

龍谷大学世界仏教文化研究センター
2016年度学術講演会

講演名	Visualizing Buddhist Life and Monastic Practices in Kuča 壁画から読み解くクチャの仏教徒の僧院生活と禅観修行
開催日時	2016年7月6日(水) 13:15~15:00
場所	龍谷大学大宮学舎清風館 B103 教室
講演者	Dr. Angela Falco Howard (アンジェラ・ファルコ・ハワード、米国ニュージャージー州立ラトガース大学名誉教授)
司会	宮治昭氏(龍谷大学文学部特任教授)
通訳	檜山智美氏(日本学術振興会特別研究員SPD、龍谷大学)
主催	科研「中央アジア仏教美術の研究」(代表:宮治昭)
共催	龍谷大学世界仏教文化研究センター
参加人数	51人

【Main Point】

This lecture focuses on some results of several years of fieldwork and research on the remains of rock monasteries in the Central Asian Kingdom of Kuča.

In the lecture, the Buddhist religion and art in Kuča were used in order to hypothetically reconstruct the environment in which the monastic communities existed, and the way in which Buddhist monks practiced their belief from ca. 200 to 650.

According to Dr. Howard, in Kuča, the decoration of the central pillar caves and of the Monumental Buddha caves expresses an almost obsessive fondness of meditation, which is the source of miraculous power. In addition, one notices a propensity to use exponential number of images, which covers the range from duplicate to immeasurable.

【Summary】

■ **Monks' worship and practice**

Dr. Howard introduced first different cave types which are used for ritual, residence, and meditation by examining the remains of the nine major rock-carved monasteries or sites in

Kuča. According to Dr. Howard, these caves functioned within the group which was the integral part of districts. These Groups and districts are unique, local characteristics which distinguish the Buddhist sites in Kuča from those in other Central Asian countries and in China. In addition, the main object of their worship, a monumental Buddha, stood opposite the entrance with additional row upon row of smaller Buddha images on the side walls.

■ **Meditation was also a major inspiration**

The paintings in the central pillar caves illustrate the episodes of Shakyamuni's last and previous lives. In addition, there are clear allusions to additional, extraordinary post-Enlightenment events deriving from meditation in them. Meditation and its effects, like a concealed thread, ran through the overall décor of the central pillar caves which highlights the career of Buddha as a meditator and preacher. The theme of meditation takes the central stage, and begins exactly with the representation of the historical Buddha, shown meditating in the façade of the central pillar.

If meditation is also the source of the Parinirvana, then there is no disconnect nor preeminence of one representation over the others. It is assumed that entering the final release mean also to enter a kind of trance, as described in the *Parinirvana sutra*.

■ **The wonder workings and superhuman skills had the specific role of leading to conversions, of showing the way to Enlightenment.**

The side scenes underline the Buddha's activity of spreading the Law (dharma), and belong as well to the whole scenario. The miraculous deeds derivative from meditation are merely an exterior aspect within a larger context. In other words, though the Buddha performed the various miracles, he ended them by preaching to the audience and causing the listeners' conversion.

【 **Conclusion** 】

In conclusion, the complex pictorial vision which systematically marked the décor of the central pillar caves and monumental Buddha caves in Kuča reveals the tradition deeply rooted in the literature of meditation as the indigenous product of the monastic communities in Kuča. These monastic communities remained faithful to the teaching of the pre-Mahayana Buddhism.

The special images painted in the central pillar caves and the exponential use of Buddha emanations are but the records of meditation trances. Indeed, they are not the aids of meditation since monks concentrated their minds in the cubicles.

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