

## Early Buddhist Statues at the Yungang Grottoes : Focusing on the Niches in the Five Tanyao Grottoes

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I have proposed a new chronology consisting of an early and middle period of the Yungang Grottoes during the period when the Northern Wei had their capital at Pingcheng, each further divided into three sub-periods. In terms of relative dating based on typological methods regarding the shapes of the caves, their sculptures and motifs, the Early-1 period includes three caves (Caves 18-20), the Early-2 period includes two caves (Caves 16 and 17), and the Early-3 period includes two caves (Caves 5 and 13).

The three Early-1 caves and the two Early-2 caves constitute the so-called Five Tanyao Grottoes, which were created when the emperor Wencheng commissioned their construction from Tanyao, who was named shamentong, or head priest, of the Yungang site around 460. In 467 the emperor Xianwen visited the Yungang Grottoes (cave temples carved into Mt. Wuzhou) to attend the dedication ceremonies for Caves 18-20, and at that point Caves 16 and 17 were as yet unfinished.

The floor plans of the Five Tanyao Grottoes are either warped oval or trapezoid in shape, with the central worship image taking up most of the cave interior space and the heads of those images barely fitting beneath their domed ceilings. Niches for Buddhist images were carved into the surrounding cave walls, but there was no unified plan for the overall cave. Caves 5 and 13 of the Early-3 period also follow the Great Buddha cave format, but their ceilings are adorned with pair of dragons in crossed formation and flying celestial beings, and they also have carved cave entry gates and open windows.

## The Theory of the *Buddha-avatamsaka-sūtra* on the Buddha Body and the Universe

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The *Buddha-avatamsaka-sūtra* (also: *Avatamsaka-sūtra* or *Flower Adornment Sutra*) with the teaching about Buddha Vairocana is thought to have been compiled in Northwestern India or Central Asia by the end of the 4th century CE at the latest. At present there is no complete version of the original Sanskrit sutra available. On the other hand, two full versions of Chinese translations are still extant: one is the so-called *60 fascicle Huayanjing* made in the 5th century CE and the other is the so-called *80 fascicle Huayanjing* in the 7th century CE.

In East Asia, the *Buddha-avatamsaka-sūtra* has been considered as one of the most fundamental Mahāyāna sutras. However, due to the fact that the essential information is extremely fragmented and dispersed over the pages of the long texts, up to the present the two Chinese versions' contents concerning the buddha body and the universe have not been clearly understood by modern scholars yet. In order to establish a working basis for comparative discussion in the fields of history of science, arts and culture as well as religious studies, relevant fragments of information were extracted from both versions, organized and analyzed for this paper, coming to the following result:

Concerning the issues, the basic idea of the *Buddha-avatamsaka-sūtra* apparently was established around the beginning of the second century CE or earlier. The original Sanskrit sutra seems to have been the earliest Mahāyāna scripture that explained an idea of a full picture of the universe in relation to the twofold buddha body. The sutra showed that the dharma body, which embodies the human buddha body, pervades the whole space of the universe. It also described the universe as following: 1) existing as one, 2) having limitless space, 3) having limitless time, 4) having no absolute center (=Buddha Vairocana is preaching not at the center of the universe), 5) being pure, 6) including even the inside of the atmosphere of a planet (=a world with Mt. Sumeru), and 7) really existing as a whole.

However, for the 5th century CE version, the issue listed under no. 4) was obviously

not translated literally, but intentionally edited to propagate the idea that the universe has an absolute center, where there is a cosmic lotus flower, on which Buddha Vairocana is turning the wheel of the dharma. That being so, it could be said that the *60 fascicle Huayanjing* should not be considered as a mere translation but rather understood as a sutra, that was newly created in East Asia with a particular agenda. This new interpretation and possibility would have to be taken into account, especially when analyzing works of East Asian Buddhist art with respect to cosmological context.

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## Poetry and Miscellaneous Biography :

Tao Yuanming and Memoirs of Distinguished Hermits in Wei-Jin Dynasty

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A new genre of miscellaneous biography appeared during the Wei-Jin period, namely *Memoirs of Distinguished Hermits*, “distinguished” denoting hermit life. The most notable of this kind of literature include Ji Kang’s Biography of Saint and Hermit (*Shengxian Gaoshizhuang zan*) and Huangpu Mi’s Memoirs of Distinguished Hermits (*Gaoshizhuang*). *Memoirs of Distinguished Hermits* spread among prominent persons of the Wei-Jin period as one of their favourite readings. At the same time it grew into a seed which would develop a secular trend of the Six Dynasties times, or people’s appreciation of hermit life. What’s more, it gave rise to the formation of aesthetics to praise hermit life in the Six Dynasties period. It even penetrated into Wei-Jin poetry. Obviously, Tao Yuanming was under the influence of *Memoirs of Distinguished Hermits*. His Biography of Master Five Willows (*Wuliu Xiansheng zhuan*) is a work among miscellaneous biographies. While it was written as a fictitious story of a distinguished hermit, it triumphed over the stereotyped staleness into which the Wei-Jin *Memoirs of Distinguished Hermits* had fallen. Tao Yuanming describes in his poems many figures that appear in *Memoirs of Distinguished Hermits*. In my treatise I have chosen two focuses for my discussion, two Confucian scholars from Lu and Zhang Zhongwei. Centering on these focuses, I will

discuss how Tao Yuanming let his originality lie in his poems on history and how he swerved from the truth of history in dressing his poetry with fantasy.

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## Exchanges of Poems between Goryeo and Ming & Japan authors, at the end of the Goryeo period, and Its meaning

Do Hyeon Chul

At the end of the Goryeo dynasty period, Confucian scholars embraced Neo-Confucianism, established an intellectual network, and formed an academic and artistic bond which connected themselves as colleagues, who also exchanged literary accomplishments such as poems with each other. And they also exchanged these poems with emissaries from the Chinese Ming dynasty who were visiting Goryeo, as well as Buddhist priests from Japan.

Goryeo Confucian scholars' exchanges of poems with either Ming emissaries or Japanese visitors in this period would have served not only as an official function but also as a private action of sharing literary writings, and thus contributed to the overall diplomatic relationship between countries in the process. The Confucian scholars at the end of the Goryeo period viewed Ming as a dynasty which got to rule China at the order of the Heaven, and considered the Ming age as a period in which 'Virtue' was pursued while military prowess was discouraged, a period in which institutions were finalized to its best —with themselves in unison with the language of the Chinese people—, and ultimately as a period in which music, protocols and human studies should be nourished to rectify —once damaged— world order. They were indeed seeing China as the holder of the universe, which would not only establish Confucian state order, but also strive to create a Confucian civilization itself.

In the meantime, based upon a Confucian notion of enlightening the barbarians, the Goryeo people did consider the Japanese as barbarians, but at the same time they perceived Japan as a country of people who would also be capable of feeling compassion for

people in distress (such as babies on the verge of falling into wells), as they also inherited the mind of the Heavenly lord and had in their minds too the virtue of pitying, upon which they exercised their own internal virtue just like the rest of the people in the universe.

In the latter half period of Goryeo, the people maintained a very China-centric world view, influenced by a Neo-Confucian world perception. It also believed that the world was composed of peripheries where the enlightenment (德化) of the Heavenly lord (天子) would reach to benefit the population, and those peripheries could turn into civilized regions themselves with such help as well as their efforts. Although Goryeo believed that such enlightenment was yet to reach Japan, and Japan —while its people believed in Buddhism most prominently— did maintain a very militaristic society, both countries continued diplomatic as well as cultural exchanges, and thus maintained peace and stability.

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Abandon the Old Names, Alter the Past Skills,  
Arrange a New Study :  
The Development and Trend of Post-war  
Confucian Classics in Japan

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Abstract

This paper surveys the track of development on the methodology of Confucian Classics in post-war Japan by analyzing “Academic Prospect” from issue 1-20 in The Nippon-Chūgokugakkai-hō. I analyze the general review of Confucian Classics in “Academic Prospect” column in the 20 issues, which are categorized in 4 phases based on its development and to clarify the following questions : What was the plight and problem of the leaning of traditional Chinese canons behind the change from Confucian Classics to philosophy? What was the suggestion and expectation of Confucian Classics research in Japan? What was the preference of the Thirteen Confucian Classics studies? What were

their concerns on certain classic works? Or did they launch innovative issues? What studies were recognized in academia at that time? What were the features of the recognized studies? What kind of recognized advancing, scientific, and modern methodology did those studies take? What kind of perspective did they take? Or did they modify some existing perspectives or accepted theory of Confucian Classics? By examining these research issues, this paper aims to depict what kind of development, evolution and the formation of research pattern did the post-war Confucian Classics experience? Why did Confucian Classics lose its original name after the Confucian Classics reformation? What did the result mean for Confucian Classics under modern scientific research trend? What were the possible reasons? And what were the derived problems? I try to portray the actual research development of the post-war Confucian Classics in Japan from 1948 to 1968 by examining the questions above.