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Shingon Mikkyō's Twofold Maṇḍala: Paradoxes and Integration*

by *Minora Kiyota*

The Garbhakośadhātu (Taizōkai) and Vajradhātu (Kongōkai) constitute the twofold *maṇḍala*¹ employed by Kūkai (773–835), the systematizer of Shingon Mikkyō. Ideas for the composition of the Garbhakośadhātu Maṇḍala are derived from the *Mahāvairocana-sūtra*,² whose central theme is emptiness (*śūnyatā*), the ontological ground of reality conceived as the ultimate truth. Ideas for the composition of the Vajradhātu Maṇḍala are derived from the *Tattvasaṃgraha-sūtra*,³ the central theme of which is the cultivation of wisdom to cognize the world through insight into emptiness. The first chapter of the *Mahāvairocana-sūtra* articulates a Mādhyamika theme.⁴ The remaining chapters deal primarily with Tantric rituals. The *Tattvasaṃgraha-sūtra* is a Yogācāra-oriented text, but it does not articulate a simple mental transformation theory. Following the Tantric tradition, it articulates instead a physical and mental transformation. These two *sūtras* are Tantric texts, but the term *sūtra*, rather than *tantra*, is employed in this paper to designate these texts, following the Chinese tradition.

The Garbhakośadhātu Maṇḍala and Vajradhātu Maṇḍala are iconographic devices used to represent the major theme of Shingon Mikkyō (man-Buddha integration), a theory technically referred to as *sokushin-jōbutsu*. Literally the term means “the realization of buddhahood in the present body.” The *sokushin-jōbutsu* theory is described in full in Kūkai’s *Sokushin-jōbutsu-gi*.⁵ The term is first found, however, in the *Bodhicitta-śāstra* (*P’u-t’i-hsin lun*)⁶ and the idea germane to this kind of thought—inherent buddhahood or inherent buddhanature, terms which ultimately mean the same—is found in the *Tattvasaṃgraha-sūtra*. Doctri-

nally, the *Bodhicitta-sāstra*⁷ belongs to the *Tattvasamgraha* lineage. In this *sāstra*, the most important term to note is, of course, *sokushin-jōbutsu* (*chi-shen cheng-fo*). The term does not simply refer to a mental realization, but a mental and physical one. It does not refer to a future realization but to a present one. Nevertheless, the two terms—*sokushin-jōbutsu*, used in a technical context, and “man-Buddha integration,” used in a general context—are used interchangeably in this paper, depending on the context in which they occur.

This paper consists of three parts: 1) tacit assumptions necessary to understand the nature of the twofold *maṇḍala*; 2) the description of the twofold *maṇḍala*; and 3) a critical examination of the textual sources employed in the formulation of the *sokushin-jōbutsu* theory. First, Tantric Buddhist terms need to be understood in the context in which they are discussed—in the Tantric context, not in the context in which they were originally used, for example in the Mahāyāna context—because Tantric concepts taken out of their context would produce misrepresentation. Second, the description of the twofold *maṇḍala* will be brief because I have already dealt with that subject in my previous works⁸ and I do not intend to reiterate what I have previously said. And third, inasmuch as the twofold *maṇḍala* is an iconographic device to indicate “man-Buddha integration” (integration being the key concept here), the term is suggestive of tensions. The central purpose of this paper is to identify these tensions by examining Indian and Chinese textual sources. As such, in the description of the twofold *maṇḍala*, attention will be focused on the Vajradhātu Maṇḍala, rather than on the Garbhakośadhātu Maṇḍala, the former depicting the realm of the pursuer of truth and the latter truth *per se*. This paper is primarily a textual and doctrinal study.

I. Tacit Assumptions

Shingon literally means the “true word.” It is derived from the Sanskrit *mantra*. *Mantra* in the context of the Vedic tradition means “words in praise of gods.” But here, in the context of Shingon Mikkyō, a school of Tantric Buddhism systematized by Kūkai in Japan, it refers to a formula in which the teachings of

the Buddha are distilled, a definition which follows the Tantric Buddhist tradition. Mikkyō is a term employed in contradistinction to Kengyō, the "revealed teaching." The latter refers to the teaching as taught by Śākyamuni, the historically revealed Buddha; the former refers to the teaching of Mahāvairocana. Who then is Mahāvairocana?

We have said that the Garbhakośadhātu Maṅḍala is derived from the *Mahāvairocana-sūtra*. The central deity of this *sūtra* is Mahāvairocana, symbolizing truth *per se*. Mahāvairocana is not a historical Buddha but a transcendental one. But the two, the historical and transcendental, are not unrelated. Shingon Mikkyō claims that Śākyamuni became a Buddha through his insight into emptiness, which it conceives as the Dharma. Hence, when we say that Mahāvairocana symbolizes truth *per se*, we are actually saying that he is the personified Dharma. Shingon Mikkyō, therefore, following the three Buddha-body theory⁹ of Mahāyāna, claims that Mahāvairocana is *dharmakāya*, the embodiment of the Dharma, and Śākyamuni, the historical Buddha, is *nirmāṇakāya*, the Dharma transformed into a human personality. Between the two is *sambhogakāya*, literally the rewarded body, that is, one rewarded with the fruits of enlightenment as the result of *bodhisattva* practices. To put it in simple words, *sambhogakāya* is the means through which one realizes *dharmakāya*, just like numerals are the means through which mathematical truth is expressed. *Sambhogakāya* bridges *dharmakāya* and *nirmāṇakāya*. Let us now elaborate on Dharmakāya Mahāvairocana.

In the context of Shingon Mikkyō, Dharmakāya Mahāvairocana is most important. Etymologically, Mahāvairocana is derived from "Mahā," meaning "great, all-encompassing, and all pervasive," and "virocana," meaning "light," symbolizing truth. Mahāvairocana is a light deity. He is conceived as the personified Dharma because Shingon Mikkyō does not conceive of him simply as an objectified truth concept, but as one who has the power to create, like light, who encompasses all things, like space, and pervades all things, like the vital forces (energy) of the universe.¹⁰ In the context of the "man-Buddha integration" theory, the Buddha here refers to Mahāvairocana. It is this kind of Buddha with whom the practitioner attempts to realize integration. *Bodhicitta* is the agent of integration.

Bodhicitta is a compound derived from *bodhi*, meaning enlightenment, and *citta*, referring to the human consciousness. *Bodhicitta* literally means the “thought of enlightenment,” although, in the Mahāyāna context, it is frequently translated as the “aspiration to enlightenment.” Aspiration to enlightenment actually refers to *bodhicitta-utpāda* and literally means the awakening to the thought of enlightenment. I make this distinction between “aspiration” and “awakening” because in the context of Shingon Mikkyō, the latter makes more sense: Shingon Mikkyō claims that “awakening” (to the thought of enlightenment) is “enlightenment” itself, and that there is no difference whatsoever between “awakening” and “enlightenment.” This is because Shingon Mikkyō does not differentiate between the causal and resultant aspects of enlightenment,¹¹ an issue we shall discuss in more detail later. Regardless of whether it refers to the causal or resultant aspect, what does *bodhicitta* actually mean within the context of the central theme of Shingon Mikkyō, that is, man-Buddha integration? It refers to wisdom, that is, insight into emptiness, insight into the fact that all phenomena are devoid of a self-nature (*svabhāva*), that the absence of self-nature enables phenomenal change. Kūkai, however, was not only concerned with ontological issues. He was concerned with existential issues. Hence, in his *Hizō-hōyaku*, he describes emptiness metaphorically as follows:

The Great Space (emptiness), boundless and silent, encompasses ten thousand images (phenomena) in its vital forces;

The Great Sea (emptiness), deep and still, embraces a thousand elements in a single drop;

The all-embracing one (Mahāvairocana who personifies emptiness) is the mother of all things.¹²

The name “Kūkai” literally means the “sea of emptiness.” To Kūkai, emptiness was the universe itself with the power to actively communicate by creating, nurturing and regulating all things. Wisdom refers to insight into emptiness of this kind. Technically, it is referred to as *bodhicitta*, the agent of man-Buddha integration, a matter which the twofold *mandala* is designed to depict.

Edgerton defines *maṇḍala* as a "circle, piece of ground specifically prepared in honor of a Buddha or saint (for him to sit on)"¹³ Toganoo analyzes the term into *maṇḍa*, meaning "cream, best part, highest point, the essence of things, etc.," and "la", the suffix, meaning "possessed, support and complete."¹⁴ Tucci defines it as a "means of integration."¹⁵ The first and second are etymological descriptions, and the third is a functional one describing how a *maṇḍala* is employed by a practitioner. All three definitions, however, are interrelated soteriologically. But in the context of this paper, the third is most relevant.

Further, I have used the term "iconography" to indicate a *maṇḍala*. I have done so because, although a Shingon Mikkyō *maṇḍala* is a graphic illustration of a doctrine (the *sokushin-jōbutsu* theory), it is also a graphic portrayal of deities. There are a total of 418 deities in the Garbhakośadhātu Maṇḍala and 1,461 deities in the Vajradhātu Maṇḍala. I have no intention of describing all of them. I will simply describe the major ones, those who have direct or close relevance to the doctrinal content described in this paper. Further, having studied in China, Kūkai introduced the twofold *maṇḍala* to Japan, but neither its original composer nor the manner in which it was introduced to China from India is clear. A legend has it that the Garbhakośadhātu Maṇḍala is a painting by Subhakārasimha (637-735) of a world he saw in space, and that the Vajradhātu Maṇḍala is a painting by Vajrabodhi (671-74) made under the instructions of the Buddha. Subhakārasimha, together with I-hsing (683-727), his Chinese disciple, translated the *Mahāvairocana-sūtra* into Chinese, and Vajrabodhi translated the *Tattvasaṃgraha-sūtra* into Chinese. As we have previously said, ideas for the composition of the Garbhakośadhātu Maṇḍala are derived from the *Mahāvairocana-sūtra* and ideas for the composition of the Vajradhātu maṇḍala are derived from the *Tattvasaṃgraha-sūtra*. What is important to note here is not so much the original composer of the twofold *maṇḍala*—for that is an issue which remains uncertain—but the introduction of the *Mahāvairocana* tradition by Subhakārasimha and the *Tattvasaṃgraha* tradition by Vajrabodhi from India to China. These two Indian Tantric traditions were synthesized in Ch'ang-an. Hui-kuo (746-805), the Chinese master, transmitted this synthesized Buddhist Tantric tradition to Kūkai, who systematized the *sokushin-jōbutsu*

theory based on this tradition in Japan. The Buddhist Tantric tradition which has synthesized the doctrinal content of the *Mahāvairocana-sūtra* and *Tattvasamgraha-sūtra* survives only in Japan.

We are now ready to examine the twofold *maṇḍala*. We shall first briefly touch upon the Garbhakośadhātu Maṇḍala and then focus our attention on the Vajradhātu Maṇḍala because this paper is concerned more with the issue of tension than with truth *per se*, as we previously said.

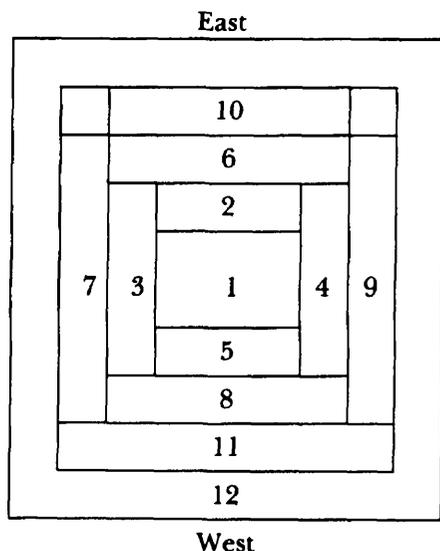
II. *The Twofold Maṇḍala*

Garbhakośadhātu Maṇḍala. We have said that the Garbhakośadhātu Maṇḍala is an iconographic representation of truth *per se*, that the ideas for its composition are derived from the *Mahāvairocana-sūtra*, and that Mahāvairocana is the personified Dharma representing emptiness. The central theme of the *Mahāvairocana-sūtra* is found in the passage below:

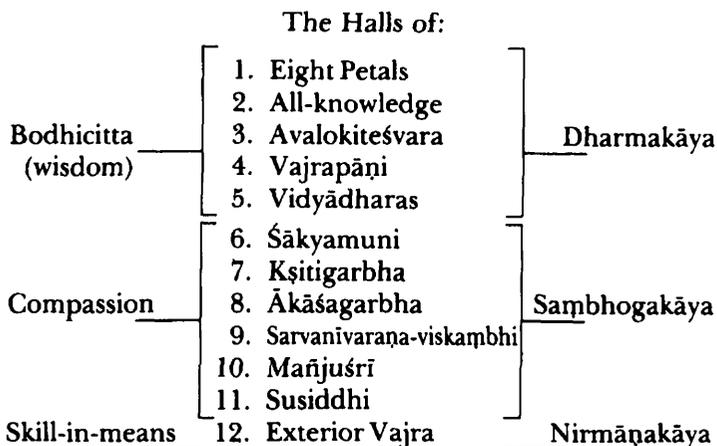
... *bodhicitta* is the cause, compassion its roots and skill-in-means the ultimate.¹⁶

The term “ultimate” in Sanskrit is *parayavasāna*, meaning “the peak, end result, final, etc.” In the text, the above passage is quoted as a response to the question of what enlightenment means. This passage means that *bodhicitta* is the cause of enlightenment, compassion nurtures that cause, and improvising skill-in-means to implement the compassion-rooted-wisdom is enlightenment. Enlightenment is empirically directed. The Garbhakośadhātu Maṇḍala consists of twelve halls, as indicated in Fig. 1.

Fig. 1. The twelve Halls of the Garbhakośadhātu Maṅḍala



The concepts underlying the composition of this *maṅḍala* are *bodhicitta* (cause), compassion (roots), and skill-in-means (ultimate), which are identified as *dharmakāya*, *sambhogakāya* and *nirmāṇakāya*, respectively, as outlined below:



Halls numbered one to five represent *bodhicitta*. Among the five halls, number one represents the *bodhicitta* bud. The halls surrounding it indicate the blooming of *bodhicitta*. Halls num-

bered six to eleven represent compassion, indicating the nurturing of *bodhicitta*. The hall numbered twelve represents skill-in-means for helping others which is the ultimate purpose of the compassion-rooted-*bodhicitta*. That *bodhicitta* is equated with *dharmakāya*, compassion with *sambhogakāya*, and skill-in-means with *nirmāṇakāya* means that *bodhicitta* is wisdom *per se*, compassion the wisdom-nurturing-element, and skill-in-means the empirical verification of wisdom. In short, this *maṇḍala* shows that truth, cognized by wisdom and hence ultimately identical with wisdom, is not simply a fixed and frozen conceptual category, but a dynamic one capable of infiltrating the empirical world and that improvising skill-in-means is the norm to verify *bodhicitta* within the person.

Vajradhātu Maṇḍala. We have said that the Vajradhātu Maṇḍala is an iconographic device representing the path of mental cultivation and that the ideas for its composition are derived from the *Tattvasaṃgraha-sūtra*, a Yogācāra-oriented text. It is a Yogācāra-oriented Tantric text. The central theme of this *maṇḍala* is inherent buddhahood (or buddhanatre). This *maṇḍala* shows the way by which buddhahood is realized. The *maṇḍala* consists of “nine halls,” as indicated in Fig. 2.

Fig. 2 The Nine Halls of the Vajradhātu Maṇḍala

5	6	7
4	1	8
3	2	9

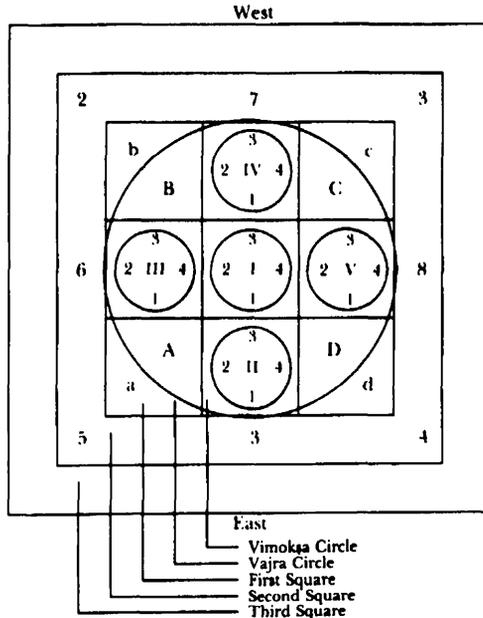
- 1) Karma, 2) Samaya, 3) Sūkṣma, 4) Pūja, 5) Four Mudrā,
 6) One Mudrā, 7) Naya, 8) Trailokyavijayakarma
 9) Trailokyavijayasamaya.

This *maṇḍala* again shows that enlightenment is not an absolute—fixed and frozen—concept, that it is the dynamic practice of enlightening self and others. It also shows explicitly that

Shingon Mikkyō practice constitutes a process philosophy. That is, the “nine halls” represent the path a practitioner moves through: “one-to-nine” showing the path of enlightening others and “nine-to-one” the path of enlightening oneself. What needs to be noted here is that whereas Mādhyamika deals with an ontological issue, that is, the notion of ultimate reality, which it claims is emptiness, Yogācāra deals with an epistemological issue; that is, the manner through which phenomena are cognized— through mental constructions. This *maṇḍala* is a representation of the epistemological issue. We shall now discuss each of the “nine halls.” The description of the first hall will be somewhat elaborate, since it is the most significant hall. The rest will be brief.

1) *Karma Hall*. The central hall, technically referred to as the Karma Hall, in the sense that it is the hall which depicts mental functions, is an iconographic representation of the Yogācāra theory of mental transformation (*āśraya parāvṛtti*). It is central and the most significant among the “nine halls.” Details of the Karma Hall are outlined in Fig. 3.

Figure 3. The Karma Hall



This hall consists of five small circles (I, II, III, IV and V) encompassed within a larger circle, which in turn is encased within three squares. The larger circle is referred to as the Vajra Circle and the five smaller ones are referred to as the Vimokṣa Circles. *Vajra*, literally meaning a “diamond,” refers to “wisdom as indestructible as a diamond.” *Vimokṣa* means liberation. The Vajra Circles are iconographic representations of an acquired, not innate, wisdom which is endowed with the properties of liberation—liberation from greed, hate and delusion. This requires an explanation.

It will be recalled that we have already referred to “wisdom” with reference to the Garbhakośadhātu Maṇḍala. In the case of the Garbhakośadhātu Maṇḍala, wisdom referred to innate wisdom, the wisdom of Mahāvairocana. In the case of the Vajradhātu Maṇḍala, it refers to acquired wisdom. This is so because in the former we were talking about a universal wisdom, the objectified wisdom personified as Mahāvairocana. In the latter, we are talking about a wisdom cultivated by the practitioner, a sentient being. Of course, we are not talking about two different and independent types of wisdom. Innate wisdom, being universal, is realized by cultivating the wisdom of the practitioner. Acquired wisdom refers to cultivated wisdom. The ultimate cultivation of acquired wisdom is innate wisdom, which Shingon Mikkyō conceives as universal. Cultivation brings about mental transformation. This kind of theory presupposes that the “wisdom” of Mahāvairocana (innate, universal) is inherent in the mind of the practitioner but requires cultivation to unveil it. This is the reason why I have identified *bodhicitta* as the agent of integration: it represents the wisdom of Mahāvairocana (innate) as well as that of the practitioner (acquired).

Shingon Mikkyō incorporates the Yogācāra theory of mental transformation to describe the transformation from the acquired to the innate. Hence a brief description of the Yogācāra theory of mental transformation is called for in order to understand the nature of this hall which, in the context of the Vajradhātu Maṇḍala, is expressed iconographically.

Yogācāra established eight levels of consciousness as follows:

- 1) eye-*viññāna*
- 2) ear-*viññāna*

- 3) nose-*viññāna*
- 4) tongue-*viññāna*
- 5) body-*viññāna*
- 6) *manoviññāna*
- 7) *manas*
- 8) *ālayaviññāna* or simply *ālaya*

Viññāna is the instrument of discrimination. (We cognize things through discrimination.) The first six *viññāna* refer to the conscious level of perception, the last two to the unconscious level. Thus, the first five are the agents of perception. *Manoviññāna* conceptualizes the perceived. *Manas* evaluates the conceived. *Ālaya* is the consciousness foundation. Saying it the other way around, *ālaya* is the repository of the “seeds” of past experience. *Manas*, “perfumed” by the “seeds” deposited in the *ālaya*, evaluates the perceived. *Manoviññāna*, shaped by the *manas*, conceptualizes the sensory information transmitted by the first five *viññāna*. Thus *manas* maintains two functions: a) it establishes its identity by relying on the *ālaya*; and b) it shapes the manner in which *manoviññāna* conceptualizes the sensory information transmitted by the first five *viññāna*. Its function is cyclic. *Manas* is what is commonly referred to as the ego.

We have employed the terms “seeds” (*bīja*) and “perfume” (*vāsanā*). These are metaphorical terms, the former referring to a potential and the latter the influencing character of that potential. *Ālaya* is the repository of the perfuming potential, that is, a karmic repository, or simply put, a habit-forming repository. Yogācāra epistemology essentially refers to the *ālaya* theory of causation. In the context where the *ālaya* is a karmic repository and the *manas* maintains a cyclic function, we can summarize the *ālaya* theory of causation as follows: a karmic potential reveals itself as the result of a set of conditions in the form of *manas* (ego), which in turn shapes the quality of *manoviññāna* (value concept); and conversely, when the *manas* shapes the quality of *manoviññāna*, it simultaneously deposits its potential in the *ālaya*. But—and this is important—neither the *manas* nor the *ālaya* represents an absolute, unchanging entity. The two are co-dependent and co-arise, meaning that one shapes the quality of the other. Thus, though the *ālaya* is a karmic repository, that is, it is the repository of “unwholesome seeds,”

these “seeds” are not absolute. “Unwholesome seeds” can be transformed into “wholesome seeds” by cultivating wisdom; that is, cultivating insight into reality, the nature of which is emptiness, which brings about a change in perceiving the world. Yogācāra, literally meaning the practice of *yoga*, claims that this kind of wisdom is cultivated through meditative practices, meaning more specifically that the human ego—that which cognizes the world by making the self the measuring stick—is tamed through meditative practices. This is not the proper place to discuss the details of Yogācāra meditative practices, for the issue we are concerned with here is mental transformation.

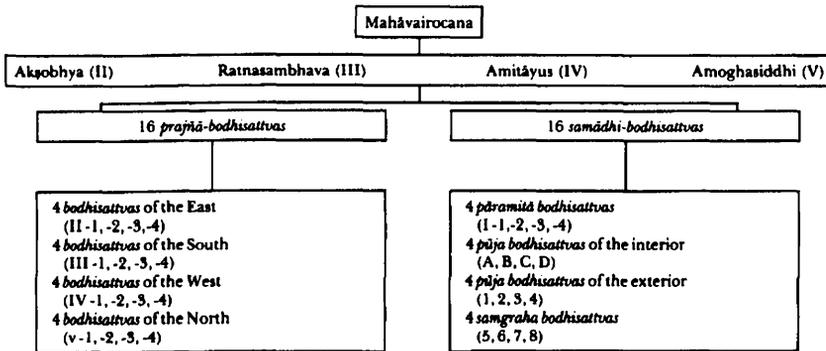
Mental transformation in the context of Yogācāra refers to the *vijñāna* (discrimination)-*jñāna* (nondiscrimination) transformation outlined as follows:

<i>vijñāna</i>	<i>jñāna</i>	<i>definition</i>
1) <i>ālaya</i>	<i>ādarśa</i>	“mirror-mind,” i.e., pure cognition, or wisdom.
2) <i>manas</i>	<i>samatā</i>	“equality-mind,” i.e., a mind which cognizes all things in a proper perspective, a mind which cognizes all things as complimentary entities.
3) <i>mano</i>	<i>pratyaवेक्षणā</i>	insight to deal with the particular problems of the world without bias but with compassion.
4) 1st five	<i>krtyāनुष्ठāna</i>	knowledge to implement insight into practice through skill-in-means.

Yogācāra meditation is designed to internalize one’s experiences, to evaluate them without making the self the measuring stick (that is, without bias), and to cognize phenomena as complementary entities of the world. Whether one sees the world in that context or not depends on whether one has cultivated wisdom or not. But regardless of whether one has done so or not, Yogācāra claims that the world is a mental construction because the karmic seeds deposited in the *ālaya* shape the manner in which one sees and evaluates the world. The purpose of Yogācāra meditation is to cultivate the ability to see the world

from the perspective of *jñāna*-wisdom, the wisdom realized through mental transformation, not from the perspective of *viññāna*.

The Yogācāra mental transformation theory forms the model for the composition of the Karma Hall. Thus the four *jñāna*—*ādarsā*-, *samatā*-, *pratyavekṣaṇā*-, and *krtyānuṣṭhāna-jñāna*—are personified as the four Buddhas (see Fig. 3), namely Akṣobhya (II), Ratnasambhava (III), Amitāyus (IV) and Amogasiddhi (V), respectively. Mahāvairocana (I) is surrounded by these four Buddhas, the latter representing the attributes of the former. Thus Mahāvairocana is *dharmakāya* and the four Buddhas *sambhogakāya*. Each attributive Buddha is endowed with the properties of *samādhi* and *praññā*, the former conceived as a preparatory discipline to realize the latter. In the Karma Hall (see Fig. 3), these properties are personified and depicted as the 16 *samādhi-bodhisattvas* (I-1,2,3,4; A,B,C,D; and 1,2,3,4,5,6,7,8 in the second square) and 16 *praññā-bodhisattvas* (II-1,2,3,4; III-1,2,3,4; IV-1,2,3,4; and V-1,2,3,4). The 16 *samādhi*- and 16 *praññā-bodhisattvas* are *nirmāṇakāya*. Thus the Karma Hall is depicted by 37 deities: Mahāvairocana and his four attributive Buddha, plus the 16 *praññā*- and 16 *samādhi-bodhisattvas* as outlined below:



The Karma Hall thus is a representation of enlightenment *per se*. To realize what has been depicted iconographically is the goal of the practitioner. But, inasmuch as Shingon Mikkyō claims that enlightenment is the practice of enlightening others, enlightenment precludes the notion of dwelling exclusively in

the realm of enlightenment. The enlightened one must move to the realm of *samsāra*, improvise skill-in-means, and help others. Hence the path (see Fig. 2), “nine-to-one,” represents the practitioner moving from *samsāra* to enlightenment and the path, “one-to-nine,” from enlightenment to *samsāra*. The Shingon Mikkyō concept of enlightenment then is cyclically conceived. Its path to enlightenment represents a process philosophy with no terminal point established. Let us now briefly examine the remaining eight halls.

2) *Samaya Hall*. *Samaya* here means vow, the vow to improvise skill-in-means to enlighten all sentient beings.

3) *Sūkṣma Hall*. *Sūkṣma* literally means “particles.” Here it refers to the wisdom of the Buddha transmitted by words (Dharma) to effectively respond to all particular problems of sentient beings.

4) *Pūja Hall*. *Pūja* means worship. Each Buddha of this hall represents a specific method to enlighten sentient beings.

5) *Four Mudrā Hall*. *Mudrā* is a sign or a seal. Here it refers to a finger-gesture made by the four Buddhas, each *mudrā* representing a specific type of Buddha-wisdom.

6) *One Mudrā Hall*. This represents the realm of Dharmakāya Mahāvairocana, who is depicted with a *wisdom-fist-mudrā* (*jñānamuṣṭi-mudrā*), indicating that Mahāvairocana’s wisdom embraces the wisdoms of the four Buddhas. The *wisdom-fist-mudrā* is formed by both hands making fists, the left placed beneath the right, the left index finger placed upright and covered by the right fist. The five fingers of the right fist represent the five wisdoms, the left index finger represents the elements of life. This is the sign of non-duality (between man and the Buddha), the right fist covering the left index finger symbolizing the life-force emerging from Mahāvairocana.

7) *Naya Hall*. *Naya* means “path, method, or means.” This hall is a representation of *bodhicitta* (the emanation of Mahāvairocana) reflected on the minds of sentient beings. Iconographically, Vajrasattva, the seeker of the Dharma and occupying the central seat, is surrounded by four *bodhisattvas*—Iṣṭavajra, Kelikilavajra, Rāgavajra and Mānavajra—respectively representing lust, touch, craving, and conceit. Here, odd though it may seem, the *bodhisattvas* represent delusion. The theme here is that delusions are the enlightenment materials, for without

the problems of *samsāra* there is nothing to negate, nothing to cultivate, nothing to achieve. There is no enlightenment without nonenlightenment, for whether we are speaking of enlightenment or nonenlightenment, we are referring to the same mind, a mind in which enlightenment and nonenlightenment co-exist. Thus, the awareness of nonenlightenment triggers a desire to seek enlightenment, just like thirst triggers a desire to seek water. The *bodhisattvas* depicted in this hall represent states of mind in which nonenlightenment has been transformed into enlightenment.

8) *Trailokyavijayakarma Hall*. Trailokyavijaya, the central deity of this hall, is an angry deity. He is three-faced and three-eyed to detect greed, hate and delusion, is equipped with tusks to cut off defilements, has in his hands the *vajra* scepter, bow and arrows, rope and sword to conquer evil, and tramples on Maheśvara, the male demon, with his left foot, and Umā, the female demon, with his right foot. He is an incarnation of Vajrasattva, whose attribute is compassion. Trailokyavijaya's anger is directed against evil.

9) *Trailokyavijayasamaya Hall*. Whereas the Trailokyavijayakarma Hall describes the physical activities of Trailokyavijaya, this hall describes his vows to enlighten all sentient beings.

Now the method I employed to describe the "nine halls" illustrates the "effect-to-cause" process, remembering here that, according to the Buddhist theory of causation, a "cause" can become an "effect" and an "effect" can become a "cause," as in the case of the "seed and sprout" metaphor. The "seed" causes the "sprout," but the "sprout" eventually causes the "seed." Hence, by reversing the order of the description above, that is, by beginning from Trailokyavijayasamaya and terminating at Karma, we can describe the "cause-to-effect" process. In this case, Trailokyavijayasamaya (9), the point of departure, is the station where the practitioner awakens to realize the compassion of the Buddha and thereby becomes aware of his inherent *bodhicitta*; at Trailokyavijayakarma (8), he eliminates defilements; at Naya (7), he realizes that because defilements are the materials to awaken *bodhicitta*, he is potentially a Buddha; at Four Mudrā (5), he realizes the four attributes of Mahāvairocana collectively; at Pūja (4), Śukṣma (3), and Samaya (2), he realizes

them singularly; and at Karma (1), he realizes buddhahood.

Let us now contextualize the “nine halls” rationally. I will present three methods, though I am sure that there are other methods as well. The first, a traditional Shingon Mikkyō method, is somewhat cumbersome. It claims that the first four halls represent the four attributes of Mahāvairocana: 1) wisdom (*jñāna*), 2) vow (*samaya*), 3) truth (the Dharma expressed verbally), and 4) skill-in-means (*upāya*). The fifth collects these attributes in one hall. (In other words, the first four represent an analytical description of Mahāvairocana’s attributes, while the fifth collects these attributes in one hall.) The sixth synthesizes these attributes in the context of a *mudrā*. The notion of the “four-halls-in-one” (5) and the “four-wisdoms-in-one” (6) is the Shingon Mikkyō’s way of expressing that all things are of Mahāvairocana and from Mahāvairocana emerge all things. The seventh represents the awakening of *bodhicitta*; the eighth, enlightenment of others; and the ninth, enlightenment of self.

The second traditional Shingon Mikkyō method is to contextualize the “nine halls” into the *bodhicitta*, compassion and skill-in-means” formula. We can then say that the first six halls represent *bodhicitta* (wisdom); the seventh, compassion (in the sense that nonenlightenment is transformed into enlightenment); and the eighth and ninth, skill-in-means. I have some reservations about this kind of a contextualizing scheme. The “*bodhicitta*, compassion and skill-in-means” formula is derived from the *Mahāvairocana-sūtra*, the basic text employed in the composition of the Garbhakośadhātu Maṇḍala. We are presently dealing with the Vajradhātu Maṇḍala, though it can perhaps be said that inasmuch as the two are to be integrated, the principles embodied in the Garbhakośadhātu Maṇḍala are reflected on the Vajradhātu Maṇḍala. But somehow I have the feeling that this kind of a contextualizing scheme is overtaxing the bounds of reason.

Another method to contextualize the “nine halls” is to make reference to a theme developed by Nagao, the eminent Japanese Buddhologist, in his recent essay, “Ascent and Descent: Two-Directional Activity in Buddhist Thought.” This method has my unqualified endorsement. In this essay, Nagao says,

Ascent can be understood as an activity of movement from this world to the world yonder, or from this human personal

existence to the impersonal *dharmadhātu*, the world of *dharma*. Descent is the reverse; it is revival and affirmation of humanity . . .¹⁷

With reference to the “nine halls,” the path “nine-to-one,” represents the “ascent,” and the path “one-to-one,” the “descent.” Neither path represents the absolute—one is made possible because of the other. The “ascent” and “descent” paths are based on co-arising, the principle which presupposes that all things are interdependent, interrelated, and interwoven. All phenomena (such as “ascent” and “descent”), though conceived contrastively, are in fact mutually complementing one another, just like the two-thrusting movements of a piston. Thus, modern physics claims, “a phenomenon can be measured only with reference to another phenomenon.” Co-arising, simply put, is the Buddhist theory of relativity, in the sense that one complements the other. In the context of Buddhist philosophy, emptiness—nothing is absolute—underlies co-arising. But emptiness is not the *causal nexus* of co-arising. The *Awakening of Mahāyāna Faith* therefore says, “Water (emptiness) and waves (co-arising) are inseparable.”¹⁸

And so we can say that emptiness is the central theme that characterizes the Garbhakośadhātu Maṅḍala and co-arising is the central theme that characterizes the Vajradhātu Maṅḍala. Granting that the two are interdependent, interrelated and interwoven, nevertheless, the former deals with the world of Mahāvairocana, the realm of truth, and the latter with the world of humankind, the realm of phenomena. *Sokushin-jōbutsu* signals the integration of the two.

III. Textual Sources: Paradoxes and Integration

Kūkai is said to be the systematizer of Shingon Mikkyō. What this means is that he formulated the *sokushin-jōbutsu* theory by making reference to selected Tantric Buddhist texts composed in India and China. The twofold *maṅḍala* is designed to describe this theory iconographically. I now wish to critically examine these sources by pointing out the doctrinal paradoxes in these texts and describing how Kūkai resolved them.

A *maṅḍala*, as defined within the context of this work, is “a

means of integration.” Integration means unifying parts, in the case of Shingon Mikkyō, unifying man, a historical being, and Mahāvairocana, the personification of truth. Kūkai discovered the key to resolving the tension between man and Mahāvairocana by syncretizing the central themes developed in the *Mahāvairocana-sūtra* and *Tattvasaṃgraha-sūtra*.

The first chapter of the *Mahāvairocana-sūtra* articulates the Mādhyamika theme of non-duality and establishes the doctrinal basis of this *sūtra*. This is important. The Mahāyāna concept of compassion is derived from the ontological view of non-duality—all forms of existence are interdependent, interrelated and interwoven, one’s existence is contingent on the existence of others, and hence there can be no self-enlightenment without the enlightenment of others. Implicit in the Mahāyāna version of compassion is collective enlightenment. Thus, the *Mahāvairocana-sūtra* speaks of “skill-in-means as the ultimate.” Its concern is with humanity at large. If this is so, the practice directed toward realizing integration is not the fundamental issue. The fundamental issue is the practice of compassion. Thus, though this *sūtra* has incorporated the lofty idealism of compassion and the enlightenment of others, it does not specifically describe the path to self-enlightenment other than making reference to the three *kalpa* theories¹⁹ (*kalpa* here refers to the substance of delusion rather than the duration of time) and the six *nirbhaya* theories²⁰ (*nirbhaya* here means to revive). The former is simply a categorization of Buddhist systems of thought into Hīnayāna, Mahāyāna and Ekayāna, the latter a description of the process for awakening *bodhicitta*. Granting that all these practices require meditation, nevertheless, the text does not provide specific information as to what psychological phenomenon is expected at each stage of meditation.

On the other hand, though the *Tattvasaṃgraha-sūtra* has incorporated the epistemological approach of Yogācāra, provides the details of mental cultivation, and describes the rational underlying perception, it does not articulate the lofty idealism of the kind articulated in the *Mahāvairocana-sūtra*. Thus, in spite of the fact that tradition claims that the twofold *maṇḍala* is designed to indicate integration between the Garbhakośadhātu Maṇḍala (the world of truth *per se*) and Vajradhātu Maṇḍala (the world of the pursuer of truth), underlying this integration

is the awareness of tensions, not only between man and Mahāvairocana, but more so between compassion and meditational practice. Kūkai, following the Chinese tradition, apparently accepted these two *sūtras* in order to supplement lofty idealism (compassion) with practice (meditation), the former concerned with the enlightenment of others and the latter with the enlightenment of self. He employed them to formulate the *sokushin-jōbutsu* theory, the theory that the twofold *maṅḍala* is designed to depict. This is clearly indicated in his *Sokushin-jōbutsu-gi*.

As said previously, the *Sokushin-jōbutsu-gi* is Kūkai's interpretation of the *sokushin-jōbutsu* theory. In the section "On the Meaning of *sokushin-jōbutsu*," this text elaborates on the nature of Mahāvairocana, explains that sentient beings are the attributes of Mahāvairocana, and provides the details of practice to unveil the inherent buddhanature.²¹ It neatly synthesizes compassion and practice by making reference to both the *Mahāvairocana-sūtra* and *Tattvasaṃgraha-sūtra*, which by themselves, taken separately, do not allow for this synthesis. But the *sokushin-jōbutsu* theory not only synthesizes compassion and practice, it represents a "sudden" enlightenment doctrine. What then were Kūkai's textual sources in the formulation of this aspect of the *sokushin-jōbutsu* theory?

The question of "sudden" versus "gradual" enlightenment is a doctrinal issue developed in the context of Chinese, not Indian, Buddhism. The *Mahāvairocana-sūtra* and *Tattvasaṃgraha-sūtra* are Indian compositions. Hence, in spite of the fact that Kūkai did make extensive reference to both the *Mahāvairocana-sūtra* and *Tattvasaṃgraha-sūtra* in the composition of his *Sokushin-jōbutsu-gi*, the "sudden" enlightenment doctrine that characterizes the *sokushin-jōbutsu* theory is not derived from these texts. The *Mahāvairocana-sūtra* deals with the ontological concept of non-duality and takes a gradual approach to enlightenment; the *Tattvasaṃgraha-sūtra* deals with the practice of unveiling one's inherent buddhanature and it too takes a gradual approach. Kūkai's "sudden" enlightenment doctrine was derived from the *Bodhicitta-śāstra*. What is important to note here is that in spite of the fact that this text belongs to the *Tattvasaṃgraha* doctrinal lineage, it is, most likely, a Chinese composition. Kūkai's "sudden" enlightenment doctrine was derived from

Chinese, not Indian, texts to accommodate the practicality of realizing enlightenment in the present, not in an unknown future requiring eons of time. Thus, I-hsing's *Ta-jih ching-su* (commentary on the *Mahāvairocana-sūtra*), a Chinese composition to be sure, also speaks of "sudden" enlightenment. It says:

If one transcends the three graspings (*mithyā-grāha*) in one's lifetime, one would realize buddhahood in the present life. Why should the duration of time (*kalpa*) be discussed?²²

But *sokushin-jōbutsu* is not only a "sudden" enlightenment doctrine; it is also a doctrine which presupposes that buddhanature is inherent in the makeup of all sentient beings. We now encounter a slightly complex issue.

Kūkai interchangeably employed the terms "*bodhicitta*" and "buddhahood/buddhanature." For example, he conceived *bodhicitta* as the agent to realize *sokushin-jōbutsu* (we have already established that the term literally means "buddhahood realized in the present body"). But because he also thought that the awakening of *bodhicitta* is in itself enlightenment, within the context of the *sokushin-jōbutsu* theory, *bodhicitta* itself is buddhahood. (It should be noted therefore that in the Garbhakośadhātu Maṇḍala, *bodhicitta* is identified as *dharmakāya*), notwithstanding the fact that Mahāyāna Buddhism in general conceives *bodhicitta* as the causal, not the resultant, aspect of enlightenment, as previously said. To illustrate this concept—the identity of the causal and resultant aspects of enlightenment—let me make reference to the Shingon Mikkyō concept of *shoji soku goku*. This term is employed with reference to the ten *bodhisattva* stages (*daśabhūmi*),²³ and within that context it means that the first (*pramuditā*) is the final, that is, the first stage contains the essential elements to be cultivated in all other stages. The term does not refer to a graded process of practice.

What this means is that *Kūkai* considered enlightenment (resultant aspect) as inherent in the makeup of all sentient beings (causal aspect). And since the first stage is conceived of as "understanding" in the three stage path categorization to enlightenment—"understanding," "practice," and "realization"—*shoji soku goku* essentially means that "practice" and "realization" are inherent in "understanding." Thus, in the context of the *sokushin-*

jōbutsu theory, *bodhicitta* is conceived of as a synonym of buddhanature. We have a problem here: buddhanature is technically referred to as *tathāgatagarbha*, an issue which Takasaki has conclusively settled some twenty-five years ago.²⁴ Let me briefly summarize what Takasaki had then said. The term “buddhanature” in Sanskrit is *buddhagotra*, though sometimes it is also referred to as *buddhadhātu*. Here *gotra* means “lineage,” and *dhātu* means “world, realm or element.” The term “element” is most relevant. *Tathāgatagarbha* is a compound made up of *tathāgata*, another word for the Buddha, and *garbha*, literally, a “womb.” The terms “lineage,” “element,” and “womb” project the notion that something basic is inherent. Hence, the terms *buddhagotra*, *buddhadhātu*, and *tathāgatagarbha* are all synonyms for buddhanature. The question then is, why did Kūkai employ the term *bodhicitta* rather than *tathāgatagarbha*?

Kūkai was familiar with the term *tathāgatagarbha*. This can be substantiated textually. He made frequent reference to the *Shih Mo-ho-yen lun*, a commentary on the *Awakening of Mahāyāna Faith*. As is well known, the *Awakening of Mahāyāna Faith* makes reference to *tathāgatagarbha*. So does the *Shih Mo-ho-yen lun*. But though Kūkai was familiar with *tathāgatagarbha* thought, he was probably unaware that there was an independent system of thought called *Tathāgatagarbhavāda* developed in India. I would not penalize Kūkai on this score. Historical information on Buddhist India was scanty in Kūkai's time, as it is even at the present. It is only in recent times that Takasaki has shown that there was a “*Tathāgatagarbhavāda*, an independent system of thought just like ‘*Śūnyavāda*’ and ‘*Vijñānavāda*,’ in the *Larīkāvatāra-sūtra*.”²⁵ At any rate, Kūkai probably equated *bodhicitta* with *tathāgatagarbha* because both terms presuppose that the human mind is inherently pure; that is, an enlightenment-potential is inherent in all humankind. What characterizes Kūkai's concept of *bodhicitta* then is that it refers to an enlightenment-potential, that this potential is inherent in the minds of all sentient beings, and that there is no distinction between the awakening of the thought of enlightenment and enlightenment *per se*. This is the context in which I am speculating that Kūkai conceived *bodhicitta* and *tathāgatagarbha* as synonyms.

Of course, the thesis I have developed here must be considered a tentative one. But what is most important to note is

that among the major *sāstra* sources Kūkai employed—the *Bodhicitta-sāstra* to describe *bodhicitta* and the *Shih Mo-ho-yen lun* to describe *tathāgatagarbha* (which Kūkai possibly equated with *bodhicitta*) as the central concept underlying the *sokushin-jōbutsu* theory—both are traditionally considered apocryphal texts. Here we encounter an interesting issue. In spite of the fact that the two major *sūtra* sources of Shingon Mikkyō—the *Mahāvairocana-sūtra* and *Tattvasamgraha-sūtra*—are obviously Indic compositions, Kūkai employed Chinese apocryphal texts to interpret Indian thought. Hence, notwithstanding the Indic origin of Tantric Buddhism, the manner in which Indian Buddhist Tantric thought was interpreted by Kūkai illustrates a domesticating process. That is, Shingon Mikkyō has its roots in Indian Tantric Buddhism which was domesticated in China and systematized in the context of *sokushin-jōbutsu* theory by Kūkai in Japan. To reiterate, Kūkai made reference to Indic sources, became aware of doctrinal paradoxes inherent in these sources, interpreted these sources through Chinese apocryphal texts, and systematized his *sokushin-jōbutsu* theory. The *sokushin-jōbutsu* theory has synthesized compassion and practice, incorporated the Chinese doctrine of “sudden” enlightenment, and conceived *bodhicitta* and *tathāgatagarbha* synonymously. Thus, in spite of the negative connotation that the term “apocryphal texts” projects, this group of texts most clearly illustrates the process of domestication, indicating that the Chinese and Japanese were capable of engaging in philosophical speculation, developing religious insights, and recording them, just like the Indian *ācāryas*.²⁶

IV. Conclusion

The Garbhakośadhātu Maṇḍala is a representation of the world of Mahāvairocana, the world of truth; the Vajradhātu Maṇḍala is a representation of the world of sentient beings, the pursuer of truth. In this paper, we have focused attention on the Vajradhātu Maṇḍala. This *maṇḍala* portrays the path to be observed by the practitioner to realize integration with the world of Mahāvairocana. *Bodhicitta* is the agent of integration. Integration is *sokushin-jōbutsu*. *Sokushin-jōbutsu* is possible because Shin-

gon Mikkyō maintains that *bodhicitta* contains the “seed” of Mahāvairocana and is inherent in all sentient beings. But here we must add that *sokushin-jōbutsu* does not simply refer to a mental integration. It refers to the integration of body, speech and mind because Shingon Mikkyō claims that the body, speech and mind of humankind are the body, speech and mind of Dharmakāya Mahāvairocana. Most relevant here is speech. Speech refers to a *mantra* (*shingon*). *Mantra* is not simply a chanting exercise. It is the other way around. It is the voice of the Tathāgata; it is the means to dwell in the world of the Tathāgata; it is to verify that one is the Tathāgata. Shingon is Mikkyō, the secret teaching. The term “secret” is an existential term. It represents a type of teaching which penetrates the deeper layers of the human consciousness, bringing about the awareness of the contingency of all forms of existence, and leading to the realization of man-Buddha integration within the present body as portrayed in the twofold *maṅḍala*. Insight into Shingon Mikkyō requires insight into the twofold *maṅḍala*. Kūkai therefore said, “The *maṅḍala* is the essence of the secret teaching.”²⁷ The twofold *maṅḍala* represents the ultimate ideal of Shingon Mikkyō, “I-in-Buddha and Buddha-in-me,” a realm to be realized in the present life. Hence in a formal Shingon Mikkyō ritual the practitioner sits facing a statue of Mahāvairocana symbolizing emptiness, flanked by the twofold *maṅḍala*, the Garbhakośadhātu on the right and Vajradhātu on the left, to realize man-Buddha integration. But the purpose of this paper was not simply to present a descriptive account of the twofold *maṅḍala*—an iconographic representation of the *sokushin-jōbutsu* theory—but to discuss the problematics involved in the selection of textual sources in the formulation of this theory. Kūkai ingeniously systematized this theory by synthesizing ideas related in his sources, ideas which at times contradicted on another. It is in this context that we see Kūkai as the systematizer of Shingon Mikkyō as a distinct and independent school of Japanese Buddhism.

Sūtra authors are unknown. Names therefore are not identified. Some of the *sāstra* authors can be verified, some cannot. Those who can be are

identified, others are not. Names of contemporary Japanese authors are rendered in the Japanese manner, last name first and first name last. Names of Japanese-Americans are rendered in the Western manner.

Abbreviations:

SB. Minoru Kiyota. *Shingon Buddhism: Theory and Practice*. Los Angeles-Tokyo: Buddhist Books International, 1978.

T. *Taishō shinshū daizōkyō* (ed. and comp., Takakusu Jinjirō, et al.). Tokyo: Taishō issaikyō kankōkai, 1923-34.

TCB. Minoru Kiyota. *Tantric Concept of Bodhicitta: A Buddhist Experiential Philosophy*. Madison: South Asian Area Center Publication, University of Wisconsin-Madison, 1982.

NOTES

* After the completion of this paper, I received the 47th volume of the *Acta Asiatica* from my good friend, Takasaki Jikidō, of Tokyo University. In it are two papers—"The Hermeneutics of Kūkai" by Tsuda Shin'ichi and "Kōbō Daishi (Kūkai) and Tathāgatagarbha Thought" by Takasaki Jikidō—which are directly related to this paper. The former is a critical study of Shingon in which Tsuda claims that the doctrinal contents of the two major canonical sources of Shingon (*Mahāvairocana-sūtra* and *Tattvasaṃgraha-sūtra*) are directly opposed to each other. The latter consists of a critical comment on the former and describes the Tathāgatagarbha basis of Kūkai's thought. The reader of my paper will gain much by making reference to these two papers. For details, see *Acta Asiatica* 47 (1985): "The Hermeneutics of Kūkai," pp. 82-108; "Kōbō Daishi (Kūkai) and Tathāgatagarbha Thought," pp. 109-129.

1. The most comprehensive treatment of the Shingon Mikkyō *maṇḍala* is Toganoo Shoun, *Mandara no kenkyū*. Kyoto: Naigai Press, 1927 (first print). For details on the twofold *maṇḍala*, see *ibid.*, pp. 63-345. See also Sawa Takaaki. *Mikkyō no bijūtsu* (Nihon no bijūtsu Series, No. 8). Tokyo: Heibonshi, 1964, pp. 99-106. In French, see Tajima Ryūjun. *Les Deux Grand Maṇḍala et la Doctrine de l'Esoterisme Shingon*. Tokyo: Maison Franco-Japonaise, 1959. I have also treated the subject in TCB, pp. 2-54, and in SB, pp. 81-104.

2. *Mahāvairocana-sūtra*. T.18.848. A French and an English translation of the first chapter of this *sūtra* are available. See Tajima Ryūjun, *Étude sur le Mahāvairocana-sūtra (Dainichikyō): avec la traduction commentée du premier chapitre*, Paris: Andrien Maisonneuve, 1936; and Kiyota, TCB, pp. 56-79.

3. *Tattvasaṃgraha-sūtra*. T.18.865 (for different Chinese translations, see T.18.866 and 862).

4. See n. 2.
5. Kūkai, *Sokushin-jōbutsu-gi*. T.77.2428. For an English translation, see Inagaki Hisao, *Asia Minor* (New Series) 17 (1972) 190-215. Also see Yoshito Hakeda, *Kūkai: Major Works, Translated with an Account of his Life and Study of his Thought*. New York: Columbia University Press, 1972, pp. 225-35. I have also translated this text in *TCB*, pp. 94-109.
6. *Bodhicitta-sāstra*, T.19.957, p. 320c.
7. For an English translation of this *sāstra*, see *TCB*, pp. 80-93.
8. See *SB*, pp. 81-104, and *TCB*, pp. 20-39.
9. Nagao Gadjin has written an excellent article on this subject in English. See his "On the Theory of Buddha-Body," *The Eastern Buddhist* 11 (1973) 30ff. See also *TCB*, pp. 3-5.
10. It might be interesting to point out here that because Shingon Mikkyō conceives Mahāvairocana as the "vital forces" of the universe, the Gedatsukai, a new religion in contemporary Japan with Shingon Mikkyō roots, conceives of Mahāvairocana as the "Sun Spirit" and associates him with the Shinto *kami*, *Tenjinchigi*, the creator of heaven and earth. See Kiyota, *Gedatsukai: Its Theory and Practice (A Study of a Shinto-Buddhist Syncretic School in Contemporary Japan)*. Los Angeles-Tokyo: Buddhist Books International, 1982, see pp. 46, 47, 76 and 81. I have elaborated on this subject in "Gedatsukai: A Case Study of Shinto-Buddhist Syncretism in Contemporary Japan," a paper delivered at the U.S.-Japan Conference on Japanese Buddhism held at the University of Wisconsin-Madison in August 1985.
11. For details, see *TCB*, pp. 6-7.
12. Kūkai. *Hizō-hōyaku*, T.77.2426, p. 370b.
13. Franklin Edgerton. *Buddhist Hybrid Sanskrit*, (Vol. II, Dictionary). New Haven: Yale University Press, 1953 (first print), p. 416.
14. Toganoo. *Mandara no kenkyū*, pp. 1-2.
15. Giuseppe Tucci. *The Theory and Practice of the Mandala* (trans., Alan Houghton Brodrick). London: Rider and Co., 1961, pp. 21-48.
16. *Mahāvairocana-sūtra*, T.18.848, p. 1b-c. A Sanskrit version of this passage reads: *tad etat sarvaññāñānam karuṇāmūlaṃ bodhicitta-hetukam up-āyaparyavasānam*. Extracted from G. Tucci, *Minor Buddhist Texts* (Serie Orientale Roma, IX, 2), Roma. Is. M.E.O., 1958, p. 196.
17. Nagao Gadjin, "Ascent and Descent: Two-Directional Activity in Buddhist Thought." *The Journal of International Association of Buddhist Studies* 7 (1984) 177.
18. *Awakening of Mahāyāna Faith*. T.32.1666, p. 567c.
19. For details, see *TCB*, pp. 15-17.
20. *Ibid.*, pp. 17-18.
21. Kūkai, *Sokushin-jōbutsu-gi*, T.77.2428, p. 382b.
22. I-hsing, *Ta-jih ching-su*. T.39.1796, p. 600.
23. I have treated the subject of *dasabhūmi* within the Shingon Mikkyō context in *SB*, pp. 113-121, see in particular, p. 117, where I have associated the term "*shoji soku goku*" with *bodhicitta*.
24. See Takasaki Jikidō, "Kegon kyōgaku to nyoraizōshisō," *Kegon shisō* (ed., Kawata Kumataro and Nakamura Hajime). Kyoto: Hozokan, 1960, pp. 277ff.

25. See Takasaki, *Nyoraizō shisō no keisei*. Tokyo: Shunjusha, 1974, p. 11.
26. Japanese Buddhologists have made extensive studies on apocryphal texts. Let me cite a recent one by Makita Tairyō, *Gikyō kenkyū*. Kyoto: Kyoto daigaku jimbun kagaku kenkyū-jō, 1976. Also see Okabe Kazuo's "Review: Makita Tairyō's *Gikyō Kenkyū*," "Komazawa daigaku bukkyōgakubu ronshū." Tokyo: Komazawa University, No. 8, 1977, pp. 247-54.
27. Kūkai. *Hizōki*, T. (Zuzobu), p. 44.

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