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The Sanskrit Inscription Cast on a Bell at
the Yeon-bog-jeol Temple in Korea

by Yasukazu SUEMATSU and Akira YUYAMA

A bell at the Yeon-bog-jeol* 演福寺 Temple in Gae-seong 開城, cast by a Mongolian artisan in the second year of King Chung-mog-wang 忠穆王 (1346 A.C.), is of great importance from an historical and philological point of view. The existence of the bell was made known to scholars more than sixty years ago. The identification of the portions of Sanskrit inscriptions, however, has until recently caused much confusion. We have now been able to identify the Sanskrit texts cast in the Lañ-tsha and Tibetan scripts. One is a complete text of the Sanskrit version of the *Uṣṇiṣaviṣaya-dhāraṇī*, long a popular *mantradhāraṇī* among Buddhists, particularly in East Asia. Traditions have arisen from its use, and it has been transmitted in many versions into the scripts of the India, Tibetan, Chinese, Mongolian, Uigur and other languages.

In the present article, it is not our intention to compare all the widespread and complicated materials, but rather to give detailed bibliographical information. An extremely interesting fact about the inscriptions on the bell at Yeon-bog-jeol is that it is exactly the same as the inscription found in the wall of the Chū-yung-kuan 居庸關, which is believed to have been completed around the same time. We think, therefore, that this was the authorized version of the *U** in the Yüan dynasty.

The Sanskrit inscriptions in Lañ-tsha script include a *dhāraṇī* to the Tathāgata Vairocana of the Garbhadhātu, a repetition three times of "Om maṇi padme hūm," and *dhāraṇīs* to the Bodhisattvas Samantabhadra and Mañjuśrī. The *dhāraṇīs* in Tibetan (dbu-can) script are again a repetition of those to the five Tathāgatas (Vairocana, Akṣobhya, Ratnasambhava, Amitābha and Amoghasiddhi) in the Vajradhātu, followed by those to Avalokiteśvara-Tārā, Bodhisattvas Samantabhadra and Mañjuśrī and Vidyārāja Caṇḍamahāroṣaṇa

(Acala).

* Yasukazu SUEMATSU plans to publish a complete study on Yeong-bog-jeol in the future.

The establishment of the Sam-han Meritorious
Ministers 三韓功臣 during the early Ko-ryo
period: the relationship with the Meritorious
Ministers of the T'ang, Five Dynasties
and Sung Periods

by Yoshiyuki SUDŌ

During the T'ang ministers who rendered meritorious service in the founding of the dynasty were treated favourably. In 645 the figures of Ch'ang-sun Wu-chi 長孫無忌 and twenty-three other meritorious ministers were painted on the walls of the Ling-yen-ko 凌煙閣. After the mid-T'ang many meritorious ministers 功臣 were set up, and in 784 the title of Fêng-t'ien ting-nan kung-ch'en 奉天定難功臣 was conferred on meritorious officials who returned to Ch'ang-an 長安 from Feng-t'ien 奉天. After this many titles were conferred on meritorious ministers. In 848 in addition to the meritorious officials given above, the figures of Li Hsien 李峴 and thirty-six others were painted in the Ling-yen-ko. During the Five Dynasties 五代 period the title of meritorious minister was conferred on people from general officers 將官 to ordinary soldiers 軍卒. In the Sung the title of meritorious minister was always bestowed on Prime Ministers 宰相 and Shu-mi-shih 樞密使. Given this situation in the Hsi-ning 熙寧 reign period (1068-77) of the Northern Sung the argument that the number of meritorious official titles be reduced or abolished arose because the title had become a matter of vanity show.

In Ko-ryŏ since T'ae-jo 太祖 unified the Sam-han 三韓 in 940 a Hall of Meritorious Ministers 功臣堂 was constructed within the precincts of the Shin-hŭng-sa Temple 神興寺 and the people who had rendered great service to the founding of the dynasty had their figures painted on the Eastern and Western Walls of the Hall. These meritorious ministers were specially called Sam-han pyŏk-san kong-sin 三韓壁上功臣. This