

ABSTRACTS

The Fomujing

Nishiwaki Tsuneki, Kyoto

The Fomujing 佛母經, which will be discussed in this paper, is not found in the historical catalogues of Buddhist texts. However, many manuscripts of this text were discovered in Dunhuang, and we know that for a period this text was widely distributed. Yet, the Fomujing manuscript S2084 is included in the 85th volume of the Taisho Canon. Therefore, why is a text that was at one time so well known not included in the catalogues?

In the Zangwai fojiao wenxian 藏外佛教文獻, edited by Fang Guangzhang 方廣鎬, and which includes reproductions of the Buddhist texts that are not included in the Canon, the Fomujing is taken up in the first volume. Also, in the Dunhuangxue dacidian 敦煌學大辭典, the Fomujing has a long entry in which it is explained at length.

Based on these results, in the first section I present an overview of the Mohemoye jing 摩訶摩耶經, which serves as the basis for the Fomujing, and then after summarizing the structure of the Fomujing, I will examine the evidence that suggests the Fomujing is a production as it is demonstrated in the Liuda emeng 六大惡夢. In the second section I introduce the manuscripts found among the Dunhuang materials that are housed in the Russian, Berlin, and Turfan collections, and which are not included in the aforementioned reproductions. In the third section I introduce the Foshuo xiaonieban jing 佛說小涅槃經 that is in the possession of the Bayern National Library, and demonstrate that the manuscript is based on the Fomujing unearthed in Dunhuang and Turfan. In the fourth section I will verify that the manuscript in the Bayern library is an early Ming copy of the original Yuan Foshuo xiaonieban jing that is in the possession of the Chinese National Library. In the conclusion I want to consider in what way the Fomujing was transmitted. By so doing, I believe that it will become clear why the Fomujing was not included in the Buddhist catalogue.

Jeong Je-du's Descendants: A Basic Study of the Ganghwa School

Naka Sumio, Kyoto

The first person in Korea to adopt the philosophy of Wang Yangming 王陽明 in a thorough and systematic manner was Jeong Je-du 鄭齊斗 (1649-1736).

His family originally came from Yeongil 迎日 county in Gyeongsang 慶尚 province, but because he retired in his later years to Ganghwa 江華 Island, the school of learning originating with him is known as the Ganghwa school. The Ganghwa school was composed of Jeong Je-du's direct disciples, their descendants and relations by marriage, and Jeong Je-du's own descendants. In this article I take up six of his descendants – Jeong Hu-il 鄭厚一 (1671-1741), Jeong Ji-yun 鄭志尹 (1731-1754), Jeong Sul-in 鄭述仁 (1750-1834), Jeong Mun-seung 鄭文升 (1788-1875), Jeong Gi-seok 鄭箕錫 (1813-1889), and Jeong Gye-seop 鄭啓燮 (1876-?) – and examine their achievements. In more concrete terms, I clarify the circumstances surrounding the editing of Jeong Je-du's posthumous writings, which was carried out five times, and the compilation of the genealogy of the Jeong clan of Yeongil and the genealogy of his school.

On Fujiwara Michinori's Report on the State Hall and the State Chamber of the Imperial Palace and its Illustrations

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Fujiwara Michinori's 藤原通憲 report on the state hall and the state chamber of the Imperial Palace, which contains four illustrations of Confucian ritualism, is one of the archives that have been handed down to Iwashimizu Hachimangu 石清水八幡宮 shrine. It can be recognized as a copy of the report presented by Fujiwara Michinori at the request of Regent Fujiwara Tadamichi 藤原忠通 on the 21st of the intercalary 6th month of 1148. In this report it is argued referring to the Mingtang 明堂 that the Daigokuden 大極殿 corresponds to the state hall, the Shishinden 紫宸殿 of the Imperial Palace and the south chamber of Tsuchimikado 土御門 Imperial Villa correspond to the state chamber or the Lu Qin 路寢, as far as the other chambers correspond to the Xiao Qin 小寢. In support of this argument two illustrations of the Mingtang and two illustrations of the Six Qin system of the Imperial Palace in the Zhou 周 Dynasty were quoted in this report. Among these illustrations, two entitled “Sanli Tu” 三禮圖 can be recognized to have been quoted from Nie Chongyi's 聶崇義 *Sanli Tu*, and the other two entitled “Zhoushi Wangcheng Mingtang Zongmiao Tu” 周室王城明堂宗廟圖 and “Zhoushi Wangcheng Zongmiao Mingtang Gongshi Tu” 周室王城宗廟明堂宮室圖 are presumed to have been quoted from the *Zhoushi Wangcheng Mingtang Zongmiao Tu*, registered in the *Suisbu Jingjizhi* 隋書經籍志 and the *Lidai Mingbuaji* 歷代名畫記. According to the *Suisbu*, the author of the *Zhoushi Wangcheng Mingtang Zongmiao Tu* is Qi Chen 祁謙. But Yao Zhenzong 姚振宗 in *Suisbu Jingjizhi Kaozheng* 隋書經籍志考證 argues that Qi Chen is an error for Ruan Chen 阮謙. As

far as Ruan Chen's illustrations of Confucian ritualism, there is a problem about their relationship with Zheng Xuan's 鄭玄 theory. Some historical records show that they contradict each other, but some can be interpreted to show that they are in accordance with each other. The analysis of this problem shows that the two illustrations presumed to have been quoted from the *Zhoushi Wangcheng Mingtang Zongmiao Tu* diverge from Zheng Xuan's theory in general, though sharing several similarities. This characterization is in accordance with that of Ruan Chen's illustrations, described in historical records. Moreover, one of them is found to widely diverge from the theories after Zheng Xuan, those of Cui Ling'en 崔靈恩, Huang Kan 皇侃, the *Liji Zhengyi* 禮記正義 and the *Maosbi Zhengyi* 毛詩正義, and has the character of the illustrations of the Confucian ritualism existing in the Period of the Northern and Southern Dynasties of China. Therefore, it is possible that these illustrations had been made before Zheng Xuan's theory became dominant in the Confucian ritualism. These are valuable materials, preserving theories lost under the growth of the influence of Zheng Xuan's theory.

On the old editions of the *Zhuzi yulu* 朱子語錄: 37 fragments not included in *Zhuzi yulu daquan* 朱子語類大全

Shi Lishan, Kyoto

To evaluate the formation and development of the early reception of Zhuxi 朱熹 and his teachings, it is necessary to look at the role played by his recorded sayings, *Zhuzi yulu* 朱子語錄. In this paper, I will concentrate on 37 old editions of the *Zhuzi yulu* that are not included in the *Zhuzi yulu daquan* 朱子語類大全 compiled by Li Qingde 黎靖德, during the Southern Song. The focus will lie on the circumstances of compilation and state of transmission, with the intention to bring to light an old textual layer of the *Zhuzi yulu* and ultimately try to get a glimpse of what these might have looked like at the time of compilation.

Among the old editions of the *Zhuzi yulu*, those copied by the hands of his disciples are the most numerous, but there are also some copies by their respective disciples or later scholars. The production and distribution of these copies has been largely due to the strength and influence of the Zhuxi school and the main reason for this lies in the emphasis on oral transmission that developed among the Confucians.

The recording and edition of the sayings of a philosopher on the scale of the *Zhuzi yulu* is extraordinary and has no parallel in the history of Chinese thought. The formation and development of the early Zhuxi school has received important stimulus from the *Zhuzi yulu*.

How Amida Got into the Upanishads: An Orientalist's Nightmare

Urs App, Kyoto

In recent years a growing number of books about “Orientalism” and about the European discovery of Asian religions have appeared. They tend to project modern classifications (such as “Hinduism” or “Buddhism”) on the past and to argue that Western discoveries of Asian religions were in fact orientalist “creations” or “inventions” which, like orientalism itself in the Saidian view, were mainly informed by 19th-century imperialist and colonialist interests and strictly one-directional in nature: the West “creates” or “invents” its “Orient” in order to dominate, control, and shape it.

Our case study shows that such assumptions are fallacious. It examines the first word “OUM” of a seminal text in the European discovery of Asian religions (Anquetil-Duperron’s Latin translation of the Upanishads of 1801/2) and discovers a complex web of East-West and West-East interaction without any sign of colonialist and imperialist ambition. Reaching far into the past and straddling various religions and literatures of East and West (Vedic literature, Neoplatonism, Sufism, Japanese Zen Buddhism, etc.), it offers a glimpse into an orientalism that is far removed from the Saidian caricature: an orientalism where the Judeo-Christian God, the Japanese Amida Buddha, the Egyptian Kneph, and the Indian Om happily unite.

Has Xuanzang really been in Mathurā? Interpretatio Sinica or Interpretatio Occidentalia — How to Read Critically the Records of the Chinese Pilgrims

Max Deeg, Cardiff

The record of the Chinese Buddhist pilgrim Xuanzang 玄奘, the *Xiyu ji* 西域記, “Records of the Western World”, has attracted the attention of Western “Orientalists” from the early 19th century as a source of information about Buddhist India. It has been used to counterbalance the scarcity of historical and descriptive sources on the Indian side. This paper investigates the context and the ways in which information is put forward in the *Xiyu ji*. Xuanzang clearly had an agenda in mind when he was writing the *Xiyu ji*, and this agenda was not only and necessarily a religious and a documentary one but was also influenced by categories of literary genre and addressee, who was the Chinese emperor. By taking the example of the North-Indian region of Mathurā, the paper tries to show that Xuanzang did not always rely on his own eyewitness but in some cases clearly drew on his predecessors and on Buddhist literature in general. He projected Buddhist legends into a concrete and complete geography of India as a

sacred space of Buddhism, in which Mathurā was too prominent to be omitted. The paper argues that, in order to correctly understand the purpose and the content of the *Xiyu ji*, one must take account of the general Chinese context and setting of the work and its author.

Some Remarks Concerning Traces of “Esoteric Buddhism” in the Thought of Tiantai Zhiyi

Li Silong, Beijing

Master Zhiyi 智顓, the founder of the Chinese Tiantai 天台 school is an important figure in the whole of East Asian Buddhism, however, his image in Japanese Buddhism appears as an esoteric monk, and is quite different from that in China or Korea. This paper discusses the esoteric thought of Zhiyi in particular, and its relationship with Japanese Tiantai esoteric teaching.

Zhiyi discovered a kind of “secret teaching” in his theory of teaching classification, and this expression is a great invention of Chinese Buddhism during the Northern and Southern Dynasties. He said, practitioners who are below the status of six-rooted purity are just able “to spread the revealed teaching and not the esoteric teaching,” and he regarded the dharma body as a secret thing which the non-initiated person could not talk about. The semi-walking and semi-sitting samādhi including both universal samādhi and lotus samādhi, which is the third of Zhiyi’s four samādhis, requires practitioners to accept precepts and to hold spells, in order to obtain the secret essence of Buddhist dharma. The principal goal to practicing Universal Repentance and Lotus Repentance, preventing evil and holding good, confessing crimes and correcting mistakes, is to make the six roots completely pure, and finally both to reveal the secret essence and to obtain dharma body. Such basic ideas actually prepared the Ground for the development of Japanese Tendai esoteric teaching, and Saichō 最澄, the Great Teacher Dengyō of the Japanese Tendai school, combined various traditions of perfect teachings, esoteric teachings, meditation and disciplines into a new tradition, which resulted in the esoteric image of Master Zhiyi.

Buddhism: a Chinese Phenomenon

Helwig Schmidt-Glintzer, Wolfenbüttel

Since the early disputes between Buddhists on the one side and Confucians and Daoists on the other there is a tendency in Chinese intellectual and religious history to regard Buddhism as a foreign creed and a phenomenon not intrinsically

being a part of Chinese culture. Although one has to accept this attitude towards Buddhism in China as a phenomenon it is evident that Buddhism in many respects underwent in China a process of sinization and by this became an original part of Chinese culture. And some of the presently most prominent Buddhist teachings even originated from China like Chan 禪 or – to use the more common Japanese term – Zen teaching. The dispute on the universality and the specific Chinese aspects especially of Zen is still being continued. Neglecting the history of Buddhism in China and the tendency to relate Buddhism to India or to other countries has led to develop a kind of cultural misunderstanding with possibly most serious implications. In this neglecting the Buddhist elements in Chinese culture the Chinese elite was encouraged in the 17th century by the Jesuits who where strongly opposed towards Buddhism and In this context also coined the term “Bonze” for the Buddhist clergy. Since we know, however, what crucial role Buddhism played in many respects in Chinese history it is pointed out that there should be much more awareness towards the Teaching of the Buddha. Not to neglect the Buddhist legacy in Chinese tradition is regarded a prerequisite of a proper understanding of China.

Didactic Paintings between Power and Devotion: The Monastery Dashengcisi 大聖慈寺 in Chengdu (8th-10th c.)

Evelyne Mesnil, Kyoto

The Dashengcisi built in 756-757 was one of the largest monasteries of medieval China. Because of its imperial origin under the Tang 唐 emperor Xuanzong 玄宗 (reigned: 712-756) and strategic location in Chengdu 成都, the prosperous, safe capital of Shu 蜀 (modern Sichuan province), it gained the attention of rulers, artists, Buddhists and lay people, each for their own purpose; political, artistic or religious. Described from different but complementary perspectives in the *Yizhou minghua lu* 益州名畫錄, *Chengdu gusi mingbi ji* 成都古寺名筆記 and *Dashengcisi huaji* 大聖慈寺畫記, this huge architectural compound with major painting depositories reflected: 1) the changing historical context; the two Tang emperors' exiles in 756 and 880, the Shu Kingdom sponsorship policies under the Wang 王 (907-925) and Meng 孟 (925-965) regimes, and the Song conquest and destructions in 965 and 1000; 2) the Buddhist persecution in 845 and restoration followed by the diversification of pre-existing schools and development of Chan; 3) the intense artistic creativity which obtained to numerous painters, in spite of harsh working conditions, promotion and crucial moral responsibilities. Analysis of sources, covering this period and written at the

beginning of the 11th century, testify to this colorful but vanished world. This article focuses on the respective roles and ambitions of the different protagonists in order to define the overlapping functions of the Dashengcisi's paintings, between the praise of power and the expression of devotion, which concentrated both the vivid strength of Shu society and the entire Chinese Empire for more than two centuries.

Mortification Practices in the Ōbaku School

James Baskind, Kyoto

The Chinese Ōbaku 黄檗 monks from Fujian 福建 Province who arrived in Japan in the middle of the 17th century caused a maelstrom in the Edo Buddhist world. Yinyuan Longqi 隱元隆琦 (1592-1673) and other high ranking monks came to Japan where they subsequently introduced Ming Buddhism. Superficially, the Ming Buddhist models that the Ōbaku monks brought with them appeared to be quite different from what the Japanese Zen monks took to be orthodox practice. Perhaps the two most conspicuous features of Ōbaku practice were its models of monastic discipline and the Pure Land practice of the nenbutsu 念佛 within Zen training. There is, however, another set of Ōbaku practices which are still relatively unknown even today, namely its various mortification practices. The most prominent being: copying sutras in blood, burning off a finger as an offering to the Buddha, and in the most extreme case, self-immolation. Such practices were introduced by the Ōbaku monks, and although they were widely practiced for a period they failed to take root in the practice of Japanese Buddhism. The initial acceptance, and eventual rejection of the Ōbaku mortification practices is an interesting historical episode in Japanese Buddhism, for it highlights Japanese preferences in its assimilation of Chinese Buddhist models.

Of Emperors, Crown Princes and their Educators: Some Remarks Concerning the Understanding of Authority in Early Imperial China

Reinhard Emmerich, Münster

This article looks for patterns in the way authority is transmitted from one emperor to the next, thereby trying to deduce the ways in which this transfer of power was understood in China from the beginning of the Empire to the end of the Western Han 漢. The main questions asked are: At what time were crown princes named? What criteria were used to select them? Could they be replaced? How were they prepared for their future role as emperor? Who were the educators?

The results can be summarized as follows: In many cases, the nomination as crown prince was at a rather late date in the term of the emperor. Once a crown prince has been named, he was prepared very well for his future role, usually by the most important members of the staff. In practice, however, there have been severe limits to the influence a ruling emperor, for example if he wished to exchange a crown prince that had already been named, which show also the practical limits his power and influence had against such factors as continuity, tradition and the influence of other family members.

Buirukh Khaya (1197-1265), a Uighur in Mongolian Service

Magnus Kriegeskorte, Trier

This is a translation of the biography of Buirukh Khaya (Bulu Haiya 布魯海牙) a Uighur official in Mongolian service from the *Yuanshi* 元史, *juan* 125.

In accordance with traditional Chinese historiography, we are presented with a responsibly acting, downright Confucian official of Uighur origin. He had a comprehensive education, was in command of an ably and well-exercised body, loyal and diligent. He was painstakingly correct in completion of his official duties but at the same time always just and fair-minded towards the population, on top of that he had a well-developed sense for the needs of his family.

He had served under Genghis Khan and continued to have access to the highest circles of Mongolian society, but while serving as judge or commissioner he never forgot the needs of ordinary people, whom he supported as much as he could in financial woes or whenever they met unjust treatment. At the end, he adopted a Chinese family name, which was derived from an official title he once held (*'lian'* 廉).

Patterns of Variation: The textual sources of the Chinese Buddhist Canon as seen through the CBETA edition

Christian Wittern, Kyoto

This paper tries to use the electronic version of the Taishō Tripitaka, as prepared by the Chinese Buddhist Electronic Text Association 中華電子佛典協會 (CBETA) to deduce some patterns in the way the written textual witnesses of the scriptures vary. In order to achieve this, a short overview of the aims, methodology and development of electronic Buddhist texts with a special focus on the CBETA project is given, together with some introduction of how variants in the source texts are marked in the electronic version.

Since every single text has its own history of textual tradition, the question looked at here is not so much that of the transmission of individual texts, but rather patterns that can be seen as governing the process of transmission quite independently of those that might become visible in individual texts or textual groups. One of the first things to note is the wide range of difference in the number of variations that can be observed, which reveals that esoteric texts translated during the Tang seem to show the greatest degree of textual diversity. Another question that has been asked is whether there are specific characters that are especially likely to show signs of corruption in the tradition, and if yes, whether they are could be seen as based on the shape of a character, or rather on the phonetic value.