Abstracts

Research Note "Meanings of *dharmadhātu* in the *Gaṇḍavyūha* – Research History"

Shoryu Katsura

In this paper I summarize among others the three scholars' understandings of the term *dharmadhātu* in the *Gaṇṣavyūha*. Daisetsu Suzuki identified *dharmadhātu* with Maitreya's *Vairocanālaṃkāravyūhagarbha-kūṭāgāra* and understood it as the world of 'interpenetration' (*anyonyasamavasaraṇa*). Luis O. Gómez proposed that there are two aspects of *dharmadhātu* of the *Gaṇḍavyūha*: the undivided (*asambhinnadharmadhātu)* and its "manifestations" (*dharmadhātutalabheda*). According to him they respectively correspond to *dharmaśarīra* (or *dharmakāya*) and *rūpakāya*. Finally, Ataru Sotomura identified *dharmadhātu* with the whole universe and characterized it by the following nine concepts, viz. (1) unitary, (2) spatially endless, (3) temporally limitless, (4) without the absolute center, (5) pure, (6) containing the *sumeru-loka*, (7) real as a whole, (8) like the empty space, and (9) that things in the universe are not real but our mere imaginations.

Dharmadhātu in the *Gaṇḍavyūha* is not only the ultimate truth/reality like *dharmatā, śūnyatā* and *nirvāṇa* but also the region or realm where there appear various miraculous events created by the *buddha*s and *bodhisattva*s. In the future paper I would like to present the result of my survey of all the occurrences of the term *dharmadhātu* in the *Gaṇḍavyūha*.

The Development of Modern Buddhology in the Context of the *Vimalakīrtinirdeśa*: Starting from Tokan Tada and his Time in Tibet

Masaaki Nohnin

This paper intends to clarify the following three points. (1) It classifies the significance of the achievement by Tokan Tada of bringing the Tibetan Tripitaka to Japan in the context

of modern Buddhology. (2) It reveals several characteristics of the Tibetan translation of *Vimalakīrtinirdeśa* (VKN) by comparing it with the newly discovered Sanskrit version. (3) It clarifies some characteristics of the translations by Tada and Nagao.

(1) In the early 1900s, a few Japanese entered Tibet and later became pioneers of Tibetan Buddhist studies and promoted modern Buddhist studies in Japan. One of them was Tokan Tada (1890-1967), who trained ascetic practices at the Sera monastery in Lhasa for 11 years. The scriptures he brought from Tibet to Japan, among others the Derge version's Tibetan Tripitaka and many documents outside the Tripitaka, formed the foundation of Modern Buddhology.

(2) I took up one paragraph expounding the reason Bodhisattvas abide in inconceivable deliverance we can find in VKN, V. § 20. The structure of the original Sanskrit sentences accord with the Tibetan sentences. On the other hand, I confirmed that two descriptions are unique to the Tibetan translation. Namely, one is "*go skabs ma phye bar gsad pa'am bslang bar yang mi nus so*." It is conceivable that this Tibetan sentence was added to the Tibetan translation as a commentary sentence to clarify the meaning of "asthānânavakāśakṛta." The second description regards the relation between "bodhisattva" and "utpīḍā" in the compound word "bodhisattvôtpīḍāṃ". In the Tibetan translation, it is mainly interpreted as a Tatpuruṣa compound in the accusative case (*byang chub sems dpa' la nyam nga bar byed de*, to intimidate against a bodhisattva) and has meaning in context. Simultaneously, it shows an interpretation as a Tatpuruṣa compound in the instrumental case (*byang chub sems dpas nyam nga bar byas pa*, to be intimidated by a bodhisattva). These two aspects originate in a paronomasia included in the Sanskrit expression's two-fold meaning.

(3) The Tibetan word "*nyam nga ba*" means "mental and physical pressure." Nagao translated this term into Japanese with "intimidation (*kyōhaku, kyōyō*)," but Tada translated it with "pity (*awaremi*)." Nagao's translation style is consistently based on Buddhist Philology. In contrast, it may be said that Tada's version is a lucid translation that results from a deep reading of the VKN and its thought of the great compassion of the Mahayana Bodhisattva.

Saṃghabhadra's Revised kārikās as Controversy over *pratibimba* in the *Samayapradīpika*

Norisato Aohara

Two works of Saṃghabhadra, the *Nyāyānusāriṇī*(=NA) and the *Samayapradīpika*(=SP) are both known as critical commentaries of Vasubandhu's *Abhidharmakośabhāṣya* (=AKBh). While NA adopts the same *kārikās* as AKBh's original ones with severe critical comments, in SP we can occasionally find the *kārikās* revised to be consistent with the mainstream theory of Vaibhāṣika. One of the most notable revisions can be seen in SP chap. IV(i.e. AKBh chap.III) v.11–12, examined in this paper.

Here, the subject is on the validity of the simile of the reflected image (*pratibimba*) presented by the opponents as the evidence of the discontinuity between death and rebirth in the argument about the existence of *antarābhava*. Vasubandhu inscribes on v.11–12 that the comparison is impossible because of the non-existence of the reflected images. In the annotation, NA refutes to demonstrate their absolute existence and asserts that their very existence proves the impossibility of the simile. On the other hand, SP significantly expands and revises the *kārikās*, arranging the argument of NA. Moreover, SP changes the order of the statements, first diverting the conclusions of NA to show the view of his own school that the reflected images absolutely exist, then refuting Vasubandhu's grounds. The rearranged structure confirms the criticism, and the modified *kārikās* themselves seem to function as a sarcastic message to Vasubandhu.

Manuscript Materials in the Collection of the Lushun Museum and the Otani Expedition

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The materials collected by the Otani Expedition in the early 20th century are scattered in Japan at the Omiya Library of Ryukoku University, the Tokyo National Museum, and the Kyoto National Museum. Overseas, they are held by the Lushun Museum in China, the

National Library of China in Beijing, and the National Museum of Korea in Seoul.

Of these, the collection in the Lushun Museum in Lushunkou District, Dalian, Liaoning Province, China, which is the subject of this paper, is particularly important in terms of both quantity and significance. These materials were collected by the Otani Expedition and are known as "Xinjiang Artifacts". These materials were first brought to Japan and then sent to China. At present, they are classified into nine categories. One of these is "Documents," (mainly Buddhist scriptures) which can be roughly divided into manuscripts and fragments of printed books, and literary materials in Chinese characters and non-Chinese characters.

With profound gratitude to Professor Yusho WAKAHARA, I would like to present the dispersion and research status of similar materials in our university's collection at the Lushun Museum in Germany and in collections in Turkey and other countries.

Transition among the Six Kinds of *Vikṣepa* in the Yogācāra School: An Essay on the Order of Formation of the Early Yogācāra Texts

Satoshi Hayashima

The Yogācāra school considered *vikṣepa*, which means distraction of the mind, is considered one of the secondary afflictions (*upakleśa*) and was discussed in connection with meditation for cessation and observation. In the texts produced by the Yogācāra school, *Vikṣepa* is classified into five or six types and discussed in detail, but the number, order, and content of these types vary. This paper examines the texts belonging to the Yogācāra school and investigates the changes having been made in these texts.

Observing the number, order, and content of the five or six types of *vikṣepa* found in the texts of the Yogācāra school, I discuss, in this study, their order of formation and the influence of the *Saṃdhinirmocana-sūtra*, the *Madhyāntavibhāga-kārikā*, the *Xian yang sheng jiao lun*, the *Abhidharmasamuccaya* and, particularly, the *Madhyāntavibhāga-bhāṣya*.

After this examination, I have produced the hypothesis of a transition in which the *Saṃdhinirmocana-sūtra* as well as the *Madhyāntavibhāga-kārikā* taught *vikṣepa*. Thereafter, the *Xian yang sheng jiao lun* developed interpretations of *vikṣepa* in the *Saṃdhinirmocana-sūtra*, the *Abhidharmasamuccaya* connected interpretations of *vikṣepa* in the *Xian yang sheng*

jiao lun with the *Madhyāntavibhāga-kārikā*, and the *Madhyāntavibhāga-bhāṣya* connected its interpretations with the *Madhyāntavibhāga-kārikā* and the *Abhidharmasamuccaya*.

The development of the Stages of Samādhi — From the Early Buddhist Texts to the Commentaries —

K. PHRAPONGSAK

This article presents the development of the stages of *samādhi* (concentration) based on the following Early Buddhist Texts: the four Pāli *Nikāya*s and Chinese *Āgama*s, *Abhidhamma Piṭaka*, and the commentaries mainly from Upatissa's *Vimuttimagga*, Buddhaghosa's *Visuddhimagga*, and Dhammapāla's *Visuddhimagga-Mahāṭīkā*.

The result of the study shows that the stages of *samādhi* are mentioned in Pāli *Nikāya*s and Chinese *Āgama*s as the four stages of *jhāna* (absorption) and the four stages of *arūpa-samāpatti* (formless attainments). A few texts explain *jhāna* as having five stages which later developed into the five stages of *jhāna* in *Abhidhamma Piṭaka* and the commentaries. *Abhidhamma Piṭaka* and *Visuddhimagga* explain that there are four stages of *arūpa-samāpatti*, and all of them have the same constituents of the fourth *jhāna*. However, this explanation does not appear in *Vimuttimagga*. Unlike other texts, *Vimuttimagga* and *Visuddhimagga* explain that there is *upacāra-samādhi* (access concentration), which is a stage before the first *jhāna*, in addition to the four stages of *jhāna* and the four stages of *arūpa-samāpatti*. *Vimuttimagga* and *Visuddhimagga* mention that *khaṇika-samādhi* (momentary concentration) is connected to *vipassānāyānika*, but no further explanation is given. Despite the lack of explanation, this stage is made known by Dhammapāla through *Visuddhimagga-Mahāṭīkā*.

Grapes in the Vinayas

Japan Society for the Promotion of Science
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Ayase Inoue

In the *Vinaya Piṭakaṃ*, the *si fen lu*『四分律』, the *mi sha sai bu he xi wu fen lu*『彌沙塞部和醯五分律』, the *shi song lu*『十誦律』, and the *gen ben shui yi qie you bu lu*「根本説一切有部律」, the *mo he seng qi lu*『摩訶僧祇律』I looked for the description of grapes.The word "grape" occurs in one place in the *Vinaya Piṭakaṃ*, in two places in the *Mi sha sai bu he xi wu fen lu*, in eleven places in the *si fen lu*, in eleven places in the *Shi song lu*, in six places in the *gen ben shui yi qie you bu lu*, and six in the *Mo he seng qi lu*.Only in the Yāmakālikā, a topic common to the Vinayas, is there any mention of grapes in the *Vinaya Piṭakaṃ*.The *Vinaya Piṭakaṃ* is said to have been transmitted by Theravāda Mahāvihāra, and Sri Lanka is the region where it is used. In ancient Sri Lanka, grapes may have been a difficult fruit to obtain. On the contrary, in Sarvāstivādin's *shi song lu* and *gen ben shui yi qie you bu lu*, which are said to have been used in North India and Central Asia, there are scenes in which the yaksha offers grapes and decorates head with grape leaves, reminding us of Dionysus, the Greek god of fertility, wine and drunkenness. In *si fen lu* and *mo he seng qi lu* there is a scene in which grape vines are used to decorate a building. The article is cited by many papers on Buddhist art. I also confirmed that the article was not written in the Vinayas of Sarvāstivādin, based in Gandhara, a treasure house of Buddhist art.

The Stage Attained by Asaṅga from the Viewpoint of the Stage-Theory of Yogācāra School

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In this paper, regarding the third stage of *bodhisattva*, which is said to have been reached by Asaṅga, according to Ratnākaraśānti who states that "Nāgārjuna is in the first

stage, while Asaṅga is in the third stage", I would like to argue that it could point to the third stage in the stage-theory of Yogācāra School. Namely, it could point to the third stage in the stage-theory of *Bodhisattvabhūmi*, or the third stage assumed by Ratnākaraśānti in his *Prajñāpāramitopadeśa*. In other words, the stage reached by Asaṅga is not the third stage that is commonly accepted by Māhāyana Buddhism, but it is a special kind of the third stage based on the Yogācāra's own stage-theory. It actually corresponds to the first stage of *Daśabhūmikasūtra*. I hope that this paper will help clarify a part of the actual state of practice in Indian Buddhism at that time.

Comparative Study of the Philosophy of the Early Upaniṣads and Early Buddhism: Should the World Be Obtained or Renounced?

Ichido Hashimoto

In comparative studies of Upaniṣad and Buddhism, both at the early stage have been assumed to reject the concept of *Ātman* that is 'empirical' and 'visible, hearable, thinkable and discernable.' Based on the assumption, in this article I clarify differences between their attitudes towards the world because of their respective motives for the denial as well as religious goals. I compare philosophical interpretations of the two teachings analyzing two terms such as the world (*loka*) and an objective sensuality (*kāma*) described in three texts, which are generally considered as the oldest: *Bṛhadāraṇyaka-Upaniṣad* (BĀU) and *Chāndogya-Upaniṣad* (ChU) in the Upaniṣads; *Suttanipāta* (Sn) IV and V in the Pāli Buddhist Canon. The analysis reveals distinctions between them. In the Upanishadic texts, one who rejects the empirical *Ātman* eventually achieves an attitude of obtaining the non-empirical *Ātman* — an attitude of obtaining the world. In contrast, the Buddhist attitude is rather negative since the world is to be renounced, not desired. The differences originates in their ways of overcoming suffering and liberating from reincarnation. While the *Upaniṣad* shows the way by obtaining the world (the non-empirical *Ātman*), Buddhism by renouncing of the entire world (all the objective sensualities).

Preliminary Research for the Belief in Maso and the Belief in Kannon in Japan

TinMarOo

From the order point of view, it should be the Native Folk Beliefs prior to the Kannon Bodhisattva that was propagated to Japan in early period, and the Kannon Bodhisattva paved the way to the Marine Goddess Maso which was propagated to Japan in later period. In that way, does the Kannon Bodhisattva between the two have an impact on both, or what effect does it play? For instance, does it blend with each other in the wake of the vicissitude of the times? whether it plays a role in connecting each other. Nowadays, there are many theses focusing on the Marine Goddess Maso. However, there are few studies on the coexistence of the three issues. That is why the author made this argument.

Preliminary Research for the Belief in Maso and the Belief in Kannon in Japan

Zhang Kai

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"Hokekyō-genzan-yōshū"'s lost literary work described by Seibuku

Tesshin Michimoto

The purpose of this paper is to restore the lost literary work of "Hokekyō-genzan-yōshū" cited in "Hokke-sanshū-sōtaishō". I am studying Sengan's (918-984) "Hokke-sanshū-sōtaishō" (manuscripts from the Heian period) in the Eizanbunko. Sengan edited "Hokke-sanshū-sōtaishō" by quoting texts from Tendai's · Sanron's · Hossō's main literature. "Hokke-sanshū-sōtaishō" is quoted from the lost literary work of "Hokekyō-genzan-yōshū" described by Seibuku (-879-). Sengan was the first in Japan to pay attention to "Hokke-sanshū-sōtaishō". Since the lost literary work "Hokke-sanshū-sōtaishō" is quoted in "Hokke-sanshū-sōtaishō", I was able to restore the literary work.

A Reexamination of "The Expedient Mahāyāna"

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In Japan, Mahāyāna is divided into the expedient Mahāyāna and the truth Mahāyāna. Usually, it is explained that sects of the truth Mahāyāna preach that all beings are able to become Buddhas, examples being the Tendai, Kegon, and Shingon sects, while sects of the expedient Mahāyāna do not preach in the same manner, examples being the Hossō and Sanron sects. However, the Sanron sect also preaches that all beings are able to become Buddhas. The Hossō sect has been called the expedient Mahāyāna since the Nara period because it preaches the scheme of five distinctive natures. In the middle of the Heian period, Annen 安然 classified the esoteric teaching as the truth Mahāyāna, because it preaches the immediate attainment of Buddhahood, and the exoteric teaching as the expedient Mahāyāna, because it preaches that it takes three innumerable kalpas to become a buddha. According to his classification, the Tendai, Kegon, and Shingon sects are the truth Mahāyāna, while the Hossō and Sanron sects are the expedient Mahāyāna. This is the first example of ranking both the Hossō and Sanron sects as the expedient Mahāyāna. Therefore, it is necessary to reexamine the definitions of the expedient and the truth Mahāyāna.