Abstracts

Japanese Translation for the *Buddhapālita-mūlamadhyamakavṛtti* Chapter VIII: On the "upādāya prajñapti" and the Research Results of Dr.Ye Shaoyong

Mazumi MITANI

This paper is a Japanese translation of Buddhapālita-mūlamadhyamakavṛtti (Bp.): Chapter 8 entitled "Examination of Doer and Deed".The emphasis of 'prajñapti' on the Bp. was referred to by Dr. TANJI Teruyoshi as one of the characteristics of the Buddhapālita's thought.

Afterward, the Sanskrit manuscript of Bp. of the 13th verse of Chapter 8, was identified by Dr. Ye Shaoyong as 'pratītya prajñapyate'. 'Upādāya prajñapti' is an important term that appears in the 18th verse of Chapter 24 and was defined by Nāgārjuna as synonymous with pratītya samutpāda (also śūnyatā and madhyamā pratipad).

Based on this, Buddhapālita uses 'prajñapti' as a term of art in which the secular (linguistic expression) is affirmed.

The characteristics of his usage are as follows: 1) used in situations where things are affirmed after exhaustive discussion; 2) applied to various things such as karma, time, tathāgata and the world; 3) applied to the relative relationship between two things such as actor and action; 4) implying a way of being apart from existence and nothingness (the "Middle Way"); and 5) used as a metaphor for the void of self-nature and emptiness, indicating the state of things by coexisting with the metaphor of illusion, etc., which indexes the nature of things.

The Second Chapter of the *Abhidharmakośabhāṣya-ṭīkā Tattvārthā* and the Other Extant Commentaries: Research Notes

Norisato AOHARA

The recently discovered Sanskrit manuscript of *Tattvārthā* (TA), that is Sthiramati's commentary on Vasubandhu's *Abhidharmakośabhāṣya*, provides a further opportunity to investigate the relationship between the existing commentaries, especially the **Lakṣaṇānusāriṇī* (LA) of *Pūrṇavardhana and the *Sphuṭārthā* (SA) of Yaśomitra, as well as the **Niyāyānusāra* (NA) of Saṅghabhadra. It also brings out the problems with the extant Tibetan translation of TA.

In this research note, we will reveiw the case of the Sanskrit manuscript of the second chapter, *Indriya-nirdeśa*. In particular, the section of the Śrīlāta's interpretations of the *mahābhūmika-dharmas*, which completely appropriates the descriptions in NA with Saṅghabhadra's criticisms, is lacked in its Tibetan translation and is not cited in either LA or SA. Then the relevant section of the TA texts will be presented here in comparison with NA.

Towards an Analysis of Maitreya Statues in the Kushan Dynasty of Mathura

Kazune UCHIMOTO

The aim of this study is to collate and categorise the key elements of Maitreya images, thereby establishing a platform for a further examination of bodhisattvas from Mathura. Alongside the region of Gandhāra, Mathura was a prominent centre of artistic activity under the Kushan dynasty. One of the most significant distinctions between the two regions is the manner in which bodhisattvas are depicted. While a considerable number of bodhisattva statues were produced in Gandhāra, there is a limited number of examples from

Mathura. However, some bodhisattva statues are accompanied by specific names, while others lack inscriptions, thus rendering it unclear what kind of bodhisattva they represent. Moreover, it is widely acknowledged that some Buddha statues from Mathura bear the term 'bodhisattva' as a title in the donative inscriptions, not 'Buddha.' It is therefore particularly challenging to comprehend the concept of the bodhisattva in Mathura.

Consequently, this study focuses on the unidentified bodhisattva statues that lack inscriptions. Specifically, it aims to clarify the iconographic features of these statues, elucidating the similarities and differences with images from Gandhāra. Additionally, it seeks to ascertain the essential elements that differentiate the Maitreya bodhisattva statues of Mathura. The identification of bodhisattvas produced in Mathura will provide clues for the analysis of the view of bodhisattvas held in the region.

The Lotus Composed of Treasures in the Old Translation Sūtras

Mizuho SUGIMOTO

In early translations of the *Dousha jing* and early Buddha biographies up until the Cao Wei dynasty, the phrase "lotus composed of treasures" signifies the purity of the *bodhimaṇḍa* and the auspicious omen of the Buddha appearing. Unlike the lotus seat (*padmāsana*), it evokes an image of a paradise where flowers grow from the earth itself. This motif originates from the "wishing-creeper" (*kalpalatā*), a vine, in early Indian Buddhist art (200 BCE–300 CE). Initially, the lotus composed of treasures appeared on horizontally oblong coping stones, but during the early Sātavāhana dynasty (150–100 BCE), it shifted to vertically oblong scenes depicted on stone pillars, where it was placed directly under items symbolizing the Buddha. Later, during the late Sātavāhana dynasty (ca. 50–245 CE) and in the area south of the old capital Ujjain (ruled by the Saka Kshatrapas) and north of the Kṛṣṇā River, the motif evolved into a stūpa on a lotus pedestal. Given the period, this artistic development can be seen as a precursor to South Indian Buddha images referenced in works like the *Ratnāvalī*.

From these points, we can conclude that the lotus composed of treasures motif in these texts was inspired by representations created in a region and era where the Sātavāhana and Saka Kshatrapa cultures intermingled.

The Relationship between the Offering of the Handful of Dust and Royal Authority

Itta OYAMA

The fact that the Offering of the Handful of Dust's Prophecy, a legend of King Aśoka's previous life, was greatly popular in Greater Gandhāra under the Kushan Dynasty is known from the wide-ranging discovery of many relief carvings showing this topic. The Offering of the Handful of Dust tells that little boy, King Aśoka in a previous life, offered a lump of earth and thereby received a prophecy from Gautama Buddha that he would become a chakravartin in a future life; it has been confirmed to be a tale that clearly borrows from the plot of the Dīpaṃkara's Buddha Prophecy. Moreover, images of both these tales are already known to be represented in the same examples in Greater Gandhāra, showing that the two tales are closely related in both art and literature. The Offering of the Handful of Dust tells that the king is recognized as the person who holds the formal royal authority (the chakravartin) from the Buddha, and this tale can be seen as literally being closely related to the royal authority of the time (the Kushan Dynasty). This paper mentions that the Offering of the Handful of Dust, encompasses the philosophy of the "divine right of kings," a traditional view of royal authority in Iranian culture (Zoroastrianism), that royal authority is received from the god.

The Belief in the Buddhōṣṇīṣa Vijaya Dhāraṇī in the Jiangnan Region During the Song Dynasty

Dai Ying

From the late Tang Dynasty to the period of the Five Dynasties and Ten Kingdoms, the belief in the Ten Kings became widely accepted, as it was thought that one's afterlife was determined by their deeds in life. During the Song Dynasty, this belief merged with Confucian ideals of filial piety, contributing to the widespread practice of Buddhist rituals associated with the underworld, such as Ullambana and Sejiki (food offerings to hungry ghosts). Meanwhile, the secularization of Esoteric Buddhism further clarified the salvific functions of rituals aimed at beings in hell, the hungry ghost realm, and the animal realm, including the *Breaking Hell* (*po diyu*) ritual. Consequently, the belief in the Esoteric *Buddhōṣṇīṣa Vijaya Dhāraṇī* (hereafter, *Vijaya Dhāraṇī*) became increasingly widespread from the Tang through the Five Dynasties and into the Song Dynasty, as it was believed to expiate sins, dispel calamities, and prolong life.

This study focuses on the role of *Vijaya Dhāraṇī* in the salvation of the deceased and its function in *Breaking Hell*. By examining both material evidence—such as *Vijaya Banners* (*Zunshengchuang*) used in Buddhist funerary rituals in the Jiangnan region from the Wuyue period through the Song Dynasty—and the underlying doctrinal thought, I aim to analyze how its efficacies were actualized through ritual practice. This investigation will further elucidate the social applications, cultural significance, and regional influence of *Vijaya Dhāraṇī*. Additionally, drawing on the *Yijianzhi* (*Records of the Listener*) from the Southern Song period, I will discuss the role of *Vijaya Dhāraṇī* belief in Buddhist *Sejiki* (food-offering) rituals.

The Narrative of East Asian monks' and nuns' certification of precepts: their propagation and transformation of function

Yuka OTANI

"Do the monks and nuns who ordained the precepts in the East Asian countries immediately after the introduction of Buddhism really have the same qualifications as the bhikkhus and bhikkhunis who ordained the precepts in India?" An Asian monk went to India with the above question in mind and asked the arhat...

This East Asian narrative of monks and nuns proving that they had attained the precepts was composed as late as the seventh century. This paper shows how this narrative was gradually revised or added to as it spread to other parts of the country, and how it came to fulfil different functions.

In conclusion, the narrative explaining the availability of the ordained precepts in East Asia was transformed in the 11th century into a narrative that permitted the breaking of the precepts, and then crossed over to Japan, where it was used as a narrative affirming the Mahayana precepts philosophy of Hieizan.

Various aspects of the printed Lotus Sutra published in Lin'an during the Southern Song Dynasty: The spread of printing culture in East Asia

Isao NISHITANI

This paper focuses on the Lotus Sutra printed in small type during the Southern Song dynasty (12th to 13th centuries), which was privately published rather than produced by the government. As examples, we look at the copies in the Unryu-in(雲龍院) and Kyōu Shooku(杏雨書屋) collections. The images and texts of both print Lotus Sutras are very similar, but the publishers and engravers are different. The Southern Song Dynasty's printed Lotus Sutras are

likely a product of the Lotus Sutra printing culture that was produced by private bookstores in the Jiangnan region of the Northern Song Dynasty.

The publication of such printed versions of the Lotus Sutra is believed to have been essential for the religious practice of Tendai monks at the time, as well as for the chanting and rituals of believers. It also makes clear that this culture was exported to contemporary Japan and Goryeo(高麗国), where it was accepted.