes stayed in Dunhuang during the early years of the Song Dynasty, and are left over from when he toured and prayed at the Mogao Caves. The final colophon of Dunhuang manuscript P.3184v is:

On seventh day of the eighth month of the Jiazi year (964), the three Crown Princes of Khotan visited the interior of the Buddha Hall with the fourth volume of the Lotus Sutra.

Manuscript S.528v has in the middle of the *San jie si sengzhi de zhuang* 三界寺僧智德狀 (Document Submitted by the Monk Zhide of the Sanjie Monastery) a note stating, “The Crown Prince, three people, three divisions.” He Shizhe and Sun Xiushen 孫脩身 believe that Conglian and Congyuan are the two of above three Crown Princes.<sup>22</sup> Zhang Guangda and Rong Xinjiang go a step further and point out that the third of the Crown Princes offering tribute to the Song Dynasty court in the second month of the Qiande year (966) was the Khotanese Crown Prince, Decong 德從 (從德).<sup>23</sup> The note in P.3184v about the Buddha



Hall could therefore be referring to Mogao Cave 444, and the three Crown Princes were perhaps bringing the fourth volume of the Lotus Sutra to this cave as an offering. Furthermore, they left the note on the mural for the Lotus Sutra Transformation [Tableau] of the chapter ‘The Emergence of the Treasure Tower’ painted in this cave dating from the High Tang Dynasty. In particular, this goes to indicate that the ‘The Emergence of the Treasure Tower’ chapter belongs to the Lotus Sutra. These two notes on the east wall are placed relatively high, which is not a convenient place to write an inscription. Furthermore, they are neatly placed on either side of the stupa door in the middle of the painting without damaging the original mural. Therefore, one can see that when the Khotanese Crown Princes wrote the epigraphs in the cave during their activities, it wasn’t some sudden whim but was carefully planned. This event in Mogao Cave 444 also reveals how exceptionally important volume four of the Lotus Sutra was to the Khotanese at the time.

The Khotanese in Dunhuang strongly believed in the ‘The Emergence of the Treasure Tower’ chapter of the Lotus Sutra, a point very clearly evident in Yulin Cave 32. Yulin Cave 32 was originally planned during the Five Dynasties period and it was probably dug out during the Song Dynasty, with the image of the male donor on the south wall of the entrance corridor corresponding to Cao Yanlu 曹延祿, the military governor of the Return to Righteousness Army, and that of the female donor painted on the south side being of his wife, the Princess of Khotan. This cave has numerous Khotanese elements, for example the tableau of Mañjuśrī on the front wall south side of the door uses Wutai Mountain as the background. The Mañjuśrī riding the lion is the King of Khotan, and the tableau of Samantabhadra on the front wall south side of the door uses Oxhead (Gośīrṣa) Mountain as the background. The mural depicts Oxhead Mountain and Vaiśravaṇa draining the sea, as well as legends and narrative images with all manner of stupas and monasteries. These Khotanese elements are likely related to the Khotanese princess. On the four slopes of the ceiling is painted the thousand-Buddha motif. In the middle of the thousand-Buddha motif on each slope is an illustration of the two Buddhas Śākyamuni and Prabhūtaratna sitting together in a pavilion-shaped stupa with the inscription, “*Namaḥ, Śākyamuni Buddha; namaḥ, Prabhūtaratna Buddha.*” On the four slopes are painted four images from the ‘The Emergence of the Treasure Tower’ chapter. This type of illustration depicting the two Buddhas Śākyamuni and Prabhūtaratna on the four slopes of the ceiling began to appear in the Middle Tang Mogao Cave 237 during the Tibetan occupation of Dunhuang, and it is worth noting

that the stupa doors behind the two Buddhas in Cave 237 are all closed. Roughly the same period as Cave 237, i.e., Middle Tang, is the interior of Mogao Cave 360, on the four slopes of the ceiling of which is also painted the thousand-Buddha motif. In the middle of the western slope is a depiction of Śākyamuni sitting inside a stupa preaching the Dharma, while on the south, east, and north slopes in the middle of the thousand Buddhas are illustrations of Śākyamuni and Prabhūtaratna sitting side by side inside the stupa. The door directly behind the two Buddhas the illustration varies: on the south slope the door of the stupa is closed, on the east slope one door is ajar, and on the north slope both are open. Mogao Cave 150, Late Tang also has a ceiling with four slopes illustrating the thousand-Buddha motif, and in the middle of each of the four slopes is a depiction of the two Buddhas Śākyamuni and Prabhūtaratna with the two Buddhas sitting side by side in the pavilion-like stupa. Behind the two Buddhas the stupa doors on the west, south, and north slopes are all closed while on the east slope they are both open. The ceiling of Mogao Cave 152 from the Song Dynasty also has four slopes with the thousand-Buddha motif but the back panel on the central platform was renovated during the Uighur or Xixia period. The contents of the western slope of the ceiling are covered but the extant three slopes, south, north and east, each have a depiction of the two Buddhas Śākyamuni and Prabhūtaratna in the middle. Among the images of Dunhuang caves which are especially related to the Lotus Sutra, images of two Buddhas Śākyamuni and Prabhūtaratna sitting side by side depicted on each three or four slopes of cave ceiling are relatively rare. Whether they have any special religious meaning remains to be studied. Possibly, they may have something to do with the Khotanese belief in the Lotus Sutra because the contents of the niche in Mogao Cave 237 have a large number of auspicious images related to Khotan.<sup>24</sup> This connection in terms of the combination of subject matter is not coincidental.

To summarize, the Lotus Sutra was widespread in both Dunhuang and Khotan, and Khotanese residents of Dunhuang also worshipped this scripture. Passed down to us in the Dunhuang caves are remnants of scriptures, images and epigraphs, providing important clues for exploring the Buddhist beliefs of the Khotanese as well as the interactions among Buddhists of both Dunhuang and Khotan.

### Acknowledgement

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### Notes

- <sup>1</sup> Rong Xinjiang 榮新江, ‘Yutian wangguo yu Guazhou Caoshi 于闐王國與瓜沙曹氏’ (The Kingdom of Khotan and the Cao Family of Guazhou), *Dunhuang yanjiu* 敦煌研究 (Dunhuang Studies), no. 2 (1994).
- <sup>2</sup> *Taishō shinshū daizōkyō* (referred to as [T]) T51, 50.
- <sup>3</sup> T9, 134.
- <sup>4</sup> Iwamoto Yutaka 岩本裕 and Liu Yongceng 劉永增, trans., ‘Fanyu *Fahua jing* ji qi yanjiu 梵語〈法華經〉及其研究’ (The Sanskrit Lotus Sutra and Its Research), *Dunhuang yanjiu* 敦煌研究 (Dunhuang Studies), no. 4 (1994); Yang Fuxue 楊富學, ‘Lun suowei de Kashi ben fanwen ‘*Fahua jing xieben*’ 論所謂的“喀什本梵文〈法華經〉寫卷” (A Discussion of the So-called Kashgar Sanskrit Manuscript of the Lotus Sutra), *Zhonghua foxue xuebao* 中華佛學學報 (Chung-Hwa Buddhist Journal), no. 7 (1994); Zhang Lixiang 張麗香, ‘Zhongguo renmin daxue bowuguan zang Hetian xinchu *Miaofa lianhuan jing* Fanwen canpian erye’ 中國人民大學博物館藏和田新出〈妙法蓮華經〉梵文殘片二葉 (Fragment 2 of the Lotus Sutra of the Miraculous Law Uncovered in Khotan in Renmin University’s Museum Collection), *Xiyu yanjiu* 西域研究 (The Western Regions Studies), no. 3 (2017).
- <sup>5</sup> Huijiao 慧皎, *Gaoseng zhuan* 高僧傳 (Lives of Eminent Monks), volume 13, ‘*Faxian zhuan* 釋法獻傳’ (The Life of Faxian), T50, 411; Huijiao 慧皎, *Gaoseng zhuan* 高僧傳, edited by Tang Yongtan 湯用彤 and Tang Yixuan 湯一玄 (Beijing: Zhonghua shu ju, 1992 [2004]), 488.
- <sup>6</sup> T49, 95.
- <sup>7</sup> T55, 591 and 921.
- <sup>8</sup> Ibid.
- <sup>9</sup> Huijiao, *Gaoseng zhuan*, volume 13, ‘*Faxian zhuan*’, T50, 411; Huijiao, *Gaoseng zhuan*, edited by Tang Yongtan and Tang Yixuan, 489.
- <sup>10</sup> T55, 13.
- <sup>11</sup> Huijiao, *Gaoseng zhuan*, volume 13, ‘*Faxian zhuan*’, T50, 411; Huijiao, *Gaoseng zhuan*, edited by Tang Yongtan and Tang Yixuan, 489.
- <sup>12</sup> Sengyou’s *Chu sanzang jiji*, vol. 4, T55, 22; Shi Sengyou 釋僧祐, *Chu sanzang jiji*, edited by Xiao Lianzi 蕭鍊子 and Su Jinren 蘇晉仁 (Beijing: Zhonghua shu ju, 1995 [2003]), 128.
- <sup>13</sup> Fang Guangchang 方廣錫, ‘Dunhuang yishu zhong de “Miaofa lianhua jing” ji you guan wenxian 敦煌遺書中的〈妙法蓮華經〉及有關文獻’ (The Lotus Sutra of the Miraculous Law in Dunhuang Texts and Related Documents), *Zhonghua foxue xuebao* 中華佛學學報 (Chung-Hwa Buddhist Journal), no. 10 (1997).
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