

keréknyomok

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Imre Hamar:

Impact of Yogācāra philosophy on the Avatamsaka-sūtra and its Chinese interpretations

The Huayan Buddhism is regarded as the final development of Chinese yogācāra teachings. The main work of the school, the Avatamsaka-sūtra includes a famous poem which compares the mind to the painter: the mind creates the outer object the same way as the painter paints his painting. In this article we are going to discuss the antecedent of this metaphor, the Chinese and Tibetan versions of the text, and the interpretations of masters of Huayan school.

Gábor Kósa:

The Three Sages return – The Figures of Buddha, Confucius and Mānī in Huahujing

In the process of the Chinese reception of Buddhism, Wang Fu's 王浮 *Huahujing* 化胡經 („The Conversion of the Western Barbarians”) can be justly considered as a major milestone. This work is the first to attest to the opinion that Buddhism was a series of teachings preached by Laozi as Buddha among the western barbarians. The present article briefly summarizes the philological background of this work, then proceeds to analyzing a passage which presents Mānī as Laozi's incarna-

tion. It is argued that the expression „three religions” (*sanjiao* 三教) in this passage refers to Buddhism, Confucianism and Manichaeism

Éva Kalmár:

The story of Mulian's descent into hell in local theatrical performances in China

The story of Mulian's descent into hell has been a popular theme in the folklore of the Far East and Central Asia since the 7th or 8th century.¹

From the 16th century on, the theme 'Mulian saves his mother' was also presented at local theatrical performances, and a number of records of these performances have survived. Buddhist, Taoist and Confucian religious elements merge in this ritual drama as we follow and witness the shamanic ordeals and powers of the performers, with Mulian holding the centre stage. In several types of Chinese local theatrical performance of the piece, in addition to the characters appearing in the story (dramatis personae), the actors/performers themselves also undergo shamanic initiation-like trials at each performance. A version of the Mulian drama from Zhejiang province, the Mulian mime from Hangzhou as well as the Mulian performance held in the context of the Hakka burial ceremony on Taiwan, after Kenneth Dean, are treated in this article.

¹ Mair, Victor H. Notes on the Maudgalyāyana Legend in East Asia. *Monumenta Serica* 37 (1986–87): 83–93.

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Botond Szathmári:
The Tibetan Cham Dance

The present paper has been inspired by *cham* dances which the author saw in Mongolia in 1993 and in the Keylong Valley (a North Indian region inhabited by Tibetans) in 1998. The rite of the *cham* dance plays a key role in Tibetan Buddhism. It is a very complex and spectacular phenomenon, which inspired me to give a summary of the *cham*'s essence in Hungarian, all the more so because so far Hungarian specialised literature has lacked such an account. The *cham* dance is rooted in the pre-Buddhist Tibetan culture; however, this shamanistic basis is interpreted in terms of Buddhist philosophy. It is this duality that makes *cham* exceedingly interesting. The paper outlines the dance spot and the participants, and gives details of the masks – the most characteristic accessory – and the costumes. After that, it gives an account of the accompaniment and the musical instruments used. Then it lists the major deities and demons invoked, and discusses the process and dramaturgy of the rite. Finally, it mentions the most well known stories of the *cham* dances. The *cham* dance is a living tradition in Mongolia as well. Nowadays monks present the rite in the Western world, too; there was a *cham* dance performance in Hungary in 2004. In autumn, 2008, we will have a similar opportunity, so it is worth knowing the details.

Zsolt Szilágyi:
Buddhist Church in Modern Mongol Society

The political changes in Mongolia at the end of the 1990s made it possible for Buddhism to revive: a great number of the monasteries

were re-opened, the monks could return to the order, and many young people chose to join them. The lay community is also growing, so everything has come to full circle – apparently.

However, appearances can be deceptive. Not even the euphoria of the 1990s managed to make politics keep away from the Church. Although the number of followers is increasing continuously, many of them have adopted the Buddhist philosophy of life only superficially. Similarly, there are more and more monks; however, many of them did not choose this lifestyle out of conviction. The financial state of the renewed monasteries is insecure. Thus, many difficulties are accompanying the rebuilding of the Church. On the basis of our almost fifteen years' observation we try to give an in-depth view of the present-day Mongolian Buddhism – not particularly from the point of view of the monastic life but in respect of the societal role of the laymen, the Church, and the religion.

Zsuzsa Majer–Krisztina Teleki:
Monasteries once and now in the Mongolian countryside

The authors of the present article did field-work during 2007 summer for three months in three provinces of Mongolia (Öwörxangai, Dundgovi and Töw) participating in the project 'Documentation of Mongolian Monasteries' of the Arts Council of Mongolia (ACM). The project aimed at finding and registering the sites of once existed monasteries as well as currently working temples, documenting their current state and collect-

ing oral history on them from their old ex-monks, elderly people and monks. During the survey period the authors visited 190 monastic sites, 150 of them being the ruins of old monasteries and 40 being revived or currently working ones. Interviews were made on the history and everyday monastic life of old sites with 35 old monks and 16 old laypeople, and on today's monastic life with 23 monks of the new temples. The article summarizes the outcomes of the fieldwork, and draws conclusions of what was experienced on the sites and what became known from the detailed interviews. It describes the present state of revived temples as well, which are again in a difficult situation 17 years after the revival with the old monks, the masters passing away.

Zsolt Barta: Buddhist elements in Mongolian fire-worship

The following article is about the Buddhist elements of fire-respecter Mongol population's custom. Fire has always played an important role in nomadic people's life, as a family protector element. They used to believe, that with regular, daily sacrifices they can gain fire's grace, and it will fulfill their wishes.

As Buddhism came along, the god of fire's basic function remained, but as a result of the mingle of Buddhism and traditional beliefs, it's attributes changed. The older family protector transcendent icon transformed into a faith protector deity, who – as the Buddhist tradition says – was sent to earth by the Buddha or Padmasambhava.