

仏教学における新地平

New Horizons in Buddhist Studies

国際仏教学大学院大学主催国際ワークショップ

**International Workshop Organised and Sponsored by the
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16 November 2019 (Saturday), 9:30-17:30

国際仏教学大学院大学 春日講堂

International College for Postgraduate Buddhist Studies, Kasuga Hall

仏教は宗教であるばかりでなく、哲学思想的側面や、絵画、美術、建築などの芸術的側面も有している。したがって仏教研究も様々な領域、分野で行われており、日進月歩の進化を遂げている。ことに近年のコンピューター利用による情報技術の革新によって文献、思想の両面に亘って新しい地平が開かれている。本ワークショップは、学術交流のあるハンガリー、台湾、日本の各国の大学研究者が集まり、若手を中心に仏教学における新しい成果を発表する場である。

発表言語は英語を主とします（来聴自由）。

Buddhism is a multifaceted tradition including not only a religious core but also elaborate doctrinal systems as well as a rich heritage of artistic expression in painting, sculpture, architecture, etc. This complex picture is mirrored by the modern study of Buddhism with its numerous areas and subareas of research. Over the past decades, we have witnessed a rapid progress in all these fields. Moreover, the recent technological advances brought by the IT revolution have been opening new horizons in our exploration of Buddhist philology and history of ideas. This workshop aims at bringing together Hungarian, Taiwanese, and Japanese scholars, especially of the younger generations, to present and discuss together their latest research findings.

Workshop Programme

9:30~10:10 Greetings

Prof. Fujii Kyoko (International College for Postgraduate Buddhist Studies, President)

Prof. Imre Hamar (Eötvös Loránd University, Vice-Rector for International Affairs)

Prof. Tsai Polang (Dharma Drum Institute of Liberal Arts)

Prof. Nitta Tomomichi (Otani University)

10:10~12:10 Morning Session

10:10~10:50 Imre Hamar (Eötvös Loránd University), Perspectives on Huayan Studies in the Future

10:50~11:30 Nitta Tomomichi (Otani University), Buddhaghosa's Understanding of Saṃsāra

11:30~12:10 Mónika Kiss (Eötvös Loránd University), Tradition and Transition: Some Aspects of Modern Buddhist Art in Japan

13:30~15:30 Afternoon Session I

13:30~14:10 Kaji Tetsusya (Otani University), The Positioning of "Traditional Japanese Abhidharma Studies" in Modern Buddhist Studies

14:10~14:30 Tsai Polang (Dharma Drum Institute of Liberal Arts), A Comparative Study of the Sanskrit Text and the Two Chinese Translations of the *Madhyāntavibhāga*

14:30~14:50 Shi Xianzhao (Dharma Drum Institute of Liberal Arts), A New Tool of Buddhist Studies—DEDU

14:50~15:30 Li Zhouyuan (Dharma Drum Institute of Liberal Arts), The Literary Sources of the *Faju Jing* 法句經, the Chinese *Dhammapada*

15:30~15:50 Coffee break

15:50~17:10 Afternoon Session II

15:50~16:30 Aoki Chalin (International College for Postgraduate Buddhist Studies), Scholar Officials and the Mahāyāna *Niepan jing* in the Tang dynasty: Wei Shen's *Zhu Daban niepan jing*

16:30~17:10 Shinga Kanako (International College for Postgraduate Buddhist Studies), Did Padmasambhava Cite a *Dhāraṇī* from the *Aparimitāyuhṣūtra* in His Longevity Practice? Materials for the Study of the *Tshe sgrub lcags kyi sdong po*

17:10~17:30 General Discussion

Discussion Commentator: Saito Akira (International College for Postgraduate Buddhist Studies)

Workshop Moderator: Deleanu Florin (International College for Postgraduate Buddhist Studies)

Perspectives on Huayan Studies in the Future

Imre Hamar

When I organised the First International Huayan conference in Budapest in 2004, my intention was to invite the leading scholars of Huayan Buddhism in Europe, Asia and USA in order to inspire a dialogue among the different research interests and methods on Huayan Buddhism and make an overview on the Huayan studies in the world. This is the reason why the conference volume published by the Harrassowitz was titled *Reflecting Mirrors* as different opinions were mutually reflected during the discussion of the conference. This book also includes four survey articles on research related to Huayan in the West, Japan, China and Korea. After the first Huayan conference the second was organised in Paris in 2008, and the third in Beijing in 2017. It is interesting that Minzu University organised a special conference on Fazang in 2018 and another one on Chengguan in 2019, but mainly Chinese scholars attended them. In this paper we are going to discuss the main trends of Huayan studies in different scholarly traditions in the past and present, and the possible new directions of the research in the future.

Buddhaghosa's Understanding of Samsara

Tomomichi Nitta (Otani Univ.)

Needless to say, “samsara” is one of the most important concepts when we look at Indian religions including Buddhism, and many studies on Buddhist concept of samsara based on the methodology of modern Buddhist studies have been published over the past hundred and fifty years. However, referring to them, we can see that scholars have not yet reached a shared understanding of the concept. In particular, on the one hand, some scholars assert that Buddhism cannot exist without samsara; on the other hand, some insist that samsara is a secondary and peripheral doctrine in Buddhism, or affirm that the Buddha did not in fact preach it. The purpose of this paper is to clarify the traditional understanding of samsara in Theravada Buddhism, and in order to achieve that, we will first examine how Buddhaghosa, a well-known Theravada commentator in 5th-century, understands samsara according to his *Visuddhimagga*, and secondly demonstrate that his understanding is not unique to him but can be traced back to the early Buddhist scriptures.

In Buddhism, the compound “birth-and-death” (*jāti-maraṇa*) is often used synonymously with samsara. We usually see “birth” and “death” as events which we experience respectively only once in one lifetime, i.e., birth from one’s mother’s womb and death of the individual existence with the loss of one’s life faculty (*jīvitindriya*). From this perspective, we then understand “samsara” as “rebirth” after death. According to Buddhaghosa, however, we experience “death” and “rebirth” every moment and the first “birth” and the last “death” are just a special instance of this process. As the etymological meaning of the word samsara, “to flow,” implies, the real aspect of one’s life is like the flow of a river, and all sentient beings always undergo momentary becoming and passing. In reality, there is no immutable substance in the continuity of becoming and passing which we can call “self,” but nonetheless, we cannot help incorrectly finding “self” in it because of our ignorance. This is what Buddhism refers to as “the fetters of samsara.” That is to say, we are in the midst of samsara right now. However, to say so does not mean at all that there is no life after death. If a man can root out his ignorance before he dies, he will be freed from samsara and therefore there will be no life after death for him, but if not, he will get a new life after death according to his previous karma without fail. What needs particular attention here is that the new life and the previous life are neither the same nor different just as a person is not the same from moment to moment or day to day in the course of one given life.

This is a brief summary of Buddhaghosa’s understanding of samsara, which was laid out quite clearly in the 5th century, but its roots can clearly be seen within the early Buddhist scriptures which he can be said to have systematized in his presentation.

Tradition and Transition

Some Aspects of Modern Buddhist Art in Japan

Abstract

Dr. Mónika Kiss

Lecturer, ELTE University

The Meiji period brought immense changes to every aspect of the Japanese life. Buddhist institutions were left on their own by the new bills of the modern government and were collapsing under the anti-Buddhist movements of the early years. What was considered as traditional Japanese painting, and was then called *nihonga*, experienced similar neglect in the face of the increasing hegemony of Western painting techniques. It was somehow fateful that *nihonga* painters embraced Buddhist themes in their repertoire.

In my presentation I am listing some changing aspects of Buddhist art that was present in the newly formed art world of Japan in the late 19th century and early 20th century. I am focusing on innovative themes and techniques, and how the non-Buddhist sphere was influencing such Buddhist paintings. I am examining especially the paintings of the first generations of *nihonga* painters, such as Kanō Hōgai (1828-1888), Hashimoto Gahō (1835-1908), Shimomura Kanzan (1873-1930), Hishida Shunsō (1874-1911), or Murakami Kagaku (1888-1939), and their deep connection with the utmost supporter of *nihonga*, Okakura Tenshin (Kakuzō, 1862-1913), who personally determined their Buddhist paintings and interwove them with the newly developed historical painting genre.

The Positioning of "Traditional Japanese Abhidharma Studies" in Modern Buddhist Studies

Tetsuya Kaji (Assistant Professor, Otani University)

In modern Buddhist studies, the field of Abhidharma studies has changed significantly due to the adoption of new materials in a variety of languages, including the publication of Sanskrit critical edition of *Abhidharmakośabhāṣya* by P. Pradhan. This marks a major transition from traditional Japanese Abhidharma studies 俱舎学 which had been based primarily on Xuanzang's translations.

In the explanation of the *Kusharonki* 俱舎論記 included along with its Japanese transcription in the *Kokuyaku issaikyō* 国訳一切経, Nishi Yoshio, a leading authority in Japanese Abhidharma research, acknowledges the importance of the philological research on individual texts in Sanskrit, Chinese, and Tibetan languages. Yet he also points out that because significant energy has been applied to such work, traditional Japanese Abhidharma studies in the premodern period have not received the attention that they deserve. Furthermore, he emphasized that Xuanzang's translations and its commentaries are valuable not only in Abhidharma studies in the strict sense of the word, but also for understanding all the schools of Buddhism that developed based on Chinese translations.

I agree with Nishi's position and in accord with his suggestion, I intend to critically examine Xuanzang's translations and the commentaries on them based on the new viewpoints afforded by the advances in modern Buddhist studies. In this presentation, therefore, I will summarize the results of recent Buddhist studies on "*ākāra*" (行相, aspect), which is one of the important words in Sarvāstivāda epistemology. I will also consider the interpretations of "*ākāra*" by Edo period scholars such as Kōgatsuin Jinrei 香月院深励 (1749 ~ 1817) and Kaidō 快道 (1751 ~ 1810) in their commentaries on Xuanzang's translation of *Abhidharmakośabhāṣya*. On that basis, I will discuss the positioning of traditional Japanese Abhidharma studies in modern Buddhist studies during Edo period by comparing them and critically examining these commentaries.

現代仏教学における「俱舎学」の位置

梶 哲也（大谷大学任期制助教）

説一切有部の思想研究は、『阿毘達磨俱舎論』の梵文校訂本の出版をはじめとする多言語の新資料によって、近代仏教学のなかでも文献学的研究の対象が著しく変化した分野の1つである。その意味において、玄奘訳の諸論書をもとに考究をすすめてきた「俱舎学」から大きな転換を迎えた。

一方で日本を代表する有部研究者の一人である西義雄は、国訳『俱舎論記』の解題の中で梵・漢・蔵の個別典籍の文献学的研究の重要性を認めつつ、それに重点を置くあまりに手薄になってしまった、玄奘訳の『俱舎論』をもとに営まれてきた近代以前の「俱舎学」に関して、あらためて見直す必要性を指摘する。さらに、玄奘訳『俱舎論』とその諸註釈の価値が有部や「俱舎学」という仏教思想の一分野に留まるものではなく、漢訳典籍に基づいて展開された仏教各宗すべてに通じるものであると主張する（『国訳一切経』「論疏部」5, pp. 343-346）。

私もこの指摘について同意し、西が言うように近代仏教学が得た新資料に基づく知見から、あらためて玄奘訳『俱舎論』とその註釈について批判的に検討をしたいと考える。本発表では有部の認識論における重要な言葉の1つである「行相」（akāra）を対象に、近年の仏教学における成果をまとめる。また香月院深励や快道といった江戸期の『俱舎論』注釈書における「行相」解釈を整理する。その上で両者を比較し江戸期の「俱舎学」を批判点的に考察することによって、現代仏教学におけるその位置づけを論じる。

A Comparative Study of the Sanskrit Text and the Two Chinese Translations of the *Madhyāntavibhāgaśāstra*

Tsai Polang

Dharma Drum Institute of Liberal Arts

The *Madhyāntavibhāgaśāstra* is one of the most important texts in early Yogācāra school. From the text's title, we can understand that its author mainly wants to express the Buddhist notion of the Middle Way of Yogācāra school, that is, to distinguish between *zhong* (*madhya*) and *bian* (*anta*). This text has two Chinese translations and one Tibetan translation. S. Lévi and G. Tucci discovered the Sanskrit manuscript in Nepal in 1928.

Kueiji (窺基) said that there were many mistakes in Paramārtha's translation in the *Bian zhong bian lun shu ji* (辯中邊論述記). However, when we compare the two Chinese translations (Paramārtha's and Xuanzhang's) with the Sanskrit text, we can find that Paramārtha's translation is more faithful to the Sanskrit text. But Kueiji said they translated this text by comparing three versions of Sanskrit. However, in this paper, I would like to show the difference in translation between Paramārtha (真諦) and Xuanzhang (玄奘) by demonstrating some examples and to point out the different meanings revealed through the different translations.

Key words: *Madhyāntavibhāgaśāstra*, *abhūta-parikalpa*, middle way,
vijñāna-pratibhāsa, *śūnyatā*

A New Tool of Buddhist Studies——DEDU

Dharma Drum Institute of Liberal Arts

Shi Xian Zhao

Text comparison is fundamental in Buddhist studies. There are comparisons between a source text and its translation, among multiple translations, and comparison between a base text and its commentary. "DEDU" is a new editing tool for parallel corpus. It is an online editorial device that aids in the effort of researchers in viewing and comparing parallel texts in a neat tabular format.

The reason for the development of "DEDU" is to solve the difficulties faced by the researchers in the use of general text editing, especially when editing the text, often because of a modification, the format that has been aligned has all ran away, and has to be completely reorganized. However, in the process of studying Buddhist texts, it is often necessary to refer to multiple texts at the same time in order to understand the true meaning of the classics. Therefore, properly arranging several related documents on the same page to present their corresponding characteristics should be a fairly common homework in Buddhist studies and teaching.

As an online editorial platform, "DEDU" has a few noteworthy user friendly features. (1) The tree structure enables user to grasp the content of comparison at a glance. (2) The platform allows multiple users to work on a same project through file sharing. (3) The result of comparison is readily available and user may share his work through URL.

The Literary Sources of the *Faju Jing* 法句經, the Chinese *Dhammapada*

Li Zhouyuan

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Abstract

Dhammapada is an important Buddhist text and it has a wide influence all over the world. It is available in many languages, such as Pāli, Sanskrit, Tibetan, Gāndhārī and so on. *Faju jing* 法句經 (T 210), the Chinese translation of the *Dhammapada*, was translated around 224 AD. Studying this Chinese text helps us understand early Buddhist thought. The clarification of literary source is of primary concern in textual scholarship. In this paper, I investigate the literary sources of the *Faju jing* from four perspectives.

Firstly, according to the preface of the *Faju jing*, there were different translations and each translated from a different Indic text. Zhi Qian 支謙, the famous translator in the Three Kingdom period, compiled these various translations into a single collection which is the *Faju jing*.

Secondly, it is well known that there is significant correspondence between the *Faju jing* and the Pāli *Dhammapada*. But if we compare the correspondence word by word, differences between the two texts are found. However, these variations can be explained with the Sanskrit *Udānavarga* and the Patna version of *Dhammapada*.

Thirdly, *Faju jing* may not entirely based on Indic text, because nineteen verses

of the *Faju jing* are similar to the verses of the *Zhong benqi jing* 中本起經 (T 196), a text which was translated by Kang Mengxiang 康孟祥 in the Eastern Han dynasty before the time of Zhi Qian. It means that the *Faju Jing* might have inherited the existing composition of its earlier translations. I review the differences of terminology and literary meanings between the *Faju jing* and the *Zhong benqi jing* to find out the adjustment conducted by Zhi Qian and the possible reason for such adjustments.

Finally, I compare the *Faju jing* with Zhi Qian's other translations, such as the *Bei jing chao* 字經抄 (T 790), the *Taizi ruiying benqi jing* 太子瑞應本起經 (T 185), etc. Fourteen verses from the *Faju jing*, which are found in other translated texts attributed to Zhi Qian, are also examined, and I suggest a connection between these works.

Keywords: Zhi Qian, *Zhong benqi jing*, *Udānavarga*, Indic texts

Scholar officials and the Mahāyāna *Niepan jing* in the Tang dynasty

~Wei Shen's *Zhu dabanniepan jing*~

AOKI Chialin Ph.D. (Letters)

International College for Postgraduate Buddhist Studies

Abstract

The Chinese Mahāyāna *Nirvāṇa Sūtra* (*Mahāparinirvāṇasūtra*, 大般涅槃經, *Dabanniepan jing*) exists in three versions. All either transmitted to, or produced in China during the fifth century CE. The 'six fascicle' (六卷本) *Nirvāṇa Sūtra* (*Dabannihuan jing* [大般泥洹經]) was translated by Faxian 法顯 (337-422 CE) and Buddhahadra 仏陀跋陀羅 (359-429) in 418 CE and is known as the 'Faxian text'. The 'forty fascicle' (四十卷本) *Nirvāṇa Sūtra*, known as the 'northern text', was translated by Dharmakṣema 曇無讖 (385-433 CE) in 421 CE. The 'thirty-six fascicle' (三十六卷本) *Nirvāṇa Sūtra*, or the 'southern text' was a new edition of the northern text, which is to say the language was modified, and the chapter divisions were also increased based on the Faxian text. It was edited by Huiyan 慧嚴 (363-443 CE), Huiguan 慧觀 (unknown), and Xielingyun 謝靈運 (385-433 CE) and others in 436 CE.

After the completion of the Faxian text, a dispute occurred regarding Buddha-nature. Later, after the northern text's translation and the newly-edited southern text began to be circulated, the study of the *Nirvāṇa Sūtra* in its various forms gained momentum during the period of the Northern and Southern Dynasties, and its new-found popularity led to the establishment of the new Nirvana School (涅槃宗, *niepan zong*).

Foremost among those scholar officials who studied *the Niepan jing* 涅槃經 is probably Xielingyun 謝靈運, who edited the southern text, while Emperor Wu of Liang was also influential. Emperor Wu held a dharma seat (法座) himself giving teachings on *Niepan jing* 涅槃經. He was also responsible for *the Dabanniepan jing ji jie* (大般涅槃經集解), a compilation of the major commentaries on *the Nirvāṇa Sūtra*, for which he also wrote the preface.

Generally speaking, extant commentaries by scholar officials are rare. However, there is one remaining here in Japan: *the Zhu dabanniepan jing* (注大般涅槃經) written by a prefecture governor named Wei Shen 韋諗 during the Tang Dynasty. Wei Shen's *Zhu dabanniepan jing* was hand-copied in the Nara period as one of the Tenpyō Manuscripts. It is also a nationally-designated important cultural property of Japan. *The Tōiki dentō mokuroku* 東域伝灯目録 by Eichō 永超 (1014-1095 CE) indicates that *Zhu dabanniepan*

jing 注大般涅槃經 originally had thirty scrolls; however, only six of them remain to this day. It is clear from its appearance that *Zhu dabanniepan jing* was considered an important text. Its scroll rollers were made from red and black sandalwood, and the shaft ends were decorated with striking patterns. It is also written in beautiful calligraphy by official scribes; it contains three different names in its record indicating that it was proofread three times.

Little is known regarding the background of Wei Shen 韋諗 from historical documents. However, from the title used with his author's name on the manuscript, we know that he was a prefectural governor under the Tang Dynasty. His title also reveals that the *Zhu dabanniepan jing* 注大般涅槃經 was written during the Kaiyuan era 開元 (713-741 CE). Moreover, according to the record of the *Shōsō-in Treasure Repository* 正倉院文書, in the fifth year of the Tempyō-Shōhō era (753 CE), Wei Shen's *Zhu Weimo jing* 註維摩經 or Commentary on *Vimalakīrtinirdeśasūtra* was borrowed by Zikun 慈訓 (691-777 CE), along with the commentary of Won Hyō 元曉 (617-686 CE). Therefore, it can be assumed that the *Zhu dabanniepan jing* was also brought to Japan by that year.

There are several important features of *the Zhu dabanniepan jing*. Chief among them, perhaps, is that although it is based on the northern text, in some places it introduces words or phrasing from the southern text, and even occasionally from one or more other sources. This paper will suggest two main reasons for Wei Shen 韋諗 drawing on multiple sources, which was a highly unusual practice: first, his status as a scholar official meant that he was well educated and had studied closely the *Niepan jing* 涅槃經; and second, he was led by a desire to present the text in its clearest form.

In this article, I will introduce several important features of *the Zhu dabanniepan jing* 注大般涅槃經, and discuss what is known about the author, the composition of the text, and the history of its transmission.

**Did Padmasambhava Cite a *Dhāraṇī* from the *Aparimitāyuhṣūtra*
in His Longevity Practice?**

Materials for the Study of the *Tshe sgrub lcags kyi sdong po*

Kanako Shinga,

PhD Student, International College for Postgraduate Buddhist Studies (ICPBS)

Abstract

The *Tshe sgrub lcags kyi sdong po* (hereafter CD) is a longevity practice of the Northern Treasure (Byang-gter) Tradition associated with a long line of luminaries of Tibetan Buddhism, including the great adept Thang-stong-rgyal-po (1361–1485?; TBRC#P2778). According to the hagiographico-biographical literature (*rnam thar*) written by his disciples, direct and indirect, Thang-stong-rgyal-po was said to have enjoyed a formidable lifespan of 125 years through the perfection of the CD. This allowed him to put in practice his lifelong commitment to altruistic acts such as the building of iron suspension bridges (*lcags zam*) over hundreds of rivers. In my previous studies, I have argued that the term *lcags* ‘iron’ is invested with a special meaning, concrete as well as spiritual.

As an introduction, I will first offer a summary of Thang-stong-rgyal-po’s views on longevity in regard to (i) the prophecies given by Guru Padmasambhava, (ii) his philosophy as knowledge-holder of life (*tshe’i rig ’dzin*; **āyurdhara*) described in his death poem, and (iii) his enlightenment in Sukhāvātī as recorded in his hagiography *Kun gsal nor bu’i me long*. The present paper will focus on the ultimate purpose of the longevity practice as advocated in the CD itself.

I shall primarily scrutinize the synthesis of the following two foundations (*siddhi*) found in the CD: (1) the ordinary *siddhi* of longevity, i.e., maintaining a steadfast body to complete the full life-span of one hundred years, and (2) the immutable *siddhi* of longevity, i.e. rebirth in the Buddha-field of the Tathāgata Aparimitāyus where there is neither birth nor death. The former is conceived as a skillful means to achieve the latter.

Intriguingly, the same twofold scheme is found in the *Aparimitāyuhṣūtra* (無量寿宗要經), from which Padmasambhava arguably cites a *dhāraṇī* in the inner *sādhana* of the CD. In the context of the longevity practice transmitted in the Byang-gter tradition, this represents a significant textual antecedent going back to the Tantra/Dhāraṇī current in the Tibetan-ruled Dunhuang (786—848), which is roughly contemporaneous with Padmasambhava. The present paper is the first scholarly attempt to explore the longevity practice and its reference, explicit or implicit, to the *Aparimitāyuhṣūtra*.

My discussion will also look into (i) the genesis, (ii) the concealment, (iii) the revealment (iv) the transmission lineage, (v) a short synopsis (vi) the script, together with some remarks on the *dhāraṇī* from contemporary scholar-monks such as Bu-ston Rin-chen-grub (1290–1364; TBRC#P155). Although the extant historical and philological sources do not offer conclusive evidence, the most plausible scenario is that Padmasambhava’s *Tshe sgrub lcags kyi sdong po* quoted the *dhāraṇī* of the 108 names of the Tathāgata from the *Aparimitāyuhṣūtra*.

Keywords: longevity practice (*tshe sgrub*) - Thang-stong-rgyal-po (1361–1485?; TBRC#P2778) - Byang-gter - *Tshe sgrub lcags kyi sdong po* - *Aparimitāyuhṣūtra* (無量寿宗要經)