

BOOK REVIEWS

themselves. His mind is as free of thoughts of making progress as the landscape he views, unmoving, is free of river and village and trees. . . . This is a world of horizontals. No seaside amusement park structures thrust their scaffolding up out of the sand. No summit hotels or television antennae pimple the peaks. This man and his forebears have been content to stay on the natural plane, content to contemplate rather than conquer . . .”

As far as the reproductions are concerned: the paintings are admirably selected by Chimyo Horioka, but they are so poorly reproduced and often on such a small scale, that the all-important structure of the masterpieces is completely lost. Forgetting all about the use of these works of high art for “meditation,” it is impossible to enter into any contact whatever with, for instance, plate 1 (Landscape with Flock of Birds, 12th c.): a muddy miniature that looks vaguely oriental, yet might easily be mistaken for a fragment of a Dutch 16th or 17th century engraving. As if to prove that adequate reproduction is attainable, I received simultaneously with this book Hideo Kudaira’s “Narrative Picture Scrolls” (Weatherhill). Here the quality of line and tone, the sensitive selection of detail is such that it stimulates the beholder to feel “in contact” with the original work of art. It is such excellence of reproduction that focuses rather than diminishes our perception of the creative process, the graphic dynamism of a work of art. Better no reproductions than poor ones, which reduce great paintings to the status of “pictures,” of things.

FREDERICK FRANCK

KŪKAI: MAJOR WORKS. Translated, with an account of his life and a study of his thought, by Yoshito S. Hakeda. Columbia University Press, New York and London, 1972, 303 pp.

Kūkai (774–835) (also known as Kōbō Daishi), who introduced Shingon Esoteric Buddhism into Japan, stands as one of the most influential figures in the history of Japanese culture. His philosophy provided the spiritual and theoretical basis for much of Japanese classical culture. In addition to his major contributions, Kūkai is remembered as the inventor of the *kana* syllabary, the founder of the monastic center of Mt. Kōya, a wandering saint and originator of the pilgrimage circuit of 88 temples on Shikoku, a builder of reservoirs and wells, and one of the

three greatest calligraphers of Japan. Legendary and apocryphal accounts of Kūkai's accomplishments were added to his biographies in medieval times, and legends about him are still current in Japan. In 1973, in many parts of Japan, the 1200th anniversary of his birth was celebrated with much pageantry.

Prof. Hakeda, who is also the translator of an important Mahayana Buddhist work, *The Awakening of Faith attributed to Aśvaghoṣa* 大乘起信論, now gives us a comprehensive introduction to Kūkai's life and his philosophy together with selected translations from his major works.

In Part One: Life of Kūkai, Prof. Hakeda presents Kūkai historically on the basis of the primary sources of Kūkai's own writings. It is based on the author's knowledge of both the traditional and modern Japanese scholarship. It is a description of Kūkai's life from his birth in the province of Sanuki up to his death at Mt. Kōya. At the same time, Prof. Hakeda does not hesitate to reveal his deep affection and admiration for this giant in the history of Japanese thought. "In my opinion his major works command special attention in that they are early expressions of the original, critical, and synthetic mind of Japan. As to scope of vision, breadth of learning, and tenacity in the pursuit of understanding, there are few Japanese thinkers who can equal him." (p. 9)

Part Two: Thought of Kūkai has two chapters. In the first, the author discusses how Kūkai, starting with his demonstration of the superiority of Esoteric over Exoteric Buddhism, came to compose the synthesis of the two in the form of the Ten Stages of the Development of Mind (十住心). In the second chapter, he goes further into examination of some essential features of Kūkai's Shingon Esoterism by raising the following three questions: 1) what was the aim of his religious approach; 2) why did he think that realization of that aim was possible; and 3) how did he believe that aim could be achieved.

In advancing his answers to the perennial and central problems of Buddhism—who is the Buddha, what is enlightenment, and how can one attain it—Kūkai demonstrated considerable originality. He interpreted the Buddha as the Dharmakāya Mahāvairocana; the attainment of enlightenment as the realization of the "glorious mind, the most secret and sacred"; he taught that man is intrinsically capable, through the grace (*kaji: adbistbāna*) of Mahāvairocana and through his own efforts, of participating here and now in the Real, Mahāvairocana himself. Kūkai adopted the motto, "attaining enlightenment in this very existence."
(p. 77)

To explain these problematic points of the Shingon doctrine, Prof. Hakeda quotes passages from Kūkai's work *Attaining Enlightenment in This Very Existence* (*Sokushin Jōbutsu gi* 即身成仏義), especially its famous stanzas beginning, "The Six Great Elements are interfused and are in a state of eternal harmony (六大無礙常瑜伽)." Although the author has fulfilled his part by giving a pertinent summary of Kūkai's Shingon thought, there remain some areas to be investigated further in the future, especially in light of the history of Chinese Esoteric Buddhist thought, a domain which still has so much left to be explored. As the author admits (p. 86, note 19), we cannot accept unquestioningly the traditional account of the teaching of Hui-kuo, Kūkai's master in China.

Kūkai wrote numerous works on Esoteric Buddhist meditation. On the basis of his study of the *Introduction to the Samaya-Precepts* (*Sammayakai-jo* 三昧耶戒序), Prof. Hakeda gives an outline of this vital aspect of Kūkai's thought in the concluding part of the second chapter.

While reading Part Two, the reviewer came to entertain some doubts about the relevance of Sanskrit renderings given by the author, such as Dharmakaya Mahāvairocana Tathagata (p. 81 *et passim*) which is reconstructed from the Chinese 法身摩訶毘盧遮那如來, a compound in a strange word order which can hardly be found in actual Sanskrit texts; dhyana-samadhi for 禪定 (p. 90); the Buddha Dharma for 佛法 (p. 93). According to the author's principle, Sanskrit words listed in Webster's Third International Dictionary are written as they are found there without diacritical marks. As a result, there is rather a confusing mixture of Sanskrit words with and without diacritical marks, e. g. Dharmakaya Mahāvairocana Tathagata for Dharmakāya Mahāvairocana Tathāgata; mahā-mandala for mahā-maṇḍala.

Part Three consists of eight of Kūkai's major works in translation: *The Difference between Exoteric and Esoteric Buddhism* (*Benkenmitsu nikyō ron* 弁頭密二教論); *Precious Key to the Secret Treasury* (*Hizō bōyaku* 秘藏宝鑰); *Attaining Enlightenment in This Very Existence* (*Sokushin jōbutsu gi* 即身成仏義); *The Meanings of Sound, Word, and Reality* (*Sbōji jissō gi* 声字実相義); *The Meanings of the Word Hūm* (*Unji gi* 吽字義); *The Secret Key to the Heart Sutra* (*Hannya shingyō biken* 般若心經秘鍵). These six works are from the so-called *Ten Fascicles* (*Jikkan-jō* 十卷章). In addition to them, there are two others which Prof. Hakeda says he regards as indispensable to an understanding of Kūkai's early period and which initiate the development of his mature thought. One is *The Indications of the Goals of the Three Teachings* (*Sangō shiki* 三教指帰), Kūkai's first work and a product of his early twenties, and the other, *A Memorial Presenting a List of Newly Imported Sutras and Other*

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Items (*Sbōrai mokuroku* 請来目録), which was presented to the Emperor Heizei on Kūkai's return from China.

For his translation, Prof. Hakeda used the texts collected in *The Complete Works of Kōbō Daisbi* (*Kōbō daisbi zenshū* 弘法大師全集). References to the commentaries and other source materials are mentioned in the footnotes with the pagination in the *Taisbō Tripitaka*, the *Sbingonsbū zensho* 眞言宗全書, and other collections. As noticed in his introduction (p. 11), lengthy quotations and parenthetical expressions are often omitted at the translator's discretion when he feels the omission does not affect the development of the theme. As a result, in the case of the *Benkenmitsu nikyō ron*, which consists of a series of quotations to vindicate the superiority of Esoteric Teaching to Exoteric Buddhism, only the first and the concluding parts are translated. At the end of the book is attached a chronological table of Kūkai's life and a selected bibliography that includes Kūkai's own works as well as modern research into his life and thought. With such a well-balanced and thoroughgoing preparation, Prof. Hakeda has provided a first model of how the cryptic and highly allusive texts of Kūkai might be translated in a way true to the original, to satisfy both a specialist in Buddhism and the general reader.

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