

Analecta Indica

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XLVIII. ハーンが再話に利用した『法苑珠林』

ラフカディオ・ハーンの著述の分野は多岐にわたる。その中でも生涯にわたって背骨のように通っていたものに翻訳と再話がある。筆者はこの二部門を材源利用ということで、一括して捉えてきた。それに関連した拙論「ハーンの翻訳・再話手法—素材への取り組み」『ハーンの文学世界』(=講座小泉八雲 II)(東京:新曜社, 2009), 505-542 の中で、『法苑珠林』所収の二話を基にしたハーンの再話に言及した。この再話は原漢文に基づいたものではなく、スタニスラス・ジュリアンのフランス語訳に依拠したものである。この点でランスロの『パンチャタントラ』のフランス語訳から再話した場合と並行的な事情にある。後者に関しては前田式子博士による先行研究があり、フランス文と英文を詳細に対照させることにより、ハーンが素材をどのように処理していったかが解明されている。これに触発されて『法苑珠林』の場合の再話手法を観察したのが上の文の一部であった。従ってその部分の議論はフランス文と英文の対照が主要部分となるが、掲載本が通俗書であることと、分量が超過してしまうため、肝心の箇所ではあるが、外国文の引用が長くなる仏英対照部分を割愛してしまった。本紀要に転載する可能性を予想しつつその旨付記の二に記したので、それをここにはたしたい。

以下の仏英対照の段組で用いた符号については、前述の拙論の2.2～2.3節にも記してあるが、簡単に繰り返しておこう。

- (1) 角括弧はハーンによる削除部分。
- (2) 丸括弧は順序が変更された部分。
- (3) 下線はハーンに加筆部分。
- (4) 斜字体はハーンが書き直した部分。
- (5) 何らの符号も付けられていない部分は、ハーンの英文がフランス文をほぼ逐字的に再現した箇所。

前田博士の論文では、上の四番目の項目が更に二分されて、網掛けプラス下線で改変部分を、網掛けで変更部分を示してある。筆者は〈改変〉と〈変更〉の区別について正確な理解ができなかったことと、網掛けが困難であるという技術的な事情によって、この部分だけは前田方式を踏襲することができなかった。前田博士のいう〈改変〉と〈変更〉に当たる部分は、一括して斜字体によって示すこととした。

対照テキストの観察から得られる結果については、拙論の2.3節に詳細に記してあるので、ここでは繰り返さない。

Julien (Le roi qui envoie acheter le malheur)	Hearn (The Monster Misfortune)
<p>Il y avait [jadis] un royaume où <i>tous les grains mûrissaient à merveille</i>; [le peuple vivait en paix] (<i>et ne connaissait point les maladies</i>). [Jour et nuit], <i>il entendait une musique harmonieuse et n'éprouvait ni chagrins ni tourments</i>.</p> <p>Le roi (interrogea) ses ministres et leur parla [ainsi]: <<J'ai entendu dire que le malheur était dans l'empire.</p>	<p><u>He that hath a hundred desireth a thousand: he that hath a thousand would have a hundred thousand; he that hath a hundred thousand longeth for the kingdom; he that hath a kingdom doth wish to possess the heavens. And being led astray by cupidity, even the owners of riches and wisdom do those things which should never be done, and seek after that which ought never to be sought after Wherefore there hath been written, for the benefit of those who do nourish their own evil passions, this legend taken from the forty-sixth book of the "Fa-youen-tchou-lin":</u></p> <p><u>In those ages when the sun shone brighter than in these years, when the perfumes of flowers were sweeter, when the colors of the world were fairer to behold, and gods were wont to walk upon earth, there was a certain happy kingdom wherein no misery was. Of gems and of gold there was superabundance; the harvests were inexhaustible as ocean; the cities more populous than ant-hills. So many years had passed without war that plants grew upon the walls of the great towns, disjointing the rampart-stones by the snaky strength of their roots. And through all that land there was a murmur of music constant as the flow of the Yellow River; sleep alone interrupted the pursuit of pleasure, and even the dreams of sleepers were never darkened by imaginary woe. For (there was no sickness) and no want of any sort, so that each man lived his century of years, and dying laid him down painlessly, as one seeking repose after pleasure -- the calm of slumber after the intoxication of joy.</u></p> <p><u>One day the king of that country called all his counselors and ministers and chief mandarins together, and (questioned) them, saying: "Behold! I have read in certain ancient annals which are kept within our chief temple, these words: 'In days of old Misfortune visited the land.' Is there among you one who can tell</u></p>

A quoi le malheur ressemble-t-il?

-- Nous ne l'avons jamais vu,>>
(répondirent les ministres.)

Le roi envoya alors un de ses ministres dans un royaume *voisin* pour chercher le malheur et l'acheter.

En ce moment, un dieu prit la figure d'un homme et alla *vendre*, au marché, le malheur (*qui avait la figure d'une truie*). Le dieu l'attacha avec une chaîne de fer et le mit en vente.

Le ministre demanda quel était le nom de cet animal.

<<Il s'appelle la femelle du malheur,>>
répondit le dieu.

- Est-il à vendre? demanda le ministre.
- Assurément, repartit le dieu.
- Quel en est le prix?
- Un million de pièce d'or.
- Que mange-t-il chaque jour?
- *Un litre d'aiguilles.>>*

Le ministre *alla de maison en maison pour trouver des aiguilles*. [Les hommes du royaume lui en donnaient chacun deux ou trois, de sorte qu'en cherchant des aiguilles dans les villes et les villages, il répandait partout le trouble et l'agitation.] *C'était une véritable calamité; le peuple était aux abois* [et ne savait que devenir].

me what manner of creature Misfortune is? Unto what may Misfortune be likened?"

(But all the counselors and the ministers and the mandarins answered:) "O king, we have never beheld it, nor can we say what manner of creature it may be."

Thereupon the king *ordered* one of his ministers *to visit all the lesser kingdom*, and to inquire what manner of creature Misfortune might be, and to purchase it at any price -- if indeed it could be bought -- though the price should be the value of a province.

Now there was a certain god, who, seeing and hearing these things, forthwith assumed the figure of a man, and went to the greatest market of a neighboring kingdom, *taking with him Misfortune*, chained with a chain of iron. (*And the form of Misfortune was the form of a gigantic sow.*) So the minister, visiting that foreign market, observed the creature, which was made fast to a pillar there, and asked the god what animal it was.

"It is called the female of Misfortune," quoth the god.

"Is it for sale?" questioned the minister.

"Assuredly," answered the god.

"And the price?"

"A million pieces of gold."

"What is its daily food?"

"*One bushel measure* of needles."

Having paid for the beast a million pieces of good yellow gold, *the minister was perforce compelled to procure food for it*. So he sent out runners to all the markets, and to the shops of tailors and of weavers, and to all the mandarins of all districts within the kingdom, to procure needles. *This caused much tribulation in the land, not only by reason of the scarcity of needles, but also because of the affliction to which the people were subjected*. For those who had not needles were beaten with bamboos; and the mandarins, desiring to obey the behest of the king's minister, exercised much severity. The tailors and others who lived by their needles soon found themselves in a miserable plight;

Le ministre dit au roi: <<J'ai bien trouvé la femelle du malheur mais

c'est une cause de trouble parmi le peuple; [les hommes et les femmes se voient à la veille d'être ruinés.] Je voudrais la tuer et en débarrasser le pays, Votre Majesté me le permet-elle?>>

Le roi ayant approuvé son projet,

on emmena l'animal en dehors de la ville pour le tuer;

mais sa peau était tellement dure que le couteau ne pouvait y entrer [et que la hache ne pouvait le blesser ni le tuer].

On amassa un monceau de bois pour le brûler.

and the needlemakers, toil as they would, could never make enough to satisfy the hunger of the beast, although many died because of overwork. And the price of a needle became as the price of emeralds and diamonds, and the rich gave all their substance to procure food for this beast, whose mouth, like the mouth of hell, could not be satisfied. Then the people in many parts, made desperate by hunger and the severity of the mandarins, rose in revolt, provoking a war which caused the destruction of many tens of thousands. The rivers ran with blood, yet the minister could not bring the beast to the palace for lack of needles wherewith to feed it.

*Therefore he wrote at last to the king, saying: "I have indeed been able to find and to buy the female of Misfortune; but the male I have not been able to obtain, nor, with Your Majesty's permission, will I seek for it. Lo! the female hath already devoured the substance of this land; and I dare not attempt to bring such a monster to the palace. *I pray Your Majesty therefore that Your Majesty graciously accord me leave to destroy this hideous beast; and I trust that Your Majesty will bear in mind the saying of the wise men of India; 'Even a King who will not hearken to advice should be advised by faithful counselors.'"**

Then the king, being already alarmed by noise of the famine and of the revolution, ordered that the beast should be destroyed.

Accordingly, the female of Misfortune was led to a desolate place without the village, and chained fast with chains of iron; and the minister commanded the butchers to kill it. But so impenetrable was its skin that neither axe nor knife could wound it. Wherefore the soldiers were commanded to destroy it. But the arrows of the archers flattened their steel points upon Misfortune, even when directed against its eyes, which were bright and hard as diamonds; while swords and spears innumerable were shattered and broken in foolish efforts to kill it.

Then the minister commanded a great fire to be built; and the monster was bound within

Quand son corps fut devenu rouge comme le feu, il s'échappa, courut à travers le village et l'incendia;

[Il passa par le marché et] *le consuma*; il entra dans la ville et *la brûla*.

Il pénétra dans le royaume et mit tout en feu. [Le peuple était dans une affreuse confusion; il mourait de faim et était en proie aux plus cruelles souffrances. Le roi fut ainsi puni pour s'être rassasié de plaisirs et avoir cherché le malheur.]

[On peut le comparer à ceux que brûle le feu de la volupté. Les hommes et les femmes recherchent ardemment le poison de l'amour, et ils arrivent promptement à la mort sans en avoir aperçu l'amertume.]

the fire, while quantities of pitch and of oil and of resinous woods were poured and piled upon the flame, until the fire became too hot for men to approach it within the distance of ten li. But the beast, instead of burning, first became red-hot and then white-hot, shining like the moon. Its chains melted like wax, so that it escaped at last and ran out among the people like a dragon of fire. Many were thus consumed: and the beast entered the villages and destroyed them; and still running so swiftly that its heat increased with its course, it entered the capital city, and ran through it and over it upon the roofs, burning up even the king in his palace.

Thus, by the folly of that king, was the kingdom utterly wasted and destroyed, so that it became a desert, inhabited only by lizards and serpents and demons

Note. This and the following fable belong to the curious collection translated by M. Stanislas Julien from a Chinese encyclopædia, and published at Paris in 1860, under the title, "Les Avadânas" --- or "The Similitudes" --- a Sanscrit term corresponding to the Chinese Pi-yu, and justified by the origin of the stories, translated by the Chinese themselves, or at least reconstructed, from old Sanscrit texts. I have ventured, however, to accentuate the slightly Chinese coloring of the above grotesque parable. L.H.

この物語は後年松江中学で教鞭を取った折に、ジュニア版の改作をして教室における読本として利用した。その英文は落合貞三郎の受講ノートによって伝えられている。和訳は次に与えられている。『ヘルン先生の英語読本』松村恒・松村有美共訳（＝プリンス通信・Beiheft 51）（Tama: Omega Verlag, 2003）, 16-20.

Julien (La laboureur qui a perdu son fils)	Hearn (A Parable Buddhistic)
<p>Un père et son fils labouraient ensemble.</p> <p>Un serpent venimeux ayant fait mourir le fils,</p> <p>le père continua à labourer comme auparavant. [Il ne regarda point son fils et] (<i>ne pleura point</i>).</p> <p><<A qui appartient ce jeune homme? (demanda un brâhmane.)</p> <p>-- C'est mon fils, répondit le laboureur.</p> <p>-- Puisque c'est votre fils, dit le hrâhmane, pourquoi ne pleurez-vous pas?</p> <p>-- Quand l'homme vient au monde, repartit le laboureur, il fait un premier pas vers la mort; <i>la force de l'âge</i> est le signal du déclin. L'homme de bien trouve sa récompense et le méchant sa punition. La douleur et les larmes ne servent de rien aux</p>	<p>.... <u>Like to earthen vessels wrought in a potter's mill, so are the lives of men; howsoever carefully formed, all are doomed to destruction. Nought that exists shall ensure; life is as the waters of a river that flow away, but never return. Therefore may happiness only be obtained by concealing the Six Appetites, as the tortoise withdraws its six extremities into its shell; by guarding the thoughts from desire and from grief, even as the city is guarded by its ditches and its walls</u></p> <p><u>So spoke in gathas Sakya-Mouni. And this parable, doubtless by him narrated of old, and translated from a lost Indian manuscript into the Chinese tongue, may be found in the fifty-first book of the "Fa-youen-tchou-lin":</u></p> <p>.... A father and his son were laboring together <u>in the field during the season of serpents, and a hooded serpent bit the young man, so that he presently died. For there is no remedy known to man which may annul the venom of the hooded snake, filling the eyes with sudden darkness and stilling the motion of the heart. But the father, seeing his son lying dead, and the ants commencing to gather, returned to his work and ceased not placidly to labor as before.</u></p> <p><u>Then a Brahman passing that way, seeing what had happened, wondered that the father continued to toil, and yet more at observing that (his eyes were tearless). Therefore (he questioned him, asking:) "Whose son was that youth who is dead?"</u></p> <p>"He was mine own son," returned the laborer, <u>ceasing not to labor.</u></p> <p>"Yet, being thy son, how do I find thee <u>tearless and impassive?</u>"</p> <p>"<u>Folly!</u>" answered the laborer; "even the instant that a man is born into the world, so <u>soon</u> doth he make his first step in the direction of death; <u>and the ripeness of his strength</u> is also the beginning of its decline. For the well-doing there is indeed a recompense; for the wicked</p>

morts.

Maintenant, seigneur, *entrez en ville*. [Ma maison est située en tel endroit.] Passez-y et dites que mon fils est mort; puis, *prenez mon repas et apportez-le-moi*.

-- Quel est cet homme? se dit le brâhmane. Son fils est mort, *et il ne s'en retourne pas!* Le cadavre gît à terre, *et son cœur reste insensible à la douleur!* Il demande froidement de la nourriture; *il n'a pas d'entrailles; c'est une dureté sans exemple.>>*

[Le brâhmane entra en ville,] se rendit dans la maison du laboureur et vit la mère dont le fils était mort. Il lui dit alors:

<<Votre fils est mort, *et votre mari m'a chargé de lui rapporter son repas.>> Le brâhmane ajouta: <<Comment ne songez-vous pas à votre fils?>>*

La mère du jeune homme répondit au brâhmane par cette comparaison: <<Ce fils n'avait reçu qu'une existence passagère; aussi je ne l'appelais point mon fils. Aujourd'hui il s'en est allé sans moi, et je n'ai pu le retenir. C'est comme un voyageur qui passe dans une hôtellerie. *Aujourd'hui, il s'en va de lui-même; qui pourrait le retenir?* Telle est la situation d'une mère et d'un fils. Que celui-ci s'en aille ou vienne, s'avance ou s'arrête,

je n'ai point de pouvoir sur lui; il a suivi sa destinée primitive et je ne pouvais le sauver.>>

Le brâhmane (parla) ensuite à la sœur aînée du défunt.

<<Votre jeune frère est mort, lui dit-il; pourquoi ne pleurez-vous pas?>>

La sœur aînée répondit au brâhmane par cette comparaison. <<[C'est, lui dit-elle, comme lorsqu'un charpentier est entré dans une forêt. Il coupe des arbres, les lie ensemble et en forme un grand radeau qu'il lance au

there is likewise punishment. What avail, therefore, tears and grief? In no wise can they serve the dead Perchance, good Brahman, *thou art on thy way to the city. If so, I pray thee to pass by my house, and to tell my wife that my son is dead, so that she may send hither my noontday repast."*

"Ah! what manner of man is this!" thought the Brahman to himself. "His son is dead, *yet he does not weep; the corpse lies under the sun, yet the ceases not to labor; the ants gather about it, yet he oldly demands his noontday meal! Surely there is no compassion, no human feeling, within his entrails!"* These things the Brahman thought to himself; yet, being stirred by curiosity, he proceeded none the less to the house of the laborer, and beholding the mother said unto her: "Woman, thy son is dead, having been stricken by a hooded snake; and thy tearless husband bade me tell thee to send him his noontday repast And now I perceive thou art also insensible to the death of thy son, for thou dost not weep!"

But the mother of the dead answered him with coparisons, saying: "Sir, that son had indeed received only a passing life from his parents; therefore I called him not my son. Now he hath passed away from me, nor was it in my feeble power to retain him. He was only as a traveler halting at a tavern; the traveler rests and passes on; shall the tavern keeper retrain him? Such is indeed the relation of mother and son. Whether the son go or come, whether he remain or past on, I have no power over his being; my son has fulfilled the destiny appointed, and from that destiny none could save him. Why, therefore, lament that which is inevitable?"

And wondering still more, the Brahman turned unto the eldest sister of the dead youth, a maiden in the lotus bloom of her maidenhood, and (asked her, saying): "Thy brother is dead, and wilt thou not weep?"

But the maiden also answered him with comparisons, saying: "Sometimes a strong woodman enters the forest of trees, and hews them down with mighty axe-strokes, and binds them together into a great raft, and launches

milieu de la mer; mais [aussitôt] survient un vent impétueux qui chasse le radeau et en disperse les débris; puis les flots entraînent les poutres de l'avant et de l'arrière qui, une fois séparées, ne se rejoignent jamais.

Tel a été le sort de mon jeune frère. Réunis ensemble par la destinée, nous sommes nés tous deux dans la même famille. (Suivant que notre existence doit être longue ou courte,) la vie et la mort n'ont point de temps défini; on se réunit pour un moment, et l'on se sépare pour toujours! Mon jeune frère a terminé sa carrière, et chacun de nous suit sa destinée. Je ne pouvais le protéger ni le sauver.>>

Le brâhmane parla ensuite à la femme du défunt:

<<Votre mari est mort, lui dit-il, (pourquoi ne pleurez-vous pas?)>>

Cette femme lui répondit par une comparaison. <<C'est, lui dit-elle, comme deux oiseaux qui volent et vont se reposer au sommet d'un grand arbre; ils s'arrêtent et dorment ensemble.

Puis, aux premières lueurs de jour, ils se lèvent et s'envolent chacun de leur côté, pour chercher leur nourriture.

Ils se réunissent, si la destinée le veut; sinon, ils se séparent.

Mon époux et moi, nous avons eu le sort de ces oiseaux. Quand la mort est venue le trouver, *il a suivi sa destinée primitive*, et je ne pouvais le sauver.>>

Le brâhmane parla [encore] à son esclave et lui dit:

<<Votre maître est mort; pourquoi ne pleurez-vous pas?>>

L'esclave lui répondit par cette comparaison: <<Mon maître, par l'effet de la destinée, s'est trouvé uni à moi. J'étais comme le veau qui suit un grand taureau. Si

the raft *into the vast river*. But a furious wind arises and excites the waves to dash the raft hither and thither, so that it breaks asunder, and the currents separate the foremost logs from those behind, and all are whirled away never again to be united. Even such has been the fate of my young brother. We were bound together by destiny in the one family; we have been separated forever. There is no fixed time of life or death; (whether our existence belong or short,) we are united only for a period, to be separated forevermore. My brother has ended his allotted career; each of us is following a destiny that may not be changed. To me it was not given to protect and to save him. Wherefore should I weep for that which could not be prevented?"

Then wondering still more, the Brahman addressed himself to the beautiful wife of the dead youth, saying; "And thou, on whose bosom he slept, (dost thou not weep for him,) *thy comely husband, cut off in the summer of his manhood!"*

But she answered him also with comparisons, saying: "*Even as two birds, flying one from the east and one from the south, meet and look into each other's eyes, and circle about each other, and seek the same summit of tree or temple, and sleep together until the dawn, so was our own fate. When the golden light breaks in the east, the two birds, leaving their temple perch or their tree, fly in opposite ways each to seek its food. They meet again if destiny wills; if not, they never behold each other more. Such was the fate of my husband and my self; when death sought him *his destiny was accomplished*, and it was not in my power to save him. Therefore, why should I weep?"*

Then wondering more than ever, the Brahman questioned the slave of the dead man, asking him: "Thy master is dead; why dost thou not weep!"

But the slave also answered him with comparisons, saying: "My master and I were united by the will of destiny; I was only as the little calf which follows the great bull. The

<p>un homme tue ce grand taureau, le veau <i>qui se trouve près de lui ne saurait lui sauver la vie</i>. La douleur et (les cris) du veau ne serviraient à rien.>></p>	<p>great bull is slain: the little calf <i>could not save him from the axe of the butcher</i>; its (cries) and bleatings could avail nothing. <u>Wherefore should I weep, not knowing how soon indeed my own hour may come?"</u> <u>And the Brahman, silent with wonder, watched the slender figures of the women moving swiftly to and fro athwart the glow of golden light from without, preparing the noonday repast for the tearless laborer in the field.</u></p>
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XLIX. 『法苑珠林』の調巻について

『法苑珠林』の簡便な参照は大正新脩大蔵經の使用であり、筆者もこれまでそうしてきた。仏教学者は概ね同じであるので、あまり問題はなかったが、中国学者が『法苑珠林』を参照させる場合、しばしば巻数が大正蔵と一致しないことがある。このことについては『搜神記』の『法苑珠林』における引用をあたっているときに気付いたのであるが、以後注意しているとその傾向は各所に見られることがわかった。この傾向はレファレンスブックにも分布している。仏教事典の類いは『法苑珠林』を百巻としている。

『仏教大辞彙』6 (東京：富山房, 1922), 4083a-c. 『望月仏教大辞典』5 (東京：世界聖典刊行協会, 1933; 増訂1958), 4555b-4556b. 『仏典解題事典』(東京：春秋社, 1977), 196b-197b. 『総合仏教大辞典』下 (京都：法蔵館, 1987), 1266b-1267a. 『仏典入門辞典』(京都：永田文昌堂, 2001), 361.

一方中国学の事典では百二十巻としている。

近藤春雄『中国学芸大事典』(東京：大修館, 1978), 717b.

こうしてみると『法苑珠林』には百巻本と百二十巻本のふたつの系統があったことがわかる。それではこれまで伝えられている『法苑珠林』の諸本のうちいずれが百巻本であり、いずれが百二十巻本であるのだろうか。以下管見に及んだものだけであり、甚だ不完全なりストであるが、今後の基礎とするために、備忘用に記しておきたい。

【百巻本】

大正蔵 53 [Ref.] *Hôbôgirin: Fascicule annexe* (Tôkyô: Maison Franco-Japonaise, 1931), No.2122 = p.122; *Répertoire du canon bouddhique sino-japonais: Fascicule annexe du Hôbôgirin* (Paris: Librairie d'Amérique et d'Orient, 1978), No.2122 = p.169. 『佛藏要籍選刊』(一) (上海：上海古籍出版社, 1994) にそのまま複製されている。

磧砂蔵 = 『中華大蔵經』第1輯第8集 [Ref.] 『中華大蔵經 首編』(修訂中華大蔵經会, 1968)

龍藏 = 『乾隆大藏經』91 [Ref.]『乾隆大藏經 目錄索引』(台北:華藏淨宗学会, 2003)

金藏広勝寺本 = 『中華大藏經 漢文部分』71(北京:中華書局, 1994)

高麗藏 = 『高麗大藏經』39 [Ref.]『高麗大藏經総目録・索引・解題』(ソウル:東国大学校, 1976), 438-458; Lewis R. Lancaster, *The Korean Buddhist Canon: A Descriptive Catalogue* (Berkeley: University of California Press, 1979), K1406 = p.453.

道光丁亥藏本 = 『法苑珠林一百卷』(台北:新文豊出版, 1973)

『校訂法苑珠林』松岡了巖校(東京:藤田祐真鉛印, 1889)

【百二十卷本】

欽定四庫全書 = 『四庫全書』1049-1050 子部三釈家(上海:上海古籍出版社, 1994)

四部叢刊初編子部 法苑珠林一百廿卷四、六八九下一六九〇下。〈上海涵芬樓藏明万曆刊本明徑山寺本 (国会図書館蔵)〉

寛文十二年本 〈洛陽積徳堂刊本 (京大人文研蔵)〉

上に記した百卷本と百二十卷本とを比較してみると、その内容には異同はなく、調卷上の違いだけであることが判明した。この調卷上の処理の違いがいつ起こったのかはなお調査しなくてはならない。概して仏教系の叢書には百卷本が収められ、非仏教系の叢書には百二十卷本が収められているようであるが、必ずしもそれで割り切れる問題ではない。例えば目録によれば嘉興蔵所収のものは百二十卷本であるので、二系統の分布についても更なる精査が求められる。

なおジュリアンが使用したものは卷数から判断して百卷本であることは明らかであるが、どの本を使用したかはいまだ確実ではない。