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on the Thai monk Kitthivuddho in an introductory essay. Discussion of this highly controversial monk, and the author's judgments regarding him, would be more appropriate elsewhere.

There are also other problems, one of which is particularly surprising in a series emphasizing visual materials: of eleven photographs included in the text only four are identified by location; the reader must guess about the rest. Misspellings and typographical errors mar the text. For example, the name of the religion under study is misspelled several times, and the names of two Buddhist holy days appear incorrectly. Nor are the explanations free of jargon; at one point, for example, three holy days are compared, in some way, to the triple gem of Buddhism, but the wording used obscures the point almost completely. The examples cited here are not, unfortunately, isolated ones.

In an introductory text, particularly in one so brief, precision is essential; that this text lacks precision is regrettable, since there is much good material here. The flaws are doubly unfortunate, since careful editing, or even simple proofreading, could have eliminated many of them.

Robert J. Bickner

Tantra in Tibet, The Great Exposition of Secret Mantra and The Yoga of Tibet, The Great Exposition of Secret Mantra — 2 and 3, by Tsong-ka-pa. Introduced by His Holiness the Fourteenth Dalai Lama; translated & edited by Jeffrey Hopkins. Nos. 3 and 4 in *The Wisdom of Tibet Series*. London: George Allen & Unwin, 1977 & 1981. 252 pages and xii + 274 pages. Appendices, Glossaries, Bibliographies, Indexes.

Tantra, in spite of increased scholarship on the subject, remains little understood. Certainly, everyone knows by now that the six yogas of Naropa are tantric, that Milarepa and other *siddhas* were tantric practitioners, and that deities like Kālacakra, Cakrasaṃvara, and Guhyasamāja are also involved. The level of sophistication is greater than in the days when *tantra* was a synonym for lunacy and a justification for the bizarre behavior of would-be converts to Buddhism. Still, after over a hundred years of research — albeit by only a few — few people when asked what *tantra* is can actually respond with a simple answer and follow up with sound reasoning. Still fewer can respond when asked about the three lower *tantra* classes,

kriya, *carya* and *yoga*. Most of what people know about *tantra* pertains only to the highest class, *anuttara yoga*, and its subdivisions.

This problem is not new. Even tantric practitioners have had a difficult time answering. Ever since the practice began, people who cared to debate have debated about what it is they or others were doing, what distinguished the practices from non-tantric practices and what distinguished one practice from another within the system. Even people who were not debaters criticized other people's tantric practices for not being correct. The *Kālacakra* warns that *yoga* is not an excuse for playing with women, getting drunk and frolicking every night in cemeteries (Chap. 2, Verse 117).

Confronted with a mass of different ideas, the Tibetans attempted to sort things out, and, in time, the problems involved in defining what was what reached a more manageable level. By the time of Tsong Kha pa, several explanations of the *tantra* classes had been written down. (Some of these are listed in this book's bibliography.) Hence, when Tsong Kha pa began his *Great Exposition of Secret Mantra* there was a foundation on which to build.

Tsong Kha pa's work is one of the most detailed I've seen on any Buddhist subject and certainly is the most influential work on *tantra* in Tibet, if only because his lineage has the greatest number of adherents. Jeffrey Hopkins' translation project of this work is therefore to be welcomed. Although it will be years before the project is complete, the first three parts of Tsong Kha pa's *Sugags Rim Chen Mo* are now out, in two volumes. Part One is published in *Tantra in Tibet* and parts 2 and 3 as *The Yoga of Tibet*.

In these sections, Tsong Kha pa introduces us to different views of *tantra* and gives his own view as to what makes *tantra* different from *sūtra*. The defining characteristic of *tantra* as opposed to *sūtra* lies not in the wisdom or knowledge of emptiness generated in the disciple but in the means used to become an *ārya* and a Buddha. The principal difference in means lies not in using sense objects or visualizations but in the practice of deity yoga, i.e., the imagining of oneself as the deity during practice.

This definition contradicts some earlier ones and is still not universally accepted. The main disagreements are over (a) whether or not there is a difference in the wisdom aspect and (b) whether or not there is deity yoga in *kriya tantra*. The former is a question that goes back to pre-tantric times, when it was debated whether the emptiness cognized by an *arhat* was the same as that of an *ārya bodhisattva*. It was the position of the Prāsaṅgikas that emptiness was emptiness and that it was the same for both Hīnayāna and Mahāyāna saints. Tsong Kha pa accepts this and projects the argu-

ments into the dispute on *tantra*. According to the present Dalai Lama, this dispute between schools is only semantic regarding *tantra*. The followers of Tsong Kha pa make a distinction between the consciousness that cognizes emptiness and some others that do not. Therefore, according to the Dalai Lama, while consciousness becomes subtler and subtler in *tantra* there is no change in its object of cognition, emptiness. For someone else there is a change in emptiness because there is no distinction made between consciousness and the object. The difference is purely semantic, says the Dalai Lama, because the distinction made by Tsong Kha pa and those who agree with him is recognized to be purely verbal, for the purposes of discussion. In experience, the two are not experienced as dual.

This disagreement is discussed in *Tantra in Tibet* both in the text of Tsong Kha pa and in the Dalai Lama's commentary (pp. 55–56). The second disagreement is also brought out in *Tantra in Tibet*, and is further refined in *Yoga of Tibet*.

Is there deity yoga in *kriya tantra*? Those who say no quote texts that say there isn't, mainly texts on *anuttara yoga tantra*. Those that say there is quote texts that say there is. In the latter case, the texts quoted are from the *kriya* class, but the vast majority of texts in the *kriya* class do not explicitly mention deity yoga.

Tsong Kha pa says deity yoga is there implicitly, because of what *kriya* practitioners attempt to do and because certain *anuttara yoga* texts imply such. Mainly, though, Tsong Kha pa says that deity yoga exists in *kriya tantra* because some *kriya tantras* and their commentaries affirm it. These *tantras*, the *Susiddhi*, *Dhyānottara*, *Vajroṣṇīṣa*, etc., purport to be general *kriya tantras*, not connected with a particular deity as such but outlining the method of practice of the other specific *kriya tantras*. Since the outlines contain deity yoga, the right way to practice the others is through deity yoga. Contrary viewpoints expressed in the *anuttara tantras* refer only to people who cannot practice deity yoga for one reason or another.

The *Yoga of Tibet* proceeds to outline in detail the practices involved with *kriya* and *carya tantras* down to what mantras and what *mudrās* to use at what times. Hence, the book is extremely beneficial to anyone wanting to practice *kriya* and *carya tantra*.

The only drawback to the book is the writing of the translator. It is awkward, and being so, it detracts. It is very precise and one can see the concern for faithfulness to the text. However, even when Professor Hopkins writes in his own words, it reads like he is translating Tibetan. This is lamentable.

However, I appreciate the difficulties faced in translating and

do not wish to belabor the point. It is minor, and the book is too important to let this discourage one from reading it.

Todd Fenner