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## TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH

L. Menshikov

### A FRAGMENT OF AN UNKNOWN *LEISHU* FROM TUNHUANG

Among the Chinese manuscripts of the Tunhuang collection of S. Th. Oldenburg preserved in the Institute of Oriental Studies of the Russian Academy of Sciences there are two fragments (No. Дх-970 [1] and Дх-6116) which fit together, being a part of one scroll. The scroll contains 12 short stories about wonderful events, which happens to the following persons [2]: T'ien Chên (田眞), Ts'ao Ê (曹娥), Hsün Lun (荀倫), Ling Chê (靈輒), Wei K'o (魏顛), Wu Tzu-hsü (伍子胥), Han Hsin (韓信), Mother Chai (翟母), Yang Pao (揚寶), Sun Chung (孫種), Yang Kung (陽公), Mao Pao (毛寶).

These stories belong to the same type of fiction as the *hsiaoshuo* narratives of the Liu-ch'ao period — a very short stories about wonderful events. In the Liu-ch'ao period collections of such stories were circulated in great numbers. Many of them have been lost. It could have been possible to suggest that the manuscript considered here was a fragment of one of these collections of short novelettes, if it were not for the subtitle of one of its parts:

(報恩第二十五) “[part] 25. Requital for Favour” (line 9). Such thematic division by chapters was not characteristic of the collections of *hsiaoshuo* stories. It makes us think that this manuscript fragment belonged to some work of another genre, that is of *leishu* (類書). These were Chinese encyclopedias of a special type, consisting exclusively of texts extracted from certain works and arranged in systematic order. In this way a more or less complete selection of texts dealing with the subject in question was formed (later, in connection with the contents of the manuscript, we shall talk about the way the compilers of *leishu* were using materials collected by them).

To form a more clear idea of the genre of *leishu* let us turn to the famous encyclopedia of Chinese narrative prose “T'ai-p'ing kuang chi” [3]. The whole book is divided into several large sections titled “Men-saints”, “Women-saints”, “Taoist-Magi”, “Alchemists”, “Remarkable Buddhist monks”, “Comprehension of Buddha's teaching”, “Reward” and so on, down to animals, plants, reptiles, etc. Each section includes various stories, their contents corre-

sponding to its title. Each story is followed by a reference to its source. Other *leishu* can have different entries, references are sometimes omitted, but the same structure is maintained in all cases.

The comparison of our manuscript fragment with the scheme described above demonstrates that all the principal characteristics of *leishu* are present there: the title of the 25th section; the division of the text into two parts — a selection of stories about reverent children is followed by those about rewards for charity. Some of the stories contain references to their sources (see, for example, the story about Ts'ao Ê followed by a reference: “Extract from Tien lu”) [4].

In the Tunhuang collections in London and in Paris (collected by A. Stein and P. Pelliot [5]) and in a private collection made by the Japanese artist Nakamura Fusetsu (中村不折, 1866—1943) there are several fragments of a work written by one Chü Tao-hsing. For his work he borrowed the title of a famous collection of stories made in the 4th century by Kan Pao: “In Search of the Supernatural” [6]. In this work by Chü Tao-hsing, of which only the first *chüan* (scroll) has survived, we find all the features present in our manuscript: the name of a section: 行孝第一 “[Section] one. On Reverent Children”; some of the stories also contain references to their sources. It is possible to suggest therefore, that our manuscript presents the unknown till the present time part of the “In Search of the Supernatural” by Chü Tao-hsing. It was, apparently, a vast composition — its first *chüan* is including only the first section (it is difficult to tell, if it is a whole chapter or not), while fragment Дх-970 gives the title of the 25th section. The identification of the fragment published here with the “In Search of the Supernatural” is, of course, only a suggestion. To prove it we must wait till other fragments of the same manuscript come to light.

To confirm our attribution of manuscript Дх-970 to the *leishu* genre let us consider how the sources used by compilers are cited in the known *leishu* and in our fragment.