

anyone interested not only in the rise of Mahayana Buddhism but also in the intellectual history of Buddhism as a whole.

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Nihon bukkyō to rongi 日本仏教と論義 (Japanese Buddhism and Doctrinal Debate). Edited by Kusunoki Junshō 楠淳澄, Noro Sei 野呂靖, and Kameyama Takahiko 亀山隆彦. *Ryūkoku Daigaku Ajia bukkyō bunka kenkyū sōsho* 龍谷大学アジア仏教文化研究叢書 13. Kyoto: Hōzōkan, 2020. vii + 581 + 34 pages. Hardcover. ISBN-13: 978-4-8318-6380-5.

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The past decade has seen a welcome rise in publications pertaining to the study of *rongi* 論義, or "debates," in premodern Japan. Japanese scholars such as Nagamura Makoto, Minowa Kenryō, Takayama Yuki, Kusunoki Junshō, and others, have published an abundance of scholarship on the format and content of debates that were a central part of the Dharma Assemblies (*hōe* 法会), such as the Vimalakīrti Assembly (Yuima-e 維摩会) at Kōfukuji 興福寺, or debates held within Tendai 天台 Buddhism. In 2009, Minowa Kenryō published his *Nihon bukkyō no kyōri keisei* 日本仏教の教理形成, which was followed by Kusunoki Junshō's edited volumes *Nanto gaku*, *Hokurei gaku no sekai* 南都学：北嶺学の世界 (2018) and *Nihon bukkyō to rongi* 日本仏教と論義, the topic of this short review. In general, these are works that approach debates and their doctrinal content as an integral part of ritual, transcending not only the rigid division between doctrine and ritual, but also the sharp academic rift between Buddhist studies and history.

Nihon bukkyō to rongi presents a wide range of chapters on debates in the context of the Hossō 法相, Kegon 華嚴, Tendai, and Shingon 真言 schools. This is both an obvious and most welcome selection as these schools provide the main players in the doctrinal opposition and occurring syntheses within Buddhist thought during the Heian 平安 (794–1185) and early Kamakura 鎌倉 (1185–1333) periods. For example, one of

the topics of the famed Ōwa 応和 debates (*Ōwa shūron* 応和宗論) of 961 concerned the possibility of universal Buddhahood, a topic on which mainly the Hossō school disagreed. Looking at the composition and background of monks debating in 961, we can see that Hossō, Kegon, Sanron 三論, and Tendai were present, with several participants also being from Shingon lineages. In other words, the schools discussed in *Nihon bukkyō to rongi* provide us with a good sample of the existing doctrinal and historical tensions within premodern Japanese Buddhist debates.

The volume is divided into three parts in Japanese. One final chapter in English by Paul Groner appears at the end of the book, with its Japanese translation included at the end of the third part. The first part focuses on Hossō and Kegon debates, followed by a second part on Shingon and Tendai debates. In other words, the division of exoteric versus esoteric is maintained in the organization of the volume. The third and final part concerns the relation between debates and specific cultural forms, such as the performing arts.

The first part, “Hossō and Kegon Debates,” provides detailed analyses of specific texts, but it could perhaps have also included a treatment of Sanron debates. Debate records from the Heian through the Kamakura periods reveal a clear presence of these three schools, especially given the historical connection between Gangōji 元興寺 and Kōfukuji, which was arguably the center of Hossō debates. Nevertheless, the first part includes deliberations on texts and topics discussed during doctrinal confrontations. The genre of manuals used by monks to study the *Treatise of Consciousness Only*, (the so-called *Jō yuishikiron dōgaku shō* 成唯識論同学鈔), the writings of Genshin 源信 (942–1017), the development of logic (*inmyō* 因明), and the story of the transformation of the Dragon King’s daughter into a Buddha as found in the *Lotus Sutra* are among the topics included.

The second part, on Tendai and Shingon developments, discusses debates from these two respective schools or lineages and includes topics based on the content of the debates. A welcome inclusion at this point could have been a discussion of the identities assigned to debates. In other words, what renders “Hossō debates” specifically “Hossō,” and what sets apart Tendai debates from Kegon, Sanron, or Hossō debates? Are these classifications based on topic, affiliation, or lineage? Contributions to this part include those by Fujihira Kanden on the historical development of Tendai debates, Tomabechi Seiichi’s chapter on the history of debates and Shingon, and “Tōmitsu 東密 debates” by Bessho Kōjun. All these contributions seem to focus on doctrinal topics as ways to distinguish “esoteric” from “exoteric” debates. As pointed out above, a chapter on these distinctions themselves would have nicely tied together the several contributions of the first two parts of the volume.

The third and final part stands somewhat apart from the doctrinal discussions that precede it. The visual representation of debates is most certainly an understudied

aspect of Dharma Assemblies, in both English and Japanese scholarship. Chapters include an analysis, with textual references, of the Yuima-e as depicted in the Kasuga 春日 scrolls. Ishii Kōsei discusses the influence of debates on performing arts, a most welcome topic, while a contribution by Gaetan Rappo brings us into the Edo 江戸 period (1603–1868) with a discussion of the *gozen rongi* 御前論議, “debates in front of the shogun,” including this genre’s relationship with, and differences from, earlier forms of debates—undoubtedly a topic little known in English scholarship. For this reason, perhaps a translation of this study would have been nice alongside Paul Groner’s English chapter at the end of the volume. What ties together the several chapters in the third part of the book is that they all in some way discuss the relation between ritualized debates and art, literature, performing arts, and, ultimately, the society in which they took place. The book concludes with Groner’s chapter, which is on Vinaya revival in thirteenth-century Japan. This is an interesting and clear chapter, but it does not relate well with the rest of the volume, as no explicit connection with debates or debate culture is made.

Murakami Senshō to Nihon kindai bukkyō 村上專精と日本近代仏教 (Murakami Senshō and Modern Japanese Buddhism). Edited by Orion Klautau / オリオン・クラウタウ. Kyoto: Hōzōkan, 2021. xviii + 349 pages. Hardcover. ISBN-13: 978-4-8318-5561-9.

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Murakami Senshō 村上專精 (1851–1929) was a prominent Japanese scholar of Buddhism during the Meiji 明治 and Taishō 大正 periods (1868–1912; 1912–1926), most famous for having advanced the controversial thesis that “Mahayana Buddhism was not taught by the Buddha,” the so-called *Daijō hibussetsu ron* 大乘非仏説論. Born into an impoverished temple family belonging to the Ōtani 大谷 branch of Shin 真 Buddhism in Tanba 丹波 Province (now Hyōgo Prefecture), he became a lecturer at Tokyo University in 1890 and was appointed to the chair of Indian philosophy at the same university when the post was first established in 1917. In the meantime, Murakami helped to make the study of Buddhist history an academic discipline by founding the journal *Bukkyō shirin* 仏教史林 (Forest of Buddhist History) in 1894 with Washio Junkei 鷺尾順敬 (1868–1941) and Sakaino Kōyō 境野黄洋 (1871–1933). He was also noted as an educator, helping found Tōyō Jogakkō 東洋女学校, a women’s high school, in 1905. But his fame (or notoriety) was solidified in 1901, when he published the first volume of his *Bukkyō tōitsuron* 仏教統一論 (The Unity of Buddhism), entitled the *Taikōron* 大綱論 (Overview), in which he proposed that Mahayana Buddhism was not