

larly, one is reborn in a new body after one's period in the state between rebirths is over due to attachment to things around oneself (*kyōgai ai* 境界愛, p. 450). However, he further states that by maintaining the correct state of mind at the moment of death, one can create wholesome karma and, assisted by the power of the Three Treasures, be reborn in a buddha realm (pp. 454–55).

Finally, in the last section of the volume entitled “*Yuishikiron' jinshishō no honkoku dokkai kenkyū*” 『唯識論尋思鈔』の翻刻読解研究 (Transcription and Reading of the “*Yuishikiron' Jinshishō*”), Kusunoki provides transcriptions, along with running commentaries, of four topics taken from the *Jinshishō*: (1) “*shōzai issetsuna*” related to the Hossō argument that it takes three *asaṃkhyā kalpas* to attain buddhahood; (2) “*ichibutsu keizoku*” 一仏繫属 ([Being in] the Retinue of One Buddha) concerning the question of whether one may or may not study under one buddha during the three *asaṃkhyā kalpas* it takes to attain buddhahood; (3) “*henge chōji jōdo umu*” 変化長時浄土有無 (The Existence or Nonexistence of the Pure Land Transformed for a Long Period of Time) concerning the nature of the Pure Land; and (4) “*myōjū shin'yō*” 命終心用 (Points to Keep in Mind at Death) on the proper state of mind of a person facing death.

In conclusion, it may be said that Kusunoki's monograph, the first sustained analysis of Hossō doctrinal debates, is a groundbreaking study that opens up a whole new field of research in Japanese Buddhism. At several places in the volume, Kusunoki announces that a sequel volume, to be entitled *Jōkei sen “Yuishikiron' jinshishō” no kenkyū: Kyōri hen* 貞慶撰『唯識論尋思鈔』の研究：教理篇 (Study of the “*Yuishikiron' Jinshishō*” Compiled by Jōkei: Volume on Doctrine), is being prepared for publication. Everyone interested in the development of Japanese Buddhist thought will look forward with anticipation to this volume as well.

Shinra Myōjin and Buddhist Networks of the East Asian “Mediterranean.” By Sujung Kim. Honolulu: University of Hawai'i Press, 2020. xi + 180 pages. Hardcover: ISBN 978-0-8248-7799-6.

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The study of medieval Japanese religions and Buddhism continues to yield new discoveries. If one were to seek complexity, vast terrains of imagination, and occasional (or more likely, continuously present) bursts of frustration, it is a field that never fails to disappoint. All of these aspects stem from the fact that medieval Japan's religiosity has survived to our times in forms and representations that can rarely be accessed or

understood in a linear fashion. The most common problem is the scarcity of medieval primary sources. This lack is partially due to historical reasons, such as the destruction of temples along with their repositories and estates during military battles, uprisings, internal strife, and wars. Other textual lacunae are due to the historical peculiarities of the recording and transmitting of ritual texts, a feature that has been aptly described as the “culture of secrecy” in medieval Japan.¹ Where written texts and material data do survive, it is often difficult to trace their provenance and authorship, let alone precisely date their composition. A further level of complexity is added by the practices of medieval literary and religious text production and citation. These often prompt scholars to gasp for air, after struggling and failing to find a quote in a presumed source. All of these contingencies naturally create a field of study akin to Deleuze and Guattari’s “thousand plateaus,” where the threads connecting people, ideas, places, and deities never run neatly and straightforwardly to everyone’s satisfaction, but instead play constant “hide and seek,” shifting precariously and taking time to be discovered, or are missed altogether.²

To grasp what is important, one must both hover boldly atop this tricky terrain and be prepared to plunge and dig deep, pursuing the tiniest vein of logic that may quickly disappear among the textual fragments. Sujung Kim’s first book shows an impressive mastery of both skills. Focusing on the Korean deity Shinra Myōjin 新羅明神 and its itineraries and transfigurations in medieval Japan, this study urges us to adopt the proverbial bird’s eye view. (The term “Shinra” is the Japanized reading of the kingdom of Silla.) To this end, Kim proposes a new scale of vision for a whole maritime region linking the coastal and internal areas of Japan, Korea, and China, which she calls the “East Asian ‘Mediterranean.’” No doubt, some will question the logic or indeed the necessity of bringing the “Mediterranean” into East Asia, and yet, reading Kim’s book, it becomes abundantly clear why this must be done. Adopting a broad view allows a reader to envision this region as a flexible, moving, circumnavigable, and interlinked space inhabited by people, institutions, and deities, which is indeed not that dissimilar in its richness and abundance of historical action to the medieval Mediterranean.³ This move allows us to better understand the long-forgotten itineraries of deities, like Shinra Myōjin, with relative freedom, while avoiding the confusing and politically charged modern naming of East Asia’s coastal regions and bodies of water (p. 3). This focus on the maritime sphere, which acts as both a boundary and a connecting space, will be all the more welcomed by scholars of Buddhism who have long attempted to demonstrate that Buddhism itself is a transcultural force, moving along

¹ Scheid and Teeuwen 2006.

² Deleuze and Guattari 1993.

³ See Jaspert, Von der Höh, and Oesterle 2018.

the terrestrial roads as well as the sea routes. Kim's study thus adds significantly to the scholarship on Japanese Buddhism and its historic links with Korea, China, and India.⁴ Furthermore, for the first time, Kim clearly shows in detail how the Korean community shaped the religious landscape of early and medieval Japan. Chapters 1 and 2 focus in particular on the Silla merchants, immigrants, deities, and Japanese Tendai 天台 monks who had interacted and formed networks in Japan and on the continent and brought together religious ideas and practices, reassembling and reconfiguring them to suit Japan's local context. The framework of "East Asian 'Mediterranean'" is necessary here not only to comfortably fit all these agents in motion, but also to establish the fact that certain aspects of "globality" and intense transcultural entanglements had already existed in East Asia and Japan long before the European "age of discovery." As mentioned above, this point may already be very familiar to scholars of Buddhist studies, but this cannot be emphasized enough in the context of medieval Japan. Still, some of these critical notions are only touched upon lightly and could have been treated in a more rigorous fashion. These include terms such as "contact zone" introduced in the 1990s by the scholar of Spanish literature Mary Louise Pratt⁵ and mentioned in the book's introduction (p. 5) but attributed seemingly to the editorial work of Angela Schottenhammer, a scholar of East Asia (p. 118, n. 11), and the term "transcultural" coined by the Cuban anthropologist Fernando Ortiz as early as the 1940s,⁶ which appears here and there in Kim's study, without much further discussion. These terms may seem to complicate the book's discussion, but in a study of an already complex deity such as Shinra Myōjin, they deserve as much mention as the already well-known theories on cultural memory and *imaginaire*.

The reconstruction of Shinra Myōjin's cultural memories, networks, and *imaginaire* is precisely where Kim's study succeeds. This may be unsurprising given how much inspiration the study of medieval Japanese Buddhism has gained with the recent publications of other significant books on this topic.⁷ Chapters 3 and 4 in the second part of Kim's study explore the processes by which Shinra Myōjin became entrenched in the local contexts of medieval Japan. Here, the book's emphasis shifts from maritime movements to localization and institutional history, producing a persuasive narrative of a non-canonical deity gaining strength and power as a protective deity of a Japanese Buddhist temple, Miidera 三井寺 (Onjōji 園城寺). The rest of the book's chapters are based on a deep excavation and analysis of primary sources, ranging from Shugendō 修験道 (mountain asceticism) rituals, *engi* 縁起 records, and local legends to medieval literature and performing arts. Most significantly, this book offers a rare study of a

⁴ See, for example, Como 2008, 2010; Goble 2011; Baroni 2000; Wu 2014; Jaffe 2020.

⁵ Pratt 1991 and 2007.

⁶ Ortiz 1995.

⁷ See, for example, Glassman 2012, Wakabayashi 2012, Faure 2015a, 2015b, and Stone 2016.

major Tendai institution (Onjōji) and more broadly, the Jimon 寺門 branch of Tendai Buddhism. Both of these until now have largely eluded a detailed treatment in Western scholarship, which has been more readily concerned with Onjōji's rival, Enryakuji 延暦寺, the head temple of the Sanmon 山門 branch.⁸ This is a valuable contribution, and chapter 4 in particular shows how the political and institutional aspirations of the Onjōji clerics came to be reflected in the multifaceted and constantly shifting identity of Shinra Myōjin.

The deep excavations of primary sources and the Japanese medieval *imaginaire* continue in part 3, offering an interesting exploration of the Buddhist transformations of the ancient Silla deity. Chapter 5 examines the associative and ritual links between Shinra Myōjin and the star cults of esoteric Buddhism, including the worship of the deities Sonjō 尊星王 (a name which Kim has translated as “the monarch of the revered star,” p. 11) and Myōken 妙見. This chapter makes a welcome contribution to the still very limited scholarship on the star cults in Japanese Buddhism, offering not only a treatment of esoteric Buddhist scriptural and ritual sources, but also an analysis of star deities' visual representations and mandalas, which will be of interest to art historians. One could ask if the now classic 1988 study⁹ on Taimitsu 台密 esotericism by the Japanese scholar Misaki Ryōshū 三崎良周 (1921–2010) would have been appropriate to cite here to provide even more strength to Kim's argument, although it is welcome to see that his other, slightly different work on esoteric Buddhism and *kami* 神 worship,¹⁰ has certainly been consulted. Chapters 6 and 7 build up a vista of the complex identity of Shinra Myōjin, tracing and analyzing its differences and similarities with other peregrinating deities of medieval Japan and broader East Asia, namely, the deity Susanoo スサノヲ and the “divine old man” (*okina* 翁), through the tropes of pestilence and invasion. These chapters remind us once again why the concepts of “East Asian ‘Mediterranean’” and the “transcultural” are so appropriate for a book such as this. It is impossible to tell the full story of the elusive Shinra Myōjin without discussing the transcultural entanglements mentioned here and above, as well as the linkages of coastal and terrestrial Japan through different kinds of waterscapes to a broader maritime region.

The book is not without a few shortcomings. There are some typos, editorial omissions, and misprints (e.g., the captions for figures 3 and 4 on pages 63–64 seem to be misaligned); and there are a couple of missing or misspelt bibliographical sources (e.g., Abramson 2014 is cited on pp. 37 and 126, n. 11, but cannot be located in the bibliography). Other aspects do not relate to the author's work but to the publisher's strat-

⁸ Adolphson 2000.

⁹ Misaki 1988.

¹⁰ Misaki 1992.

egy of printing the intricate and not always well-preserved images of medieval Japanese Buddhist art in black and white, resulting in many details that can barely be discerned. The copy of the volume available to this reviewer scarcely allows one to examine important details of Shinra Myōjin's iconography, which are indeed crucial to Kim's argument, as for example those concerning figure 10. Some scholars of Japanese religious art may share my slight disappointment concerning such matters. On the other hand, these days it is easy enough to access this and some of the other images in the currently expanding online collections of East Asian art museums, such as the Cleveland Museum of Art, where the abovementioned figure 10 is currently preserved.¹¹ These few criticisms aside, Sujung Kim's first book makes an excellent contribution to a complicated field and offers a fascinating read for scholars and students of Japanese medieval religions, Buddhism, and history.

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¹¹ The image and its details are accessible online at <https://www.clevelandart.org/art/1986.1>.

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