

The *Jifa yuesheku tuolouni jing*: Translation, Non-translation, Both or Neither?

Jonathan A. Silk

Discerning the authenticity of Chinese Buddhist translations can be a difficult business. Texts that claim, or for which is claimed, the authority of Indian authorship can sometimes be shown to have been composed in China, casting doubt, for traditional Chinese Buddhist arbiters of legitimacy, on their authenticity. On the other hand, there are also examples of works which appear, for various reasons, to be Chinese compositions which nevertheless can be shown, on certain grounds, to have verifiable Indian origins.

This paper takes up the case of the *Jifa yuesheku tuolouni jing*, a short work transmitted in canonical collections only embedded in other works, chief among them the *Guan Xukongzang pusa jing*, a work the origins of which are themselves problematic. I will argue that while the *Jifa yuesheku tuolouni jing*, which I place in the mid-fifth century, may not necessarily be entirely Indian, neither is it entirely Chinese. How such works should be considered is an interesting and important question for discussion.