

A Translation of the Story of an Angry Monk Who Became a Poisonous Snake in the *Muktaka* of the *Mūlasarvāstivāda-vinaya*

— Part One: Two Clichés* —

Ryohji Kishino

Abstract

The *Vinaya*, both a genre of Buddhist canonical texts and a specific text itself, essentially consists of the rules governing Buddhist monastic life. It is often described as a monastic law code. Some *vinaya* texts include not only monastic rules but also narrative stories. There are stories that outline how and why the Buddha established the rules, as well as ones which, although relating to Buddhist teachings, have little to do with the rules. These narrative stories frequently parallel ones preserved in other genres of Buddhist literature, such as the *Āgama* and the *Avadāna*. The *vinaya* texts are, therefore, often used as an informative resource for understanding not only Buddhist monasticism but also Buddhist narrative literature in early India. The *Muktaka* of the *Mūlasarvāstivāda-vinaya*, the principal source for this paper, has received little attention from those who study Buddhist narrative literature, despite it undoubtedly being a canonical *vinaya* text and preserving several narrative stories. In this paper, I focus on the beginning of the *Muktaka*, which contains a series of narrative stories about quarrels between a young monk and an old monk, the latter of whom becomes so furious that he is reborn as a poisonous snake. The Tibetan translation of these stories include two clichés, which are known as “the Buddha’s salvation” and “the Buddha’s smile emitting rays of light,” and a partial parallel to “Kṛṣṇasarpa” of the *Avadāna-śataka*. To elucidate the significance of the *Muktaka* for research on Buddhist narrative literature, I provide full translations of these stories and some annotations.

Keywords

Vinaya, Mūlasarvāstivāda-vinaya, Muktaka, Avadāna, Avadāna-śataka

Introduction

The *Vinaya* (Chin. *lǜ* 律) is both a genre of Buddhist canonical texts and a specific text itself. It essentially consists of the rules governing Buddhist monastic life that were, the texts say, established by the Buddha (5th cent. BCE) himself. Breaking the rules entails punishment, and modern scholars often gloss the *Vinaya* as “monastic law,” “monastic code,” or “monastic law code,” suggesting that Buddhist monastic communities were, at least in early India, governed by the *Vinaya* just as many of other communities or societies are governed by law.

Some *vinaya* texts include not only monastic rules but also narrative stories that outline how and why the Buddha established these rules. The *Mūlasarvāstivāda-vinaya* is one of such *vinaya* texts. It is, in fact, a group of several *vinaya* texts and many of them are known to preserve so many long narrative stories that the *Mūlasarvāstivāda-vinaya* in its entirety is considerably more voluminous than other large *vinaya* texts. It is also known that many of the stories closely parallel ones preserved in other genres of Buddhist literature, such as the *Āgama* and the *Avadāna*. The *Mūlasarvāstivāda-vinaya* is, thus, often used as an informative resource for understanding not only Buddhist monasticism but also Buddhist narrative literature in early India. Hiraoka Satoshi 平岡聡, for example, has extensively referred to it in his fruitful Buddhist narrative literature research on the *Divyāvadāna*. Hiraoka (1998; 2002: 116–135) compares the narrative parallels between the *Divyāvadāna* and the *Mūlasarvāstivāda-vinaya* in a wide range, and confirms many pieces of solid evidence that the former is derived from the latter, and not *vice versa*.

Given the facts that the *Muktaka*, the principal source for this paper, is indisputably one of the textual components or the sections of the *Mūlasarvāstivāda-vinaya*, fully extant both in Chinese and Tibetan translations, and that it preserves several narrative stories, the little attention paid to it in comparison with other major sections of the *Mūlasarvāstivāda-vinaya*, such as the *Vinaya-vibhaṅga* and the seventeen *Vastus*, by

those who study Buddhist narrative literature is surprising. Hiraoka's detailed works on the clichés, for example, shared by the *Divyāvadāna* and the *Mūlasarvāstivāda-vinaya* — which are, in fact, primarily based on Demoto's excellent dissertation on the *Avadāna-śataka* in which she discusses the clichés in detail because they frequently appear in the *Avadāna-śataka*, too — do not refer to the *Muktaka* at all. This is probably because early famous studies that preceded Demoto and Hiraoka concerning relationships between the *Avadāna* and the *Mūlasarvāstivāda-vinaya* deal with only several major sections of this enormous *Vinaya*, paying little attention to the minor sections including the *Muktaka*.⁽⁹⁾ As I will show immediately below, however, the *Muktaka* includes some of the famous clichés that Demoto and Hiraoka discuss in detail. More significantly, it preserves almost the same verses as those that appear in the 51st and the 58th stories of the *Avadāna-śataka*, titled “Kṛṣṇasarpa (Black snake)” and “Mahiṣa (Buffalo),” respectively, in Speyer's Sanskrit edition and in Feer's French translation.⁽¹⁰⁾

I focus on the beginning of the Tibetan translation of the *Muktaka*. It comprises a series of narrative stories about quarrels between a young monk and an old monk, the latter of whom becomes so furious that he is reborn as a poisonous snake.⁽¹¹⁾ These stories include two well-known clichés that Demoto and Hiraoka called “the Buddha's salvation” and “the Buddha's smile emitting rays of light,”⁽¹²⁾ and a partial parallel to “Kṛṣṇasarpa” of the *Avadāna-śataka*. I divide these stories into two parts and provide a translation of the first part which includes the two clichés in this paper. That of the second part which includes the partial parallel to “Kṛṣṇasarpa” will be provided in the next year's issue of this journal. I hope these translations will help to elucidate the significance of the *Muktaka* for research on the Buddhist narrative literature.⁽¹³⁾

Text

Though very little, if any, text of the *Muktaka* has been found in the Sanskrit manuscripts, it is fully preserved in both Yijing's 義淨 (635–713) Chinese and Tibetan translations⁽¹⁴⁾ (Chin. *Mudeja* 目得迦; Tib. *rKyang pa* or *Sil bu*).⁽¹⁵⁾ These Chinese and Tibetan translations in general correspond well to each other. The narrative stories

discussed here are, however, slightly different. As we will see immediately below, the sequence of the narrative stories in the Chinese translation does not match that of the Tibetan translation. More importantly — as is often the case in Yijing’s Chinese translation of the *Mūlasarvāstivāda-vinaya* — Yijing’s Chinese translation omits long clichés, which are consistently included in the Tibetan translation. The translation I provide here is, therefore, primarily from the Tibetan translation. More specifically, it is based on two xylograph editions and three manuscripts of the Tibetan Buddhist canonical texts (*bka’-gyur*): the Derge and Peking xylograph editions, and the sTog Palace (Tog), Shel-dkar (London), and Kawaguchi Ekai 河口慧海 (Tokyo) manuscripts. The Tibetan texts are provided before the translation, and Yijing’s Chinese text (Taishō print edition) is provided in the footnotes.

Before I present my translation, I will briefly mention a textual feature of the Tibetan translation of the *Muktaka*. As far as its series of narrative stories are concerned, the translation is far from typical. Consider the two clichés, for example, on which this paper focusses. They are commonly found in other sections of the *Mūlasarvāstivāda-vinaya*, such as the *Vinaya-vibhaṅga* and the seventeen *Vastus*. Those found in these sections are similar to each other in their wording, which includes many of the standard translation terms that are established in the *Mahāvīyūtpatti*, the authoritative Sanskrit-Tibetan dictionary compiled during the late eighth to early ninth centuries CE in Tibet. It is relatively easy, therefore, to see what the Sanskrit texts were behind them. Those found in the *Muktaka* are, however, different, particularly in their wording. They consist of non-standard translations and seem less sophisticated. I am uncertain of the exact significance of these awkward translations. Perhaps, the Indic originals of the clichés were slightly different from those in the extant Sanskrit portions of the *Mūlasarvāstivāda-vinaya*, or maybe in the long history of the Tibetan Buddhism, the *Muktaka* was not sufficiently revised in its entirety like other major sections of the *Mūlasarvāstivāda-vinaya*. At any rate, it is a notable fact that the Tibetan translation of the *Muktaka* retains atypical translations, which we will see immediately below.

Translation

(18)

1. A quarrel between two monks (Derge 7 Pa 141b1-142a6; London 14 Pha 160a4-161a7; Peking 1037 Phe 137b4-138a7; Tokyo 16 Pha 146a-147a5; Tog 12, 204a2-205a5)

གངས་རྒྱལ་བཙུན་མཚན་འདུལ་མཉམ་ཏུ་ཡོད་པ་ན་¹⁾ ཇོ་ཉའི་ཚོལ་མགོན་མེད་ཟེལ་གྱི་ཀུན་དགའ་ར་བ་ན་བཞུགས་སོ། དེའི་ཚོན་དགོ་སྤོང་གཉིས་ཤིག་
ནམ་པར་གདོན་མི་ཟ་བའི་གཏམ་སྒྲ་བ་ལས་གཅིག་ལ་གཅིག་²⁾ ཚོག་རྩུབ་པོ་³⁾ སྒྲུལ་ནས་⁴⁾ དེ་ལ་གཞན་རྩལ་ཀན་པོ་ལ་རབ་ཏུ་སྤྱོལ་ཏེ།⁵⁾ དེ་ལ་གཞན་རྩལ་
ཀན་པོ་ལ་རབ་ཏུ་སྤྱོལ་ཏེ།⁶⁾ དེ་གནས་ཁང་དུ་ཞུགས་ཏེ་འདུག་པ་དང་། གཞན་རྩལ་བདག་གིས་⁷⁾ ཀན་པོ་ལ་རབ་ཏུ་སྤྱོལ་གྱིས་སོང་སྟེ་བཟོད་པར་⁸⁾ གསོ་ལ་ལོ་
སྐྱམ་བསམས་ནས། དེས་དེའི་གནས་ཁང་དུ་སོང་སྟེ་རྒྱ་རྒྱ་བ་གཉིས་ལ་གཏུགས་ནས་⁹⁾ བཙུན་པ་བདག་གིས་ཁྱོད་ལ་རབ་ཏུ་སྤྱོལ་པ་བཟོད་པར་མཛོད་ཅིག་ཅེས་
བཟོད་པ་གསོལ་བར་བྱེད་པ་དང་། དེ་ཚེར་ཁྱོས་ནས་གཅོས་ཏེ་གཞོན་པ་བྱས་སོ་ཞེས་སྒྲུལ་པ་དང་། དགོ་སྤོང་དག་གིས་ཐོས་ནས་¹⁰⁾ བཞུགས་ཏེ།¹¹⁾ ཚོད་
ཐུན་པ་ཅིའི་ཕྱིར་འོད་དོད་¹²⁾ འཕོད་ཅེས་དེས་པ་དང་། དེས་སྒྲུལ་པ།¹³⁾ ཚོད་ཐུན་པ་¹⁴⁾ འདི་སྐར་བདག་གི་¹⁵⁾ གནས་ཁང་དུ་འོངས་ཏེ།¹⁶⁾ གཞོད་པ་¹⁷⁾ བྱེད་
པ་ལ་སྒྲོས། དེ་དག་གིས་དེ་ལ་ཚོད་ཐུན་པ་ཅིའི་ཕྱིར་ཁྱོད་ཀྱིས་དགོ་སྤོང་ཀན་པོ་འདི་ལ་གཅོས་ཞེས་¹⁸⁾ སྒྲུལ་པ་དང་། དེས་ཀྱང་ཇི་ལྟར་ལྟར་པ་སྒྲུལ་ནས་
¹⁹⁾ དེ་²⁰⁾ དག་ཅང་མི་སྒྲུབ་བར་འདུག་གོ། དེས་བསམས་པ་²¹⁾ དེའི་ཕྱིར་ན་བཙུན་མཚན་འདུལ་གྱིས་ཕྱག་ཕྱོག་ཤིག་པར་གསུངས་ཏེ། ཇི་ནས་དའི་ཉར་ཐོས་
རྣམས་བྱམས་པའི་སེམས་དང་²²⁾ སན་པའི་སེམས་དང་། བརྗེ་བའི་སེམས་ཀྱིས་རང་གི་²³⁾ དོན་སྒྲུབ་²⁴⁾ པར་འཇུག་རོ་ཞེས་གསུངས་ན་²⁵⁾ འདི་སྐར་འདི་ནི་
བདག་མཛོད་ནས་མི་དགའ་བ་དང་²⁶⁾ ཁྱོས་པར་རྒྱར་ན་²⁷⁾ བདག་གིས་འདི་ལ་བཟོད་པར་བྱས་ཏེ་ཅི་ཕུང་གིས་འགྲོའོ་སྐྱམ་བསམས་ནས་²⁸⁾ དེ་སོང་ནས་
ཕྱིས་དེ་ལ་ཕྱག་ཀྱང་མི་བྱེད་ན་བཟོད་པར་²⁹⁾ བྱེད་པ་ལྟ་ཅི་སྒྲོས།

- 1) London: ཡོད་པའི . 2) Tokyo: ཅིག་ལ་ཅིག . 3) London, Tokyo, Tog: རྩུབ་མོ . 4) Tog inserts ཏེ .
5) London, Tokyo omit ཏེ . 6) London, Tokyo omit དེ་ལ་གཞན་རྩལ་ཀན་པོ་ལ་རབ་ཏུ་སྤྱོལ་ཏེ། .
7) London, Tokyo, Tog omit བདག་གི . 8) London, Tokyo: བ .
9) London, Tokyo, Tog insert ཏེ . 10) Tog inserts ཏེ . 11) Tog inserts ཏེ .
12) Peking inserts དེ . 13) London Tokyo omit ཏེ . 14) London inserts འདི .
15) Peking: གིས . 16) Tokyo, Tog insert ཏེ . 17) London, Tokyo, Tog: བར .
18) London, Peking: ཞེས . 19) London, Tokyo, Tog insert ཏེ . 20) Peking: ད
21) Tog inserts ཏེ . 22) London omits ཏེ . 23) Peking: གིས 24) London, Tokyo, Tog: བསྐྱབས .
25) London, Tokyo: རྣམ། ;Tog inserts ཏེ . 26) Tog omits ཏེ . 27) Tog inserts ཏེ .
28) London, Tokyo, Tog insert ཏེ . 29) London, Tokyo, Tog: བར .

དེ་ནས་དུས་ཕྱི་ཞིག་ན་དགོ་སྤོང་ཀན་པོ་དེ་དགོ་སྤོང་གཞན་ཞིག་དང་ལྷན་ཅིག་འཇག་ཅིང་གཏམ་ཟེར་ཞིང་འཁོད་པ་དང་། དགོ་སྤོང་དེ་ཡང་དགོ་སྤོང་དག་ལ་
ཕྱག་འཚལ་བ་ལས་¹⁾ སྤྱོགས་དེར་འོངས་པ་དང་། འཇག་པའི་གྲོགས་ཀྱི་²⁾ དགོ་སྤོང་དེས་དེ་ལ་སྒྲུལ་པ།³⁾ ཚོད་ཐུན་པ་འདི་སྐར་བའི་དགོ་སྤོང་རྩུབ་ཞེས་
དང་ཐུན་པ་འདི་ལ་ཅིའི་ཕྱིར་བཟོད་པར་མ་བྱས། ཀན་པོ་ལ་དེས་འདི་ནི་འདི་སྐར་ཕྱིག་པའི་སེམས་ཁྱོད་ཅན་ཏེ། སྒྲོས་ཤིག་དང་ད་ཡང་ཁྱོད་ལ་ཕྱག་བྱེད་ཀྱི་⁴⁾
དལ་མི་བྱེད་དོ་ཞེས་སྒྲུལ་པ་དང་། དེ་བཞིན་དེས་ཕྱག་བྱས་པ་དང་། དེས་སྒྲུལ་པ།⁵⁾ ཚོད་ཐུན་པ་ཁྱོད་ཀྱིས་ཕྱིག་པའི་སེམས་ཅན་དེ་མཛོད་པར། ཚོད་དང་

ལྡན་པ་མཐོང་ངོ།།

དེ་ནས་དེས་དེ་ལ་ཚོང་ང་ལྡན་པ་བདག་གིས་གཞན་དུ་ཐོས་ན་⁶⁾གཞན་དུ་མཐོང་ཞེ། ལྷོང་ནི་ངོ་ཚ་ཞེས་⁷⁾འགྲོང་ལ་ཅན་བསྐབ་པ་ལ་མོས་པའོ་ཞེས་
ཐོས་ན། ལྷོང་ཅེའི་ཕྱིར་དེ་ལྟར་མ་ཡིན་ཞེས་སུ་སྐྱེས་པ་དང་། དེས་བཟུན་པ་བདག་གིས་ཇི་ལྟར་བཞུ། ཚོང་ང་ལྡན་པ་དགོ་སྤོང་རྩལ་གྱིས་དང་ལྡན་པ་འདི་ལྟ་
ལུ་ལ་ལྷོང་གྱིས་ཅེའི་ཕྱིར་བཟོང་པ་མི་བྱ་⁸⁾ཞེས་སྐྱེས་པ་དང་⁹⁾། དེས་ཇི་ཉར་གྱུར་པ་རྒྱལ་པར་སྐྱེས་པ་དང་། དེ་འཕྱ་བར་གྱུར་ནས་¹⁰⁾དེ་ལྟར་¹¹⁾གྱུར་པ་
དགོ་སྤོང་རྩམས་གྱིས་¹²⁾བཅོམ་ལྡན་འདས་ལ་གསོལ་ཏེ།¹³⁾བཅོམ་ལྡན་འདས་གྱིས་བཀའ་ལྷན་པ་བ། དགོ་སྤོང་རྩམས་¹⁴⁾དགོ་སྤོང་དེ་འཕྱ་བ་ནི་ལྷུས་གྱིས། །
གང་རྩམ་པར་འཁོན་པ་དེ་བཟོང་པ་བྱའོ།།

བཅོམ་ལྡན་འདས་གྱིས་གང་འཁོན་པ་དེ་བཟོང་པར་བྱའོ་ཞེས་གསུངས་པ་དང་། གཞན་ཞིག་གིས་བཟོང་པར་བྱས་ཀྱང་མ་བཟོང་ནས། །བཅོམ་ལྡན་འདས་
གྱིས་བཀའ་ཚལ་བ། །གང་མི་བྱོང་པ་དེ་ཉེ་¹⁵⁾བྱོང་དུ་ཕྱིན་པ་དང་ཕྱག་ལྷོས་ཤིག། དེས་ཀྱང་ནད་མེད་ཅིག་ཅེས་སྐྱ་འམ་¹⁶⁾ཡང་ན་ཕྱག་ལྷོས་ཤིག། དེ་ལྟར་མི་
བྱེད་ན་གཉིས་ཀ་ལ་¹⁷⁾འདས་པ་དང་བཅས་པར་འགྱུར་རོ།།

- 1) Tog inserts ཁ .
- 2) Tog: གྱིས .
- 3) London, Tokyo omit ཁ .
- 4) Tog inserts ཁ .
- 5) London, Tokyo omit ཁ .
- 6) London, Tokyo: ལྟས .
- 7) Tokyo, Tog: ཞེང .
- 8) London, Tokyo insert ལ .
- 9) London, Tokyo omit ངང .
- 10) London, Tokyo omit ཁ .
- 11) London inserts ཁ .
- 12) Tog inserts ཁ
- 13) London, Tokyo: ཉ། །.
- 14) London inserts ལ .
- 15) London omits ཉེ .
- 16) Tog inserts ཁ .
- 17) London, Tokyo, Tog insert འང .

The Buddha, the Blessed One was staying in Śrāvastī, in the Jetavana, in the Park of Anāthapiṇḍada. At that time, two monks, arguing about the doctrine (Skt. **vinīścaya-kathā*), came to speak to each other in harsh tones, and then the young [monk] insulted the old one. He (the old monk) went back into his residential cell and stayed [there]. The young [monk], having thought, “Since I have insulted an old monk, I will go and see him to beg for forgiveness,” went to his residential cell, touched [his] both feet, and begged for forgiveness, saying, “Reverend, please forgive me for my insulting you.” He (the old monk), having gotten more furious, said, “[You] did harm [to me] and hurt [me].” The monks, having heard [this], rushed and asked, “Venerable One, why are you crying for help?” He (the old monk) said [to them], “Venerable One, look at this [monk], who came to my residential cell, hurting [me] like this.” They asked him (the young monk): “Venerable One, why do you harm this old monk?” He (the young monk) also told [them] what had occurred, and they became speechless. He (the young monk)

thought, “That is why the Buddha has declared, ‘You must show reverence,⁽¹⁹⁾’ and has declared, ‘so that my pupils accomplish their goals by means of the thought of benefitting others, affection, and compassion.’⁽²⁰⁾ This monk, [however], having seen me, got unhappy and angry like this. How could I possibly forgive him?” Having thought this, he left. He never showed reverence to him again, let alone forgiveness.

At a later time, the old monk was walking with another monk, chatting with him. The [young] monk also came toward them, after having shown reverence to [other] monks. The monk accompanying the old monk said to him: “Venerable One, how come you do not forgive this monk who is endowed with a good character (Skt. **śīlavat*)?” and the old monk answered: “This [monk] has such an evil thought [filled] with anger. Look! Now he will show reverence to you, but will not do so to me.” He (the young monk) showed reverence just as [the old monk said], and he (the old monk) said [to the monk who was walking with him]: “Venerable One, did you see that he had such an evil thought?” [He replied,] “Venerable One, I saw.”

After that, he (the monk who had been walking with the old monk) said to him (the young monk): “Venerable One, I heard differently from what I saw. I heard that you reflect on [what you did], saying, ‘ashamed,’ [and] ask for training. Why are you not so?” He (the young monk) answered, “Reverend, what shall I do?” He (the monk who had been walking with the old monk) said, “Venerable One, why won’t you forgive the monk who is endowed with a good character?” He (the young monk) told what had occurred in detail, and he (the monk who had been walking with the old monk) came to criticize. The monks told the Blessed One what had occurred. The Blessed One said, “Monks! it is reasonable for that monk to criticize. [Therefore,] you must forgive the one who is hostile [toward you].”

Since the Blessed One had said, “You must forgive the one who is hostile [toward you],” another monk tried to forgive [someone], but he could not forgive him. The Blessed One said, “The one who behaves badly must approach, and⁽²¹⁾

show reverence [to the other one]. He (the other one) must also say, ‘Stay healthy!’ or show reverence. If they do not do so, both of them come to have faults.”

(22)

2. Another quarrel between two monks (Derge 7 Pa 142a6–b1; London 14 Pha 161a7–b2; Peking 1037 Phe 137a8–b2; Tokyo 16 Pha 147a5–8; Tog 12, 205a5–7)

བཅོམ་ཐུན་འདས་ཀྱིས་འཁོན་པའི་དགེ་སློང་ལ་བཟོད་པར་བྱའོ་ཞེས་གསུངས་དང་། དགེ་སློང་གཉིས་ཤིག་རྣམ་པར་གཏོར་མི་ཟ་བའི་གཏམ་སྤྱི་པ་ལས་¹⁾
 འབྲུགས་པ་དང་། མཚང་འདུ་བ་དང་²⁾ འཐབ་པ་དང་³⁾ རྩོད་པར་གྱུར་ཏེ། དེ་གཉིས་ལས་དགེ་སློང་གཞན་པས་དགེ་སློང་ཚན་པ་ལ་ཚིག་དྲག་⁴⁾ པོ་མི་སྟུན་
 པས་⁵⁾ རློང་⁶⁾ ཞིང་ཁྲིས་ཏེ་སྤྲོས་པ་⁷⁾ ། རབ་ཏུ་ཁྲིས་ནས་གནས་ལང་དུ་ལྷགས་ཏེ་⁸⁾ རྫོག་བཅད་ནས་དེས་ངན་དུ་སྤྲོས་པའི་ཚིག་དེ་རྩ་བུ་⁹⁾ རྫོགས་ཞིང་འདུག་གོ།

- 1) London, Tokyo: ལ་. 2) London, Tokyo omit །. 3) London, Tokyo omit །.
- 4) London: དྲག. 5) Tog inserts །. 6) Peking, Tog: རློང་. 7) Peking inserts དང་.
- 8) London, Tokyo, Tog: བ་དང་།. 9) Tog inserts དེ་.

The Blessed One said, “You must forgive a monk who is hostile [toward you],” and two monks argued about the doctrine (Skt. **viniscaya-kathā*), disputed, found fault, quarreled, and fought with each other. The young monk of the two, losing his temper and getting angry, spoke to the old monk in a harsh and violent tone. [The old monk] having gotten mad, went into his residential cell. He, after having locked [the door], kept thinking over the young monk’s bad-mouthing words as he was told.

(23)

Cliché 1: The Buddha’s Salvation (Derge 7 Pa 142b1–7; London 14 Pha 161b2–162a4; Peking 1037 Phe 138b2–139a1; Tokyo 16 Pha 147a8–148a1; Tog 12, 205a7–206a3)

དེའི་བར་དུ་སངས་རྒྱས་བཅོམ་ཐུན་འདས་ཀྱིས་མི་མཁྱེན་པ་དང་། མ་གཟིགས་པ་དང་། ¹⁾ མ་རྒྱད་པ་དང་། རྣམ་པར་མི་མཁྱེན་པ་མེད་དེ་²⁾ སངས་རྒྱས་བཅོམ་
 ཐུན་འདས་དག་ནི་ཚོས་ཉིད་ཀྱིས་³⁾ ལྷགས་ཇི་ཚེན་པོ་ཅན་འཛིག་རྟེན་ལ་ཕན་འདོགས་པ་ལ་ལྷགས་པ་⁴⁾ ལྷུང་བ་གཅིག་ལུ་⁵⁾ དཔའ་བ་⁶⁾ གཅིག་ལུ་⁷⁾ ཞི་
 གནས་དང་ལྷག་མཚོང་ལ་གནས་པ་། གཏུལ་བའི་དངོས་པོ་གསུམ་ལ་མཁས་པ་⁸⁾ རྩོ་བོ་བཞི་ལས་ཚལ་བ་། རྩུ་འབྲུལ་གྱི་རྒྱུད་པ་བཞིའི་མཐེལ་ལ་རབ་ཏུ་བརྟན་
 པ་། མི་འཛིགས་⁹⁾ པ་བཞིས་འཛིགས་པ་མེད་པ་¹⁰⁾ ཡན་ལག་ལྡར་བ་ཏུ་རྣམ་པར་སྤངས་པ་། འགྲོ་བ་ལྡེ་ལས་ཡང་དག་པར་འདས་པ་། ཡན་ལག་དྲུག་དང་
 རྩན་པ་། ལ་རོལ་ཏུ་ཕྱིན་པ་དུག་ཡོངས་སུ་ཚྲོགས་པ་། ཉལ་ཏུ་དུག་ལ་གནས་པ་¹¹⁾ བྱང་རྒྱབ་གྱི་ཡན་ལག་བདུན་གྱི་མི་རྟོག་གིས་བརྒྱན་པ་། ལམ་ཡན་ལག་

the five states of rebirth (Skt. *pañca-gati*)⁽³⁰⁾, (12) who are furnished with the six qualities (Skt. *ṣaḍ-aṅga-samanvāgata*)⁽³¹⁾, (13) who have accomplished the six perfections (Skt. *ṣaṭ-pāramitā*)⁽³²⁾, (14) who always abide in the six [perfections]⁽³³⁾, (15) who are decorated with the flowers of the seven factors for the enlightenment⁽³⁴⁾ (Skt. *sapta-bodhi-aṅga*), (16) who instruct the eightfold path (Skt. *aṣṭa-aṅga-mārga*)⁽³⁵⁾, (17) who are skilled in the nine successive stages of meditative concentration (Skt. *nava-anupūrva-vihāra-samāpatti*)⁽³⁶⁾, (18) who possess power of the ten powers (Skt. *daśa-bala*)⁽³⁷⁾, (19) who are admired in the ten directions, (20) who are the most excellent [controller (Skt. *vaśa-vartin*)] among ten hundred controllers. They watch the world, thus, with their *buddha*-eyes three times during the day and three times at night, and exercise the knowledge and insight (Skt. *jñāna-darśana*), [thinking,] “Who has declined? Who has become prosperous? Who has fallen into trouble? Who has fallen into danger? Who has fallen into distress? Who has fallen into trouble, danger, and distress? Who is headed for a bad destiny? Who is inclined towards a bad destiny? Who is faced with a bad destiny? Whom shall I raise up from a bad destination and plant to the result of liberation in the world of deities? I will have those ones produce [good roots] who have not produced good roots! I will bring those [good roots] to maturity which they have produced! I will have those matured [good roots] released [so that they may bear good fruits]! And [the Buddhas] say:

In regard to the big ocean, where Makara lives,

it may go beyond the shore (Skt. *velā*).

For the children to be guided,

the Buddha cannot go beyond the opportunity (Skt. *velā*).

Cliché 2: The Buddha’s smile emitting rays of light (Derge 7 Pa 142b7–144a5; Peking 1037 *Phe* 139a1–140a5; London 14 *Pha* 162a4–163b8; Tokyo 16 *Pha* 148a2–149b3; Tog 12, 206a3–208a1)⁽³⁹⁾

དེ་ནས་བཙམས་ལྷན་འདས་གནས་གཞན་ཞིག་ཏུ་འཇུག་པ་མཛད་དོ། ། ཚོས་ཉིད་གྱིས་གང་གི་ཚེ་སངས་རྒྱལ་བཙམས་ལྷན་འདས་རྣམས་འཇུག་པ་མཛད་པ་དེའི་ཚེ་

ན་¹⁾ ཞལ་ནས་འོད་ཟེར་²⁾ རྩོད་པོ་དང་³⁾ ལེར་པོ་དང་⁴⁾ དམར་པོ་དང་⁵⁾ དཀར་པོ་ལ་སོགས་པ་བྱུང་བྟེ་⁶⁾ ལ་ལ་ནི་འོག་ཏུ་འགྲོ་འོད་ ལ་ལ་ནི་སྒྲིང་དུ་
 འགྲོ་བྟེ། དེ་ལ་གང་འོག་ཏུ་སོང་བ་དེས་ནི་ཡང་འཚོ་བ་དང་⁷⁾ ཞིག་ནག་པོ་དང་། འདུས་པ་དང་། འོ་དོད་འབོད་པ་དང་། འོ་དོད་འབོད་⁸⁾ རྩོད་པོ་དང་།
 གཏུང་བ་དང་⁹⁾ རབ་ཏུ་གདུང་བ་དང་།¹⁰⁾ བསྐྱར་མེད་པ་དང་། རྩུབ་དང་།¹¹⁾ རྩུན་ཏུ་རྩུབ་དང་། ཨ་ཏ་ཏ་དང་།¹²⁾ ཏ་ཏ་བ་དང་།¹³⁾ ཏུ་ཏུ་བ་
 དང་། ཏུ་ཏུ་ལ་ལ་དང་། པད་མོ་དང་། པད་མོ་རྩོད་པོ་ལ་སོགས་པའི་སེམས་ཅན་དམུལ་བར་སོང་བྟེ། གང་ཚ་བའི་སེམས་ཅན་དམུལ་བ་ལ་དེས་བབ་པ་ནི་
 བསེལ་བར་གྱུར། གང་གང་བའི་སེམས་ཅན་དམུལ་བ་དེ་ལ་བབ་པ་¹⁴⁾ རྩོད་པར་གྱུར་ཏེ། དེས་སེམས་ཅན་དེ་དག་དེ་ལྟ་བུས་གཟུང་བའི་ཁྱད་པར་དེ་དག་
 བདེ་བར་བྱས་པ་དང་། དེ་དག་འདི་རྣམས་དུ་¹⁵⁾ གྲུ་བདག་ཅག་རྣམས་འདི་ནས་ཤི་འཕོས་སམ་¹⁶⁾ འོན་ཏེ་གཞན་དུ་སྐྱེས་ཞེས་¹⁷⁾ བསམ་¹⁸⁾ ན།¹⁹⁾ དེ་
 དག་ལ་རབ་ཏུ་དད་པ་བསྐྱེད་པའི་ཕྱིར་²⁰⁾ བཅོམ་ལྡན་འདས་ཀྱིས་སྐྱལ་པ་བཏང་ནས་²¹⁾ དེ་དག་གིས་སྐྱལ་པ་མཛོད་བ་དང་²²⁾ འདི་རྣམས་དུ་²³⁾ གྲུ་
 བདག་ཅག་རྣམས་འདི་ནས་ཤི་འཕོས་པར་གྱུར་པ་ཡང་མེད་²⁴⁾ གཞན་དུ་སྐྱེས་པ་ཡང་མེད་ཀྱིས་²⁵⁾ རྩོད་མ་བྱུང་བའི་སེམས་ཅན་འདི་མཛོད་པའི་མཐུས་
 ན་²⁶⁾ བདག་ཅག་གཟེར་བའི་ཁྱད་པར་རྣམས་བདེ་བར་གྱུར་ཏེ་རྣམས་ཏུ་བསམས་ནས་²⁷⁾ དེ་དག་སྐྱལ་པ་ལ་སེམས་མངོན་པར་དགའ་བར་གྱུར་བ་དང་།
 དམུལ་བས་གཟེར་བའི་ལས་ཟད་པར་བྱས་ཏེ་²⁸⁾ གང་དུ་བདེན་པར་གྱུར་པའི་རྩོད་དུ་དེར་ལྟ་དང་མའི་མཚམས་འཛིན་ཏེ། གང་སྐྱེད་དུ་སོང་བ་དེས་ནི་རྩུལ་
 རྩོད་བཞིན་རིས་ཀྱི་རྣ་དང་²⁹⁾ ལུས་བསྐྱེད་³⁰⁾ རྩ་གསུམ་དང་། མཚོ་མ་དང་³¹⁾ དགའ་ལྡན་དང་³²⁾ འཕྲལ་དགའ་དང་³³⁾ གཞན་འཕྲལ་དབང་བྱེད་
 དང་། ཚངས་རིས་དང་³⁴⁾ ཚངས་ལྷ་ཉེ་མན་དང་³⁵⁾ ཚངས་རྩོད་དང་³⁶⁾ རྩུང་སྤང་དང་³⁷⁾ ཚད་མེད་སྤང་དང་། ལུན་སྤང་དང་³⁸⁾ དགེ་བ་
 དང་³⁹⁾ ཚད་མེད་དགེ་བ་དང་། དགེ་རྩུས་དང་⁴⁰⁾ རྩོད་མེད་དང་⁴¹⁾ བསོད་ནམས་འཕེལ་⁴²⁾ དང་། འབྲས་བུ་ཚེ་བ་དང་། མི་ཚེ་བ་དང་⁴³⁾ མི་
 གཏུང་བ་དང་⁴⁴⁾ ཤིན་ཏུ་མཛོད་བ་དང་⁴⁵⁾ རྩུ་ལྡན་སྤང་བ་དང་། འོག་མིན་ཀྱི་རྩུར་སོང་ནས་མི་རྟག་པ་དང་། རྩུག་བཟུལ་བ་དང་། རྩོད་པ་ཉིད་དང་⁴⁶⁾
 བདག་མེད་པ་རྣམས་བསྐྱགས་ཏེ་⁴⁷⁾ ཚོགས་སུ་བཅད་པ་⁴⁸⁾ གཉིས་ཀྱང་བརྗོད་དོ།

འབྱུང་བར་བྱ་བྱིར་བརྩམས་པར་བྱོས། །
 སངས་རྒྱལ་བསྐྱར་ལ་བརྩོན་པར་བྱོས། །
 འདམ་བུའི་ཁྱིམ་ལ་སྐང་རྩོད་བཞིན། །
 འཆེ་བདག་ལྷེ་རྣམས་⁴⁹⁾ གཞོན་པར་བྱོས། །
 གང་ཞིག་རབ་ཏུ་བག་ཡོད་པར། །
 ཚོས་འདུལ་འདི་ལ་སྐྱོད་འཇུག་པར། །
 རྩུ་བའི་འཁོར་བ་རབ་མྱངས་ནས། །
 རྩུག་བཟུལ་ཐ་མར་འབྱིན་⁵⁰⁾ པར་འཇུག།

1) Tokyo, Tog insert | . 2) Tog: གཟེར་ . 3) London, Tokyo omit | .
 4) London, Tokyo omit ལེར་པོ་དང་| . 5) London, Tokyo omit | . 6) London, Tokyo omit | .
 7) London, Tokyo omit | . 8) Peking, Tog insert བ་ . 9) London, Tokyo omit | .
 10) London, Tokyo omit | . 11) London, Tokyo omit | . 12) London, Tokyo omit | .
 13) London, Tokyo omit | . 14) London, Tokyo insert དེ་འབབ་པ་དེ ; Tog inserts དེ་ .
 15) Tog inserts | . 16) Tog inserts | . 17) London, Tog, Tokyo: ཞེས་ . 18) Peking: བསམས་ .
 19) London, Tokyo omit | . 20) Tog inserts | . 21) London, Tokyo insert | .
 22) London, Tokyo, Tog omit | . 23) Tog inserts | . 24) London, Tokyo omit | .

- 25) London, Tokyo, Tog: ཉུ . 26) Tog inserts རྩ . 27) Tog inserts རྩ .
 28) London, Tokyo, Tog insert རྩ . 29) London, Tokyo omit རྩ .
 30) London, Tokyo, Tog: ལྷ . 31) London, Tokyo omit རྩ . 32) London, Tokyo omit རྩ .
 33) London, Tokyo omit རྩ . 34) London, Tokyo omit རྩ . 35) London, Tokyo omit རྩ .
 36) London, Tokyo omit རྩ . 37) London, Tokyo omit རྩ .
 38) London, Tokyo, Tog omit རྩ and insert བདང . 39) London, Tokyo omit རྩ .
 40) London, Tokyo omit རྩ . 41) London, Tokyo omit རྩ .
 42) London, Tokyo, Tog insert བ . 43) London, Tokyo omit རྩ .
 44) London, Tokyo omit རྩ . 45) London, Tokyo omit རྩ . 46) London, Tokyo omit རྩ .
 47) Tog inserts རྩ . 48) London, Tokyo, Tog insert འདྲི .
 49) London, Tokyo: not ལྷ་མཉམས་པུ་ནི་ ; Tokyo: not ལྷ་མཉམས་པུ་ དེ་ནི་ . 50) London, Tokyo, Tog: ལྷེང .

དེ་ནས་འོད་ཟེར་¹⁾དེས་སྐོང་གསུམ་གྱི་སྐོང་ཆེན་པོའི་འཇིག་རྟེན་གྱི་ལམས་བསྐོར་ནས་²⁾བཅོམ་ལྡན་འདས་ཀྱི་ཕྱི་བཞིན་དུ་འབྲང་ངོ་། དེ་དག་གལ་ཏེ་བཅོམ་
 ལྡན་འདས་ཀྱིས་འདས་པའི་ལས་ལ་ལྷང་སྐོན་པར་བཞེད་³⁾པར་གྱུར་ན་⁴⁾བཅོམ་ལྡན་འདས་ཀྱི་རྒྱལ་ཏུ་རུབ་པོ་། མ་འོངས་པའི་དུས་ལ་⁵⁾ལྷང་སྐོན་པར་
 བཞེད་པར་གྱུར་ན་⁶⁾མདུན་དུ་རུབ་པོ་། དུམ་ལ་བར་ལྷང་སྐོན་པར་བཞེད་པར་གྱུར་ན་ཞབས་ཀྱི་མཛེས་⁷⁾དུ་རུབ་པོ་། ལྷོ་མོང་དུ་སྐྱེ་བར་ལྷང་སྐོན་པར་
 བཞེད་པར་གྱུར་ན་རྟེན་པར་རུབ་པོ་། ལི་དགལ་⁸⁾སྤྱི་བར་ལྷང་སྐོན་པར་བཞེད་པར་གྱུར་ན་ཞབས་ཀྱི་མཛེས་པོར་རུབ་པོ་། མིར་སྐྱེ་བར་ལྷང་སྐོན་པར་བཞེད་
 པར་གྱུར་ན་བྱས་མོར་རུབ་པོ་། ལྷོ་བས་ཀྱི་འཁོར་ལོས་⁹⁾སྐྱར་བའི་རྒྱལ་པོར་ལྷང་སྐོན་¹⁰⁾བཞེད་པར་གྱུར་ན་ལྷག་གཡོན་པའི་མཛེས་དུ་རུབ་པོ་། འཁོར་ལོས་
¹¹⁾སྐྱར་བའི་རྒྱལ་པོར་ལྷང་སྐོན་བཞེད་པར་གྱུར་ན་ལྷག་གཡལས་པའི་མཛེས་དུ་རུབ་པོ་། ལྷར་སྐྱེ་བར་ལྷང་སྐོན་¹²⁾བཞེད་པར་གྱུར་ན་སྐྱེ་བར་རུབ་པོ་། ཉན་
 མོས་ཀྱི་བྱང་རྒྱལ་ཏུ་ལྷང་སྐོན་¹³⁾བཞེད་པར་གྱུར་ན་ཞབས་དུ་རུབ་པོ་། རང་བྱང་རྒྱལ་ཏུ་ལྷང་སྐོན་¹⁴⁾བཞེད་པར་གྱུར་ན་སྐྱིན་མཚམས་¹⁵⁾སྤྱི་རུབ་པོ་། ལྷ་ན་
 མེད་པ་ཡང་དག་པར་ཚོགས་པའི་བྱང་རྒྱལ་ཏུ་ལྷང་སྐོན་¹⁶⁾བཞེད་པར་གྱུར་ན་སྤྱི་བའི་གཙུག་ཏུ་རུབ་པོ་། དེ་ནས་འོད་ཟེར་དེས་བཅོམ་ལྡན་འདས་ལ་ལམ་
 གསུམ་དུ་¹⁷⁾བསྐོར་བ་བྱས་ནས་¹⁸⁾བཅོམ་ལྡན་འདས་ཀྱི་¹⁹⁾ཞབས་ཀྱི་²⁰⁾རྟེང་པར་རུབ་པ་དང་། དེ་ནས་སངས་རྒྱས་བཅོམ་ལྡན་འདས་ལ་²¹⁾ཚོད་དང་
 ལྡན་པ་ཀུན་དགའ་བོས་ལྷོས་པ།

ཇི་སྐར་སྐྱང་བར་²²⁾བྱེད་པ་ཤར་བ་བཞིན་།
 ཞལ་གྱི་ནང་ནས་བྱུང་བ་མང་པོ་ནི་།
 ལ་དོག་རྣམ་²³⁾པ་སྐྱ་ཚོགས་སྐོང་ལྡན་པ།
 གང་གིས་ཚོགས་བསྟུ་ཀུན་ཏུ་སྐྱང་གྱུར་པའོ་།
 ཡང་ཚོགས་སུ་བཅད་དེ་གསོལ་པ།
 རྟོད་པ་ལུམ་²⁴⁾རྒྱགས་ལྷངས་ནས་བྲལ་གྱུར་པ།
 ལྷོ་བོ་རྣམས་ཀྱི་²⁵⁾རྒྱར་གྱུར་སངས་རྒྱས་ཏེ།
 རྒྱལ་བ་དག་རྒྱལ་དུང་དང་དང་པོར་མོ་བཞིན་དཀར་བ།
 རྒྱ་མེད་འཇུམ་²⁶⁾པ་ཉེ་བར་སྐོན་མི་མཛད་།
 བཏན་²⁷⁾པའི་ཐུགས་མངའ་དེ་དུས་རང་གིས་མཁུན་མཛོད་ཅིག་།
 རྒྱལ་བའི་དབང་ལ་ཐོས་འཚོལ་²⁸⁾ཉན་རྣམས་ལ།

བཏམ་ཞིང་ཐུབ་པའི་ལྷ་མཚོག་དམ་པ་ཡིས། །
 ཐེ་ཚོམ་བྱུང་བ་དགོ་བས་རྣམ་པར་བསོལ་²⁹⁾ །
 དོན་མེད་པར་ནི་རྒྱ་མཚོ་རི་རྒྱལ་བཟམ་³⁰⁾ །
 རྫོགས་པའི་སངས་རྒྱས་འཇུག་པ་མི་སྟོན་ཏེ། །
 བཏམ་པས་གང་ཕྱིར་འཇུག་པ་བཟམ་³¹⁾ པ་དེ། །
 རྒྱ་བོ་མང་བོ་འདི་དག་ཐོས་པར་མོས། །

དེ་ནས་བཙམ་ཐུན་འདས་གྱིས་བཀའ་རྩལ་པ། ཀུན་དགའ་བོ་དེ་དེ་བཞིན་ཏེ། དེ་དེ་ཞིན་ནོ། ། ཀུན་དགའ་བོ་དེ་བཞིན་གཤེགས་པ་དབྱེ་བཙམ་པ་ཡང་དག་པར་
 རྫོགས་པའི་སངས་རྒྱས་ནི་རྒྱ་མེད་རྒྱེན་མེད་པར་འཇུག་པ་མི་མཛད་དོ། །

- 1) Tog: གཟེར་ . 2) Tog inserts ། . 3) Peking: བཏམ་ . 4) London, Tokyo, Tog insert ། .
- 5) Tokyo omit ལ་ . 6) Tokyo insert ། . 7) London, Tokyo: ཐེམ་ . 8) London: དུགས་ .
- 9) London, Tokyo: རོ་ . 10) London, Tokyo, Tog insert བར་ . 11) London, Tokyo: རོ་ .
- 12) London, Tokyo, Tog insert བར་ . 13) London, Tokyo, Tog insert བར་ .
- 14) London, Tokyo, Tog insert བར་ . 15) Peking: འཚོམས་ .
- 16) London, Tokyo, Tog insert བར་ . 17) Peking omits དུ་ . 18) Tog inserts ། .
- 19) Peking: རྒྱས་ 20) London, Tokyo omit ཞབས་རྒྱེ། . 21) Tog inserts ། . 22) Peking: བ་ .
- 23) Peking: རྣམས་ . 24) London, Tokyo: ལྷནས་ . 25) Peking: རྒྱས་ . 26) London: མཚུམ་ .
- 27) Peking: བཟམ་ . 28) London, Tokyo, Tokyo: བཙམ་ . 29) London, Tokyo, Tog: སོལ་ .
- 30) London, Tokyo, Tog: བཏམ་ . 31) London, Tokyo, Tog: མཛད་ .

Then the Buddha smiled towards a certain place. It is the rule that when the Buddhas, the Blessed Ones smile, colored rays of light — blue, yellow, red, and white — shoot forth from their mouths. Some go down and some go up. Those which go down reach the hells, such as Saṃjīva, Kālasūtra, Saṃghāta, Raurava, Mahāraurava, Tāpana, Pratāpana, Avīci, Arbuda, Nirarbuda, Aṭaṭa, Hahava, Huhuva, Utpala, Padma, and Mahāpadma.

Those [rays] that fall into the hot hells in that way become cool. Those [rays] fall into the cold hells become warm. By doing so, [the rays] transform into ease the specific torment that these living beings have experienced as ones [born in their hell], and they think, “Wow! Have we passed away from here? Or rather, have we been reborn somewhere else?” In order to make them deeply faithful, the Blessed One projects an emanation. They see the emanation and think, “Wow! We

have not passed away from here, nor have we been reborn somewhere else. By the power of seeing this living being who has never appeared before, the torment that we experience has been transformed into ease.” Having thought this, they become deeply faithful to the emanation. [They] extinguish the *karma* of the torment to be experienced in the hell, and obtain a place [among] gods and men where they [may become] fit vessels for the truths.

Those [rays] that go up, having gone where live the Cātur-mahārājikas, the Trāyāstrimśas, the Yāmas⁽⁵⁵⁾, the Tuṣitas, the Nirmānaratis, and the Paranirmitavaśavartins,⁽⁵⁶⁾ the Brahmakāyikas, the Brahmāpurohitas,⁽⁵⁷⁾ the Mahābrahmans, the Parītābhas,⁽⁵⁸⁾ the Apramāṇābhas,⁽⁵⁹⁾ the Ābhāsvaras,⁽⁶⁰⁾ the Parītāśubhas,⁽⁶¹⁾ the Apramāṇāśubhas, the Śubhakṛtsnas, the Anabhṛakas, the Puṇyaprasavas, the Bṛhatphalas, the Abṛhas, the Atapas, the Sudarśanas, the Sudrśas,⁽⁶²⁾ and the Akaṣṭhas,⁽⁶³⁾ shout out, “impermanence, torment, empty, without self,” and also proclaim two verses:⁽⁶⁴⁾

To enter the religious life, get started! Make efforts in the teaching of the Buddha!

As an elephant [squashes] a reed hut, squash the armies of the Lord of Death!
The one who practices without negligence in this *Dharma-Vinaya*,
having given up the cycle of birth, put and end to the suffering.

Those rays of light, then, having gone around the three thousand great thousand world sphere (Skt. *trisāhasramahāsāhasra-lokadhātu*), follow the Blessed One from behind. If the Blessed One wishes to make a declaration (Skt. *vyā√kr*) of a past action,⁽⁶⁵⁾ they disappear into the back of the Blessed One. If [he] wishes to make a declaration of a future action, [they] disappear into [his] front. If [he] wishes to make a declaration of [a rebirth in] the hells, [they] disappear into the soles of [his] feet. If [he] wishes to make a declaration of a rebirth among animals, [they] disappear into the heels [of his feet]. If [he] wishes to make a declaration of a rebirth among *pretas*,⁽⁶⁶⁾ [they] disappear into [his] big toe. If [he] wishes to make a declaration of a rebirth among men, [they] disappear into [his] knees. If [he] wishes to make a declaration of the wheel-turning king who appeals

to force (*bala-cakravartin*)⁽⁶⁷⁾, [they] disappear into the palm of [his] left hand. If [he] wishes to make a declaration of the wheel-turning king (Skt. *cakravarti-rāja*), [they] disappear into the palm of [his] right hand. If [he] wishes to make a declaration of a rebirth among deities, [they] disappear into [his] navel. If [he] wishes to make a declaration of the awakening of a disciple (Skt. *śrāvaka*), [they] disappear into [his] mouth. If [he] wishes to make a declaration of the awakening of an individually awakened one (Skt. *pratyeka-buddha*), [they] disappear between [his] eye-brows. If [he] wishes to make a declaration of unexcelled, perfect awakening, they disappear into [his] cranial protuberance (Skt. *uṣṇīṣa*).

The rays of light, then, having gone three times around the Blessed One, disappeared into the Blessed One's cranial protuberance. The Venerable Ānanda, then, asked the Blessed One:

Just as the sun rises, the many [rays of light] that came out from inside [your] mouth.

Why did [the rays of light] having a thousand colors illuminate in ten directions?

Also, he (Ānanda) spoke these verses:

Having rejected the emotional ups and downs, and arrogance, and removed [himself] from [them], the Buddha has become the [chief] cause for people [to produce good results].

The Victor, who conquered [his] enemies, does not display a smile brilliant like the conch-shell or the lotus without reason.

The one who has a firm heart must know by himself that the right time [has come] for those who are all ears to listen to Lord of Victors.

Oh! The Bull of Seers! With the firm and excellent [words], [you must] remove skillfully the uncertainty that has arisen [among them].

The one who is firm [like] the ocean and the King of mountains, the Perfect One, the Buddha does not display a smile without reason.

The reason why the Firm One displays a smile — that these many people wish to hear.

The Blessed One, then, said, “So it is, Ānanda, so it is. Ānanda, the Tathāgata, Arhat, Fully and Completely Awakened One does not smile without cause or without reason.”

To be continued.

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- (1) For the most recent concise overview of the *vinaya* texts, see Clarke (2015).
- (2) Japanese modern scholars often compare the *Vinaya* to the government law. See, for example, Mori (2000: 18–23); Sasaki (2006: 118). This might be, however, not the case with Western scholars. They seem to use the term “monastic law” with the implication that the Buddhist communities were governed by the *Vinaya* just as medieval Christian monasticisms were to some degree governed by monastic law. See, for example, Clarke (2014: 2–3).
- (3) Nishimoto (1933: 18); Hirakawa (1960: 69, 405); Matsumura (1994: 12).
- (4) Cf. Speyer (1909: X-XI): “[Avadāna texts] are included in the *Vinaya*, — occasionally also in *Sūtra-piṭaka* treatises — where they serve as examples for precepts or give a quasi-historical account of the origin of the precepts and the circumstances that occasioned them.”
- (5) For a detailed study on *Āgama* parallels in the *Mūlasarvāstivāda-vinaya*, see, most recently, Yao (2020).
- (6) Regarding canonicity of the *Mūlasarvāstivāda-vinaya*’s *Muktaka*, see Kishino (2016: esp. 235–238).
- (7) Clarke (2001) is undoubtedly a breakthrough study of the *Muktaka* of the *Mūlasarvāstivāda-vinaya*. It is the first piece of scholarship in modern *vinaya* studies to note clearly that the text is fully preserved both in Chinese and Tibetan translations under the title *Mudeja* 目得迦 and *rKyang pa* (or *Sil bu*), respectively.
- (8) Hiraoka (2002: 152–225); Demoto (1998). Muldoon-Hules (2017: 189) accurately notes, “Hiraoka’s examination was limited to the extant Sanskrit portions of the *MSV-vinaya*, an incomplete text.” and “understates the actual occurrence of these stereotyped passages in the full text of the *MSV-vinaya*.”
- (9) E.g., Lévi (1907); Banerjee (1957: esp. 257–262); Iwamoto (1967: 135–164); Gnoli (1978: XIII–XXVI); Panglung (1981: esp. 207–229). The insufficient references to the

Mūlasarvāstivāda-vinaya in these studies seems to indicate that the study of the enormous *vinaya* corpus progressed at a snail's pace in the 20th century, and modern scholars did not have sufficient knowledge of it. In particular, the *Uttaragrantha* of the *Mūlasarvāstivāda-vinaya*, which comprises ten or so small texts, including the *Muktaka*, had received comparatively little attention until Schopen (1998) and Clarke (2001) shed light on its importance. For the history of the research on the *Uttaragrantha*, see Kishino (2013: 25–38).

- (10) Speyer (1902: 291); Feer (1891: 198–201). It should also be noted that Schopen (2001, 146, n. 21) notes that the fourth *varga* of the *Avadāna-śataka* has a particularly close relationship with the *Mūlasarvāstivāda-vinaya*, saying, “as many as half of the tales in the former may have come from the latter (nos. 31, 36, 37, 38 and 40).”
- (11) The *Vinaya-vibhaṅga* of the *Mūlasarvāstivāda-vinaya* also includes a famous story of a monk, named *Mahāseṇa (or *Sena), who dies angry and is reborn as a poisonous snake. A variant version is preserved in a well-known compilation of Buddhist narrative stories extant in Chinese translation, *Xiānyu jīng* 賢愚經 (*Sūtra of the Wise and the Foolish*) (T. 202 [4] 417b10–c5); cf. Akanuma (s.v. *Upasena*). For details of the *Mūlasarvāstivāda-vinaya* version, see Clarke (2021).
- (12) Demoto (1998: 42; 45): 仏陀の救済; 仏陀の微笑放光; Hiraoka (2002: 172; 175): ブツダの救済; 微笑放光.
- (13) The narrative story about Śrīgupta's attempt on the Buddha's life, which is preserved in several famous compilations, such as Haribhaṭṭa's *Jātakamālā* and Kṣemendra's *Bodhisattvāvadāna-kalpalatā*, is also found in the Chinese and Tibetan translations of the *Muktaka* of the *Mūlasarvāstivāda-vinaya*; Kishino (2016: 259–261). I hope to provide a translation of this story in the near future. Note also that the *Nidāna* of the *Mūlasarvāstivāda-vinaya*, which is also extant in both Chinese and Tibetan translations, similarly receives little attention in research on Buddhist narrative literature, even though Schopen (2000: 136; 2001: 141–142, n. 21; 2005: 303, n. 18) has repeatedly noted that the 36th and 54th stories of the *Avadāna-śataka* are fully preserved in the Tibetan version of the *Nidāna*. In her translation of the 36th story of the *Avadāna-śataka*, for example, Demoto (2009) does not refer to the *Nidāna* at all. For the texts and translations of both stories in the *Nidāna*, see Kishino (2013, § 3.3.3; § 3.7.1).
- (14) Note, however, the so-called “Schøyen Collection” includes a few fragments from Sanskrit manuscripts corresponding to parts of the *Genbenshuoyiqiyoubu-nituona-mudejia-shesong* 根本說一切有部尼陀那目得迦攝頌 (T. 1456 [24]), which is Yijing's 義淨 Chinese translation of a collection of *uddānas* (the mnemonic keywords functioning as a table of contents) found in the *Nidāna* and the *Muktaka* of the *Mūlasarvāstivāda-vinaya*; Clarke (2015: 76–77). Furthermore, Yao Fumi has informed me (personal communication) that she has been researching the fragments with Dr. Gudrun Melzer, and found that they include further collections of *uddānas* that are preserved in various sections of the

Mūlasarvāstivāda-vinaya, such as the *Vinaya-vibhaṅga* and 17 *vastus*. She says that she is currently preparing a paper concerning the Sanskrit manuscripts, which she wishes to publish in the near future.

- (15) In addition to *rKyang pa* and *Sil bu*, *Mos pa* is also used to refer to the *Muktaka* in the Tibetan translation of the *Mūlasarvāstivāda-vinaya*; Kishino (2013: 46–47).
- (16) In his comparative study of a few narrative stories that the Chinese and Tibetan translations of the *Mūlasarvāstivāda-vinaya* and other textual sources have in common, Matsumura (1994) notes that the Tibetan *Mūlasarvāstivāda-vinaya* translations appear to repeat the patterned stories and the lengthy clichés in full and word for word. Accordingly, he suggests that the Tibetan translators might have added what is abbreviated in the original Indic texts and also tried to standardize their Tibetan renderings. However, Yao Fumi, in her studies of Sanskrit manuscripts of the *Bhaiṣajya-vastu* of the *Mūlasarvāstivāda-vinaya*, repeatedly notes that there are multiple Sanskrit traditions of the text, and suggests that the Tibetan repetition that Matsumura discusses might simply have also been present in the original Indic text. See, most recently, Yao (2020: 463, n. 68).

- (17) I add some line breaks that are not found in original Tibetan texts in order to make them easy to read.

- (18) The Chinese *Muktaka* (T. 1452 [24] 436c17–26):

復有二苾芻。平章法義。情生忿恨。是時少年。訶責老者。其少苾芻。自知非理。禮老者足。求請懺摩。是老苾芻。默然而住。少者念曰：“此既極瞋。不容忍我。待其曠息。後當就謝。”時老苾芻。往舊房內。懷曠而住。時少年者。至彼房中。執足頂禮。告言：“大德。幸見容忍。”彼發大曠。告餘人曰：“大德。請觀此人。故來惱我。”少年便念：“由佛世尊。遣我懺謝。應以慈心。利益心。而自安住。然此苾芻。既見我來。情無喜樂。我復何須。求彼容恕？”便不復申。來就禮敬。

後於異時。其老苾芻。與餘苾芻。來往經行。共為言話。時少年者。向彼行處。欲禮餘人。餘人見已。告老者曰：“尊者。此人戒淨。何不懺摩？”老者答曰：“此有惡心。但來禮汝。”時老苾芻。語傍人曰：“汝今日擊。但禮於汝。不禮於我。親驗此人定懷惡念。”時彼傍人。報少者曰：“此人戒淨。何為不禮？”時少苾芻。廣說前事。時諸苾芻。以緣白佛。佛言：“凡為諍者。至相近處。應為禮敬。彼應答言：‘無病。’不依行者。俱得惡作罪。應但合掌。而為敬禮。”

- (19) It is not clear what the demonstrative pronoun *de* “that” refers to here. I understand the whole sentence as meaning that the young monk realized why the Buddha had previously told the monks to show reverence to each other, in other word, that the young monk realized that the Buddha anticipated that as long as the monks do so, they would avoid quarrels.

- (20) It is also unclear what the phrase *ji nas* means here. I take it as a rendering of Skt. *yathā*, and tentatively translate it as “so that,” though that translation does not make much sense. The Buddha’s remark mentioned here suggests that he had previously said the same thing. I cannot find such a remark, however, in the *Mūlasarvāstivāda-vinaya* or other canonical texts. Yijing’s Chinese version here (n. 18 above) is slightly different; it indicates that the

Buddha had told the young monk to beg for forgiveness from the old monk so that they might come to live peacefully with the thought of benefitting others and affection (由佛世尊, 遣我懺謝, 應以慈心, 利益心, 而自安住)。

- (21) It is unclear what Tib. *nye spyod* exactly means here. Undoubtedly, it is an abbreviation of *nye bar spyod pa* and a rendering of a derivative of Skt. *upa√car*, which primarily means, according to Monier-Williams' dictionary, "to go towards," "come near," and "approach." Yijing's translation here says, "[the one] comes near to the other (至相近處)." Taking these into account, I understand the Tib. *nye spyod* as signifying a short distance.
- (22) Unlike the Tibetan translation, the Chinese *Muktaka* somehow comprises two similar narrative stories about a quarrel between young and old monk, the latter of whom was reborn as a venomous snake ((A) T. 1452 [24] 435c14–16; (B) T. 1452 [24] 436b12–13):
- (A) 爾時佛在, 室羅伐城。時諸苾芻, 分作兩朋, 決擇義理。便生鬪諍。其小苾芻訶責大者。時大苾芻, 退入房中, 情生忿恨。
- (B) 於此城中有二苾芻。共論法義遂生瞋忿。少年苾芻訶責老者。時老苾芻入房而住。
- (23) The Chinese *Muktaka* omits this cliché.
- (24) This cliché, which explains buddhas' good qualities with Buddhist technical terms that contain any number from 1 to 10 ("the four floods of afflictions," "the five states of rebirth" etc.), frequently appears — with several variations — in the *Avadāna-śataka*, the *Divyāvadāna*, and the *Mūlasarvāstivāda-vinaya*; Demoto (1998: 42–43); Hiraoka (2002: 172–173, 438, n. 53); Collett (2006: 167–168); Appleton (2013: 9–10). Most of the good qualities listed here are found in various Buddhist texts. In the *Mohesengqi lü* 摩訶僧祇律, a similar but more detailed long list appears in the explanation of *guorenfa* 過人法 (Skt. *uttari-manuṣyadharmā* [BHSD, "superhuman faculties or conditions"]); T. 1425 [22] 261a7–19. Nishimoto (1930: 151–158) annotates each of these items in the list in his study of the *Mohesengqi lü* 摩訶僧祇律. Note also that in the *Muktaka*, the subject of the first sentence of this cliché is "the Buddha, the Blessed One" in the singular form and the subject of the following sentence is "the Buddhas, the Blessed Ones" in the plural form. I understand that the first sentence as referring specifically to *the* Buddha (the founder of Buddhism, 5th cent. BCE), and the following as referring to Buddhas in general. Therefore, I translate the first sentence in the past tense and the following sentence in the present tense. However, in the same cliché preserved in other texts, such as the *Avadāna-śataka*, the *Divyāvadāna*, and other sections of the *Mūlasarvāstivāda-vinaya*, the subject of the first sentence and that of the following sentence is the same, "the Buddhas, the Blessed Ones" (plural). This indicates that both sentences refer to Buddhas in general. This difference between the *Muktaka* and other texts might also be due to the Tibetan *Muktaka's* atypical translations. Note also that my translation's numbering (1 to 20) does not appear in these original Tibetan texts.
- (25) It is unclear what "three things" refer to in this context. Several modern scholars, however, suggest that they refer to body, speech, and mind. See, for example, BHSD (s.v. *damatha*); Nishimoto (1934: 323, n. 21); Demoto (1998: 42); Appleton (2013: 9, n. 31).

- (26) The four floods of afflictions are generally described as 四暴流 (Ch. *si-baoliu*; Jp. *si-boru* or *si-bouru*) in Chinese Buddhist texts. They are as follows: 欲暴流 (Ch. *yu-*; Jp. *yoku-*), 有暴流 (Ch. *you-*; Jp. *u-*), 見暴流 (Ch. *jian-*; Jp. *ken-*), and 無明暴流 (Ch. *wuming-*; Jp. *mumyō-*); cf. Mizuno (1972: 225; cf. 1996: 206); Nakamura (s.v. *shiboru* 四瀑流); Nishimoto (1933, 173, n. 8); *SJDJ* (s.v. *shibouru* 四暴流). These four prefixes (欲, 有, 見, and 無明) are known as attested translations of the Skt. *abhilāṣa/icchā/chanda/kāma/rāga* etc. (desire), *bhava* (existence), *dr̥ṣṭi* (wrong views), and *avidyā* (ignorance), respectively.
- (27) The four bases are, according to Mizuno (1996: 165; cf. 1972: 192), those of the profound meditation necessary for attaining supernormal power: “the will (Skt. *chanda*),” “the endeavor (Skt. *vīrya*),” “the mind (Skt. *citta*),” and “the thought and investigation (Skt. *mīmāṃsā*) through wisdom”; cf. Nakamura (s.v. *shijinsoku* 四神足); Nishimoto (1930, 155, n. 210).
- (28) Cf. Mizuno (1996: 62; cf. 1972: 72): “A buddha is also endowed with four kinds of fearlessness (*catvāri vaiśāradyāni*), giving him supreme self-confidence and assurance in addressing any person or topic. Thus a buddha is feels no fear or hesitation when dealing with criticism or censure. His confidence springs from four sources; he has supreme wisdom; he has rid himself of all defilements and delusions; he is able to teach the nature of karma and the defilements; and he is able to teach the threefold practice (morality, concentration, and wisdom), which eliminate defilements and suffering.”; cf. Nakamura (s.v. *shimui* 四無畏); *Mvy.* (Sakaki): 130–134.
- (29) It is unclear what the “five qualities” refer to here. Nishimoto (1933: 173, n. 10) is one of the few studies that glosses this phrase in his study of the Chinese *Vinaya-vibhaṅga* of the *Mūlasarvāstivāda-vinaya*. He suggests that they are the five fetters (Skt. *saṃyojana*), collectively called “*āvarabhāḡyā saṃyojana*” in Sanskrit, which bind living beings to the realm of sensual desire (Skt. *kāma-dhātu*) of the world (see also n. 63 below), and can be removed by those Buddhist practitioners who become non-returners (Skt. *anāgāmin*).
- (30) The five states are as follows: those who live in the hell (Skt. *naraka*), *pretas* (see n. 66 below), animals (Skt. *tiryagyoni*), humans (Skt. *manuṣya*), and deities (Skt. *deva*). In the Indian Buddhist tradition, it is generally thought that according to the *karmas* accumulated during their lifetimes, living beings are reborn in any of the five or the six (the five plus *asuras*) states; cf. Mizuno (1996: 27; cf. 1972: 27); Nakamura (s.v. *godō* 五道).
- (31) It is unclear what “furnished with the six qualities” means in this cliché. Monier-Williams (s.v. *ṣaḍ-aṅga*) refers to this as “provided with the six chief requisites, N. of Buddha,” but does not specify them. *BHSD* (s.v. *aṅga*) notes that the *Mahāvvyūtpatti* (Sakaki: 424) refers to it as a quality of the *Tathāgata*, and that the same phrase appears in the *Dīgha-nikāya* (iii, 269) in Pāli, “*chaḷaṅga-samannāgata*,” which *BHSD* glosses as “indifference to the objects of each of six senses.” Based on this *BHSD* explanation, Appleton (2013: 9, n. 36) translates it as “furnished with the six qualities [of equanimity]” and explains that they are “equanimity regarding each of the six senses” in her translation of the 13th story of the

Avadāna-śataka. (Feer does not give any explanation to it in his French translation of the story; Feer 1891, 9). Yijing's 義淨 translation of the *Mūlasarvāstivāda-vinaya* also suggests that *ṣaḍ-aṅga* in this context has something to do with the six senses. In his translation of the phrase in question, he consistently uses the term *liu gen* 六根, which is a well-known rendering of Skt. *ṣaḍ-indriya* "six senses"; T. 1442 [23] 669a27, 694a10; T. 1451 [24] 211b7, 305b1, 355b15, 367c11.

- (32) Cf. Mizuno (1996: 28; cf. 1972 30–31): "The Six Perfections (*ṣaṭ-pāramitā*) are the six kinds of practices a bodhisattva undertakes to attain enlightenment and buddhahood. They are the perfections of donation (*dāna-pāramitā*): morality, or observing the precepts (*śīla-pāramitā*); forbearance, or patience (*kṣānti-pāramitā*); effort, or endeavor (*vīrya-pāramitā*); meditation (*dhyāna-pāramitā*); and wisdom (*prajñā-pāramitā*)."
- (33) The Tibetan text just says, *drug* "six," and it is uncertain what it refers to. *Ṣaḍ-aṅga* and *ṣaṭ-pāramitā* are frequently listed in this cliché as it appears in other places in the *Mūlasarvāstivāda-vinaya*, the *Divyāvadāna* and the *Avadāna-śataka*. An epithet corresponding to "who always abide in the six," however, does not appear there, as far as I can tell. I tentatively understand "the six" as referring to the six perfections listed immediately before.
- (34) Cf. Mizuno (1996: 166–167; cf. 1972: 193–194): "The seven factors of enlightenment (*sapta bodhyaṅgāni, satta bojjhaṅgā*) are to be practiced immediately prior to attaining enlightenment... The seven factors said to lead the practitioner to supernatural knowledge (*abhiññā, abhiññā*), perfect enlightenment (*saṃbodhi, sambodhi*), and nirvāṇa are as follows: 1. Mindfulness (*smṛti saṃbodhyaṅga, sati-sambojjhaṅga*), that is, remembering what was experienced in the distant past and maintaining excellent wisdom. 2. Investigation of the Dharma (*dharmavicaya saṃbodhyaṅga, dhammavicaya-sambojjhaṅga*), that is, studying and analyzing the Dharma, or doctrine, according to wisdom, maintaining mindfulness at all times. 3. Endeavor (*vīrya saṃbodhyaṅga, viriya-sambojjhaṅga*), that is, continuing to study and analyze the Dharma with wisdom, maintaining one's effort without flagging. 4. Joy (*prīti saṃbodhyaṅga, pīti-sambojjhaṅga*), that is, arousing joy in the Dharma through effort. 5. Tranquillity (*praśrabdhi saṃbodhyaṅga, passaddhi-sambojjhaṅga*), that is, cultivating the physical and mental comfort of one within whom joy has risen. 6. Concentration (*samādhi saṃbodhyaṅga, samādhi-sambojjhaṅga*), that is, attaining the concentrated mind of one whose body and mind are comfortable. 7. Equanimity (*upekṣā saṃbodhyaṅga, upekkhā-sambojjhaṅga*), that is, viewing the concentrated mind dispassionately, so that thoughts of attachment and desire are severed and the mind neither inclines to things nor wavers from calm."; cf. *Mvy.* (Sakaki): 989–995; Nakamura (s.v. *shichikakushi* 七覺支). Nishimoto (1930: 156, n. 231; 146–147, n. 161).
- (35) The eightfold path is a set of practices for the attainment of *nirvāṇa*: right view (Skt. *saṃyag-dṛṣṭi*), right thought (Skt. *saṃyak-saṃkalpa*), right speech (Skt. *saṃyag-vācā*), right action (Skt. *saṃyak-karmānta*), right livelihood (Skt. *saṃyak-ājīva*), right effort (Skt.

saṃyag-vyāyāma), right mindfulness (Skt. *saṃyag-smṛti*), and right concentration (Skt. *saṃyag-samādhi*); cf. Mizuno (1972: 184–187; cf. 1996: 158–161); Nakamura (s.v. *hasshōdō* 八正道); Nishimoto (1930: 156, n. 232; 147, n. 161).

(36) The nine stages are four successive stages attained in the realm of form (Skt. *rūpa-dhātu*), four other successive ones attained in the formless realm (Skt. *arūpa-dhātu*), and the highest one named Skt. *nirodha-samāpatti* (“the meditative concentration of cessation [of perception and feeling]”), which can be attained only by the Buddhist saints, such as Anāgāmins and the Arhats; cf. Mizuno (1972: 199–201, 206; 1996: 174–178, 184); *Mvy.* (Sakaki) 1498; Nakamura (s.v. *kushidaijō* 九次第定; *messhinjō/metsujinjō/sōjumetsujō* 滅心定 / 滅盡定 / 想受滅定); Nishimoto (1930: 157, n. 239; 66, n. 51). According to the Buddha’s biography, before he was enlightened (i.e., before becoming the Buddha), he learned the meditative concentration under several leaders of other religious groups and easily attained the first eight stages; cf. Sadakata (1973: 65); Fujimoto (2005). It should also be noted that in addition to *samāpatti*, there are several Sanskrit terms that we may translate in modern English as “concentration” in the context of Buddhist meditation, such as *samādhi* and *dhyāna*. According to Mizuno (1972: 201–202; cf. 1996: 178), there are technical distinctions between them; i.e., *samādhi* is the most general term for the meditative concentration that can be used in a broad sense; *dhyāna* refers specifically to the four types of meditative concentration in the realm of form (Skt. *rūpa-dhātu*); *samāpatti* includes all the meditative concentration practiced either in the realm of form or in the formless realm (Skt. *arūpa-dhātu*), excluding that in the realm of sensual desire (Skt. *kāma-dhātu*). For the three realms, see n. 63 below.

(37) Cf. Mizuno (1996: 62; cf. 1972: 71–72): “The ten powers (*daśa-balāni*) of a buddha are those of distinguishing right and wrong in every situation; knowing the karmic relations of all acts, past, present, and future; comprehending all stages of *dhyāna* (meditation), *vimukti* (emancipation), and *samādhi* (concentration); judging the superiority or inferiority of the mental capabilities of all sentient beings; knowing the inclinations and motivations of all sentient beings; knowing the differences in faculties and conditions of all sentient beings; knowing all the paths that sentient beings will follow, whatever the stage of their practice; knowing all former existences of oneself and of others; knowing the future existences of all sentient beings; and knowing one’s own enlightenment and the eradication of all hindrances of defilements.”; cf. Nakamura (s.v. *jūriki* 十力).

(38) The most commonly-found Sanskrit used for these three questions about the bad destiny as follows: *ko ‘pāyanimnaḥ ko ‘pāyapravaṇaḥ ko ‘pāyaprāgbhāraḥ* /; cf. Demoto (1998: 42); Hiraoka (2002: 172). The Tibetan *Muktaka* provides a unique rendering of the last of the three questions (*ko ‘pāyaprāgbhāraḥ* “who is leaning toward a bad destiny?”): *gang ngan song la rab tu bstan*, which I translate as “who is faced with the bad destiny.” Tib. *rab tu bstan* is not an attested equivalent for the Skt. *prāgbhāra*. In other Tibetan translations of this cliché, Skt. *apāya-prāgbhāraḥ* is commonly rendered as *ngan song la bab*; e.g. in the

Samghabheda-vastu of the *Mūlasarvāstivāda-vinaya* (Derge 1 *Nga* 147a3–4; 216b2) and the Tibetan *Avadāna-śataka* (Derge 343, 38b6). I am uncertain why *rab tu bstan* appears here in the Tibetan *Muktaka*. It might be an atypical, or even wrong, translation of the Skt. *prāgbhāra*, or it might be a translation of another Sanskrit phrase.

(39) The Chinese *Muktaka* (*Mudejia* 目得迦) omits this cliché. Note, however, it is preserved in the Chinese *Nidāna* (*Nituona* 尼陀那), which has come down to us together with the *Muktaka* as one in Yijing's 義淨 Chinese translation (*Genbenshuoyiqieyoubu-nituona-mudejia* 根本說一切有部尼陀那目得迦, T. 1452; the first five fascicles [*juan* 卷] comprises the *Nidāna* and the last five comprise the *Muktaka*). For details of this cliché preserved in the *Nidāna*, see Kishino (2013: 118–123 [Text]; 329–331 [Translation]).

(40) Here are listed the so-called Eight Hot Hells (or Eight Major Hells) and Eight Cold Hells; cf. *Mvy.* (Sakaki): 4920–4927; 4929–4936. As is well known, their names' origins and tortures are described in Vasubandhu's (fl. the fourth or the fifth centuries CE; cf. Funayama 2021, 215–227) *Abhidharma-kośa-bhāṣya*; Sadakata (1973: 39–49). The Tibetan *Muktaka* provides atypical renderings for most of the hells' names, each of which I will note below.

(41) *Mvy.* (Sakaki) 4920: *yang sos*.

(42) *Mvy.* (Sakaki) 4921: *thig nag*.

(43) *Mvy.* (Sakaki) 4922: *bsud 'joms/ ghom*.

(44) *Mvy.* (Sakaki) 4923: *ngu 'bod*.

(45) *Mvy.* (Sakaki) 4924: *ngu 'bod chen po*.

(46) *Mvy.* (Sakaki) 4925: *tsha ba*.

(47) *Mvy.* (Sakaki) 4926: *rab tu tsha ba*.

(48) *Mvy.* (Sakaki) 4927: *mnar med pa*.

(49) *Mvy.* (Sakaki) 4929: *chu bur can*.

(50) *Mvy.* (Sakaki) 4930: *chu bu brdol ba*.

(51) *Mvy.* (Sakaki) 4934: *ut pa la ltar gas pa*.

(52) *Mvy.* (Sakaki) 4935: *pa dma ltar gas pa*.

(53) *Mvy.* (Sakaki) 4936: *pad ma ltar gas pa chen po*.

(54) A demonstrative pronoun “*des*” appears here in all five Tibetan texts to which I refer. It is not clear, however, what it means. I just tentatively translate it as “in that way.”

(55) *Mvy.* (Sakaki) 3080: *'thab bral*.

(56) Here are listed six kinds of deities who live in the realm of desire (Skt. *kāma-dhātu*) as well as human beings; cf. *Mvy.* (Sakaki), 3078–3083. The Cātur-mahārājikas and the Trāyāstriṃśas live extremely high above the ground, and the other four (the Yāmas, the Tuṣitas, the Nirmānaratis, and the Paranirmitavaśavartins) live in the sky. According to Sadakata (1973: 51, 58), they have more physical strength than human beings, but just like human beings, are morally defective: when sexual desire arises, they cannot control it and have sexual intercourse. Unlike human beings, however, they do not ejaculate for their

satisfaction. Instead, the Cātur-mahārājikas and the Trāyāstrimśas emit wind from the sex organs, the Yāmas hug casually, the Tuṣitas shake hands, the Nirmāṇaratis smile at each other, and the Paranirmitavaśavartins just gaze at each other, so that they may meet their sexual desire.

- (57) *Mvy.* (Sakaki) 3087: *tshangs pa(i) mdun na 'don.*
- (58) *Mvy.* (Sakaki) 3090: *'od chung.*
- (59) *Mvy.* (Sakaki) 3091: *tshad med 'od.*
- (60) *Mvy.* (Sakaki) 3092: *'od gsal.*
- (61) *Mvy.* (Sakaki) 3094: *dge chung.*
- (62) The *Muktaka* refers to the Sudarśanas prior to the Sudrśas. In the *Mvy.* (Sakaki), however, they appear in the reverse order: the Sudrśas (3104) and the Sudarśanas (3105).
- (63) The cosmology of Indian Buddhism, which is also stated in detail in the *Abhidharma-kośa-bhāṣya*, includes a unique world-view which holds that this world consists of these three realms: the realm of sensual desire (Skt. *kāma-dhātu*), the realm of form (Skt. *rūpa-dhātu*), and the formless realm (Skt. *arūpa-dhātu*). The last two realms are those which only meditators devoid of sensual desire can enter, and lie above the realm of sensual desire in which the six kinds of deities and human beings live. The realm of form has four stages in sequence. In the first stage, three classes of deities (the Brahmakāyikas, the Brahmāpurohitas, and the Mahābrahmins) live. In the second stage, other three types of deities (the Parītābhas, the Apramāṇābhas, and the Ābhāsvaras) live. In the third stage, three other categories of deities (the Parītaśubhas, the Apramāṇaśubhas, and the Śubhakṛtsnas) live. And in the fourth stage, eight other classes of deities (the Anabrakas, the Puṇyaprasavas, the Bṛhatphalas, the Abṛhas, the Atapas, the Sudarśanas, the Sudrśas, and the Akauṣṭhas) live; cf. Sadakata (1973: 59–65). All of these seventeen types of deities are listed here.
- (64) As is well known, these two verses are preserved in various famous Buddhist canonical texts, such as the *Dhammapada* and the *Udāna-varga*. Mizuno (1993: 15; 1995: 15) lists them in detail in tables; cf. Yao (2013: 23, n. 7). He does not, however, refer to the *Muktaka*.
- (65) In her translation of the 13th story of the *Avadāna-śataka* in Sanskrit, Appleton (2013: 24, esp. n. 63) translates Skt. *vyā√kr* here as “explaining,” and notes that the usage of the term here might be not common, since Skt. *vyā√kr* “in a specifically Buddhist meaning, can refer to the predicting of future attainments such as buddhahood,” but it “refers to past actions” in this context. It should be noted, however, that in the Tibetan translation of the *Mūlasarvāstivāda-vinaya*, an attested equivalent for Skt. *vyā√kr*, Tib. *lung ston* (or its perfect case, *lung bstan*), does not always appear as having something to do with “predicting” or “future attainments,” but rather, as indicating that respectable people declare or explain something with certainty. In the so-called *Upāli-paripṛcchā*, for example, which comprises many series of question-and-answers between the Buddha and Upāli regarding *vinaya* rules and somehow is preserved in two Tibetan translations (cf. Kishino 2006), Tib.

lung ston successively appears in the context where ordinary Buddhist monks declare their attainments that they have already acquired (Derge *Na* 9a5–10b3 ≈ 99b4–100a6). In the *Kṣudraka-vastu*, there is a narrative story where *lung ston/lung bstan* is used several times to refer to the Buddha’s explanations of his teachings (Derge 6 *Tha* 83a5–84a5; cf. T. 1452 [24] 237b10–c16).

(66) *Preta* is often translated into modern English as “hungry ghost.” This is undoubtedly based on the well attested Chinese translation of it: *egui* 餓鬼 (*e* 餓 “hungry” + *gui* 鬼 “ghost”). There are, however, several discussions about whether *preta* as one of the five or six states of rebirth in the Indian Buddhist tradition (cf. n. 30 above) is equivalent to “ghost.” See, for example, Nara (1990); Hotori (2002). It should also be noted that in Xuanzhuang’s 玄奘 (602–664) Chinese translation of the **Abhidharma-nyāyānūsāra/sāriśāstra* attributed to Saṃghabhadra (the 5th century CE), the *Apidamo shunzhengli lun* 阿毘達磨順正理論 (T. 1562 [29]), *preta*, which is rendered not as *egui* 餓鬼 but simply *gui* 鬼, is categorized into three kinds (*wucai* 無財 “having no property,” *shaocai* 少財 “having a little property,” and *duocai* 多財 “having much property”), and the third kind is described as being not hungry for food or drink; T. 1562 [29] 517b14–c23; cf. Nakamura (s.v. *gaki* 餓鬼); Mochizuki (s.v. *gaki* 餓鬼). Recently, Andy Rotman published a book about *preta*, the title of which is “Hungry Ghosts.” In that book, he says, “Unfortunately, there is very little scholarship on hungry ghosts.” (Rotman, 2021: viiii). This is not, however, the case with Japanese scholarship. There are a large number of detailed studies on *preta* by Japanese scholars. See, at least, Mochizuki (s.v. *gaki* 餓鬼), Nara (1990), Hotori (2002), and the studies that are referenced in these two papers.

(67) King *bala-cakravartin* is glossed as “a kind of inferior *cakravartin*” in *BHSD* (s.v. *bala-cakravartin*). According to *SJDJ* (s.v. *tenrinjōō* 轉輪聖王), King *bala-cakravartin* is regarded as inferior to King *cakravartin* because he primarily uses military force to control people, while the King *cakravartin* does not. Furthermore, Venerable, Fukita Takamichi 吹田隆道, who is the author of the entry “*tenrinjōō* 轉輪聖王” in *SJDJ*, has informed me (personal communication) that in the Sanskrit text of the *Abhisamācārika-Dharma*, there is a passage that refers to *dharmacakra* and *balacakra* as a pair of *cakras* (*duve cakrāṇi dharmmacakraṃ balacakraṃ ca* / [Taishō University edition, IV. 6; Ms. 28a7]: cf. Kouda 2004, 12; cf. T. 1425 [22] 510c29: 有二種輪, 法輪, 力輪.), which suggests that King *cakravartin* uses the *Dharma* to control people, unlike King *bala-cakravartin*, who uses military force.

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