

Studies on Gilgit Manuscripts: A Review



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Candidate's Declaration

I, hereby state that this thesis titled “**Studies on Gilgit Manuscripts: A Review**”, is the result of my individual research, and that it has not been submitted currently to any other university for any degree.

Ayesha Ishfaq

Supervisor's Declaration

I, Dr. Mueezuddin Hakal (supervisor) hereby recommend that the dissertation prepared under my supervision by Ms. Ayesha Ishfaq, entitled “**Studies on Gilgit Manuscripts: A Review**”, be accepted in partial fulfillment for the degree of Master of Philosophy in Asian Studies.

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Abstract

Till today several scholars conducted researches on Gilgit manuscripts which were found in 1931 but the manuscripts in Karachi Museum still need detailed study. The purpose of current research titled 'Studies on Gilgit Manuscripts: A Review' is to systematically review the previous attempts made by linguistics and archaeologist to study these manuscripts. This study investigates the palaeography of manuscripts available in Karachi Museum Collection which includes Saddharmapuṇḍarīkasūtra, Prajñāpāramitā, and folios of vinayavastu, which are Śayanāsanavastu, Adhikaraṇavastu, and Saṅghabhedavastu. These manuscripts have some similarities in paleographical features which needs careful investigation. This research will also include the transliteration of selected folios and their comparison with previous attempts. Study of these manuscripts will signify the stages of development of the sutras which are now in modified versions.

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Conventions

Description of a fragment:

recto and verso, abbreviated r, and v if a fragment is identified

Symbols:

() restorations in a gap

[] damaged akṣara(s)

+ destroyed akṣara

... indefinite number of lost akṣaras

– – filler mark (used when the surface of the manuscript cannot be written upon)

/// beginning or end of a fragment when broken

+ upadhmānīya

○ string hole

| daṇḍa

|| double daṇḍa

◦ punctuation mark

• punctuation mark

Abbreviations

GMs: Gilgit Manuscripts

NAI: National Archive of India

IRIAB: International Research Institute for Advanced Buddhology

LP: Larger Prajñāpāramitā

SP: Saddharmapuṇḍarīkasūtra

IsMEO: International Association of Mediterranean and Oriental Studies

KMC: Karachi Museum Collection

Chapter 1

Introduction

1.1 Development of Script in South Asia

Excavated based investigations at the ruins of Mohenjo-Daro and Harappa in the 1920s and 1930s, changed the course of Indian history. Before that, the early Mesopotamians were known for their writing system, which also influenced others. Egyptians and Chinese also excel in this field (Kenoyer, 2020). All the ancient civilizations left several written records that were adequately deciphered by linguists and archaeologists, except for the Indus script. Symbols which were found on seals and other perishable materials are still undeciphered. These seals were mostly used for trade purposes and had different symbols on them (Marshall, 1931). The only inscriptions found from the Indus Valley civilization is from Dholavira, also known as the Dholavira signboard. Archaeologists who tried to decipher this inscription suggest that it might be a name board of a citadel or an epitaph over a grave (Kalyanaraman, 2015). Inscribed records found from Indus Valley sites are scarce for the decipherment of the Indus script and its writing system. Archaeologists and linguistics are still working to decrypt the script of the Indus Valley civilization, who were advanced in the field of science, technology, and trade, to learn more about their life and culture (Violatti, 2015). The number of religious texts that were orally compiled in the second millennium BC were transferred from generation to generation. Rigveda is considered the oldest religious text that was compiled at that time but none of these texts gives a clear indication of whether the people of Indus used a proper writing system or not or if they know why they have not recorded their sacred texts in written form.

Religious texts have held significant importance throughout the history of India. In the sixth Century BC religious oral lore was produced in this region when the Vedic traditions of early India were challenged by Buddhists and Jains, but still no written records were found. In the third Century BC a considerable number of religious texts in the form of inscriptions were produced during the region of Mauryan emperor Ashoka. These inscriptions are commonly known as Ashokan rock edicts because they are inscribed on rocks and pillars and disseminate the teachings of Buddha throughout the empire (Salomon, 1998) (Smith, Gillespie, Barron, & Karla, 2016). These archaeological findings proved that people were now using a writing system and were familiar with the scripts. Kharoshti, Brahmi, Aramaic, and Greek were the scripts found at that time but still writing was exceedingly rare for Indians. According to the

Greeks who served in the Mauryan era, states that Indians were not interested in writing down any records whether religious or administrative. It was only in the Ashokan era that these inscriptions were produced (Pillai). Kharoshti script was the only script confined to the northwestern region of India, Afghanistan, and Central Asia and vanished soon without further spread (Chandra & Gupta, 1946). On the other hand, Brahmi widely spread in the region and gave birth to other scripts which are still in use. Aramaic and Greek were also found on Ashokan rock edicts which were foreign influences and did not last long (Dhammika, 1994).

Linguists are trying to fill the long gap that arose after the decline of the Indus to the discovery of Ashokan rock edicts. Scholars also researched to link Brahmi with the Indus script based on that were found on pottery. Archaeological evidence showed that the pottery found in Mehrgarh has some symbols which are also in Indus and Brahmi script. Based on these pictographic symbols it is exceptionally difficult to fill this gap. In later times written records were also produced which were mostly used for administrative purposes and were on fragile items and haven't survived long but the transformation of script is a clear indication of that (Salomon, 1998). After the death of Ashoka, Brahmi branched out into another variant known as post-Mauryan Brahmi which was also known as provincial Brahmi. After the first century CE different schools of Brahmi emerged, and they branched out into distinctive styles based on writing. Now Brahmi became the mother of distinctive styles such as Mathura, Sanchi, Eastern Style, Kausambi, and Early Gupta (Dani, 1963). During this period, several headmarks have been introduced and writing has become more decorative and stylistic. In the 4th/5th century BC Gupta Brahmi became the most dominant script of Gandhara but with the decline of the Gupta empire in the 5th century CE all its three variants grew independently in local styles. Pallava and Grantha scripts were developed in the southeast which gave birth to modern Telegu, Tamil, and Malayali. Bengali in eastern India, Nagari and Devanagari in central India and Rajasthan, and Proto-Sharada and Sharada evolved in the northwestern region. Proto-Sharada and Sharada later developed as the most overriding script of this region (Khaw, 2016).

Some inscriptions in Proto-Sharada and Sharada were found in Gandhara, but the finding of Gilgit Manuscripts was a breakthrough for Buddhist literature and in the history of the subcontinent.

1.2 Discovery of Manuscripts

Gilgit Manuscripts were discovered in three phases in the mid-twentieth century in a small town known as Naupur, located in the west of Gilgit (the northmost province of Pakistan). It is

a mountainous region with beautiful landscape and attraction for local cattle grazers (Miller, 2013).

1.2.1 First Accidental Discovery

In May 1931, a local cattle grazer was digging the site in the hope of finding some treasure. He found a wooden box containing manuscripts from a small chamber and some stamped clay tablets, he was disappointed and tried to sell them to adventurers, but the local government became suspicious and took them into their custody. In June 1931 Sir Aurel Stein took charge of these manuscripts and published a preliminary report. In his initial report, he defined the site as a stupa (Kudo, 2019) but later research proposed that it was a two-tiered residential building for monks, and scribes, and used for other religious purposes (Hinuber, 2012). Sir Aurel Stein identified that these manuscripts were in Brahmi script and were alike Chinese Turkestan manuscripts. He also sends some folios to the British Museum for further investigation.

After Stein, Joseph Hackin issued a detailed report about the landscape of the site. The site was divided into four mounds A, B, C, and D and from mound C all the manuscripts were found. He then described the structure of the site as a two-storied quadrangle structure with a circular chamber inside which was in bad condition. Its diameter was 5m and was 1.8m thick and had a wooden ceiling that was supported by pillars (Kudo, 2019).

1.2.2 Second Excavation

The second excavation was also started by locals in 1938. They opened the second chamber and because of that the wooden floor fell burying a lot of manuscripts, but the state authorities became alert and took necessary action (Hassnain, 1978). So, Madhusudan Kaul Shastri started an excavation that lasted from August 20th to 26th. He started excavating mound C which appeared to be a three-tiered stone edifice having a circular structure with a perimeter of fifty feet and was internally covered with mud plaster. This twenty-two feet high building was supported by a wooden roof. The first four days of excavations were dedicated to mounds C and A. In these excavations, some miniature clay stupas were found and from mound C fragments of birch bark, two damaged and four complete manuscripts no.1, no.2, no.3, and manuscript no.4 were exposed. In the remaining days, mound D and mound C were further excavated. In these seven days besides manuscripts number of other artifacts were also found including jewelry of iron, brass, gold, ivory, pearl beads, pendent, birch bark and gold-plated amulets, pottery, and miniature stupas (Shastri M. K., 1939).

1.2.3 Third Phase

The final phase of discovery occurred in 1956 when an Italian scholar of Buddhism Giuseppe Tucci acquired another small group of manuscripts from Rawalpindi which are now housed in Karachi Museum. It was initially reported that he acquired them from some locals in the bazaar, but the letters issued by IsMEO and the accession register in Karachi Museum clearly shows that Tucci acquired these manuscripts from Army Officer Agha Muhammad Ali Shah who was appointed in Rawalpindi. He sold these manuscripts to Tucci who donated them to Government of Pakistan and are also known as Tucci Collection. These manuscripts include a portion of *Prajñāpāramitā*, some folios from group C of *Saddharmapuṇḍarīkasūtra* (Sanskrit Lotus Sutra), and three *Vinaya* texts (Olivieri, 2023) (Gopalakrishnan, 2006).

1.3 Description of Manuscripts

Manuscripts discovered from Naupur (Gilgit) were divided into several groups based on their scripts and content. The *Saddharmapuṇḍarīkasūtra* which is now known as Lotus sutra is the largest and most preserved manuscript among them. It is divided into three sets A, B, and C. Set A has eight lines per folio, set B mostly has nine lines per folio but some folios also have ten to eleven lines which are not classified separately. Sets A, and B are now in the National Archives of India. Set C has eleven lines per folio, and they are scattered in the National Archives of India, the British Museum, and in Karachi Museum. Siri Pratap Singh Museum in Kashmir also has around thirty folios which are not classified but have eight lines per folio and can be placed in set A (Mizufune, 2012). All the folios of lotus sutra are on birchbark except for some folios in set C which are on clay-coated paper (Kishore, 1966). Manuscripts no.1, 2, 3, and 4 which were discovered in the second phase of excavation were also on birch bark except for manuscript no.4. Manuscript no.4 holds thirty¹ folios of *Aryadharmā*² sutra which are on palm leaves having five lines per folio and twenty³ characters per line and it was in painted wooden cover. Lore Sander identified the script as Gilgit/Bamiyan Type I which is why it is considered that the material was imported somewhere from Nepal or India proper, and the text was written there (Hartmann & Berlin, 1997). Manuscripts no.1 and 2 were also found in painted wooden covers. Manuscript no.1 contains 121 pages which are 26.5cm long and 6 to 7.5cm in height. Painting on its wooden cover shows male and female donors, sitting on their

¹ According to the list of TRIPATHI'S unpublished report 50 folios appear to be preserved; KAUL SHASTRI speaks of "about 30", BANERJEE of 54, and VON HINÜBER of 55 folios.

² Kaul Shastri identified it as Aryadharmā and Prof. Tripathi as Sarvadharmagūṇa-vyūharājasūtra

³ Originally twenty-six.

toes presenting offerings to bodhisattvas. Inside of cover represents three bodhisattvas seated in different poses. Manuscript no.2 has 91 folios which are 23cm in length and 8.5cm in height. Its wooden covers portrayed bodhisattvas in standing and Buddha in sitting pose and some donors in his feet. The wooden cover of manuscript no.4 depicts Buddha and bodhisattvas on a lotus in a seated pose and two male donors at the bottom (Salter D. K., 2016). There is a hole in each folio which is 7cm to 9cm from the left margin to hold the leaves together by record lace twisted around the set. Fragments of birch bark and torn folios also went for decipherment (Shastri M. K., 1939). Script used for writing these manuscripts is Gilgit/Bamiyan type I also known as round Gupta and Gilgit/Bamiyan type II also known as Proto-Sharada. Type I is used for *Mahāyāna* sutras and type II for *Vinayas* and other non-canonical texts. Although some folios have exceptions, they are in different scripts which still question the original place of these scripts (Kudo, 2019).

In 1933 some of the manuscripts were transported to Kashmir and during the uneven condition of partition rest were moved to the National Archive of India, New Delhi for safety. Now they are housed in three different places and known as the New Delhi Collection, Ujjain Collection, and Srinagar Collection. Manuscripts that were acquired by Tucci are known as the Tucci collection and are in the custody of Archaeology Department of Pakistan (Karachi Museum collection). After the discovery of manuscripts in 1931 some of the folio were also transported to Britain now known as the British Museum Collection (Kudo, 2019). Some of the folios were illegally sold and transported by dealers in United States, Norway, and in Japan which also includes *Dīrghāgama* manuscript.

1.3.1 New Delhi Collection

Manuscripts in Delhi collection are divided into sixty-two sets which include *Vinaya* and *Mahāyāna* sutras, *Avadāna*, *Dhāraṇīs*, smaller texts and unidentified folios. These sets are divided based on the first facsimile edition which was published in 1959, but later editions produced some more folios which were not published before and because of that it is considered that these sets are incomplete. The latest facsimile edition of the Delhi collection is compiled by The International Research Institute for Advanced Buddhology, Soka University and the National Archive of India, New Delhi which is under the process of publication (Clarke, 2014).

1.3.2 Srinagar Collection

The Srinagar collection is in the Sri Pratap Singh Museum and divided into eight sets. Klaus Wille published the detailed list of Srinagar collection which includes three sets of

sa. *ghāṭasūtra*, palm leaf folios of *Sarvadharmaguṇa-vyūharājasūtra* (*Aryadharmā*) and thirty folios of *Saddharmapuṇḍarīkasūtra*. *Ratnacandraparipṛcchā*, *Hiraṇyavatidhāraṇī*, and *Udānavarga* have one folio each. Some folios of the Srinagar collection which were photographed by Tripathi are now in possession of Japanese monk Yada, which were illegally sold (Kudo, 2019).

1.3.3 Ujjain Collection

The Ujjain collection is in Scindia Oriental Museum, Vikram University, also known as Buddhāgama. Collection owns nineteen folios of *Dharmaskandha*, nine folios of *Ekottarikāgama*, and six folios of *Lokaprajñapti* (Hinuber, 2009).

1.3.4 British Museum Collection

The British Museum collection consists of eighteen folio that includes eleven leaves of the *Mūlasarvāstivādinaya* (*Pravrajyavastu*) and seven leaves of the *Saddharmapuṇḍarīkasūtra* (Kudo, 2019).

1.3.5 Karachi Museum Collection

The Karachi Museum collection is also known as the Tucci Collection. It includes twenty paper folios of *Saddharmapuṇḍarīkasūtra*, forty-nine⁴ birchbark folios of *Prajñāpāramitā*, and one hundred and eighty-nine folios of *vinayavastu*, which are *Śayanāsanavastu*, *Adhikaraṇavastu*, and *Saṅghabhedavastu*⁵ (Kudo, 2019).

1.4 Literature Review

Books and articles which helps researcher in better understanding of scripts used in Gilgit Manuscripts and which tells about previous researches are reviewed here.

The latest facsimile edition of GMs is planned to be published by National Archive of India, New Delhi and The International Research Institute of Advanced Buddhology, Soka University, Japan. This was planned to be published in four volumes, first published in 2014 and some parts are still in preparation. This facsimile edition gives a detailed description of manuscripts housed in the New Delhi Collection and states about the studies contributed so far to the study of GMs. Detailed review of this facsimile edition is given by researcher in chapter 2.

⁴ Edward Conze mentioned about 45 consecutive folios.

⁵ Updated number of folios will be available in chapter 3.

In 1962 Edward Conze edited and translated the folios of *Prajñāpāramitā* which are in Karachi Museum and published them in his book titled *The Gilgit Manuscript of the Aṣṭādaśasāharikāprajñāpāramitā, chapters 55 to 70, corresponding to the 5th Abhisamaya* which was published by Department of Archaeology of Pakistan and Instituto Italiano Per Il Medio Ed Estremo Oriente. He translated folios by comparative study, which is why there are some errors which he also admitted but in general this book is very helpful for transliterations and for translations of *Prajñāpāramitā* manuscript in Karachi Museum.

Several articles which help researcher in the identification of script and characters are mentioned below.

Gudrun Melzer wrote an article *A Paleographic Study of a Buddhist Manuscript from the Gilgit region* in 2010. In this article she provided a character chart of *Dīrghāgama* manuscript which is like *Vinayavastu* and help researcher to identify characters of *Sanḅhabhedavastu* manuscript which is in Karachi Museum (Melzer, 2010).

Stefan Baums proposed Unicode for Brahmi in his article titled *Towards a Computer Encoding for Brāhmī*. In his article he wrote about the common features of different variants of Brahmi, its character formation and gave a list of Unicode of different styles of Brahmi including consonants, vowels, and different signs, which help researcher in identification of characters of Gilgit/Bamiyan type I script. GB I script is used to write *Saddharmapuṇḍarīkasūtra* and *Prajñāpāramitāsūtra* (Baums, 2003).

Another article which helps researcher in identification of script is titled as *Preliminary Proposal to encode the Khotanese Script* which was written by Lee Wilson in 2015. In this article he proposed Unicode of Khotanese as an independent script and as subgroup of Brahmi script. This article helps researcher in the identification of vowels sounds and to find similarities between both scripts. It is also very helpful to categorize the borrowed characters taken from other scripts (Wilson, 2015).

1.5 Statement of Problem

Discovery of Gilgit Manuscripts was the breakthrough in the history of Indian palaeography. Since then, a lot of research has been directed toward their decryption. This research is conducted to acknowledge the work that has been done so far for the transliterations and translations of Gilgit Manuscripts and to study the palaeography of manuscripts that are housed in the Karachi Museum. This study will also investigate the palaeography of each character and their development which will be helpful in the identification of their original place of

writing. This study will also be helpful in the future for creating the online database for these manuscripts.

1.6 Objectives

1. To record the character available in the Gilgit manuscript Karachi collection from one selected folio from each set.
2. To analyze the palaeography of three sets available in the Karachi Museum. 395/1, 395/2 on birch bark and 395/3 on paper.
3. To identify the difference between calligraphy in three sets available in the Karachi Museum.
4. To understand the accuracy of previous transliteration and translation of Edward Conze by comparing it with recent attempt.

1.7 Methodology

To study Gilgit Manuscripts analytical approach has been used. Both primary and secondary data have been used in this research. High-resolution images of the folios have been taken along with the measurement of each folio with the scale. Three folios have been selected, one from each set for the character chart. To maintain the originality of each character, images have been taken with the help of danalite and then the background of each character has been removed. For transliteration and translation previous attempts, current translations, books, reports, and articles have been studied.

Chapter 2

2.1 Literature Review

In 2012 National Archive of India, Soka Gakkai, and the Institute of Oriental Philosophy published a colored facsimile edition of Lotus Sutra (*Saddharmapuṇḍarīkasūtra*) as *Lotus Sutra Manuscript Series 12* also called *Gilgit Lotus Sutra Manuscripts from the National Archive of India*. In 1994 Soka Gakkai took the initiative to document the lotus sutra around the world and this *Lotus Sutra Manuscript Series 12* is the first publication of its third phase. The first two phases consist of 11 series which contain facsimile editions and Romanized texts of Sanskrit lotus sutras. Gilgit, Central Asian, and Nepalese lotus sutra manuscripts are available in these publications (Mizufune, 2012).

Aforesaid manuscripts of *Saddharmapuṇḍarīkasūtra* were first discovered in 1931 and are penned down in Sanskrit using Gupta and post-Gupta Brahmi script. The second portion was exposed in 1938 by the excavations of Koul Shastri and the third portion was acquired by Tucci in 1956. A notable number of folios are now housed in The National Archive of India (New Delhi Collection) and a part of it is also shared by Sri Pratap Singh Museum, Srinagar, Kashmir. British Museum and Karachi Museum also have some fragmentary folios (Mizufune, 2012). Manuscripts in the New Delhi Collection were first published in Lokesh Chandra's facsimile edition in 1974 where he mentioned that this text refers to the Buddhist councils which helps us in assuming that it was compiled somewhere between 78-128 CE. Srinagar collection was published by Oskar von Hinuber in 1982 as *A New Fragmentary Gilgit Manuscripts of Saddharmapuṇḍarīkasūtra* (Hinuber, 1982). After the palaeographic study of these manuscripts, Hinuber suggested that these manuscripts were written in the Paṭola .ā hi dynasty. The Colophon shows the names of the kings who ruled in this dynasty, and they might use these texts to maintain balance in the region. So, in general, it can be said that these manuscripts belong to the seventh century (Mizufune, 2012).

Watanabe edited a major portion of this sutra and divided these manuscripts into three parts A, B, and C based on the text, two of which were edited by him. "Group A" which has eight lines per folio consists of 120 leaves (2813-3052) from sr.no 45. "Group B" has 14 leaves (2785-2812) from sr.no 44 and 33 leaves from sr.no 47a (3053-3118) having nine lines per leaf⁶. 48 leaves of sr.no 48, having 11 lines per leaf fall under "Group C" which was edited by Hirofumi Toda. He also edited 20 leaves from Tucci's collection in 1988 which also fall under "Group

⁶ Some folios have ten to eleven leaves which were not treated separately.

C”. However, Hinuber mentioned another additional group “Group K” which contains 30 manuscripts from the Srinagar collection. This group also has 8 lines per folios and can be placed in “Group A”. Facsimiles and microfilms of lotus sutra are accessible in the National Archive of India (Hinuber, 2012).

Linguists, archaeologists, and scholars have attempted the transliteration and translations of Gilgit Manuscripts but still, there is so much left to do. Most recent attempts have been made by the National Archive of India and the International Research Institute for Advanced Buddhology, Soka University. They have produced a new Facsimile edition of the GMs of Delhi collection. This new facsimile edition is edited by Oskar von Hinuber, Seishi Karashima, and Noriyuki Kudo. In this edition manuscripts are arranged according to the text; new and high-resolution images of folios are also produced. This New Facsimile edition is divided into four volumes, containing six parts. *Saddharmapuṇḍarīkasūtra* is not included in this edition because its facsimile edition was already published in 2012. These volumes are planned to be published as

Vol I: Vinaya Texts. Ed. by Shayne Clarke, 2014.

Vol II: Mahāyāna Texts

Vol II.1: Prajñāpāramitā Texts (1). Ed. by Seishi Karashima et al., 2016.

Vol II.2: Prajñāpāramitā Texts (2). Ed. by Seishi Karashima and Tatsushi Tamai, 2019.

Vol II.3: Samādhirājasūtra. Ed. by Noriyuki Kudo, Takanori Fukita and Hironori Tanaka, 2018.

Vol II.4: Further Mahāyānasūtras. Ed. by Adelheid Mette, Noriyuki Kudo et al., 2017.

Vol II.5: Saṃghāṭasūtra and Bhaiṣajyagurusūtra (in preparation).

Vol III: Avadānas and Miscellaneous Texts. Ed. by Noriyuki Kudo, 2017.

Vol IV: Smaller Texts, Dhāraṇīs, and Unidentified Folios (in preparation).

Vinaya Texts was the first volume of this edition which was published in February 2014 under the joint efforts of NAI and IRIAB. This volume was edited by Shane Clarke. Its general introduction is written by Oskar von Hinuber and Noriyuki wrote the postscript (Clarke, 2014).

In general introduction of Vinaya texts, Oskar von Hinuber wrote about the researches which were conducted on previous facsimile editions of these manuscripts. Microfilms which were produced in 1952-1953 by the National Archive of India containing four reels were considered the earliest record of these manuscripts acquired by the researchers. Raghu Vira was the first who started working on facsimile edition of GMs and his work was continued by his son Lokesh Chandra. First facsimile edition was published in 10 volumes as *Gilgit Buddhist Manuscripts (Facsimile Edition)* also called *Śatapiṭaka Series* (Vira, 1959-1974). These 10 volumes were published in time of fifteen years during 1959-1974 in New Delhi by International Academy of Indian Cultures and 3368 leaves were divided into ten parts. Five of which were published as wabbly folios, and the rest were bound folios. Later six volumes of this edition were published in greyscale. The original pictures which were used for this first facsimile edition are housed in IRIAB, Soka University. These photos are much clearer than the printed ones in facsimile edition which shows it might be printing error. Another thing which was observed after seeing the original photographs of facsimile edition is that they were taken before the microfilms. The facsimile edition has handwritten numeral written alongside string hole however microfilms have another handwritten numeral at the top corner which was allotted after arranging the sequence of folios. This proved that microfilms were taken after facsimile edition but printed earlier than that (Clarke, 2014).

Revised version of first two volumes was published in 1977 in greyscale but it remains unidentical and the accredited revised version of first facsimile edition was published in 1995 also in greyscale as *Gilgit Buddhist Manuscripts: Revised and enlarged compact facsimile edition* also known as Bibliotheca Indo-Buddhica Series. This time it was published in three volumes. In third volume folio 3369-3514 were added which were not included in previous edition (Vira & Chandra, 1995). In both editions there were technical causalities because of that some folios were not clear, and these manuscripts were not arranged properly. So, it was the need to produce new colored edition with arranged sequence through using advanced technology (Hinuber, 2014).

Hinuber also mentions researchers who led preliminary work on this significant finding. Aurel Stein was the first to suitably refer to the name of site as Naupur from where manuscripts were found. He soon published his report in "*The Statemen*" and in Journal of Royal Asiatic Society as *Archaeological Discoveries of the Hindukush* in 1931 (Stein, 1931). After the very quick inspection of Aurel Stein and Josef Hackin, Madhusudan Koul started detailed study on

manuscripts in Srinagar⁷. He presented his first report in December 1933 at Seventh All-India Oriental Conference in Baroda which was also published as, *Report on the manuscripts found at Navapura (Gilgit)*. In his report he mentioned about nine manuscripts and gives description of some unclear folios (Shastri M. K., 1935). Gradually the word Naupur (Navapura) got omitted and manuscripts became known as Gilgit Manuscripts. In 1932 when Sylvain Levi wrote an article, he titled it as *Note sur des manuscrits sanscrits provenant de Bamiyan (Afghanistan) et de Gilgit (Cachemire)* (Levi, 1932). Likewise, when Nalinaksha Dutt publishes his work, he also mentions “Gilgit Manuscripts”. Hinuber suggests that because Gilgit was more common and widely known that is why scholars start using the word Gilgit instead of Naupur.

Furthermore, Hinuber also describes the condition of manuscripts. According to Stein’s report, they were originally found in wooden box and Koul also second this statement. But soon that wooden box and that string which hold all the leaves of manuscript B (*saṃghāṭasūtra*)⁸ through a punched hole, got disappeared from Koul’s office and the only possibility of dendrochronological dating also got disappeared with them. Difficulty which both Koul and Dutt faced, is to arrange these manuscripts, because a portion of them which included some painted covers was taken by adventurers and now, they were not in sequence (Hinuber, 2014).

In 1938 Nalinaksha Dutt reached Kashmir and started a detailed study on GMs and a year later in 1939 “Gilgit Manuscripts” was published. It includes six volumes, out of which four were published by him. Though Dutt’s publications were very helpful, they still have flaws at so many places that is why facsimile edition of Raghu Vira and Lokesh Chandra is considered a breakthrough. In 1979 the results of the first facsimile edition were reviewed by O. v. Hinuber in his report, which was later updated, and its revised version is published as *The Gilgit Manuscripts: An Ancient Library in Modern Research*. This publication gives us the basic information about the selected manuscripts, their names, number of folios and location (Hinuber, 2009).

In an introductory chapter Clarke also mentioned the insight of volume 1 which contains general overview. He mentioned that this volume not only provides the high-resolution pictures of the folios and Sanskrit text but also parallel Chinese and Tibetan text. Folios are easily readable and show the minute details of birchbark. Each folio has a scale at the bottom which

⁷ Manuscripts were shifted to Srinagar because of disturbance in the region.

⁸ The string can be seen in plate 1424 A in M. S. Kaul Shastri “Report on Gilgit Excavations in 1938”

helps in measuring the actual size of folio. The most important achievement of this facsimile edition is that all the folios are now arranged in their actual order and for this preliminary researches prove to be beneficial (Clarke, 2014). This volume produces Vinaya texts of GMs except for the folios which are in British Library and in Archaeology Department Karachi Museum.

After the introduction, Clarke provided the general description of concordance compiled for this volume along with the bibliographical survey. Concordance includes all the lists of folios number given in this volume and the previous ones. Parallel transcriptions and translations are also available not only in tables but also in the captions of each folio. After concordance there is postscript in which action plan is mentioned and, in the end, there are pictures of folios (Clarke, 2014).

Volume II.1 of this edition is published as *Mahāyāna Texts: Prajñāpāramitā Texts (1)* in 2016. *Prajñāpāramitā* is planned to be published in two parts, one of which is published here in this volume. Serial no. 24, 25, and 28 are assigned to part 1. This part of sutra is reportedly penned down in 7th century C.E. Hinuber dated it based on colophon found in 308r which refer towards Paṭola Śāhi Vikramādityanandin, who ruled in 605-625 C.E. Sutra was initially composed in 307 folios, but 10 folios are now misplaced. *Prajñāpāramitā* was initially divided into parts based on chapters but after comparing other translations researchers reached at conclusion that it is originally a single sutra and named it *Larger Prajñāpāramitā*. Folios 1-214 and 264-308 are in National Archive of India and 218-263 are in Karachi Museum however, FE 54, 75, 76, 208, 211, 212, 213, 215, 216, and 217 are missing (Karashima, 2016).

Details of transcriptions and parallel versions are also available in this volume. Zacchetti, Choong, and Conze worked on its transcriptions. Important Chinese translations of this sutra are compiled by Dharmarakṣa, Mokṣhala, Kumarājīva, and by Xuanzang. Parallel Sanskrit translation was also compiled by Nalinaksha Dutt. All the details of these parallel version are added in captions of each folio produced in this volume. Along with *Larger Prajñāpāramitā* 7 folios of *Vajracchedikā* are also published in this volume. Chakravarti, Dutt, and Schopen previously worked on this sutra. It is also in Gilgit/Bamiyan Type I and similar manuscript was also found from Bamiyan, now housed in Schøyen Collection. Details of the parallel editions are also available in the captions. In the end roles had been assigned to editors (Karashima, 2016).

In 2017 volume II.4 is published as Further *Mahāyānasūtras* which includes *Ratnaketuparivarta*, *Kāraṇḍavyūha*, *Ajitasenavyākaraṇa*, and *Avikalpapraveśasūtra*.

Chanwit Tudkeao edited *Ratnaketuparivarta* and in opening paragraph he describes the state of the manuscripts. Serial no 7, 23, and 29 are allotted to this manuscript. It was first discovered in 1931 and was initially comprised of 108 folios, some of which are now lost. Hinuber suggested that these scripts belong to the 7th century C.E. They were issued in the first facsimile edition of Raghu Vira and Lokesh Chandra and then also in its revised version. In 1959 Nalinaksha Dutt edited some of its folios which fall under sr.no 7, because previously the other two groups were wrongly identified. Its parallel versions, translations and details of other collections are also available. *Kāraṇḍavyūha* is edited by Adelheid Mette and Ruriko Sakuma. After the discovery in 1931 they were divided into two parts as *Kv.I* and *Kv.II* because most of the folios are lost and its title is not preserved in remaining folios. In total 53 leaves of this sutra have been identified in which only 1 is from *Kv.II* which has 6 lines per leaf however *Kv.I* has 7, 8, and 9 lines. Its parallel Sanskrit versions are also available. *Ajitasenavyākaraṇa* is edited by Jiro Hirabayashi. It is originally consisted of 41 folios having 6 lines per leaf, written in Gilgit/Bamiyan Type 1, and now housed in National Archive of India. The last part of this volume is *Avikalpapraveśasūtra* which is edited by Noriyuki Kudo. It only has 7 incomplete folios which are written in Gilgit/Bamiyan Type I. Its parallel Nepalese version is available but with a different name. In the end concordance and plates are given (Kudo, 2017).

Volume III of this edition titled ‘*Avadānas* and Miscellaneous Texts’ was published in 2017 and is edited by Noriyuki Kudo. also, his volume *Avadānas* from not only National Archive of India but also from Kashmir Collection are included. Along with that fragmentary folios and unidentified folios are also included here. In this part details of the leaves with their text and images are available. Kudo also tried to provide parallel versions of each manuscript. Bibliography and concordances of each leaves are also available. In the end plates are added (Kudo, 2017).

Volume II.3 of this facsimile edition is titled *Samādhirājasūtra* which is edited by Noriyuki Kudo, Takanori Fukita, and Hironori Tanaka, published in 2018. Noriyuki Kudo wrote its introduction and in the opening paragraph he wrote about existing, missing, and incorrect folios of *Samādhirājasūtra*. Sr.no 46, 50 and 56j fall under this sutra. According to Bapat sr.no 46 has 159 leaves but in actual they are 162 folios as mentioned by Lokesh Chandra and available in this edition. These manuscripts are catalogued in two installments and an Arabic pencil

number was allotted to them but in this edition, it only functioned as “working number” because folios are now arranged in actual setting (Kudo, 2018).

Furthermore, Kudo also mentioned about the Nepalese and central Asian copies of this manuscripts available in different institutions and in Archives. Two of which are available in Russian Academy of Science written in South Turkestan and late Turkestan Brahmi, some of the folios are available in Schøyen Collection and a copy in palm-leaf is also identified by Hartman. A list of Modern translation of this sutra in English, Japanese, French, German and Danish is available here and list of parallel texts in Chinese and Tibetan is also provided. After Bibliography concordance is available, in which Sanskrit is edited by Noriyuki Kudo and Chinese and Tibetan by Takanori Fukita, and Hironori Tanaka. In the end high resolution images of folios have been added (Kudo, 2018).

Chapter 3

Palaeographic Study

In current chapter researcher will focus on the palaeographic study of Gilgit Manuscripts available in Karachi Collection.

3.1 Karachi Collection

Gilgit manuscripts in Karachi Museum collection are divided into three sets 395/1, 395/2, and 395/3. Manuscripts in Karachi Museum Collection are acquired by Giuseppe Tucci in 1956 which he donated to Karachi Museum. An army Colonel Agha Muhammad Ali Shah sell these manuscripts to Tucci in 10000 rupees which is mentioned in accession register of Karachi Museum⁹.

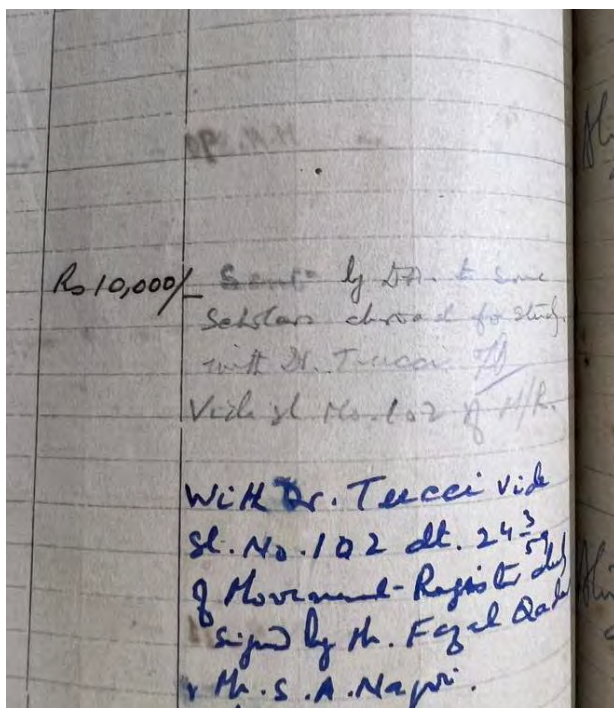


Figure 2 Accession Register, Karachi Museum

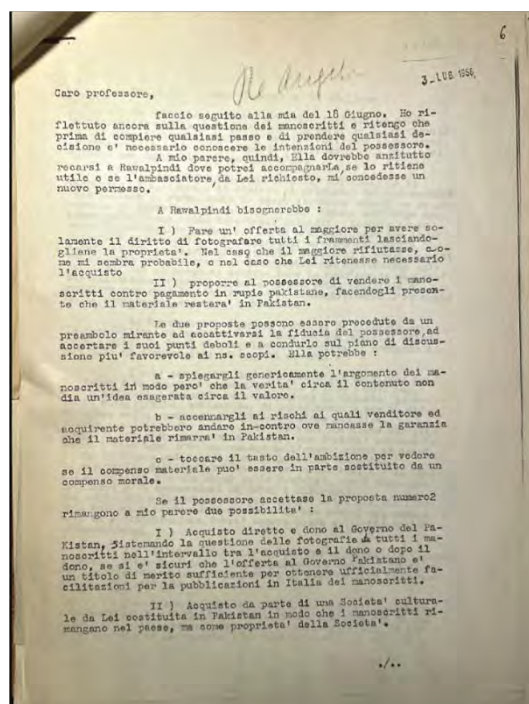


Figure 1 Letter from IsMEO

But the question is how Colonel found these manuscripts? because no one mentioned these manuscripts before 1956 and even after that not enough work has been done on these manuscripts.

There is a local story about manuscripts which Luca also wrote in his article titled *Physical Repatriation: Tucci, The Gilgit Manuscripts, and the Beginning of IsMEO Archaeological*

⁹ IaMEO issued series of letters which Anderlini wrote to Shah on behalf of Tucci to acquire these manuscripts. These letters told us that Colonel never wants to send these manuscripts outside Pakistan they agreed to sold them only if they will stay in Pakistan.

Work in Swat that during the uneven condition of partition in 1947, colonel was appointed in Gilgit, and he took these manuscripts from Bunji and bring them with him at Rawalpindi (Olivieri, 2023). Similar account was also mentioned by Jettmer in his article *The Gilgit Manuscripts and the Political History of Gilgit* that some of the manuscripts were discovered before 1931 and were at Bunji, from where they were transported to Rawalpindi in 1947 (Jettmar, 1990). Later Tucci loaned these manuscripts and took them to Italy where photographs of these manuscripts have been taken which are now preserved in Tucci collection and returned these manuscripts to Karachi Museum.

Set 395/1 is *Prajñāpāramitā* sutra, 395/2 contain three *Vinayavastus*, they both are on birchbark and 395/3 which is *Saddharmapuṇḍarīkasūtra* is written on paper. These manuscripts are preserved in plastic coating except for some folios of vinayavastu because they were in better condition. For palaeographic study one random folio has been taken from each set. After that pictures of each character have been taken with the help of danalite for character analysis. Same folio is used for transliteration and translation.

3.2 larger Prajñāpāramitā (395/1)

Larger Prajñāpāramitā (LP) commonly known as the “Perfection of Wisdom” is a vast corpus of buddhist literature contained teachings, techniques, and practices. *Prajñā* indicates superior knowledge and *pāramitā* means perfection.

The LP manuscript which was found from Gilgit is written in Gilgit/Bamiyan Type 1 script. Hinuber suggested that it was penned down in 7th century CE and had 307 folios in total. Latest Facsimile edition issued by NAI and IRIAB, Soka University states that Folios 1-214 and 264-308 are in National Archive of India and 218-263 are in Karachi Museum however, FE 54, 75, 76, 208, 211, 212, 213, 215, 216, and 217 are missing (Karashima, 2016). Edward Conze who edited the folios available in Karachi Collection, published them as *The Gilgit Manuscripts of the Aṣṭādaśasāharikāprajñāpāramitā* in 1962 also narrates the same. He got 45 folios from Tucci which he edited and translated. These folios were sent to Italian Institute for Middle and Far East in Rome for restoration and publication and then sent them back to Karachi Museum (Conze, 1962). These folios are not in very good condition, most of them are broken from the corners. Seven folios of this manuscript are now on display in Karachi Museum.

3.2.1 Concordance

This current concordance of *Prajñāpāramitā* shows folio no, pencil no and measurements of folios available in Karachi Museum.

Sr. No	Catalogue No		Measurements		Description
	Folio No	P. No	Height	Length	
1	218r				missing
	218v	19	9.6cm	18cm	
2	219r	15,17	9.5cm	16cm	
	219v	16,18			
3	220r	13	10cm	14.7cm	
	220v	14			
4	221r	44	10.5cm	36cm	
	221v	43			
5	222r	59	10.8cm	35cm	
	222v	60			
6	223r	62	10.5cm	36.5cm	
	223v	61			
7	224r	58	10.8cm	36.5cm	
	224v	57			
8	225r	56	10.8cm	37cm	
	225v	55			
9	226r	53	10.8cm	37cm	
	226v	54			
10	227r	49	11cm	36cm	
	227v	50			
11	228r	67	11cm	43cm	
	228v	68			
12	229r	64	11cm	43cm	
	229v	63			
13	230r	80	10.5cm	42.7cm	
	230v	79			
14	231r	81	10.8cm	43cm	
	231v	82			

15	232r	69	10.5cm	42.5cm	
	232v	70			
16	233r	71	10.5cm	42.7cm	
	233v	72			
17	234r	66	10.5cm	42.5cm	
	234v	65			
18	235r	75	10.5cm	42.5cm	
	235v	76			
19	236r	77			At display
	236v	78			
20	237r	84	10.5cm	39.5cm	
	237v	83			
21	238r	74	10.5cm	43cm	
	238v	73			
22	239r	93	10.8cm	43cm	
	239v	94			
23	240r	100			At display
	240v	99			
24	241r	2			At display
	241v	1			
25	242r	101			At display
	242v	102			
26	243r	88			At display
	243v	87			
27	244r	92	10.8cm	36.5cm	
	244v	91			
28	245r	89	10.5cm	36.5cm	
	245v	90			
29	246r	98	10.8cm	36.5cm	
	246v	97			
30	247r	96	10.7cm	38.3cm	
	247v	95			

31	248r		10.8cm	36.5cm	
	248v				
32	249r	9	11cm	44cm	
	249v	10			
33	250r	7			At display
	250v	8			
34	251r	85			At display
	251v	86			
35	252r	40	10.7cm	36.8cm	
	252v	39			
36	253r	20,36	10.8cm	31cm	
	253v	35			
37	254r	41	10.7cm	27.5cm	
	254v	42			
38	255r	12	10.8cm	28.3cm	
	255v	11			
39	256r	6	11cm	28cm	
	256v	5			
40	257r	52	10.8cm	30cm	
	257v	51			
41	258r	46	10.7cm	31cm	
	258v	45			
42	259r	48	10.5cm	29.7cm	
	259v	47			
43	260r	31	10.5cm	30.5cm	
	260v	32			
44	261r	34	10.8cm	30cm	
	261v	33			
45	262r	29	10.5cm	26.5cm	
	262v	30			
46	263r	28	10.5cm	20cm	
	263v	27			

Verso of folio no.221 is selected for palaeographic study.

3.2.2 Akshara Chart

Folio 221v.

a ā i ī u ū e o ai au

𑀅 𑀆 𑀇 𑀈 𑀉 𑀊 𑀋 𑀌 𑀍 𑀎

ka kā ki kī ku kū ke ko kai kau kṛ kiṃ kṣā ksam

𑀏 𑀐 𑀑 𑀒 𑀓 𑀔 𑀕 𑀖 𑀗 𑀘 𑀙 𑀚 𑀛 𑀜 𑀝

ga gā gi gī gu gū ge go gai gau gha

𑀞 𑀟 𑀠 𑀡 𑀢 𑀣 𑀤 𑀥 𑀦 𑀧 𑀨 𑀩 𑀪 𑀫

ca cā ci cī cu cū ge go cai cau

𑀬 𑀭 𑀮 𑀯

ja jā ji jī ju jū je jo jai jau jña jñā

𑀰 𑀱 𑀲 𑀳 𑀴 𑀵 𑀶 𑀷 𑀸 𑀹 𑀺 𑀻 𑀼 𑀽

ṇa ṇā ṇi ṇī ṇu ṇū ṇe ṇo ṇai ṇau

𑀿 𑀾 𑀿 𑀽

ta tā ti tī tu tū te to tai tau tra tta tti tte tva tvā tve tvo tvam tpa tdha

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

tka tkim tya tsya tsye tsu tryā thā ṭā

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

da dā di dī du dū de do dai dau dam dya dbhi dha dhi dhau ddha ddhaiḥ

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

na nā ni nī nu nū ne no nai nau nam nām nah nma nnā nvā ntyā

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

pa pā pi pī pu pū pe po pai pau pnu pya pra prā psya

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

ba bā bi bī bu bū be bo bai bau bha bhī bho bho bhū bhya

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

ma mā mi mī mu mū me mo mai mau mya

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

ya yā yi yī yu yū ye yo yai yau yaṃ yām

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

ra rā ri rī ru rū re ro rai rau raṃ rāṃ rma rmo rmaṃ rbha

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

la lā li lī lu lū le lo lai lau

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

va vā vi vī vu vū ve vo vai vau vaṃ vyā

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

śā śya śyā śaṃ śtā

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

sa sā si sī su sū se so sai sau sam sya sthā syām

𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

ha hā hi hī hī hu hū he ho hai hau hām


















𑀾 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿 𑀽 𑀿

3.2.3 Character Inventory and Calligraphic Description

F221v

3.2.3.1 Consonants

In this folio seventeen consonants have been used.

 letter ka	 letter dha	 letter ra
 letter ga	 letter na	 letter la
 letter gha	 letter pa	 letter va
 letter ca	 letter bha	 letter sa
 letter ta	 letter ma	 letter ha
 letter da	 letter ya	

- ka

The opening strike of character 'ka' starts from headmark which moves from right hand side to left hand side. Then the curve line from left extends towards right and again another curve line stretches back towards left and from middle of left leg another mark strikes down, making a thick stroke in the end, between the legs.

- ga

The opening strike of character 'ga' starts from bottom left by making small open loop tilted towards right upward. Second strike start from the middle of the first stroke making a triangular headmark at top and stretches towards right giving a space for third strike which moves down and makes an inward loop intersecting the line and moves right reaching the upper limit of the character.

- gha

Opening strike of character 'gha' starts from the left side headmark. It further extended downward by making a left curve which extended straight right upward and then goes down again without picking the pen up, making another curve creating left loop which goes right upward. After that headmarks have been marked from left to right at two pointed edges at top of the character, creating a shape like roman "w" character.

- ca

The opening strike of character 'ca' starts from bottom left which goes right upward through a slanted line and rounded back toward left where it slightly touches the ground of character and close the opening. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- ta

Opening strike of character 'ta' starts from the center goes down towards left and again back to the center thickened the line and rounded back toward left and leaves the opening at bottom. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- da

The opening strike of character 'da' starts from right which moves down towards left making an edge and a thin line moves down towards right which then again stretches right upward. At the end straight line as headmark has been marked from left hand side to right hand side at the top of the character.

- dha

Opening strike of character 'dha' starts from right hand side and a curve line stretches down towards left slightly tilted towards right and again a curve line moves upward touching the upper limit of the character leaving the space in between.

- na

Opening strike of character 'na' starts from bottom left. A slanted line goes upward right then goes down towards right and turned back towards top left making a thick stroke. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- pa

For character 'pa' a straight horizontal line starts from right hand side which goes towards left then goes down right making a left loop which stretches towards right making another loop which after intersecting the line moves upright making a vertical stroke reaching the upper limit of the character. In the end the head mark has been marked from left hand side to right hand side on both vertical and horizontal upper limits of the character.

- bha

For character 'bha' a diagonal line goes from right hand side to left hand side leading to another diagonal line towards bottom right where after making pointed corner it goes up right making curve and then stretches down after touching the starting point of character. At the end straight line as headmark has been marked from left hand side to right hand side.

- ma

Opening strike of 'ma' starts from left-hand side exceeding towards right and slipping down making an open loop towards left which stretches right upward creating a loop which after intersecting the line moves upright making a vertical line reaching the upper limit of character. After that two head marks have been marked one on left curve and other one on right vertical line from left hand side to right hand side.

- ya

Opening strike of character 'ya' starts from bottom left making a circle exceeding towards right and joins the left opening strike which moves back right upward making a vertical line and stretches down making another loop towards right which after intersecting the line moves upright reaching the upper limit of character. After that two head marks have been marked from left hand side to right hand side, one on center vertical line and second on right upper limit of the character.

- ra

The opening strike of character 'ra' starts from right hand side moves diagonally towards left and immediately rounded back joining the starting point of character without leaving any space. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- la

Opening strike of 'la' starts from left-hand side exceeding towards right and slipping down making an open curve towards left which stretches towards right immediately making loop which after intersecting the line moves upright making a vertical line reaching the upper limit of character. At the end straight line as headmark has been marked on right vertical line from left hand side to right hand side.

- va

The opening strike of character 'va' starts from right hand side stretches towards left and rounded back joining the starting point of character leaving space in between. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- sa

Opening strike of character 'sa' starts from middle slightly moves left upward and slipping down towards left making a pointed edge which stretches down towards right and then moves right upward meeting the opening strike of character, immediately moves down rounded towards left and stretches right upward making a vertical line reaching the upper limit of the character. After that two head marks have been marked one on left side and other one on right vertical line from left hand side to right hand side.

- ha

Opening strike of character 'ha' starts from right hand side exceeding towards left hand side which moves down and stretches towards left making an edge which goes straight right where it rounded back towards left and after intersecting the line it stretches diagonally towards right upward where it again turned down leaving a space between an open curve.


3.2.3.2 Vowels

In this folio, there are five independent vowels includes: a, ā, i, u, e

 letter a

 letter ā

 letter i

 letter u

 letter e

However, ī, ū, o, ai, au is missing in this folio.

- a

The opening strike of character 'a' starts from top left-hand side exceeding towards right and slipping down giving a space for the lower strike exceeding to left hand and again another strike from right to left. The third strike is extended further to the right-hand side having the strike towards top at first and leading to the lower thick strike at the bottom. Till now this has been made without picking nip up from the paper. At the end the headmark has been marked from left hand side to right hand side at the top of right vertical line.

- ā

The opening strike of character 'a' starts from top left-hand side exceeding towards right and slipping down giving a space for the lower strike exceeding to left hand and again another strike from right to left. The third strike is extended further to the right-hand side having the strike towards top at first and leading downwards and then slightly tilted toward left giving a space for another strike from left to right having an open loop end towards the middle of the character. Till now this has been made without picking nip up from the paper. At the end headmark has been made from left hand side to right hand side at the top of right vertical line.

- i

Short 'i' is represented with three dots in triangular shape. The first dot is placed on the left side, second dot is placed in right, and third dot is placed in the middle of them but slightly downwards.

- u

opening strike of short 'u' starts from right hand side through a straight vertical line down towards creating a right curve giving space for long round curve leading towards the left upper limit of the character having a thick end. Headmark has been made from straight vertical line towards right hand side.

- e

Character 'e' starts from right hand side with a small loop towards the right intersecting the line and extends towards the left and creating a space for the loop which stretches back toward right touching the upper part of the character.

3.2.3.3 Vowel Sign

^ vowel sign ā

^ vowel sign i

^ vowel sign ī

˙ vowel sign u

˙ vowel sign ū

˙ vowel sign e

˚ vowel sign o

˚ vowel sign ai

˚ vowel sign au

- ā

The vowel sign 'ā' is marked with a small hook marked at the right edge of the character.

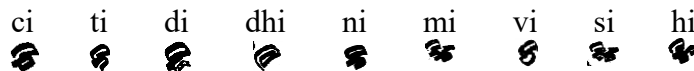
kā ṅā tā thā dā nā mā yā vā śā

However, for ‘pā’ and ‘hā’ it stretches a little long.

pā hā


- ī

For the vowel sign of short ‘i’ diacritic mark has been marked at the top of each character. It starts from the top of the character, goes up and immediately stretches diagonally towards the left and then bent down.

ci ti di dhi ni mi vi si hi


but for ‘ṇi’ it is slightly different. It makes a pointed edge in the center making a fish-like shape.

ṇi

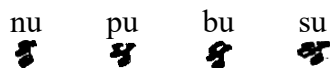

- ī

In this folio only two examples of vowel sound of long ‘ī’ are available, both are with ‘h’ and different from each other. For long diacritic mark has been marked at the top of each character. It starts from the center moves towards up stretching towards left making a rounded stroke which moves towards right. However, the second example is quite unusual.

hī hī



- u

For the vowel sound of ‘u’ a thick stroke has been marked at the bottom of each character.

nu pu bu su


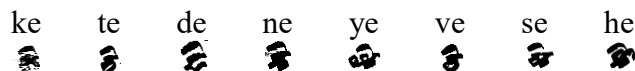
- ū

For the vowel sound of long ‘ū’ a tilde has been marked at the bottom of each character.

bhū rū


- e

Diacritic mark for vowel sound ‘e’ is like grave mark. It starts from the middle of the character; a thin line stretches upward and then moves towards left with a thick stroke.

ke te de ne ye ve se he


- o

For the vowel sound of ‘o’ diacritic mark has been marked at top of character. Roman ‘m’ like shape has been marked and a thin line from the middle of it joins the character.

to no bo bho yo ro vo


However, one exception is found in this folio. Another example of ‘bho’ found in this folio where diacritic ‘a’ and ‘e’ has been marked on single character for ‘bho’.

bho


- ai

For vowel sign of ‘ai’ two grave like diacritic marks have been marked at the top of each character.

nai mai


- au

For vowel sign ‘au’ diacritic mark has been marked at top of character. Roman ‘m’ like shape has been marked on top and a thin line from the middle of it joins the character and then a grave like mark has been marked over it.

dhau bau


- vocalic ṛ

Vocalic ‘ṛ’ is marked with a hook like sign marked at bottom of the character. It starts from middle stretches diagonally towards bottom left then goes down towards right and then moves upwards.

kr


3.2.3.4 Signs

- Anusvara ˆ

Anusvara is the marked with a dot placed at top of the character represents the sound of ‘m’.

- Visarga ˆ

Visarga is marked with colon (:) punctuation mark placed in front of character. It represents the sound of ‘h’.

- Upadhmaniya

Upadimaniya is the aspirate that occurs before the consonants and guttural class of consonants, marked with a plus sign.

no hīdam



3.2.4 Transliteration

f.221v

1. /// ++++++ ramitāyāṃ carati, āha, no [ha] ++++++ ha, tat kiṃ manyase subhūte samanū [paśyāsi tvaṃ tām prajñāpāramitām] yatra bodhi sa
2. /// ++++++ (bhaga)vānāha, tat kiṃ manyase subhūte [yatva+lana] samanupaśyasi, kaścita saddharma upalabhyate, āha, no ++++++ vaṃ bhagavānāha +///
3. ///+++++ (bh)yate. api nu saddharma upalapsyate vā nirotsyate vā. āha, no hīdam bhagave bhagavānāha. iyaṃ subhūte bodhisatvānām mahāsatvānām ma
4. //-----payā subhūte kṣāntyā samanvāgato - - bodhisatvo mahāsatvo vyākṛyate buddhaiḥ bhagavadbhir anuttarasyāṃ samyaksaṃbodhau iyaṃ ucya ++ ///
5. ///++ (ti) saṃvin mahāmaitryā mahākarūṇā [a]ṣṭādaśaveṇika buddha dharma pratisaṃvide rtām. pratipadyamāno bodhisatvo mahasatva. evaṃ caraṃnevaṃ ghaṭamānah
6. ///+++ mahājñānaṃ sarvakārajñātājñānaṃ nānuprāpnuyāditi. nedam sthānaṃ vidyate. tataka. sya hetoḥ, tathā hi tena bodhisatvena mahāsattvenā nutpattike ṣu
7. /// ++++++ dācit teṣām dharmaṇām hānira bhaviṣyati yāvad anuttarām samyaksaṃbodhim abhisambhotsyate. subhū. tir āha, kiṃ punar bhagavan yā sarvadharmaṇām anutpa +///
8. /// ++++++ (bodhisat)tvo mahāsatvo - - nuttarasyāṃ samyaksaṃbodhau bhagavān āha, no hīdam subhū-te āha: tat kiṃ bhagavan naivotpatito nānutpattito vyākṛya(te) + ///
9. ///++ samyaksaṃbodhau. bhagavān āha, no hīdam subhūte. āha, sace punar bhagavam naivotpattito nānutpattito bodhisattvo vyākṛyate nuttarasyāṃ samyaksaṃbau[dhau] ///
10. ///+ satvasya mahāsatvasya anuttarasyāṃ samyaksaṃbodhau. bhagavān āha: ta takim manyase subhūte samanū paśyāsi tvaṃ tad dharmam yo vyākṛyetā nuttarasyāṃ samyaksaṃ

11. ///++ nnahantat dharmam samanupaśyāmi yo dharmo vyākryetā nuttarasyām samyaksam be-dhau. tam apy aham bhagavan dharmam na samanupaśyāmi yo dharmo bhisambu dheyata yena va ///
12. /// ++ ta bhagavān āha: evam etat subhūte evam etate sarvadarman anupala bhamānasya bodhisatvasya mahāsatvasya naivam bhavaty aham ābhisambhotsyea anena abhisam ///
13. /// ----- idam abhisambhotsye, ta t[ka]sya heto[h] tathā hi subhūte bodhisatvasya mahasatvasya prajñāpāramitāyām carataḥ sa + ///

3.3 Vinayavastu (395/2)

Vinayas found from Gilgit are titled as *Mūlasarvāstivādinaya*. They are divided into seventeen sets. Folios from set no.15 (*Śayanāsanavastu*), no.16 (*Adhikaraṇavastu*), and from set no.17 (*Saṅghabhedavastu*) are in possession of National Museum of Pakistan, Karachi. These manuscripts are on birch bark and were also acquired by Tucci in 1956 and around 200 photographs and microfilms of these folios are available in Tucci's collection. These manuscripts were sent to Italy where Italian mission restore these manuscripts and published them in the Orientale Roma Series which was edited by Raniero Gnoli (Sferra, 2008).

3.4 Śayanāsanavastu

It starts from folio 314r5 and ends at 332r3 containing 10 lines per leaf. Folio 314r5-322v are in National Archive of India and folio 323r-332r3 are in Karachi Museum. Raniero Gnoli edited these folios and published them in 1978 as '*The Gilgit Manuscripts of Śayanāsanavastu and the Adhikaraṇavastu. Being the 15th and 16th sections of the Vinaya of the Mūlasarvāstivādin*' (Gnoli, *Śayanāsanavastu and the Adhikaraṇavastu. Being the 155th and 16th sections of the Vinaya of the Mūlasarvāstivādin*, 1978).

3.4.1 Concordance

This current concordance shows folio no, pencil no and measurements of folios available in Karachi Museum.

Sr. No	Catalogue No		Measurements		Description
	Folio No	P. No	Height	Length	
1	323r	420	11.5cm	69cm	
	323v	419			
2	324r	436	12.3cm	69cm	

	324v	437			
3	325r	440	12.3cm	66.7cm	
	325v	439			
4	326r	432	12cm	66.8cm	
	326v	431			
5	327r	448	12.5cm	66.5cm	
	327v	447			
6	328r	450	12.5cm	65.8cm	
	328v	449			
7	329r	434	12.5cm	66.8cm	
	329v	433			
8	330r	444	12.5cm	66.5cm	
	330v	443			
9	331r	446	12.5cm	66.8cm	
	331v	445			
10	332r(3)	454	12.5cm	66.8cm	

3.5 Adhikaraṇavastu

It starts from folio 332r3 and ends at 350r5, having 9-10 lines each folios and now housed in Karachi Museum. Microfilms of these manuscripts are also available in Tucci's collection. Facsimiles of these folios are also reproduced by Gnoli in 1978 as '*The Gilgit Manuscripts of Śayanāsanavastu and the Adhikaraṇavastu. Being the 15th and 16th sections of the Vinaya of the Mūlasarvāstivādin*' (Gnoli, Śayanāsanavastu and the Adhikaraṇavastu. Being the 155th and 16th sections of the Vinaya of the Mūlasarvāstivādin, 1978).

3.5.1 Concordance

This current concordance shows folio no, pencil no and measurements of folios available in Karachi Museum.

Sr. No	Catalogue No		Measurements		Description
	Folio No	P. No	Height	Length	
1	332r(3)	454	12.5cm	66.8cm	

	332v	453			
2	333r	455	12.5cm	66.7cm	
	333v	456			
3	334r	452	12.5cm	66.8cm	
	334v	451			
4	335r	458	12.5cm	66.9cm	
	335v	457			
5	336r	468	12.5cm	66.8cm	
	336v	467			
6	337r	466	12.5cm	67cm	
	337v				
7	338r		12.5cm	66cm	
	338v				
8	339r		12.5cm	66.5cm	
	339v				
9	340r		12.5cm	66.8cm	
	340v				
10	341r		12.5cm	66.7cm	
	341v				
11	342r		12.5cm	67cm	
	342v				
12	343r		12.5cm	67cm	
	343v				
13	344r		12.5cm	66.8cm	
	344v				
14	345r		12.5cm	66.7cm	
	345v				
15	346r		12.5cm	66cm	
	346v				
16	347r		12.5cm	66.7cm	
	347v				
17	348r		12.5cm	67cm	

	348v				
18	349r		12.5cm	67cm	
	349v				
19	350r(5)		12.5cm	67cm	

3.6 Saṅghabhedavastu

It begins at folio 350r5 and ends at 523r6. Folio 350r5-512v are in Karachi Museum and rest are in National Archive of India, New Delhi. The microfilms of these manuscripts are also preserved in Tucci's collection and folios are also edited by Gnoli. He published them in two parts as '*The Gilgit Manuscripts of Saṅghabhedavastu. Being the 17th and Last Section of the Vinaya of the Mūlasarvāstivādin*' Part I in 1977 and Part II in 1978 (Gnoli, 1977).

3.6.1 Concordance

This current concordance shows folio no, pencil no and measurements of folios available in Karachi Museum.

Sr. No	Catalogue No		Measurements		Description
	Folio No	P. No	Height	Length	
1	350r(5)		12.5cm	67cm	
	350v				
2	351r		12.5cm	67cm	
	351v				
3	352r		12.5cm	66.5cm	
	352v				
4	353r		12.5cm	66.5cm	
	353v				
5	354r		12.5cm	66.7cm	
	354v				
6	355r		12.5cm	66.8cm	
	355v				
7	356r		12.5cm	66.8cm	
	356v				

8	357r		12.5cm	66.8cm	
	357v				
9	358r		12.5cm	67cm	
	358v				
10	359r		12.5cm	67cm	
	359v				
11	360r		12.5cm	66.6cm	
	360v				
12	361r		12.5cm	66.6cm	
	361v				
13	362r		12.5cm	66.8cm	
	362v				
14	363r		12.5cm	66.6cm	
	363v				
15	364r		12.5cm	67cm	
	364v				
16	365r		12.5cm	67cm	
	365v				
17	366r		12.5cm	66.8cm	
	366v				
18	367r		12.5cm	66.7cm	
	367v				
19	368r		12.5cm	67cm	
	368v				
20	369r		12.5cm	66.5cm	
	369v				
21	370r		12.5cm	66.6cm	
	370v				
22	371r		12.5cm	66.7cm	
	371v				
23	372r		12.5cm	66.8cm	
	372v				

24	373r		12.5cm	67cm	
	373r				
25	374r		12.5cm	66.7cm	
	374v				
26	375r		12.5cm	66.7cm	
	375v				
27	376r		12.5cm	66.8cm	
	376v				
28	377r		12.5cm	66.5cm	
	377v				
29	378r		12.5cm	67cm	
	378v				
30	379r		12.5cm	66.6cm	
	379v				
31	380r		12.5cm	66.5cm	
	380v				
32	381r		12.5cm	66.5cm	
	381v				
33	382r		12.5cm	66.7cm	
	382v				
34	383r		12.5cm	66.3cm	
	383v				
35	384r		12cm	66cm	
	384v				
36	385r		12.5cm	66.3cm	
	385v				
37	386r		12.5cm	66.7cm	
	386v				
38	387r		12.5cm	66.5cm	
	387v				
39	388r		12.5cm	66.5cm	
	388v				

40	389r		12.5cm	66cm	
	389v				
41	390r		12.5cm	66.5cm	
	390v				
42	391r		12.5cm	66.5cm	
	391v				
43	392r		12.5cm	66.5cm	
	392v				
44	393r		12.5cm	65.8cm	
	393r				
45	394r		12.5cm	66.5cm	
	394v				
46	395r		12.5cm	61.5cm	
	395v				
47	396r		12.5cm	55.5cm	
	396v				
48	406r		12.5cm	67cm	
	406v				
49	407r		12.5cm	67cm	
	407v				
50	408r		12.5cm	67cm	
	408v				
51	409r		12.5cm	67cm	
	409v				
52	410r		12.5cm	67cm	
	410v				
53	411r		12.5cm	67cm	
	411v				
54	412r		12.5cm	67cm	
	412v				
55	413r		12.5cm	67cm	
	413v				

56	414r		12.5cm	67cm	
	414v				
57	415r		12.5cm	67cm	
	415v				
58	416r		12.5cm	67cm	
	416v				
59	417r		12.5cm	67cm	
	417v				
60	418r		12.5cm	67cm	
	418v				
61	419r		12.5cm	67cm	
	419v				
62	420r		12.5cm	67cm	
	420v				
63	421r		12.5cm	66.5cm	
	421v				
64	422r		12.5cm	66cm	
	422v				
	422a		12.5cm	67cm	
	422b				
65	423r		12.5cm	66.5cm	
	423v				
66	424r		12.5cm	66.5cm	
	424v				
67	425r		12.5cm	66.5cm	
	425v				
68	426r		12.5cm	67cm	
	426v				
69	427r		12.5cm	66.5cm	
	427v				
70	428r				
	428v				

71	429r		12.5cm	66.5cm	
	429v				
72	430r		12.5cm	66.5cm	
	430v				
73	431r		12.5cm	66.5cm	
	431v				
74	432r				
	432v				
75	433r		12cm	65cm	
	433v				
76	434r		12cm	66.5cm	
	434v				
77	435r		12cm	66.8cm	
	435v				
78	436r		12.5cm	67cm	
	436v				
79	437r		12.5cm	67cm	
	437v				
80	438r		12.5cm	67cm	
	438v				
81	439r		12.5cm	67cm	
	439v				
82	440r		12.5cm	67cm	
	440v				
83	441r		12.5cm	66.5cm	
	441v				
84	442r		12.5cm	66.5cm	
	442v				
85	443r		12.5cm	66.5cm	
	443v				
86	444r		12.5cm	33.5cm	
	444v				

87	445r		12.5cm	66.5cm	
	445v				
88	446r		12.5cm	66.5cm	
	446v				
89	447r		12.5cm	66.5cm	
	447v				
90	448r		12.5cm	66.7cm	
	448v				
91	449r		12cm	66.5cm	
	449v				
92	450r		12.5cm	67cm	
	450v				
93	451r		12.5cm	67cm	
	451v				
94	452r		12.3cm	67cm	
	452v				
95	453r		12.5cm	66.5cm	
	453v				
96	454r		12.5cm	66.5cm	
	454v				
97	455r		12.5cm	67cm	
	455v				
98	456r		12.5cm	66.5cm	
	456v				
99	457r		12.5cm	67cm	
	457v				
100	458r		12.5cm	67cm	
	458v				
101	459r		12.5cm	67cm	
	459v				
102	460r		12.5cm	66cm	
	460v				

103	461r		12.5cm	66.3cm	
	461v				
104	462r		12.5cm	67cm	
	462v				
105	463r		12.5cm	66.5cm	
	463v				
106	464r		12.3cm	66cm	
	464v				
107	465r		12.5cm	66.5cm	
	465v				
108	466r		12.5cm	67cm	
	466v				
109	467r		12.5cm	66.5cm	
	467v				
110	468r		12.5cm	66.5cm	
	468v				
111	469r		12.5cm	66.5cm	
	469v				
112	470r		12.5cm	66.5cm	
	470v				
113	471r		12.5cm	66.5cm	
	471v				
114	472r				
	472v				
115	473r		12.3cm	66.5cm	
	473v				
116	474r		12.5cm	67cm	
	474v				
117	475r		12.5cm	66.5cm	
	475v				
118	476r		12.5cm	66.5cm	
	476v				

119	477r		12.5cm	66.5cm	
	477v				
120	478r		12.5cm	65cm	
	478v				
121	479r		12.5cm	66cm	
	479v				
122	480r		12.5cm	66cm	
	480v				
123	481r		12.5cm	66.5cm	
	481v				
124	482r		12.5cm	66.5cm	
	482v				
125	483r		12.3cm	66.8cm	
	483v				
126	484r		12.5cm	64cm	
	484v				
127	485r		12.5cm	66.5cm	
	485v				
128	486r		12.5cm	66.5cm	
	486v				
129	487r		12.5cm	66.5cm	
	487v				
130	488r		12.5cm	66.5cm	
	488v				
131	489r		12.5cm	66.5cm	
	489v				
132	490r		12.5cm	66.5cm	
	490v				
133	491r		12.5cm	66.4cm	
	491v				
134	492r		12.5cm	66.5cm	
	492r				

135	493r		12.5cm	66.5cm	
	493v				
136	494r		12.5cm	66.5cm	
	494v				
136	495r		12.5cm	66.5cm	
	495v				
137	496r		12.5cm	66.5cm	
	496v				
138	497r		12.5cm	66.5cm	
	497v				
139	498r		12.5cm	66.5cm	
	498v				
140	499r		12.5cm	66.5cm	
	499v				
141	500r		12.5cm	66.5cm	
	500v				
142	501r		12.5cm	65cm	
	501v				
143	502r		12.5cm	66.5cm	
	503v				
144	504r		12.5cm	66.5cm	
	504v				
145	505r		12.5cm	66.5cm	
	505v				
146	506r		12.5cm	66.5cm	
	506v				
147	507r		12.3cm	66.5cm	
	507v				
148	508r		12.5cm	65cm	
	508v				
149	509r		12.5cm	60.5cm	
	509v				

150	510r		12cm	56.8cm	
	510v				
151	511r		11.5cm	55.5cm	
	511v				
152	512r		12cm	25cm	
	512v				

3.6.2 Akshara chart

Folio 406r

a ā i ī u ū e o ai au

𑀅 𑀅𑀭 𑀇 𑀇𑀭 𑀈 𑀈𑀭 𑀉 𑀉𑀭 𑀊 𑀊𑀭 𑀋 𑀋𑀭 𑀌 𑀌𑀭 𑀍 𑀍𑀭 𑀎 𑀎𑀭 𑀏 𑀏𑀭 𑀐 𑀐𑀭 𑀑 𑀑𑀭

ka kā ki kī ku kū ke ko kai kau kṛ kaṃ kim kṣa kha khaṃ

𑀅𑀭 𑀅𑀭𑀭 𑀅𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ga gā gi gī gu gū ge go gai gau gr gna gni gnī gaṃ grya

𑀅𑀭𑀭 𑀅𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ca cā ci cī cu cū ce co cai cau cha

𑀅𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ja jā ji jī ju jū je jo jai jau jña jñā jñī

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ṇa ṇā ṇi ṇī ṇu ṇū ṇe ṇo ṇai ṇau ṇṛ ṇaṃ ṇṇa ṇyo ṇja ṇca

𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ta tā ti tī tu tū te to tai tau taṃ tti tva tvo tvam tpa tdi tma tka

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

tha thā thi thī thu thū the tho thai thau thaṃ thāṃ

𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

da dā di dī du dū de do dai dau dau dvā ddā dha dhāṃ dhah

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

na nā ni nī nū nū ne no no nai nau naṃ nīm

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

pa pā pi pī pu pū pe po pai pau pṛ pra paṃ pvi

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ba bā bi bī bu bū be bo bai bau biṃ bha bhi bhī bhū

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ma mā mi mī mu mū me mo mai mau mṛ maṃ mvi mya mde mte

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ya yā yi yī yu yū ye yo yai yau yāḥ

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ra rā ri rī ru rū re ro ro rai rau rya rye

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

la lā li lī lu lū le lo lai lau lvā lvīm

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

va vā vi vī vu vū ve vo vai vau vaṃ vāṃ vya vrā

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

śa śā śi śī śu śū śe śo śai śau śya śre śca śte śnaṃ

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ṣa ṣā ṣi ṣī ṣu ṣū ṣe ṣo ṣai ṣau ṣaṃ ṣma ṣva ṣya ṣmi ṣni ṣta ṣṭva

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

sa sā si sī su sū se so sai sau saṃ sya sma stā sti ste sva svi ssā srai stri

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

ha hā hi hī hu hū he ho hai hau hma

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭𑀭

m* t*

𑀅𑀭𑀭𑀭𑀭 𑀅𑀭𑀭𑀭𑀭𑀭

3.6.3 Character Inventory and Calligraphic Description

Folio 406 recto

3.6.3.1 Consonants

In this folio twenty-three consonants have been used.

क letter ka	थ letter tha	र letter ra
ख letter kha	द letter da	ल letter la
ग letter ga	ध letter dha	व letter va
च letter ca	न letter na	ष letter śa
छ letter cha	प letter pa	श letter ṣa
ज letter ja	भ letter bha	स letter sa
झ letter ṛa	म letter ma	ह letter ha
ट letter ta	य letter ya	

- ka

The opening strike of character ‘ka’ starts from the top headmark and stretches downward where after making a pointed edge, moves diagonally towards the upper left middle of vertical line, where the pen turns towards right intersecting the vertical line and bended down, where making a thick stroke at the end.

- kha

The opening strike of character ‘kha’ starts from left hand side with a vertical stroke. The second stroke has been marked in front of first stroke which starts from right hand side, extends diagonally towards left and then moves diagonally towards right. Third stroke starts from top right stretch down touching the lower limit of first strike. Then the straight horizontal line from left to right has been marked at the top of both strokes of the character as headmark.

- ga

The opening strike of character ‘ga’ starts from the middle and stretch vertically towards left, then moves down diagonally towards right and stretches upward after making a triangular shape. The second stroke has been marked vertically in front of the first stroke. In the end

headmark has been marked at the top of both strokes joining them from left hand side to right hand side.

- ca

The opening strike of character 'ca' starts from the right-hand side and stretches towards the left with a curve making a pointed edge giving a space for thin stroke which stretch diagonally towards the right and moves vertically towards the top, joining the opening stroke of the character. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- cha

The character 'cha' starts from the middle goes down and then stretches left upward making a diagonal tilde towards right. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- ja

For character 'ja' a vertical head mark has been marked from left hand side to right hand side. The second stroke starts from the right edge of headmark which diagonally moves towards left and then turned down diagonally towards right. Another stroke from the middle of the first stroke stretches diagonally towards right above the first stroke. In the end a hook like thick mark has been marked on the right edge of headmark.

- ṅa

The opening strike of character 'ṅa' starts from right hand side by a small vertical stroke. The second stroke starts from the top left of the first stroke and stretches towards left and slips down. Third stroke repeats the same as the second, making like a roman 'm' shape.

- ta

Opening strike of character 'ta' starts from the center goes down towards left and again back to the center thickened the line and rounded back toward left and leaves the opening at bottom. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- tha

The opening strike of character 'tha' starts from left hand side. It stretches down with a little curved line which moves diagonally towards the right. Second stroke starts from top right goes straight down meeting the edge of first stroke by a thin line which bended towards right. Then the headmark has been marked at the top of both strokes joining them from left hand side to right hand side. In the end a thin vertical stroke has been marked in the middle of the character.

- da

The opening strike of character 'da' starts from middle, it stretches down and extends towards left where after making an edge it immediately turned down towards right with a thin stroke giving a space for another stroke which stretches upward reaching the middle of the character. In the end the headmark has been marked at top of the character from left hand side to right hand side.

- dha

The opening strike of character 'dha' starts from left hand side. It stretches down with a little curved line which moves diagonally towards the right. Second stroke starts from top right goes straight down meeting the edge of first stroke by a thin line which bended towards right. In the end headmark has been marked at top of both strokes joining them from left hand side to right hand side.

- na

The opening strike of character 'na' starts from left hand side. A pointed stroke moves towards right upward and then stretches down ending with pointed stroke. In the end straight horizontal line from left to right has been marked at the top of the character as headmark.

- pa

The opening strike of character 'pa' starts from left hand side extended downwards and the thin stroke stretches towards right. Second stroke starts from top right in front of first stroke which strikes down touching the bottom of first stroke. In the end headmarks have been marked at the top of both strokes.

- bha

Opening strike of character 'bha' starts from the center moves down towards left where it slightly stretched right upward where after making pointed edge it stretches back to the center thickened the line and rounded back toward left and leaves the opening at bottom. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- ma

The opening strike of character 'ma' starts from top left, extended down bent towards left making a rounded edge exceeding towards right. Second stroke starts from top right, extended down by joining the ending point of first stroke. In the end the headmark has been marked at left vertical stroke.

- ya

The opening stroke of character 'ya' strikes from the middle, moves down, and stretches towards up left and immediately moves down towards right making a circle which extends towards right. The second stroke starts from right hand side in front of the first stroke and stretches down touching the edge of the first stroke. Then the headmark has been marked from left hand side to right touching the upper limit of first stroke.

- ra

The opening strike of character 'ra' starts from the middle and stretch vertically towards left then moves down diagonally towards right and stretches upward after making a triangular shape. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- la

The opening strike of character 'la' starts from left hand side stretches up right and bent down making a hook which goes down and extends towards right. The second stroke strikes vertically from right hand side moves down and touches the ending point of the first stroke. In the end the headmark has been marked at the top of the right vertical stroke.

- va

The opening strike of character 'va' starts from right hand side, extends diagonally towards left and then moves diagonally towards right. Second stroke starts from top right stretch down touching the lower limit of first strike. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- śa

The opening strike of character 'śa' starts from the middle and stretch vertically towards left then moves down diagonally towards right and stretches upward after making a triangular shape. The second stroke has been marked vertically in front of the first stroke. Then the headmark has been marked at the top of both strokes joining them from left hand side to right hand side. In the end a thin vertical stroke has been marked in the middle of the character.

- ṣa

The opening strike of character 'ṣa' starts from left hand side extended downwards and the thin stroke stretches towards right. Second stroke starts from top right in front of first stroke which strikes down touching the bottom of first stroke. Then headmarks have been marked at the top of both strokes. In the end a thin vertical stroke has been marked in the middle of the character.

- sa

The opening strike of character 'ma' starts from top left, extended down bent towards left making a pointed edge exceeding towards right. Second stroke starts from top right, extended down by joining the ending point of first stroke. In the end the headmark has been marked at left vertical stroke.

- ha

For character 'ha' a diagonal line goes from right hand side to left hand side leading to another diagonal line towards bottom right where after making pointed corner it exceeds towards right upward making curve and then stretches down making an open loop end. At the end straight line as headmark has been marked from left hand side to right hand side.

3.6.3.2 Vowels

In this folio, there are five independent vowels includes: a, ā, i, u, e

𑀓 letter a 𑀓 letter ā

𑀓 letter i 𑀓 letter u

𑀓 letter e

However, ī, ū, o, ai, au is missing in this folio.

- a

Opening strike of character 'a' starts from top left-hand side. It exceeds towards the right and slips down giving a space for the lower strike exceeding to left hand and again another strike from right to left. The third strike is extended further to the right-hand side from the middle of second stroke having the strike towards top at first and leading to the lower thick strike at the bottom. At the end two headmarks have been marked from left hand side to right hand side on left stroke and at the top of right vertical line.

- ā

The opening strike of character 'ā' starts from the top left-hand side. It exceeds towards the right and slips down giving a space for the lower strike exceeding to left hand and again another strike from right to left. The third strike is extended further to the right-hand side from the middle of second stroke having the strike towards top at first and leading downwards and then slightly tilted toward right giving a space for another strike which stretches from right to left having an open loop end towards the middle of the character. At the end two headmarks have been marked from left hand side to right hand side on left stroke and at the top of right vertical line.

- i

Short 'i' is represented with three dots in triangular shape. The first dot is placed at left side, second dot is placed in right, and third dot is placed in the middle of them but slightly downwards and is also a little longer than other two.

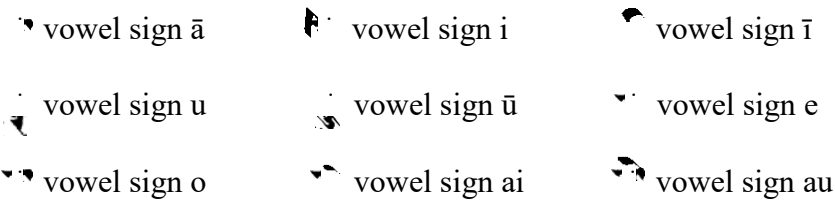
- u

opening strike of short 'u' starts from right hand side through a straight vertical line downwards creating a right curve giving space for long round curve leading towards the left upper limit of the character. Headmark has been made at straight vertical line from left hand side to right hand side.

- e

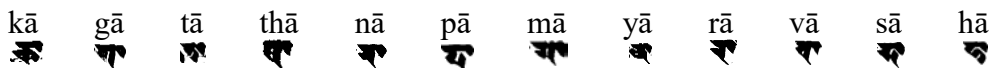
Character 'e' starts from left hand side with a small hook towards right which stretches vertically giving a space for thin stroke which moves diagonally towards top left touching the top limit of the character. In the end the headmark has been marked from left hand side to right.

3.6.3.3 Vowel Signs



- ā

The vowel sign 'ā' is marked with a small hook marked at the right edge of the character.



but for character 'jā' a vertical stroke has been marked at right hand side instead of additional mark.



- i

For the vowel sign of short 'i' diacritic mark has been marked at the top of each character. It starts from the top of the character, goes up and immediately stretches diagonally towards the left.



- ī

For the vowel sign of long 'ī' a diacritic mark has been marked at the top middle of each character. It goes up and immediately stretches towards the right.



- u

For the vowel sound of 'u' a thick stroke has been marked at the bottom of the character, but it is not functional for all characters. In this folio three different examples of 'u' are available.

‘ka’ and ‘ra’ already have thick stroke at the bottom that is why ‘u’ is marked differently.

ku ru mu

- ū

For the vowel sound of long ‘ū’ two examples have been found in this folio.

bhū hū

- e

Diacritic mark for vowel sound ‘e’ is marked at the left of headmark. It extends towards the right and slips down making a pointed edge.

ke me ye

- o

For the vowel sound of ‘o’ diacritic marks have been marked at both left and right upper limit of the character. But in some cases, diacritic mark is marked on right side of the character along with the grave like mark at top of the character.

no to no mo ro lo so
no ro

- ai

For vowel sign of ‘ai’ a grave like diacritic marks have been marked at the top of each character along with a hook like thick stroke on top left.

kai cai tai dai yai hai

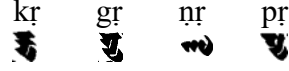
- au

For vowel sign ‘au’ diacritical marks have been marked on both side of the head mark along with the grave mark at the top of the head mark and sometime instead of the grave mark two dots have been placed at the top of headmark.

dau dau hau

- vocalic ṛ

Vocalic ‘ṛ’ is marked with a hook like sign marked at bottom of the character. It starts from middle stretches diagonally towards bottom left then goes down towards right and then moves upwards.



3.6.3.4 Signs

- Anusvara ṁ

Anusvara is marked with a dot placed at top of the character represents the sound of ‘ṁ’.

- Visarga ḥ

Visarga is marked with colon (:) punctuation mark placed in front of character. It represents the sound of ‘ḥ’.

3.6.4 Transliteration

Folio 406r

1. yai sārddham tvayā sāmavāyikāni karmāṇi kṛtāni teṣāṃ ye kecit sannipatitā kecid adyatvepi janapadair amuṣmin karmāntān kārayantas tiṣṭhanti tāṃ śabdayeti rājñā taddeśanivāsino janakāyāḥ sarve tato rājā bimbisāro dvādaśabhī rathasahasrair aṣṭādabhi
2. śca peṭakāścasahasrair anekaiś ca māgadhakai brāhmaṇagrhapatiśatasahasrai sārddham rājagrḥhān niryāti bhagavato ntikaṃ bhagavantam darśanāyopasaṃkramitum paryupāsānāyai. tasya yāvatī yānasya bhūmis tāvadyānena gatvā yānād avatīrya padbhyām evārāmaṃ prāvīkṣat yadantarā rājā
3. māgadhaḥ śreṇyo bimbisāro bhagavantam adrākṣīt tadantarāt pañcakakudāny apanīya uṣṇīṣam, chatram khaḍgam maṇibālavyajanaṃ citre copānahau. yena bhagavāṃs tenopasaṃkrāntaḥ upasaṃkramya ekāṃsam uttarāsaṃgam kṛtvā yena bhagavāṃs tena añjalim praṇamayya trir ātmano nāmadhe
4. yam anuśrāvayati rājāham asmi bhadanta māgadha śreṇyo bimbisāro rājā rājāham asmi śreṇyo bimbisāro evam etan mahārāja evam etat rājā tvam mahārāja māgadhaḥ śreṇyo bimbisāro rājā rājā tvam mahārāja māgadhaḥ śreṇyo bimbisā

5. ro niṣīda tvam mahārāja yathāsvake āsane. atha rājā māgadhaḥ śreṇyo bimbisāro bhagavata +pādaḥ śirasā vanditvā ekānte niṣaṇṇaḥ eke māgadhakā rāhmaṇagr̥hapatayo bhagavataḥ pādaḥ śirasā vanditvā ekānte niṣaṇṇā eke bhagava
6. tā sārđham saṃmukhaṃ saṃmodanīm saṃrañjanīm vividhāṃ kathāṃ vyatisārya ekānte niṣaṇṇāḥ eke yena bhagavāṃs tenāñjalim praṇamayya ekānte niṣaṇṇāḥ eke bhagavantaṃ dūrād eva dṛṣtvā tuṣṇīm ekānte niṣaṇṇāḥ tena khalu samayena ayuṣmānu
7. rubilvākāśyapas tasyām eva parśadi sanniṣaṇṇā tsannipatitao tha māgadhakānām brāhmaṇagr̥hapatīnām etad abhavat kim nu mahāśramaṇa urubilvākāśyapasya jaṭilasyāntike brahmacaryaṃ caraty āhosvid urubilvākāśyapa eva jaṭilo mahāśramaṇasyānti
8. ke brahmacaryaṃ carati? atha bhagavāṃs māgadhakānām brāhmaṇagr̥hapatīnām cetasā cittam āññāya āyusmantam urubilvākāśyapaṃ gāthābhi gītena praśnaṃ pṛcchati sma: dṛṣṭveha kim tvam urubilvavāsin agnīm ahāsir vratam eva cārṣam ācakṣva me kāśyapa etam arthaṃ kathaṃ prahīṇaṃ hi
9. tavāgnihotraṃ ||annāni pānāni tathā rasāś ca kāmām striyaś caiva vadanti haike. tāvan malān upadhau saṃprapaśyaṃ tasmān na iṣṭe na hute rato ham na te tra kāmēṣu mano rataṃ ced anneṣu pāneṣu tathā raseṣu. kathan nu te devamanuṣyaloke rataṃ manāḥ kāśyapa
10. brūhi pṛṣṭaḥ ||dṛṣtvā padaṃ nirupadhi śāntam agryam ākimcanyaṃ sarvabhāveṣv asaktaṃ |ananyathībhāvam ananyaneyam tasmān na iṣṭe na hute rato ham yajñair vratair agnibhiś cāpi mokṣa ity apy abhūn me manaso vitarkaḥ andho smi jāmaranāṇunusārī anīmāṇo vyutam uttamaṃ

3.7 Saddharmapuṇḍarīkasūtra (395/3)

There are twenty folios of *Saddharmapuṇḍarīkasūtra* in Karachi Museum which were photographed and published by Raniero Gnoli and are available in Tucci Collection. They fall in the Group C of *Saddharmapuṇḍarīkasūtra* having eleven lines each folio. Group C of SP was edited by H. Toda in 1988 published as *Gilgit Manuscripts (Tucci's Collection) Group C*. Most of the folios in this manuscript are damaged and covered with plastic coating.

3.7.1 Concordance

This current concordance shows folio no, pencil no and measurements of folios available in Karachi Museum.

Sr. No	Catalogue No		Measurements		Description
	Folio No	P. No	Height	Length	
1	105a		7cm	26.8cm	
	105b				
2	105		7cm	27cm	
	106				
3	107		7.8cm	27.2cm	
	108				
4	109		8cm	27cm	
	110				
5	111		7.8cm	27cm	
	112				
6	113		7.5cm	21cm	
	114				
7	115		7.5cm	27.3cm	
	116				
8	117		7.5cm	27.5cm	
	118				
9	119		7.5cm	26.5cm	
	120				
10	121		7.5cm	27cm	
	122				
11	123		7.5cm	27.3cm	
	124				
12	125		7.5cm	26.4cm	
	126				
13	127		7.5cm	27cm	
	128				
14	129		7.6cm	26.6cm	

	130				
15	131		7.5cm	27cm	
	132				
16	133		7.6cm	26.7cm	
	134				
17	135		7.3cm	21.4cm	
	136				
18	137		7cm	21.5cm	
	138				
19	139		7cm	21cm	
	140				
20	141		7.5cm	26cm	
	142				

3.7.2 Akshara chart

Folio 107 recto

a ā i ī u ū e o ai au

ଅ ଶ୍ଚ ଉ ଶ୍ଚ

ka kā ki kī ku kū ke ko kai kau kaṃ kaḥ ktaḥ kto ksaṃ kha khaṃ

କ କା କି କି କୁ କୁ କେ କୋ କାୟ କାୟ କାୟ କାୟ କାୟ କାୟ କାୟ କାୟ

ga gā gi gī gu gū ge go gai gau gaṃ

ଗ ଗା ଗି ଗି ଗୁ ଗୁ ଗେ ଗୋ ଗାୟ ଗାୟ ଗାୟ

ca cā ci cī cu cū ce co cai cau

ଚ ଚା ଚି ଚି ଚୁ ଚୁ ଚେ ଚୋ ଚାୟ ଚାୟ

ja jā ji jī ju jū je jo jai jau

ଜ ଯା ଜି ଜି ଜୁ ଜୁ ଜେ ଯୋ ଜାୟ ଜାୟ

ṇa ṇā ṇi ṇī ṇu ṇū ṇe ṇo ṇai ṇau ṇaṃ ṇāṃ

ଢ ଠା ଢି ଢି ଢୁ ଢୁ ଢେ ଢୋ ଢାୟ ଢାୟ ଢାୟ ଢାୟ

ta tā ti tī tu tū te to tai tau taṃ taḥ tta tti tva tvā tra trā tro tya tye tyu tsa tma tṛ

ଟ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

tha thā thi thī thu thū the tho thai thau

ଡ ଢା ଢି ଢି ଢୁ ଢୁ ଢେ ଢୋ ଢାୟ ଢାୟ

da dā di dī du dū de do dai dau dma dga dvi dro

ଡ ଢା ଢି ଢି ଢୁ ଢୁ ଢେ ଢୋ ଢାୟ ଢାୟ ଢାୟ ଢାୟ ଢାୟ ଢାୟ

dha dhā dhi dhī dhu dhū dhe dho dhai dhau dhva ddha ddhā ddhāḥ

ଢ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

na nā ni nī nu nū ne no nai nau nāṃ

ନ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

pa pā pi pī pu pū pe po pai pau pta pto pra

ପ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

ba bā bi bī bu bū be bo bai bau bha bhi bhe bhū

ବ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

ma mā mi mī mu mū me mo mai mau mya maṃ

ମ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

ya yā yi yī yu yū ye yo yai yau yam

ଯ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

ra rā ri rī ru rū re ro rai rau ram rri ryā rmu rvam rha

ର ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

la lā li lī lu lū le lo lai lau lya lva

ଲ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

va vā vi vī vu vū ve vo vai vau vāṃ vyā

ଭ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

śa śā śaṃ śva śrā śru śaṃ

ଶ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

sa sā si sī su sū se so sai sau sam sya sthā sti sti ste

ସ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

ha hā hi hī hu hū he ho hai hau haṃ rha





















ହ ଠା ଠି ଠି ଠୁ ଠୁ ଠେ ଠୋ ଠାୟ ଠାୟ ଠାୟ ଠାୟ

3.7.3 Character Inventory and Calligraphic Description

Folio 107r

3.7.3.1 Consonants

In this folio twenty consonants have been used.

 letter ka	 letter da	 letter ra
 letter kha	 letter dha	 letter la
 letter ga	 letter na	 letter va
 letter ca	 letter pa	 letter sa
 letter ja	 letter bha	 letter sha
 letter ta	 letter ma	 letter ha
 letter tha	 letter ya	

- ka

The opening strike of character 'ka' starts from headmark which moves from right hand side to left hand side. Then the curve line from left extends towards right and again another curve line stretches back towards left and from middle of left leg another mark strikes down, making a thick stroke in the end, between the legs.

- kha

The opening strike of character 'kha' starts from right hand side and moves diagonally towards left. Second stroke starts from the middle of first stroke, where after making triangular bottom mark, it stretches towards left and moves upward and then moves towards right touching the upper limit of the character, near the opening and then turned towards left making an arc reaching the lower limit of the character.

- ga

The opening strike of character 'ga' starts from bottom left by making small open loop go tilted to right upwards. Second strike start from the middle of the first stroke making a triangular headmark at top and goes right giving a space for third strike which goes down and makes an inward loop intersecting the line and moves right reaching the upper limit of the character.

- ca

The opening strike of character 'ca' starts from bottom left which goes right upward through a slanted line and rounded back toward left where it slightly touches the ground of character and

close the opening. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- ja

Character 'ja' starts from the right-hand side and moves towards left which after stretching down again moves towards right and ends with thick stroke. The second stroke starts from the top left of the character which goes up and stretches towards right making a roman 'E' like shape.

- ta

Opening strike of character 'ta' starts from the center goes down towards left and again back to the center thickened the line and rounded back toward left and leaves the opening at bottom. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- tha

For character 'tha' a diagonal stroke has been marked from right to left. The second stroke starts from the middle of the character moves towards left and rounded towards right making a circle which meets in the middle of first stroke.

- da

The opening strike of character 'da' starts from right goes down towards left making an edge and a thin line goes down towards right which then again goes right upward. At the end straight line as headmark has been marked from left hand side to right hand side at the top of the character.

- dha

Opening strike of character 'dha' starts from right hand side and a curve line goes down towards left slightly tilted towards right and again goes a curve line goes upward touching the upper limit of the character leaving the space in between.

- na

Opening strike of character 'na' starts from bottom left. A slanted line goes upward right then goes down towards right and turned back towards top left making a thick stroke. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- pa

For character 'pa' a straight horizontal line starts from right hand side which goes towards left then goes down right making a left loop which goes towards right making another loop which after intersects the line and goes upright making a vertical line reaching the upper limit of the character. In the end the head mark has been marked from left hand side to right hand side on both vertical and horizontal upper limits of the character.

- bha

For character 'bha' a diagonal line goes from right hand side to left hand side leading to another diagonal line towards bottom right where after making pointed corner it goes up right making curve and then goes down after touching the starting point of character. At the end straight line as headmark has been marked from left hand side to right hand side.

- ma

Opening strike of 'ma' starts from left-hand side exceeding towards right and slipping down making an open curve towards left which goes right upward making loop which after intersecting the line goes upright making a vertical line reaching the upper limit of character. After that two head marks have been marked one on left curve and other one on right vertical line from left hand side to right hand side.

- ya

Opening strike of character 'ya' starts from bottom left making a circle exceeding towards right and joins the left opening strike and goes back right upward making a vertical line and goes down making another loop towards right which after intersecting the line goes upright reaching the upper limit of character. After that two head marks have been marked from left hand side to right hand side, one on center vertical line and second on right upper limit of the character.

- ra

Opening strike of character 'ra' starts from right hand side goes diagonally towards left and immediately rounded back joining the starting point of character without leaving any space. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- la

Opening strike of 'la' starts from left-hand side exceeding towards right and slipping down making an open curve towards left which goes towards right immediately making loop which

after intersecting the line goes upright making a vertical line reaching the upper limit of character. At the end straight line as headmark has been marked on right vertical line from left hand side to right hand side.

- va

Opening strike of character 'va' starts from right hand side goes diagonally towards left and rounded back joining the starting point of character leaving any space in between. Then the straight horizontal line from left to right has been marked at the top of the character as headmark.

- śa

For the character 'śa' a diagonal stroke has been marked from right hand side to left and make a hook towards left. Second stroke starts near the opening strike, it stretches upwards and move towards left and again moves down touching the stroke leaving the space in between.

- sa





Opening strike of character 'sa' starts from middle slightly goes left upward and slipping down towards left making a pointed edge which goes down towards right and then goes right upward meeting the opening strike of character, immediately move down rounded towards left and goes right upward making a vertical line reaching the upper limit of character. After that two head marks has been marked one on left side and other one on right vertical line from left hand side to right hand side

- ha

Opening strike of character 'ha' starts from right hand side towards left hand side which moves down and again stretching towards left making an edge which goes straight right where it rounded back towards left and after intersecting the line it goes diagonally towards right where it again turned down leaving a space between an open curve.

3.7.3.2 Vowels

In this folio, there are five independent vowels includes: a, ā, i, e.

- | | |
|--|--|
|  letter a |  letter ā |
|  letter i |  letter e |

However, ī, ū, e, o, ai, au is missing in this folio.

- a

The opening strike of character 'a' starts from top left-hand side exceeding towards right and slipping down giving a space for the lower strike exceeding to left hand and again another strike from right to left. The third strike is extended further to the right-hand side having the strike towards top at first and leading to the lower thick strike at the bottom. Till now this has been made without picking nip up from the paper. At the end the headmark has been marked from left hand side to right hand side at the top of right vertical line.

- ā

The opening strike of character 'a' starts from top left-hand side exceeding towards right and slipping down giving a space for the lower strike exceeding to left hand and again another strike from right to left. The third strike is extended further to the right-hand side having the strike towards top at first and leading downwards and then slightly tilted toward left giving a space for another strike from left to right having an open loop end towards the middle of the character. Till now this has been made without picking nip up from the paper. At the end headmark has been made from left hand side to right hand side at the top of right vertical line.

- i

Short 'i' is represented with three dots in triangular shape. The first dot is placed on the left side, second dot is placed in right, and third dot is placed in the middle of them but slightly downwards.

- e

Character 'e' strike from right hand side with a small loop towards the right intersecting the line and extends towards the left and creating a space for the loop which goes back toward right touching the upper part of the character.

3.7.3.3 Vowel Sign

^ vowel sign ā	^ vowel sign i	˘ vowel sign ī
˘ vowel sign u	˘ vowel sign ū	^ vowel sign e
^ vowel sign o	^ vowel sign ai	^ vowel sign au

- ā

The vowel sign ‘ā’ is marked with a small hook marked at the right edge of the character.



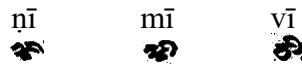
- i

For the vowel sign of short ‘i’ diacritic mark has been marked at the top of each character. It starts from the top of the character, goes up and immediately stretches diagonally towards the left and then bent down.



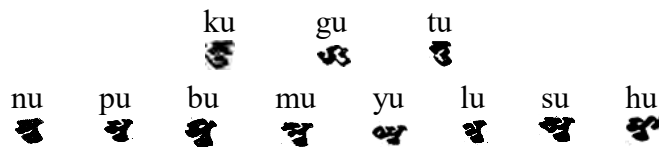
- ī

For the vowel sign of long ‘ī’ a diacritic mark has been marked at right edge of character. It goes up and immediately stretches down towards the right.



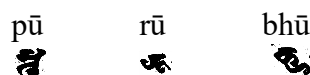
- u

For the vowel sound of ‘u’ a thick stroke has been marked at the bottom of each character. However, for ‘ku’, ‘gu’, and ‘tu’ instead of thick stroke a hook like bottom mark has been marked.



- ū

Three different examples of long ‘ū’ are found in this folio. For first example a thick stroke has been marked at the bottom of each character. The second stroke starts right above from thick bottom stroke and stretches towards left and slips down but for ‘rū’ a hook like mark has been marked at the bottom right of the character. For the third example, a tilde like headmark has been marked at the bottom of the character.



- e

Diacritic mark for vowel sound ‘e’ is like grave mark. It starts from the middle of the character; a thin line stretches upward and then moves towards left with a thick stroke.

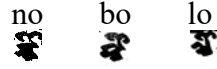
ce ne te ne me ye re ve he



- o

For the vowel sound of ‘o’ diacritic mark has been marked at top of character. Roman ‘m’ like shape has been marked and a thin line from the middle of it joins the character.

no bo lo



- au

For vowel sign ‘au’ diacritic mark has been marked at top of character. Roman ‘m’ like shape has been marked on top and a thin line from the middle of it joins the character and then a grave like mark has been marked over it.

dhau



3.7.3.4 Signs

- Anusvara ˙

Anusvara is the marked with a dot placed at top of the character represents the sound of ‘ṁ’.

- Visarga ː

Visarga is marked with colon (:) punctuation mark placed in front of character. It represents the sound of ‘ḥ’.

3.7.4 Transliteration

1. ///+++ gahaṇi kāḥṭa +++++
2. ///++amitaṣva āyusya +++++ sa sthāsyate lokahi tānu kaṃpakah parinircṛtasyā picatasya tāyinodvi
3. guṇaṃ casarmusatasya sthāsyati,|| pratirūpaka stadvi guṇena bhūyasamsthāsyā tetasya jīnasya śāsane. tadāpisatvāya
4. thagaṃ gahaṇi kāhetujanesyattiha buddha bodhau.|| athakhalu tasyāḥ parsadinaceyāna samprasthitānā masāṇaṃbo

5. dhisatva sahasrāṇāme tada bhavarri bodhisatvānā mahitāvada ++ bhirivasu dāraṃvyā
karaṇāṃ śruta pūrvamkaḥpu
6. narvadaśrā vakāṇāmkah khalvatrah etur bhavisyatikah pratyayaiti.|| athakhala
bhayavāṃsteṣāṃ bodhisatvānaṃ cetasai
7. vacetaḥ parivīṭaka hajñā+tār bodhisatvānām aṃtrayāhasa. Sama mastpā bhiḥ kul
aputrāeka ksaṇenaika muhū
8. rte nama yācānandenā nutta++ samyaksam bodhau dittam unpāditaṃ dharmaga ganāty
udgatarā jasya tathagatasyrhataḥ
9. samyaksam buddhasya samṃukhaṃ tatrai vakul aputroha huśrutyena sata tasami
tābhiyukto bhūdahaṃ cavīryaraṃ bhebbhiyu
10. ktaḥ tena mayā ksipra manuttarāsa myaksam bodhi rabhisam buddhāḥay aṃcapunar
ānanda bhadro buddhānāṃ bhagavatāṃ saddharma
11. kośa dharae vabha++syayada+++++++++

Chapter 4

Comparative Study

4.1 Calligraphic Comparison

Set 395/1 and 395/3 are named Gilgit Bamiyan type I and set 395/2 is named Gilgit Bamiyan Type II which is wrongly identified as proto-Sharada. Though some scholars suggests that GB II has nothing to do with GB I but the current palaeographic study shows that GB II is a later variant of GB I, which might have some borrowed characters from Turkestan Brahmi or having inspirations Gandharan or Kashmir models. Consonants given below from three sets available in KMC shows that the formation of most characters are similar.

	ka	ga	ca	ta	da	dha	na	pa	ma	ya	ra	la	va	sa	ha
395/1															
395/3															
395/2															

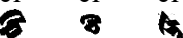
Set 1 and set 3 are almost the same showing the minor calligraphic developments but set 3 is more developed and stylized and has some confusing characters which make it more complex. The formation of 'ka' in set 1 and set 2 are almost the same but in set 1 end of the right leg is a bit thick. 'ga' also seems the same in set 1 and set 3 but in set 3 strokes are slightly tilted which extended the width of the character. Transformation of 'ca' can easily be seen in all three sets. In set 1 strokes are marked diagonally, making pointed edges and in set 3 right stroke becomes rounded leaving a pointed edge only towards the left. In set 3, the pointed edge remains on the left-hand side, but the right rounded stroke becomes straight. The formation of 'ta' and 'da' remain the same in all three sets, set 1 and set 3 are more rounded than set 2 which is more pointed. The strokes of 'da' remain the same in all three sets but with the passage of time, the lines become straighter. Character 'dha' was initially rounded and tilted, marked with a single stroke which then became less tilted, in set 3 strokes were divided into two, and a head mark was added which was not in set 1 and set 3. For character 'na' opening strike starts from the right-hand side which remains the same in all sets but with the passage of time it becomes pointed and little curve, making edges and the stroke which exceeds towards the right was initially twisted back making a thick stroke, later become thinner single stroke which exceeds down making a pointed end stroke. If we intensively study the character formation of 'pa' there are some similarities. Rounded loops which were observed in set 1 and set 3 are replaced by straight lines in set 2 which is why in set 3 'pa' has more straight edges and the same is the case

with the character ‘ma’. The left open curve of ‘ma’ which we see in set 1 and set 3 is replaced by a rounded edge and the right bottom loop is replaced by a straight vertical stroke. In set 1 and set 3 character ‘ya’ is similar. It starts from a rounded stroke that extends towards the top right and then stretches back rounded towards right where after making a loop it moves vertically towards the top right but in set 3 the last strike which created a loop and moves vertically towards the top is omitted. The left rounded stroke is supported by a small vertical stroke on which the head mark has been placed and the middle vertical stroke which was a single stroke supported by a rounded stroke is broken into two strokes, making a pointed stroke at the bottom right. In set 1 and set 2 ‘ra’ is marked with a rounded stroke which later developed in with straight line. The left round of ‘ra’ becomes pointed and the right stroke becomes vertical, making a triangular-like stroke. The formation of ‘la’ remained the same in all scripts. The left curve is transformed into a hook that extends towards the right, in set 1 and set 3 curve supports a loop that extends vertically towards the top right but in set 2 loop is omitted and the first stroke ends there. In set 3 characters ‘va’ and character ‘ca’ were confusing. The left rounded stroke of character ‘va’ gradually becomes pointed and the right stroke becomes vertical. The left square-like pointed loop of ‘sa’ which we see in set 1 and set 3 is replaced by a pointed edge and the right bottom loop is replaced by a straight vertical stroke in set 2. The character ‘ha’ transformed into a tilde-like shape. Edges and loops which are in set 1 and set 3 are now replaced by straight lines.

Vowels in all set 1, set 2, and set 3 are almost same but vowel signs gradually transformed. Vowels sign in set 1 and set 3 are almost same which gradually transformed in set 3. The vowel sign ‘ā’ is marked with a small hook marked at the right edge of the character in all sets.

kā kā kā


For the medial vowel sign of short ‘i’ diacritic mark has been marked at the top of each character. It starts from the top right of the character in set 1 and set 3, goes up and immediately stretches diagonally towards the left and then bent down. In set 2, it starts from top left, stretches upward and immediately stretches diagonally towards the left.

ci ci ci


For the medial vowel sound of ‘u’ a thick stroke has been marked at the bottom of each character which gradually transform into triangular like mark.

nu mu ku


Diacritic mark for medial vowel sound ‘e’ is like grave mark in set 1 and set 3 which is marked at the middle of the character but in set 2 it drop down in hook like shape and marked at the top left of character.



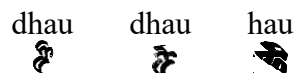
For the medial vowel sound of ‘o’ diacritic mark has been marked at top of character. Roman ‘m’ like shape has been marked and a thin line from the middle of it joins the character in set 1 and set 3. In set this mark is divided into two and two hook like marks have been marked on both sides of head mark.



For medial vowel sign of ‘ai’ two grave like diacritic marks have been marked at the top of each character in set 1 and in set 2 one grave like mark has been marked at top and second stroke is marked at top left of head mark.



For medial vowel sign ‘au’ diacritic mark has been marked at top of character. A Roman ‘m’ like shape has been marked on top and a thin line from the middle of it joins the character and then a grave like mark has been marked over it in set 1 and set 3 but in set 2 it drop down in three strokes. Two hook like diacritic marks have been marked on both sides of the head mark and a grave like mark on its top.



The comparative study of these three sets shows that in set 1 and set 3 characters were mostly formed in one single stroke without picking the pen up from the paper which make flowing characters and that is why more curves and loops are observed in GB 1 script but in set 2, number of strokes were used in formation of one single character which make script more aligned and straight.

4.2 Comparison of Transliteration Attempts

Edward Conze, Raniero Gnoli and H. Toda worked on transliterations and translations of Karachi Museum Collection. These transcriptions are based on comparative studies with later translations available in Tibetan and Chinese and because of that there are some errors appeared in these studies. Due to limitation of time researcher will only compare transliteration of set

no.395/1 *Larger Prajñāpāramitā sutra* which was edited by Edward Conze with the recent attempt.

4.2.1 *Larger Prajñāpāramitāsūtra 395/1*

Minor mistakes of vowel signs are found in this folio. In f221v line two he wrote 'kaścit sa' which is actually 'kaścita sa'. In end of line seven he wrote 'sarvadharmāṇām nutpa' in which he omit sound of a in ma, 'sarvadharmāṇām anutpa'. In line nine he wrote 'sacet punar' which is originally 'sace punar'. In line six there is misinterpretation of word 'nānuprāpnuyāditi' which he wrote 'nānuprāpsyāditi'.

नानुप्रपनुयदिति
nānuprāpnuyāditi

Therefore, it seems that the transliterator has edited the available Sanskrit texts from Tibet, rather than deciphering every character one by one. This previously adopted method is an easier approach in transliteration, therefore, not fully carrying the original speech and altering the meaning.

Conclusion

Overall, four facsimile editions of Gilgit manuscripts have been published since their discovery in 1931. The initial work done by Raghu Vira, Lokesh Chandra, and by Dutt was extraordinary. They opened new doors for further researches. Later, several other scholars also contributed to its historical significance in which Noriyuki Kudo, Oskar von Hinuber, Lore Sander, Edward Conze, Raniero Gnoli and Gudrun Melzer are major contributors. However, the Karachi Museum Collection remained in pending among the series of studies made on various collections around the globe.

In general, character formation of all sets are same, almost all the headmarks have been marked at the end. Palaeography of each set is written by a researcher after carefully witnessing each character. The formation of characters is observed by the movement of strokes in which ink marks were very helpful. Set 1 and set 3 have same palaeography and no effort by scribe has been seen in these set for stylization of characters. However, set 2 is more stylistic in nature and all the characters are properly aligned. But the problem with set 2 is its confusing characters. It seems like that while writing this manuscript the focus was only on its stylization instead of its palaeography.

Based on the results of palaeographic study of Gilgit Manuscripts of Karachi Museum Collection, researcher reached at the conclusion that Gilgit/Bamiyan type 1 and Gilgit/Bamiyan type II are variants of same scripts which gradually transform and become more stylized. Gilgit/Bamiyan type 1 which was identified as round Gupta is Proto-Sharada and Gilgit/Bamiyan type II which was known as Proto-Sharada is Sharada script.

In set 2 medial vowel signs are more complex and confusing and character 'va' and character 'ba' are not easy to distinguish because they are same and set 2 has more scribal mistakes and repeated words. Condition of set 1 and set 2 are not very good most of them are broken but set 3 is in good condition. The string hole of set 1 and set 3 shows that these manuscripts were in use but the string hole of set 2 is very thin which shows that thread was never placed in this manuscript. These manuscripts were ordered to be produced for votive purposes.

In future this research will be helpful the identification of characters, in writing this script, and in generating online database for Sharada script which will be helpful in online transliteration and translations instead of traditional methods.

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Plate 1 Folio 221v



Plate 3 Folio 406r



Plate 2 Folio 107r

