

ferred to the grain and salt marchants. Finally, they were paid into the *Ch'üeh-huo-wu* 權貨務 (the Bureau of Government Monopolies) in Chien-k'ang 建康 in exchange for the receipt of Huaitung-salt 淮東塩.

The government extended the circulation of this paper money from Huainan-lu (northern area of Yangtze) to the so called "eight prefectures" in the southern bank of Yangtze River. This extension made the commercial intercourse between both areas carry smoothly.

Restoration of *Chou-ch'u-fêng-t'u-chi* 周處風土記

by Mitsuo MORIYA

The present thesis, following my previous work "On *Chou-ch'u-fêng-t'u-chi*" of 1950, is written to carry out a critical investigation on some fragments of the "*Chou-ch'u-fêng-t'u-chi*". I collected the fragments, and made references to their authenticity.

It may be given as a conclusion that the restoration by Chin-wu-hsiang 金武祥 is necessary to be amended. And my own views must be also partly changed: namely, I supposed previously that the *Fêng-t'u-chi* was revised and enlarged by Hsü-ch'ieh 徐錯 of the Nan-t'ang 南唐 Dynasty, but now I hold that the revisor was probably Tan-fa 單發 in the Northern Sung Period. Accordingly I recognize high authenticity in those fragments of early Northern Sung period.

On the Avadānaśataka

by Yutaka IWAMOTO

An analysis of the text of Advadānaśataka shows the 'Avadāna' as a genre of Buddhist literature as having the following characteristics: (1) The hero or heroin is one of the Buddha's disciples or one of the most pious devotees of the Buddha, and not the Bodhisattva as in Jātakas. (2) In narrating past events, one of the Seven Past Buddhas, esp. Vipaśyin or Kāśyapa, appears every time. (3) In the 'connexion', the hero of the story of the past is identified by the Buddha with that of the story of the present, but not with the Buddha himself as in Jātakas.

In the Chinese version of the Avadānaśataka, the heroes of all narratives are contemporary of the Buddha, while in the hundredth of the Sanskrit text the hero is a contemporary of King Aśoka and there the expositor of the story of the past is Upa Gupta, the Sthavira. As the general scheme of the metrical paraphrases of the Avadānaśataka, the Kalpadrumāvadānamālā and the Ratnāvadānamālā, is a dialogue between Aśoka and Upa Gupta in which all the stories in the original are related, the hundredth story of the Avadānaśataka must have been rewritten before these metrical paraphrases were compiled. According to the Buddhist legend, Upa Gupta was a Sthavira of the Sarvāstivādin sect in Mathurā. This leads us to a conclusion that the present Sanskrit text of the Avadānaśataka belongs to the Sarvāstivādin sect. As for the Chinese version, we are unable at present to decide whether or not it belongs to that sect.