

GILGIT MANUSCRIPTS IN THE NATIONAL ARCHIVES OF INDIA  
FACSIMILE EDITION

VOLUME I

VINAYA TEXTS

**General Editors: Oskar von HINÜBER / Seishi KARASHIMA / Noriyuki KUDO**

# **Gilgit Manuscripts in the National Archives of India**

**Facsimile Edition**

**Volume I**

# **Vinaya Texts**

**Edited by**

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New Delhi, INDIA**

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## Postscript: On the Photographing of the Manuscripts

Noriyuki Kudo

In October 2011, the National Archives of India (New Delhi) and the International Research Institute for Advanced Buddhology, Soka University (Tokyo), signed an agreement with regard to the publication of colour facsimile editions of the Gilgit Manuscripts preserved in the National Archives of India. Prior to the agreement, I (Kudo) visited the National Archives of India in order to arrange the photographing of the manuscripts.

The manuscripts were photographed on February 3–5, 7, 21–22, and September 11, 2011, by Mr. Nitin Upadhye, a professional photographer in New Delhi, in accordance with the procedures which I established and managed while on site at the National Archives of India from February 3–5. After I returned to Japan, Mr. Upadhye continued the task of photographing the manuscripts following the procedures outlined below.

The photography schedule was as follows:

February 3, 2011: Serial Nos. 47, 44, 45.

February 4, 2011: Serial Nos. 45, 49, 48, 42, 41, 40, 43, 46.

February 5, 2011: Serial Nos. 50, 24, 25, 26, 27, 28, 56, 29, 22, 23, 20, 21.

February 7, 2011: Serial Nos. 2, 1 (1/3), 36, 30.

February 21, 2011: Serial Nos. 3, 1 (2/3), 6, 37.

February 22, 2011: Serial Nos. 12, 8, 7, 4, 9, 1 (3/3), 44 (retake), 48 (retake), 13, 62, 14, 16, 17, 54, 34, 35, 58, 60, 39, 33, 31, 18, 19, 10, 11, 53, 59, 32, 57, 61, 51, 38, 55, 52.

September 11, 2011: Serial Nos. 15, 62 (retake).

Note: Serial No. 5 is to be photographed later.

The photographic procedures were as follows. On a large, white layout sheet, two outline boxes were drawn, one on top of the other. In each of the outline boxes, manuscript folios were placed. Above the top outline box, a Gray Scale was placed; to the left, Color Control Patches; below, a 30 cm bamboo ruler; and to the right, strips of paper indicating the serial number and title. In order to indicate the order of the folios, yellow post-its were numbered (one side “a,” the other “b”), labelling each folio as 1a, 1b, 2a, 2b, and so on. Note, however, that these numbers record only the order in which the folios were photographed and not the original folio numbers. Likewise, the “a” and “b” refer not to the recto and verso of the folios, but to the order in which they were photographed. This numbering system of mechanically assigned numbers was employed solely in order to make the photography more efficient and to allow for reorganization of the digital images after the photography had concluded. The order 1, 2, 3, and so on, does, however, reflect accurately the order in which the currently imperfectly and incorrectly arranged folios are preserved.

Each photograph consisted of two folios taken in order from the bundle of preserved folios, the first being placed into the layout sheet’s top outline box, the second in the bottom outline box (e.g., photographing 1a and 2a together in one image). After one side had been photographed, the other side of the folios was photographed (e.g., 1b and 2b). Thus, each photograph consists of a single side of two different folios, *viz.*, {1a + 2a}, {1b + 2b}, {3a + 4a}, {3b + 4b}, and so on. Moreover, each set of two folio sides was photographed at two different exposure settings.

We, the Series Editors, would like to take this opportunity to express our sincere gratitude to the following individuals from the National Archives of India (Ministry of Culture, New Delhi): Prof. Mushirul Hasan (Director General), Dr. Sanjay Garg (then Deputy Director; currently, Deputy Director of SAARC [South Asian Association for Regional Cooperation] Cultural Centre, Sri Lanka), and Dr. Meena Gautam (Deputy Director). We are indebted to Dr. Akash Ouchi (Deputy Director General) and Mr. Rajiv M. Takahashi of Bharat Soka Gakkai, and the Institute of Oriental Philosophy (Tokyo) and its Director, Dr. Yōichi Kawada, for their assistance in the negotiations with the National Archives of India. Mr. Takahashi also attended some photography sessions, and arranged for transmission of the photographic data. Finally, to Professor Dr. Lokesh Chandra, Director of the International Academy of Indian Culture and editor of the first facsimile edition, we convey our most heartfelt gratitude for paving the way for the publication of the present series.