

Cambridge University Press

978-0-521-11994-8 - Indo-Scythian Studies: Being Khotanese Texts, Volume V

Edited by H. W. Bailey

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INDO-SCYTHIAN STUDIES

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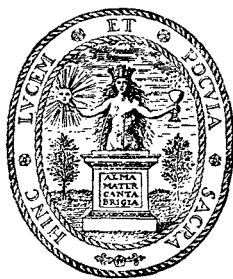
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VOLUME V

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CAMBRIDGE UNIVERSITY PRESS

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LONDON NEW YORK NEW ROCHELLE

MELBOURNE SYDNEY

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CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi

Cambridge University Press

The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9780521119948

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First published 1963

Reprinted with corrections 1980

This digitally printed version 2009

A catalogue record for this publication is available from the British Library

ISBN 978-0-521-04081-5 hardback

ISBN 978-0-521-11994-8 paperback

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PREFACE

The interest and value of the texts published in *Khotanese Texts* I–V and *Khotanese Buddhist Texts* lie on three planes. There is first here an important part of the basic material of Iranian studies, a record of an Iranian language, archaic, still highly inflected in noun and verb, in phonetics of the initial consonants and groups of consonants and in vowels near to the Old Iranian stage, though in verbal inflexion reduced to a present system and a preterite based on the participial forms in *-ta-*, in wealth of vocabulary as copious as other contemporary Iranian sources. For the recovery of the (to a large extent) lost Old Iranian vocabulary Khotanese, with Sogdian, Chorasmian, Parthian and early Persian, is of vital service. The rediscoverable Old Iranian vocabulary is then an indispensable tool in the Indo-Iranian studies of the Avesta and Rigveda. Secondly, the student of Buddhism has here a new field to explore in the vast complex of extant Buddhist literature in a survey of Indian culture outside India. Older Buddhist texts are here retold in Khotanese prose and verse. The student may even find novelty of text, as in the *Manjuśrī-nairātmyāvātāra-sūtra* and in the devotional poetry. Thirdly, for the more intimate cultural history of Central Asia, the road to Cathay, the colophons and the official documents provide considerable material. We now know personal names of many inhabitants of this region. To the royal names listed in *K.T.* IV, 7–8 can be added another Khotanese royal name in *Viśya Vikraṃ*.¹ Many place-names occur. It is now desirable to fill in the canvas of history in treating of the culture of this area.

The language of these documents, called in the texts themselves *hvatanaa-*, *hvaṃnaa-* ‘Khotanese’, is attested in two forms in four linguistic stages (1 *a*, 1 *b* and 2 *a*, 2 *b*). The earlier form (type 1 *a*) in the religious documents and their colophons (as in the *Suvarṇabhāsa*, the *Avalokiteśvara-dhāraṇī*, the *Śūraṃgama-samādhi-sūtra*, the *Samghāṭa-sūtra* and the miscellany in the manuscript E) may in com-

¹ Below, p. 273, Hardinge 073 II 1. 2; 2. 2. In Tibetan, *T.L.T.* 126.

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parison with Italic and Indo-Aryan languages be placed on a level with Latin or Sanskrit. The intrusion of later phonetic forms (type 1*b*) indicates that for the scribes the language in type 1*a* was already somewhat archaic.¹ The second form (type 2*a*) in official documents of the eighth to tenth centuries shows regular phonetic system and inflected forms but compared to the first form (1*a* and 1*b*) the final syllable and some internal syllables have lost something of their importance. It is comparable with Italian and Prakrit. The stage 2*b* contemporaneous with 2*a* but displaying less scholastic or clerical training, approximates to the then rapidly developing spoken language attaining almost to a New Iranian stage. Here the phonetic system has been simplified. It is the French or Apabhraṃśa stage. The ending of the genitive plural can show the four stages: 1*a* -*ānu*, 1*b* -*āni*, 2*a* -*ām*, 2*b* -*ā*.

The script is known in many forms. The older language (stages 1*a* and 1*b*) is regularly written in a clear square type, a book hand, in which each element of each akṣara remains distinct though modified in conjuncture. The second form of the language as in the Siddhasāra and the Jātakastava is in this same book hand, but in the official documents a more cursive ductus has been developed. A tendency to cursiveness is found also in some religious texts in large script. In the cursive of the official documents the conjunct akṣaras fuse their parts. In the copy-book of P 5537² the regular old upright hand is written in as a model for the unskilled pupil. The variation of scribal hands is very great. The stage of the language 2*b* is written in the most developed cursive hand, which now presents some difficulty though it was no doubt adequate to the contemporary reader. At least each scribe seems to have aimed to keep the similar signs distinct.

The Indian learning behind this large Khotanese literature can be recognised in the accuracy of the Buddhist Sanskrit words in the older Khotanese texts. Older Prakrit words are still found (as in Suvarṇabhāsa 67 v 1 *nārśāya*- from the Prakrit of Sanskrit *niryātaya*- 'present') but there would seem to have been an effort to take the

¹ In H. vii 150. 1 the second hand has altered the older to a later spelling.

² K.T. III, 118-19.

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Indian words direct from the Buddhist Sanskrit books. It is clear too, however, that the Indian books were locally adapted in spelling. The specimens in the Jivaka-pustaka (*K.T.* I, 134 ff.), the Sitātapatrādhāraṇī (*K.T.* v, 359) and the bilingual traveller's text (*K.T.* III, 121–4) show the writer presenting the Indian words as he heard and pronounced them, a feature of great linguistic interest. It recalls the familiar treatment of Latin in England where *nyūthrai'thai* can be heard for *nūtrīti*. At a time when the vowels were less distinct in Khotanese, as the variation between *i* and *ä*, and between *e* and *ä* or *a*, a careless or unlearned writer might easily produce *bevatte* from *bhavet*,¹ and the like. Late Khotanese (and the late Khotanese writing of Sanskrit) will best be compared to French as 'corrupted Latin'.

The fragments in *K.T.* v have caused great editorial difficulty. Many are badly effaced by rubbing in the sand; many are torn scraps; few have complete lines. Yet all yield something of interest. The longer pieces, as in the Karma text, can at times be supplemented from other Buddhist sources either in Sanskrit or in versions. In some fragments only one or two complete words occur; here it has been decided to cite these isolated words in lists without reproducing all the lines of the fragment with unconnected akṣaras. Possibly later, if a fragment can be associated with other pieces, it would be profitable to print the whole.

A peculiar difficulty of the transcription should be noted here. The cross × has been used to indicate the presence of part of an akṣara ranging in size from a tiny spot of ink at the edge of a fracture to a large part of a sign which it has not been possible to identify. During the course of reading these fragments many half-broken akṣaras have become clear and in the future no doubt many more will be recognised. In this first edition, however, it has seemed wiser to put the cross × and so avoid the risk of misreading when any serious doubt exists. In less uncertain cases italics have been used. A few pieces are absent as being still illegible or containing no complete words.

A concordance to the texts of *K.T.* and *K.B.T.* has been included

¹ *K.T.* III, 96, 1. The Turkish *ä* is represented by *a* and *e* in *ba'garakä* and *be'garakä*, Turkish *bügräk*.

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since otherwise to verify a quotation over the six volumes is a laborious task. Some fourteen years ago a description of the contents of the Paris texts was sent to the Bibliothèque Nationale where, translated and supplemented with a material description, it is proposed one day to publish it. Sufficient facsimiles¹ have been published to show the various types of Khotanese handwriting. A material description of the many pieces may be suitably left to the appropriate staffs of the museums where the pieces are preserved.

More Khotanese Saka texts exist. There are unpublished pieces in Leningrad.² It is likely that some more will be found in the Otani collections.³ The report on the Chinese Tarim Basin Expedition of 1928–9, published in 1958, by Huang Wen-pi does not contain texts to be included here.⁴ New pieces are also being found in the Bibliothèque Nationale. It is likely that a further volume of Khotanese texts can be expected in the future.

Khotanese Texts v contains a large number of pieces here published for the first time. Included however are also all the pieces of the Hoernle collection to which I have had access; this includes the Hoernle texts edited in E. Leumann, *Buddhistische Literatur, nordarisch und deutsch* (1920), and in Sten Konow, *Saka Studies*. All these folios, after a long eclipse, are now available again. The folios of the Saṃghāṭa-sūtra were published by Sten Konow in his *Saka Studies*. Those of the Karma text, though they were in his hands, remained unnoticed. Facsimiles of some of the Hoernle pieces are included in *Saka Documents* II.

The preliminary work of printing the texts is thus ended. It is still hoped to provide a commentary to these volumes on the model of that

¹ *J.R.A.S.* (1911), 447 ff.; M. Leumann, *Sakische Handschriftproben*; H. W. Bailey, *Codices Khotanenses*; *Saka Documents* I and II in the *Corpus inscriptionum Iranicarum*; M. A. Stein, *Ancient Khotan, Serindia and Innermost Asia*.

² V. S. Vorobiev-Desiatovskij, *Kratkie soobščenia instituta vostokovedenia*, xvi (1955), *Novye listy sakskej rukopisi 'E'* and *Učenyje zapiski instituta vostokovedenia*, xvi (1958), 280 ff.

³ *Monumenta serindica*, II (1959), S. Ogasawara, *Tonkō Torohan shakai-keizai shiryō*, I, 389 ff. and English summary, pp. 51–5, with reference to 1000 Hu texts. In a letter T. Inokuchi states that he knows only the one piece in Khotanese (here p. 355) in the collections.

⁴ Reviewed by E. Waldschmidt, *O.L.Z.* (1959).

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in *Khotanese Texts* IV. But it seems more desirable to finish first the lexicon which was already projected in 1934 and for which material has accumulated over the past twenty-nine years.¹

The original plan of 1934 to publish eleven volumes of text, commentary and lexicon, over eleven years was abrogated by much teaching in the Old Indian field of Veda, Sanskrit, Pali and Prakrit and by adverse external circumstances. It has, however, been possible to keep the study before Orientalists by utilising in articles some of the evidence in the wider field of Indo-Iranian studies.

I have good reason to continue thanks to the Cambridge University Press for the admirable printing of these troublesome texts. I have also felt privileged to publish these texts of the Bibliothèque Nationale, the Harvard University Library, the India Office Library, and the British Museum.

H. W. BAILEY

1963

¹ The Appendix to this volume indicates that some pieces may still be lying unnoticed.

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APPARATUS

The critical apparatus has the following:

- () round brackets indicate the editor's addition for a scribal omission.
- [] square brackets indicate deletions, either of scribe or editor.
- < > pointed brackets indicate insertions in broken or erased parts of the manuscript.

The apostrophe ' notifies the presence of the subscript hook.

Italics indicate uncertain readings.

- × a cross indicates traces of an akṣara.
- . a dot indicates a lost akṣara; more than one dot indicates the number of lost akṣaras.
- / one diagonal stroke marks lost beginnings and ends of lines.
- a stroke indicates blank unwritten places in the manuscript.

From the manuscript the punctuation ˘, ˚ and || has been adopted.

The subscript angle ˘˘, as in the earlier volumes, indicates the presence of an anusvāra.

Independent *i*, *ī*, *e*, *ai*, *o* and *au* have been marked by the grave accent *ì*, *î*, *é*, *àì*, *ò*, *àu*. A final italic *a* indicates that the fracture of the akṣaras leaves the vowel uncertain.