BUDDHISM IN JAPAN
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Dr. K. KRISHNA MURTHY
M.A., Ph.D., D.Litt., F.R.A.S. (London),
formerly Superintending Archaeologist,
Archaeological Survey of India

&

formerly Professor of History and Indian Culture,
Sri Sathya Sai Institute of Higher Learning,
Prashanthi Nilayam, (A.P.)

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PREFACE

Indeed, no study is more alluring than the study of Buddhism in Japan. It would be the statement of fact that Buddhism moulded the thought, ideal and literature of Japan from 552 till it is heavily westernised. Japan has been linked in number of ways to the continent of Asia and Europe. The impact of Buddhism on Japanese mind and thought has been indelible. The study of the spread and development of Buddhism in the land of Rising Sun is winsome and thought-provoking. The immense wealth of Buddhist religion, philosophy and art is pregnant with complex symbolism. A reappraisal of the Japanese Buddhism is undoubtedly rewarding. In this book I have endeavoured to lay emphasis on various subjects of Buddhism which in total personality, gives a comprehensive account of Buddhism in Japan—through the ages. The historical development of Japanese Buddhist art various Buddhist sects that made Japan their habitat, the intricate Buddhist architecture, sculpture and painting have all been brought meticulously within the compass of my study. The book is expected to be a welcome addition to those interested in the study of Asian Buddhism with particular reference to Japan. I wish to express my thankfulness to Shri S.K. Sundararajan, Stenographer for his meticulous and painstaking typing of the manuscript which warrants tremendous technicality. The Sanskrit background of his has
undoubtedly helped very much in shunning the typographical mistakes of the non-English words to the most possible extent.

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Prof. Dr. K. KRISHNA MURTHY

Madras-600020 M.A., Ph.D., D.Litt., F.R.A.S. (London),
Date: March 1989 Former Superintending Archaeologist,
Archaeological Survey of India
&
Former Professor of History and Indian Culture,
Sri Sathya Sri Institute of Higher Learning,
Prashanthi Nilayam (A.P.).
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HISTORICAL BACKGROUND

The name Japan is adapted from the Chinese "Jih-p'en Kuo" (Land of the Rising Sun), which Marco Polo made known to Europe in the form of Zipangu (Eng., Cipango). The official name for Japan is Nippon or Nithon, which seems to have come into use in the 7th century B.C. The Japanese archipelago is mountainous, with few plains; its coast line is extremely intricate and its scenery beautiful and rich in variety.

The actual history of Japan began in Asuka period with the introduction of Buddhism in 552. After King Syong-myong of Paekche in Korea presented Buddhist icons and ritual objects to the Japanese imperial court, there was a serious conflict in Japan between those who accepted Buddhism and those who rejected it. Finally, Buddhism triumphed and under the patronage of the pious prince Shotoku Taishi (572-621) developed rapidly. In the following centuries the development of Japanese art was closely related to Buddhism, which revolutionized both technically and stylistically all the arts that came into contact with it. The art of this period was inspired by Chinese art of the six dynasties period, particularly of the Northern Wei dynasty, introduced through the Korean Peninsula.

During the Nara period Tang China was extremely
powerful and its cultural life was brilliant. Japan repeatedly sent imperial envoys to China, and as a result of its influence the golden age of Buddhist culture began in Japan. The country became more prosperous and powerful and Buddhism, protected by the government, flourished. In the middle part of this period, an imperial edict was issued by the emperor Shōmu (701-56) that a Kokubunji (provincial monastery) and a Kokubunniji (provincial convent) should be built in each province throughout the country. As a result, local districts, which had previously had little access to Buddhist culture, now possessed Buddhist temples and statues. Remains of these temples exist all over Japan except in Iwate prefecture and the northern part of Tohok district.

The wall paintings in the Kondō (main hall) of the Hōryūji in Nara are monumental works of art of the early part of this period. They contain many Indian elements, proving that Japanese art of the time had an international basis. The Yakushiji, Tōshōdaiji, Shin-yakushiji and other temples were built in Nara at this time, and contain numerous fine statues of bronze, clay, wood, and dry lacquer (made of many layers of hemp cloth cemented with lacquer). The most notable monuments of this golden age are the Rushana Butsu (Vairocana) statue and the Shōsōin (treasury), both at the Todaiji.

The first hundred years of Heian period are called the early Heian or the Jōgan period. The influence of Tang culture still continued in this period, but Buddhism and Buddhist arts began to assume a different aspect. The Buddhist sects that had flourished in Nara under national protection began to degenerate, while the new esoteric sects, brought back from China by the priests Saichō (also called Dengyō Daishi) and Kūkai (Kōbō Daishi)
won wide favour. Realizing that the secular life was a bad influence on the Buddhist priests in Nara, the new sects built their monasteries on the mountains, and thus the layouts of the temple buildings became irregular and intricate. From this period are the main hall and the five-stories pagoda of the Muroji, Murō, in Kinki district, which illustrate perfectly, the aspect of “mountain Buddhism”. The grace and elegance of the painted and sculptured images was replaced by a stern, mysterious aspect, wood came to be used almost exclusively in Buddhist sculpture, gradually replacing the dry lacquer and clay of the Nara period. It was also in this period that Shintoism under the influence of Buddhist sculpture, began to produce sculptured icons.

The late Heian period, from 895 to 1185, is also called the Fujiwara period, because Fujiwara family became very powerful at court. In this period, the emperor ceased sending envoys to China, and Japanese art began to assert its native grace, with particular attention to beauty and elegance of expression; many of the traditions of art born in this period are still alive today. The artistic centre of the country was Kyoto, but about the 12th century the influence of Fujiwara art began to spread to other regions. The Chusonji in Iwate prefecture, the Shiramizu Amidadō in Fukushima, and the Fukiji in Oita are examples of the metropolitan culture transplanted to remote localities.

The Kamakura period was an age of warriors. In the arts the emphasis was turned from dilettantism to simplicity, soundness and vigour. The first indication of the new spirit appeared in the reconstruction of the Todaiji and the Kofukuji in Nara, which had been burned during the civil wars of the 12th century. Unkei, Kaikei and other noted sculptors produced some of their finest works
for these temples. The Tenkuyō or "Indian" style, which was in fact a style imported from Southern China, was employed in reconstructing the Todaiji; it is a powerful, solid, and bold style.

Traditional Buddhism had previously been practised almost exclusively by the upper classes; in this period, many new sects directed to the masses made their appearance. As Buddhism became widely diffused, numerous paintings of Buddhist deities and scroll paintings illustrating stories concerning the origins and histories of temples or describing the deeds of the founders of the sects were produced. Zen or Meditative Buddhism was also introduced at this time from China. The new sect found great favour among the warriors because of its simplicity, and emphasis on contemplation and self-discipline. The high priests of Zen were portrayed both in painting and sculpture. Previously, real persons had rarely been depicted; what had been called portraits were mostly imaginative, stylised, or symbolic images, but the Zen portraits were real likeness, executed during the subjects' lifetime or soon after death. Chinese art of the Sung dynasty was the model for Japanese art not only in architecture but also in sculpture, painting and the minor arts. Although the political centre was Kamakura, the cultural centre was still Kyoto. However, from the earliest part of the period many Zen monasteries were built in Kamakura, and the city, no longer a distant corner of the country, began to develop culturally. In the latter part of the period Kamakura produced certain types of art that were characteristic of the area and finally it became second only to Kyoto as the artistic centre of Japan.

The animating spirit of Muromachi period was Zen Buddhism, while Buddhist art had previously served
strictly religious ends; in Zen the emphasis was on human experiences. The black and white paintings termed sumi-e or Suiboku-ga (India ink painting) which flourished in this period, is an example of the new kind of art and is characterized by austre simplicity. The personal taste of the Ashikaga Shoguns, such as Yoshimitsu (1358-1408) and Yosimasa (1435-90) also played an important part in matters of art. The Ginkaku (Silver Pavilion) or Jishōji and the Kinkaku (Golden Pavilion) or Rokuonji, erected in the Shoguns' villas on the outskirts of Kyoto, illustrate their manner of living; though sumptuous these buildings are subdued and moderate (shibui). Up to this time the art had been concentrated in the Buddhist temples, but now the Shoguns' private residences too were repositories of art. Under the patronage of the Shoguns the cha-no-yu (tea ceremony or tea cult) and the tro play performed with slow, elegant dances, were developed. The spreading of the rulers' artistic taste to the lower classes eventually paved the way for the arts of the early modern period.

The Momoyama period was dominated by the three rulers: Oda Nobunaga (1534-82), To-yotomi Hideyoshi (1560-98) and Tokugawa Ieyasu (1542-1616). The arts boldly manifested the spirit of new age. The huge castles built at this time are characteristic of the period. The paintings decorating the castles were ornate and powerful works. Minor arts, for interior decoration also reflected the spirit of the age, typified by bold, unconventional designs in the Kōdaiji style of maki-e lacquer. Although florid grandeur prevailed, there also arose at this time the quiet and secluded type of tea-ceremony inspired by Sen-no-Rikyū (1521-91) who emphasized rustic simplicity. It was in this period that Japan first had contact with western civilization and this contact
gave rise to western style of art known as nam-ban.

From 1615 to 1867 the Tokuga was ruled Japan from Edo (modern Tokyo). They encouraged confucianism, banned Christianity and isolated Japan from the world. The development of the lower classes was one of the new achievements in this period. Beside the Kanō school, there arose various new schools of painting, each with its distinctive style. Sculpture, closely connected with religion, went into decline, but the minor arts developed considerably.

Towards the end of the Edo period the feudal system declined. The entire country suffered from continued social disturbances, until finally the Tokugawa Government fell and the imperial court resumed its rule in 1867. It marked the beginning of the Meiji period, also called the modern period. Wood had been the principal material in traditional architecture; now under Western influence, other materials such as brick and concrete were utilized. Oil colours began to be used in painting. Statues of marble and alabaster were made, as well as the traditional sculpture in wood. Thus, many changes were effected in all branches of the arts. The felicitous merging of East and West constitutes the chief characteristic of modern Japanese arts.
BUDDHIST SECTS

In the thirteenth year of the reign of the Emperor Kim-mei, 552 A.D., (i.e.,) fifteen hundred years after Buddha, the king of Kudara, one of the three ancient divisions of Korea, presented to the Japanese court an image of Buddha and some sacred books. In 625 A.D. E-Kwan came to Japan from Koma, another division of Korea, and became the founder of the Jojitsu and San-ron sects. At that time, Prince Imperial Sho-toku had already promulgated the doctrine of Buddha. In 653 A.D., Do-Sho went to China and studied under Gen-jo and transmitted the doctrines of the Hosso and Ku-sha sects. In 703 A.D. Chi-ho and Chin-ran went to China and so did Genbo in 716 A.D. They all transmitted the doctrine of the Hosso Sect. Thus, they are four different dates of this transmission. In 736 A.D. a Chinese priest named Do-sen came to Japan and established the Kegon sect. In 745 A.D. another Chinese priest named Gan-Jin arrived in Japan and became the founder of the Ritsu sect. The above may be called the ancient sects, being called the six sects of the Non-to or southern capital (i.e.,) Nara, where they were established in the earliest period. They are generally enumerated in the order of Ku-sha, Jo-jitsu, Ritsu, Hosso, San-ran and Ke-gon. The mediaeval sects are two, namely, the Tendia
and the Shingon. These are called the two sects of kyo-
to. In 804 A.D., Saicho and Kūkai went to China.
Having returned to Japan, the former established the
Ten-dai sect on Mount Hi-ei and the latter founded the
Shingon sect on mount Ko-ya.

The modern sects are the remaining four. In 1174
A.D., Gen-kū founded the Jo-do-shū. In 1191 A.D.,
Ei-sai established the Zen-shū. In 1224 A.D., Shin-ran
founded the Shin-shū. In 1253 A.D., Nichi-ren founded
the Nichi-ren-shū.

I. The Ku-Sha-Shu or Abhidharma-kośa-Śāstra Sect

The term ku-sha is a transliteration of the Sanskrit
word Kośa or store, in the title of the principal book of
this sect or school, the Abhidharma-Kośa-Śāstra or the
‘Book of the treasury of metaphysics’. It was composed
by Vasubandhu (Se-shin), who lived in India about nine
centuries after Buddha. The śāstra is divided into nine
chapters, in which the author refers not only to the
principal books of the Sarvāstivādins, one of the
eighteen schools of the Hīnayāna doctrine, but also
makes a selection of different views of other schools.
The composition is so excellent that it is said to have
been praised in India as an “Intelligence-making Śāstra”
(Sō-mei-ron). Although the names of eighteen schools
of the Hīnayāna are mentioned in the sacred books, yet
the doctrines of two of them only are handed down to
us as a subject of study. These two schools are the
Sauntrāntikas (Kyōbu) and the Sarvāstivādins (U-bu). The
former is somewhat approximated to by the Jo-jitsu-shu
and the latter is represented by the Ku-sha-shu. The
character of the Abhidharma-kośa-śāstra is, however,
very impartial including the best of all doctrinal
views of the other schools. The doctrine of this śāstra
is free from inclination to either the peculiar views of the Sarvástivādins or those of the Sautrāntikas.

The Sarvástivādins have many books which belong to the Abhidharma-piṭaka (Rom-Zō), the last division of the Tripiṭaka or the collections of the sacred books. Among them there are one chief and six secondary works in the following order: 1. Gñāṇa-prasthāna-śāstra (Hotchi-ron), by Kātyāyana. This is the chief book and the following six works are called the shatpāda or the ‘six feet’ of the chief book; 1. Dharma-skandha-pāda (Hōun-soku-ron), by Mahāmaudgalyāyana; 2. Sāṅgiti-paryāya-śāstra (shū-i-mon-soku-ron) by Sāriputra; 3. Vignāṇa-kāya-pāda (shiki-shin-soku-ron) by Devasārman; 4. Pragnapti-pāda (shi-setsu-soku-ron) by Mahāmaudgalyāyana; 5. Prakarṇa-pāda (Hon-ruisoku-ron) by Vasumitra; 6. Dhātu-kāyapāda (Kai-shin-soku-ron).

Besides these, there is a work entitled Mahāvibhāsha-śāstra (Dai-bi-ba-sha-ron) which was compiled by five hundred Arhats, and is a commentary on Kātyāyana’s Gñāṇa-prasthāna-śāstra.

In 563 A.D. an Indian named Paramārtha (shindai) translated Vasubhandu’s śāstra into Chinese (A-bi-datsu-ma-ku-sha-shaku-ron). Afterwards in 654 A.D. under the Tō (Tang) dynasty. Gen-jō (known as Hiouen-thsang in Europe), made another and better translation (A-bi-datsu-ma-ku-sha-ron). His disciples Fu-kō and Hō-hō each compiled a commentary on the śāstra. Besides them, Jin-dai and En-ki also compiled a commentary. In 658 A.D. two Japanese priests Chi-tsū and Chi-tatsu, went to China, became disciples of Gen-jō and brought his new translation of the Kośa or ku-sha over to Japan. Thus, this śāstra was first known in the Empire. Though they did in fact never form an independent sect, being themselves members of the Hosso
sect, the doctrine taught in the śāstra has always been studied by the learners of all the Buddhist sects in Japan.

The Doctrine

In the Abhidharma-kośa-śāstra, there are many technical terms, such as the five skandhas (un) or collections, the twelve Āyatanas (sho) or places, the eighteen Dhātus (kai) or elements and the seventy-five Dharmas (Hō) or things, both Saṃskrita (u-i) or compounded and Asaṃskrita (Mu-i) or immaterial. There are also the terms of the four satyas (Tai) or truths and the twelve pratitya samutpādas (En-gi) or chains of causation, etc.

I. Saṃskrita-dharamas (U-i-hō) or compounded things

These are the first seventy-two, the remaining three being Asaṃskrita (Mu-i) or immaterial. The 72 compounded things are grouped under the following four heads:

(1) Rupas (shiki) or ‘form, eleven in numbers, viz.,

1. Kakshus (Gen) or the ‘eye’ that sees;
2. Srotas (Ni) or the ‘ear’ that hears;
3. Ghrāṇa (Bi) or the ‘nose’ that smells;
4. Gīḥvā (Zetsu) or the ‘tongue’ that tastes;
5. Kāya (shin) or the ‘body’ that touches objects.

These five are the indriyas (kon) or organs of sense which have an eminent and vigorous actions.

6. Rūpa (shiki) or ‘form’;
7. Śabda (shō) or ‘sound’;
8. Gandha (kō) or ‘smell’;
9. Rasa (Mi) or ‘taste’;
10. Sparśa (soku) or touch, and
11. Avignāpti-rūpa (Mu-hyō-shiki) or ‘unapparent form’.
This is a peculiar one. Though it is in reality formless, yet it is called form; because its character has some reference to speech and deed but not to thought. When an action, either good or bad is apparent, something will follow it within the actor, which is never the less quite unapparent. Hence, this object is made distinct.

(2) Kitta (shin) or ‘mind’, also called Manas (1) or ‘thought’, and vigñāna (shiki) or ‘knowledge’. The Manas is explained by comparison to the pith of a tree, which unites all the branches, leaves, flowers, and fruits in one body. If it follows the five organs of sense, and thought, it is accounted to be of six kinds. But the kitta itself is only one, so that it cannot appear in two or more different places at one and the same moment. Therefore the Abhidharma-kośa-śāstra speaks of the subject as only one, yet with the names of six different kinds of vigñāna (shiki) or knowledge, namely;

1. Kakshur-vigñāna (Gen-shiki) or ‘eye knowledge’;
2. Srota-vigñāna (Ni-shiki) or ear knowledge;
3. Ghrāṇa-vigñāna (Bi-shiki) or nose knowledge;
4. Gihva-vigñāna (Zetsu-shiki) or tongue knowledge;
5. Kaya-vigñāna (Shin-shiki) or body knowledge; and
6. Mano-vigñāna (I-shiki), or ‘mind’.

It is also called the Mano-rāga (Shinnā) or mind king because it thinks of very object which appears before it, just as a monarch has the supreme control of every kind of affairs, though the mind or thought itself is also after all one of the seventy-five Dharmas—without Atman or self.

(3) Kaitta-dharmas (Shin-jo-u-hō) or ‘mental qualities’. There are forty-six different qualities, which are again grouped under six heads.
(a) Mahā-bhūmika-dharmas (Dai-ji-hō) or ‘qualities of great ground’: These are ten in number, which always accompany the ‘mind’ or ‘thought’:

1. Vedanā (Ju) or perception;
2. Samgā (Sō) or name;
3. Ketanā (Shi) or intention;
4. Sparśa (Soku) or touching;
5. Khanda (Yoku) or desire;
6. Mati (E) or intelligence;
7. Smriti (Nen) or memory;
8. Manaskara (Sa-i) or attention;
9. Adhimoksha (Shō-ge) or determination; and
10. Samadhi (San-ma-ji) or self-concentration.

(b) Kusala-mahābhūmika-dharmas (Dai-Zen-ji-hō) or qualities of great ground of goodness: They are ten in number, which always accompany the mind when it is good:

1. Sraddhā (Shin) or calmness of mind;
2. Apramāda (Fu-ho-itsu) or carefulness;
3. Prsrabdhi (Kyō-an) or confidence;
4. Upekshā (Sha) or equanimity;
5. Hṛi (Zam) or shame;
6. Apatrapā (Gi) or bashfulness;
7. Alobha (Mu-ton) or absence of covetousness;
8. Advesha (Mu-shin) or absence of anger;
9. Ahimsā (Fu-gai) or not hurting; and
10. Vīrya (Gon) or effort.

Besides these, ten, two more are added in the vibhāsha-śāstra, namely, wish (Gon) and dislike (En). But as they do not exist at the same moment, so they are left out here.
(c) Kleśa-mahābhūmikā-dharmas (Dai-bon-nō-ji-hō) or qualities of great groundpassions: These are six in number, which always accompany the mind when it is not pure:

1. Moha (Mu-myō) or ignorance;
2. Pramāda (Hō-itsu) or carelessness;
3. Kausidyā (Ke-dai) or indolence;
4. Āśrāddhāya (Fu-shin) or unbelief;
5. Styāna (Kon-jin) or idleness; and
6. Auddhatya (Jo-ko) or arrogance.

(d) Akuśala-mahābhūmikā-dharmas (Dai-fu-Zen-ji-hō) or qualities of great ground of badness. These are two in number which always accompany the mind when it is not good:

1. Ahrikatā (Mu-Zan) or absence of shame;
2. Anapatrapā (Mu-gi) or absence of bashfulness;

(e) Upakleśa-bhūmikā-dharmas (Shō-bon-nō-ji-hō) or qualities of ground of secondary passions: These are ten in number, which do not accompany the mind altogether at one and the same moment, like ignorance etc. but only one after the another, so that they are called secondary passions:

1. Krodha (Fun) or anger;
2. Mraksha (Fuku) or hypocrisy;
3. Mātsarya (Ken) or selfishness;
4. Īrshyā (Shitsu) or envy;
5. Pradāsa (Nō) or vexation;
6. Vihiimsā (Gai) or hurting;
7. Upanāha (Kon) or enmity;
8. Māya (Ten) or deceit;
9. Sāthya (O) or dishonesty; and
10. Mada (Kyō) or vanity.

(f) Aniyata-bhūmikā-dharmas (Fu-jō-ji-hō) or ‘qualities of uncertain ground’. These are eight in number, which accompany the mind at any time:

1. Vitarka (Jin) or reflection;
2. Vikāra (Shi) or investigation;
3. Kaukṛitya (Aku-sa) or repentence;
4. Middha (Sui-men) or somnolence;
5. Rāga (Ton) or greediness;
6. Pratigha (Shin) or anger;
7. Māna (Man) or pride; and
8. Vikkītsā (Gi) or doubt.

The above forty-six are mental qualities (Shin-jo).

(4) Kitta-viprayukta-samskāras (Shin-fu-sō-ō-bō) or conceptions separated from the mind. They are fourteen in all:

1. Prāpti (Toku) or attainment;
2. Aprāpti (Hi-toku) or non-attainment;
3. Sabhāgata (Dō-bun) or commonness, (i.e.,) that which makes living beings equal;
4. Asamāṅṅika (Mu-so-kwa) or namelessness (i.e.,) the state of one who is born in the Asamāṅṅika heaven where his mind and mental faculties are in rest during a hundred great kalpas or periods,
5. Asamāṅṅi Samapatti (Mu-sō-jō) or attainment of namelessness by the venerable men;
6. Nirodha-Samapatti (Metsu-jin-jō) or attainment of destruction by the heretics;
7. Gīvita (Myo-kon) or life;
8. Gati (Shō) or birth;
9. Sthiti (Jû) or existence;
10. Garā (I) or decay;
11. Anityatā (Metsu) or non-eternity.

The above four (8-11) are called the four forms of the compounded things (shi-u-i-sô).

12. Nāma-kāya (Myō-shin) or name;
13. Pada-kāya (Ku-shin) or word; and
14. Vyāṅgana-kāya (Mon-shin) or letter.

Thus, there are seventy-two compounded things all of which belong to the five skandhas or collections. The following three complete number of the seventy-five Dharmas explained in the Abhidharma-Kośa-Śāstra. They are not included in the five collections, being immaterial, in their nature.

II. Asamskrita-dharmas (Mu-i-hô) or immaterial things:

1. Pratīṣamkhyā-nirodha (Chaku-metsu) or conscious cessation of existence;
2. Apratīṣamkhyā-nirodha (Hi-chaku-metsu) or non-conscious cessation of existence; and
3. Ākāsa (Ko-ku) or space.

The above seventy-five Dharmas are divided into two classes, compounded things and immaterial things. The former include all things that proceed from a cause. This cause is karma, to which every existing thing is due, space (ākāsa) and Nirvāṇa (Nirodha) alone excepted. Again, of the three immaterial things, the last two are not subjects to be understood by the wisdom not free from frailty. Therefore, the conscious cessation of existence is considered as the goal of all the effort by him who longs for deliverance from misery.
According the doctrine of the Abhidharma-kośa-śāstra, there is a division into three yānas or vehicles of the Śrāvakas (Shō-mon), Pratyekabuddhas (Engaku) and Bodhisattvas (Bosatsu), which help to destroy doubt and make truth understood. The Śrāvakas meditate on the cause and effect of everything. If they are acute in understanding, they become free from confusion after three different births. But, if they are dull, they pass sixty kalpas, before they attain to the state of enlightenment. The Pratyekabuddhas meditate on the twelve chains of causation (Ju-ni-innen) or understand the non-eternity of the world, while gazing upon the falling flowers and leaves. Thus, they become enlightened either after passing through four different births or after a hundred kalpas according to their ability. The Bodhisattvas practise the six pāramitas (Roku-do) or perfections and become Buddhhas after three Asamkhya or countless kalpas. The six pāramitas are the perfect exercise of the same number of principal virtues by a Bodhisattva, as a preliminary to and indeed a condition of, his attaining Buddhahood. They are as follows: 1. Dānapāramita or perfect practice of almsgiving, 2. Śīla or morality, 3. Kshānti or patience, 4. Vīrya or energy, 5. Dhyāna or meditation, and 6. Pragñā or wisdom. The reason why all things are so minutely explained in this śāstra is to drive away the idea of self (Ātman) and to show the truth, in order to make living beings reach Nirvāṇa.

II. The Jo-jitsu-shū or Satya-Siddhi-Śāstra-Sect

The principal book of this sect is entitled the Jo-Jitsuron or Satya-Siddhi-Śāstra, literally meaning the 'Book of the perfection of the truth'. This book contains selections from and explanations of the true meaning of the Tripiṭaka or three Baskets (San-Zō) of the Hinayāna
doctrine preached by the Tathāgata. It is the work of an Indian named Harivarman (lion armour) a disciple of Kumarila-bhatta (Ku-ma-ra-da) who was a scholar of the Sarvāstivāda school (U-bu) and lived about nine centuries after Buddha. Harivarman not satisfied with the narrow views of his teacher, made selections of the best and broadest interpretations current in the several different schools of the Hinayāna. Therefore, it is not certain to which school he originally belonged. Some say that it was the Bahu-śrutikas (Ta-mon-bu), others that it was the Sautrāntikas (Kyō-bu). Others again say that it was the Dharmaguptas (Don-mu-toku-bu) or the Mahiśāsakas (Ke-ji-bu). All these different versions are equally without proof. It is, therefore, better to consider the book independently as simply eclectic and owing to unite all that was best in each of the Hinayāna schools.

Again, Ten-dai, Ka-jō and Kumaragiva (Ra-jū) agreed in taking the śāstra of this sect as that of the Hinayāna and Hō-un, Chi-Zo and Mon-bin, who were the great teachers of the Ryō dynasty (502-557 A.D) took it as that of the Mahāyāna. The Vinaya teacher Nan-Zan, however, said that the doctrine of the śāstra is the Hinayāna but that its explanations are applicable to the Mahāyāna also. This opinion would perhaps be right. The knowledge of the author of the śāstra was so clear that he was able to explain the deep meaning of the Tripiṭaka and express the unreal character of all human knowledge as taught in the Mahāyāna.

The best meaning of all schools of the Hinayāna selected in the Satya-siddhi-śāstra is of two kinds of emptiness and unreality. The first is the Meditation on emptiness or unreality. As an empty jar, there is not anything to be called Ātman or self in the five skandhas or
collections. This is, therefore, the Meditation on the emptiness or unreality of Atman or self. The second is the Meditation on unselfishness. As the nature of the jar itself is unreal, all things in the five skandhas are only names. This is the Meditation on Dharmas or things. Thus, the two kinds of unreality are explained, so that the meaning of the śāstra are the best of all those of the Hinayāna schools. But as to the way of dispelling doubts for enlightenment, the most minute ones technically known as the Sho-chi-shō or the obstacles of those which are to be known, or of the want of knowledge are not removed. These are the distinctions between the Mahāyāna and Hinayāna.

In the Sarvāstivāda school (U-bu), the Atman or self is said to be unreal, but the Dharmas or things real. Therefore, in the doctrine of that school, the three states of existence are real, and the nature of the Dharmas or things are constantly in existence. But the doctrine of the Sātyasiddhi-śāstra explains the emptiness of the Atman and Dharma. It asserts that the past and future are without reality, but the present state of things only stands as if it were real. That is to say, the true state of things is constantly changing, being produced and destroyed each kshāna (setsu-na) or ‘moment’. Yet it seems as if the state of things were existing, even as a circle of fire seen when a rope-match is turned round very quickly. This is called the ‘temporariness continued’ (Sō-Zoku-ke). Those which are produced by certain causes and combinations of circumstances are called the ‘temporariness done by causes’ (In-jo-ke). The names of things are made temporarily by the comparison of this and that. This is called the temporary like bubbles, so that they are empty and fleeting. To look upon living beings with the view of the above enumerated three
kinds of temporariness is called the emptiness of being or self. This is not the same as the opinion of the Abhidharma school on this subject, because in that school self is denied on the skandhas only. Ignorant people and heretics do not know these two kinds of emptiness of the Ātman and Dharma and have the false idea of seeing and thinking, by which they suffer the misery of transmigration. If one understands the meaning of the two kinds of emptiness and practices the meditation on them, all his passions will be cured. This emptiness of the two kinds is not that of nature itself, but that by breaking or destroying the Ātman or self and Dharma or thing. This is one of the differences between the Mahāyāna and the Hīnayāna. Again, it is said in the śāstra that one can obtain enlightenment by one śāstra (Tai) or ‘Truth’ only, which is the Nirodha (Metsu) or destruction of pain. This the third of the four holy truths (Shi-shō-tai). It differs from the views of the Abhidharma school, which says that those of the three yānas or the vehicles of the śrāvakas, Pratyeka-buddhas and Bodhisattvas, see the truth in the same way and that they attain to the path by understanding the four truths. Accordingly, there are two ways of explaining the title of the Satya-siddhi-śāstra (Jo-jitsu-ron), or the Book of the Perfection of Truth. The first is that it is called so, because it explains perfectly the true meaning of the two kinds of emptiness. The second is that it expounds the reality of the four truths.

*History of the Sect*

According to the Kai-gen-roku, a catalogue of the Buddhist Books compiled in the Kai-gen period, 730 A.D., Kumāragīva translated the śāstra of this school under the shin dynasty of the Yō family, in 411-412 A.D.
But the Nai-den-roku, another and earlier catalogue, compiled about 667 A.D., puts the date of the translation five years earlier 406 A.D. The śāstra is divided into sixteen or twenty volumes and two hundred and two chapters. When the translation was made, Kumāragīva ordered his disciple Sō-ei to lecture on it and all his disciples three thousand in number studied and expounded it. In the period of the Sō dynasty, 420-479 A.D. Sō-dō and Dō-kō each compiled a commentary and the three great teachers already alluded taught the doctrine of this school under the Ryō dynasty, 502-507. Hō-kei compiled another commentary on the śāstra in twenty volumes, under the Chin dynasty, 557-589 and was flourishing under the Zui dynasty, 589-618, and in the earliest period of the Tō dynasty, 618-907. But after Gen-jō’s return to China from his famous journey to India, 629-645, the doctrines of the Ku-sha and Ho-ssō schools became more flourishing in China.

Buddhism was first introduced into Japan from Korea in 552 A.D. Thirty years later the prince imperial Shō-toku was born, who, when grown up became a great promulgator of Buddhism. He studied the doctrines of the San-ron and Jo-jitsu schools, under the instruction of the Korean priests E-ji, E-sō and Kwan-roku. Therefore, in his commentaries on the three sutras Saddharma-puṇḍrika (Hokke), śrimālā (Sho-man) and Vimalakīrtti-nirdeśa (Yui-ma), the prince imperial depends on the explanations of Kō-taku, who was a teacher of the Jo-Jitsu school and also a promulgator of the Mahāyāna doctrine. In 625, E-kwan came to Japan from Korea. Like Kwan-roku who had already been in Japan, he was a scholar of the San-ron school. Before he left Korea for Japan, he went to China and became a pupil of Ka-jō, the founder of that school. The doctrine of the
Jō-jitsu school was therefore made known in Japan at the same time as that of the San-ron by Kwan-roku and E-Kwan. For this reason, the Jō-jitsu school was hereafter a branch of the San-ron. The scholars of this school always used a great commentary on the śāstra compiled by the Korean priest Dō-zō in sixteen volumes. Besides this, there are two other commentaries, the Jō-jitsu-gi-sho in 23 volumes and the Jō-jitsu-gi-rin in two volumes. The reason why the scholars of the San-ron especially studied the Jō-jitsu-ron is this, that Ka-jō, the founder of the San-ron school, constantly refutes the doctrine of the śāstra in his work, in order to make the teaching of the Mahāyāna on emptiness or unreality clear.

The two schools of the Ku-sha, and Jō-jitsu have never become independent, the former being a branch of the Hossō, and the latter of the San-ron Kū-kai, Kō-bō Dai-shi of the shin-gon sect said in his last instructions that his followers should study the doctrines of the Hossō, and San-ron. If so, they ought also to know the doctrine of the Jō-jitsu.

III. The Ris-shū or Vinaya Sect

This sect was founded by the Chinese priest Dō-sen, Cho-sho Dai-shi, who lived on Mount Shu-non at the beginning of the Tang or To dynasty (618-907 A.D.). He was well acquainted with the Tripiṭaka and especially versed in the Vinaya or discipline. He himself practised the Vinaya, of the Dharmagupta school, according to the Shi-bun-ritsu or Vinaya of Four Divisions and taught others by it. There is a work entitled Kyo-kai-gi or Rules of Instruction written by him for novices. The wisdom of meditation is produced by keeping the moral precepts. Moreover, the power of Vinaya or precepts
also causes the Law of Buddha to exist long in this world. If the Buddha’s doctrine continues to exist, there will be no calamity in the country, where the people can therefore, get salvation. It is the root of all good things. Both Hinayāna and Mahāyāna people keep it without any distinction. Accordingly, it is called the learning of the Mahāyāna in the Śrīmālā-sūtra (Shō-man-gyo). In the Mahāprāgñā-pāramitā-śāstra (Dai-chi-do-ron) eighty parts are called the Śāli-pāramitā or perfection of morality. There is no separate Samgha or priesthood, consisting of Bodhisattvas, in the doctrine of Śākyamuni. Those who are ignorant of the meaning of the doctrine do not practise the precepts kept by the Hinayāna saying that they are men of the Mahāyāna. This is extremely wrong. Dō-sen refuted this view in his works. In the Gō-sho or work on Action (Karman) he establishes three doctrinal divisions viz.,

1. The Sohoool of True Dharma (Jippo [Jitsu-hō]shū) \textit{i.e.}, the Sarvāstivāda school, by which Rūpa (shiki) or form, is considered as the substance of śīla or morality.

2. The School of Temporary Name (Ke-myō-shū) \textit{i.e.}, the Dharmagupta School by which the substance of the śīla is considered neither to be form nor thought. The latter is, therefore, deeper in meaning than the former.

3. The school of Complete Doctrine (En-gyō-shū) \textit{i.e.}, the meaning of the two sūtras Saddharma-puṇḍarīka (Hokke) and the Mahāparinirvāṇa (Ne-han), by which the temporary vehicle, such as the Hinayāna is determinately understood as the means to approach the true path. In these two sūtras the three yānas or vehicles are admitted, yet they are after all altogether put into one vehicle \textit{i.e.}, the Mahāyāna. This is technically called Kai-e, literally ‘opening or admitting and uniting’.
Dōsen depended on this principle, and led his disciples to the complete Doctrine. This is the characteristic of the Vinaya expounded by him, and it is the teaching of the Vinaya sect in Japan.

Although the Dharmagupta Vinaya (Shi-bun-ritsu) of the Hīnayāna issued by the sect, the doctrine itself is complete and sudden (En-don) in its character, without any distinction between the larger and smaller vehicles, as well as the three teachings (San-gaku) of morality, meditation and wisdom. It is very high and very deep being the same as the true nature (Jissō) explained in the Saddharma-puṇḍarīka-sūtra (Hokke) or permanence (Jō-jū) as explained in the Mahāparinirvāṇa-sūtra (Nehan) and the Dharma-dhātu (Hokkai) or state of things in the Avatamsaka sūtra (Ke-gon).

The Vinaya of all different schools may equally be said to have the meaning of Kai-e. The Dharmagupta Vinaya has been always used by the Chinese Buddhists from the olden times. It is the Vinaya of the school of the Temporary Name (Ke-myō) surpassing that of the school of True Dharma (Jippō). Moreover, there is a convenience in establishing the doctrine which unites both the vehicles as this Vinaya is equally applicable to the Mahāyāna though it originally belongs to the Hīnayāna. For this reason Dō-sen taught the excellent morality of the one vehicle of completion, without separating it from the Dharmagupta-Vinaya. The three doctrinal divisions above enumerated are made chiefly in connection with morality, but at the same time include the doctrines of meditation and wisdom. Besides these, Dō-sen divided the whole doctrine of the Tathāgata (Nyo-rai i.e., Buddha) into three parts namely:

1. The Doctrine of the Emptiness of Nature
(Shō-ku-kyō) which includes all the Hīnayāna teachings.

2. The Doctrine of the Emptiness of Form (Sō-ku-kyō) which includes all the shallower teachings of the Mahāyāna.

3. The Doctrine of the Completion of the only knowledge (Yui-shiki-en-gyō) which includes all the deeper teachings of the Mahāyāna.

These divisions are made in connection with the doctrines of meditation and wisdom including the morality taught by Buddha during his whole life.

Now the Vinaya of the Four Divisions (Shi-bun-ritsu) is a part of the Doctrine of the Emptiness of Nature. But Dōsen judged it from his own thought as the Doctrine of the completion of the only knowledge, because the three learnings of morality, meditation and wisdom (Kai-jō-esan-gaku) are in fact completely reconciled to each other (Ennyūmu-ge). Though he made these several divisions, yet he took nothing but completion and quickness as the principle of his doctrine. Moreover, if the learning of śīla or morality of the Doctrine of completion is spoken of with regard to reason, any śīla includes the Three Collective Pure śīlas (San-ju-jō-kai), viz., (1) the śīla of good behaviour; (2) the śīla of collecting or holding good deeds; (3) the śīla of benevolence towards living beings. But, if it is spoken of with regard to form, there are two ways of receiving it, viz., thoroughly and partially. Receiving thoroughly (Tsū-ju) is to receive the three Collections. Receiving it partially (Betsu-ju) is to receive only the first of the Three, viz., the śīla of good behaviour. Now the doctrine of śīla of completion in Meaning (En-i-kai) established by Dō-sen is the latter
kind of receiving by a Bodhisattva. In this doctrine, there is an action called Byaku-shi-kom-ma, or Ichibyaku-san-kom-ma, literally once stating (his wish and) thrice (repeating) an action or karman. One who wishes to receive śīla has to state his wish before monks, and then three times he repeats the karmavakana or ritual, which his teacher teaches him. After that he receives the śīla of the Bodhisattva. This is what is called ‘Receiving thoroughly’.

The learners of the Vinaya sect prepare both forms of Receiving thoroughly and partially upon the ceremonial platform (Dan-jō) and keep the śīla, according to the Vinaya of the Four Divisions (the Hīnayāna-Vinaya) and the Brahma-gāla-sūtra (Bon-mō-kyō (i.e.,) the Mahāyāna-Vinaya). The terms ‘Receiving thoroughly and partially’ originated in the Hossō sect and they were adopted by Dō-sen in the most active sense. Boku-sō an Emperor of the Tang or Tō dynasty, who reigned from 821 to 824 A.D. praised him with a verse. The Devas and spiritual leaders (such as Vaisramaṇa or Bi-shamon) are said to have always guarded and praised him and offered him heavenly food; so that if he had a doubt about any thing, the heavenly beings answered his questions. Last of all, the holy Bikshu Pindola (Bin-dzu-ru) appeared before him and praised him saying that Dō-sen was the best man who had promulgated Vinaya after Buddha. He is, therefore, worthy to be honoured and to be believed in by the learners of his doctrine.

History of the Sect

During fifty years, the Tathāgata Sākyamuni preached the Vinaya, whenever any circumstance required a rule of discipline. After Buddha’s entering Nirvāṇa his disciple Upāli, sitting upon a high seat, collected or
recited the Vinaya-Piṭaka, which is called the Vinaya of Eighty Recitations (Hachi-jū-ju-ritsu). In the first century after Buddha, there were five teachers in succession without any different views. They are Mahākāśyapa (Ma-ka-ka-shō), Ānanda (A-nan), Madhyāntika (Ma-den-ji), Saṅavāsa (Shō-na-wa-shu) and Upagupta (U-ba-kiku-ta). After first century, the faithful diverged into two, five and twenty different schools each possessing the text of Tripiṭaka. Among the Vinaya-Piṭaka of the twenty schools, four Vinayas and five śāstras only were transmitted or translated into Chinese. The Vinaya of the Four Divisions (Shi-bun-ritsu), one of the four Vinayas is the text of the Dharmagupta school and has been translated into Chinese in sixty volumes (Kwan). This work was recited first by the Arhat Dharmagupta one of the five disciples of Upagupta. The names of the five disciples (or rather of their schools) are Dharmagupta (Don-mu-toku), Sarvāstivāda (Sap-pa-ta), Kasyapiya (Ka-shō-bi), Mahīśāsaka (Mi-sha-soku) and Vāsītiputriya (Ba-so-fu-ra).

In the period of the Gi dynasty of the Sō family, 220-265 A.D., Dharmakāla or Hō-ji began to teach Vinaya in China and in 405 Buddhayasas or Kaku-myō, first translated the full Vinaya (Shi-bun-ritsu) under the Shin dynasty of the Yō family. These are the dates of the transmission of the Vinaya in China. Sixty years later there was a Chinese Vinaya-teacher named Hō-sō who was well acquainted with the Mahāsaṅghika-Vinaya (Ma-ka-sō-gi-ritsu). But this Vinaya was not in harmony with that of the Dharmagupta school which had been adopted ever since Dharmakāla; so that he began to teach the Vinaya of the Four Divisions instead of that of the Mahāsaṅghikas. From this time down to the Tō (or Tang) dynasty which lasted from 618 to 907 A.D.,
the Chinese Buddhists unanimously followed the Vinaya of the Dharmagupta school. This may have been the results of the labours of Hō-sō. But Dō-sen Nan-Zan Dai-shi was the founder of the Vinaya sect in China. Dō-sen was succeeded by the second Patriarch named Shū whose successor was Dō-kō. The fifteenth patriarch was Gwan jo who was accorded the laudatory name of Dai-chi (great wisdom). He was a very learned and compiled a commentary on each of the Three Great Books of this sect. Thus, the doctrine of Dō-sen was greatly promulgated by him, so that he may be called the refounder of the Vinaya sect.

Buddhism was introduced into Japan in 552 A.D. But two centuries passed before the doctrine of Vinaya was fully known in Japan. In the reign of Shō-mu (724-748), two Japanese priests, Ei-ei and Fu-shō went to China and saw the Upādhyāya (Wa-jō, or Kwa-shō i.e., teacher) Gan-jin in the Dai-myō monastery of Gō-shū. The latter then consented to their request to promulgate the Vinaya in the East. Gan-jin together with Shō-gen and others, eighty in number, promised to come to Japan. They arrived in Japan in 753, having unsuccessfully attempted the journey five times and having spent twelve years on the sea without approaching Japan. In the following year, the Empress Kō-ken invited him to live in the Eastern Great Monastery (To-dai-ji) in Nara, the capital of Japan at that time, and intrusted him with the ordination service, teaching the śīla or moral precepts, according to the Vinaya. Before this, the ex-Emperor Shō-mu, while still on throne, had by the advice of the venerable Ro-ben, caused a bronze image of Vairokana Buddha (Bi-ru-sha-na Butsu), the lord of the śīla-pāramitā or perfection of morality, to be made, one hundred and sixty feet in height and to be installed
in the Eastern Great Monastery. After Gan-jin's arrival, both the Ex-Emperor and his daughter, the reigning empress took the vow to practise the šīla of the Bodhisattvas (Bo-satsu-kai), ascending the Kai-dan, or šīla-terrace, built of earth before the temple of Vairokana. The Empress consort and the prince imperial as well as many hundreds of priests all followed their example. Afterwards, a separate building of the šīla terrace (Kai-dan-in) was built to the west of the temple. The earth with which this high terrace was formed was that which had been used for the terrace of the Emperor; and this earth is said to be that of the Getavana-vihāra (Gi-on-Shō-ja) of India and of Mount Shū-nan in China. The three stories of the šīla-terrace represent the Three Collective Pure Šīlas (San-jū-jo-kai). A tower over it contains the images of Sākya-muni and Prabhutaratna (Ta-ho). If one takes the vow to practise the moral precepts on this terrace, he is said to keep the šīla of all the hidden and apparent doctrines.

In 759, the Empress Kō-ken ordered Gan-jin to found a monastery called Tō-shō-dai-ji. The šīla terrace was built therein, where the Empress took the vow. In 762, a šīla terrace was built in two monasteries, Yaku-shi-ji in the province of Shi-motsuke and Kwanon-ji in Chiku-Zen. The former was the place of taking the vow to practise the šīla for the people of the ten eastern provinces; and the latter for those of the nine western provinces. Both places, being in remote regions from the capital, a chapter of five monks was held in the ceremony. The people of all the other provinces received instruction in the šīla at the šīla terrace within the Eastern Great Monastery in Nara. A chapter of ten monks was regularly held there. There were these three Kai-dan, or šīla terraces in Japan.
Gan-jin was a successor of two lines of patriarchs, called the lines of Nan-Zan and Sō-bu. In the former, he succeeded Gu-kei, who was the successor of Dō-sen, Nan-Zan-Dai-shi. In the latter, the patriarchs were Ho-rei, Dō-jō, Man-i, Dai-ryō and Ganjin in succession. Gan-jin was, however, the first patriarch of the Japanese Vinaya sect. He belonged properly to the Nan-Zan school though he was equally a successor of the Sō-bu because, he received instruction in the full śīla from Gu-kei, who did so from Dō-sen.

IV. The Hosso Shu or Dharma-lakshana Sect

History of the Sect

The Tathāgata (Nyo-rai) Sākyamuni preached the clear meaning of the truth of the middle path of the Vidyāmātrā (Yui-shiki) or the only knowledge—the principle of the doctrine of this sect—in six sūtras such as the Avataramsaka sūtra (Ke-gon-gye), sandhi-nirmokana-sūtra (Ge-jin-mitsu-kyē) and others. Nine centuries after Buddha, Maitreya (Mi-roku) or (Ji-shi) come down from the Tushita heaven to the lecture hall in the kingdom of Ayodhyā (A-yu-sha) in India, at the request of the Boddhisattva Asaṅga (Mu-jaku) and discoursed five śāstras. After that, the two great teachers Asaṅga and Vasubandhu composed many śāstras (Ron) and cleared up the meaning of the Mahāyāna. Especially the Vidyā-mātrā-siddhi-śāstra-kārika (Jo-yui-shiki-ron) is the last and most careful work of Vasubandhu as it is perfect in composition and meaning. There was ten teachers beginning with Dharmapāla (Go-hō), each of whom compiled a commentary. But Dharmapāla’s commentary is considered to contain the right meaning of the doctrine. His disciple Śilabadra (Kai-gen) lived in the Nalanda Monastery in Magadha. He was well versed in
the secret meaning of the Śastras, yoga and vidyā-mātrā and Hetu-vidyā (In-myê) or science of cause i.e., Indian logic or rhetoric and the śabda-vidyā (Shô-myô) or science of sound i.e., grammar.

In 692, the Chinese pilgrim Gen-jô (Hiouen Thsang) came to India and studied several śāstras and sciences under the instruction of Śilabadhra. After mastering all these subjects he returned to China in 645. Five months later, he began his great work of translation under the imperial order in the monastery of Gu-fuku-ji. He continued the work for nineteen years. Thus, he greatly promulgated the doctrine of this sect in China. His principal disciple was Ki-ki. In 653 A.D. a Japanese priest named Dô-shô of Gwan-gô-ji went to China and became the follow-disciple of Ki-ki receiving instructions from Gen-jo. In Japan he transmitted the doctrine to Gyô-qi. Gen-bô transmitted the doctrine of the Hosso sect to Zen-ju. Since that time the doctrine has been successively handed down by various learned men.

The Doctrine

According to the sandhi-nirmokana-sûtra (Ge-jin-mitsu-kyô), this sect divides the whole preaching of the Tathāgata Śakyamuni into three periods of existence (u), emptiness (kû) and the middle path (chû-do). All the doctrines of the Mahāyāna and Hinayāna are included in these three divisions. In the first period, ignorant people falsely believed in the existence of their own Ātman (Ga) or ‘self’ and were accordingly sunk in the sea of transmigration. For such people, the first division of the doctrine of existence was taught by Buddha on purpose, to the effect that every living being was unreal, but that the Dharmas or things were existing. The doctrine preached in the four Āgamas (A-gon) and other
sūtras of the Hinayāna is of this character.

In the second period, though people of small intellect could destroy the false idea of existence of self and escape from continual rebirths, following the doctrine of the first period, yet they still believed in the real existence of Dharmas or things. Thus, they were not able to see the truth. The second division of the doctrine of the emptiness of all things was then taught by Buddha still on purpose in the Mahāprāgnā-pāramitā-sūtra and similar works. By this doctrine, the false idea of the existence of things was removed, but it caused man to believe in the real emptiness of all things. Thus, there were two kinds of people, one of whom believed in the existence or ‘reality of things’ and the other in the emptiness or unreality.

In order to destroy their false ideas, Buddha in the third period preached the middle path, neither existence nor emptiness. The doctrine of this period shows that the Parikalpita-lakṣṇa (Hen-ge-shō-shū-shō) or the invented nature is unreal, but that the Paratantra-lakṣṇa (E-taki-shō) or the ‘subservient nature’ and the Parinishpanna-lakṣṇa (En-jō-jitsu-shō) or the ‘completed nature’ are both real. In the Avatarśakā sūtra, there are given several technical expressions such as San-gai-yui-shin, or Three worlds (of kama) or desire, Rūpa (Shiki) or form and Arūpa (Mu-Shiki or formless) are the only mind; and the eight Vīgānas (Shiki) or knowledges and the three lakṣṇas (Sho) or natures. However, the doctrine is in fact of one and the same tendency, without much difference between the three periods. The human beings are of three classes, viz., those of the highest, those of the middle and those of the lowest intellect for whom the systems of teachings are necessarily of as many kinds. Those of the highest intellect can understand
the true nature of the middle path, which is neither existence nor emptiness. But those of the middle and lowest intellect are unable to understand it at once, only knowing the one side of existence or emptiness. They are called the Bodhisattvas of gradual or slow understanding. At first they know only the existence or things, then the emptiness of them, and finally enter the middle path of ‘true emptiness and wonderful existence’ (Shinkū-myō-u).

The three periods can be explained in two ways. If the three periods are spoken with regard to those of gradual understanding they are in the order of time. The three words Sho or ‘beginning’, Shaku or ‘formerly’ and Kon or ‘now’ are respectively used for these three periods in the Sandhi-nir-mokana-sūtra. But if the division of all teachings of Buddha is made according to the meaning of ‘existence’, emptiness, and the middle path, then the three periods are the collections of similar meaning: thus, the Avatāmsaka-sūtra (Ke-gon-gyō) is put in the third period as it explains the middle path, though it is the first preaching of Buddha; while the sūtra of the last instruction (Yui-kyō-gyō) is included in the first period from its character.

This school explains the five ranks or groups of a hundred Dharmas, according to the middle path of the Vidyāmātra-siddhi-śāstra (Jō-yui-shiki-ron). They are: 1. Kitta-rāgas (Shinnō) or ‘mind kings’, 2. Kaittadharmas (Shinjō-hō) or ‘mental qualities’, 3. Rūpadharmas (Shiki-hō) or things having form, 4. Kitta-viprayukta-dharmas (Shin-fu-sō-ō-bō) or things separated from the mind, and 5. Asaṃskṛta dharmas (Mu-i-hō) or immaterial things. Though these five groups are enumerated there is nothing but the kitta (shin) mind only. There are eight kitta-rāgas or mind kings namely
Buddhist Sects

1. Kakshurvigāṇa (Gen-shiki) or ‘eye knowledge’,
2. Srotavigāṇa (Nishiki) or ‘ear-knowledge’, 3. Ghrāṇa-Vigāṇa (Bi-shiki) or ‘nose-knowledge’, 4. Gihvā-vigāṇa (Zetsu-shiki) or ‘tongue-knowledge’, 5. Kāya-vigāṇa (Shin-shiki) or ‘body-knowledge’, 6. Mano-vigāṇa (I-shiki) or ‘mind-knowledge’ 7. Klishṭa-mano-vigāṇa (Zenna-i-shiki or Mana-shiki) or solid-mind knowledge, and 8. Ālaya-vigāṇa (A ra-ya-shiki) or receptive (like) knowledge. The eighth has three senses, viz., active, (Nō-zō), passive (Shō-zō) and being the object of the false belief (Shū-zō).

In the active sense, it holds the seeds of all things. In the passive, it continues while receiving the influence of all things. As to the third meaning, it is taken as the inner-self or soul by beings. It is called the principal knowledge, because it holds the seeds of all things, which are produced from it accordingly. The first seven kinds of knowledge arise depending upon the eighth. The seventh knowledge takes the division of seeing (Ken-bun) or perception of the eighth as its object. The first five kinds of knowledge take apart of the material world within the division of forming (Sō-bun) or imagination of the eighth as their object. For the sixth, mind-knowledge, all things are its objects.

Therefore, all things are made to appear by these eight kinds of knowledge, without which there is nothing whatever. The mental qualities (Shin-jo) are in accordance with, dependent on, and not separated from knowledge. The things that have form (Shiki-hō) are all in the ‘division of forms’ (Sō-bun) made to appear by the mind and mental qualities, so that they have no separate nature. The things separated from the mind (Shin-fu-sō-ō-bō) have no real nature, being formed temporarily, upon the part of the mind, mental qualities and forms.
The immaterial things (Mu-i-hō) are not anything made to appear by the mind, being the abstract reason free from birth and death. But they are not separated from the mind, being the true nature of it. That is to say, things which suffer constant changes of birth and death, or production and destruction, appear according to causes and combination of circumstances; but the abstract reason of the true nature of things itself is permanent and not apparent only. But, if there is no reason, no compounded things ever come to exist. In other words, if there is the reason, of production and destruction, then things appear. Therefore, Asaṃkṛita-dharmas or immaterial things are those on which saṃkṛita dharmas, or compounded things depend. Yet they are, not separated from each other, so that the only knowledge (Yui-shiki) includes all compounded and immaterial things.

A hundred Dharmas enumerated in the śāstras of this sect are the sub-divisions of the five ranks. They are the eight kita-ragas, or mind-kings, the fifth one kaitta-dharmas, or mental qualities, the eleven Rūpa-dharmas, or things that have form, the twenty-four kita-viprayukta-dharmas, or things separated from the mind and the six Asaṃkṛita-dharmas or ‘immaterial things’. These are the hundred Dharmas of the Vidyāmātrā-siddhī-śāstra (Jo-yui-shiki-ron), in which they are also called the two Dharmas of matter or thing (Ji) and reason (Rī). Again, they are altogether inclusively called the only mind (Yui-shin). In the yoga-śāstra there are six hundred and sixty dharmas enumerated.

*The Doctrine of Meditation (Kwan-mon)*

The object of meditation includes all things compounded and immaterial and of three different natures,
There are five technical expressions on this point viz.,

1. Ken-ko-zon-jitsu-shiki or the knowledge of rejecting untruth and preserving truth is to reject the invented nature (Hen-ge-sho-shō) as emptiness and to preserve the subservient (En-ta-ki) and completed (En-jō-jitsu) natures as existing or real.

2. Sha-ran-ru-jun-shiki or the knowledge of rejecting confusedness and preserving pureness, is to reject objects which may be confused as being both internal and external and to preserve the mind only that is purely internal.

3. Shō-matsu-ki-hon-shiki, or the knowledge of putting away the end, and arriving at the beginning, is to put away the divisions of forming and seeing (Sō-bun and ken-bun (i.e.,) imagination and perception) as the end and to arrive at their beginning, the division of understanding (Ji-tai-bun or Ji-shō-bun).

4. On-retsu-ken-shō-shiki or the knowledge of concealing inferiority and showing superiority, is to conceal mental qualities (shin-jō) as inferior to the mind-king (shinnō) which is superior.

5. Ken-sō-shō-shiki, or the knowledge of rejecting forms and understanding the nature is to reject the matters or things (Ji) as forms and seek to understand the abstract reason that is the nature. This nature is called the Ji-shō-shō-jō-shin or self (existing) natural pure mind, in the Śrimālāsūtra (Shō-man-gyō). The above five terms explain the object meditation.

The nature of the subject of meditation is prajñā (E) or wisdom one of the mental qualities of a group called the different states (Betsu-kyō). This is the wisdom which appears in the meditation. Passing through several stages and destroying the two obstacles of passions and cognisable things, one obtains four kinds of wisdom and
truly attains to the perfect enlightenment (Parinirvāṇa). The full explanations of this doctrine are given in the principal śāstra of this sect, the Jo-yui-shiki-ron.

V. The San-ron-shū or Three Śāstras Sect

The principal books of this sect are three, viz., 1. the Madhyamaka-śāstra (Chū-ron) or ‘Middle Book’, 2. the Śatā-śāstra (Hyaku-ron) or Hundred Books, and 3. the Dvādaśā-nikāya (or mukha)-śāstra (Ju-ni-mon-ron) or Book of Twelve Gates. Hence the name of San-ron-shū. These śāstras explain fully the teachings of Buddha’s whole life. The sect is, therefore, also called Khi-dai-kyō-shū or ‘Sect of the Teachings of Buddha’s whole life’.

There are two lines of transmission of the doctrine of this sect viz., the line of Ka-jō and Gen-ju. The former is as under: The first patriarch in India was the Bodhisattva Nāgārjuna (Ryū-ju), the author of the Chū-ron and Jū-ni-mon-ron, two of the three śāstras. He transmitted the doctrine to the Bodhisattva Deva (Dai-ba), the author of the Hay-ku-ron. He was succeeded by Rahula (Ra-go-ra) whose successor was Nilanetra (She-moku-lit. blue eye). After this, there was a prince of the country of Kharkar (Ki-ji) Sūrya Soma by name, who was well versed in the Three Śāstras and taught the doctrine of Kumāragīva (Ra-ju). Kumāragīva reached Chō-an, China’s capital in his sixty-third year and when he was eighty-one years old he translated the Three śāstras into Chinese and become the founder of this sect in China. His disciple E-Kwan who came from Korea to Japan in 625 A.D. lectured on the Three Śāstras and became the first patriarch of this sect in Japan.

During his whole life, Buddha preached two kinds of truth (Ni-tai) to remove the confused ideas of the people who were either Āstikas (i.e.,) those who believed in the
existence of everything or Nāstikas (i.e.,) those who believed in the emptiness of everything. These ideas caused them to suffer from endless transmigration so that they are called the original confusion (Hon-mei). The two kinds of truths are true by general consent (Zoku-tai) and true or absolute truth (Shin-dai). These are not the subjects on which Buddha meditated but only the differences of the style of his preaching. It is said in the Madhyamaka-śāstra that Buddhas preach the Law to the beings according to the two kinds of truth. But after Buddha’s entry into Nirvāṇa, people mistook his words and again became either Āstikas or Nāstikas. These mistakes are called the later confusion (Matsu-me). The three śāstras of this sect were then composed by the Bodhisattvas Nāgārjuna and Deva, for the purpose of destroying this confusion. The full title of Chū-ron (Madhyamaka-śāstra) is Chū-kwan-ron or Book on the middle meditation. The word Chū means the middle path of ‘not obtaining’ (Mu-toku). To contemplate on this middle path is the right meditation. The book contains the words which come out from this right meditation. The words themselves are the two kinds of truth. Truth by general consent is explained for the Nāstikas, who believe that there is nothing. The truth is expounded for the Āstikas who believe that there is something. Thus, they are equally made to understand the middle path. There are twenty-seven chapters in the Madhyamaka-śāstra. The first twenty-five chapters refute the confused ideas of the learners of the Mahāyāna doctrine and the last two, those of the Hinayāna. The Dvādaśa-Nikāya-śāstras (Jū-ni-mon-ron) is divided into twelve parts and refutes the confusion of the men of the Mahāyāna. Generally speaking, this śāstra also consists
of the words of the two kinds of truth, by which the later confusion is refuted.

The two śāstras, Madhyamaka and Dvādaśa-Nikāya are the works of Nāgārjuna. Indians called Nāgārjuna as Buddha without his characteristic marks and respected his works as if they had been the sūtras of Buddha's own words.

The truth is nothing but the state where thoughts come to an end. The right meditation is to perceive this truth. He who has obtained this meditation is called Buddha. This is the doctrine of the San-ron-sect.

VI. The-Ke-gon-shu or Avatāmsaka Sect

This sect depends on the Ke-gon-gyō or Avatāmsaka sūtra, so that it is called the Ke-gon-shū. There are six different texts of the sūtra. The first is called the Gohon, or constant text and the second, the Dai-hon or Great text. These two texts have been kept by power of the Dharani or holding of the great Bodhisattvas and not written down upon palm-leaves. The third is the Jō-hon or Highest or longest text, and the fourth the Chu-hon or Middle text. These two are secretly preserved in the dragon palace (Ryū-gu) under the sea. The fifth is the Ge-hon or lowest or shortest text which is said to contain hundred thousand verses or as many words in thirty-eight chapters. The Bodhisattva Nāgārjuna (Ryū-ju) obtained it from the dragon palace and transmitted it in India. The sixth is the Ryaku-hon, or the abridged text which has been translated into Chinese. Under the Eastern Shin dynasty Buddhabhadra translated thirty-six thousand verses of the former part of the fifth text in sixty volumes. Afterwards in the period of the Tō dynasty, Sikshānanda translated forty-five thousand verses of the former part of the same text as before in
Eight volumes. At the same time, Pragña made a separate translation of one chapter entitled Dharmadhātvavatāra (Nyū-hō-kai). It consists of forty volumes.

The first patriarch Aśvaghosha (Me-myō) composed the Mahāyāna Sraddhotpāda śāstra (Dai-jō-ki-shin-ron) or book on raising faith in the Mahāyāna. The second patriarch Nāgārjuna (Ryū-ju) composed the Mahākīnysāstra (Dai-fu-shi-gi-ron) or book on the great inconceivableness. There is a translation of one part of this book with the title of Dasabhāmi-vibhāsha-śāstra (Jū-ju-bi-basha-ron) or book on the ten stages fully explained.

The third, To-jun-Dai-Shi, first established the terms of the five doctrines (Go-kyō) and wrote two works the Go-kyō-shi-kwan and the Hō-kai-kwan-mon. The fourth, Shi-sō-Dai-shi produced the Sō-gen-Ki and the ku-mokushō. The fifth Gen-ju-Dai-shi wrote Kyō-sho, Tan-gen-ki and some other works and perfected the doctrine of this sect. The Empress Sokie-ten of the Tō dynasty gave him the posthumous title of Gen-ju-Bosatsu. The sixth, Shō-ryō-Dai-shi compiled the Dai-sho-shō, a great commentary on the Ke-gon-kyō in Eighty volumes. The seventh, Kei-hō-zen-ji promulgated the doctrine.

In 136 A.D. a Chinese Vinaya teacher Dō-sen came to Japan and first brought the works of this sect. Four years later Ryō-ben made a Korean priest Shin-shō to lecture on the ke-gon-kyō of sixty volumes in the hall of the Eastern gate monastery.

The Doctrine

The Ke-gon-kyō is the original sūtra of the Buddha’s teachings of his whole life. All his teachings sprang from this sūtra. The title of the sūtra consists of the seven characters, Dai-hō-kō-butsu-ke-gon-kyō i.e., Buddhāvatsaṁsaka. The whole sūtra is nothing but the
reason and wisdom. The state where the reason and wisdom cease to be two is called Vairokanas Dharma-kāya (Bi-ru-sha-na-hosshin) or the ‘Body of the Law of the Great Enlightened’ (i.e.,) Buddha.

The word Dai or great means to contain in; Hō or square means rules; Kō or wide means to extend to. The one and true Dharma-kāya (law body) lengthwise contains in it the three states of existence, and cross-wise extends to the tea directions. It is free from untruth, so that it is called Dai-hō-kō, great-square-wide i.e., Mahāvaipulya or great largeness. Buddha understood this truth, by his wisdom and perfected it just as he knew. This is the Ke-gon-gyō or the ‘flower-adornment-sūtra’, i.e., Avatamsaka-sūtra, or garland book. The Ke-gon or garland is a comparison. The thirty-four chapters preached in the seven places and eight assemblies contain nothing but those in which Buddha became enlightened.

The Division of the Five Doctrines (Go-kyō)

Buddha preached the doctrine of Hīnayāna (small vehicle) with good means. He explained the four truths (Shi-tai) to the srāvakas (Shō-mon) and the twelve chains of causation (Jū-ni-innen) to the Pratyekabuddhas (Engaku). He also spoke of a long practice for three Asamkhya or countless kalpas to the Bodhisattvas (Bosatsu) of small intellect. This is only a means of calling in those weak understanding, just as if it were to make a mixage appear in the space of three hundred yoganas in order to attract the people to one’s own purpose. This is the first of the five doctrines characterised as ‘smallness’.

The second doctrine is described as ‘the beginning’ (Shi). This is the doctrine which Buddha taught to those
who had just entered the Mahāyāna, coming out from the Hīnayāna. There are two kinds of this doctrine namely that of emptiness (kū) and of form (Sō). The former (Kū-shi-kyō) is the teaching in which all things are said to be empty or unreal in order to destroy the false idea of the existence of things (Hō or Dharma) of the Hīnayāna. This is the doctrine related in the Pragñana-sūtra (Han-nya-kyō), the three śāstras and similar works. The other (Sō-shi-kyō) is the doctrine which teaches to practise disciplines profitable both for oneself and others, for attaining to Buddhahood. It increases the six kinds of Vigñāna or knowledge of the Hīnayāna into eight, and also the seventy-five Dharmas into a hundred. This is the doctrine of the Sandhi-nirmokana-sūtra (Ge-jin-mitsu-kyō) the yogākārya-bhūmi-śāstra (Yu-ga-ron) and the like.

The third doctrine is called the ‘end’ (Jū) that is to say, the extremity of the Mahāyāna. This doctrine speaks of the causation from the Tathāgata-garbha (Nyo-rai-zō) or the Tathagata’s womb, but not of the Bhūta-tatha-tā (shin-nyo) or the ‘true suchness’ or truth. It also asserts that all can become suddhas but not that men are of five different kinds in their nature. It is the doctrine that is expounded in the Lankāvatāra-sūtra (Ryō-ga-kyō) the Mahāyāna-Sraddhoptāda-śāstra (kisshin-ron) and other works.

The fourth doctrine is characterised as ‘suddeness’. It teaches that when a thought does not arise, it is called Buddha. The nature or truth is not to be explained in words. If a false thought be cut off, then the true nature appears, the state of which is called Buddha. Therefore, in this doctrine, there is neither division nor rank. At the one thought of his great understanding, one becomes Buddha in the present body as quickly as an image
appears in a mirror. From the older times, this doctrine is compared to the contemplative sect (Zen-shū) founded by Bodhidharma.

The fifth and the last doctrine is described as completion. It is called so because one and many are mutually joined free and without any obstacles. The fourth doctrine of suddenness speaks of becoming Buddha at one thought, but it does not yet know the meaning of the non-impediment of everything of the state of Buddha. In the whole preaching of Buddha, the Ke-gon sūtra only expounds the doctrine of completion.

There are two kinds in the Ekayāna (Khi-jō) or the ‘one vehicle’. The one is the one vehicle of a special doctrine (Betsu-kyō-ichi-jō) that is the Ke-gen-sūtra. The other is the ‘one vehicle’ of a similar doctrine (Dō-kyō-ichi-jō), which includes the sādharma puṇḍarika-sūtra (Ho-ke-kyō) also. So, the name of ‘one vehicle’ is equally given to the Hokke sūtra, but that of the doctrine of completion is limited to the Ke-gon sūtra only.

In short, all the virtues of the state of Buddha are not to be shown, without this doctrine. It says that one destruction is equal to that of all. So if one cuts off one portion of passions, he is said to cut off all. It also says that one practice is equal to that of all. So, if one practices one practice, he is said to accomplish all. Again, it says that one thought equals immeasurable kalpas. Therefore, one passes over the three Asaṅkhya or countless kalpas within one thought, and becomes Buddha. Thus, in the doctrinal division of practice and arrangement (Gyō-fu-mon), it speaks of the attainment of Buddhahood after passing three different births. But, in the division of completion and circulation (Ennyū-mon)
it asserts that when one first raises his thoughts towards the perfect knowledge, he at once becomes fully enlightened. This is the principle of the doctrine of this sect.

VII. The tendai-shū- or the Sect founded on Mount Tendai in China

The doctrine of this sect, is to encourage all men, whether quick or slow in understanding to exercise the principle of ‘completion and suddenness’ (Endon) with four doctrinal divisions, one or all of which are taught to men, according to their ability. The object of the doctrine is to make men get an excellent understanding, practice the good discipline and attain to the great fruit of enlightened.

The principle of completion and suddenness is the meditation on the middle path. This path is called the inconceivable state. If one understands this principle, all things are in completion. Though beings were originally in the state of completion, they once sank into confusion and began to suffer miseries of existence, without knowing truth. Out of compassion, therefore, Buddha appeared in the world, and preached and preached the truth in several doctrines according to the circumstances of time and place. There are the four doctrinal divisions of ‘completion (En), Secrecy (Mitsu), Meditation (Zen) and Moral precept (Kai); which are the means of knowing the principle of completion.

The Moral Precept of Completion and Suddenness (En-don-kai)

This is the general character of this sect. So instruction is given on this point as soon as a person enters
the sect. Then there is no fixed orders as to which of the two Actions should be first undertaken. The Law transmitted from Bodhi-dharma is again quite a different transmission. It is independent of the order of time, as it is taught to a competent man with a special ceremony.

The Moral Precept of Completion and Suddenness is to receive the prefect and good qualities of Buddha. This called Jukai or receiving the moral precepts which are known as the Srividha-sīla (Tan-ju-jō-kai) or three-fold pure precepts. The first is the Sāṃbhāra-sīla (Shō-ritsugi-kai) or precept of good behaviour which prohibits evil. There is no evil that is not destroyed by this precept. When ignorance and passion come to an end by keeping this precept, the state of the Dharma-kāya (Hosshin) or spiritual body of Buddha is attained to. This is called the virtue of destruction (Dan-toku).

The second is the kusala-samgraha-sīla (Shō-zen-bōkai) or precept of collecting or holding good deeds, which causes men to practise good works. There is no good that is not collected in it. This is explained as signifying to raise wisdom, to practise all good works both worldly and religious, neither to take nor to abandon several practises such as the six pāramitās or perfections and to practise good devices (Hō-ben). Then the Saṃbhoga-kāya (Hō-shin) or ‘compensation-body’ of Buddha is attained to. This is called the virtue of wisdom (Chi-toku).

The third is the Sattvārtha-kriyā-sīla (Shō-shu-jō-kai) or precept by benevolence towards beings, which profits beings. There is no being that is not saved by this precept, when all living beings were led to the path of Buddha (or made to follow the doctrine of Buddha), the Nirmāṇa-kāya (O-jin or ke-shin) or transformed body is
attained to. This is called the virtue of benevolence (on-doku).

These three precepts are the three kinds of the seeds or causes of Buddha. All the Dharmas or things are comprehended in these. Buddha has accomplished all the three, so that he is possessed of perfectly good qualities. These qualities were collected by him for the purpose of giving them to beings. Therefore, it is said in a sūtra that if beings receive the precepts of Buddha, they at the same time enter the state of Buddhahood. The order of the above three precepts is not fixed. But so far as practice is concerned, the Sāmbhāra-sīla or precept of good behaviour is to be kept first, because it is necessary for all who follow the doctrine of this sect.

Secondly, the Action of Meditation is to practise the excellent contemplation on the middle path, in order to understand the principle of completion and suddenness. All the teachings of Buddha in the five periods of his life are comprehended herein. This action belongs to the teaching of completion, so that it is briefly called the completion (En). There are also eight divisions of Buddha’s doctrine according to its characteristics suitable to various classes of listeners. The five periods (Go-ji) and the eight divisions of teaching (Ha-kkyō) are called the doctrine and meditation (Kyō-kwan) of the Ten-dai sect. The five periods are called after the titles of the principal sūtras, namely, 1. The Ke-gon or Avataṁsaka, 2. the A-gon or Āgama, 3. the Hō-dō or Vaipulya, 4. the Han-nya or pragña-pāramitā, 5. the Hokke or the Saddharma puṇḍarīka, and 6. the Ne-han or the Nirvāṇa. The eight divisions of the teaching are: (1) The Sudden (Ton), 2. The gradual (Zen), 3. The Secret (Hi-mitsu), 4. the indeterminate (Fu-jō), 5. Collection (Zō), (6) Progress (Tsū), (7) Distinction (Betsu), and (8) Completion (En).
Thirdly, the Action of Vairokana is the doctrine of the highest yāna or vehicle of the yoga or union. Those who practise the great doctrine of the secrecy of the form and reason, perfect the siddhi (Shitsu-ji) or success and benefit the country, are accomplishers of this Law. This action is the secret performance practised in accordance with the ability of votaries, who wish to understand the perfect way quickly. Therefore, it is called the Ji-mitsu or secret of matters or forms. If they understand the meaning of the secrecy of both the form and reason and reach the state of enlightenment at the stage of agreement of reason and wisdom they are quite certain to attain to Buddhahood in the present life.

Fourthly, the Transmission of the Law of Bodhidharma requires only one thought and three rules. Those who begin this practice have to enter at once the spiritual world, and cultivate their mind wishing to obtain the highest active power of wisdom. Finally, if they were considered to be competent men for the transmission, they are given a sealed diploma in the special ceremony.

History of the Sect

First, the transmission of the Moral Precepts of Completion and suddenness was first received by Sākyamuni from Vairokana (Dai-nichi) Buddha by whom in turn it was given to the Bodhisattva Agita (A-it-ta i.e., Maitreya or Mi-roku). Thus, it passed through more than twenty Bodhisattvas. Kumāragīva came to China in 401 A.D. and transmitted this doctrine to the Chinese disciples. After wards E-shi of Nan-gaku and Chi-ki of Ten-dai whose posthumous title is Chi-sha Dai-shi, greatly revered it, both receiving the secret transmission, called the Tō-chu-sō-jō or 'transmission within the tower'.
The successor of Chi-sha was Kwan-jō of Shō-an. Some generations after, there was the Upādhyāya (Wa-jō) or teacher Dō-Sui of Rō-ya. At this time Sai-chō (Den-gyō Dai-shi) and Gi-shin (Shu-zen-Dai-shi) went to China from Dō-sui and returned to Japan.

Sai-chō transmitted it to En-nin (Ji-kaku Dai-shi). This is the origin of the transmission of the Ji-mon or On-jō-ji (Mi-i-dera). After these it was widely spread over the whole country, and divided into many different schools.

Secondly, the transmission of the Action of Meditation passed through 23 patriarchs in India after Sākyamuni. In China, E-mon (550 A.D.) followed the views of the Bodhisattva Nagarjuna the 13 Indian patriarch and understood the doctrine of the ‘one thought and three kinds of Meditation’ (Isshin-san-gwan). He was succeeded by E-shi and Chi-ki. The letter greatly expounded the doctrine and it is called the transmission of the spiritual mountain (Ryō-zen i.e., the Gridhra kūṭa in India), where Sākyamuni preached the Saddharma Puṇḍarika, the principal sutra of this sect. Then it passed through five teachers from Shō-an Dai-shi to Kei-kei Dai-shi.

In 804 A.D., Den-gyō Dai-shi went to China by imperial order and received the the transmission of this doctrine from Dō-sui who was the principal disciple of Kei-kei. After his return to Japan, Den-gyo-Dai-Sai taught it specially to En-chō (Jāk-kō-Dai-shi) and En-nin (Ji-kaku-Dai-shi). This is the transmission of the Sam-mon. In 851 A.D. Chi-Shō Dai-shi went to China by imperial order and learned the hidden meaning of the doctrine of this sect under the instruction of Ryō-sho, a successor of Ten-dai Dai-shi in the ninth generation. When he came back to Japan Chi-shō Dai-shi taught it
to Ryō-yu and completed the system of the doctrine. Since that time it has been continually handed down. This is the transmission of the Ji-mon.

Thirdly, the Action of Virokāna or the great doctrine of the highest vehicle of the secret union was transmitted in India. In 805 A.D., Den-gyō Dai-shi met the Ākārya Jun-kyō, a disciple of Gi-rin Dai-shi and received instruction in this doctrine. In 808, he practised the secret rite of the Abhisheka (Kwan-jō) or sprinkling water on the head by imperial order, in the Takao monastery. Shu-en, Gon-sō, En-chō and some others were then the receivers. This was the day on which this ceremony of Kwan-jō was first performed in Japan.

In 838, Ji-kaku Dai-shi went to China and received instruction in the doctrine of completion, secrecy and Meditation and also in the Siddha. He was particularly initiated into the secret rites of the great doctrine of yoga or union. He returned to Japan in 847 and became the founder of the Tai-mitsu i.e., secret doctrine transmitted by the Ten-dai sect. In 854 A.D., it was transmitted to Anne and others. It has since diverged into several schools. This is the transmission of the Sam-mon.

In 853 A.D., Chi-shō Dai-shi went to China and became the disciple of Hō-zen. After returning to Japan he promulgated the meditation according to true words (shin-gon-shi-kwan). He perfected the meaning of complete secrecy. He handed the Laws down to Shu-ei, Kō-sai and others.

Fourthly, the line of the Transmission of the Law of Bodhidharma passed through 28 Indian and 7 Chinese patriarchs. In 736 A.D. Dō-sen came to Japan from China and transmitted this Law to Gyō-hyō who in turn handed over Den-gyō. In 804, Den-gyō again received instruction in this Law from Shō-nen in China and
taught it to Ji-kaku, who transmitted it to Chō-i and so on. There are not any different lines in the transmission of this Law among the Sam-mon and Ji-mon.

VIII. The Shin-gon-shū or True Word Mantra Sect

The doctrine of this sect is a great Secret Law. It teaches us that we can attain to the state of the ‘Great Enlightened’ that is the state of Buddha, while in the present physical body which was born of our parents if we follow the three great secret laws regarding Body, Speech and Thought.

The Tathāgata Mahāvairokana (Dai-nichi Nyo-rai) in the state of his Dharma-kāya or spiritual body, preached the doctrine of the secret mantras or true words (Shin-gon) to his own subjects, in order to show the truth understood by him. This doctrine is recorded in the sūtras such as the Mahāvairokana-bhisambodhi-sūtra (Dai-nichi-kyō) and the Vakra-sekhara-sūtra (Kon-gō-chō-kyō) etc. Although there are numerous words in these sūtras, yet the essential point is nothing but the Mandala or the circle of the Two Parts (Ryō-bu) of Vakra-dhātu (Kon-gō-kai) and Garbha-dhātu (Tai-zō-kai). The Mandala is, therefore, the body or substance of the doctrine of this sect. In the assembly called Ji-shō-e (self-nature-assembly) in which Buddha preached the Law, Vagrāsattva (Kon-gō-satta) received the secret Abhisheka (Kwan-jō) i.e., the initiation by sprinkling water upon head, as the sign of the successor of the Law. Afterwards Nāgārjuna saw Vajrasattva in the iron tower in South India, and received the secret doctrine from him concerning the Two Parts of Vakra and Garbha-dhātu (Tai-zō-kai). Nāgarjuna transmitted the Law to his disciple Nāgabodhi who transmitted it to Vagrabodhi (Kon-gō-chi). In 720 A.D., Vagrabodhi with
his disciple Amoghavagra (Fu-kū-kon-gō) came to China. Thereunder the instruction of the Emperor Gen-sō he translated the work called the yoga doctrine. In 804 A.D. Kū-kai went to China from Japan and became the disciple of Kei-kwa. In 806 A.D., he came back to Japan and taught his people at large. Thus, from the Tathāgata Mahavairokana to Ku-kai there were eight patriarchs who were the successors in the law. Besides them, there were other eight patriarchs who transmitted the Law. Their names are Nagarjuna (Ryū-chi), Vagrabodhi (Kon-gō-chi), Subhakarasimha (Zen-mu-i), Amoghavagra (Fu-kū-kon-gō), Kei-kwa, Khi-gyō and Kū-kai.

Kū-kai had ten great disciples, but two of them were the true successors namely, Jichi-e and Shin-ga. Gen-nin succeeded them and transmitted the Law to Yoku-shin and Shō-bō. Shō-bō was the founder of the O-no school and Yoku-shin of the Hiro-sawa school.

The Doctrine

According to this sect, there are two ways of classifying all the doctrines of Buddha. First, as ‘Ten Stages of Thoughts’ (Jū-jū-shin), when the doctrines are tabulated are considered consecutively or lengthwise of the table. Secondly, as two doctrines, hidden and apparent (Ken-mitsu Ni-kyō), a division which cuts the table across the middle. In the latter division, all the Laws preached by Sakyamuni are called apparent doctrine (Ken-gyō) and those delivered by the Dharma-kāya (Hosshin), or the spiritual body hidden or secret doctrine (Mitsu-kyō). The Dharma-kāya is the inner enlightened body of Buddha. It is considered by the adherants of the apparent doctrine formless and speechless; but in the hidden
doctrine the Dharmakāya is said to have a form and to preach the Law. The apparent doctrine is that which is adapted to the hearess, like formal conversation with honoured guests. The hidden doctrine on the other hand, is the Law understood secretly by Buddha and given to his own disciples, like familiar conversation among relatives. This division is, therefore, to explain the differences of depth and shallowness of the doctrines of this sect and four others, viz., the Hossō-san-ron, Tendai and Ke-gon.

The Ten stages of thoughts are originally enumerated in the chapter on the 'Stages of Thoughts', in the Dainichi-kyō. They are the names used to illustrate ten different stages of the thoughts of living beings. Kū-kai, however, wisely took them to illustrate the difference of sects. There are also two ways of explaining these thoughts 'crosswise' and 'lengthwise'. 'Crosswise' they explain the different sorts of objects in the Dharmadhātu-manḍala (Hō-kai-man-da-ra) or the 'Circle of the state of things' and include the meaning of all the doctrines of Buddha. Lengthwise they explain the gradual improvement of the thoughts of those who practise the doctrine of this sect, from first moment of their good thought, till the final perfect enlightenment.

The Ten Stages of Thoughts

1. The I-shō-tei-yō-shin (lit. 'different-birth-ram-sheep-thought) is the characteristic of the three evil states of Nārakas or dwellers in hell, Pretas or departed spirits, and Tiryagyoni-gata-sattvas or lower animals. The I-shō means ignorant people who are different in birth from the wise men. They are maddened with passions and cannot distinguish good and bad nor comprehend the reason of cause and effect, but only for
the satisfaction of their appetite and lust just as a ram. This animal is very low and stupid in nature and knows nothing but appetite and lust so that a man who is ignorant of the doctrine of cause and effect is compared to a ram. This first stage of thought is the gradual cause of pure thought and when this is once got rid of, the good thought in the second stage is to be substituted.

2. The Gu-dō-ji-sai-shin (lit. 'stupid-boy-holding fasting thought') is the characteristic of man kind. The fasting is a Sila, or a moral precept, to keep the body and speech from disorder. If a man keeps the moral precept, according to the instruction of the teacher and friends, and cultivates his good thought, his state is as the flourishing state of trees and grasses in the spring time. Again, in the case of the practiser of the Shin-gon sect, this is the first state of the Samaya or meditation, in which he performs the practice of the Three Secrets, regarding Body, Speech and Thought. The five cardinal virtues and the five relationships of Confucianism, and five precepts of Buddhism are included in this Stage of thought.

3. The Ei-do-mu-i-shin (lit. ‘infant-boy-without fear-thought’) is the characteristic of the heavenly state. The weakness of ignorant people compared with that of an infant. When they meet good friend, hear the excellent Law, and practise the ten precepts, they will be free from the pains of the three evil states for a time. Hence the name ‘mu-i’ or ‘without fear’. In the practiser of the Shin-gon sect, it is the state of gradual advance in his practice of the Three Secrets. The opinions of Brahmanism and ten precepts of Buddhism are included in this Stage of Thought.

4. The Yui-un-mu-ga-shin (lit. ‘only-collection-without-self-thought’) is the characteristic of the Sravakas
(Shôn-mon) or hearers. There is no self that possesses the supreme power within a living being, which consists of the five Skandhas (Go-un), or collections, namely, Rûpa (Shiki) or form, Vedana (Ju) or perception, Samgña (Sô) or name, Samskara (Gyô) or conception, and Vigñana (Shiki) or knowledge. The Tripitaka of the Hinayana is altogether included in this Stage of Thought; and it is the meaning of the doctrine of the Ku-sha sect.

5. The Batsu-gô-in-shu-shin (lit. 'extracting-action-cause-seed-thought') is the characteristic of the Pratyaka-buddha (En-gaku, or Doku-kaku) or 'singly enlightened'. The Go or action in the term is passion, the 'In' or cause means the twelve causes, and the 'Shu' or seed is the Avidya or darkness. From this seed of darkness, passion is raised and an action follows, so that the twelve causes are produced as a link. The Pratyeka-buddhas contemplate on these causes and become enlightened, hence the name of 'extracting the seeds or causes of actions'. If these fourth and fifth Stages of Thought are reached, the practiser of the Shin-gon sect is in the state of meditation, in which any object is contemplated as having no nature, like an image in a mirror, or the reflection of the moon in the water.

6. The Ta-on-dai-jô-shin (lit. 'other relation-great-vehicle-thought') is the characteristic of the Hossô sect. Having understood the truth that there is nothing but thought, one raises an unlimited compassion, and transfers beings to the other shore of Nirvâna.

7. The Kaku-shin-fu-sho-shin (lit. 'understanding-thought-without production-thought') is the characteristic of the San-ron sect. 'The Kaku-chin,' or understanding thought, means to know that the impure thought of passion itself is originally pure. The 'Fu-sho', or 'without production', is the first of eight negative
terms to explain the middle path. Taking the first, the other seven are understood. It is said that if the cloud of the false idea of eight confusions is blown away by the wind of the excellent reason explained by eight negations, then the sky of the middle path or truth is clear and calm. If these sixth and seventh stages of Thoughts are reached, the practiser of the Shin-gon sect, is in the state of freedom of thought in the meditation of Yoga or union.

8. The Ichi-do-mu-i-shin (lit. 'one-path-without doing thought') is the characteristic of the 'Ten-dai' sect. The 'Ichi-do,' or 'one-path,' is even and equal, and called 'Ichi-nyo,' or 'one suchness' in the Ten-dai sect. The mu-i (Asaṃskṛita), or 'without-doing', is natural, being called 'Jis-so' or 'true form' in that sect.

9. The Goku-mu-ji-sho-shin (lit. 'extreme-without-self-nature-thought') is the characteristic of the Ke-gon sūtra or Buddhavatamsaka-mahavaipulya-sūtra, is the best of all; and in that sūtra, the truth is explained in accordance with relation and does not keep the so-called 'self-nature'.

10. The Hi-mitsu-sho-gon-shin (lit. 'secret-hidden grave-adornment-thought') is the characteristic of the hidden doctrine. The 'Hi-mitsu', or 'secret', is the hidden practice of the Three Secrets of the Tathāgata or Buddha, which adorns the good qualities.

Kū-kai said: 'The apparent doctrine drives away the outer dust, and the Shin-gon, or True Word opens the store (or shows the inner truth). Thus the first nine Stages of Thoughts are only the means of stopping passions and driving away the false belief. When he reaches the tenth and last Stage of Thought, the practiser first understands the source and bottom of his own thought, and knows the secret of becoming Buddha by
the present body. This is called the true meaning of showing virtue.

(b) The Two Parts of the Vagra-dhatu and Garbhadhatu

The maṇḍala or ‘circle,’ of the Two parts represents the nature of the reason and wisdom of Buddhas, and also the truth of the form and thought of living beings. The reason why the maṇḍala is established in this sect is to show that the form and thought of Buddhas and of other living beings, who are not enlightened, equally consist of six elements. In the term Vagra-dhatu or Kongo-kai (lit. ‘diamond element’), the word Vagra has the two senses of hardness and utility. In the former sense it is understood to be compared with the secret-truth which is always in existence and not to be broken. In the latter sense, it implies the power of wisdom of the enlightened that destroys the obstacles of passions. The Garbha-dhatu or Tai-zo-kai (lit. ‘womb element’) means to take hold of. It is compared with the state of things that are taken hold of within the original body of beings, just as a child is within the body of his mother. These two divisions of the Dhatus are representations of the nature of form and thought, the one from reason and the other from wisdom, being the principles of this sect. They are, therefore, never to be sought outside of the thought of beings, within which they are really in existence. The important object of the Two Parts of the Vagra and Garbha-dhatu is to know truly the origin or bottom of one’s own thought, and understand the measure or constituents of one’s own body.

Although the Two-Parts are originally one, yet they are so divided according to the treatment of reason and wisdom. Then the Vagra-dhatu is the wisdom not
separated from reason, and it is that which benefits one's ownself. The Garbha-dhatu is the reason not separated from wisdom and it is that which benefits others. Again the Garbha-dhatu consists of the three things of the great meditation, wisdom and compassion which are Buddha, Vagra and Padma or lotus respectively. These three are technically called Tathagatanubhava (Butsu-bu) or Buddha class, 'Vagranubhava' (Kon-go-bu) or diamond class and Padmanubhava (Ren-ge-bu) or lotus flower class. The Buddha class corresponds to the Tathagata Mahâvairokana (Dai-nichi-Nyorai), meaning the perfection of enlightenment. The Vagra class represents the wisdom possessed by Vagra-sattva, which wisdom, being firm in nature, can destroy all passions even though it has been sunken in the mud of transmigration for a very long time. The Padma class represents the compassion of Avalokiteśvara, showing that there is the pure thought within all living beings, which is neither destroyed nor defiled throughout the transmigration in six states of existence, like a lotus flower in mud.

The Vagra-dhatu explains the five kinds of wisdom and consists of five classes. These are the Ratnânubhava (Ho-bu) or 'gem-class' and Karmânubhava (Katsu-ma-bu) or 'action class' together with the three classes of the Garbha-dhatu. The Karma class means to accomplish all the actions, and the Ratna class shows the unlimitedness of virtue and happiness within the perfection of Buddha's enlightenment.

Moreover there is the Mañḍala or circle of nine assemblies in the Vagra-dhatu, which circle means the perfectness. This Mañḍala is of four kinds, namely, 1. Mahâmañḍala, the bodies of all the objects worshipped; 2. Samayamañḍala, the sword and other things held by the worthies; 3. Dharma-mañḍala, their Viga (Shu-ji)
or 'seed' i.e., the mystical letter or syllable forming the essential part of a Mantra; and 4. Karma-maṇḍala, their actions.

The Maṇḍala of nine assemblies of the Vagra-dhatu is as follows:

1. The Karmad-parshad, (Katsuma-e) or 'action assembly' represents the dignified forms and actions of the objects worshipped. This assembly corresponds to the first of the four Maṇḍalas. If we minutely count them, there are altogether 1061 worshies therein, but generally they are reduced into 37 according to the number of their good qualities, as the 37 Bodhy-angas, or divisions of the perfect knowledge. The 37 worthies of the Karma assembly, the first of the nine assemblies in the Vagra-dhatu are in the following order:

No. 1. Mahavairokana or Dai-nichi ('great sun') who holds the Mudrā or seal of the first of wisdom.

No. 2. Akshobhya or Ashuku ('immovable') who represents the firmness of the thought of Bodhi or perfect wisdom.

No. 3. Ratnasambhava, or Ho-shō ('gem-birth'), who governs virtues and happiness.

No. 4. Amitabha or Amida ('immeasurable light') who rules over the act of preaching the Law and destroying doubts.

No. 5. Amoghasiddhi, or Fu-kū-jo-ju ('unfailing completion') i.e., Sakyamuni, who rules over the accomplishment of the action of Nirvāṇa.

The above five are Buddhas and the following are Bodhisattvas.


In the above list, Nos. 10-25 are called the sixteen worthies of wisdom, and Nos. 6-9 and 26-37 are those of meditation.

2. The Samaya-parshad, (San-mai-ya-e) or ‘agreement assembly’ corresponds to the Samaya-mañḍala. The worthies of this assembly, make the appearance of weapons and Mudrās or seals etc., according to their original vow.

3. The Sukshma (?) parshad, (Mi-sai-e) or minute assembly corresponds to the Dharma manḍala. This represents the minute virtues such as five kinds of wisdom of the worthies.

4. The Mahapugya-parshad (Dai-ku-jö-e) or ‘great-worshiping-assembly’ corresponds to the Karma-mañḍala. In this assembly each of the worthies worships mahavairokana with gem diadent and wreath, etc.

In each of the above three assemblies (2-4) there are 73 worthies.
5. The Katur-mudrā parshad (Shi-in-e) or four ‘seal-assembly’ shows the four Mandalas together in this one assembly, in which there are 13 worthies.

In the above Bye assemblies mahāvairokana (Dainichi) is placed in the middle showing that the cause itself is the effect.

6. The Eka-mudra parshad (chi-in-e) or ‘one-seal assembly’ shows the one seal of mahāvairokana and there is only one worthy, viz., mahāvairokana.

7. The Buddhigati (?)-parshad (Bi-shu-e) or ‘reason-state-assembly’ has 17 worthies, Vagra-sattva being placed in the middle. Mahāvairokana of the above six assemblies manifests himself as Vagra-sattva in this assembly and benefits living beings. This shows that the effect itself is the cause.

8. The Trailokya vigaya karma parshad (Go-san-ze-katsu-ma-e) or ‘three-world subduing action assembly’ has 77 worthies. It shows that the state of the Mahākrodhakāya (‘great-anger-body’) manifested by Vagra-sattva, to destroy the enemies of the three worlds, viz., covetousness, anger and foolishness.

9. The Trailokya-vigaya-samaya-parshad (Go-san-ze-san-mai-ya-e) or ‘three-world-subduing-agreement-assembly’ has 73 worthies. It shows the state of the form of Samaya, or agreement of Vagra-sattva who holds the bow and arrow, to warn living beings.

The order of the above nine assemblies is of two kinds. The order given above is from root to completion. If we speak of becoming Buddha, then the Trailokya-vigayasamaya-parshad is the first and the Karma parshad is the end. The former order is from the selfenlightenment to subjugation, and the latter from subjugation to the selfenlightenment.

Thus 437 worthies are counted in the Vagra-dhatu.
But in fact there are innumerable objects worshipped, which are all omitted.

Next the Garbha-dhatu (‘womb element’) is called 13 great enclosures (Mahā-vritis?).

1. The middle Ashta-pattra-vriti, (Hachi-yoin) or ‘eight leaf enclosure’. This represents Hridaya or ‘heart’, of beings. If they meditate on the lotus flower of their heart, eight petals of the flower are burst open and five Buddhas and four Bodhisattvas appear on them, Mahavairokana being in the middle. Thus in the middle ‘eight leaf enclosure’ there are 9 worthies.

2. The Sarvagña-vriti (Hen-chi-in) or ‘all-knowing enclosure’ on the top contains 7 worthies.

3. The Avalokiteśvara-vriti (Kwan-on-in) or ‘looking-on-sound enclosure’ on the north contains 37 worthies.

4. The Vagrapani-vriti (Kon-go-shu-in) or ‘diamond-hand enclosure’ on the south also contains 37 worthies.

5. The Tegodhara-vriti (Ji-miyo-in) ‘holding light-enclosure’ on the bottom contains 5 worthies.

6. The Sakya-vriti (Sha-ka-in) or ‘able one enclosure’ on the top contains 39 worthies.

7. The Mangusri-vriti (Mon-ju-in) or ‘lucky-enclosure’ on the top contains 35 worthies.

8. The Sarvanivaranaishkambhi-vriti (Jo-gai-shō-in) or ‘removing covering obstacle enclosure’ on the south contains 9 worthies.

9. The Kshitigarbha-vriti (Ji-zorin) or ‘earth-womb-enclosure’ on the north contains 9 worthies.

10. The Ākaśagarbha-vriti (Ko-ku-zo-in) or ‘sky womb enclosure’ on the bottom contains 28 worthies.

11. The Susiddhi-vriti (So-shitsu-ji-in) or ‘well perfection enclosure’ on the bottom contains 8 worthies.

12. The outside Vagranubhava-vriti (Kon-go-bu-in)
or 'diamond class enclosure' on the four sides contains altogether 205 worthies.

The total number of the worthies in the above twelve enclosures is 428. Again there are altogether 865 worthies in the Two Parts; but in reality there are endless objects worshipped in the state of things throughout the ten directions, which are all included in these Two Parts. Even if we should know that one Buddha exists within our own body, our merit would be immeasurable. How much more there exist originally unlimited worthies within the heart of all living beings equally. This is truly the extreme secret.

(c) The Unimpeded State of Six Elements

The shan-mahabhutas (Roku-dui) or 'six great elements' are earth, water, fire, air, ether, and knowledge. These six exist everywhere, as that they are called Mahabhutas or great elements. If they are divided among the Two Parts, the first five are reason, corresponding to the Garbha-dhatu, or Tai-zō-kai, and the last is wisdom, being the Vagradhatu, or Kon-go-kai. However, the reason and wisdom are originally not two, so that there is no knowledge besides the first five elements, and vice versa. So, if the sixth element vigñāna, or knowledge is divided into five elements, these are as many kinds of a wisdom, technically called Go-chi, or 'five wisdom'. They are as follows: 1. The Dharma-dhatu-prakrit-gnana or Ho-kai-tai-sho-chi ('thing-element-substance-nature wisdom'), corresponds to the element ether, being the wisdom to become the substance of things; 2. The Adarsana-gñāna, or Dai-en-kyō-chi ('great-round-mirror-wisdom'), corresponds to the element (earth), manifesting the images of all things just as in the mirror; 3. The Samatā-gñāna, or Bye-do-sho-chi ('even-equal-nature-
wisdom') corresponds to the element fire, making no distinction between this and that, while looking at the things; 4. The Praty-avekshana-gñāna or Myō-kwan-zatsu-chi ('well-looking-considering-wisdom'-corresponds to the element water, being the wisdom that governs the act of preaching the Law and destroying doubts, and that distinguishes clearly what is right or wrong; 5. The Krityanushthana-gñāna, or Jo-sho-sa-chi ('wisdom of accomplishing what is to be done') corresponds to the element air, being the wisdom of completing the good action of helping both one's ownself and others. This comparison is, however, not permanent.

The unimpeded state of these elements one with another is compared with the rays of light of many different lamps. The six elements of Buddha are not hindered by those of unenlightened beings. Therefore, there is no being besides Buddha, and no Buddha besides being. Such is the unimpeded state of the six elements.

(d) The Yoga or Union of the Three Secrets (San-mitsu-sō-ō)

The three secrets are the three-actions of body, speech and thought. These are originally even and equal. Body is equal to speech and speech is equal to thought. They all exist everywhere in the Dharma-dhatu, or element of things, and are called the three secrets even and equal to all Buddhas. Speaking briefly of the form of the Dharma-dhatu the apparent form of all things is that of the five elements and it is the secret of body. This form or body produces sound, and it is the secret of speech. This form has the power (Kō-nō) and it is the secret of thought. These three secrets exist in things both animate and inanimate. Therefore, if the wind blows trees, waves beat
rocks, and a man raises hands, moves feet, speaks and keeps silence, all are in the three secrets. But these are the state understood by Buddha only, and not approached by an ordinary man; so that they are called secrets. Buddha taught us the rules of Mudrās or seals and Mantras or True Words, etc., in order to cause ignorant people unite with the state of Buddha. This is the meaning of union (Yoga). It makes no difference between the 'equal' three secrets of Buddha and the 'distinct' three secrets of being. The three secrets are originally equal without distinction, but ignorant people make distinction of them falsely. Therefore, Buddha adds his three secrets to those of beings. This addition is, however, not that of two different things. The nature of the secrets of beings are originally not different from those of Buddha's. But ignorant people do not know it. So Buddha teaches them to understand and meditate on this. Such meditation and understanding are those of Buddha, so that there is the meaning of adding the three secrets of Buddha to the three actions of beings. If our practice is ripe in imitating the action of Buddha and becomes equal to the three secrets of Buddha, then there is the meaning of union (Yoga). It is said: San-mitsu-so-o-soku-shin-jo or 'Three secrets united the present body becomes (Buddha).

(e) The Attainment to the State of Buddha by the Present Body (Soku-shin-jo-butsu)

There are three kinds of explaining this subject, viz., Bi-gu ('reason-completed'), Ka-ji ('adding-holding'), and Ken-toku ('apparent obtaining'). The first is explained in the following words: The true form of body and thought of all living beings is the Mandala or circle, of the Two Parts of Vagra and Garbha-dhatu. The flesh body is the reason of the first five elements, and it is the
Garbha-dhatu; while the thoughts is the wisdom of the sixth element, knowledge, and it is the Vagra-dhatu. These wisdom and reason are originally completed in all living beings. This is technically called Ri-gu-soku-shin-jō-bitsu or ‘the attainment of Buddhahood by the present body completed in reason’.

The second is to make the originally completed Mandala or circle opened and manifested by the power of ‘adding and holding’ (Ka-ji) of the three secrets.

The third is to reach the origin of one’s own thought, obtain the Mandala and attain to the final state of perfect enlightenment, after completing the practice of the three secrets.

The three kinds of becoming Buddha are only difference in explanation, and in reality they are one and no distinction.

The virtue completed in one’s self and not obtained from others is the character of the first (Ri-gu). The ignorant people do not know it, but can perceive it by the power of ‘adding and holding’ of the Three Secrets. This is the second (Ka-ji). The third is to complete the practice and become the perfectly enlightened (Ken-toku).

The above sketch is only an outline of the doctrine of this sect. If one wants to examine it more minutely, he has to read the three principal Sutras, Dai-nichi-kyo, ‘Soshitsu-ji-kyo’, and Kon-go-cho-kyo and also many works called Gi-ki or ‘ceremonial rules’. Besides them, there are several works written by Ku-kai, Kō-bō Dai-shi who established this Shin-gon sect in Japan.

IX. The Jō-do-shū, or Pure Land Sect

History of the Sect

Buddhism was first introduced into China from India,
in 67 A.D. In 252 A.D., an Indian scholar of the 
Tripitaka, Samghavarman, (Kō-sō-gai) by name came to 
China and translated the great Amitayus-sutra (Mu-ryo-
ju-kyō) or Larger Sukhavativyuha in two volumes. This 
is the first and longest of the three sacred books of this 
sect. This Sutra gives a history of the Tathagata 
Amstabha from the first spiritual impulses which led him 
to the attainment of Buddhahood in remote Kalpas 
down to the present time when he dwells in the western 
world called Sukhavati (Goku-raku, or ‘happy’) where 
he receives all living beings from every direction, helping 
them to turn away from confusion and to become 
enlightened.

In 400 A.D., Kumaragiva (Ra-ju) came to China 
from the kingdom of Kharachar (Ki-ji) and produced a 
translation of the small Amitayus-sūtra (A-mi-da-kyō) or 
‘Smaller Sukhavativyuha’ in one volume. This is the 
shortest of the three sacred books. It is taught in this 
Sutra that if man keeps in his memory the name of 
Buddha Amitabha one day or seven days, the Buddha 
together with Bodhisattvas will come and meet him at 
the moment of his death in order to let him be born in 
the Pure Land Sukhavati; and that this matter has 
equally been approved by all other Buddhas of ten 
different directions.

In 424 A.D., Kalayasas (Kyo-ryo-ya-shu) arrived in 
China from India and translated the Amitayusdhyāna-
sūtra (Kwan-mu-ryō-ju-kyō) in one volume. This is the 
second longest of the three sacred books. An outline of 
this sutra is as follows: Vaidehi, consort of king 
Bimbisara of Magadha, seeing the wicked actions of her 
son Ajātashatru, began to feel weary of this world Saha 
(Sha-ba, or ‘enduring’). Sākyamuni then taught her how 
to be born in the Pure Land Sukhavati instructing her in
the method of Being born in that world, enumerating three kinds of good actions. The first is worldly goodness, which includes good actions in general, such as filial piety, respect for elders, loyalty, faithfulness, etc. The second is the goodness of Śīla or morality, in which there are differences between the priesthood and the laity. In short, however, all that do not oppose the general rule of reproving wickedness and exhorting to the practice of virtue are included in this goodness. The third is the goodness of practice, which includes that of the four Satyas or truths and the six Paramitās or perfections. Besides these all other pure and good actions such as the reading and recital of the Mahāyāna-sūtras persuading others to hear the Law, and thirteen kinds of goodness to be practised by fixed thought are compiled in this. Towards the end of the Sutra Buddha says: 'Let not one's voice cease, but ten times complete the thought, and repeat Namo'-mitabhaya Buddhāya (Na-mu-a-mi-dabutsu) or 'adoration to Amitābha Buddha'. This practice is the most excellent of all.

Buddha teaches us in his doctrine the truth of cause and effect from his right wisdom and understanding. Bad seeds produces bad fruit, and good seed produces good fruit, just as red pepper is pungent and sugar-cane sweet according to their own seeds. This is quite natural. No one doubts about it. Therefore, the Sūtra is quite true when it says that the right cause of the three kinds of goodness gains the right fruit of nine different stages in the Pure Land Sukhavati.

Depending on the three Sūtras above mentioned, there were three patriarchs in India, who preached the doctrine of the Pure Land. They were Āśvaghosha (Me-myē), Nāgārjuna (Ryu-ju) and Vasubandha (Se-shin), who were born in India, six, seven and nine hundred years after Buddha respectively.
In China E-on (died 416 A.D.) of the Shin-dynasty, Don-ran (d. 542) of the Gi dynasty, and Do-shaku and Zendo (both lived about 600-650) of the To (T’ang) dynasty chiefly taught this doctrine. Especially Zen-do used his whole power for the Kwan-mu-ryo-in-kyo, and wrote a new commentary on it in four volumes. He understood thoroughly the thought of Buddha, and clearly explained the text. In this way, he really excelled his predecessors, such as Jō-yō, Ten-dai, Ka-jo and others.

About five centuries after Zen-do in 1188 A.D., a boy was born in the Uruma family of the province of Mimasaka in Japan. This boy’s name was Sei-shi-maru. In his birth year, he was converted by his father’s dying words, and when he was fourteen years old, he went up to mount Hi-vi where in the following year, he shaved his head and received the precepts. Then his name was changed to Gen-ku. The name of Jo-do-shu or Pure Land sect was first known in Japan in 1175 A.D. This account is given in the Goku-shu-den, or Life of Gen-ku compiled by Imperial Order, and the Sen-jaku-shu, that is Gen-ku’s own work.

Gen-ku was very famous in his life time. He became the spiritual preceptor of the three Emperors Taka-kura, Go Shira-kawa, and Go To-ba. After his death, his biography was compiled in forty-eight volumes, by Imperial Order. It was copied by three other Emperors Fushi-mi, Go Fushi-mi, and Go Ni-jō.

Before Gen-ku, there were eminent priests in Japan, such as Ku-ya, Ei-kwan, and E-shin also called Gen-shin, who all preached this doctrine, but had no successors. Gen-ku had hundreds of disciples. Among them, Shō-kō of Chin-zei and Zenne of Sei-zen were the principal ones.
The Doctrine of the Sect

Do-shaku says in his work, the An-raku-shu, that there are two divisions in the teaching of Sakyamuni, namely, Mahāyana (Dai-jo) and Hinayāna (Sho-jo). In the former again, there are two gates, viz., the Holy Path (Sho-do) and the Pure Land (Jo-do). The Hinayāna is the doctrine by which the immediate disciples of Buddha and those of the period of five hundreded years after Buddha practised the three Śikṣās (San-ga-ku) or trainings of Adhiśīla (Kai) or ‘higher morality’, Adhikīttā (Jo) or ‘higher thought’ and Adhipragñā (E) or ‘higher learning’, and obtained in their present life the four holy fruits of Srota-āpanna, Sukrid-agamin, Anagamin, and Arhat. The gate of the Mahāyāna is also the doctrine by which man practises the three trainings above mentioned, and in his present life, he understands the three virtues of Dharma-kāya (Hosshin) or ‘spiritual body’ Pragñā Hannya or ‘wisdom’, and Moksha (Gedatsu) or ‘deliverance’. The man who is able to do this is no ordinary one, but has natural vigour, and is supposed to possess merit produced from good actions performed in a former state of existence. The firmness of this man’s heart is as hard as a rock, and his fearlessness of any obstacles is like a brave soldier’s crushing his enemy. The doctrine which causes man to do so, is called the gate of the Holy Path, and the man is called one who enters the holy state in this world. During fifteen hundreded years after Buddha, there were such personages in the world from time to time. The flourishing state of Buddhism at that period and the lives of those eminent priests are to be seen from several compilations of their memoirs.

Now, as the present time belongs to the latter Day of
the Law Mappb people become insincere, their cove-
tousness and anger daily increase and their contentions
early arise. The three trainings already pulled to are the
correct causes of deliverance; but if people think them as
useless as last year’s almanac. Gen-ku, therefore, deeply
thinking of this, shut up the gate of the Holy Path and
opened that of the Pure Land. For in the former the
effect of deliverance is expected in this world by the
three trainings of morality, thought and learning; and in
the latter the great fruit of going to be born in the Pure
Land after death is expected through the sole practice of
repeating Buddha’s name. Moreover, it is not easy to
accomplish the cause and effect of the Holy Path. But
those of the doctrine of the Pure Land are both very easy
to be completed. This difference is compared with going
by land and water in Ryuju’s work. Both the gates of
the Holy Path and Pure Land, being the doctrine of
Mahāyāna, have the same object to attain to the state of
Buddhahood. As the time and people for the two gates
are not the same, the doctrines are necessarily different,
just as one uses a carriage on the land, while another
employs as ship upon the water.

The doctrines preach I by Sakyamuni are altogether
the eighty-four thousand in number; that is to say, he
taught one kind of people one doctrine such as the Holy
Path, and another as that of the Pure Land. If the
document of the Pure Land not only shown by Gen-ku,
but also by Zen-do in his great work. Again this was
not only printed out by Zen-do, but it was derived from
the Sutra preached by the great teacher Sakyamuni. This
is the reason why Gen-ku quotes the three Sutras and
Zen-do’s commentary as the texts in his own work, the
Sen-jaku-shu.

If one wants to know the doctrine of the Pure Land,
he must believe in the words of Buddha. Sakyamuni was the sage who perceived the three times, past, present and future, which are just as yesterday, today and tomorrow. Buddha alone knows the three without any mistakes.

The Pure Land is the western world where Buddha Amitābha lives. It is perfectly pure and free from faults. Therefore, it is called the Pure Land. Those who wish to go there, will certainly be born there; but otherwise, they will not. This world Saha (Shaba), on the contrary, is the effect of the sections of all beings, so that even those who do not wish to be born here, are also obliged to come. This world is called the path of pain because it is full of all sorts of pains, such as birth, old age, disease, death etc. This is, therefore, a world not to be attached to, but to be disgusted with this world Saha and who is filled with desire for that world Sukhavati will after death be for there. Not to doubt about these words of Buddha even in the slightest degree is called the deep faith; but if one entertains any doubts, he will not be born there. For this reason, Ryu ju said: ‘In the great sea of the Law of Buddha, faith is the only means to enter’.

X. The Zen-shu or Contemplative Sect

Doctrinal of the Sect

The word Zen is a shortened form of the term Zen-nan, which is a transliteration of the Sanskrit word Dhyāna or contemplation. The general character of the doctrine of this sect is briefly explained by the eight Chinese words, Kyōge-betsu-den-fu-ryū-mon-ji, or special transmission independent of a common teaching and not established on any letter or word. Besides all the doctrines of the Mahāyāna and Hinayāna, whether
hidden or apparent, there is, therefore, one distinct line of transmission of a secret doctrine, which is not subject to any utterance at all. According to this doctrine, one is directly to see the so called key to the thought of Buddha or the nature of Buddha, by his own thought, being free from the multitude of different doctrines, the number of which is said to reach eighty-four thousand. I short, it is the truth made apparent by one’s own thought.

History of the Sect

(a) The Transmission of the Doctrine

When the Bhagavati (Se-son, or ‘Blessed’) Sākyamuni was at the assembly on Mount Gridhrakūta (Ryō zen) or ‘vulture’s peak,’ there came the heavenly king Mahabrahman (Dai-bon), who offered Buddha a flower of a golden colour, and asked him to preach the Law. The Blessed one only took the flower and held it in his hand, but said no word. No one in the whole assembly could understand, what he meant. The venerable Mahākāśyapa alone smiled. Then the Blessed one said to him: ‘Ihae the wonderful thought of Nirvāṇa (Ne-han), the eye of the right law, which I shall now give to you.’ See the Dai-bon-tenno-mon-butsu-ketsu-gi-kyō) or ‘Sutra on the Great Braman king’s questioning Buddha to dispel a doubt.’ This is called the doctrine of thought transmitted by thought.

Kāśyapa gave it to Ānanda, who gave it in turn to Sanavāsa, and so on till Bodhidharma, the twenty-eighth patriarch.

Bodhidharma was the third son of a king of the Kāshis, in South India. Thinking that the time of teaching his doctrine of contemplation in the East had come, he arrived in China, in the first year of the Fu-tsū period
under the Ryō dynasty, 520 A.D. He had a number of disciples, but they had different views. Only one of them, E-ka by name, got the whole body of his teaching. The fifth patriarch from Bodhidharma was Kō-nin. Among his disciples, there were two worthy men, E-nō and Jin-shu. The latter taught the doctrine to his followers in the northern part of China, and established the Northern sect. E-nō did so in the southern part, founding the Southern sect.

The Southern sect was soon divided into five schools known as Rin-zai, Gi-gō, Sō-to, Un-mon and Hō-gen. In the first school, Rin-zai, there were two subdivisions, namely, Yō-gi and O-ryu. All these are collectively called the five houses and seven schools of the Southern sect. There was no division of the Northern sect.

As the propagation of this doctrine in Japan, Dō-sen, a disciple of one of Jin-shu’s pupils, came over from China to this country, in 729 A.D. He handed down the doctrine of the Northern Contemplation to Gyō-hyō, who transmitted it to Sai-chō, the establisher of the Ten-dai sect in Japan.

The Southern branch of the Contemplative sect was first transferred to Japan by Ei-sai, of the Ken-nin-ji. He went to China in 1168 A.D., and became the disciple of Kyo-an, of the Man-nen-ji. By him the Rin-zai sect was first established in the Empire. After that, the successors of the Rin-zai school become numerous.

The Ken-niu-ji, Tō-fuku-ji, En-gaku-ji, Nan-zen-ji, Ten-ryu-ji, Ken-chō-ji, Dai-toku-ji, Myō-shin-ji, together with the So-koku-ji, are called the nine principal monasteries of the Rin-zai sect.

The So-to sect was established here by Dō-gen of the Ei-hei-ji, who went to China in 1223 A.D., and became a disciple of Nyo-jo of Ten-dō. When he returned to
Japan, the Emperor Go-sa-ga paid great respect to him, gave him a purple robe as a gift, and addressed him by the title of Buppo Zen-ji, of the Teacher of Contemplation in the Law of Buddha. The Emperor Go-Mura-kami gave him the posthumous title of Butsu-ji Zen-ji.

The Ei-hei-ji and Sō-ji-ji are called the two principal monasteries of the Sō-tō sect in Japan.

Afterwards, in the reign of the Emperor Go-Kō-myō, 1644-1654 A.D., a Chinese priest named In-gen came to Japan. He was a disciple by descent of the Ō-ryū school, a ‘branch of the Rin-Zai,’ and established here the Ō-baku sect.

The Rin-Zai, Sō-tō and Ō-baku are called the three Japanese Contemplative sects or schools.

(b) The Origin of the Southern and Northern Sects

As it has been mentioned, there have long existed two branches of the Contemplative sect in China as the southern and northern sects. This division took place between the two worthies, E-nō and Jin-shu, disciples of Kō-nin, the fifth patriarch. On a certain occasion, the teacher told all his disciples that the right law of Buddha was difficult to understand, and that they should not merely rely upon the words of their master, but their own views. So they were ordered to compose verses expressing their own opinions, with the condition that he whose verses were correct in meaning should be given the cloaks and the alms-bowl of Sakyamuni, transmitted through the Indian and Chinese patriarchs, as the symbols of the rightful successor. Then the venerable Jin-shu, the head of seven hundred disciples, composed a verse.

His teacher recognized it and said: ‘If men in future
should practise their religion according to this view, they would have an excellent reward’. This is the origin of the Northern sect.

The Venerable E-nō was then only a servant employed to clean rice in a mortar, the pestle of which was worked by the foot. Hearing of Jin-shu’s verses secretly, he remarked that it was very beautiful, but not perfectly good. So saying, he wrote verses.

On seeing these verses, the teacher Kō-nin at once gave him the symbols of the cloaks and bowl. This is the origin of the Southern sect. The doctrine of this sect is a most sublime one of thought transmitted by thought, being entirely independent of any letters or words. It is in later period called the Patriarch’s Contemplation (So-shi-zen), because it contains the key of the thought of the Indian patriarch Bodhidharma. But it is a mistake that some call the doctrine of the Northern sect the Tathāgata’s Contemplation (Nyo-rai-see).

Thus, in China there have been the two divisions of the Southern and Northern sects and the former was subdivided into five houses and seven schools. Three schools of the Southern sect exist in Japan at present. But all these are the descendants of Bodhidharma, and the principle of their doctrine is only to show that appears in one’s own thought. If one wishes to understand the true meaning of the doctrine, he must study it under the instruction of a right teacher. There are, however, numerous works containing the instructive words of the teachers of different schools. They are called Go-roku, or ‘Records of sayings,’ which may be serviceable in understanding the doctrine of this sect.
XI. The Shin-shu, or True Sect

History of the Sect

The full name of the sect is Jō-do-shin shu, or ‘True sect of the Pure Land’. The Pure Land is the term antithetical to that of the Shō-dō or Holy Path. The object of the followers of this sect is to be born in the Pure Land Sukhavati of Amitabha. The third word Shin or ‘True’ is used to show the antithesis to the Gon ke hō-ben, or ‘Temporary expedients’. Among those who follow the doctrine of the Pure Land, there are several different systems of teaching, which are as follow: Some say that we should practise various good works, bring our stock of merits to maturity, and be born in the Pure Land. Others say that we should repeat only the name of Amitabha Buddha, in order to be born in his Pure Land, by the merit produced from such repetition. These doctrines are all considered as yet the temporary expedients. To rely upon the power of the Original Prayer of Amitabha Buddha with the whole heart and give up all idea of Ji riki or ‘self power’ is called the truth. This truth is the doctrine of this sect. Therefore it is called the Shin shu, or True sect.

Shin-ran, the founder of the sect, makes in his work a clear distinction of four systems with as many terms known as the ‘two pairs’ and ‘four folds’ or tiers (Ni sō-Shi-ju). They are: 1. The ‘lengthwise going out’ (Shu shutsu), that is the attainment of Enlightenment after long practice and perseverance, through many kalpas or periods, in the way of holy men; 2. The ‘lengthwise passing over’ (Shu-cho) which refers to the Enlightenment in this life, or to the attainment of Buddhahood in the present existence; 3. The ‘crosswise going out’ (O-shutsu), i.e., the attainment of birth in a region where
the state of beings is like that of those in the womb, and a border land, or species of limbo, adjoining the Pure Land. The imperfection of this birth is the result of carelessness and doubt; 4. The 'crosswise passing-over' (O-chō), i.e., birth in the true Land of Amitabha Buddha according to his Original Prayer. Of these four systems, the fourth is the doctrine of the Shinshū.

There are three principal sacred books of this sect, all of which contain Sakyamuni's teaching on the doctrine of going to be born in Sukhavati. These are the same Sūtras of the Jo-do-shū. The Dai-mu-ryō-ju-kyō, or Larger Sukhavativyūha, the longest of the three Sūtras is taken as a special text book. This is because in it are spoken the forty-eight Original prayers of Amitabha, the eighteenth of which is the foundation of the doctrine of the 'crosswise passing over' (O-chō).

This doctrine was transmitted at various times and in different places by the so-called 'Seven High Priests' (Shichi-kō-sō), who were the patriarchs of the three countries of India, China and Japan. They were the two Bodhisattvas, Nāgārjuna (Ryū-ju) and Vasubandhu (Ten) jin) of India, Don-ren, Dō-shakū and Zen-do of China, and Gen-shin and Gen-kū of Japan. Their works are most minute in explaining the doctrine of the sect, for which reason the authors are reckoned as patriarchs. The seventh patriarch Gen-kū also called Hō-nen was the teacher of Shin-ran, the founder of the sect.

Shin-ran was a scion of the Fuji-wara family (born 1173 A.D. and died 1262 A.D.). He was a descendant of Uchi-maro, and son of Ari-nori, who was an official belonging to the palace of the Empress Do-wager. As a boy he went to mount Hi-ci, where he studied the doctrine of the Ten-dai sect. In his twenty-ninth year, he became the disciple of Hō-nen, from whom he received
the tradition of the doctrine of the Pure Land. Although there were many fellow disciples, he was especially favoured by his teachers. Afterwards he compiled a book with the title of Kyo-gyo-shin-sho-men-rni, or ‘Collection of Maxims concerning the Doctrine, Practice, Faith and Enlightenment’. In this work he showed the important meaning of the doctrine, as taught by the master. This is, therefore, the standard book of this sect.

The Doctrine of the Sect

The foundation of the doctrine of this sect is the Original Prayer of Amitabha Buddha. Therefore, its faith and practice have for their only object to follow the ‘Other Power of the Original Prayer’ (Hon-gwan-tariki), and to go to be born in the Pure Land of the Buddha. The Original Prayer is the eighteenth of his forty-eight prayers.

This Original Prayer sprang from his great compassionate desire, which longed to deliver living beings from suffering. With this Original Prayer, he practised good actions during many kalpas, intending to bring his stock of merits to maturity for the sake of other living beings. All the actions, speeches and thoughts were always pure and true so that he accomplished his great compassionate desire. It is also called the great and wide wisdom of Buddha. This Prayer and Practice excelled those of all other Buddhas. The state of Buddha which is the fruit of such a cause is called Amida, or Amitabha and Amitayus, that is, ‘Immeasurable Light’ and ‘Immeasurable Life’. It also means the perfection and unlimitedness of wisdom and compassion. Therefore, he can take hold of the faithful beings within his own light and let them go to be born in his Pure Land. This is called the ‘Other Power of the Original Prayer’.
The creed of the sect is explained as the believing thought which follows the Original Prayer, and is in correspondence with the wisdom of Buddha. This is the same as the three-fold faith enumerated in the Original Prayer, namely, 1. the true thought, 2. the belief, and 3. the desire to be born in the Pure Land. Though these are reckoned as three, the substance is only one, that is called the ‘believing thought’, or the ‘one thought’. If we examine our own heart, it is far from being pure and true, being bad and despicable, false and hypocritical. How can we cut off all our passions and reach Nirvāṇa by our own power? How can we also form the three-fold faith? Therefore, knowing the inability of our own power, we should believe simply in the vicarious Power of the Original Prayer. If we do so, we are in correspondence with the wisdom of Buddha and share his great compassion, just as the water of rivers becomes salt as soon as it enters the sea. For this reason, this is called the faith in the ‘Other Power’ (Tariki).

If we dwell in such a faith, our practice follows spontaneously, as we feel thankful for the favour of Buddha, remember his mercy, and repeat his name. This is the ‘repetition of the thought (of Buddha’s name) only ten times’, as spoken in the Original Prayer. It does, of course, not limit to the number ten, so that the words Nai-shi, or ‘even to’ are added. There will be some who may repeat the name of Buddha for the whole life, while walking, dwelling, sitting or lying down. Some may, however, do the Nem-butsu, or ‘remembrance of Buddha’ only once before they die. Whether often or not, our practice of repeating Buddha’s name certainly follows our faith. This is explained as we can constantly practise Buddha’s compassion, because we share the
great merciful heart of Buddha. Again, this Nembutsu does not only mean to invoke Buddha’s name, but, the body and thought are also in correspondence with it, and not separated from the Buddha’s mercy. This is not the action of the ‘self power’ of ignorant people. It is, therefore, called the practice of the ‘Other Power’ (Ta-riki-no-ki-gyō).

This faith and practice are easy of attainment by any one. Accordingly, the general Buddhistic rules of ‘becoming homeless, and free from worldly desires in order to attain the Buddhahood’, are not considered as essential in this sect. Consequently even the priests of the sect are followed to marry and eat flesh and fish, while those of all other Buddhist sects are strictly prohibited from doing so.

Those who belong to this sect are recommended to keep to their occupation properly, and to discharge their duty, so as to be able to live in harmony. They should also cultivate their persons and regulate their families. They should keep order and obey the laws of the government, and do the best for the sake of the country. Buddha says in the Great Sutra (i.e., the larger Sukhavativyūha) : ‘You should separate yourselves from all evil, and select and practise what is good, thinking and considering well. The followers of this sect are already in correspondence with the Original Prayer of Amitabha Buddha, so that they are also in harmony with the instruction of Sakyamuni, and the general teaching on morality. This is the Samvriti satya (Zoku-tai), or truth by general consent, a part of the doctrine of this sect, which has reference to the distinction of good and evil in conduct in this world.

Now, as to the Paramārtha satya (Shin-dai), or ‘true truth’, which refers to the distinction of belief and doubt
in the mind, what benefits do the believers derive by their putting faith in Buddha? In the present life, they become the members of the Samyaktva rāsi (Shō-jō-jū), or 'mass of absolute truth'. In the next life they attain to Nirvāṇa (Metsu-do).

In the first place, the mass of absolute truth means the class of beings who will certainly be born in the Pure Land of Amitabha Buddha, and attain to Nirvāṇa there in the next life. They are taken hold of within the light of Amitabha Buddha, joyful in heart, practising always the great compassion of Buddha, and suffer transmigration no more. Therefore, they are called Avaivartikas (Fu-tai-ten), or 'those who never return again'. They derive this benefit at the moment of their putting faith in Buddha.

In the second place, to attain to Nirvāṇa means to join the state of enlightenment of Amitabha Buddha, as soon as they are born in his Pure Land. The cause of their going there, is to receive the great mercy and wisdom of Buddha; so that they can most assuredly attain to the state of Buddha (or Nirvāṇa), in which both the mercy and wisdom are full and perfect. The cause and effect are quite natural indeed. Those who belong to several schools of the Holy Path have to practise the three trainings of the higher morality, thought and learning, with their own power, and destroy all human passions, in order to attain to Nirvāṇa. Those of the other schools of the doctrine of the Pure Land are said to attain to Buddhahood, having practised good works for a long time in the Pure Land, where they are born from here. But in the True sect, the difference is explained by the term O-jō-soku-jō-butsu, or 'going to be born (in the Pure Land) is becoming Buddha'. That is to say, when the believers abandon the impure body of the present life (i.e., die)
and are born in that Pure Land, they at once accomplish the highest and most excellent fruit of Nirvāṇa. This is because they simply rely upon the Other Power of the Original Prayer.

In this sect, neither spells nor supplications to Buddhas or other objects worshipped are employed for avoiding misfortunes, because misfortunes are originated either in the far causes of previous existences or in those of the present life. The latter kind of causes should be carefully avoided; so that the believers in this doctrine, following Buddha's instruction, may become free from the present cause of misfortunes. But the far causes, having been originated in previous existences, cannot be stopped. As to the past, reproof is useless; but the future may be provided against. This is the reason why anything like a spell is not at all used in this sect. Moreover the principle of Buddhism is to obtain release from the state of transmigration and enter that of Nirvāṇa. Then, no happiness or misfortune of this world can disturb the thoughts of the believers. But when they turn their thoughts towards the good of others, the peace of the world should of course be desired by them. If so, they should do nothing but follow the instruction of Buddha Sakyamuni. Then there will follow ultimately such benefits as the world being harmonious, the country prosperous, and the people peaceful.

XII. The Nichi-ren-shū or Nichi-ren Sect

*History of the Sect*

Although Sākyamuni's manners of teaching are numbered by thousands of myriads, such as the Hinayāna and the Mahāyāna, temporary and true, apparent and hidden, subordinate and original etc., yet
his object is nothing but to lead living beings to the highest state of Nirvāṇa by the way of gradual teaching. Therefore, in the last period of his life, Sākyamuni preached the Saddharma-puṇḍarīka-Sūtra (Hō-ke-kyō), or ‘Sūtra of the Lotus of the Good Law’. In this Sūtra, he compared all the Sūtras preached in the three periods, past, present and future; and called the Saddharma-puṇḍarīka the best of all. This judgment was made by him according to the rules of preaching of all Buddhas past, present and future; so that even Maṅguṣrī and Kāśyapa dared not say a word against it.

As Sākyamuni’s own preaching was in this order, all the Buddhist teachers in the later periods followed that order, through the Three Periods of the Law, viz., the Period of the Right Law (Shō-bo), of the Image Law (Zō-bo), and of the Latter Day Law (Mappō). During the two thousand years of the first two periods, therefore, all the great teachers promulgated the Law, either the Hina or the Mahā-yāna, the temporary or the true, according to Sākyamuni’s command. Now, the Period of the Latter Day of the Law came, when the original or primitive doctrine of the Saddharma-puṇḍarīka was to be expounded. In 1252 A.D., when all the other sects had already been established, Nichi-ren, founder of the sect, began to promulgate the doctrine of the Saddharma-puṇḍarīka only. He did so, following the rules of Sākyamuni’s teaching, and explaining the doctrine taught by Sākyamuni himself. This excellent doctrine, giving benefits to the people of the present period, had never been known, during two thousand two hundred and twenty years since Sākyamuni entered Nirvāṇa. For Nichi-ren was most probably an incarnation of the Bodhisattva Visishtakāritra (Jō-gyō, lit. ‘eminent conduct’), who had been a ‘primitive convert’ (Hon-ke)
of Śākyamuni, and received special instruction from the latter, in the chapter on the Transcendent Power of the Tathagata, amidst the so called 'Sky Assembly' at Mount Gridhra kūṭa. This Bodhisattva was born in Japan under the name of Nichi-ren, at the proper time for promulgating the doctrine, which had been transmitted to him from Śākyamuni. Thus, Nichi-ren first established this sect in Japan, expecting to make his doctrine known in the world at large, during the ten thousand years of the Period of the Latter Day of the Law.

The sect is, therefore, either called Hokke-shū or 'Saddharmapuṇḍarīka-sect' after the title of the principal Sūtra, or Nichi-ren-shū, after the name of the founder. Though this sect adopts the Saddharmapuṇḍarīka as the principal Sūtra, like the Ten-dai sect, yet the substance of the doctrine is very different from the latter, so that it is also called Nichi-ren-hokke-shū, or Nichi-ren's Saddharma-puṇḍarīka sect.

The following are the principal Sūtras and commentaries of this sect:

1. Myō-hō-ren-ge-kyō (Saddharmapuṇḍarīka-sūtra), eight volumes, translated by Kumāragīva under the Shin dynasty of the Yō family, 384-417 A.D.

2. Mu-ryō-gi-gyō (Amitārtha sūtra) translated by Dharma-gātayasas under the Northern Sei dynasty, 479-502 A.D.

3. Kwan-fu-gen-kūō (Samantabhadra-dhyāna-sūtra) translated by Dharmamitra, under the Sō dynasty, 420-479 A.D.

The second and third Sūtras are called the Introduction to and Conclusion of the first sūtra.

4. Chū-ho-ke-kyō, or 'Commentary on the Saddharmapuṇḍarīka-sūtra', ten volumes, compiled by Nichi-ren,
5. Ku-ketsu, or 'Oral Decisions', two volumes, containing the teaching of Nichi-ren, as recorded by his chief disciple Nichi-kō.

In Nichi-ren’s Saddharma-puṇḍarīka-sect, there are two lines of transmission of the Law, viz., internal and external. The external transmission is the line of the teachers in the three countries of India, China and Japan, who expounded the doctrine of the Saddharma-puṇḍarīka, namely:

Sākyamuni Buddha.
Bhaishagyarāga (Yoku-ō) Bodhisattva; } India
Ten-dai Dai-shi (the ‘great teacher’).
Den-gyō Dai-shi; } China
Nichi-ren Dai-bo-satsu (Bodhisattva)
Mahāsattva. } Japan

The internal transmission is the line of those who understood the truth of the ‘original or primitive doctrine’ (Hon-mon), contained within the Stūpa of Prabhutaratna (Ta-hō-tō), according to the chapters on the Preacher (Hosshihon, i.e., the 10th chapter) and the Transcendent Power of the Tathāgata (Jin-dzū-hon, i.e., Jin-riki-hon, the 20th chapter of the Sanskrit text and the 21st of the Chinese version), namely:

Sākyamuni Buddha
Visishtakaritra Bodhisattva (Jo-gyo Bo-satsu).
Nichi-ren Dai-bo-satsu.

Though the outer form of the doctrine of this sect depends on that of the Ten-dai sect, the principle is absolutely in harmony with the principal Sūtra; so that
the internal transmission is much more correct than the external one.

The Doctrine of the Sect

(a) The Saddharma-punḍarīka-sūtra

The Saddharma-punḍarīka-sūtra contains the doctrine which is characterised by the term Gon-jitsu-hon-jakukai-e, i.e., ‘open comprehension of temporary and true (doctrines), and that of original and subordinate (states of Buddha)’. The ‘temporary’ (Gon) doctrine is that of all the Sūtras spoken by Buddha during the first forty years of his career, before he spoke the Saddharma-punḍarīka-sūtra, which alone contains the ‘true’ (Jitsu) doctrine. The ‘original’ (Hon) or primitive state of Buddha means the ‘original enlightenment’ (Hon-gaku) of the very remote time when Buddha was in his primitive stage (Hon-ji). The ‘subordinate’ (Shaku, lit. footprint) or secondary state of Buddha is the ‘first enlightenment’ (Shi-kaku) of Buddha’s life time in this world (Sui-shaku). The ‘open comprehension’ (Kai-e) means to show the final truth, as the object of the appearance of Sākyamuni in this world.

When Sākyamuni appeared in this world, there were three classes of beings concerning the power of their understanding. The lowest class was called Srāvakas (Sho-mon) or ‘hearers’, the middle, Pratyekabuddhas (Engaku) or ‘singly enlightened’, and the highest, Bodhisattvas (Bo-satsu) or ‘beings of wisdom’. Buddha taught the Srāvakas to destroy passions, separate from transmigration, and attain to the state of Arhat (A-ra-kan). He instructed those who were capable of becoming Pratyeka-buddhas, to attain to that state. The Bodhisattvas were taught to make the great vow and prayer to
save all beings and become Buddhas like Sākyamuni himself, when their meritorious actions had been completed. These three classes were called Tri-yāna (San-jo) or ‘three vehicles,’ the first two being the Hīna-yāna (Shō-jō) or ‘small vehicle’, and the last, the Mahā-yāna (Dai-jo) or ‘great vehicle’. One who attained either to the state of Arhat or Pratyekabuddha, according to the Hīna-yāna, did not become Buddha of the Mahāyāna and vice versa. One person could not comprehend two ways at once. They were, therefore, taught to practise any of the three vehicles at their pleasure. So, there were three distinct classes of people, who became the sages of as many vehicles. This is called the doctrine of temporary expedient.

Thus, during the first forty years, Buddha spoke several Sūtras, observing the distinctions of three vehicles. But in the Saddharma-puṇḍarīka, he declared that all his speeches of the first forty years were expedients, and that there was only one vehicle (Eke-yāna) and not three. Farther he said: ‘The Śrāvakas and Pratyekabuddhas are also the Maha-yāna and able to become Buddhas. Even the Ikhantis (Is-sen-dai) or ‘unfaithful men’ and women are able to attain to Buddhahood. All living beings are possessed of the nature of Buddha; so that there is reason to believe that every one without exception can become enlightened. This is my true doctrine, which should not be doubted. However, the temporary doctrine of expedients has been spoken by me for the purpose of leading men to the true path of the Saddharma-puṇḍarīka. Therefore, the temporary doctrine is like the lotus flower, and the true doctrine is like the fruit or seeds of the lotus. The flower is truly the expedient for the fruit. The expedient and the truth are
unseparable. No expedient exists without truth. No truth appears without expedient. They are almost one, though numbered two. This is called the ‘Lotus of the Good Law’.

When Buddha spoke these words, the practisers of the three vehicles at once understood the truth of the one vehicle by the merits produced from their previous practice according to the temporary doctrine. So, even Devadatta and the daughter of the king of the Nāgas or serpents immediately ascended the throne of Buddha.

This is the form of preaching of the ‘subordinate doctrine’ (Shaku-mon) of the Saddharma-puṇḍarika, in which the ‘temporary’ doctrine is explained to be expedient for showing the truth, and the three vehicles are looked upon as if they were only one.

In the second place, the ‘open comprehension of the original and subordinate state of Buddha’ (Hon-jaku-kai-e) is explained in the following way:

The state of Buddha to which Sākyamuni attained in this world through the eight stages of his life (Has-sō-jō-dō) is called Shi-jō-shō-gaku or ‘the first accomplishment of the perfect enlightenment’. The term is shortened into Shi-kaku, or the ‘first enlightenment’; and this is the subordinate Buddha (Shaku-batsu). The enlightenment of Sākyamuni here was only to perceive that he himself had been the Buddha of original enlightenment, the lord of the Dharmadhātu (Hokkai, lit. ‘element of law or existence’), since very remote times. All Buddhas of ten regions of the three times, past, present and future, are in the same way. During the ‘temporary’ teaching of the first forty years, Sākyamuni spoke of himself as he first attained to Buddhahood in this world as it appeared to be so. But when he spoke the Saddharma-puṇḍarika,
he manifested his real state of 'original enlightenment', as he was the Buddha of permanency and the lord of the whole universe. But no 'original enlightenment' is manifested unless the 'first enlightenment' has been attained here; just as the flowers and the moon of the former days can be understood only after we see those of today. Again, we can know the Buddhas of the ten regions by seeing one Buddha only, and recognise that we ourselves are already Buddhas by hearing the state of other Buddhas. All Buddhas of the subordinate state are like the images of the moon reflected upon several waters, and only the Buddha of the original state is like the real moon in the sky. The 'subordinate' state is shown by the 'original' one, and *vice versa*. Though they are different from each other, their virtue is one and the same. This is called the Lotus of the Good Law.

When Buddha preached this doctrine, the whole assembly of living beings of ten different worlds, who were present to the Dai-ko-kū-e, or 'Great Sky Assembly', upon Mount Gridhrakūṭa (Ryō-zen), attained to the state of Buddha. This is the form of preaching of the 'original doctrine' (Hon-mon) of the Saddharma-puṇḍarīka.

In short, the character of the 'subordinate doctrine' (Shaku-mon) is to sum up all his speeches, and explain the original intention of his appearance in the world, which is to cause all men and women, whether good or bad, strong or weak in understanding, to join Buddhism. It is also to make the distinctions of several teachings even, and show the wisdom of the one vehicle of Buddha which is just and equal. But the character of the 'original doctrine' (Hon-mon) is to show the origin of all beings, and the real state of enlightenment of the Buddhas of the three times, past, present and future. It also explains that all laws are good and all beings are Buddhas.
The Bhagavat did not teach this excellent law of the original doctrine to the ordinary Bodhisattvas such as mañjuśrī, Bhaishagyarāga (Yakn-ō) and others. He carefully instructed in this doctrine the Bodhisattva Visishtakarittra (Jō-gyō) and some others who appeared on the earth. The place in which they were appointed to promulgate the law is this world Saha (Sha-ba) or Gambudvīpa; and the time is called either the Period of the Latter Day of the Law, the World of evil and corruption, or the Last 500 years. This is called the Special Instruction in the Original Doctrine of the Saddharma-puṇḍarika.

The Three Great Secret Laws

The important points of the doctrine of Nichi-ren’s sect are called the ‘Three Great Secret Laws or Doctrines’, which include all rules of Buddhism. In the chapter on the Duration of the Life of the Tathāgata (Jū-ryō-hon) in the Saddharma-puṇḍarika. Buddha spoke of the permanency of the three bodies of Buddha, namely, 1. Dharma-kāya (Hosshin) or the ‘spiritual body’, 2. Sambhoga-kāya (Ho-shin) or the ‘body of compensation’, and 3. Nirmāṇa-kāya (O-ge-shin) or the body capable of transformation. This doctrine is the essence of the Sūtra and the object of the appearance of Buddha in the world; so that it is taken to be the substance of the Three Great Secret Laws. In the Sūtra there occurs the term ‘the Tathāgata’s Secret Supernatural Power’ (Nyō-rai-hi-mitsu-jin-dzu-shi-riki), whence the name of the Three Great Secret Laws.

The Three Laws are the Hon-zon, Dai-moku, and Kai-dan of the Hon-mon, i.e., the chief Object of Worship, the Title of the Sūtra, and the Place for learning the Sila or moral precepts, all of which belong to the
Original Doctrine. The substance of these are contained in the title of the Sūtra which consists of the five Chinese characters, Myō-hō-ren-ge-kyō (Saddharmapaṇḍarikasūtra). We remember in our mind the chief object of worship, recite with our mouth the title of the Sūtra, and keep in our body the place of Sila, or simply moral precepts.

First, the chief object of worship (Hon-zon) of the Original Doctrine is the great Maṇḍala of the ten different worlds, which is the body of Buddha, in whom the followers of the sect believe. This Maṇḍala represents the original Buddha of very remote times. This Buddha’s ‘spiritual body’ (Hosshin) consists of the five elements (Earth, Water, Fire, Wind and Ether) of the Dharmadhātu of ten regions. The five Skandhas or collections (Form, Perception, Name, Conception, and Knowledge) of the Dharmadhātu of the ten regions from the nature of the ‘body of compensation’ (Ho-shin) of this Buddha. The six organs of sense of all beings of ten regions are the form of the ‘body capable of transformation’ (O-ge-shin) of this Buddha. The three actions (of Body, Speech, and thought) and the four dignified postures (of Going, Remaining, Sitting and Lying) of all beings are the actions of this Buddha. The wisdom and virtue of all sages and wise men of every region and the enlightenment of all Buddhas are the supernatural powers of this Buddha. All countries of every region are his dwelling place. He is free from birth and death, even after passing through immeasurable Kalpas. He is the Buddha of permanency, without beginning and end. This Buddha is called Sakyamuni who truly accomplished his state of Buddha in very remote times (Ku-on-jitsu-jo), or the ‘original Buddha of three bodies that do nothing’ (Mu-sasan-jin-no-hon-butsu).
The ten worlds from the world of Buddhas a down to that of hells, are all transformations of this original Buddha. The chief object of worship (Hon-zon) is the representation of this Buddha, so that the five characters of Myō-hō-ren-ge-kyō (Saddharma-puṇḍarika-sūtra) are written down in the middle, around which the forms of the ten worlds are added to show the nature of the original Buddha.

Now Sākyamuni said of himself, in the chapter on the duration of the Tathāgata’s life, that he was really this original Buddha. But not only was Sākyamuni so, but even we ourselves are the same. This is the way of meditating on the chief object of worship.

Secondly, the five characters Myō-hō-ren-ge-kyō form the title of the Sūtra, so that the name of Dai-moku or ‘title’ is given to them. To these five characters, two more viz., No-mu (Namas, or ‘adoration’) are added. Thus we repeat Na-mu-myō-hō-ren-ge-kyō (Namah Saddharma-puṇḍarikāya Sutrāya) or ‘adoration to the Sūtra of the Lotus of the Good Law’. This is to believe in the Good Law of the heart with the heart of the Good Law. The title of the Sūtra which consists of five characters, is the essence of the whole Sūtra as well as of the holy teaching of Buddha’s whole life, the principle of all things, the truth of eternity, and the secret importance of Buddha’s original state and of the virtue of his enlightenment. It is quite beyond the reach of explanation and reasoning, except in so far as one may say that it is inexplicable and inconceivable. It is not understood even by the subordinate Buddhas and the highest Bodhisattvas. How much less can it be known by the inferior beings? It is simply to be believed in, and not to be understood at all. This is the title of the original doctrine.

Thirdly, the Kai-dan, or ‘place for receiving instruction
in Sila or moral precepts’, of the original doctrine is explained as follows: To keep the Sila is the most important matter of all the divisions of Buddha’s doctrine, whether of the great or small vehicle of the true or of the temporary. Therefore, there is in the original doctrine the first true Sila which is held by Buddha permanently. The Kai-dan is the Bodhi-maṇḍa (Dō-jō) or ‘place for the way’, where the ceremony to receive instruction in the Sila is to be accomplished. The place is now mentioned instead of the law which is to be observed there.

The substance of this Sila, the title of the five characters Myō-hō-ren-ge-kyō. One who believes in this title and observes it, is said to be the holder of the excellent Sila of the original doctrine. The place where he keeps and holds it, is the Pure Land of the Calm Light (Jak-kō-jō-do), i.e., the Kai-dan.

In short one should remember that his own body is the Original Buddha (Hon-zon), thought is the Good Law (Dai-moku), and the dwelling place is the Pure Land of Constantly Calm Light (Kai-dan). Thus he should dwell in the Dharmadhātu, or ‘spiritual state’ of his own thought.

Though the rules of practice of Buddhism are various, the three trainings (San-gaku) of the higher morality (Kai), thought (Jō) and learning (E) are the most important. By the higher morality one keeps off the bad conduct of his body; by the higher thought, he tranquillizes his mind; and by the higher learning, he becomes free from confusion and attains to enlightenment. There is no Buddhist sect which does not take these three trainings as the principle of their practice, though each sect possesses its own peculiar excellence.

So this sect is the same. The Three Great Secret
Laws are the three trainings of the sect. The Kai-dan is of course the morality (Kai). The meditation or thought (Jō) is to believe in the chief object of worship (Hon-zon) and to meditate on the Good Law. The learning (E) is to repeat the title of the Sutra (Dai-moku), which contains the wisdom of all Buddhas, and to show the excellence of the wisdom.

If one keeps these Three Secret Laws, the three trainings are quickly accomplished, and immeasurable Samādhis (Sanmai) or meditations and Pāramitās (Harra-mitsu) or perfections of practice are spontaneously completed. Therefore, even a being of weak understanding can enter on the precious rank of the enlightened in his present life. Thus the doctrine of this sect is very deep and wonderful indeed.
3

BUDDHIST ARCHITECTURE

The immense wealth of Buddhist art in Japan is pregnant with complex symbolism and some of its meaning still requires clarification, as do many of its iconographic and stylistic elements. Equally pulsating and alluring is the Buddhist architecture perceivable in the spectacular Buddhist edifices of the land. Buddhism was introduced into Japan in the middle of the 6th century and began to spread rapidly. The oldest and largest of the Buddhist temples is Asukadera, which was begun in 588 by the Soga clan, with the actual work undertaken by various architects and artists presented to the imperial court of Yamato by the King of Kudara (Paekehe) in Korea. Later a large number of Buddhist temples were built in the Kinki district, particularly in the Yamato area. The architecture of these temples reflects Chinese and Korean styles. By 624 there were 46 temples, 816 priests and 569 priestesses in Japan.

Nara Period (645-793 A.D.)

No Buddhist architecture indisputably of the Asuka period survives, but two temples give some illustration of the style: the main or “golden” hall, five-storeyed pagoda, middle gate (chūmon), and corridor of the Hōryūji was built about 607, destroyed by fire in 670,
and reconstructed a short time later. The Buddhist temples had tiled roofs. Roofing and crest tiles, before being baked, were carved and embellished with figures and patterns, Japanese artisans having been taught this art by Korean and Chinese tile makers.

In 645 during Nara period (645-793) an imperial edict was issued to propagate Buddhism. Temples built or begun in the Asuka period (552-645) were reconstructed or completed, and new temples were started. By 680 there were as many as 24 temples in the capital alone. It was during this time that the present Hōryuji was reconstructed (Plate I). The Plan of the temple is that of the Asuka period: within the quadrangle surrounded by corridors are the Kondō and the small pagoda, not on the central axis but to the east and west of it. The Yakushiji was founded in 680 at Fujiwara, and was transferred to Heijō in 718 and 719. In this temple the great south gate (Nandaimon), Chu-mon, Kondō, and lecture hall (Kōdō) stand on the central axis, with the Kondō in the centre of the quadrangle; two pagodas were to the east and west of the Kondō, preceding it, but only the east pagoda remains today (Plate II). Whether the Yakushiji was rebuilt at Heijō exactly as it had been at Fujiwara or according to a different plan is not known; but it is considered that the style of the present three-storeyed pagoda of the temple is neither that of the Asuka period nor of the later Nara period. The columns of the Kondō in the Hōryūji are round and have a slight entasis, those of the Yakushiji have soft and elegantly curved lines. Each floor of the pagoda has mokoshi or intermediate projections between floors, which give it the appearance of a six-storeyed pagoda. This derives from the architecture in the early part of Tang dynasty and is more refined in form and technique than the style of the previous period.
Therefore, it may be concluded that the east pagoda of the Yakushiji is the one surviving relic of the time when Fujiwara was the capital. In 742, an imperial edict was issued to erect Kokubunji (provincial monasteries) and Kokubuniji (nunneries) all over the country. The Tōdaiji was the first of all these to be erected in Heijō, followed by the Saidaiji, till the number of temples in the whole country amounted to several hundreds. From the early Nara period it had been national policy to put temples under court (i.e., state) management and in the latter half of the period this policy was strengthened so much that Buddhism acquired the character of a state religion.

Two schemes are apparent in the plans of the temples of this time: one is that of the Yakushiji (first half of the Nara period) and the other is that of the Kōfukuji and Tōdaiji. In the second type the court, which is surrounded by corridors uniting the Chūmon and the Kondō, has no building in it and the pagoda stands outside the Chūmon. Beside these, there were many other types of building arrangements, which gave rise to various forms of architecture, such as octagonal halls. Thus, the second half of the Nara period became the most fruitful period in the architectural history of Japanese Buddhism.

The principal remains surviving from this period are the two-storeyed Kyōzō, or building in which Sūtras are preserved (710-30), the Tōdaimon or east gate (720-40), and the Yu-medo-no (dream hall, 735-50), all in the Hōryūji, the Hokkedō (or Sangatsudō, founded 733), Shōsōin or treasure house, and Tengaimon or gateway (745-60) of the Todaiji, the east and west pagodas of Taimadera; the Kondō of the Tōshōdaiji, the Hakkakudō or octagonal Hall of the Eizanji and the Hondō or main hall of the Shin-yakushiji. Of all these the most
outstanding for size and splendour is the Kondō of the Tōshōdaiji. Probably, the largest wooden building in the world is the Daibutsuden (hall of the Great Buddha) of the Tōdaiji.

Although the temples were built in imitation of those of Tang China, they did not use wood and bricks as in the Chinese architecture, but only wood. This imposed technical difficulties but, the same time, permitted greater liberty in construction, and this may account for the originality and uniqueness of Japanese Buddhist temples. Roof tiles (Kawara) play an important role in the structure and beauty of the temple. The tiles vary according to the structure of the roof. In the true Japanese architecture, the roof was generally thatched with grass, bark or shingle, but in the Asuka period, the Kawara was introduced into Japan from Korea. In the first half of the Nara period Kawara was used in the palace roof, and later Buddhist temples and residences of court lands were tiled. But it was not until the Edo period that the Kawara came into general use.

Heian Period (794-1185)

In the Heian period, Buddhism, though it had lost national patronage, still flourished because of the religious fervor of the imperial family and nobles. Thus the repairing of the old temples and the building of new ones continued vigorously. Two big temples were erected in Heian resembling the Kōfukuji; the Tōji (east temple) and the Saiji (west temple). In the early Heian period mikkyō, or esoteric Buddhism, was introduced in Japan and became more popular than Kengyō or traditional Buddhism and it was mikkyō which inspired the temples of the period. Kengyō temples were built in cities and towns, mikkyō temples were built on the mountain; this
meant that the arrangement of buildings was subject to change according to the natural features of the mountain. Mikkyō temples, moreover, developed special buildings, such as the Tahōtō (a type of pagoda), Jōgyōdo, Godaidō, and Gomado which are not found in Kengyō Buddhism. The first mikkyō temple was the Enryakuji, on Mt. Hei, established in 788 by Saichō (or Dengyō Daishi), founder of the Tendai sect; when finished, the monastery was so large that 3,000 priests lived there. Next came the Kongōbuji, on Mt. Kōya, established in 816 by Kūkai (or Kōbō Daishi) founder of the Shingon sect; the Tahōtō here was the tallest religious edifice in Japan at that time. The Jingoji in Kyoto city, the Kanshinji in Osaka prefecture, and the Murōji in Nara prefecture were all constructed about the same time, but only the pagoda and Kondō of the Murōji are the original structures. The five-storeyed pagoda, roofed with the bark of the hinoki tree, and the Kondō fit gracefully into the mountain background.

In the middle and later parts of this era a vast number of large Buddhist temples were built by the imperial family, by the Fuji-waras, and by the nobles; of these the following still exist: the five-storeyed pagoda of the Dai-goji in Kyoto prefecture; the Hōōdō (Phoenix hall) of the Byōdoin (Plate III), the main hall of Jōruriji, in Kyoto prefecture and the Konjikidō (golden hall) of the Chūsonji, in Iwate prefecture. The interior of the Hōōdō is decorated with raden (inlaid-mother of pearl) and painted; the roof is surmounted by two copper phoenixes. The Konjikidō was erected by Fujiwara Kiyohira; the interior glitters with gold foil laid over black lacquer in the maki-e method. Besides these, there remain some superb buildings in Kyoto: the Amidadō of the Hōkaiji, the Yakushidō of the Daigoji, the Kondō
of the Sanzenin, the Kōdō of the Kōryūji and others. These all illustrate how in the late Heian period the Tang style of building in Buddhist architecture was superceded by a purely Japanese manner. Moreover, at this time, Buddhist temples were constructed to serve as dwelling places as well as places of worship. The interior decoration and the construction in every part of the buildings became delicate and refined which points to a relation between temple architecture and the Shinden-zukuri of residential architecture.

**Kamakura Period (1185-1333)**

During this period changes and new developments took place in Buddhist architecture. The Hokuendo (northern octagonal hall) and three-storeyed pagoda of Kōfukuji were reconstructed in the traditional Japanese style of the Heian period. Other important examples of the Japanese style are the Tahōtō of the Ishiyamadera in Shiga prefecture built in 1193 (Plate IV) and the Hondō of the Rengeōin, Kyoto built in 1266. The latter is popularly known as the Sanjusangendo (hall of 33 spaces). The Tōdaiji, on the other hand was rebuilt in a new mode hitherto unknown in Buddhist architecture; later this came to be called the Tenjikuyō or Indian style. This was a style of Buddhist architecture of the Sung dynasty in China, which the abbot chōgen, who was in charge of the reconstruction of the Tōdaiji had seen on a journey to China in 1168. In collaboration with Chen Ho-ching, an excellent Buddhist image sculptor who came to Japan with him, Chogen drew plans for the Todaiji and under their joint supervision it was erected. The present Nandaimon and the belfry date from this time. The Jōdōdō of the Jodoji in Hyōgo prefecture, erected in 1192, is another representative example
of Tenjikuyō. The special feature of this style are the use of huge wooden beams and bracketing.

Another new style of architecture was introduced to Japan by Eisai, a priest of the Zen (Chinese, Chen) sect who returned from China bringing the style of building employed by the Zen sect during the southern Sung dynasty; this was afterwards called Karayō or Chinese style. The first Zen temple in Japan was the Kenninji in Kyoto, built by Eisai in 1202 and the perfect example of this style is the Kenchōji in Kamakura (1253). Characteristic of Karayō is its symmetrical plan and light structure; the only extant example of this type is the Zhariden (relic hall) of the Engakuji in Kamakura, built about 1279 (Plate V).

Muromachi Period (1334-1573)

Since the Samurai of this period, like the Kamakara warriors, were followers of the Zen sect. Zen temples were built throughout the country. They followed the Karayō architecture of the Kenninji built in the Kamakura period, but all were destroyed by fire except the Kaisandō of the Eihōji (Plate VI) built in 1352 and the Sammon (main gate) and Zendo (hall of meditation) of the Tōfukuji in Kyoto, built in the middle of this period. Buddhist temples belonging to other sects, though retaining the traditional Japanese style of architecture, began to be influenced by Karayō and to be built in a mixed style. Examples of this are the Kondō of the Kanshinji (Plate VII) and of the Kakurinji in Hyogo prefecture (1398), the Tokōndō (eastern main hall) of the Kofukuji in Nara (1416) and the five-storeyed pagoda of the Kōfukuji (1426). As for Shin to architecture, though it retained the style of the Kamakura period, is showed a strong inclination to absorb the form
and technique of the Buddhist architectural style. The characteristic of architecture in the Muromachi period was its abundant use of sculptural ornamentation in the interior as well as the exterior. With the rise of the Zen sect the gardens attached to the temples regained their importance and reached perfection in the early part of the Muromachi period. The garden represented symbolically the world outlook and view of nature of the Zen sect: thus, its construction was under the direction of the Zen priest.

Monuyama Period (1573-1615)

Though remarkable development was achieved in the buke zukuri architecture of castles and in the Shoin-zukuri buildings, little was added in this period to the traditional style of Buddhist architecture. But in the last hundred years of warfare in the Muromachi period many temples had been burned down and reconstruction work was carried on extensively. Prominent from this period are the Sammon of the Daitokuji (1582) and of the Myōshinji (1599), both in Kyoto the main hall of the Onjōji in Otsu (1601); the main buildings of the Hokkeji in Nara (1601) and of the Shōkokuji in Kyōtō (1605); and the Kondō of the Tōji in Kyōto (1606).

Edo Period (1615-1867)

Among the Edo Buddhist temples that remain are the main hall of the Kiyomizu-dera Kyōtō (Plate VIII), the five-storeyed pagoda of the Tōji, Kyōto, the highest pagoda in Japan; and the Daibutsuden of the Todaiji. A unique example of Edo Buddhist architecture is offered by the temples of the Obaku sect which was introduced from Ming China by the famous Chinese priest Ingen. The Mampukuji in Kyōto, headquarters of
the sect, built in 1659, shows how well the style of Ming China was understood and imitated.

Meiji-Taisho Period (1868-1926)

Shinto shrines, Buddhist temples and domestic architecture continued in the Meiji period to be built of wood, in the traditional manner. But their number was very meagre and almost was on the distinct decline. Again, in the Meiji period the construction of gardens of traditional design and taste was discontinued.
In 577, Korean Buddhist artists and architects were presented to the court of Yam to as tribute from the king of Kudura. From then a large number of artists came from the continent and trained the Japanese in various crafts. Of the schools of sculpture in the Asuka period, the Tori school was the most famous. Unfortunately only two of the Tori works remain today: a bronze statue of Shaka (Śākyamuni), made in 606 of which only the head is original, now preserved at the Asukadera in Nara prefecture; and the bronze Shaka Traid (Trinity) made in 623 in the Horyūji. The other works of Tori school are the bronze statue of Shaka, the Yumedono Kwannon (Avalokitēśvara) (Plate IX) and about a dozen small statues.

In the Tori style the bodies of the statues are symmetrical and flat. Some are unfinished in the back because they are meant to be viewed only from the front. The heads have long faces, eyes shaped like ginkgonuts, and archaic smile, although the visage is sternly contemplative. The characteristic features of these Japanese sculpture betray distinct semblances to the gigantic stone sculptures of the sixth Dynasties period in the caves of Lungmen and Yun-Kang in China. In striking contrast to these Tori school sculptures are the
wooden statues of Kannon in the Horyuji, of Kokuzo (Ākāśagarbh) and of Yakushi (Bhaiṣajyaguru) in the Horyuji, of Miroku (Maitreya) (Plate X) in the Chūgūji and about dozen statues in the Chūgūji and Koryūji. These two separate trends which formed the main streams of sculpture in the Asuka period, gave birth to another school, examples of which are the wooden statues of the Shitennō (Four Deva Kings) in the Horyuji (Plate XI) and the bronze statue of Miroku in the Yachūji. The statue of Miroku was made in 666. At the end of the Asuka period Japanese sculptors were beginning to express a sense of volume, which indicates that they were emerging from the influence of the Chinese sculpture of six Dynasties period.

Many wooden Gigaku masks painted in various colours are preserved in the Shosoin of the Todaiji. Gigaku was originally a musical dancing play of eastern Asia, which came to Japan in 612 through the Middle East and China. During the Asuka and Nara periods the plays were performed outdoors in front of Buddhist temples on feast days.

During the Nara period large Buddhist images were carved or cast in great numbers. Over two hundred Buddhist statues of Nara date have come down, representing a great variety of types, as well as materials. Artists of the Asuka period had worked exclusively in bronze and wood, sculptors of the Nara period used these materials and also dry lacquer, clay and even stone and brick.

The major Buddhist sculptures of the Nara period were the Miroku Bosatsu at the Yachūji (666); a head of Yakushi at the Kofukuji (685); the bronze plaque in high relief, at the Hasedera (686); a group of clay statues, in the pagoda of the Horyūji (711); the Nio, in the Chūmon
of the Horyūji (711); the Jūdai Deshi (Ten Great Disciples) and the Hachibushu (Eight Guardian Devas) at the Kofukuji (734), the nine dry-lacquer statues including the eight-armed Fuku-kenjaku-kwannon (Amoghapāśa), at the Hokkedo of the Tojaiji (746-748); the Juni Shinsho (Twelve Heavenly Generals) at the Shin-Yakushiji (729-66); the Rushana Butsu (Vairo-cana), at the Tosho-daiji (757-64); and the statue of the Demon of the Shitenno at the Saidaiji (765).

The prominent images produced in the early Nara period included the Hozo Bosatsu, and the Amida (Amitabha) Triad in Lady Tachibana's Miniature shrine, both in the Dai-hozoden of the Horyūji; the Juichimen Kwannon or Eleven headed Kwannon (Ekādaśa mukha) at the Kakurinji; and the Shaka images in the Jindijji and the Kanmanji.

The main features of style common to all these early Nara statues are the treatment of the human form, which is both plastic and sensuous and realistic in every detail, including the clothing, and the gracious archaic smile on the faces, which nevertheless still express inner feelings. The stylistic changes that took place between the Asuka and Nara periods reflect similar changes in China. The images of the Asuka period reflect in style as well as in iconography the taste of the Northern Wei dynasty while the Nara period reflects the mature style of the Sai dynasty and the early Tang dynasty.

It is the Yakushi Triad in the Yakushiji that may be said to mark the turning point in the evolution of sculpture in the Nara period. The date of the triad is disputed. Some authorities hold that it was completed by 679; others argue that it was made about 718, when the temple was transferred to Heijō. The head of Yakushi in the Kofukuji, which was produced in 685, is similar
to the Yakushi Triad both in size and style, but the Yakushi Triad is far superior in sense of volume and balance and expresses much more strongly the spiritual ideas of Buddhism. The formality, typical of the Asuka or the early Nara works is replaced by a totally new style with a single intellectual ideal. One reasonable explanation of this change of development may be the establishment of the capital at Heijo and the emperor’s desire to build up a new empire with a strong political-religious ideology. The best illustrations of this Buddhist ideal are the Todaiji and its principal icon, the Rushana Butsu, ordered by the emperor Shomû. This Great Buddha, which is the largest ever made, took over 15 years to construct under the direction of Kuninaka-no-Muroji-Kimimaro and was completed in 752. Unfortunately, however, it has not survived in its original form; it was burned in 1180, reconstructed in the same year, destroyed again, in 1567 and repaired in 1692. The original statue is best preserved in the knees of the Great Buddha and the lotus flower petals of the pedestal.

The dignity and the sublime beauty that are expressed in the Great Buddha of the Todaiji are to be found again in the 14 statues preserved in the Hokkedo of the Todaiji. These may be divided into two groups from the stylistic and technical point of view. The first one consists of nine images: the Fukukenjaku Kwannon, the Bonten (Brahmā), the Taisha-kuten (Indra), the Shitenno and the Nio. The second group consists of five clay images; the Shukongojin (Vajrapāṇi), the Nikko Bosatsu (Sūryaprabhāsa), the Gakko Bosatsu (Chandraprabhāsa), the Kichijoten (Mahāśrī) and the Benzaiten (Sarasvatī), all of which were produced about 748.

The Juichimen Kwannon at the Shorinji belongs stylistically to the first group. The second group had
been moved to the Hokkedo from another place and is of the same style and date as the Shitenno at the Kaidanin of the Todaiji and the Junishinsho in the Todaiji and the Shin-yaku-shiji. Of this group, the images of the Shuko-ngojin, the Shitenno and the Junishinsho all abundantly show passionate emotion and momentary changes of feeling, while those of the Nikko Bosatsu and Gakko Bosatsu and of Kichijoten show the deities in calm meditation.

The free expression of emotion marks a great advance toward realism in this sculpture. The same is illustrated by the excellent dry-lacquer portrait sculptures of Gyoshin at the Yumedono in the Horyuji and of Ganjin at Toshodaiji. Intense facial expression, the muscles of the body, the folds of garments are naturalistically represented in the Judai Deshi and the Hachibushu at the Kofukuji produced in 734. These statues reflect the influence of Tang China.

Towards the end of the Nara period, sculpture underwent a further change, as is seen in the statues at the Toshodaiji. In the Kondo of the Ritsu sect temple are preserved dry-lacquer statues of Rushana Butsu, Yakushi, and the Senju Kwannon or thousand-handed Kwannon (Sahasrabhuja). These are the largest lacquer statues produced in this period and they have domineering facial expressions suited to the massiveness of the figures executed totally different from that of Buddhist sculptures mentioned above including those of the Hokkedo. Although most of the Buddhist images of the Nara period were of bronze, clay or dry lacquer, some of the statues in the Toshodaiji are made of wood. They are carved out of single tree trunk. This new technique believed to have been introduced by the Chinese carvers who accompanied Ganjin to Japan is called ippon-bori.
These wooden statues are more rounded than lacquer images of the period and create a more solid impression. The style technique employed in their production led to new style of the Buddhist sculpture in the Heian period.

Special mention must be made were of the Gigaker mask, a unique branch of the sculpture of this period. Gigaku reached its zenith in the second half of the Nara period dwindling to nothing in the middle of the Heian period. Among the extant wooden masks of this type, mostly of the Nara period are 31 masks in the collection of the imperial family; 164 masks in the Shosoin of the Todaiji which were used in the Gigaku performances for the eye-opening ceremony that marked the completion of the Great Buddha at the temple; and 33 masks at the Todaiji temple itself.

The ippon-bori (sculpture from a single tree trunk) method of carving Buddhist images, which had been introduced in the last years of the Nara period, became very common in the early Heian period, wood was used almost exclusively for statues. The reason for this was the abundant availability and cheapness of the material in Japan; the influence of the Buddhist images of the Toshodaiji and the popularity at this time of sandal wood images imported from China, which led to the style known as danzo (a figure carved out of the dan, or sandal wood tree).

The ippon-bori style of sculpture gave rise to two distinct styles. The first is called the Tang style, a fusion of the style of the Toshodaiji with the danzo. The following statues, all of the early Heian period, are representative of this style: the Yakushi statues in the Jingoli at Kyoto, in the Gangoji at Nara and in the Shin-Yakushiji at Nara; and the Juichimen Kwannon in the Hokkeji at Nara. These statues have massive bodies
with heavy bellies and thighs, and the faces have rather mysterious expressions; they are quite different from the images in the Hokkedo of the Todaiji. The drapery has the characteristic hompa (rolling waves) style, a series of curving, ridge like folds whose waves are alternately carved—a high one and a low one the top of the high wave being rounded and that of the low one pointed.

The second style is called mikkyo and is represented by the following statues: the Godai Myoo, the Shitenno and five images of Bosatsu sculptured around 839, all in the Toji at Kyoto; the Nyairin Kwannon (Cintāmaṇi-cakra) in the Kanshinji in Osaka prefecture also carved around 839; and the Godai Kokuzo in the Jingoji, in 854. Mikko (esoteric Buddhism) was first introduced from Tang China by Saicho in 805 and Kukai in 807. It emphasized the salvation of believers by incantations and prayers and therefore gave the sacred images mysterious expressions and attitudes to make their magical efficacy more powerful. The two mikkyo sects won the favour of the imperial family and aristocrats and developed rapidly, becoming the most powerful Buddhist sects. Thus the statues in the mikkyo style became the main current of Heian sculpture, although the traditional style of the Nara period still survived, as exemplified by the following statues: the Shitenno images at the Kofukuji in Nara and at the Dainji in Nara prefecture (reputed to have been made in 807) and the Amida in the Koryūji at Kyoto (792). The Amida and Shitenno at the Daianji are in the ippon-bori style and may be said to retain an early Heian form. In the later 9th century the two-styles—danzo and mikkyo—merged into one. A perfect example of this is the seated statue of Shaka at the Muroji in Nara prefecture. In the middle of the Heian period the Yakushi images in the Daigoji (908) and the
Horyūji still retain the massiveness characteristic of the early Heian period. But in the Amida of the Iwafunedera in Kyoto prefecture (946) and the Yakushi of the Kofukuji (1013) the harmony of figure and proportion has gone, and the expression on the faces has become almost cheerful—quite different from the images of the early Heian period. This reflects the fact that sculptors now sought to portray softness rather than strength.

The aristocratic spirit was most typically expressed in the image of Amida in the Hoo-dō of the Byodoin, carved by the famous Buddhist sculptor Jocho in 1053. Besides this change of style, there was also a major change in the technique of wood carving. The image of Amida by Jocho was not sculptured out of a single tree trunk but was made by the joined-wood technique (Yosoki-sukuri). Each section of a statue—hands, feet, head, and body was carved separately and the parts were then put together to make up the whole, which was hollow. There were various advantages to this method: no big tree trunk was needed; the finished image did not weigh much; and statues could be made in a shorter time by a division of labour. The method thus originated by Jocho was called the Jocho style, and it superseded all other methods of wood carving and became the standard method by which the Japanese Buddha images were made until the Edo period. In the later part of the Heian period there was a demand for delicacy rather than elegance in the sculpture, and artists began laying stress on beauty of form by means of decoration. At the same time, a new movement developed which tried to free itself from this tendency; the Godai Myoo statues by Meien (Myoen) made about 1176 and kept in the Daikaku-kuji in Kyoto, are an example. This style was perfected by Unkei in the Kamakura period.
A special form of sculpture is the Bugaku mask (Plate XII). The Gigaku of earlier times was transformed into Bugaku, a musical drama for the courtiers, and was perfected in the middle of the Heian period. It is still performed in Japan. Although Buddhism no longer received official protection from the state in the Heian period, it enjoyed the full support of the aristocrat class. With the appearance of a number of new Buddhist sects there was an increased demand for Buddhist images. Consequently, the busshi or sculptors of Buddhist images, increased in number and were much esteemed and favoured by the aristocracy. They often attained high positions; Jocho, for example, was given a rank of hogen (Eye of the Law). In addition, the profession of busshi became hereditary and was divided into various schools, which characterize the artistic life of the epoch.

The special features of the sculpture in the Kamakura period are seen in the works of Unkei. He collaborated with Kaikei in 1203 in modelling the Nio (Plate XIII) in the Nandai-mon of the Todaiji and the statues of Miroku Muchaku (Asanga) and Seshin (Vasubandhu) in 1208 at the Hokuendo of the Kofukuji. The images of the Dainichi Nyorai (Vairocana Tathāgata) (Plate XIV) in the Enjoji in Nara, carved in 1176 betray the influence of the Heian period style. The Nio are huge statues with furious expressions and exaggerated movements of the body. It was Unkei who first attained the strength and realism peculiar to sculpture and who gave birth to the special features of sculpture in the Kamakura period.

Pieces of crystal were first used for eyes in the Amida Triad (1151) at the Chogakuji in Nara prefecture, but the technique became widespread in the time of Unkei. It added to the realism of the images. The decorative objects attached to the images of the Buddha were now
made of metal, jade and jewels instead of wood, and this too produced a realistic effect. The sculptors Jokei and Kaikei co-operated with the Unkei in furthering this realistic style. Jokei carved the image of Yuima (Vimal kirti) in the Kofukuji in 1196, images of Bonten and Taishakuten in 1201 and also Nio statues, of Kujaku Myoo (Mahamayurii) in the Konogobuji in Wakayama prefecture (1200) (Plate XV), of Sogyo Hachiman, or Ho-chiman in priestly attire in the Todaiji (Plate XVI) and of Amida in the Todaiji. The realistic style of Kaikei, however, is in striking contrast to that of Unkei: Kaikei's figures are calm and gentle, with graceful features and elegant pose profusely painted, while Unkei's show dynamic inner power.

Unkei worked on a large number of Buddhist statues for temples throughout Japan, consequently his style spread far and wide and was continued by his eldest son Tan Kei (1173-1256). The bronze statue of Amida, popularly known as the Great Buddha of Kamakura, in the Kotokuin, made in 1252 was the exceptional work with the traces of the style of Kakei (Plate XVII).

The Muromachi period witnessed the spread of Buddhism and especially the Zen and Jodo sects. Thus even more temples were built and Buddhist images carved than in the preceding period, but the belief in the Buddha had become superficial and formal and sculptural art deteriorated. It may be said that after the Muromachi period sculpture entered a decline.

Among the most representative works may be noted the Shitenno belonging to the Zen and Jodo sects in the Horyuji, Nara, the joint work of Kankei, Junkei and Kozen. Sculpture of the mikkyo sects includes the Fudo (Acala) Triad at the Hokkedo of the Todaiji, the Fudo Myoo at the Horyuji by Shun Kei and the Gokei Moju
by Shunkei. In the Zen sect, it was the custom to have images of Zen high priests. The oldest extant portraits are that of Shuho Myocho at the Daitokuji in Kyoto, made immediately after his death in 1336 and that of Soseki at the Zui-senji, these were followed by many images of Zen priests. Generally speaking, Buddhist sculpture is idealistic and only a small number of works in Japan aim at realism. It is this realism that distinguishes the portrait sculpture from all other Buddhist statues.

Many instances of the Buddhist sculpture of Momoyama period are preserved to this day in various parts of Japan. These include the images of Yakushi and the Juni Shinsho in the main hall and four images of the Buddha in the pagoda of the Toji. Buddhism itself having been formalized, however, this period ranks lower than the Muromachi period for its Buddhist sculpture. It gradually became the custom to have portrait sculptures of the influential supporters of the temple installed beside the images of the Buddha and there was a marked increase in the number of such carvings produced. A more characteristic branch of Momoyama sculpture was no mask carving. But the spirit of this age found its expression far more markedly in ornamental sculpture than in the type of sculpture mentioned above.

Buddhist sculpture deteriorated even more in the Edo period than it had in the Momoyama period, while the number and kind of non-religious carvings produced showed a marked increase. The main reason for the decline of Buddhist sculpture was that few sculptors felt any strong inspiration to express Buddhist ideas because Buddhism itself had become formalized and petrified by ritualism. Buddhist sculptures were, however, produced in large numbers to meet the demand of temples rebuilt
or repaired in this age. These were of three different kinds and those that are preserved today may be classified accordingly: 1. Images of the Buddha produced by professional carvers in the traditional style. Works include the Shaka Triad in the Sammon of the Chionin, Kyoto, by Koyu; the Shaka Triad and the 16 disciples of the Buddha in the Sammon of the Nanzenji, Kyoto; the portrait of the emperor Shomu by Gyokai in the Todaiji, Nara; and the two images on either side of the Great Buddha by Kenkei in the Todaiji; 2. Some expressions of personal faith in the Buddha by non-professional Buddhist priests; 3. A number of highly exotic sculptures by Wan Tao Sheng, a Chinese busshi from Ming China, whose influence, however, did not make itself felt very much. These include the Shaka Triad and the 16 disciples of the Buddha in the Mampukuji.

In the Meiji period Buddhist sculpture was no longer made owing to the anti-Buddhism of the Government and a Japanese sculpture was at a low ebb in this period.
5

BUDDHIST PAINTINGS

According to an ancient chronicle, in 588 the painter Byakka was invited to Japan from Kudara and in 610 the priest Domcho came to Japan from Koguryo in Korea and taught the Japanese how to prepare colours and make paper and ink. Buddhist paintings were in great demand because of the number of temples being constructed, so to supply these demands many painters came from the continent and Japanese apprentices, they rapidly spread Chinese and Korean painting styles throughout the country. The example of painting of the first half of the 7th century is that decorating the Tamamushi Zushi, so called because it was once decorated with the iridescent wings of the beetle tamamushi. The shrine stands on a square pedestal. On the doors of the shrine are painting of the Nio (Two Deva Kings), bosatsu (bodhisattvas) and pagodas, on the four sides of the pedestal are depicted episodes from the life of Shaka. The boards were first covered with black lacquer, then the images were painted in red, green and yellow lacquer. The figures are archaic, simple, and abstract and show the influence of Chinese painting styles. To indicate the chronological development of the story, the artist depicts the same character three times in some of the pictures (Plate XVIII). This may be regarded as precursor of the pictorial method of the scrolls.
The painters of the Asuka period had copied with little understanding or criticism the Buddhist Paintings produced in China and Korea, the Japanese painters of the Nara period assimilated some well-chosen Tang religious paintings and with this inspiration they enlivened their own works.

The most important of the Buddhist paintings of Nara date are forty-five famous wall paintings in the Kondo of the Horyūji. These are usually divided into three groups: the first is made up of four larger sections and eight smaller ones; the second consists of the figures of the Buddha’s disciples painted on thirteen smaller sections in the upper part of the outer chamber of the temple; the third is made up of twenty smaller sections of the figures of heavenly beings. Unfortunately, the most important of these paintings, the thirty-two works of the first and third groups were severely damaged by fire. The twelve paintings that constitute the first group are the largest of all and the figures of the Buddhas are life-size. The larger sections represent Amida in his paradise in a triad style, in the smaller sections are individual of bosatsu. The names of the Buddhas are still disputed by the scholars. Although most Japanese mural paintings are done on panels, these are painted on the walls, directly; shading is employed to suggest the roundness of the body and the contours are delineated with a strong line of even thickness. The wall paintings of the Horyūji are considered to exemplify the advance eastward of an ancient type of painting, because they are closely related to works of the Gupta period in India and Tang China. The murals were painted in 711 and it is evidently that wall paintings of late Nara period continued to develop after this date. This is proved by the representation of the “Lotus-flower world”, executed
752 on the petals of the lotus throne on which the Great Buddha of the Todaiji is seated. This is an engraving on bronze of complicated design and composition and the design that served as the model must have been of even greater artistic excellence. Also, the image of Kichijoten (Mahāśrī) (Plate XIX) in the Yakushiji with its harmonious colouring and the figure of a bosatsu at the Shosoin of the Todaiji, with its forceful lines, illustrate the height of development reached in the painting of the late Nara Period. A work of special importance is the Kako-Genzai-Inga-kyo, a scroll illustrating the sutra of the past and present incarnations of Shaka, painted in 735. The style of painting conservative and close to the Asuka type, suggests that the artist had copied the painting from an older model of Northern Wei times in China. This is the first instance of emaki-mono, or narrative picture scrolls; the text is written beneath the illustration. The scroll is exceptional among the works of this period.

In the early Heian period when mikkyō was flourishing, there must have been a remarkable output of esoteric paintings, but only ten examples survive today. Mikkyō was characterized by solemn and mysterious ceremonies in the temples and by prayers to the Buddhas for protection from disease and disaster and for deliverance from earthly suffering. Among the paintings that decorated the interiors of the temples were the mandaras (Skt. mandalas) or magic diagrams of the Buddha world and pictures of terrifying divinities. These paintings were mainly reproductions of Tang Buddhist paintings brought home by the Japanese priests who studied in China. The oldest of the surviving mandaras are the Ryogai or Kongokai (diamond world) Mandara and the Taizokai (womb world) Mandara, both produced in 833
or earlier and kept in the Jingoji Kyoto. The Taisha-
kuten Mandara painted on the wall of the Kondo of the
Muroji is of the same date as the Toji mandara. Other
Buddhist Paintings of this period are the paintings of the
Juniten (Twelve Devas) in the Saidaiji, Nara, produced
in the middle of the 9th century (Plates XX to XXII)
and three paintings of the Godai Rikiku (Five Awesome
Divinities) of 900 in the Daienin. All these works were
produced after the fashion of the Tang dynasty and show
pleasing effects of light and shade. Portrait paintings of
famous monks of the esoteric sects were produced in
large numbers about this time, as was the custom among
Buddhists. Of all the imported portraits, the oldest are
those of the Chinese Shingon patriarchs painted by
Lichen in the 8th century. Although the monasteries of
the esoteric sects were originally located on mountains
or forests, in the middle of the Heian period mikkyo
became urbanized; its religious rites became the part of
the annual functions of the court, and the sects them-
seves were popularized. Thus, though mikkyo paintings
were still produced in abundance, they lost their intrinsic
qualities because of the artists’ eagerness to adopt their
works to the taste of the nobility and in the end they
differed from the Buddhist paintings of other sects only
in subject matter. Furthermore, with the growth of the
Jodo sect, the solid, dynamic and massive portrayals of
the first-half of this period gave place to flat ornementa-
tion. The Ryogai Mandara and the wall paintings of the
eight Shingon patriarchs in the pagoda of the Daigoji in
Kyoto prefecture, painted in 951, still flow the style of
the early Heian period whereas the Mural paintings of the
Amida Raigo in the Hoodo of the Byodoin, painted in
1053, are typical special specimens of Jodo sect painting.
The murals represent the nine levels of Amida’s Western
Paradise and decorate the wall behind Amida’s image and the three doors of the Hoo do; they are entirely new in composition and typically Japanese in design, and are close to the style of landscape paintings. The Nehan (parinirvāṇa or the death of the Buddha; dated 1086) in the Kongobuji also deserves mention. Prominent among other works of art in this period are the Resurrection of Buddha (commonly called the Buddha rising out of the golden coffin) kept in the Chohoji, Kyoto (Plate XXIII) and the Amida Raigo in the Daienin and in the Hokkeji of Nara. The Daienin painting is an especially large work consisting of three pictures representing Amida, surrounded by a score of Buddhist *bosatsu*, flying across the sky to welcome his believers. Its grand composition and realistic style make this one of the best Buddhist paintings ever produced in Japan.

Buddhist painters were generally called *e-bu-sshi* as distinct from *busshi* or Buddhist sculptors. The *e-busshi* took holy orders and like the *busshi*, held a high social rank; various schools were founded and became hereditary.

The e-busshi, unlike unkei or kakei in sculpture, were much too conservative to start any new style in Buddhist painting of the Kamakura period. Sonchi, one of the e-busshi produced works typical of the classical style. However, a new style of Painting was born among the Jodo, Kegon, and mikkyo sects which were widely diffused in the Kyoto district. The Jodo sect was founded by Honen Shonin at the very beginning of the Kamakura period. An offshoot of this, Jodo Shinshu was founded by Shinran. This sect developed the *raigo-zu* or a painting showing the descent of the Buddha to welcome the spirit of his believer to the Buddhist Paradise. The first painting of this kind is preserved at
the Konbuin in Nara and represents Amida with twenty-five *bosatsu*. Unlike the pictures of the Heian period, in which the Buddha is welcoming the dead sitting quietly upright and looking straight ahead, the welcoming figures are in a half-standing position and are looking sideways. A special type of Amida Raigo was the Yamagoshi Raigo, in which the Buddha appears over the mountains. In the Yamagoshi Raigo-zu in the Zenrinji (Plate XXIV) the two *bosatsu* are below Amida and stand on white clouds. These paintings are characteristic of the middle part of the Kamakura period. Of the later period there are two pictures at the Chionin in Kyoto, the Haya-Raigo-zu, in which Amida and 25 *bosatu* rush to fetch the departing soul from his home (Plate X), and the Kaeri Raigo-zu which shows Amida departing, back view, having already welcomed the dead soul. The spirit of realism is evident in these descriptive paintings of the Kamakura period with their appeal to the people's heart.

There is a close relationship between the Buddhist Paintings of the Kamakura period and those of Sung China. The Southern Sung style gradually became fashionable and was indeed the special feature of painting in the Kamakura period. It is seen in many paintings preserved in the Daigoji in Kyoto, a Shingon temple, such as the one depicting Monju (Mañjuśrī) crossing the ocean (Plate XXV). The paintings of Kkū-zō and of Dainichi Nyorai in the Daigoji gave rise to an ornamental style in Buddhist painting with fresh colours and serene outlines.

At this time two entirely new schools of paintings arose: one coming from the Zen sect of Buddhism and the other from the mixture of Shintoism and Buddhism. The peculiar technique and form of Zen painting had
been established in Sung China and is so individual as to be easily distinguished from that of other sects. It is generally known by the name of Chinzō under the influence of the Chinzō began to be painted from the Japanese point of view. Representative examples are the portrait of Gotsuan Funei at the Shōdenji in Kyoto; that of Shinchi Kakushin painted by Kakuhei in 1315, preserved at the Kōkokuji, near Kainam; and that of Shūhō Myōchō (Daitō-Kōkushi) also painted by Kaku-kei in 1334 and preserved at the Daitokuji in Kyoto. Although many portraits were produced as a means of promulgating the religion to the public, only a few of them are of real artistic merit.

The new trend in religious painting, the only one to be nurtured by the Samurai was the so called Suijaku-ga. One of the characteristics of Shintoism was that is used no pictures for worship. However, after the middle of the Heian period there arose a theory that Shinto gods are manifestations of the Buddhist deities; this is called honji-suijaku. The Shinto Suijaku portraits came into being. There are two kinds of pictures in this category: one represents the Buddhist image which is said to be the original form of the Shinto deity called honji mandara and the other shows the complex of the temples depicted in a scenic manner called niya mandara.

Religious scrolls can be divided into four classes according to subject matter. First comes scrolls dealing with religious sūtras such as the Jigoku Soshi, Gaki Soshi and Kegon Gojugo-shō, in Tokyo these were all done in very early part of the Kamakura period. Second are the scrolls that deal with the origins and virtues of a shrine or temple. The third consists of picture scrolls, the subjects of which are the lives of high priests of Japan and China. The last group consists of scrolls recounting
tales and stories then in vogue.

In the middle of Muro-machi period Tosa Mitsunobu painted many murals, Buddhist pictures, portraits and scroll pictures of which fifteen survive. However, no traditional Buddhist art of freshness and excellence was produced at this time compared with the paintings of the preceding period the religious pictures are inferior. Zen monasteries became great centres of culture at this time. Chinzo or portraits of high priests continued to be painted. Japanese Zen priests and artists lost no time in learning Suiboku-ga as this way of painting expressed the spirituality and aims of the Zen sect. Another feature of this period was the diffusion of portrait paintings. The paintings of the Edo period were emphasized on the warrior class, merchants, middle and lower class of people and men of letters and thus the artistic efforts of painting the Buddhist subject dwindled into oblivion then onwards.
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