**北京大学佛学研究系列讲座 第22讲**

**The visual appearance of Samantabhadra bodhisattva and his role in Buddhist religious practice**

**普贤菩萨的形象与地位**

**时 间**：2019年4月24日19:00-21:00

**地 点**：北京大学李兆基人文学苑2号楼哲学系B112教室

**主讲人**：Hamar Imre（郝清新） 匈牙利罗兰大学副校长、东亚研究所所长

**主持人**：王 颂 北京大学哲学宗教学系教授

**一、主讲人简介：**

Hamar Imre is a professor of Chinese studies at Eötvös Loránd University (Budapest). He graduated from Eötvös Loránd University majoring in Tibetan and Chinese in 1992. He received his Ph.D. in 1997, and his habilitation in 2004. He became the doctor of the Hungarian Academy of Sciences in 2016. He is the vice rector of the international affaires at Eötvös Loránd University and the director of the Institute of East Asian Studies and the Confucius Institutes. His research field is Chinese Buddhism, especially the Huayan school. He was Fulbright visiting professor at University of Virginia and Numata visiting professor at Hamburg University. He is the author of A Religious Leader in the Tang: Chengguan’s Biography (The International Institute for Buddhist Studies Tokyo, 2002) and the editor of Reflecting Mirrors: Perspectives on Huayan Buddhism (Harrassowitz Verlag, 2007).

**二、内容提要：**

In Chinese Buddhist art Samantabhadra forms a sacred Trinity along with Mañjuśrī and Vairocana. This Trinity was inspired by the Huayan jing and has been a popular object of worship until present time. Samantabhadra is depicted as riding on a six tusked elephant and many examples of this image can be found in Dunhuang from the Tang period. Several chapters of the Huayan jing are closely associated with Samantabhadra bodhisattva, but the most important text is the Ārya-samantabhadra-caryā-praṇidhāna-rāja 普贤菩萨行愿赞 (Bhadracarī), one of the most famous devotional text in Mahāyāna Buddhism that is attached to the end of the 40 fascicle Huayan jing translated by Prajñā. However, the visual appearance of Samantabhadra depicted in some sources is more elaborate and complex. One of the six apocryphal visualisation sutras, the Samantabhadra visualisation sutra佛说观普贤菩萨行法经 includes this complex image that could originate from Central Asian meditation practice. In addition this sutra sheds light on the repentance ritual associated with Samantabhadra that probably was widespread in Southern China. This lecture attempts to give a comprehensive understanding of the depiction of Samantabhadra bodhisattva in Chinese Buddhist art and its role in Buddhist religious practice.

**主办单位： 北京大学佛教研究中心**

**支持单位： 北京大学佛教典籍与艺术研究中心**

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