

# Ancient Buddhist Scrolls From Gandhara The British Library Kharosthi Fragments Gandharan Buddhist Texts

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Foreign Devils on the Silk Road Early Buddhist Manuscripts  
Project, Seattle

Seminar papers.

**From Persepolis to the Punjab** UBC Press

Gandhara, the ancient name for the region around modern Peshawar in northern Pakistan, was of pivotal importance in the production of Buddhist texts and art in the first centuries CE. Since the mid-nineteenth century, excavations of Gandharan monastery sites have revolutionized the study of early Buddhism.

Among the treasures unearthed are hundreds of reliquaries--containers housing relics of the Buddha. This volume combines art history, Buddhist history, ancient Indian history, archaeology, epigraphy, linguistics, and numismatics to clarify the significance and function of these reliquaries. The story begins with the Buddha's last days, his death and funerary arrangements, and the distribution of the cremated remains, which initiated a relic cult. Chapters describe Gandharan reliquary types and subgroups, the archaeological and historical significance of collections, and the paleographic and linguistic interpretation of the inscriptions on the reliquaries. The 400 reliquaries illustrated and surveyed are from museums and private collections in Pakistan, India, Japan, Europe, and North America. Stone is the primary material of construction, along with bronze, gold, and silver. Shapes range from spherical and cylindrical to miniature stupas, a configuration that provides valuable information about the history of this Buddhist monumental form. David Jongeward is a visiting scholar at the Asian Institute, Munk School of Global Affairs, University of Toronto. Elizabeth Errington is curator of the Charles Masson Project, British Museum Department of Coins and Medals. Richard Salomon is professor of Asian languages and

literature at the University of Washington. Stefan Baums is assistant adjunct professor of South and Southeast Asian studies at the University of California, Berkeley, and a research fellow at the School of Asian Studies, Leiden University.

**The Age of the Sātavāhanas** British Museum Publications Limited

As the Dead Sea Scrolls have changed our understanding of Judaism and early Christianity, so a set of 29 scroll fragments acquired in 1994 by The British Library promise to improve our knowledge of the history of Buddhism in India.

**An Ancient Collection of the Buddha's Discourses Together with Its Commentaries** Motilal Banarsidass

Four Gandhari Samyuktagama Sutras continues the study of Gandharan Buddhist texts and is the first investigation of a scroll from the Senior Collection of Kharosthi manuscripts. Senior scroll number 5, one of the best preserved of all Kharosthi manuscripts, contains four short sutras that give a first-hand account of meditation practice in Gandhara in the middle of the second century A.D. Andrew Glass is the lead researcher on the Gandhari Dictionary Project and a member of the British Library/University of Washington early Buddhist Manuscripts Project ([www.ebmp.org](http://www.ebmp.org)).

*The Art of Gandhara in the Metropolitan Museum of Art* University of Washington Press

Containing chapters 51-100 of China's best-loved work, in an edited, yet complete and wholly accurate translation for the Western reader. Travel with Monkey, Pig, Friar Sand and the Tang

Priest as they continue their journey to India and finally attain the scriptures. Volume 2 contains some of the most famous episodes from this classic, including Monkey's duel with the Princess Iron Fan.

The British Library Kharoṣṭhī Fragments Springer

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[Chinese Village Life Today](#) Metropolitan Museum of Art

The ancient region of Gandhara, with its prominent Buddhist heritage, has long fascinated scholars of art history, archaeology, and textual studies. Discoveries of inscriptions, text fragments, sites, and artworks in the last decade have redefined how we understand the region and its cultural complexity. The essays in this volume reassess Gandharan Buddhism in light of these findings, utilizing a multidisciplinary approach that illuminates the

complex historical and cultural dynamics of the region. By integrating archaeology, art history, numismatics, epigraphy, and textual sources, the contributors articulate the nature of Gandharan Buddhism, its practices, and the significance of the relic tradition.

**Three Early Mahāyāna Treatises from Gandhāra** Oxford University Press, USA

This fifth volume in the Gandharan Buddhist Texts series (GBT) presents two fragmentary manuscripts of the poem Songs of Lake Anavatapta. Previously known from versions in Sanskrit, Pali, Tibetan, and Chinese, the two recently discovered Gandhari-language versions confirm the poem's popularity in the ancient Buddhist world. The Songs of Lake Anavatapta consists of a series of narrations by the Buddha's foremost disciples (and finally by the Buddha himself) in which each reveals his own complex karmic history over many past lives and explains how, as a result of good deeds, he has come to be an enlightened disciple of the Buddha. An important theme is the complexity of karma, whereby not only the enlightened beings but even the Buddha himself suffer the effects of remnants of bad karma from evil deeds long ago.

*Reproductive Politics and the Making of Modern India* Princeton University Press

The famous birch-bark manuscript in the Kharosthi script, which contains a recension of the Dharmapada in a Prakrit dialect, has long been familiar to students of early Buddhist literature under the name of `Ms. Dutreuil de Rhins`. The manuscript, written in the first or second century A.D., is generally considered to be the

oldest surviving manuscript of an Indian text. It was discovered near Khotan in Central Asia in 1892, and reached Europe in two parts, one of which went to Russia and the other to France. In 1897 S. Oldenburg published one leaf of the Russian portion; and in 1898 E. Senart edited the French material in the *Journal Asiatique*, together with facsimiles of the larger leaves, but not of the fragments. Now, almost seventy years after the discovery of the manuscript, it is possible for the first time to place before scholars an edition of the whole of the extant material, together with complete facsimiles.

**The British Library Kharoṣṭhī Fragments** Archaeopress

Since the beginning of Gandhāran studies in the nineteenth century, chronology has been one of the most significant challenges to the understanding of Gandhāran art. Many other ancient societies, including those of Greece and Rome, have left a wealth of textual sources which have put their fundamental chronological frameworks beyond doubt. In the absence of such sources on a similar scale, even the historical eras cited on inscribed Gandhāran works of art have been hard to place. Few sculptures have such inscriptions and the majority lack any record of find-spot or even general provenance. Those known to have been found at particular sites were sometimes moved and reused in antiquity. Consequently, the provisional dates assigned to extant Gandhāran sculptures have sometimes differed by centuries, while the narrative of artistic development remains doubtful and inconsistent. Building upon the most recent, cross-disciplinary research, debate and excavation, this volume reinforces a new consensus about the chronology of Gandhāra,

bringing the history of Gandhāran art into sharper focus than ever. By considering this tradition in its wider context, alongside contemporary Indian art and subsequent developments in Central Asia, the authors also open up fresh questions and problems which a new phase of research will need to address. Problems of Chronology in Gandhāran Art is the first publication of the Gandhāra Connections project at the University of Oxford's Classical Art Research Centre, which has been supported by the Bagri Foundation and the Neil Kreitman Foundation. It presents the proceedings of the first of three international workshops on fundamental questions in the study of Gandhāran art, held at Oxford in March 2017.

[A Desert Explorer, Buddha's Secret Library, and the Unearthing of the World's Oldest Printed Book](#) Metropolitan Museum of Art

This volume focuses on Buddhism and Jainism, two religions which, together with Hinduism, constitute the three pillars of Indic religious tradition in its classical formulation. It explores their history and relates how the Vedic period in the history of Hinduism drew to a close around the sixth century BCE and how its gradual etiolation gave rise to a number of religious movements. While some of these remained within the fold of the Vedic traditions, others arose in a context of a more ambiguous relationship between the two. Two of these have survived to the present day as Buddhism and Jainism. The volume describes the major role Buddhism played in the history not only of India but of Asia, and now the world as well, and the more confined role of Jainism in India until relatively recent times. It examines the followers of these religions and their influence on the Indian

religious landscape. In addition, it depicts the transformative effect on existing traditions of the encounter of Hinduism with these two religions, as well as the fertile interaction between the three. The book shows how Buddhism and Jainism share the basic concepts of karma, rebirth, and liberation with Hinduism while giving them their own hue, and how they differ from the Hindu tradition in their understanding of the role of the Vedas, the "caste system," and ritualism in religious life. The volume contributes to the debate on whether the proper way of describing the relationship between the three major components of the classical Indic tradition is to treat them as siblings (sometimes as even exhibiting sibling rivalry), or as friends (sometimes even exhibiting schadenfreude), or as radical alternatives to one another, or all of these at different points in time.

**The Sacred Garden of Lumbini** University Press of America

Open-access edition: DOI 10.6069/9780295748856 Beginning in the late nineteenth century, India played a pivotal role in global conversations about population and reproduction. In *Reproductive Politics and the Making of Modern India*, Mytheli Sreenivas demonstrates how colonial administrators, postcolonial development experts, nationalists, eugenicists, feminists, and family planners all aimed to reform reproduction to transform both individual bodies and the body politic. Across the political spectrum, people insisted that regulating reproduction was necessary and that limiting the population was essential to economic development. This book investigates the often devastating implications of this logic, which demonized some

women's reproduction as the cause of national and planetary catastrophe. To tell this story, Sreenivas explores debates about marriage, family, and contraception. She also demonstrates how concerns about reproduction surfaced within a range of political questions—about poverty and crises of subsistence, migration and claims of national sovereignty, normative heterosexuality and drives for economic development. Locating India at the center of transnational historical change, this book suggests that Indian developments produced the very grounds over which reproduction was called into question in the modern world. The open-access edition of *Reproductive Politics and the Making of Modern India* is freely available thanks to the TOME initiative and the generous support of The Ohio State University Libraries.

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## STAY CONNECTED WITH NEW RELEASES

**A Novel** University of Washington Press

Anyone with an understanding of art in general and a knowledge, however slight, of Indian things, will, on being shown a work of Indian sculpture, unfailingly label it Indian. Differences in age and origin, however clearly marked to the discerning eye, when pointed out to the outsider, will be apprehended only with more or less difficulty. There is something so strong, and at the same time unique, in any Indian work of art that its 'Indianness' is felt first of all, and what it is, is seen only on second thought. How

this Indianness is expressed in terms of the relationship between line, surface, volume and other elements of visualisation is dealt with in this book. There are permanent qualities throughout the fabric of Indian sculpture which are discussed in detail. These essential qualities, all interrelated and inseparable, contain within their compass the life of Indian plastic art. The book surveys the structure of Indian sculpture in its relevant aspects. The underlying and essential qualities are viewed in their permanency throughout the special conditions that the single monuments imply. Their outward connections, geographical and chronological, are seen to resolve themselves into ethical problems and those of the artistic process itself. While stylistic investigations are the basis of this book, Indian sculpture is dealt with as conditioned by the Indian craftsman. His consciousness makes him known to himself as a part of nature and his work in the form of this 'naturalism'. Its degree and aspects vary according to the levels of his consciousness.

#### *One to Watch* UNESCO

The Gandhāran birch-bark scrolls preserve the earliest remains of Buddhist literature known today and provide unprecedented insights into the history of Buddhism. This volume presents three manuscripts from the Bajaur Collection (BC), a group of nineteen scrolls discovered at the end of the twentieth century and named after their findspot in northwestern Pakistan. The manuscripts, written in the Gandhāra language and Kharoṣṭhī script, date to the second century CE. The three scrolls (BC 4, BC 6, and BC 11) contain treatises that focus on the Buddhist concept of non-attachment. This volume is the first in the Gandhāran Buddhist

Texts series that is devoted to texts belonging to the Mahāyāna tradition. There are no known versions of these texts in other Buddhist traditions, and it is assumed that they are autographs. Andrea Schlosser provides an overview of the contents of the manuscripts and discusses their context, genre, possible authorship, physical layout, paleography, orthography, phonology, and morphology. Transliteration and translation of the texts are accompanied by notes on difficult terminology, photographs of the reconstructed scrolls, an index of Gandhāra words with Sanskrit and Pali equivalents, and a preliminary transliteration of the scroll BC 19.

#### British Library Kharosthi Fragment 1 and Senior Scroll 14 Parallax Press

Early Buddhist Narrative Art is a pictorial journey through the transmission of the narrative cycle based on the life of the historical Buddha. Karetzky, while demonstrating the various evolutions that the image of the Buddha underwent, maintains that there is an underlying homogeneity of the tradition in the cultures of India, Central Asia, China and Japan. The author, while focusing on the visual representation of the Buddhist narrative, goes into some detail regarding the importance of scriptures in each society, and how the written tradition informed the pictorial. Over seventy photos fill this book, which will be of interest to scholars of art history, Eastern religion and Buddhism in particular.

#### *The Art of South and Southeast Asia* Archaeopress

Ancient Buddhist Scrolls from Gandhāra The British Library Kharoṣṭhī Fragments Gandharan Buddhist Texts

Ancient Buddhist Scrolls from Gandhāra Classical Art Research Centre

This landmark volume in the Teachings of the Buddha series translates the Suttanipata, a text that matches the Dhammapada in its concise power and its centrality to the Buddhist tradition. Celebrated translator Bhikkhu Bodhi illuminates this text and its classical commentaries with elegant renderings and authoritative annotations. The Suttanipata, or “Group of Discourses” is a collection of discourses ascribed to the Buddha that includes some of the most popular suttas of the Pali Canon, among them the Discourse on Loving-Kindness Sutta. The suttas are primarily in verse, though several are in mixed prose and verse. The Suttanipata contains discourses that extol the figure of the muni, the illumined sage, who wanders homeless completely detached from the world. Other suttas, such as the Discourse on Downfall and the Discourse on Blessings, establish the foundations of Buddhist lay ethics. The last two chapters—the Atthakavagga (Chapter of Octads) and the Parayanavagga (The Way to the Beyond)—are considered to be among the most ancient parts of the Pali Canon. The Atthakavagga advocates a critical attitude toward views and doctrines. The Parayanavagga is a beautiful poem in which sixteen spiritual seekers travel across India to meet the Buddha and ask him profound questions pertaining to the highest goal. The commentary, the Paramatthajotika, relates the background story to each sutta and explains each verse in detail. The volume includes numerous excerpts from the Niddesa, an ancient commentary already included in the Pali Canon, which offers detailed expositions of each verse in the Atthakavagga, the

Parayanavagga, and the Rhinoceros Horn Sutta. Translator Bhikkhu Bodhi provides an insightful, in-depth introduction, a guide to the individual suttas, extensive notes, a list of parallels to the discourses of the Suttanipata, and a list of the numerical sets mentioned in the commentaries.

**Ancient Buddhist Scrolls from Gandhāra** University of Washington Press

A fascinating exploration of the role that magic has played in the history of Buddhism As far back as we can see in the historical record, Buddhist monks and nuns have offered services including healing, divination, rain making, aggressive magic, and love magic to local clients. Studying this history, scholar Sam van Schaik concludes that magic and healing have played a key role in Buddhism's flourishing, yet they have rarely been studied in academic circles or by Western practitioners. The exclusion of magical practices and powers from most discussions of Buddhism in the modern era can be seen as part of the appropriation of Buddhism by Westerners, as well as an effect of modernization movements within Asian Buddhism. However, if we are to understand the way Buddhism has worked in the past, the way it still works now in many societies, and the way it can work in the future, we need to examine these overlooked aspects of Buddhist practice. In *Buddhist Magic*, van Schaik takes a book of spells and rituals--one of the earliest that has survived--from the Silk Road site of Dunhuang as the key reference point for discussing Buddhist magic in Tibet and beyond. After situating Buddhist magic within a cross-cultural history of world magic, he discusses sources of magic in Buddhist scripture, early Buddhist rituals of



protection, medicine and the spread of Buddhism, and magic users. Including material from across the vast array of Buddhist traditions, van Schaik offers readers a fascinating, nuanced view of a topic that has too long been ignored.

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## **REVIEW OF ANCIENT BUDDHIST SCROLLS FROM GANDHARA THE BRITISH LIBRARY KHAROSTHI FRAGMENTS GANDHARAN BUDDHIST TEXTS**

- Bought this for my daughter as it is small and portable. Great value for the money, and some of the most beautiful words ever written.
- I wanted to read more than the Robert Frost poems from high school. This is a nice selection you could take anywhere-and I do. As a rural American-I really appreciate how Frost captures the solitude, beauty, and significance of nature. In my humble opinion this is a nice book to reintroduce yourself to Frost.