



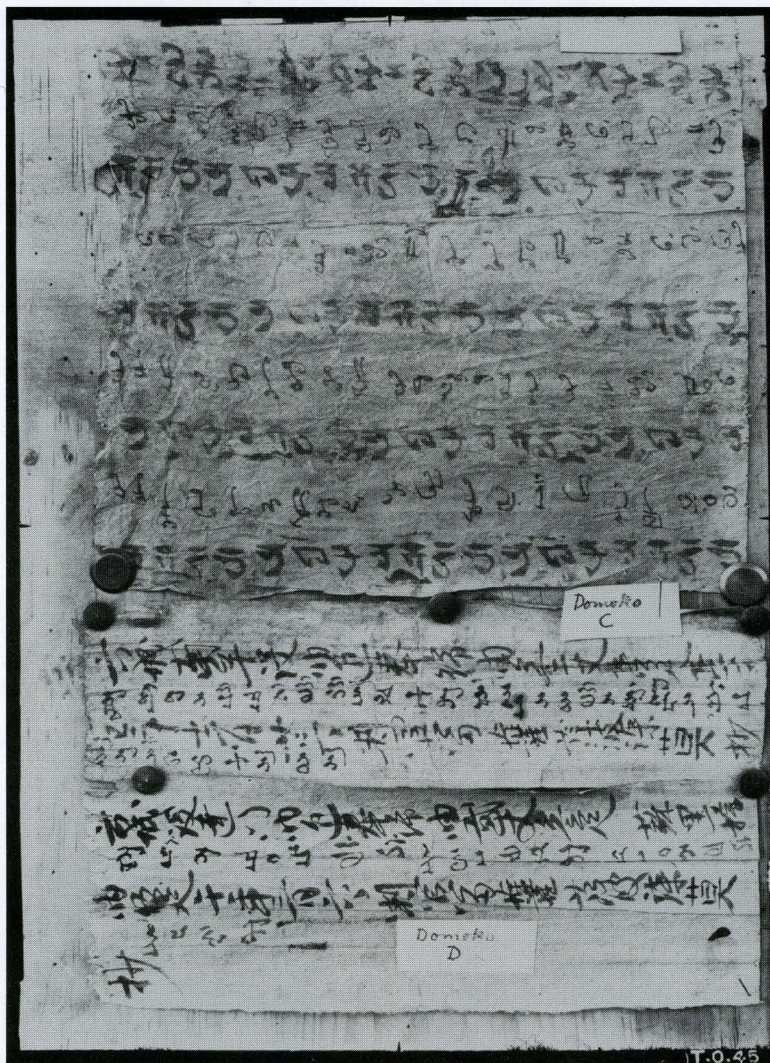
# IDP NEWS

IDP — TO PROMOTE THE STUDY AND PRESERVATION OF THE  
DUNHUANG LEGACY THROUGH INTERNATIONAL CO-OPERATION

國際敦煌學項目 (IDP) - 通過國際合作以促進敦煌文化遺產的研究和保護

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## Manuscript Forgeries



Photograph taken of one of the forged manuscripts which Stein acquired on his 4th Central Asian expedition. The top manuscript, Domoko B4, contains text in two scripts, one thick and one thin, both resembling Brāhmi but without any meaning (see p. 8). The bottom two manuscripts, Domoko C and D are Chinese/Khotanese bilingual. The British Library, T.O.45 (Photo. 392/52(39)).

This is a special 12 page edition to celebrate the 20th issue of *IDP News*. From this issue, the lead article of *IDP News* will be given in English and Chinese. This newsletter also includes a 4-page pull-out Chinese news-sheet.

This will be produced thrice yearly by the IDP Office at the National Library of China in Beijing. It will be mailed to all those who receive the newsletter in China, but will not be sent, after this issue, to anyone else unless you make a special request. If you would like to continue receiving it please tell IDP (details on p.12).



## Dunhuang Manuscript Forgeries

Forgery is a story with all the elements to grip the popular imagination: greed, large sums of money, deceit, sometime violence and, not least, the ability of the ordinary man to bamboozle the greatest expert or most lofty institution. The story of Central Asian Dunhuang manuscript forgeries contains all these elements and, despite almost nine decades having passed since the forgeries started to be produced, the story is yet to be concluded. Whether this is due more to curators' complacency or the forgers' skill is a matter of debate, but the fact remains that we still cannot say with any certainty whether there are large numbers of forgeries among the Dunhuang manuscripts now in collections world-wide, let alone give a foolproof method of detecting them or explain fully how and by whom they were made.

Some contributors to this collection<sup>1</sup> argue that this is overly cautious, that they can distinguish forgery without any doubt, and that it is certain that most of the manuscripts collected after the early expeditions, namely those in St. Petersburg, Japan and a portion of the London collection, are forged. Other contributors argue, just as vociferously, that most of these manuscripts are genuine. The scientists would dismiss both claims as subjective and therefore unverifiable and turn to the need for 'objective' testing before proof can be claimed either way. These differences reveal just how little of the story has yet been told and how far there is to go. The purpose of the conference held in June 1997 and these resulting papers, therefore, is not to make decisions but simply to open the debate. For the conference was the first public discussion of this issue.

### The Dispersal of the Dunhuang Manuscripts

Cave 17 at Dunhuang was probably discovered in June 1900. The self-appointed guardian of the caves, Wang Yuanlu, presented a few manuscripts and paintings to local officials. Stein and Pelliot acquired many more and, in 1909, Fu Baoshu, an official in the Ministry of Education, was dispatched to Dunhuang with the order to transport all the manuscripts left in cave 17 to the Ministry for safekeeping. They arrived in 1910. In the same year Fu Baoshu was arrested. Most scholars have accepted the version of these events given by Luo Zhenyu in 1927, in which he claimed that a famous bibliophile, Li Shengduo, and several others arranged to steal manuscripts while they were in transit. However, Rong Xinjiang challenges this and makes excellent use of contemporary historical sources in Peking University library to argue that the manuscripts reached Beijing intact. However, he continues, there is evidence to suggest that Li Shengduo arranged the theft later, when the manuscripts were already in the Ministry (Li Shengduo was a high official there) and after they had been seen by visiting Japanese scholars. The son of a friend of Li's later wrote that Chen Yi'an, Li's nephew, made copies of the manuscripts in his uncle's collection to earn money.

Copying manuscripts and works of art has a long tradition in China. Monique Cohen enumerates the various methods in use, including copying from sight, tracing, tracing the outline and imitation. The aim was not to deceive – this was not a process of forgery – but to learn. The same method was also used in the western artistic tradition. But some artists, both eastern and west-

ern, seem to take special pleasure in fooling experts and others. A paradigm is the case of Zhang Daqian, a Chinese artist discussed in Roderick Whitfield's paper. He spent time at Dunhuang with his students making copies of the wall paintings, but also, according to Whitfield, seems to have taken delight in making Dunhuang forgeries of silk paintings.

Cohen also enumerates Zhang Daqian's talents as a forger, and places him in a long tradition of forgery masters in China. Copies were made from the fourth to fifth centuries but, as a number of other authors have pointed out, it is the development of an art market which acts as a catalyst for forging rather than copying. In China there was a market for calligraphy from the fifth century, for painting by the eighth, and for artefacts by the eleventh, but the Chinese collector came into his own in the sixteenth century. This was when connoisseurship became a high calling for the Confucian gentlemen. The Chinese word for connoisseurship is composed of two elements which mean, respectively, 'to discriminate on the grounds of quality' and 'to distinguish true from false'. Chinese connoisseurs were therefore alert to the possibility of artistic forgeries: indeed, they were often the perpetrators.

Forging of texts is a more complex matter. There may be no monetary benefit for the forger of an historical text who wishes, for whatever reason, to create history, nor may there be any personal credit. Examples of this type of forgery abound in Chinese tradition, from the forging of ancient literary and philosophical texts probably as early as the latter part of the first millennium BC, to the creation of apocryphal sutra throughout the first millennium AD. The Dunhuang manuscripts, however, occupy an interesting position which is neither wholly akin to works of art nor to texts, but something of each. This ambivalence is apparent in their study. As Lancaster notes, early scholarship was interested only in the text so that microfilms were deemed sufficient. This is still the case for many scholars.

The attitude of textual scholars contrasts with paper historians and others who are only interested in the manuscript as an object and may not even be able to read the text. When it comes to looking at the manuscripts from the point of view of forgeries, however, it is apparent that they are treated very much as objects — as works of art (a situation very different from Indian manuscripts, as Lancaster points out). As far as we know, the texts of forged manuscripts are not unique or variant: they are simply reproductions of existing texts. The forgers were not concerned to create history — at least, not by producing variant textual sources — nor, it would appear, were they interested in displaying their personal skills. The majority of Dunhuang forgeries were probably made for one reason: money.

Lancaster discusses this and makes the salient point that, despite China becoming a print culture at a very early stage, the skills for creating manuscripts did not die out. Calligraphy remained a high art and manuscript copies of texts were needed for production of the woodblock for carving. Nevertheless, as a number of authors stress, the skills necessary for producing a good copy of a Dunhuang manuscript were in fairly limited supply. Fang Guangchang, in his paper, suggests that the forger required 'considerable experience in handling genuine Dunhuang manuscripts and to have researched their form and content; ... a detailed knowledge of classical Chinese history; ... well-grounded brushwork skills; ... a solid understanding of mounting techniques;

<sup>1</sup> This is a condensation of Dr Susan Whitfield's introduction to *Dunhuang Manuscript Forgeries* (*The British Library*, 2002: see p. 11).



## 敦煌寫卷中的偽卷研究

偽卷因其多種因素而為眾所關注：貪婪、巨款、欺詐，有時甚至是暴力，至少，一個平常人之所為往往能夠迷惑大專家或高級機構。中亞敦煌寫卷作偽包含上述各種因素，儘管作偽至今已經過去九十多年了，但這種行為還沒有終止。不知道這是由于管理者的自滿，還是作偽者天衣無縫的技巧。世界各地收集品中存在大量的偽卷，更談不上拿出一種萬全的方法識別它們或充分解釋它們是由誰如何製作的。但我們仍然無法肯定。

這本文集的部分作者認為這樣做有點過分謹慎，可以毫無疑慮地識別出偽卷，早期探險之後的收藏，即那些收藏在聖彼得堡、日本，以及倫敦部分寫卷都是偽卷。其他作者大聲疾呼，這些寫本絕大部分是真品。科學家一般認為這兩種觀點都嫌主觀因而無法証實，轉而尋找“客觀”的檢驗方法然後再討論誰是誰非。這些差異表明辨別真偽才開了一個頭，後面還有很長的路要走。1997年6月舉行的這次會議以及這些結集的論文的主要目的，不是做一個決斷而僅僅是拉開討論的序幕。因為這是首次公開討論這個問題的會議。

### 敦煌寫本的流散

敦煌17窟（藏經洞）可能是1900年6月發現的，自命為千佛洞監護人的王圓箎曾將藏經洞的一些寫本和畫卷作為禮物送給當地官紳。斯坦因和伯希和獲得大量寫本，1909年，教育部官員傅寶書被派遣到敦煌，奉命將藏經洞中的余下寫本全部押解至教育部妥善保管。他們在1910年抵達北京。同年，傅寶書被捕。絕大多數學者都同意羅振玉1927年對這些事件的記錄，他認為著名藏書家李盛鐸及其他人曾在運輸途中偷盜寫卷。然而，榮新江教授對此持有異議，他根據北京大學圖書館所藏同時代歷史文獻認為：這些寫卷運到北京時是完好無損的。他進一步認為，有証據表明李盛鐸偷盜寫本時，所有寫本已經在教育部（李盛鐸是這裡的高級官員），並且是在來訪的日本學者參觀之後。李的朋友的兒子後來寫道：李的外甥陳益安曾仿製他舅舅所藏寫卷以牟利。仿製寫卷和藝術品在中國有悠久的傳統。法國國立圖書館寫本部主任科恩（Director, Department of Manuscripts Monique Cohen）夫人列舉了仿製的種種方法，例如：

觀測臨摹、摹寫、摹寫輪廓以及模仿。其目的不是欺騙世人——這不是為了製作贗品——

僅僅是學習。西方藝術也有這樣的傳統。但是東西方有些藝術家似乎以欺騙專家和其他人為樂。張大千是個范例，倫敦大學亞非學院韋陀（Roderick Whitfield）教授的論文論及這位中國藝術家。他曾帶領學生在敦煌臨摹敦煌壁畫，但是，根據韋陀的研究，似乎也以仿製敦煌絹畫為樂。

科恩也列舉了張大千作偽的天才，把他列為中國歷史上的作偽大師之一。仿製始於四至五世紀，但是其他一些作者指出：藝術品市場的發達是作偽而不是仿製的催化劑。中國書法市場始於五世紀，繪畫市場始於八世紀，工藝品市場始於十一世紀，中國收藏家產生於十六世紀，這時對士大夫的鑒賞能力有了很高的要求。中文鑒賞有兩層含義：一是“鑒別品質”，二是“辨別真偽”。中國鑒賞家因此對藝術品中的可能存在的贗品保持高度警惕：確實，他們自己常常也是作偽者。

文獻作偽更複雜。製作歷史文獻者出于某種理由來創造歷史，他們也許沒有任何經濟利益，也許得不到任何名氣。這種類型的偽作在中國歷史上不乏其例，可能早在公元前一千年後半期出現文學與哲學的偽作，製作偽經則遍及紀元後的十個世紀。

然而，敦煌寫本占據有趣的地位，既不是純粹的藝術作品，也不是純粹的文獻，而是兩者兼而有之。這種矛盾在研究中表現得十分突出。正如加利福尼亞伯克利分校教授蘭卡斯（University of California at Berkeley, Professor Lewis Lancaster）所指出的，早期的學術只關注文獻本身，因此縮微膠卷就足夠了。這種情況對許多學者仍然適用。

與文獻學者相比，研究造紙史的歷史學家等只是把寫本作為一個實物，有的甚至讀不懂文獻。然而從辨偽的角度看待寫本時，很顯然它們只是被作為實物——作為藝術品（正如蘭卡斯所說，與印度寫卷完全不同）。就我們所知，偽卷只是簡單地根據現存文獻複製的，而不是唯一的，或是不同的。作偽者並不關心創造歷史——至少，不生產不同的文獻資料——

好像也不熱衷于展示自己的技巧。絕大多數敦煌偽卷製作的目的只有一個：金錢。

蘭卡斯討論至此，特別強調指出，儘管中國印刷文明起步很早，製作寫本的技术並沒有漸漸消亡。書法作為高雅藝術和雕刻印版的需要而保存下來。然而有的作者強調，仿製敦煌寫本所需的條件受到非常嚴格的條件限制。方廣錫在他的論文中認為，一個作偽者需要具備“一、曾經揣摩過敦煌遺書，對敦煌遺書的形態、內容有相當的研究。二、有相當的中國古代文史知識。三、有相當的毛筆訓練基礎。四、有相當的書畫裝裱基礎知識。五、有一定的佛教知識。”

就敦煌寫本來說，文獻不是主要問題，因為出現的絕大部分偽卷都是佛經。縱然作偽者沒有原件來仿製，他們可以仿製遠在寫本時代的佛經，因此，是否具有的佛教知識便是一個值得討論的問題：一個書手可以仿製任何內容，不管他是否理解它。然而，文獻的重要性也不能完全被忽視。法國國立圖書館東方寫本部魏普賢（Hélène Vetch）的論文是典型的基於法庭調查式的細查文獻的歷史研究方法，向我們展示一個訓練有素的學者利用這些傳統的研究方法可以走多遠。瑞士洛桑大學博士 Scherrer Schaub 也用歷史分析法為吐蕃文佛教文



Examples of Li Shengduo's seals.

Photograph courtesy of the Library of Peking University.



and, finally, a good knowledge of Buddhism.'

In the case of Dunhuang manuscripts, the text is not a major issue since most of the forgeries appear to be of canonical Buddhist works. Even if the forgers did not have genuine manuscripts to copy from, they had copies of the Buddhist canon dating almost as far back as the manuscripts, and whether, therefore, a good knowledge of Buddhism was strictly necessary is a moot point: a scribe should be able to copy anything, whether or not he understands it. However, the importance of the text should not be entirely disregarded. Vetch's paper is a model of historical research based on a forensic examination of the text, and shows us how far a well-trained scholar can proceed using these traditional research methods. In her paper, Scherrer-Schaub also uses historical analysis of Tibetan Buddhist texts for dating, but reinforces it with philological, palaeographical, and codicological investigation. Systematic philological analysis of Chinese Buddhist texts is still to be done and, as Lancaster says, 'Buddhist scholars have given almost all their attention to the printed versions and the lack of comparable attempts to study the stemma of readings from Buddhist Chinese manuscripts means it will take many years to establish this.'

Unfortunately, the early development of printing has resulted in a comparative lack of development in another discipline concerning both Chinese and Tibetan manuscripts which, in the west, is an important tool in the discovery of forgeries: palaeography. Another factor in this, as both Drege and Lancaster note, is that the study of handwriting was approached through calligraphy, that is, as an artistic rather than a scribal tradition.

#### **When Were Forgeries Made?**

To return to the matter of if, when, and how Dunhuang forgeries were made, few would dispute that some were produced between 1920 and 1949 when the value of the manuscripts was realized by a new class of collectors and there were still few enough manuscripts in circulation for the forgers' work to escape detection. Fang Guangchang argues that the market ended after 1949 because the price of manuscripts was state controlled and, consequently, low. However, this is to underestimate the ingenuity of man. Although required to sell important historical artefacts, such as Dunhuang manuscripts, to the state, this does not mean that everyone did so. There was a ready market among Japanese and US collectors. There is also the possibility that forgeries continued to be made outside China. But the main issue here concerns earlier forgeries and there are several questions remaining unanswered: whether forgeries were made locally to Dunhuang and, if so, when, in what numbers and by whom?

Cohen argues that it is difficult to imagine forgeries being produced before 1909 because, up to then the manuscripts were not worth a great deal and, in any case, there was a ready supply. However, some Japanese scholars, led by the doubts of Fujieda, have challenged the authenticity of all manuscripts acquired local to Dunhuang after the cave was cleared in 1910. This would include all the Russian collection, all the Japanese Otani manuscripts, and those 600-odd scrolls acquired by Stein on his third expedition and his second visit to Dunhuang in 1913. Ishizuka uses an afterword in his conference paper to deny the suggestion that any manuscripts acquired before then are forged, and overwhelmingly scholars have accepted that the bulk of the Stein collection and the entire Pelliot collection, along with the original Beijing collection (not including manuscripts acquired after 1910), are indubitably genuine and can be used as a baseline. But to be consistently rigorous, even this assumption needs to be re-

examined, especially as it is the foundation on which all knowledge of the genuine manuscripts is built.

The question after this is whether some forgeries started to be made before 1909. Cohen's arguments - lack of a market and lack of skills - are persuasive but not final. The finds were known about by local officials and scholars: the presentation of paintings from the cave to local officials shows that they were considered to have value. Moreover, locals were well aware of the interest of foreign archaeologists in manuscripts. And the ready supply was only 'ready' to Wang Yuanlu, so that anyone else wishing to trade in these manuscripts would have to produce their own. Although the probabilities are against forgeries being made at this time, it cannot, I would argue, be entirely dismissed.

#### **The Expert's Eye versus Science**

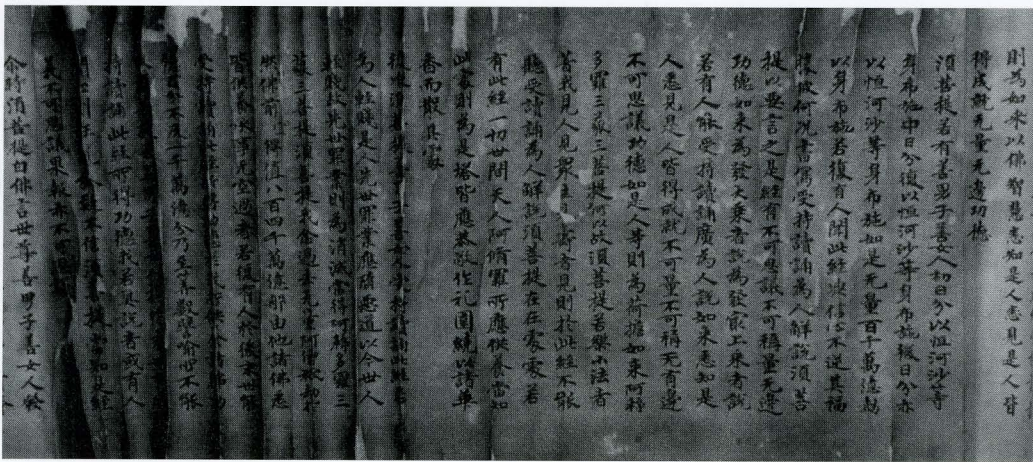
In their paper Fields and Seddon accept the importance of the expert's 'eye' and other subjective evidence, but point out that such evidence 'is never without distortion by personal feeling and prejudices' and that 'for a true scientific analysis ... we must rely most heavily on objective evidence.' Outnumbered in the conference, their passionate justification of the primacy of science is perhaps understandable, but it must be remembered that science can be a false friend. Firstly, of course, there is the fact that there is good and bad science, and the difference between them depends on the scientists.

Second, science can be used to deceive as well as elucidate and we must never be blind to its limitations. In the nineteenth century when photography was developed it was really believed that it could not lie: it was a scientific procedure producing objective results. The photographs of fairies at the bottom of the garden soon showed the paucity of this argument. Objective tests in common use today, such as thermoluminescence, are also open to the forger's ingenuity. In the case of the manuscripts, given that monasteries and other institutions in China often kept supplies of old paper, it is possible (although unlikely given the age and therefore the value of such paper) that some of the forged manuscripts were written on original paper and that radiocarbon testing would give a plausible date for the manuscript being original. A negative test, of course, would prove it to be a fake.

Whereas science is concerned, many of the methods being developed will be of great use in helping us understand better genuine manuscripts. Some tests, however, will always be more focused on authentication, such as radiocarbon dating. This is both destructive and comparatively expensive - at least for public institutions where most manuscripts are held. Like thermoluminescence, it is easy to see it becoming a test used by collectors in the marketplace to verify their products once the forgery issue becomes common currency and the conspiracy of silence, so long dominant in this field, is broken, but it is another matter whether public institutions will ever be able to justify widespread radiocarbon dating. It is more probable that it will be used for random testing to corroborate other evidence.

But this is still a long way off. The papers in this collection, as mentioned previously, open the debate and pose questions. Now that this issue is in the public sphere and all those involved - the curators, conservators, scholars and scientists - have recognized the need to corroborate on further research, it is to be hoped that the advance in scholarship will be rapid. A full understanding of the historical circumstances of the discovery and dispersal of the manuscripts and a clarification of the provenance of all those manuscripts previously labelled as from Dunhuang is long overdue, and this should be the first aim of future research.





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獻斷代，但強調結合語言學、古書法學、手稿學的調查。對中國佛典進行系統的語言分析是將來必須做的工作，正如蘭卡斯所說：“佛教學者把注意力幾乎都放到印本上，很少有人根據中文寫本佛經進行比較研究版本系統，這意味着需要很多年來建立起來。”

遺憾的是，印刷術的發展導致中文和吐蕃文寫本學研究古文書學的發展，在西方，這仍然是揭示偽卷的一個重要工具。另外一個要素，如同法國遠東學院戴仁（J. P. Dregé）和蘭卡斯所指出的，研究筆跡的出發點是作為藝術的書法而不是抄寫慣例。

#### 作偽開始的時間

言歸正傳，敦煌偽卷是什麼時候仿造的，又是怎樣仿造的，很少人懷疑偽卷產生于1920至1949年之間，這時收藏家認識到寫卷的價值，而當時寫卷少有流通，作偽者的贗品不容易被發現。方廣錫認為偽卷的市場在1949年後結束，因為寫本的價格由國家操縱，因此非常低。可是，這也低估了人的能力。儘管政府要求把像敦煌寫本一樣的重要歷史文物賣給國家，這並不意味著所有的人都這樣做了。日本和美國收藏家是現成的市場。此外，也有可能在中國境外繼續作偽。但是涉及早期作偽的一系列問題仍然沒有解決。首先，偽卷是否在敦煌當地仿製的，如果是這樣地，是誰仿製的，仿製了多少？

科恩認為，很難想象作偽產生于1909年之前，因為那時寫本不值錢，而且容易獲得。可是以懷疑派藤枝晃為首的一些日本學者，對1910年以後從藏經洞獲得的寫卷的可靠性提出質疑，這部分包括俄羅斯所有藏品、所有的大谷文書、1913年斯坦因第三次探險第二次到敦煌所獲得的600多件文書。日本北海道大學石塚晴通教授在會議論文結束語中否認在此之前所獲得的敦煌寫卷屬偽卷，學者普遍認為斯坦因收藏品中絕大部分寫卷、伯希和所有收藏品及北京最初藏品（不包括1910以後獲得的）毋庸置疑是真品，可以作為基線。但是為了更嚴密，這個推論尚需再論證，因為它們要被當作寫本真品所有知識的架構基礎。

還有一個問題是：是否在1909年之前開始作偽。科恩的觀點是缺乏市場和技術，這很有說服力，但不是定論。當地官員、學者知道這些文獻文物：藏經洞中的絹畫作為禮物送給當地官員說明人們知道它們的價值。再者，當地人意識到外國考古學者對寫卷感興趣。所謂容易得到只是相對於王圓篆，因此其他人要交易只能自己仿製。我認為此時偽卷的可能性不大，但也不能全然排除。

#### 專家的眼力與科學

英國貝爾法斯特女王大學的Ken Seddon教授和John Field博士在他們的論文中承認專家的“眼力”和其他

主觀證據的重要性，但是指出這樣的證據“總是受到個人感情和偏見的扭曲”，“從真正科學的角度分析……我們必須強調依靠客觀證據。”會議絕大多數代表對強調科學証明的首要地位是可以理解的，但是必須記住科學也可能是一位虛假的朋友。首先，當然事實上有真偽科學之分，它們之間的差異主要取決于科學家。

其次，科學既可以用來闡述也可以用來欺騙，我們不能忽視它的缺陷。十九世紀有了攝影術，人們相信它不會撒謊：它是科學程序複製客觀事物的結果。如英國的小仙子照片使這個論點捉襟見肘。今天普遍使用的客觀測試方法，例如熱發光，作偽者也能辦到。就寫本來說，如果中國的寺院和其他機構提供古紙（儘管這些紙的年代和價值靠不住），寫在這種素紙上的偽卷用放射性碳檢測結果有可能寫卷是真的。當然負檢驗會証明是個偽卷。

就科學而言，許多方法的發展有助於我們更好地認識寫卷。然而，有些檢測集中于証明真偽，像放射性碳測定年代，既危害寫卷又比較昂貴——至少對藏有絕大部分寫卷的公共機構來說是這樣。像熱發光，一般適用於收藏家在科學協議被撕毀贗品泛濫時在文物市場上鑒別真偽，但是公共機構是否能普遍地用放射性碳檢測日期則是另一回事。最有可能是採用隨機檢測來証實其它方式。

但是這仍然是很遙遠的事。這本文集中的論文，正如上面所提到的，只是提出問題，拉開討論的序幕。現在這個問題已經公諸于眾，相關的管理者、保護者、學者、科學家已經意識到需要進一步的合作研究，促進學術研究快速發展。完全理解藏經洞發現時的歷史環境、寫本的流散、把標明為敦煌的寫卷真正出處搞清楚是學術界期待已久的工作，也是將來研究的首要目標。

林世田譯

本文翻譯的過程中得到榮新江教授、黃維忠先生的幫助，謹此致謝。感興趣的讀者還可參看：

榮新江：《敦煌學十八講》，北京大學出版社，2001年8月。

榮新江：“二十世紀初葉的敦煌寫本偽卷”學術研討會簡介，《敦煌研究》1997年第4期。

榮新江：李盛鐸寫卷的真與偽，《敦煌學輯刊》1997年第2期。

史樹青：大英圖書館藏敦煌寫經無偽品，《中國文物報》1999年1月3日。

劉濤：《三國志·吳書·步騭傳》寫本殘卷辨偽，《收藏家》2002年第2期。

林悟殊、榮新江：所謂李氏舊藏敦煌景教文獻二種辨偽，《九州學刊》1992年第4卷第4期敦煌學專號。

方廣錫：敦煌遺書鑒別三題，《佛教與中國傳統文化》，宗教文化出版社，1997年12月。

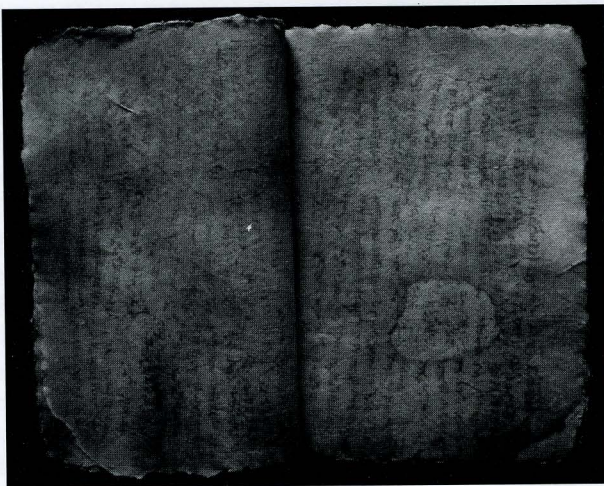


## Islām Ākhūn's Forgeries, 1895–7

Hoernle's first major publication of the manuscripts in what he called the British Collection of Antiquities from Central Asia was in 1897.<sup>1</sup> This was a description of three collections acquired in 1895 and 1896. Besides giving detailed descriptions of the manuscripts themselves, Hoernle identified them mostly as being in Sanskrit and a 'non-Sanskritic' (i.e. Khotanese) language in Brāhmī script, and gave transcriptions of them. However sets 2–6 of the last collection (Macartney1) were:

written in characters which are either quite unknown to me, or with which I am too imperfectly acquainted to attempt a ready reading in the scanty leisure that my regular official duties allow me ... My hope is that among those of my fellow-labourers who have made the languages of Central Asia their speciality, there maybe some who may be able to recognize and identify the characters and language of these curious documents.<sup>2</sup>

By 1899, the British Collection possessed in addition 45 block-prints which had been purchased on behalf of the Govt. of India by George Macartney, at the time Special Assistant for Chinese affairs at Kashgar, and Capt. Godfrey, Assistant to the Resident at Kashmir, and Joint-Commissioner at Ladak.<sup>3</sup>



Typical Islām Ākhūn block-printed forgery.  
The British Library, Or.13873/21

The manuscripts included examples of texts in white ink which resembled Uighur script, some in Chinese style characters, and others in what Hoernle euphemistically described as a very cursive form of Brāhmī. Some were single sheets, but others had been bound in a primitive codex type style. Samples of the best preserved were printed.<sup>4</sup> In his 1899 article, Hoernle gave an extensive account of the blockprints.<sup>5</sup> They all, except for one, had bindings similar to European books. They were fastened with copper pegs (30), twists of paper (12), and with thread (2). Hoernle divided them into 9 different groups based on the kind of scripts in which they were written, which resembled Kharosthi, Indian and Central Asian Brāhmī, Tibetan, Uighur, Persian and Chinese. But despite his detailed analysis, Hoernle was still unable to interpret them.

Because of their resemblance to known scripts, Hoernle sent samples of the blockprints to other scholars. On 21 July 1899, for example, he sent Dr. E. West six which seemed to imitate Pahlavi writing.<sup>6</sup> West wrote, in July 1901:

I find that the Pahlavi words I have collected from one-twelfth of your large MS., contain 13, out of 15, Pahlavi characters, and represent 27 out of the 33 known Pahlavi sounds. So that a twelfth part of the MS. has supplied five-sixths of the Pahlavi alphabet and sounds. But it has not supplied a single intelligible clause of a sentence.<sup>7</sup>

At various time Hoernle questioned the authenticity of the blockprints, quoting a lengthy correspondence with Rev. Magnus Bäcklund, the Swedish Missionary in Kashgar, who had written to him on 29 June 1898, describing an incident earlier in the year when Islam Akhun had offered him three books. Islam Akhun had appeared uneasy while the books were being examined, and accepted half of his original price without haggling. After he had left, one of the servants said, as reported by Bäcklund:

Sāhib, I want to tell you that these books are not so old as they are pretended to be. As I know how they are prepared, I wish to inform you of it. When I lived in Khotan, I wished very much to enter the business, but was always shut out and could even get no information about the books. At last I consulted my mother about it; and she advised me to try and find it out of a boy with whom I was on very intimate terms, and who was the son of the headman of this business. So, one day I asked him, how they got these books, and he plainly told me that his father had the blocks prepared by a cotton-printer.<sup>8</sup>

However, taking other considerations into account, in 1899 Hoernle believed that the manuscripts were genuine, as were most, if not all, of the block-prints. If any were forgeries, he argued, they could only be duplicates of genuine ones.

By 1901, when he wrote part II of his report, Hoernle had changed his mind. During his first Central Asian expedition (1900–01), Stein had tried unsuccessfully to locate all the sites described in detail as find-places by Islām Ākhūn. At the end of his visit, he confronted him in Khotan and obtained a full confession and account of how the forgeries were made.<sup>9</sup> All the manuscripts in 'unknown characters' and all the blockprints were

1 A.F.R. Hoernle, 'Three further collections of ancient manuscripts from Central Asia', *JASB* 66 (1897), pp. 213–60 (Hoernle, 1897).

2 Hoernle, 1897, p. 250.

3 A.F.R. Hoernle, 'A report on the British Collection of antiquities from Central Asia. Part I', *JASB* (1899), extra no. (Hoernle 1899).

4 Hoernle 1897, plates xi–xx.

5 Hoernle 1899, pp. 64–110.

6 Hoernle's Central Asian Register (IOR/MSS EUR F 302), no. 90.

7 A.F.R. Hoernle, 'A report on the British Collection of antiquities from Central Asia, Part II', *JASB* 70 (1901), extra no. 1 (Hoernle, 1901), p. 4.

8 Hoernle 1899, pp. 57–8.

9 For a detailed account, see Stein's *Sand-buried Ruins of Khotan* (1903), pp 447–59, and *Ancient Khotan* (1907).



modern fabrications of Islām Ākhūn and his colleagues. Some attempts had also been made at forging pottery and other antiquities.<sup>10</sup>

The manuscript production had begun early in 1895 but was abandoned in favour of blockprints about two years later. Sheets of modern paper had been dyed yellow or light brown, and when dry were written or printed on. They were then aged by being smoked and were bound. The finished volumes were sprinkled with sand to make them look as if they had been dug up from the desert.

The early manuscripts had been written carefully, but the blockprints were done comparatively carelessly. Hoernle himself, comparing a word from a blockprint with a one in a genuine Brāhmī manuscript, re-examined it in a mirror and recognised it immediately as the reverse image. The whole document had evidently been cut on wood copying some genuine and some false letters, without the realisation that when printed it would appear in reverse!

### Brāhmī forgeries from Stein's 4th Expedition 1930-31

Considering that Stein was one of those most suspicious of the manuscripts and books in 'unknown characters' in the British Collection, it is surprising that several of the documents he acquired on his fourth expedition to Central Asia were themselves forgeries.

Stein's fourth expedition was beset with difficulties from start to finish,<sup>11</sup> but he eventually reached Kashgar early in October 1930.<sup>12</sup> Between mid-November and February 1931 he visited Khotan, Domoko and Niya where he was able to carry out some archaeological work. On reaching Charchan in February 1931, he was ordered to return to India immediately, and went back to Kashgar along the northern side of the Taklamakan Desert, collecting data on hydrographical changes in the area and establishing exact longitudes round the Tarim Basin.

During the Southern part of his journey Stein purchased 2 Kharosthi woodslips, 3 packets of paper manuscript fragments in Indian script, 1 packet of paper manuscript fragments in Indian and Tibetan scripts, and a packet of small manuscript fragments (Indian) with beads and wood carving. At Niya he found 46 Kharosthi and 27 Chinese woodslips on or near the surface.<sup>13</sup>

On his return to Kashgar in April Stein arranged with Capt. George Sherriff<sup>14</sup> to take photographs of the manuscripts, in case he was prevented from taking the finds themselves to London for further examination. In the event, the antiquities were handed over to the Kashgar Taoyin, on 21 Nov. 1931 by Sherriff's successor, N Fitzmaurice.<sup>15</sup>

Stein had several sets made of the photographs. One set of prints and negatives are preserved in the British Library.<sup>16</sup> Another set of the Brāhmī prints is preserved in the late Professor Sir Harold Bailey's papers preserved at the Ancient India and Iran Trust, Cambridge.

### Professor Bailey's Work on the Brāhmī Photographs

The history of the decipherment and publication of the Khotanese documents among the Stein photographs is described in Wang Jiqing's article, but some additional material has come to light in Sir Harold Bailey's papers. When he returned to England, Stein wrote from Oxford on 27 April 1931 to Dr. L. D. Barnett, at the British Museum enclosing prints from photographs taken at Kashgar in May 1931:

of Brahmi MS. Fragments I had been able to acquire in the preceding autumn on my passage through Domoko, Achma and Keriya in the Khotan region. The originals which in all probability had been dug up at late Buddhist period ruins of those tracts had to be left at the Consulate General Kashgar. They are likely to have since been sold ... or destroyed during the Muhammadan rising in Chinese Turkestan.

He adds that the negatives of all the photographs were available 'at the collection of my finds, 1932-4, now in the Ceramic Basement under Andrews' care.' He asked Barnett to submit the material to Mr. Bailey or any other interested scholars, mentioning that duplicate prints '7 from MS. remains obtained at Achma; 9 from Domoko; 1 from Keriya ... are available at Mrs. Allen's house where I write this.'

Stein himself sent samples of the prints to Prof. Sten Konow in Oslo in 1931 inviting him to work on them. In a letter discovered by Prof. P.O. Skjærvø<sup>17</sup> at the Institute for Indian and Iranian Studies (Indoiransk Institutt), University in Oslo, dated 4 November 4 1931 (c/o Messrs Thomas Cook & Sons, Bombay) written on his way to Lahore Stein wrote:

I am very grateful for your willingness to take up the study of those manuscript remains I collected but had to leave behind at Kashgar. I hope to secure improved imprints from the Photographic Department of the Thomason Civil Engineering College, Roorkee,<sup>18</sup> They have been rather successful with negatives of Chinese documents, I fully appreciate the difficulties besetting interpretation of such documents. But some pieces seem to contain Buddhist text fragments.

10 Hoernle 1901, pp. 1-5.

11 See S. B. Brysac, 'Last of the "Foreign Devils": Sir Aurel Stein's fourth foray into China was a humiliating failure. Who conspired to undermine the expedition and why?', *Archaeology*, Nov./Dec. 1997, pp. 53-9.

12 Cutting from *The Times*, July 1931, enclosed in IOR/L/PS/10/1218, file P.Z. 4100/31.

13 IOR/L/PS/10/1218, Enc. B to file P.Z. 4100/31: 'List of ancient objects brought to, or found on the surface by, Sir Aurel Stein during his journey from Khotan to Charkhlik'. This material and the photographs of the finds is discussed in detail by Wang Jiqing, 'Photographs in the British Library of documents and manuscripts from Sir Aurel Stein's fourth Central Asian expedition', *The British*

*Library Journal* 24, 1 (Spring 1998), pp. 23-74.

14 Maj. George Sherriff 1898-1967. Vice-Consul at Kashgar 1927-30, Consul-General 1930-31.

15 IOR/L/PS/10/1218, file P.Z. 659/32. Report of 24 Nov. 1931 to His Britannic Majesty's Minister, Peking.

16 Photo 392/57 (prints) and Photo 392/52 (negatives). See Wang Jiqing's article and John Falconer, 'The photographs from Stein's fourth expedition: a footnote', *The British Library Journal* 24, 1 (Spring 1998), pp. 75-77.

17 See the introduction to P.O. Skjærvø, *The Khotanese manuscripts from Chinese Turkestan in the British Library: a complete catalogue with texts and translations*, to be published later in 2002.

18 See Falconer (quoted above).



Konow apparently never produced any results, so on 29 April 1935 Barnett wrote, enclosing prints, asking Bailey to describe their contents. Stein independently wrote to Bailey with the same request on 6 Dec. 1937.<sup>19</sup> Bailey replied the next day explaining that Dr. Barnett had already sent him prints over a year ago. 'Three or four are official documents but several are in a variety of brahmi script not yet read with certainty.'<sup>20</sup>

Bailey worked on the photographs between 1945–49 when he was preparing volume II of *Khotanese Texts*, (Cambridge, 1954). There, on pp. 62–3, he published the Khotanese text of five of the documents, and photographs of them, plates XCV and XCVI, in vol IV of *Saka Documents* (London, 1967). They were:

- Achma (Photo 392/57 T.O. 20)
- Domoko (Dumaqu) A4 (Photo 392/57 T.O. 34)
- Domoko (Dumaqu) C (Photo 392/57 T.O. 45 (see p. 1))
- Domoko (Dumaqu) D. (Photo 392/57 T.O. 45 (see p. 1))
- Domoko (Dumaqu) F (Photo 392/57 T.O. 46)

However, his dated notes on the other texts show that he was only able to read occasional letters.

### The Forgeries

The other Brāhmī documents are:

- Achma 1, 3 (Photo 392/57 T.O. 35–36)
- Achma 4 (Photo 392/57 T.O. 32–33)
- Achma 5 (Photo 392/57 T.O. 44)
- Achma 6 (Photo 392/57 T.O. 40)
- Domoko A.1–3 (Photo 392/57 T.O. 29–31)
- Domoko B1–4 (Photo 392/57 T.O. 41–43, 45 (see p.1))
- (no site no.) (Photo 392/57 T.O. 39)

The Achma documents are written in a very thin spidery script, and the Domoko ones are 'bilingual' with lines in the same script alternating with a second thicker 'formal' type script. The unnumbered one, perhaps from Keriya,<sup>20</sup> is of the formal type. According to Professor Skjærvø, who recently re-examined the prints during his work on the Khotanese catalogue (see below), the thicker script may have been intended to imitate the 'literary' Brāhmī script of the sutra fragments. The thinner one copies that of the documents. The mixed texts do not really have any models, unless it is the Chinese-Khotanese bilinguals (Dom C).

The thicker script contains signs that recall genuine Brāhmī, but any attempt at reading them fails at once. The thinner script contains letters that are very similar to genuine ones, but the scribe did not recognise the characteristic features of each akshara. For instance, he did not realize that they are all aligned according to a base/top line, with some parts above it and some below, with the result that the tops of the vowel signs are aligned in a nonsensical way with the tops of letters without any vowel signs.

*Ursula Sims-Williams is curator of the India Office Persian material at the British Library.*

19 Stein's original is in the Bailey papers. Stein also kept a copy (Bodleian Library, MS. Stein 64, f. 157) quoted by Wang Jiqing (see above).

20 Wang, op cit., p. 39 (Bodleian Library, MS. Stein 64, ff. 158–9)

21 Keriya is mentioned in Stein's letter of 27th April 1931 to Dr. L. D. Barnett, but none of the photos is labelled as being from there, and this is the only one without any site attribution.

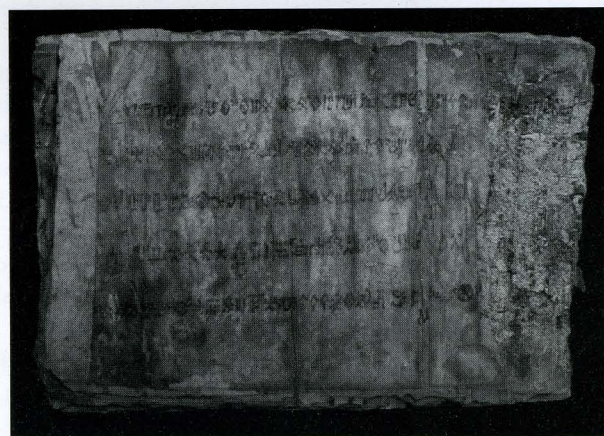
### Two 'New' Islām Ākhūn Forgeries

Two forged manuscript/blockprints have recently been re-discovered among Rudolf Hoernle's papers. They were in an envelope labelled by Hoernle 'Central Asian MSS. found by Lt. Col. Miles in his office.' Lt-Colonel P.J. Miles, was Special Assistant for Chinese Affairs at Kashgar during Macartney's leave, 1902–3, and they probably they date from about that time. They were brought to the India Office in December 1918, by the librarian, F.W. Thomas, with other manuscripts and papers from Hoernle's house in Oxford, after his death on 12 Nov. 1918.

Both are in very bad condition, and the writing is barely legible, but the first seems to contain repeated blocks of text in characters resembling Brāhmī. It has been sewn with thread and is similar to many of Hoernle's other 45 blockprints now in the British Library 'forgery' section, as Stein called it,<sup>1</sup> (Or. 13873/1–94). The second has been 'sewn' with two twists of paper and is even more difficult to make out. Each page contains a circle divided into eight sections containing writing, with a central rectangle. The pages that are legible do not seem to be identical.

<sup>1</sup> *Sand-buried ruins of Khotan*, p. 477

### Forgeries Today



*Section of a manuscript offered to collectors and later found to be a recent forgery. It measures about 30 x 12 cm and consists of about 80 sheets of bark stuck together but with clear writing on the visible surfaces and small drawings on the back.*

A series of suspected forgeries of both manuscripts and artefacts have recently come on to the open market. Thought by some to be produced in or near Quetta and then passed off as finds from archaeological sites in N.W. Pakistan one, at least, has fooled experts in the field. Radiocarbon dating of the bark manuscript shown above (and 3 others), offered by a dealer as a genuine manuscript in something resembling the Indus Valley or proto-Elamite script, showed the bark to be of recent date. The same dealer was responsible for the 'Persian' mummy find, the subject of a recent UK television programme (and found to be dated ca. 1999), and various other manuscript collections which have been bought by collectors in Europe. Not all of these, however, are believed to be forgeries.

One of the problems with these manuscripts is that they are being offered as unique, from periods for which there are few provenanced — and indubitably genuine — finds. Thus buyers have little with which to compare them. This is exactly the situation which Islām Ākhūn and the early forgers of Dunhuang manuscripts exploited in the late 19th and early 20th centuries.



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## More Stein News

By a happy coincidence, Brigadier Barney White-Spunner, a member of the Sino-British Cross Taklamakan Expedition and publisher of Stein's *Sand Buried Ruins of Khotan*<sup>1</sup>, was posted to Kabul in January and was able to locate Stein's grave. Its condition was similar to that shown in the photographs in *IDP News* 18 taken by Victoria Finlay over 10 years ago. Brigadier White-Spunner has organised repairs and his photographs and a short report are given below.

The three year project to catalogue the Stein papers and photographs in the library of the Hungarian Academy of Sciences came to a successful completion with publication of the catalogue and a very well-attended study day on Stein held at the British Museum. The success of the project was due in large part to the energy of its two instigators, Helen Wang of the British Museum, and Éva Apor of the Hungarian Academy of Sciences. Helen Wang has also found time to publish another book on Stein. Details of these publications are given on p.11.

### Stein's Grave

Aurel Stein's grave in the Gora Kabar (which literally means 'white graveyard') in Kabul has survived the recent fighting quite well. A group of Mujahedin removed the trees in the graveyard for firewood, but otherwise there has been little deliberate damage. When British troops arrived in January we discovered that the cross above the grave lost its top corner and the memorial stone was cracked, but this looked more like frost shattering than vandalism. This damage has now been repaired by a local stone mason and the grave polished. It is shown here following repair (right).



The graveyard has been cared for by the same Chowkidar, Rahimullah, for a long time. He was unpaid for nearly twenty years during the various recent wars, and protected the graves during the worst excesses of the Taliban. recompense has now been made by the Army and the British Embassy have salaried him again, in conjunction with other embassies in Kabul as people from many different countries are buried there.

The Gora Kabar lies at the northwestern corner of the Bimaru Heights in Kabul. It also contains 158 graves of British soldiers and their families dating back to the First and Second Afghan Wars, although many of their headstones have been lost. A severe frost in 1978 damaged the few remaining ones and those that could be rescued were placed in a line along the southern wall. We have renovated these and held a service of re-dedication in February. We have also dug a new well and put in an electric pump so that Rahimullah, who is now quite old, can restore the garden; built up the walls, to stop locals throwing rubbish over; diverted two domestic drains that seemed to empty on the southern side and had new gates made. With the Spring about to break, the graveyard looks as good as it has done for two decades.

1. A facsimile of the original 1903 edition of Stein's popular account of his first Central Asian expedition, *Sand Buried Ruins of Khotan*, has been published by Books for Travel in a limited edition of 500 copies, with photographs and maps and bound in the red cover of the original. For details contact: <http://www.booksfortravel.org.uk> or email: [maria@booksfortravel.org.uk](mailto:maria@booksfortravel.org.uk).

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## The UK-Hungarian Stein Project

This joint project came to a very successful completion this spring with the publication of the catalogue (see p.11) and the Stein Day at the British Museum.

Speakers at the Stein Day included the Project organisers — Helen Wang of the BM who spoke about her new publication, *Sir Aurel Stein in The Times*, and Éva Apor, Head of the Oriental Collection, Library of the Hungarian Academy of Sciences, who spoke of Stein's Hungarian background. Other speakers who

were members of the project included Lilla Russell-Smith (BM), John Falconer (British Library) and Ágnes Kelecsényi (Budapest), the latter bringing along a recording made by Hungarian radio on New Year's Eve, 1937 of Stein talking about Alexander Csoma de Kőrös who set out to find the cradle of the Hungarian people in Central Asia.

Other contributions to the very well-attended Stein Day came from Vesta Curtis (BM: Stein on old routes of Western Iran), Annabel

Walker (biographer of Stein) and Shareen Blair-Bryson (on Stein's 4th expedition and Milton Bramlette). A small exhibition of photographs by Stein was organised by John Falconer.

The project gratefully acknowledges the financial support of the British Academy, the British Council (Hungary), the British Museum, the Hungarian Scientific Research Fund, the Hungarian Scholarship Board, and the Komatsu Chiko Foundation (Japan).



## Conferences

From this issue of *IDP News*, details of conferences organised in China will be given in the IDP Chinese news-sheet. If you wish to be added to the mailing list to receive this additional publication please tell IDP (contact details p. 12).

### **The World of Central Asia To commemorate the 80<sup>th</sup> anniversary of the Institute of Mongolian, Buddhist and Tibetan Studies of the Russian Academy of Sciences (Siberian Branch)**

Ulan-Ude, Mongolia  
13-16 June, 2002

*For details contact:*

Dr. Buraeva Olga Vladimirovna  
IMBTS, Russian Academy of Sciences  
Sakhyanova St., 6,  
Ulan-Ude, 670047, Mongolia  
tel: 3012 330318  
email: imbt@bsc.buryatia.ru

### **Silk Road Art and Culture The 6th Asian Studies Conference Japan**

Sophia University, Ichigaya Campus,  
Tokyo, Japan  
22-23 June, 2002

*For details contact:*

Dr. Zsuzsanna Gulacsi  
Department of Comparative Culture  
Sophia University, Ichigaya Campus  
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fax: (81) (3) 3238-4076  
email: zgulacsi@sophia.ac.jp  
<http://www.meijigakuin.ac.jp/~kokusai/ascj/>

### **45th Meeting of the Permanent International Altaistic Conference (PIAC)**

Budapest  
23-28 June, 2002

*For details contact:*

Secretary General PIAC  
Goodbody Hall 157, Indiana University  
1011 E. Third St., Bloomington, Indiana  
47405-7005, USA  
fax: +1 812 855 7500  
email: sinord@indiana.edu

### **Turfan Revisited: The First Century of Research Into the Arts and Cultures of the Silk Road**

Berlin, Germany  
8-15 September, 2002

This conference will coincide with a major international exhibition at the Museum of Indian Art in Berlin-Dahlem.

*For details contact:*

Professor Dr Werner Sundermann  
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Unter den Linden 6  
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tel: +49 30 20370 472  
fax: +49 30 20370 467  
email: sundermann@bbaw.de

### **The Central Asian Studies Society 3rd Annual Conference**

University of Wisconsin-Madison, USA  
17-20 October, 2002

*For details contact:*

Center for Russia, East Europe, and Central Asia  
University of Wisconsin, 210 Ingraham Hall  
Madison, WI 53706 USA  
tel: +1 608 262 3379  
fax: +1 608 265 3062  
email: creeca@intl-institute.wisc.edu  
<http://www.wisc.edu/creeca/>  
Additional information about past and forthcoming CESS Annual Conferences is available at the CESS website:  
<http://www.fas.harvard.edu/cess/>

### **Conservation of Ancient Sites on the Silk Road:**

**2nd International Conference on  
the Conservation of Grotto Sites**  
Dunhuang, Gansu Province, China  
August 25-29, 2003

*For details contact:*

Kathleen Louw  
The Getty Conservation Institute  
1200 Getty Center Drive, Suite 700  
Los Angeles, CA 90049, USA  
tel: 1-310-440 6216  
email: klouw@getty.edu  
<http://www.getty.edu/conservation/>

### **Cultures of the Silk Road and Modern Science Conference in commemoration of the Otani Mission to Central Asia**

Ryukoku University, Kyoto, Japan  
September 8-13, 2003

This conference will comprise symposia concentrating on different aspects of the theme, as below. The opening day, 8 September, is when the first Otani expedition organised the caravan at Osh in 1902.  
9th: 'Buddhist Society on the Northern Silk Route'

10th: 'Buddhist Arts in Kucha'

11th: 'The Southern Route and the Niya Ruins'

12th: 'Analysis and Preservation of Central Asian Finds (IDP Conference)'

*For details contact:*

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Kyoto 600-8268, Japan  
tel: +81 75 343 3311  
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email: saiiki@let.ryukoku.ac.jp

## Fieldwork Opportunities

### **Khazarian fortress in the Lower Don region**

Details of a new fieldwork opportunity — the excavations of the Khazarian fortress in the Lower Don region — can be found on a special page:

[http://www.da.aaanet.ru/volunteer/volunteer\\_en\\_fr.htm](http://www.da.aaanet.ru/volunteer/volunteer_en_fr.htm)

This is part of the newly-mounted web-site of the journal, *Donskaya Arkheologia*, <http://www.da.aaanet.ru> (in Russian and English).

### **Study Project in Mongolia**

The Cultural Restoration Tourism Project (CRTP) is a non-profit organization established to restore and preserve culturally significant buildings and artefacts around the world.

Our current project is the restoration of a Buddhist temple at the Mongolian monastery of Baldan Baraivan. The restoration will include building restoration, infrastructure and community building. CRTP is planning to use the latest techniques in sustainable development to rebuild a community that can support itself with limited impact on the environment. During the restoration process we will be looking for volunteers to donate time to the project. Scholarships are available for interested students.

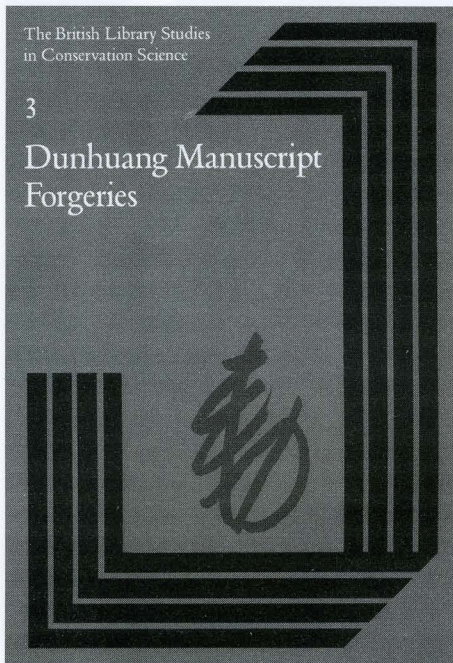
In addition to our tour packages, CRTP will be offering three full-summer internships to individuals. There are no area-of-study requirements for the internships.

*For details contact:*

Mark A. Hintzke, Director  
Cultural Restoration Tourism Project  
email: crtp@earthlink.net  
<http://www.crtp.net>



## Publications



### **From Nisa to Niya: New Discoveries and Studies in Central and Inner Asian Art and Archaeology**

Madhuvanti Ghose, Lilla Russell-Smith and Burzine Waghnar (edd.)  
Saffron Books, London 2002  
ISBN: 1 872843 30 1

This is the first volume of the new Circle of Inner Asian Art (CIAA) series taken from lectures hosted by CIAA.

*For details contact:*

Saffron Books, Eastern Art Publishing,  
PO Box 13666, London SW14 8WF  
tel: +44-[0]20-8392-1122.  
fax: +44-[0]20-8392-1422.  
email saffron@eapgroup.com

### **La Sérinde, Terre d'Échanges: Art, religion, commerce du 1er au Xe siècle**

Actes du colloque international  
Galeries nationale de Grand Palais  
13-15 février 1996  
November 2001,  
ISBN 2-11-004281-8, 69.64 Euros

*For details contact:*

La Documentation française  
29-31 quai Voltaire, 75344 Paris, France  
tel: +33 1 40 15 70 00  
fax: +33 1 40 15 72 30  
<http://www.ladocfrancaise.gouv.fr>

### **Dunhuang Manuscript Forgeries** British Library Studies in Conservation Science: 3

Susan Whitfield (ed.)  
The British Library, London 2002  
352 pp., 105 b/w, 12 col. ills.  
ISBN: 0 7123 4631 7, £36 (pb).

*For details contact:*

email: turpin@turpin.com  
In US: utbooks@utpress.utoronto.ca

### **Catalogue of the Collections of Sir Aurel Stein in the Library of the Hungarian Academy of Sciences** British Museum and Library of the Hungarian Academy of Sciences Budapest 2002

This is the first catalogue of the very important collections of Stein's photographs, correspondence, documents, articles, offprints and miscellaneous paper which are kept in the Library in Budapest.

*For details contact:*

Helen Wang  
Dept of Coins and Medals, British Museum  
London WC1B 3DG, UK  
email: hwang@thebritishmuseum.ac.uk

### **Sir Aurel Stein in the Times: a collection of over 100 references to Sir Aurel Stein and his extraordinary expeditions to Chinese Central Asia, India, Iran, Iraq and Jordan in The Times newspaper 1901-43**

Helen Wang (ed.)  
Saffron Books, London 2002  
164 pp., 19 ill. and maps  
ISBN 1 872843 29 8  
£19.50 (inc. p&p to UK address)  
£22.50/US\$32 (to non-UK address)

*For details contact:*

Saffron Books, Eastern Art Publishing,  
PO Box 13666, London SW14 8WF  
tel: +44-[0]20-8392-1122.  
fax: +44-[0]20-8392-1422.  
email: saffron@eapgroup.com

### **History and Palaeography of the Kharosti Script**

Professor C.S. Upasak  
Central Institute of Higher Tibetan Studies  
fax: 91 542 585150  
email: cihts@hotmail.com, cihts@yahoo.com  
<http://www.cihts.ac.in>

### **The Complete Collection of Dunhuang Grottoes**

Dunhuang Research Institute  
The Commercial Press, Hong Kong  
pp. 240-272; format: 210 x 285 mm;  
hardcover with case

As a subscriber to IDP News you can order single copies of this series at 10% discount; mini-sets of 3 or 4 copies at 15% or the full set of 11 copies published to date at 20% discount. IDP will receive 15% of the order value from the publishers.

*For details contact:*

email: sales@commercialpress.com.uk  
quoting 'IDP Offer'.

### **Central Eurasian Studies Review** No. 1 (Winter 2001)

This is the first issue of a scholarly review of research, resources, events, publications and developments in scholarship and teaching on Central Eurasia. It will appear three times annually and is distributed free of charge to dues paying members of the Central Eurasian Studies Society (CESS). Institutions may subscribe at a rate of US\$50 per year.

The Review is also available to all interested readers via the web.

[http://www.fas.harvard.edu/cess/CESS\\_Review.html](http://www.fas.harvard.edu/cess/CESS_Review.html)

### **Fayuan (Source of Dharma)** No. 19 (Dec. 2001)

Contributions to this issue include:  
Yang Zengwen, 'Study on the Formless Precepts of the Dunhuang Text of the Platform Sutra of the Sixth Patriarch'  
Ma De, 'Social Significances of Inscriptions of Dunhuang Manuscripts'  
Da Zhao, 'Study on the Dunhuang Text P2039V: Ode to the Diamond Sutra'  
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# Project News

## People

**Colin Chinnery** (right), Project Manager with IDP, left for a new life in China at the end of February. We were very sad to see him leave but wish him well in the future.

Colin started with the International Dunhuang Project in January 1998 on a three-year grant from the Heritage Lottery Fund to set up the digitisation programme, which he did very successfully. In 2001 he was promoted to become IDP Project Manager with responsibility for China and other collaborations with institutions in the UK and abroad, funded by the Higher Education Funding Council for England.

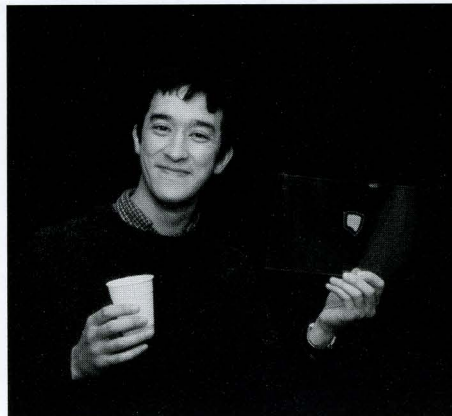
During his time with IDP, Colin designed and wrote the very popular and informative bookbinding web pages and also designed and implemented the map interface for the web database. In addition, he worked on a new GIS interface for IDP and the British Library.

IDP is currently recruiting for a replacement and details of the new member of the team will be given in the next issue.

**Sam van Schaik** received a promotion to become IDP Project Manager responsible for the Digitisation Studio and Tibetan material. His post is funded by a three-year Arts and Humanities Research Board (AHRB) grant and he will be concentrating on cataloguing the Tibetan manuscripts from Dunhuang and supervising their digitisation and entry on to the database.

The AHRB project is a collaborative project based at the School of Oriental and African Studies (SOAS). **Jacob Dalton** was appointed by SOAS as a Research Fellow to work together with Dr van Schaik on the cataloguing.

**Virginia Lladó-Buisán and Barbara Borghese** joined the IDP team in March to



work full-time on conservation of manuscripts to be digitised as part of the Mellon programme. The Mellon Foundation generously provided a grant for their work for three years.

**Yoriko Chudo**, a conservator from Japan, is currently working on Tibetan illustrated material from Dunhuang and will come back to the Library in July as a research fellow to work on the Tibetan material from Dunhuang.

**Kate Hampson and Colin Chinnery** met with staff at the **Bibliothèque nationale de France** in January to discuss possible collaboration on the digitisation programme.

## Visitors

The new **Chinese Cultural Counsellor to London, Yan Shixun, his wife, Pu Jubao (First Secretary (Cultural)), and Huang Peibin (Third Secretary)**, visited the International Dunhuang Project at the British Library on 30 January. After a tour of the Library and an introduction to the IDP Digitisation programme they had tea with the Chief Executive, Lynne Brindley.



*The British Library Chief Executive, Lynne Brindley, and Head of the Chinese Section, Frances Wood, with the Cultural Counsellor, Yan Shixun, and First Secretary, Pu Jubao, from the Cultural Section of the Chinese Embassy in London.*

## 5th Conference

The Fifth Conference on the Preservation of Central Asian Material is being held under the auspices of the Royal Swedish Academy of Letters, History and Antiquities with the National Museum of Ethnography/the Sven Hedin Foundation in Stockholm, 17-19 October, 2002. It will concentrate on practical workshops on paper and textile conservation, with some general reports and scientific papers. Participation is limited firstly to invited people and it is hoped that the papers may be published. Professor Hakan Wahlquist and Anna-Grethe Rischel came to London to discuss the conference in March.

## China Office

An update on the IDP Project in China is given in the Chinese news-sheet.

## Joint Promotion

Commercial Press (Hong Kong) and IDP have agreed a joint promotion for the Dunhuang caves series. (see p. 11) A flyer was sent with the previous newsletter. The series are offered at a special discount to IDP members and IDP receives 15% of all sales. Readers are encouraged, therefore, to take advantage of the discount and to help to support IDP.

## Next Issue

The next issue of the newsletter will be devoted to the Swedish expeditions to Central Asia led by Sven Hedin, in preparation for the 5th conference to be held in Stockholm.

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*IDP News* is edited and designed by Susan Whitfield; Picture Editor, Vic Swift.

For further details about IDP or to be added to the free mailing list contact:

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<http://idp.bl.uk> (online database)

*Please send contributions or comments to the above address.*