

PROGRAM

KYOTO NATIONAL MUSEUM INTERNATIONAL SYMPOSIUM

Dunhuang Forgeries and Recent Silk Roads Research

March 19, 2022 10 AM–5 PM JST

Organized by the Kyoto National Museum
Co-organized by the Sainsbury Institute for the Study of
Japanese Arts and Culture (SISJAC)

ONLINE ZOOM WEBINAR

English, Japanese, and Chinese Simultaneous Interpretation

In premodern times, the network of trade routes known as the Silk Roads connected disparate parts of Afro-Eurasia facilitating the distribution of luxury goods and the exchange of culture, politics, economics, and religion. The diverse cultures that thrived along the Silk Roads continue to fascinate us today as the subject of research and museum exhibitions around the world.

This symposium focuses on the cache of manuscripts first discovered in the year 1900 in the Library Cave in the Mogao Caves near Dunhuang, a key center along the Silk Roads. Following their discovery, Dunhuang manuscripts were removed by expeditions from Great Britain, France, Japan, and Russia, as well as by Chinese officials, so collaborations among these holding institutions and among scholars in each country is essential for their research today. The Kyoto National Museum houses more than ninety scrolls in its collection, which might suggest a strong presence within this scholarly network.

The Kyoto National Museum's situation is complicated, however, by questions of authenticity. The museum's Dunhuang manuscripts were acquired under its former director Hayashiya Tatsusaburō (1914–1998), who in 1982 asked the eminent Kyoto University professor emeritus Fujieda Akira (1911–1998) to research them. After a comprehensive investigation, Fujieda declared almost all of these scrolls to be forgeries, publishing his findings in a 1985 article in the Kyoto National Museum Bulletin (Gakusō). Not only that, but Fujieda claimed ninety percent of the Dunhuang manuscripts purchased from private dealers in Japan also to be fakes. Thereafter, interest in this issue of Dunhuang forgeries increased. As one example, International Dunhuang Project (IDP) director Susan Whitfield, then in charge of the Central Asian manuscript collection of the British Library, organized a workshop entitled "Forgeries of Dunhuang Manuscripts in the Early Twentieth Century" in 1997 with Fujieda as lead participant, and subsequently edited the conference proceedings, *Dunhuang Manuscript Forgeries*, published by the British Library in 2002.

Now, nearly a quarter century later, we again welcome Susan Whitfield, currently Professor of Silk Road Studies, Sainsbury Institute for the Study of Japanese Arts and Culture, University of East Anglia, with researchers from Japan and other countries. Symposium participants will discuss and explore the future of Dunhuang manuscript studies based on the current state of Silk Road cultural research around the world and delve deeper into the issue of Dunhuang manuscript forgeries in Japan.

ZOOM REGISTRATION

https://zoom.us/webinar/register/WN_NmDMYgq_TeKD-KrijE8DZw



SCHEDULE (All times given in Japan Standard Time)

10:00-10:05 OPENING REMARKS

Matsumoto Nobuyuki (Director, Kyoto National Museum)

10:05-10:20 INTRODUCTION TO THE SYMPOSIUM THEME

Uesugi Tomofusa (Associate Curator, Kyoto National Museum)

10:20-11:00 CURRENT STATE OF SILK ROADS RESEARCH

“A Rare Photographic Resource on Dunhuang: The Lo Archive at Princeton University”
Dora C.Y. Ching (Associate Director, Tang Center for East Asian Art, Princeton University)

“The Research Programme of the BuddhistRoad Project: Transfer of Buddhism in Eastern Central Asia 6th to 14th C.”

Carmen Meinert (Professor for Central Asian Religions, Ruhr-Universität Bochum, Principal Investigator of ERC project BuddhistRoad)

“Dunhuang and the Silk Roads: Avenues for Research and Teaching”

Sanjyot Mehendale (Chair, Tang Center for Silk Road Studies, University of California, Berkeley)

11:00-11:10 BREAK

11:10-12:00 KEYNOTE ADDRESS

“Genuine or Forged? Refocusing on Dunhuang Manuscripts”

Susan Whitfield (Professor of Silk Road Studies, Sainsbury Institute for the Study of Japanese Arts and Culture, University of East Anglia)

12:00-13:00 LUNCH BREAK

13:00-14:30 RESEARCH PRESENTATIONS

“Revisiting Dunhuang Manuscripts with Dehua Li shi fanjiangge zhencang (“Treasured in the Fanjiang Pavillion of the Li Family from Dehua”) Collection Seals”

Uesugi Tomofusa (Associate Curator, Kyoto National Museum)

“Study on Dunhuang Documents through Non-Destructive Paper Analysis”

Sakamoto Shouji (Researcher, Research Center for World Buddhist Cultures, Ryukoku University)

“Judging the Authenticity of the Dunhuang Manuscripts in the Collection of the Kyo-U Library: Focusing on Relationships with Other Collections around the World”

Dingyuan (Wang Zhaoquo) (Associate Professor, Shanghai Normal University, Institute for Dunhuang and Turfan Studies)

14:30-14:40 BREAK

14:40-15:40 RESEARCH PRESENTATIONS

“Collection Seals of Former Holders of Dunhuang Sutras in the Kyoto National Museum”

Iwamoto Atsushi (Associate Professor, Risscho University)

**“Antiquarian Booksellers Who Brought Dunhuang Manuscripts to Japan”
Takata Tokio (Professor Emeritus, Kyoto University)**

15:40-15:50 BREAK

15:50-16:50 DISCUSSION

**Akao Elkel (Curator Emeritus, Kyoto National Museum)
Susan Whitfield
Research Presenters**

16:50-17:00 CLOSING REMARKS

Simon Kaner (Director, Sainsbury Institute for the Study of Japanese Arts and Culture, University of East Anglia)

SPEAKER PROFILES

Susan Whitfield, PhD, is Professor of Silk Road Studies at SISJAC, University of East Anglia and Honorary Associate Professor at the Institute of Archaeology, University College London. Previously, she was Curator of Central Asian manuscripts at the British Library where she helped found and then directed the International Dunhuang Project. During this time, she established partnerships and collaborations with over 30 institutions worldwide holding manuscripts and artefacts from Dunhuang and elsewhere in eastern Central Asia to work together to help make these collections more widely available. She organized many scholarly conferences and workshops, including one exploring the scholarship of Professor Fujieda Akira on Dunhuang manuscript forgeries, and edited the subsequent conference papers. She has published numerous other books and articles, curated major international exhibitions and lectured worldwide to scholarly and audiences. Her current research includes that for the SISJAC “Nara to Norwich” project and on the history of Khotan.

Dora C.Y. Ching, PhD, a specialist in Chinese painting and calligraphy, is associate director of the P.Y. and Kinmay W. Tang Center for East Asian Art at Princeton University. For over two decades, she has been deeply engaged in book editing and publishing, with more than a dozen books to her credit as co-editor or managing editor. She has authored numerous book chapters and articles and has co-curated three major museum exhibitions. She also teaches courses at Princeton University on topics such as “Portraiture in China” and “Dunhuang: Buddhist Art and Culture on the Silk Road.” Her most recent research project focused on the Lo Archive of Dunhuang photographs, taken in the Buddhist caves of northwestern China in 1943–44. In 2021 she published the photographs, a unique, aesthetically refined, and historically invaluable record of cave paintings and sculpture made over a thousand-year period from the 4th to the 14th centuries, along with research essays, in a nine-volume set. She received her AB from Harvard University and her PhD from Princeton University.

Carmen Meinert, PhD, is Professor for Central Asian Religions and PI of the ERC project *BuddhistRoad* at CERES, Ruhr-Universität Bochum, Germany. Trained in Buddhist Studies, Tibetan Studies, and Sinology, she aims to develop the field of Central Asian religions more systematically and to integrate Central Asian and Tibetan Studies in the larger framework of Comparative Religious Studies. Her recent publications include: Meinert, Carmen and Henrik H. Sorensen, ed., *Buddhism in Central Asia I—Patronage, Legitimation, Sacred Space, and Pilgrimage* (Leiden: Brill, 2020); Heirman, Ann, Carmen Meinert, and Christoph Anderl, ed., *Buddhist Encounters and Identities across East Asia* (Leiden: Brill, 2018) and Meinert, Carmen, ed., *Transfer of Buddhism across Central Asian Networks (7th to 13th Centuries)* (Leiden: Brill, 2016).

Sanjyot Mehendale, PhD, is an art historian and archaeologist interested in early Common Era Eurasian exchange networks. She received her Doctorandus degree in Indo-Iranian art and

archaeology from the Rijksuniversiteit of Leiden, The Netherlands, and her Ph.D in Near Eastern and Central Asian art and archaeology from the University of California, Berkeley. She has conducted research and taught in this field at UC Berkeley since 1997. She has directed projects in Uzbekistan and, starting in 2008, she has been engaged in fieldwork in Sri Lanka focused on the relationship between networks of trade and the spread of Buddhism. In 2017, she became the inaugural Chair of the newly established P.Y. and Kinmay W. Tang Center for Silk Road Studies at UC Berkeley. She serves as the PI on a Department of Education Fulbright Hays Group Projects Abroad grant, as well as a National Endowment for the Humanities Planning Grant for a Silk Road Exhibition at the Asian Art Museum in 2025. She has written articles on the ancient Silk Road trading networks. Her latest work is the upcoming edited volume *The Maritime Silk Road: Global Connectivity, Regional Nodes, and Materiality*, to be published by the University of Amsterdam Press in 2022.

Uesugi Tomofusa, PhD, is associate curator of Buddhist manuscripts at the Kyoto National Museum. He received his doctorate from the International Institute for Buddhist Studies. Before assuming his current position in 2019, he was senior researcher at the International Institute for Buddhist Studies in the International College for Postgraduate Buddhist Studies and a research fellow at the Kyoto National Museum. His specialty is Buddhist philology, and his research focuses on comparing and contrasting the contents of ancient sutras in Japan, Dunhuang sutra manuscripts, and the Song Dynasty version of the Song printed edition of the Tripiṭaka (Jp. Sōhan Daizōkyō), in order to clarify the trajectory of textual changes. He is co-author of *Kyōto Kokuritsu Hakubutsukan zō kokuhō kansho Yōyū-den dai gojūshichi* (A National Treasure in the Collection of the Kyoto National Museum: The Biography of Yang Xiong, No. 57, 2019), and of *Nihon koshakyō zenbon sōkan dai yon shū, shū shokyō reizangī kange* (Bibliotheca Codicologica Nipponica IV: Ji zhu jing lichan yi, Scroll II, 2010).

Sakamoto Shouji, PhD, is a researcher at the Research Center for World Buddhist Cultures, Ryukoku University. He specializes in heritage science, computer science, and artificial intelligence. From 2005–2019, he was a researcher in the Digital Archives Research Center, Ryukoku University. From 2016 –2019, he was visiting researcher at the Sorbonne Universités Centre de Recherche sur la Conservation (CRC, USR 3224), Muséum National d'Histoire Naturelle, Ministère de la Culture, CNRS; he has also served as a special researcher at the British Library. His publications include: “The Fiber-Cutting Process of Kozo Paper in the Dunhuang Manuscripts,” *Scientific Studies on Cultural Properties*, 79, 2019. “On the Existence of Rag Paper in Dunhuang Documents,” *Archaeology and Natural Science*, 75, 2018, “Analysis of Particles on the Paper of Dunhuang Documents,” *Archaeology and Natural Science*, 72, 2017. “Scientific Codicology of Chinese Dunhuang Documents,” *IPSJ SIG Technical Report*, 2016-CH-112 (2), 2016

Dingyuan (Wang Zhaoguo), PhD, is associate professor in the Department of Philosophy at Shanghai Normal University. He received his doctorate from the International Institute for Buddhist Studies, where he also previously worked as a researcher. His research specialties include Dunhuang manuscripts and ancient Japanese sutra manuscripts. He is the author of a highly acclaimed catalogue of Dunhuang manuscripts in the collection of the Kyo-U Library for the National Social Science Foundation of China's “Dunhuang Texts and Research” project. His publications include *Tonkō bon go chū Kongō hannya kyō sen'en* (A Philological Study of the Dunhuang Version of “Expounding on Commentary of the Diamond Sutra,” 2013), *Fojiao wenxian lun gao* (Manuscripts of Buddhist Literature, 2017), and others.

Iwamoto Atsushi, PhD, is associate professor in the Faculty of Letters at Rissho University. After receiving his doctorate from Waseda University, he worked as a researcher for the Toyo Bunko and assistant professor at Niigata University before assuming his current position. He specializes in the history of East Asia (Wei, Jin, Northern and Southern dynasties, Sui and Tang dynasties, and the history of Inland Asia). His publications include *Tonkō no igakusho to Tonkō bunken* (Dunhuang's Medical Books and Dunhuang Documents) (2015), *Karatepe Terumezu no bukkyō iseki* (Kara Tepe, A Buddhist Complex in Termez) (co-author, 2020), *Hamada Tokkai no Tonkō shakyō no shushū to sono korekushon no seikaku* (Hamada Tokkai's Collection of Dunhuang Sutras and the Character of the Collection) (2020), and *Tonkō Hikyū shoken inki shōkō: jiin, kan'in, zōin* (Thoughts on Seals Found in the Dunhuang Miji Collection: Temple Seals, Official Seals, and Collection Seals, 2013).

Takata Tokio, D. Litt., is professor emeritus of Kyoto University, specializing in the linguistic history and Dunhuang studies. He received doctorates from the École des hautes études en sciences sociales and from Kyoto University. He has published a number of highly acclaimed works on the history of Chinese language and literature, especially on Dunhuang manuscripts, including *Tonkō shiryō ni yoru chūgokugoshi no kenkyū* (Studies in the History of the Chinese Language Using Dunhuang Materials, 1988), *Tonkō, minzoku, gengo* (Dunhuang, Ethnicity, and Language, 2005), *Jindai zhongguo de xueshu yu cangshu* (Academia and Book Collection in Modern China, 2018) and numerous others. He is also the editor of Kyoto University's *Tonkō shahon kenkyū nenpō* (Annual Report on Dunhuang Manuscript Research).

For more information, visit the Kyoto National Museum website:

English https://www.kyohaku.go.jp/eng/oshirase/20220319_sym.html (English)

日本語 https://www.kyohaku.go.jp/jp/event/etc/20220319_sym.html (Japanese)

簡体中文 https://www.kyohaku.go.jp/eng/scn/event/20220319_sym.html (Simplified Chinese)

繁體中文 https://www.kyohaku.go.jp/eng/tcn/event/20220319_sym.html (Traditional Chinese)

Or the Sainsbury Institute for the Study of Japanese Arts and Cultures website:

<https://www.sainsbury-institute.org/>

For questions, please contact the

Department of Research and International Collaboration, Curatorial Division, Kyoto National Museum
Tel. (+81) (0)75-531-7518, research_kyohaku@nich.go.jp.