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SCRIPTABLE

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Robert Tenor, editor
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EDITORIAL

Scriptable is an irregular review of what was once called the belles-lettres, where we essay upon a wide assortment of current books and articles with an eye open for "the beautiful jumble of discordant congruencies" derived from the authors and titles under discussion. We cast a wide academic net through the social sciences and humanities, with a strong orientation toward current events, social theory, religious and cultural studies.

With this number we move away from simple reportage of current scholarship to something more ambitious. The body of each issue includes editorial essays examining themes inspired by the works under consideration. Our Annotated Bibliography will review, list and link the titles under discussion, providing a faithful summary of its content and audience.
Our purpose is to inform and entertain. Through the review essays we hope to visit new and timeworn places through unsettled ideas in currency newly minted. Perhaps to see the outlandish as intimate and to show up the familiar as stranger than before thought.
Each issue should surprise.

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THE AWAKENING OF MODERN JAPANESE FICTION: PATH LITERATURE AND AN INTERPRETATION OF BUDDHISM by Michihiro Ama [SUNY, 9781438481418]

Argues that the role of Buddhism in modern Japanese prose literature has been significantly overlooked.

THE AWAKENING OF MODERN JAPANESE FICTION is the first book to treat the literary practices of certain major modern Japanese writers as Buddhist practices, and to read their work as Buddhist literature. Its distinctive contribution is its focus on modern literature and, importantly, modern Buddhism, which Michihiro Ama presents both as existing in continuity with the historical Buddhist tradition and as having unique features of its own. Ama corrects the dominant perception in which the Christian practice of confession has been accepted as the primary informing source of modern Japanese prose literature, arguing instead that the practice has always been a part of Shin Buddhist culture. Focusing on personal fiction, this volume explores the works of literary figures and Buddhist priests who, challenged by the modern development of Japan, turned to Buddhism in a variety of ways and used literature as a vehicle for transforming their sense of selfhood. Writers discussed include Natsume Sōseki, Tayama Katai, Shiga Naoya, Kiyozawa Manshi, and Akegarasu Haya. By bringing Buddhism out of the shadows of early twentieth-century Japanese literature and elucidating its presence in both individual authors' lives and the genre of autobiographical fiction, THE AWAKENING OF MODERN JAPANESE FICTION demonstrates a more nuanced understanding of the role of Buddhism in the development of Japanese modernity.

CONTENTS

> The time of snow
> Closes in on Mount Hiei . . .
> Bleak days
> Of ultimate loneliness;
> My path never ends.

—Yukawa Hideki (1907-1981)

Japan's first Nobel laureate, Yukawa Hideki, wrote the above *waka* poem during December 1945, just months after Japan's unconditional surrender, which ended the Pacific War. With this first defeat as a modern nation state in Japanese history, Japanese society was completely devastated. It was during this bleak period that Yukawa seems to have identified his feeling of loss as a Japanese with the cold of winter on Mount Hiei, which he looked up to as the cradle of Japanese Buddhism. What connects his sense of loneliness, the severe cold, and Buddhism is the process of following a path toward an only dimly sensed goal—perhaps the recovery of Japan in general and a new world of physics in particular. Yukawa's idea of an "endless path" is derived from Japanese literary tradition. He was fond of medieval and early modern Japanese literature, including *The Tale of Genji (Genji monogatari),* Saigyos *Mountain Home Anthology (Sankashu),* and Basho's *haikai,* as well as Chinese classics, especially *Zhuangzi* and *Laozi.* Yukawa represents a broad range of modern Japanese intellectuals who do not consider themselves to be religious but maintain an interest in literary expressions of Buddhism.

Buddhism is one of the dominant forces that shaped Japanese culture. Western scholars have discussed Japan's Buddhist art, Buddhist architecture, and performing art influenced by Buddhism, as well as Buddhism's impact on medieval Japanese literature; however, they have done so by considering Buddhism to be incidental to modern Japanese literary studies. On the other hand, Japanese scholars have studied the representation of Buddhism in modern Japanese literature mostly through a denominational doctrinal lens. *The Awakening of Modern Japanese Fiction* introduces to the Western academic world the significance of Buddhism in modern Japanese literature by extracting unrecognized Buddhist elements from the disciplinary divide between literary and Buddhist studies through the notion of "path." It also corrects the dominant perception in which the Christian practice of confession has been accepted as the primary informing source of modern Japanese prose literature.

This book features prose works created during the first three decades of the twentieth century both by literary figures—Natsume Sōseki (1867-1916), Tayama Katai (1872-1930), Shiga Naoya (1883-1971), and Matsuoka Yuzuru (1891-1969)—and Buddhist priests, such as Kiyozawa Manshi (1863-1903) and Akegarasu Haya (1877-1954). Their works are approached from a Buddhist point of view more than a literary point of view and analyzed in terms of the Buddhist narrative structure of "ground, path, and goal." In Buddhism, path is a metaphor for spiritual growth that leads to the attainment of Buddhist realization. The Buddhist notion of path is not only useful for analyzing the structure of personal fiction that features the spiritual growth of the main character but is also helpful in the allegorical reading of such texts from a Buddhist perspective.

The Awakening demonstrates two types of textual study. First, it presents textual study that is inseparable from analyzing the writer's interiority. When Sōseki, Katai, and Shiga are considered in light of the lay Buddhist movement, they had their own spiritual training that was comparable to Buddhist practice. Although they did not intend to write religious novels, for these writers—and for Kiyozawa and Akegarasu—writing can be considered a path and a narrative is a medium of self-reflection that triggers self-transformation. Second, this book uncovers the meaning of a work—a meaning defined by an unlimited number of contexts—rather than explaining the authorial intent of the work. It demonstrates a way of reading in which Buddhist imagery and symbols are interpreted on subtextual levels to reveal their connections to the main characters' spiritual impasse, self-realization, and Buddhist awakening. Allegorical readings of the texts, underpinned by the Buddhist notion of path, are, to some extent, inseparable from the writers' Buddhist experiences. Their Buddhist engagement is evident in their works through their linguistic codifications and in their religio-philosophical choices. Those stories are neither doctrinal nor written from a Buddhist clergy's

point of view, but represent how most Japanese, including the writers themselves, relate to Buddhism in their daily lives. *The Awakening* thus demonstrates the informing presence of Buddhism in the writers' engagement with Buddhism by writing personal fiction and in readings of personal novels.

For works that were formerly treated as I-novels *(shishosetsu)*, this book adopts the term "personal fiction." The I-novel is the most popular literary form of confession in modern Japan and is believed to present the author's life without mediation, whether in first- or third-person narration. The protagonist, or hero, and the author are, however, not identical, because I-novels are, after all, fiction. In *The Rhetoric of Confession,* Edward Fowler uses the term "autobiographical fiction" instead of I-novel, and defines it as a literary form that mediates between the experiences of a writer and the hero. Unlike Fowler, who questions the authenticity of self-referentiality in autobiographical fiction, Tomi Suzuki considers I-novels a retroactively constructed discourse and shifts the discussion of I-novels as a literary form to a Japanese cultural ideology. When Suzuki's argument is considered, the Buddhist sensibilities that appear in I-novels can be explained as part of the later ideological construction of I-novels, defined as traditional and uniquely Japanese. However, the practice of confession has always been a part of Buddhist culture. The Buddhism represented in I-novels is also contemporary and mirrors the modern development of Japanese Buddhism and the reinterpretation of traditional Buddhist values. This book focuses on the selected writers' Buddhist experiences as stories that are personally constructed and does not investigate the "nonfictional" (historical) development of modern Japanese Buddhist organizations. Personal fiction includes not only autobiographical fiction, which is confessional in nature, but also novels in which parts of the protagonists were modeled after the authors and novels in which main characters were based on people the authors knew, as well as diaries and documentary works.

Sōseki, Katai, Shiga, and Matsuoka had experiential contacts with Buddhism not only by reading Buddhist scriptures but also by participating in funerary Buddhism and interacting with Buddhist clergy. Although Confucian ethics had been the norm for modern Japanese intellectuals, this lived experience was significantly different from their experiences of other forms of East Asian religio-philosophical traditions, such as Confucianism and Taoism, with which they had become intellectually familiar by reading Chinese classics, including the *Analects of Confucius* and *Zhuangzi.* Buddhism, therefore, constitutes a key category for analyzing these writers' growing spirituality and serves as a point of reference for exploring their experiences of other religions, such as Christianity and Tenrikyö, as well as their perceptions of popular indigenous religious beliefs.

The form of Buddhism embraced by the literary authors and Buddhist priests examined in this book is both traditional and modern. Their works represent cultural forms that grew out of the exchange between Western European civilization and local traditions in non-Western countries after the nineteenth century. During the rise of Japan as a modern nation-state in competition with the West, the Japanese searched for a distinct national identity through a new form of writing. In this modernizing process, Japanese intellectuals reconfirmed and articulated traditional Buddhist ideas. They renewed their sense of impermanence when they experienced rapid social changes, which also altered human relationships, and new types of death caused by recent developments in their country concomitant with modern epidemics, warfare, mental breakdown, and growing poverty. Modern Japanese writers associated untimely death, loneliness, self-detachment, and the beauty of nature with the Buddhist sensibility of impermanence and Buddhist awakening. They did not accept the notion of karmic punishment, but projected their present on their past, incorporated various non-dual Buddhist images into their work, and adopted the Buddhist attitude of seeking the way.

At the same time, the Buddhism that modern Japanese writers experienced—and to which they contributed—is a modern construction. They accepted new discourses on Japanese Buddhism created by the Buddhist clergy, such as United Buddhism, as a trans-sectarian Buddhist movement, and Kamakura New Buddhism, as the pinnacle of Japanese Buddhist development. Lay Buddhist leaders invented methods of the unmediated inner religious experience and overlooked a wide range of long-standing "physical discipline and ritual competence," according to Robert Sharf.[4] This tendency coincides with the "myth of sincerity" that Fowler points out in the development of autobiographical fiction.' The Buddhist practice of seeing things *as they are* resonates with realism as a vision of reality, namely, describing what writers perceived exactly *as they are,* or *ari no mama.* The ability to detach oneself from one's attachment was sought in both the Japanese literary establishment and the Buddhist world of modern Japan.

This book consists of eight chapters. Chapter 1 provides a background for two types of readers—specialists and students of Japanese Buddhism and Japanese literature. It highlights the problem of disciplinary boundaries that have prevented discussions of literary figures' interest in Buddhism within the categories of either literary studies or Buddhist studies and introduces previous discussions of Buddhism and literature in modern Japan by Japanese scholars. It then provides a survey of Japanese Buddhism, including discussions of basic Buddhist doctrines, major Mahayana sutras, and the formation of funerary Buddhism. Chapter 1 also explains the overarching conceptual framework of the book—that is, modernism, personal fiction, and path literature.

The following chapters are divided into two parts. Part 1 consists of four chapters and considers the writing of personal fiction to be a Buddhist practice. Chapter 2 introduces Sōseki, Katai, and Shiga from the point of the lay Buddhist movement. They are known as great literary writers of modern Japan, but their Buddhist experiences are relatively unknown in the West. Although they considered themselves to be neither Buddhist practitioners nor religious thinkers, they expressed great interest in Buddhism. They were not interested in Buddhist sectarianism, but were drawn to Buddhist worldviews, Shakyamuni Buddha's teachings, and aesthetic conventions of Japanese culture through which evanescent sentiments are expressed. Further, Soseki practiced sitting in meditation, wanderlust led Katai to seek a reclusive life, and Shiga took pleasure in viewing Buddhist art.

Chapter 3 focuses on the notion of *ari no mama,* which Sōseki, Katai, and Shiga considered crucial to the descriptions of realistic fiction, and analyzes the ways in which these authors articulated the relationship between literary art and Buddhism. While investigating the impact of realistic writing as developed in both Japan and the West on their personal fiction, this chapter demonstrates the relationship between the literary practice of observing and describing things as they are and the Buddhist practice of "right view" or seeing things as they are. For these writers, writing personal fiction—particularly autobiographical fiction that is confessional and highly self-reflective--was a form of spiritual practice that made them aware of who they were. They did not, however, write personal novels in order to gain spiritual comfort; rather, writing personal fiction helped them understand how their present conditions came to be by their conduct in the past. Soseki's *Grass on the Wayside (Michikusa,* 1915), Katai's *Remaining Snow (Zansetsu,* 1917-1918), and Shiga's "At Kinosaki" *(Kinosaki nite,* 1917) are read as examples of the authors' paths and in light of their introspective practice that paralleled Buddhist practice. Although the notion of a self is negated in Buddhism, that does not mean the existence of a self is denied. Rather, the denial of the self leads to an awareness that the cause of suffering is self-attachment and the self is always in a state of change. Those who attain Buddhist realization develop non-dual perspectives and understand that life is interdependent.

Chapter 4 treats the confessional writings of Shin Buddhist clerics as variants of personal fiction. A close reading of the texts demonstrates that Shin Buddhism was part of a system of confession and

served as one of the sources of modern Japanese literature. It thus replaces Karatani Kojin's position that Christianity's confessional mode was the primary "source of modern Japanese literature." Shinran (1173-1263), the founder of Shin Buddhism, confessed how difficult it was for him to overcome his base passions, and since then, expressing the burden of karma and repentance became an established Shin Buddhist practice. For modern Shin Buddhist leaders such as Kiyozawa, who suffered from tuberculosis and a fear of death, and Akegarasu, who struggled with his carnal desires, confessional writing as a record of religious conversion and as reportage of a spiritual experiment was a method through which they examined their Buddhist path and questioned the limits of moral judgment.

Chapter 4 begins with an investigation of Kiyozawa's "The Nature of My Faith" *(Waga shinnen*, 1903) and continues to Akegarasu's sexuality as observed in *Before and after My Rebirth (Kosei no zengo,* 1920). Unlike Kiyozawa, whose confession is rational and expository, Akegarasu, who was aware of the artistic effects of confessional writing, employed literary techniques and deliberately constructed his work to be read as literature. For him, confessional writing represents both traditional and modern Shin Buddhist practice. He was also interested in prose, poetry, and autobiographical fiction. The social standing of Kiyozawa and Akegarasu as Buddhist priests and their intentions to write about personal religious experiences, as well as those of their readers, have led their works to be distinguished from works of "literature." Akegarasu represents a writer excluded from the disciplinary boundary formed around modern Japanese literature. The difference in the personal novels of Akegarasu and the other literary authors examined in this book is that for Akegarasu, personal fiction served as a means of religious propagation—whereas for Sōseki, Katai, and Shiga, it did not—and that unlike Katai and Shiga, Akegarasu was not concerned with the transient beauty of nature.

Chapter 5 explores a personal novel that features the history of a contemporary Shin Buddhist denomination, its reform movement, and the lives of Shin priests and lay members. While *Guardians of the Dharma Castle (Rojo o mamoru hitobito,* 1923-1926)—a best seller that contributed to the so-called Taishō Religious Boom—is Matsuoka Yuzuru's autobiographical fiction, its historical account is supported by his documentary work. This chapter analyzes the ways in which Matsuoka placed his hero in modern Shin Buddhist history. His documentary work became his religious practice and a path that led him to address a Buddhist reform by means of fiction. *Guardians* also represents two major Shin Buddhist events. Although Matsuoka wrote *Guardians* to question a Shin Buddhist organization, because it depicts the lives of ordinary clergy and laity from a Marxist perspective and shows Shin Buddhist history from the bottom up, it adds to the organization's institutional history that is created by its ministerial authority. Despite a recent surge of interest in modern versions of medieval Buddhist hagiographies, serious scholarly attention has not been given to modern Buddhist historical fiction. This chapter therefore contributes to a wider discussion of historical novels in modern Japan.

Part 2 consists of three chapters. It demonstrates allegorical Buddhist readings of personal novels created by Sōseki, Katai, and Shiga. Not all of the main characters and narrators studied in this section experience Buddhist awakening; however, because Buddhism deals with the nature of suffering, the Buddhist notion of path is helpful in exploring the ways in which main characters and narrators handle their problems, deepen their sense of being, reflect their conditions of selfhood on others, and gain self-realization. While Buddhist traditions are diverse, when the personal novels are read from the standpoint of path, the transformation of main characters or the development of the narrator's self-awareness is the common theme. These changes are brought about by their reflections on other characters, suffering, death, and nature, as well as through their interaction with Buddhists, Christians, and followers of other religions.

In chapter 6, the words and objects used in daily life in Soseki's *The Three-Cornered World (Kusamakurat,* 1906) and *The Gate (Mon,* 1910), as well as in Katai's *The Quilt (Futon,* 1907), are examined as Buddhist allegories. Both secular meanings and religious messages are found in such words as *ojo* (birth in the Pure Land) and *mondo* (dialogue). The word *futon,* sleeping mattress and cover, which has now become part of the English language, was used to refer to cushions for Buddhist meditation. Chapter 6 views those words and objects as Buddhist symbols and clarifies their implications by highlighting the non-dual nature of Buddhist symbolism. Through the system of Buddhist symbols, the characters' struggles against themselves, others, and society are seen as the beginning of their accepting self-limitation and base passions, which leads them to experience self-transformation.

The main characters analyzed in chapter 7 advance their spiritual inquiries and attain peace of mind. Katai's *The Miracle of a Buddhist Monk (Aru so no kiseki,* 1917) and Shiga's *A Dark Night's Passing (Anya karo,* 1921-1937) are treated as the stories of the main characters' "turning of the mind." Their experiences of Buddhist awakening are analyzed in terms of their experiences of mysticism, organized religion, and nature. The relationship between self and others and the impact of death on the main characters are also examined.

Chapter 8 investigates literary representations of funerary Buddhism. Funerals are Buddhist symbols that appear in personal fiction as rites of passage. During Buddhist funerals, the periods of transition in the lives of literary characters and new sensations regarding life and death are identified through the connection of the term "path" as a synonym for passage. In Soseki's *Sanshiro (Sanshiro,* 1908), Sanshiro comes across the funerary procession of a child and thinks deeply about the innocence of death, associating it with beauty of the woman he has fallen in love with. In Soseki's *The Miner (Kofu,* 1908), after the protagonist and miners view the parade for a dead miner, which deviates from conventional Buddhist funerary processions, the barrier between the protagonist and the miners disappears. The Buddhist funeral of an Imperial Japanese army officer in northern China observed by the narrator of Katai's *The Diary of the Second Army Corps at War (Dainigun jusei nikki,* 1905) during the Russo-Japanese War evokes in him loneliness and a sense of displacement. Unlike those accounts of Buddhist funerals, characters in Katai's *Lift (Sei,*1908) and Soseki's *To the Spring Equinox and Beyond (Higan sugimade,* 1912) lost loved ones. They find spiritual solace in a Shinto-Buddhist hybrid funeral and a Shin Buddhist funeral, respectively. Liminality is a key to exploring the spiritual growth of the characters in those novels and for examining both the unsettling and cathartic effects of Buddhist funerals as well as relating those discussions to analyzing the non-dual nature of Buddhist symbols.

Soseki is the thread that binds the contexts of this book. This study initially began as an exploration of Soseki and Buddhism, and then the scope of inquiry was expanded so as to bridge literary and Buddhist studies. Examination of Soseki's Buddhist engagement led the research to delve into Buddhist experiences of other literary authors who also wanted to understand why they had been struggling against themselves. Although Katai was hostile to Sôseki, both writers considered nature to be the source of self-detachment. Shiga admired Soseki's idea of "leaving oneself by becoming one with heaven" *(sokuten kyoshi)* and entrusted himself to Mother Nature. Although Sôseki and Kiyozawa may never have met, Soseki modeled the character "K" in *Kokoro (Kokoro,* 1914) partly on Kiyozawa, who was attached to ascetic practice, ruined his health, and then entrusted himself to Amida Buddha's original vow. Matsuoka was one of Soseki's students who interpreted *sokuten kyoshi* as Soseki's determination to avoid a self-centered way of living.' Yukawa Hideki also became interested in Soseki's work because Yukawa's father-in-law was the physician who treated Soseki when SOseki was hospitalized at his clinic in Osaka.'

In the appendices, the works of Akegarasu and Matsuoka, which the present study explores, are partially translated. While the personal fiction of Söseki, Katai, and Shiga, as well as Kiyozawa's religious testament have been translated into English and studied by Western scholars, Akegarasu's confessional writing, which is treated as an adaptation to personal fiction in this book, and Matsuoka's *Guardians,* have been neglected.

Finally, caveats associated with this book must be noted. First, this book deals primarily with the Zen and Pure Land traditions as it builds on the analysis of Seiselas Buddhist experience. Analyses of other forms of Buddhism in modern Japanese literature are omitted. Esoteric Buddhism is represented in Izumi Kyōka's *The Saint of Mt. Koya (Koya hijiri*, 1900), and Miyazawa Kenji, who wrote many children's stories, was influenced by the *Lotus Sutra.* Also, it is important to note that the personal novels of female writers, such as *Child's Play (Takekurabe* (1895-1896) by Higuchi Ichiyo which includes episodes about the son of a Buddhist priest, are excluded from the present study, though they are touched on in the conclusion. Although many prominent literary writers during the postwar period, such as Takeda Taijun and Okamoto Kanoko, commented on the relationship between Buddhism and literature, this study focuses on the prewar era.

Second, those who specialize in literary studies and those who are familiar with the works of Söseki, Katai, and Shiga may find summaries of these authors' novels descriptive and lengthy. They may suggest that a summary of a work should be part of a textual analysis, rather than dividing summary and analysis in which portions of the summaries are reiterated. This book takes the form it does because of consideration for those who are not familiar with works of modern Japanese literature. Literary critics may also point out the lack of intertexual analysis in this book, especially concerning Söseki's major works. The spiritual struggles and developments of the main characters in his so-called "trilogy" can be analyzed as one spectrum of the main characters' religious experiences, but such intertexual study is beyond the scope of this book.

Despite these shortcomings, **THE AWAKENING OF MODERN JAPANESE FICTION** presents a more nuanced understanding of the role of Buddhism in the development of modern Japanese literature. A creative take on the title of the book is that it derives from **TREATISE ON THE AWAKENING OF FAITH***, an English translation of *Dasheng qixin lun (J. Daijo kishinron*). This Buddhist commentary, complied in China in the sixth century, is "one of the most influential treatises in all of East Asian

Buddhism" and its author aims to "reconcile two of the dominant, if seemingly incompatible, strands in Mahayana Buddhism: *tathagatagarbha* (embryo or womb of the buddhas) thought and the *alayavijnana* (storehouse consciousness) theory of consciousness." *The Awakening* brings together Buddhist studies and literary studies, opens new vistas at the intersection of religion and literature, and brings Buddhism out of the shadows and interstices of early twentieth-century Japanese literature." <>

PRINTED AND PAINTED: THE MEIJI ART OF OGATA GEKKŌ (1859–1920) by Amy Newland [Brill | Hotei, 9789004448506]

PRINTED AND PAINTED: THE MEIJI ART OF OGATA GEKKŌ (1859–1920) is the first English-language publication to offer an in-depth look at the life and career of the Japanese painter and woodblock-print designer Ogata Gekkō. This publication brings together 140 prints and paintings by Gekkō, his students and his contemporaries such as Kawanabe Kyōsai, Tsukioka

Yoshitoshi and Yōshū Chikanobu across five subject areas: history and legend; pictures of beautiful women; the natural world, rural and city views; literature and theatre; and modern wars and modern soldiers. The extensive introduction brings to life the character and art of Gekkō, including a translation of a personal account by his accomplished student, the *shin-hanga* (New Print) artist Yamamura Kōka. An artist often overlooked in discussions of the art of the Meiji period (1868–1912), the publication seeks to highlight the vibrant printed and painted world of the era.

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Gekko-sensei's Oke-machi Period
— Scattered Memories of My Former Teacher -—
(Oke-machi jidai no Gekko-sensei - 'Onshi tsuioku' no ichidanpen -)
Yamamura Koka, Chuo bijutsu 10, no. 8 (August 1924): 114-19

Gekko-sensei lived in Oke-machi in a rental house that consisted of four rooms, including a storehouse, and at that time cost six yen [a month]. In saying 'that time' I mean when I became a student, so from around 1896.

Aside from the storehouse, the house had an entryway three tatami mats in size and a sitting room (chanoma) of six tatami mats. The combined living and studio space for Gekko-sensei was eight tatami and this faced out onto a garden measuring approximately two tsubo. There was also a room on the second floor, but it was rarely used and was not for us students. I no longer have any recollections whether it was eight or ten tatami mats in size. But in either case that house was no more than six yen in rent.

At that time, Gecko's artistic activity ranged from preparatory drawings for prints (hanshita) to finished paintings (nikuhitsuga) and it seems that this corresponded precisely to a transitional period in his life [career]. Even so, when looking at later artists such as Terasaki Kogyo, Mizuno Toshikata and Tomioka Eisen, I realise that he was an eminent artist during this period. I was then a kid of fourteen or fifteen [sic] and so I know little about my teacher's social standing other than what I can imagine now when looking back.

Unlike today, an era when many artists are better off, back then artists with a lifestyle like Gekko-sensei's seem to have had it pretty tough. This is evinced by the fact that Gekko was in arrears with the monthly rent of just six yen. The rent of six yen was perhaps the greatest outlay within sensei's monthly expenses. He was often two to three months in arrears.

The owner of the house was also the owner of a paper shop in the same area of Yazaemon-cho in Kyobashi and near the Shueisha — it is no longer there today. If one were to say what was scary about the manager (banto), it was that he reminded me of a 'devil tile' (onigawara). Even today I am able to conjure up the memory of that square, angular face. The frightening nature of the manager made a deep, terrifying impression on me such that I am still able to clearly picture his face. The delivery of the rent there every month was generally my task — I didn't like doing this. It wasn't only because of his face — even when I left my teacher's and returned to the Shinagawa house4 the threat of that onigawara remained strong.

A shiver always ran down my spine when okusan said to me, `So, go and drop off the rent'. I would circle around, then quietly go to the side of the paper store. I would always hesitate and think, 'I wonder if that onigawara fellow is still there?

Praying to myself that the manager would not be there, I secretly peeked into the paper shop. But he was always there, without fail. Just like the trademark on the shop signboard (kanban) of the paper store, that onigawara was always installed in the middle of the store. Seeing that, I gathered together my resolve and timidly went in.

The manager cast a sharp glance my way as I said, 'I've come from Tai' and produced the rent I had with me. So as not to look at his face, I turned away, but I felt the onigawara's malicious gaze on me and I was terrified: `(Dear) apprentice (odeshi-san), please tell sensei when you return home that I have received two months' rent. There is still one month owing since last month's rent has yet to come in. That means that this month I must also have two months of rent — you get that? Don't forget to tell him'.

Listening to that gruff voice, I grabbed the rent receipt, and only then ran out of the shop. This was repeated every month and it is certainly no exaggeration to say that this was the most painful part of my apprenticeship at Oke-machi.

Of course, it was inevitable that the house rent would be in arrears. Even though it is said that it was a time when artists were not well off, the preparatory drawings for one page of the set Manga published by Toyodo were 1 yen. I seem to remember that I often received 1 yen when I took in sensei's preparatory drawings. At that period, his finished paintings were around 15 yen for a piece measuring one shaku five sun [c. 45 cm] and i8 yen for one that was one shaku eight sun [c. 54 cm]. These prices were quite high for works of the time, but sensei's paintings were extremely detailed.

If anything, however, it could be said that there was relatively little adversity in sensei's life during this period. After his long residence at Oke-machi, sensei moved to the house in Tsukiji where Fukuchi Ochi lived and his life there corresponded to his so-called 'golden period' (zenseiki). I had already left sensei's place then, but at a time when life was more peaceful than it is now, it seems that sensei's persona as a great artist was quite wonderful. But I cannot speak about any time other than sensei's transitional period at Oke-machi.

Sensei was extremely hard-working during this period. He would rise at 5 a.m. without fail. Then, because he immediately went for a morning bath, we [the students] had to spend that time thoroughly cleaning the house. If we were unable to get this done, there would be words and sensei would be in a bad mood the whole day.

When sensei came back from the [public] bath, it was his custom to go at once to pray at the [household] shrine. Generally, the shrine had to be properly lit since it was in the entryway (genkan). Sensei was an especially devout person. Every month, without exception, he visited Fuck) -sama in Fukagawa on the first and fifteenth days and Konpira-sama in Shiba on the tenth day.

Once he finished his [morning] prayers at the household altar, sensei would have his breakfast. He drank sake from the morning onwards. While he was eating, we would make the preparations for his work, mixing up the pigments and backing the silk. He would set to work straight after eating. He would generally immerse himself until 4 or 5 p.m. every day. As part of a daily routine in the mornings he would sketch grasses and flowers from nature (shasei sareta) with a brush on hanshi sheets. Throughout the year this routine almost never faltered and for this reason you could say that he was remarkable. Sensei did not forget to carry a portable brush-and-ink case and hanshi with him wherever he went. On this point, one could say that he was a modest, diligent artist compared to those today who, once they become a little well known, do not carry around sketchbooks.

When he was done with work, sensei would go to the bath once again. In his absence we would again completely tidy the house and we were required to put out the trays for the evening meal. At that time, I generally cleaned the garden, which measured just two tsubo and because the garden was the only thing he looked out on, it was completely changed every two months.

And so, when sensei returned from the bath, he would take a position on the round straw mat (enza) on the 'wet veranda' facing the garden." He would then again drink sake. He would usually drink with every meal. As a rule he drank around two to three go [tokkuri] each time. He was the type of person to nurse his drink and he was a heavy drinker.

Moreover, sensei, who had refined tastes, was extremely particular about utensils and antiques, and even at these times he used trays of negoro lacquer, lacquered cups and sake kettles (cloth and containers (chirori) to drink sake. — In that way, sensei was an individual who appreciated objects and the people who sent him pieces praised him because he treated them with great care.

There would then be dinner, and usually he ate only one large rice bowl full. Following the meal, he went, without fail, to hear koshaku [storytelling] at the Ginzatei. He was very keen about going, come rain or shine, and unless something else quite important came up he seldom missed it. People such as Teizan frequently came to the Ginzatei and sensei's zeal for koshaku meant that it became an avenue of study for him. Either way, sensei, who appears to not have received any formal instruction, seems to have learned a great deal from such koshaku performances. This influence clearly surfaces in his work and because of this one could certainly say that sensei was able to create such great pieces as the Forty-Seven Loyal Retainers (*Shijushichi gishi [Gishi shijushichi zu], cat. nos. 16-24).*

Wherever he went sensei wore geta with oak teeth (hiyori geta), but due to sensei's fastidious nature, he disliked the leather straps and used felt (woollen cloth) instead. Also, black bowler hats were fashionable at the time and he always wore one. The sound of the hiyori geta invariably echoed in the narrow corridor of the entryway to the house when sensei returned home from an outing. At that moment, no matter what they were doing, everyone in the house rushed out to the three-tatami entryway. All of us would fall prostrate to welcome him home. Sensei's family at that time included sensei and his wife, the young Gessan, who was about seven years old, then there was little Tamako. There were two maid-servants and I was the only apprentice who lived with them at the time. No matter what, sensei would become extremely bad tempered if the six of us didn't prostrate ourselves and greet him in the entryway when he arrived home.

As you can see, even though sensei can be said to be methodical, in reality, it was a noisy house despite the strict rules. When sensei Degan to say something, regardless of where he was, we had to call out in acknowledgement at that moment, and when he went out we had to follow after him on the stone pathway [paving stones, kiri] Sensei was very particular about house cleaning and such.

I was scolded at times to the point of tears about tiny, specific things I had missed during cleaning. If I had to say, sensei had a very short temper.

Sensei was a relatively fussy person regarding time and, even when running errands, he would calculate about how long you should take and, if you went over that time, you were frequently scolded. Also, in the summer, sensei often napped in the studio. Before going to sleep he would decide whether it would be a twenty or thirty minute nap and we had to wake him after roughly that much time.

In those days, there was a 'research group' (kenkyukai) for the students that took place once a month, and it was then that the second-floor room (hiroma) was used. Students would bring along and present recent works. After some critique of the pieces, sake was brought out and it became an informal gathering. In the end, everyone took turns to display hidden talents. As sensei really liked these performances, all the students who gathered together were surprisingly good performers. But it was sensei's dance that stood out far above any amateur. — Among the woodblock-printed images published by Toyodo is the One Hundred Dances (Odori hyakuban) and this type of work showed that sensei was knowledgeable about dance.

The research society continued for some time. Later, it convened on the 25th of every month and became the `Tenjin Society' (Tenjinkai). When the Oke-machi house was vacated, the group was called `Gyokutokai' that incorporated the 'moon') character of sensei's name Gekko. The students in those days were my 'seniors' (senpai) — beginning with sensei's top student at the time, Sakamaki [Tsukioka] Kogyo, the group included Kanamori Nanko, Harada Kokyo, Shoda Koho and others.

'0 gata Gekko' was sensei's art name. His real name was Nakagami Masanosuke and he also had the name `Meikyosai'. The aforementioned name 'Tai' was his wife's surname. She was an only daughter [only child] and sensei was adopted into the Tai family.

This [account] was done in response to an introduction in [the journal] *Ukiyo-e kenkyu* [Ukiyo-e Studies], and so it will also appear there. But eventually I hope to research his life further and write in greater depth about him, and this will be one aspect of my future work. (June 1924)   <>

HISTORY OF ART IN JAPAN by Nobuo Tsuji, translated by Nicole Coolidge Rousmaniere [Columbia University Press, 9780231193412]

HISTORY OF ART IN JAPAN is a fully illustrated overview of Japanese art, written by one of Japan's most distinguished art historians. This masterful account of the country's exceptional cultural heritage sheds light on how Japan has nurtured distinctive aesthetics, prominent artists, and movements that have achieved global influence and popularity.

A leading authority on Japanese art history, Tsuji Nobuo discusses works ranging from the Jōmon period to contemporary art, from earthenware figurines in 13,000 BCE to manga, anime, and modern subcultures. He explains crucial aspects of Japan's many artistic mediums and styles—including paintings, *ukiyo-e*, ceramics, sculpture, armor, gardens, and architecture—covering thousands of years. Drawing on newly discovered archaeological findings and the latest research, the book examines Japanese art in various contexts, including Buddhist and religious influences, aristocratic and popular aesthetics, and interactions with the world. Generously illustrated with hundreds of full-color images, maps, and figures, HISTORY OF ART IN JAPAN is an indispensable

resource for all those interested in this multifaceted history, illuminating countless aspects of Japanese art for scholars and general readers alike.

Reviews

Tsuji Nobuo's encyclopedic, authoritative, and insightful survey of the history of Japanese art—informed by over six decades of groundbreaking research—is presented in a lively and eminently readable translation by Nicole Coolidge Rousmaniere, his trusted colleague and an expert on Japanese culture in her own right. **John T. Carpenter, Mary Griggs Burke Curator of Japanese Art, Metropolitan Museum of Art**

The appearance of Professor Tsuji Nobuo's history of Japanese art in an English edition is a watershed moment both for the field and for the discipline of art history as a whole. The most important Japanese art historian of his generation, Tsuji weaves a narrative covering millennia of art in the archipelago by intertwining themes and concepts he has long championed, such as the roles of the decorative, playfulness, and eccentricity, all of which serve to liberate the arts of Japan from standard tropes of style, form, and iconography that have dominated western art historical discourse. Balanced, extensive attention devoted both to the prehistoric Jōmon, Yayoi, and Kofun periods as well as to the modern era take his book far beyond the parameters of previous survey texts, and highlights the dynamism, imagination, and visual spectacle of Japanese art. In this beautifully illustrated volume Professor Tsuji brings home the point that from wooden Buddhist sculptures to "Superflat," it is in the startling visual impact of Japanese art that its greatest pleasures can be discovered .**Matthew McKelway, Columbia University**

Tsuji has earned recognition for combining authority and accuracy with interesting and imaginative insights. In every chapter, *History of Art in Japan* provides a thorough and engaging account of individual works in their social context while maintaining an international frame of reference. It is an immense gift to readers of all levels. **Chelsea Foxwell, University of Chicago**

Readers will likely close this book satisfied and inspired to search out monographs on certain artists and periods. **Alexanderadamsart**

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Excerpt: We are about to embark on a journey that will take us from the origins of Japanese art in the prehistoric Jomon period through to the art of the present day. In the process, we will cover multiple disciplines that include painting, sculpture, decorative arts, craft, archaeology, architecture, gardens, calligraphy, photography, printmaking, and design. If this program seems an ambitious one to set for a reader, it was even more so for this writer, an octogenarian scholar who has spent most of his career focusing on a rather narrow slice of time: 1400-1900. It was precisely this challenge and opportunity that appealed to me, for it seemed to be a chance to relearn and to grow. In undertaking the task of singlehandedly writing a history of Japanese art, I sought to overcome my habitual conceptions, to expand my scholarly horizons, to view the world of art from a broader perspective, and, in sum, to witness the history of Japanese art as a whole.

It may be useful to begin by asking a basic question: What is "art"? More precisely, what is bijutsu, the Japanese term now conventionally used to refer to art? It turns out that bijutsu is the Japanese equivalent of the English "fine arts," the French beaux-arts, and the German schöne kunst, and implies an art of purity and beauty. The term appeared during the Meiji era (1868-1912), meaning that until then in Japan the concept "art" effectively did not exist. Instead, priority was given to gigei, or "skill." In premodern times, the practices of painting, sculpture, and the decorative arts and crafts could all be captured by the general concept ko, referring either to the act of making or to an artisan—for example, tôko (potter), oriko or shokko (weaver), shikko (lacquerer), gakö (painter), and choko). (engraver, carver, or sculptor). Painting and calligraphy could also be grouped together under the single heading shoga. The term chokoku (now "sculpture") was by contrast rarely used, and even then not necessarily in the same sense as today. Kenchiku (architecture) and teien (gardens) were two further Meiji neologisms.

Without due consideration, then, Meiji officials used the Western import bijutsu to define a body of works created in Japan, and they did so in a selective manner that has had a long-term, adverse effect on the study of Japanese art history. Certain forms of artistic production, such as calligraphy, still find themselves battling for recognition. Others, such as the greatly admired realistic statues known as "living dolls" (iki ningyo), produced by Matsumoto Kisaburo (1825-1891) in the later part of the Edo period, have been almost entirely overlooked, to the point of their near disappearance. For these reasons, the invention of bijutsu and the modern discipline of Japanese art history have emerged as contentious topics in the last few decades.

Yet the term bijutsu is now so widely familiar that to devise a substitute, such as "plastic arts" (zokei), seems no less artificial. My solution has been to continue using bijutsu while extending the term's range to be more inclusive. How then can we understand the meaning of the term "art?" To quote the Oxford English Dictionary, "[Art is] the expression or application of creative skill and imagination, especially through a visual medium such as painting, sculpture, and works produced in this way."

To this I would only add that a work of art transcends its creator's awareness and original intention, to be continually rediscovered and recreated by others. If art can be understood in relation to these two characteristics, inclusiveness and constant renewal, then the title of this book, History of Art in Japan, will I hope come to seem considerably less banal, indeed considerably richer, than it may at first appear.

Patriotism has no place in my view of Japanese art. Rather, I concur with East Asian art historian Ernest Fenollosa (1853-1908), who wrote: "No national or racial art is quite an isolated phenomenon."' The arts are neither isolated nor immutable, but like currents of air that know no national boundaries, move through transmission and cultural exchange, and along the way acquire local qualities, as artists infuse them with their own forms of expression.

With the exception of the prehistoric Jomon period, artistic production in Japan can be seen as an orchard irrigated by several nutrient-rich streams flowing from across the Asian subcontinent as well as down through the pipeline of the Korean peninsula. The resulting harvest has depended on the quality and volume of the water supply. Does this mean there were no autonomous developments in the history of Japanese art? When considering this question, I often return to one of my favorite books, The Enduring Art of Japan, by Langdon Warner (1881-1955), where the author writes: "[T]he enduring tendencies of Japan, disappearing to crop up again in some fresh but recognizable fashion, always leaving one sure that they have been there before in some other mood—elegant or angry, gay or somber."

I have long been interested in trying to locate this "core of Japanese art" and, over time, have identified what seem to me three distinguishing concepts. Firstly, there is "adornment" (kazari). Nowadays kazari is treated as equivalent to "decoration" (soshoku), another Meiji newcomer. However, kazari is quite different, a concept long woven into the daily lives of the Japanese people, pervasive since well before the arrival of Western influence. Its deep roots mean that kazari is fundamental to considering Japanese culture overall and of course decorative art in particular. Secondly, there is "playfulness" (asobi), a theme to which the writings of Johan Huizinga (1872-1945), particularly his Homo Ludens (1938), have made me more attuned. Playfulness may be hidden from view, but it is ever-present, even within the seemingly regimented lives that Japanese people on average lead today. Thirdly, there is "animism," where every object is thought to house a sacred spirit. Linked to the type of nature worship still practiced in Buddhist mountain asceticism (Shugendo), animist beliefs can be identified in both the sacred and the secular arts of Japan.

We will encounter these three concepts—wondrous adornment (kazari), playfulness (asobi), and animism—throughout this book. In fact, I see them as keys to unlocking the world of Japanese art history. And so, now that we are equipped, let us begin our journey. <>

DEFINING SHUGENDO: CRITICAL STUDIES ON JAPANESE MOUNTAIN RELIGION edited by Andrea Castiglioni, Fabio Rambelli, and Carina Roth [Bloomsbury Academic, 9781350179394]

DEFINING SHUGENDO brings together leading international experts on Japanese mountain asceticism to discuss what has been an essential component of Japanese religions for more than a thousand years.

Contributors explore how mountains have been abodes of deities, a resting place for the dead, sources of natural bounty and calamities, places of religious activities, and a vast repository of symbols. The book shows that many peoples have chosen them as sites for ascetic practices, claiming the potential to attain supernatural powers there.

This book discusses the history of scholarship on Shugendo, the development process of mountain worship, and the religious and philosophical features of devotion at specific sacred mountains. Moreover, it reveals the rich material and visual culture associated with Shugendo, from statues and steles, to talismans and written oaths.

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Part One Intellectual History of Shugendo Studies

Introduction: Shugendo and Its Metamorphoses by Andrea Castiglioni, Carina Roth, and Fabio Rambelli

Shugendo is the name given to a Japanese religious tradition centering on ascetic practice in the mountains. Taken literally, Shugendo means "the Way to achieve miraculous powers through practice." Unfortunately (or fortunately), there exists no convenient or standard translation for this expression, and you will find in this book a variety of different interpretations for it, depending on what aspect of the tradition is emphasized. Beyond its enigmatic denomination, Shugendo may, however, be described quite readily. On the one hand, it places natural environment at the core of its practices, with ritualized "mountain entries" *(nyubu)J)* as its most defining feature. On the other hand, Shugendo focuses on the acquisition of special powers (results) aimed at both attaining spiritual advancement and ensuring a livelihood through healing and exorcisms, as well as more standard religious services. *Shugen* practices may be traced to the end of the Heian period (twelfth century), and a wide range of austerities and religious activities in the mountains could be identified in the broad sense of Shugendo, perhaps even defined as a kind of "proto-Shugendo:' However, as a discrete and independent religious movement, Shugendo emerged toward the end of the thirteenth century. From its inception to this day, it bears strong doctrinal links to Shingon and Tendai Buddhism, the two main traditions of Esoteric Buddhism in Japan. Another defining characteristic of

Shugendo is the fact that it incorporates practices, rites, and deities from the whole spectrum of Japanese religions.

Hence, like Zen or Pure Land schools, Shugendo is best considered a sectarian movement that developed within the broad panorama of medieval Japanese Buddhism toward the end of the thirteenth century. Compared to their Zen and Pure Land counterparts, however, Shugendo practitioners *(shugenja),* institutions, and religious activities tended to have a higher symbiotic relationship with similar elements in the exo-esoteric Buddhist system *(kenmitsu taisei)* that was pervasive in medieval Japan. For example, Shugendo institutions and *shugenja* often created collaborative and synergic networks with Buddhist monks, other groups of ascetics, and religious confraternities of lay devotees (ko). This porous and flexible structure, which came to be juridically regulated only at the beginning of the seventeenth century, has been the cause of its near-total erasure from most of the academic narratives about mainstream Japanese religious traditions— narratives that privileged clear-cut and easily definable institutions and teachings. In other cases, Shugendo was simply relegated to the indefiniteness of interpretative labels such as "folklore studies" or "popular religions."

This book presents a collection of Shugendo studies written by a pool of Japanese and Euro-American scholars who share new interpretative visions about Shugendo history, culture, and religious heritage. Because this text is not an introduction to Shugendo per se, it seems appropriate to provide the reader with some key concepts about Shugendo terms, logic, and practices to better interact with the contents of the following pages. Before the thirteenth century, the term *yamabushi* —"those who lie down in mountains"—denoted a vast range of religious professionals who may or may not have had specific institutional affiliations and who mastered a variety of rituals such as healing ceremonies, purification procedures, and exorcisms. Pre-thirteenth-century *yamabushi* did not specifically conceive of mountains as elective sites for their practices and were, on the contrary, extremely active among members of the lesser urban aristocracy of the imperial capital. From the second half of the thirteenth century, the performance of ascetic practices in the mountains and the importance of religious specialists such as *shugenja*—"*those* who achieve [supernatural] results through [ascetic] practices"—who increasingly linked their socioreligious charisma to these types of austerities, became a predominant trend. Therefore, the general but vague term *yamabushi* began to be conflated with *shugenja* and mountain asceticism in particular.

It is impossible to provide an exhaustive description of the ritual procedures and doctrinal discourses that characterized the mountain-entry rituals performed by *shugenja* during the seasonal self-seclusion periods on a given mountain before the fifteenth century. In general, during the mountain-entry rituals, the geophysical body of the mountain was conceived as a mandalic landscape, while the act of ascending or descending it corresponded to equal progressions or regressions within the ten realms *(jikkai)* of the Buddhist cosmology. The foot of the mountain hosted hells, whereas the top was visualized as the entrance into the realm of the buddhas. The soteriological target of Shugendo, which was reified through the mountain-entry rituals, was to allow *shugenja* to realize perfect buddhahood and non-duality with the body of the cosmic Buddha Dainichi Nyorai while penetrating the inner space of the mountain. From an institutional point of view, the participation in mountain-entry rituals guaranteed *shugenja* career promotions within the Shugendo ranking system and, at the same time, an individual process of empowerment *(genriki)* which produced social capital for legitimizing the religious status and efficacy of Shugendo rituals among lay devotees and patrons.

The arrival of "modernity" proved a disastrous event for Shugendo, which was officially banned by the Meiji government in 1872 within the context of religious reforms aiming at the separation of

kami and buddhas (*shinbutsu bunri*). Because the doctrinal logic and worship practices of Shugendo tradition were based on combinatory paradigms between (foreign) Buddhist deities and local gods (*kami*), Meiji oligarchs perceived it as a threat to the new national polity, the authority of which was entirely centered on kami-related discourses. The result was a legalized ostracism and a forced eradication of Shugendo, which was consequently stigmatized as a deleterious heap of anti-modern and obscurantist superstitions. Initially, Shugendo institutions and practitioners were deeply impacted and *shugenja* apparently disappeared from the religious panorama of the Meiji period (1868-1911). Nevertheless, as Suzuki Masataka and Hayashi Makoto both point out in the first and fifth chapters of this book, the suppression of Shugendo was never carried out systematically. Even during the Meiji period, *shugenja* and other groups of professional ascetics kept providing lay devotees with their religious services. They merely used religious titles and institutional affiliations that were different from the outlawed Shugendo ones and continued organizing pilgrimages toward numinous mountains. At the same time, the Meiji period marked the beginning of a newly coined identity for Shugendo. At the time in which Shugendo was formally doomed as an actively practiced religious tradition, it was resuscitated and reinvented through academic writings and Buddhist editorial projects. These endeavors contributed to keeping alive its textual and doctrinal heritage until Shugendo was eventually rehabilitated after the Second World War. Nevertheless, when Shugendo was reinstated, upon the promulgation of the new Constitution in 1946, it was but a shadow of its former self. Yet, it remains a living tradition to this day. In fact, it is currently gaining new momentum, thanks to the growing interest, both in Japan and internationally, for eco-spiritual concerns, a fertile crossroads for Shugendo.

The following introductory pages are an attempt at providing a critical analysis of the most relevant formative processes of Shugendo studies, by taking into consideration the agendas of the hermeneutical discourses produced by generations of Shugendo scholars in Japan and abroad.

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Possibly the first (recorded) non-Japanese to be involved with Shugendo was Charles Pfoundes (1840-1907), an Irish self-made man, who joined the British colonial navy before settling down in Japan in 1863, where he played a significant role in the emerging Japanese merchant shipping industry. While Pfoundes was in Japan, he became one of the founding members of the Folklore Society based in London, and contributed several Japanese tales to the first issue of the society's journal in 1878. Around the same time, Pfoundes went back to the UK, where he was actively, if controversially, engaged both with Theosophical circles and with the missionary branch of Jodo shinshu. He returned to Japan in 1893, and stayed there until his death in 1907. During that time, he was ordained in a variety of Buddhist schools, including Shugendo. In 1905, Pfoundes published an article on the Shugendo fire ritual for the *East Asia Magazine* under the title "The Fire Ordeal: An Esoteric Ceremony in Kobe. Described by C. Pfoundes, An Adept of the Order:' To illustrate it, Pfoundes used a photograph of himself taking part in a Shugendo fire ritual held in support of the Japanese state during the war with Russia. Another photograph of Pfoundes that circulated widely shows him dressed in Shugendo garb. Pfoundes was a colorful and divisive figure. He was also an enthusiastic and keen researcher who fits the description of a pioneer in "participant observation."

In 1922, Rev. Georg Schurhammer (1882-1971), a German Jesuit priest, published what is most likely the first scholarly article on *yamabushi* written by a non-Japanese. Schurhammer, who dedicated many years to the study of Francis Xavier (1506-52), meticulously compiled and synthetized Jesuit sources on Japan that describe the *Yammabos* or *Jamanbuxi,* regularly comparing their comments with Kaempfer's descriptions (Schurhammer 1922). As invaluable as Schurhammer's study is, it remains a descriptive account. Analytical studies on Shugendo as a religious current by Western

scholars do not appear before the mid-twentieth century. Between the 1960s and the 1970s, several general and introductory works were published on Shugendo and *yamabushi*. Gaston Renondeau (1879-1967) presented a historical overview of Shugendo, which he describes not as an independent tradition but merely as a "Shingon school for the lower classes" (Renondeau 1965: IX). Hartmut Rotermund, drawing on an extensive corpus of literary and religious sources, studied the image of *yamabushi* in medieval Japan (Rotermund 1968). While both Renondeau and Rotermund aimed at giving an overall picture of Shugendo, H. Byron Earhart was the first to introduce a regional aspect to Shugendo studies by focusing his research on one particular site, Haguro in northeastern Japan (Earhart 1970). In 1975, anthropologist Carmen Blacker (1924-2009) published *The Catalpa Bow: A Study on Shamanistic Practices in Japan,* which rapidly became a reference work both in the West and in Japan. While the first three studies mentioned are eminently historical in character, Blacker's work is anthropological in scope. Although the practices and traditions described by Blacker do not center on Shugendo as such, *The Catalpa Bow* has long been considered one of the works that best describe the religious world in which Shugendo practitioners are immersed. Both Earhart's and Blacker's studies were translated into Japanese (Earhart 1985; Blacker 1995). As a rule, all the above-mentioned books provide a valuable entry point into the subject to this day, even if the respective approaches of the authors may now appear dated.

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Another mostly overlooked or neglected avenue of research is that of confluences and congruences between Shugendo and Shinto, on the one hand, and Shugendo and Onmyodo, on the other. Because Shugendo borrows so heavily from (Esoteric) Buddhist texts and doctrines, most studies tend to underscore this proximity, while often just mentioning other influences on the side. Equally, since so much effort and energy have been put for so long in demarcating Shugendo as a quintessentially Japanese phenomenon (standing in for Shinto after the Second World War), it has been more important to look at differences rather than at similarities. Miyake Hitoshi did publish a study comparing Shugendo with other Japanese religions (Miyake 1996), and Murayama Shuichi wrote another seminal work on Shugendo and Onmyodo in the context of temple-related materials. While these studies did not have an immediate echo, it seems that the current trend toward a more "holistic" approach to religious traditions should quite naturally lead to research looking at parallel or conflating evolutions, as exemplified by Sawada's chapter in this book.

Finally, one more area in Shugendo studies that would benefit from more sustained attention is text-centered research, which still lags behind other aspects of Japanese religious history, perhaps also because of the persistent heritage of Shugendo being described as a folk religion with little emphasis on written documents. Kawasaki Tsuyoshi has done remarkable work in this respect, but in-depth studies of single documents remain scarce, both in Japanese and in Western languages, with translations being even rarer.

The Structure of This Book

Through a focus on thematic rather than disciplinary points of convergence, we aim at a critical reevaluation of the interpretative categories and research topics that have characterized Shugendo studies until recent times. Our goal is to disentangle such discourses from the yoke of folklore studies and relocate them within the broader track of religious and historical studies.

This book is organized into four parts. Part One, "Intellectual History of Shugendo Studies; examines the formative processes of Shugendo as an institutionalized religious tradition from a historiographical perspective. This section takes into account the intellectual agendas according to which, since the end of the nineteenth century, different generations of scholars have prioritized certain aspects of Shugendo while selectively dismissing others. In Chapter One, "A Critical History

of the Study of Shugendo and Mountain Beliefs in Japan; Suzuki Masataka begins by presenting Shugendo as a zone of complexity where devotional practices dedicated to natural elements—mountains *in primis*—merged together with *kami* cults, Buddhist deities, and various conceptualizations of the ancestors' roles. In the second part of the chapter, Suzuki analyzes the influence of concepts such as "ethnic religion" and "ethnic culture" on the early Shugendo studies of the Meiji period, the subsequent reinterpretations of Shugendo infused with nationalistic overtones in the first half of the Showa period, and finally the definitive inclusion of Shugendo under the umbrella of folklore studies with the works of Hori Ichiro, Gorai Shigeru, and Miyake Hitoshi.

Part Two, "Constructed Topologies and Invented Chronologies; is dedicated to the study of premodern regional variations of Shugendo institutions and religious practices at four different cultic sites, namely, the Kumano Sanzan area in the Kii Peninsula, Mount Togakushi in Nagano prefecture, Mount Haguro in Yamagata prefecture, and Daigoji in Kyoto. All chapters of this section present ways in which Shugendo centers regulated complex networks based on symbiotic interactions between Shugendo professionals, Buddhist monks, lay members of religious confraternities, and lay devotees. In varied geographical and historical contexts, each of these social actors played a unique role in shaping the local identity of Shugendo. In Chapter Two, "Shugendo within Japanese Buddhism: Considerations on the Formation of Shugendo," Hasegawa Kenji clarifies the beginnings of Shugendo as an independent religious movement. He describes how Shugendo originates in Heian period mountain temples, before depicting the changes in its social composition in the early medieval period. Hasegawa is part of a group of scholars who challenge the received historiography of Shugendo, mainly by pulling it out of the quasi-hegemony of ethno -folklore studies and by redefining its place in Japanese religious history. In this chapter, Hasegawa stresses that Shugendo ought to be understood as an intrinsic part of the exo-esoteric Buddhist worldview and its institutions. Through careful analysis of the evolution of expressions such as *shugen* and *yamabushi,* Hasegawa gives a clear picture of the gradual emergence of Shugendo as a distinct—and thoroughly conceptualized—religious movement between the thirteenth and the fourteenth centuries. In Chapter Three, "Imagining an Ancient Tradition: Eighteenth-Century Narratives of Shugendo at Mount Togakushi," Caleb Carter examines the figure of Join, an influential Tendai monk and superintendent of Mount Togakushi in the first half of the eighteenth century. Carter gives special attention to Join's pivotal role in reinventing the history of the site to create a fictional Shugendo identity that responded to the social, economic, and religious needs of the mountain. An extremely interesting aspect in Join's narratives about an alleged Shugendo past for Mount Togakushi is the hybridization between Daoist and Shugendo elements. Thanks to such processes, Join produced new legitimizing discourses in order to boost the reputation of this particular mountain over other famous pilgrimage routes and Shugendo networks in the area. In Chapter Four, "Otake Dainichi Nyorai and Haguro Shugendo: Unearthing a Lost History," Gaynor Sekimori analyzes the cult of a female manifestation of the cosmic' buddha, called Otake Dainichi Nyorai , who is venerated in the village of Toge at the foot of Mount Haguro. The management of devotional practices associated with Otake Dainichi Nyorai proceeded hand in hand with the socioeconomic growth of Genryo-bo, one of the most influential Haguro Shugendo families in Toge, which directly organized most of the public displays of sacred icons and relics associated with Otake between 1740 and 1849. Sekimori's study demonstrates how skillful Shugendo practitioners were in their creation of ad hoc media and public events aiming at the circulation of devotional discourses in order to attract the interest of vast strata of the population in urban areas such as Edo. In Chapter Five, "Shugendo and Modernity Face to Face: The Daigoji Case Hayashi Makoto focuses on the apparent death of Shugendo as a living religious tradition after 1872 and its rebirth as a research subject within academic and intellectual circles. Like Suzuki, Hayashi concentrates on Meiji period Shugendo, providing a close-up of the institutional vicissitudes that took place between Daigoji and its Shugendo branch (called Ein-ryu) in order to prevent the financial

breakdown of the temple. In his analysis of this tormented period of Shugendo history, Hayashi underlines how the gradual inclusion of Shugendo texts within important editorial projects such as the *Japanese Buddhist Canon (Nihon daizokyo)* helped preserve the Shugendo textual heritage but, at the same time, destroyed the aura of secrecy that had always typified the written productions of this tradition.

Part Three, "Imagining En no Gyoja and Fictionalizing Shugendo; sheds light on the narrative strategies set up to support Shugendo groups and identities in the premodern period. Starting off with the study of foundation narratives of temples and shrines *(jisha engi)* of the medieval period, this section ends with a study of the imagery of Shugendo practitioners as detected in Edo period literary sources such as vernacular fictions and dramas. In Chapter Six, "Between Companionship and Worship: A Reflection on En no Gyoja's Statuary Past and Present," Carina Roth elucidates various aspects of the contemporary cult of En no Gyoja. After giving an overview of the iconographical evolution of the founder figure of Shugendo, Roth analyzes the restoration process of a statue enshrined in a votive lodge at Gyosen no shuku on the southern side of the Omine range. The study of this wooden icon reveals that even in contemporary Japan, an eighteenth-century statue of En no Gyoja can provide a dynamic space of interaction between Shugendo practitioners of different lineages, members of associations for the preservation of the territory, and lay devotees. In Chapter Seven, "En no Gyoja's Legitimization in the Context of Japanese Esoteric Buddhism," Kawasaki Tsuyoshi focuses on *Minoodera engi* emphasizing its role as one of the early matrixes for the hagiography of En no Gyoja as the founder of Shugendo. As a matter of fact, *Minoodera engi* appears to play an important role as the oldest document in which the figure of En no Gyoja is inserted into the Shingon lineage. By describing how En no Gyoja, in a dream, visits the Pure Land of Ryuju Bosatsu (Nagarjuna) behind Minoo's waterfall and receives initiation to Esoteric Buddhism there, *Minoodera engi* subverts the traditional Shingon lineage by claiming that En no Gyoja's consecration preceded not only that of Kukai, but even the transmission of Esoteric Buddhism to China itself. Kawasaki presents the influence of *Minoodera engi* in other documents, before showing how its daring proposition was received in the historical context of the time. Kawasaki's contribution is complemented by Niki Natsumi's. In Chapter Eight, "The Description of Mountains in *Minoodera engi,*" Niki also takes into account the *Minoodera engi* but provides a special focus on the Chinese poetical tropes used to describe the waterfall that is the landmark of this *shugen* site, in order to show the literary interplay between aristocracy, priesthood, and *shugen* practitioners in the early medieval period. Through a detailed examination of expressions and metaphors depicting the site of the Minoo waterfalls, Niki analyzes the way in which twelfth-century *Minoodera engi* uses a literary genre (Chinese-style poetry) and, at the same time, coins a vocabulary of its own to promote the temple's agenda. Her close reading of the original text gives us rare insight into the very crafting of a *shugen* text. In Chapter Nine, "Images of the *Shugenja* in Edo Popular Fiction," William Fleming discusses representations of Shugendo practitioners in popular fiction and drama of the Edo period, uncovering motives drawn from Chinese tales. Fleming's contribution provides a fascinating foray on a double intertextual level. Not only does he look for literary renditions of *shugenja* in early Edo period *yomihon* (short-form historical narratives), but he also shows that the figure of the *shugen* practitioner is often used to translate shady religious characters in Japanese transpositions of Chinese literary works. More often than not, parodic Daoist priests in China become equally ridiculed *shugenja* in the Japanese version. True to the satirical vein of the genre, the portrayal of *shugenja* is rarely positive, but at the same time shows how familiar and deeply embedded in Edo society such figures were.

Part Four, "Materiality and Visual Culture presents a panorama of non-written sources such as copper statues, devotional paintings, stelae, mounds, and paper talismans related to relevant figures and practices in Shugendo tradition. The aim of this section is to demonstrate how the study of

material culture provides a fundamental help in filling the knowledge gaps about Shugendo pervasiveness in ordinary devotional practices among the elites as well as the subaltern classes. A look at Shugendo materiality also allows for the discovery of a network of religious interactions between humans (Shugendo practitioners, lay devotees, artisans) and nonhuman agencies (sacred objects) for the formation and diffusion of shared Shugendo discourses in society. In Chapter Ten, "The Cult and Statuary of Zao Gongen," Fujioka Yutaka discusses the modalities according to which, since the late Heian period, the statues dedicated to Zao Gongen, a local deity associated with Mount Kinpu in the Kii peninsula, reflect the changes in worship (doctrines and practices) to this deity. Fujioka points out that a peculiarity of the first copper statues of Zao Gongen is their light weight and unfinished external appearance. These elements show that these statues were probably thought of as temporary offerings to be deployed in private devotional rituals that preceded the actual pilgrimage toward the mountain. Because aristocratic pilgrims were also used to carrying such statues of Zao Gongen with them during their ascent of the mountains, the portability of these figures played a pivotal role in their practical use and diffusion. In Chapter Eleven, "Religious Culture in Transition: Mt. Fuji," Janine Sawada embraces a variety of visual materials dedicated to Mount Fuji, ranging from pilgrimage mandalas (*sankei mandara*) to the ascetic drawings (*ominuki*) of Kakugyo 'Mutsu (1541-1646?). Decoding the semantic aspects of these images, Sawada presents an interpretative shift in the religious meanings associated with Mount Fuji's landscape. The body of the mountain was originally envisioned as a real geophysical site toward which pilgrims were supposed to direct their devotional practices. Later on, in Kakugyo's ritual works, Mount Fuji became a totally transmogrified mountainous space characterized by strong talismanic value. In Chapter Twelve, "The Shape of Devotion: Mounds, Stelae, and Empowering Ritual Fasting in the Early-Modern Cult of Mount Yudono," Andrea Castiglioni gives another example of the expansion of regional *shugen* to the Kanto area through an analysis of devotional and ritual interactions surrounding votive mounds and stelae dedicated to Yudono Gongen as a highly localized manifestation of Dainichi Nyorai. In this chapter, Castiglioni concentrates on the regional propagation of the Yudono cult via a class of ascetics called "lifetime ascetics" *(issei gyonin),* who constantly interacted with lay devotees and religious confraternities. Through several case studies set in the early Edo period, Castiglioni uncovers a plurality of rites surrounding these votive objects. Together with the variety of their inscriptions into local lore, they demonstrate the wide geographical diffusion of a cult that was initially strongly localized. In Chapter Thirteen, "Shugendo as Social Practice: Kumano Talismans and Inscribed Oaths in Premodern Japan," Max Moerman examines the role of printed *shugen* talismans *(goo hoin)* produced at the Kumano shrines and used to warrant oaths in ritual, legal, political, or economic contexts from the medieval period onward. Whereas the use of talismans for protection is found in many religious traditions all over the world, their role in the performance of oaths is more distinct. Inscribed on the back of Kumano talismans that underscore the solemnity of the vow, "written solicitations" *(kishomon)* represent a promise so binding that violating it can bring death upon the contractor of the vow. Moerman examines the evolution of this practice and its varied uses, an evolution that traverses the history of Japan, transcending all social classes, from the early medieval period to the end of the Tokugawa shogunate. <>

MOUNTAIN DIALOGUES FROM ANTIQUITY TO MODERNITY edited by Dawn Hollis, Jason König [Ancient Environments, Bloomsbury Academic, 9781350162822]

Throughout the *longue dure*é of Western culture, how have people represented mountains as landscapes of the imagination and as places of real experience? In what ways has human understanding of mountains changed – or stayed the same?

MOUNTAIN DIALOGUES FROM ANTIQUITY TO MODERNITY opens up a new conversation between ancient and modern engagements with mountains. It highlights the ongoing relevance of ancient understandings of mountain environments to the postclassical and present-day world, while also suggesting ways in which modern approaches to landscape can generate new questions about premodern responses. It brings together experts from across many different disciplines and periods, offering case studies on topics ranging from classical Greek drama to Renaissance art, and from early modern natural philosophy to nineteenth-century travel writing. Throughout, essays engage with key themes of temporality, knowledge, identity, and experience in the mountain landscape.

As a whole, the volume suggests that modern responses to mountains participate in rhetorical and experiential patterns that stretch right back to the ancient Mediterranean. It also makes the case for collaborative, cross-period research as a route both for understanding human relations with the natural world in the past, and informing them in the present.

Review

"The appreciation of mountains in the premodern era, traditionally dismissed by scholars, is given a fresh longue-durée perspective in **MOUNTAIN DIALOGUES FROM ANTIQUITY TO MODERNITY** that moreover shows how in later periods mountains were viewed through the lens of the classical past." – **Christina Williamson, Assistant Professor in Ancient History, University of Groningen, The Netherlands,**

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3. The 'authority of the ancients'? Seventeenth-century natural philosophy and aesthetic responses to mountains – Dawn Hollis (University of St Andrews, UK)
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12. Upland on Mont Ventoux – Peter Hansen (Worcester Polytechnic Institute, UK)

Excerpt: The aim of this volume is to consciously step out of the shadow of mountain gloom and glory: to encompass a wider range of past mountain writing, and to highlight congruences between mountain engagements of different periods where they exist, but also to utilize a comparative approach precisely in order to emphasize what is distinctive about responses to mountains in different cultures and periods. In terms of the former goal, this volume promotes a greater appreciation of connections across time, with chapters tracing the influence of particular classical texts and ideas on later responses to the landscape, and highlighting the way in which what we might at first glance take as modern ideas are in some cases actually rooted in ancient precedents. At the same time, we aim to avoid a simplistic sense of the 'classical tradition' at work, or any suggestion that ancient, medieval, early modern and modern mountain engagements were straightforwardly the same. Instead, our argument is that responses across time need to be read as part of the same history and exposed to the same variety of questions and approaches in order to produce distinctive but mutually intelligible answers. Rather than just tracing genealogical connections between different moments of mountain engagement, we propose a dialogue: between responses to mountains from different periods, and between the methodologies of different disciplines.

In doing so, we are building on the nuanced paradigms and ways of thinking developed in discrete corners of mountain scholarship of the past decade, but crucially bringing them together in order to develop new ways of understanding mountains in a historical perspective. We believe that this kind of collaborative, cross-disciplinary approach is vital in enabling the humanities in general and historical subjects specifically to play a significant role within the wider field of mountain studies. As noted in the opening to this introduction, mountain research in the sciences and social sciences has been driven by undeniably urgent questions regarding the preservation of the environment and the experiences of societies whose cultures and economies are intertwined with mountain landscapes. It is therefore perhaps no surprise that the field is dominated by environmental, geographical and socio-economic approaches. The current state of play, however, underestimates the extent to which historical, humanities perspectives have the potential to speak to contemporary concerns.

Explicit engagement with current issues through the mountain histories of the past is not our main goal in this volume, but we do see it as a high priority for the future. It might help us, for example, to understand more dearly the cultural variability of human responses to mountains, and to raise the possibility of alternative models for mountain life which are quite different from those we are familiar with. It might also at the same time shed light on continuities between past and present which can help to combat simplistic notions of modern exceptionalism, whereby anthropocentric modes of engagement with mountains are celebrated or denigrated as uniquely contemporary phenomena. This volume does, however, aim to break some new ground in building consensus regarding shared concerns, questions and themes within historical mountain studies. Our hope is that an intensification of cross-disciplinary dialogue in this field will lead to a stronger sense of shared identity, and so in turn to an increased prominence within mountain studies more broadly, which will ultimately strengthen our ability as scholars of the past to speak to the present and future.

Mountain pathways

Of course, in crossing any mountain one must start from somewhere. In this volume, we take as our starting-point the literature and culture of the ancient Mediterranean world. Our initial invitation to our contributors was to consider, among other things, how far postclassical ways of thinking about mountains had been shaped by classical understandings, and how a comparative approach, in bringing

ancient and modern material together, can help to generate both new methodological developments and also fresh perspectives on long-standing scholarly views. In that sense this volume aims to make a distinctive contribution to the series in which it is published, in proposing an interpretation of 'ancient environments' that extends into modernity The history of ancient Mediterranean environments and landscapes does not stop at the end of late antiquity. If we want to understand that history in its full richness we need to take the opportunity to expose it to questions and challenges from other periods and disciplines, and we need to understand its afterlife. What does it look like not only to read ancient mountains through the lens of modern experiences but also, more radically, to read 'post'-classical experiences through the lens of ancient mountain engagements?

Historically, mountains stand as places of connection. Traditionally there has been a tendency to assume, particularly for premodern culture, that mountains were wilderness spaces that obstructed travel and exchange and kept their populations cut off from the outside world. Recent work, at least on classical culture, has argued precisely the opposite: that mountains were often zones of interconnection and communication that brought the communities on either side of them together. The diverse contributors to this volume came together to present their papers in Scotland in December 2018, and over and over again we recognized connecting concerns between papers on different periods which would otherwise have never been brought into conversation with one another. Our experience of that workshop and of the resulting volume has been that the topic of mountains offers an exciting and valuable meeting-place for a variety of disciplines, genres and scholarly literatures.

The chapters that follow deal with a series of themes and questions which we see as central to the study of mountains in past contexts, and crucial to any attempt to understand the relationship between ancient Mediterranean engagements with mountains and their later equivalents. This volume makes no claims to be exhaustive. It is designedly far from comprehensive in its chronological and geographical coverage. Each of the chapters focuses on specific issues or moments: these are case studies within a broad history, portions of an as yet incomplete outline map of a vast territory. In the history of mapping, mountains have traditionally posed great challenges: mountain regions have often been left empty because of their inaccessibility and because of the challenges of high-altitude cartography. Many of the individual case studies in the volume deal with areas that are still more or less blank in the history of scholarship; some by contrast offer a fresh view of often-studied ground. Nevertheless, we do aim to cover a set of recurring issues that have emerged repeatedly in our discussions as core issues from many different periods and genres.

We have chosen not to divide the chapters formally into subsections precisely because we want to maximize the opportunity for readers to draw out for themselves the variety of possible connections between different chapters in the volume. We have also chosen to avoid a chronological organization for the chapters, so as not to detract from our aim of promoting interconnection and communication between the study of mountains in different periods: often, the most significant overlaps between chapters have little to do with chronological proximity. We have, however, arranged the chapters in thematically related pairs in order to offer one possible pathway through the volume.

Our two opening chapters consider the classicizing mountain responses of figures on either side of the supposed eighteenth-century watershed in mountain perceptions, offering us a first glimpse of some of the continuities across that boundary. Dan Hooley elucidates the 'mountain sublime' of the sixteenth-century botanist Conrad Gessner, and Cian Duffy explores the tensions between 'scientific' and 'literary' responses to volcanoes in the writings of the traveller Patrick Brydone and the poet Anna Seward.

Chapters three and four delve further into the relationship between past and present in a pair of texts dedicated to compilation of knowledge about mountains. Dawn Hollis charts the uneasy authority of classical texts in seventeenth-century attempts to understand the natural landscape, in the work of Thomas Burnet and his interlocutors, whilst Sean Ireton's chapter on W A. B. Coolidge and Josias Simler unpacks the erudite complexity of a twentieth-century climber's translation of a sixteenth-century guide to the Alps which was in turn indebted to ancient impressions of the mountains.

Douglas Whalin and Janice Hewlett Koelb, in chapters five and six, turn our attention from mountains as spaces of knowledge-making towards traditions of thinking about mountains as spaces of retreat and holiness that are reused repeatedly over many centuries from the ancient world onward: Whalin offers an overview of late antique Christian construction of mountains, and Koelb focuses specifically upon mountains as motifs in the lives and later representations of the saints Jerome and Francis.

Alley Marie Jordan reminds us in chapter seven that those classical ways of thinking about mountain retreats could be found even as far afield as Thomas Jefferson's eighteenth-century Virginia estates. Both Jordan's chapter, and Jason Konig's contribution in chapter eight on the travel writing of Edward Dodwell, address the intertwining of classical ways of thinking about mountains with aesthetic concepts such as the picturesque and the sublime which became so prominent in eighteenth- and nineteenth-century landscape writing.

From there we return to the work of Patrick Brydone, another famous example of the Mediterranean travel-writing genre, in the chapter by Gareth Williams. Both he, and Chloe Bray in chapter ten, explore in different ways the relationship between representation and experience in mountain narratives. Williams looks at the constant tension between real, embodied experience and imagined, even fabricated representations of ascent in eighteenth- and nineteenth-century antiquarian mountaineering, and also in Petrarch's famous account of an ascent of Mont Ventoux in 1336 and Pietro Bembo's account of his ascent of Etna in 1493. Bray unpacks the phenomenologically resonant character of portrayals of landscape in classical Greek tragedy, for example Euripides' Bacchae, which not only represents mountains as places of mythological fantasy, but also prompts its audience members to recall their own bodily experiences of mountain landscapes.

Finally, chapters eleven and twelve consider mountains and the construction of national or regional identity. Harriet Archer focusses on a series of rich sixteenth- and seventeenth-century texts, including John Higgins' Mirror for Magistrates, in order to unfold the relationship between poetic allegory, mountains, and a Tudor sense of British identity. In turn, Peter Hansen takes a long view of the history of Mont Ventoux as the nexus for developing ideas of modernity and nationhood, from the much-interpreted ascent by Petrarch to the ambivalent visions of the summit position in the writings of Provençal poet and Resistance leader Rene Char. Hansen's chapter offers an apt conclusion to the volume by then gesturing 'upland' to the future of mountain environments and our relationship to them.

The above represents just one attempt at route-finding through the chapters of this volume. In the Greek poetry of Hellenistic Alexandria, from the fourth and third centuries BCE, and later in Roman elegy, the idea of the poet travelling an untrodden path, sometimes explicitly a mountain path, was routinely used as a metaphor for literary originality." We hope that readers will look beyond the possible pairings we have outlined above in order to trace their own original connections between the chapters, texts, eras and contexts represented here. As a starting-point for that process, in the remainder of this introduction, we offer a number of alternative routes by drawing out some of the

thematic clusters that we have been most struck by in our reading and in our conversations. These fall under four main and overlapping categories — temporality, knowledge, identity and experience — although we recognize that these themes are inevitably intertwined with each other." Some of what follows expands upon the connections sketched already in the previous paragraphs; other sections draw attention to further areas of common ground.

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...Finally, but perhaps most urgently of all given our current ecological concerns, one of the other very powerful ways in which we experience and imagine mountains is as spaces that can unsettle anthropocentric certainties about the human capacity to dominate the natural world. This makes them useful vehicles for thinking through questions that have been central to the ecocritical and environmental humanities; they provide us with powerful models against which to measure our own imaginings of what it means to be human in confrontation with the more-than-human world." At the same time we also experience mountains in some contexts as environments which undergo physical change as a result of the human relationship with them. The stories told by environmental historians about the roots of our current environmental thinking have often been vastly oversimplified. One standard account suggests that we need to look to early Christian culture for the origins of modern anthropocentric treatment of the environment, which stands in contrast with Graeco-Roman closeness to nature." Others see Greek and Roman culture, and especially the globalized world of the Roman empire with its alleged deforestation of the mountain slopes of the Mediterranean, as a precursor of modern environmental damage." In practice the truth is a much more complex one. In fact what we see across the many centuries examined in this volume is a tension between alternative views, a mosaic of different possibilities for interaction with the environment," due in part to the extreme variability between different micro-regions, and in part to the sheer difficulty of summing up what mountains mean for human culture. On the one hand their bulk can seem intimidating, invulnerable, permanent, utterly insulated from the pinpricks of human intervention; on the other hand they can seem surprisingly fragile spaces in need of protection, as we see in Hansen's discussion of the way in which Mont Ventoux served as a beacon for environmental thinking in the nineteenth and twentieth centuries. Accepting the complexity of that history of mountains and the environment may make us less inclined to tell over-simplifying stories about the situation we face today.

The increasing prospect

The aim of this volume, to return to the passage from Pope with which we opened, has been to 'see the lengths behind' human responses to mountains in the past and the present. Pope's ode promises that the reader who takes the long view will be rewarded with 'New, distant scenes of endless science', and an 'increasing prospect' for their `wand'ring eyes.' Each case study in this volume accordingly offers a new addition to our understanding of the complexity of the mountain past, and of the way in which mountain encounters are so often marked by a palimpsest of earlier texts and ideas.

To be more specific, we hope that this volume will serve two key purposes in further expanding the prospects that are visible from and through the history of mountains. The first is to challenge the continuing influence of the traditional narrative of mountain gloom and mountain glory and the way in which it reinforces a sense of stark division between modernity and premodernity. Classicists, medievalists and early modernists alike have struggled independently with the epistemic limitations that dichotomy has placed on their research; this volume has brought together work from across these periods and disciplines with the goal of beginning to frame a new narrative or narratives.

The second, related purpose that we hope this volume will serve is as an exemplar for the ongoing study of mountains in past contexts. Our goal has been to model the value and importance of

intervisibility and interconnection between scholarship on different periods and from different disciplines. We believe that research on human engagements with mountains in the past can help to raise new questions about contemporary concerns as we look towards the future for the world's mountain environments. We also believe that collaborative scholarship, with its capacity to highlight both shared ideas and diversity of perspectives between different cultures and different responses over time, is especially suited to enable this. In this volume, we have sketched out one possible set of views of 'the length behind. We expect that there are many more 'distant scenes of endless science' to explore. <>

Contemporary Japanese Philosophy: A Reader
introduced and edited by John W. M. Krummel [Rowman & Littlefield International, 9781786600844]

Contemporary Japanese Philosophy: A Reader is an anthology of contemporary (post-war) Japanese philosophy showcasing a range of important philosophers and philosophical trends from 1945 to the present. This important and comprehensive volume introduces the reader to a variety of trends and schools of thought. The first part consists of selections and excerpts of writings from contemporary Japanese philosophers who have made original contributions to Japanese philosophy and promise contributions to world philosophy. Most of these selections appear in English for the first time. The second part consists of original essays written for this volume by scholars in Japanese philosophy on specific trends and tendencies of contemporary Japanese philosophy, such as feminist philosophy, the Kyoto School, and environmental philosophy, as well as future directions the field is likely to take. Ideal for classroom use, this is the ultimate resource for students and teachers of Japanese philosophy.

Review
Among the growing body of literature on Japanese philosophy, this anthology is an important addition which gives a voice to less-studied authors who deserve attention. John Krummel's excellent translations make these authors intelligible for a wider audience. As this collection shows, Japanese philosophy is richer and more complex than Kyôto School philosophy. -- Hans-Peter Liederbach, Professor, Kwansei Gakuin University

This collection presents eloquent translations of essays by ten leading contemporary philosophers rarely considered together, and allows us to engage a broad range of recent philosophical activity in Japan. Its comprehensive introduction offers clear entry to the entire field as well as to each represented thinker, and three more essays survey feminist thought, the postwar Kyoto School, and other philosophical trends. -- John C. Maraldo, Emeritus Professor of Philosophy, University of North Florida

Japanese philosophy currently occupies an important place in world philosophy. This book introduces texts written in the second half of the 20th century, thus closing a very important gap in Western literature. **Contemporary Japanese Philosophy** is an essential source for understanding philosophical tendencies in the last 50 years in Japan. -- Rolf Elberfeld, Professor of Philosophy, University of Hildesheim

Krummel has made available the translations of ten original thinkers and three leading scholars from the discipline of contemporary Japanese philosophy. His translation demonstrates tremendous judicious fairness to each original work such that readers should be able to feel the stylistic

differences of the authors. This polyvocal book has laid a foundation for future research projects in relation to the works of these Japanese philosophers. -- Takeshi Morisato, Researcher in the Department of Philosophy, Sun Yat-Sen University, China

A leading scholar from a new generation specializing in the booming field of Japanese philosophy, John Krummel has assembled an outstanding collection of essays by contemporary philosophers. Although all are admired in Japan as among their country's most seminal thinkers, until now many have been less known to the West because of the paucity of their writings in translation. -- Thomas P. Kasulis, Professor Emeritus of Comparative Studies, Ohio State University, USA

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Initially I was somewhat wary of the idea about putting together a sourcebook on Japanese philosophy since at present there are already several so-called sourcebooks and more on the way. There was something, however, that I felt many had in common, whether as an anthology of translated primary sources or as a collection of secondary sources. The monumental **JAPANESE PHILOSOPHY: A SOURCEBOOK** edited by Heisig, Kasulis, and Maraldo tries to cover every aspect of Japanese philosophy and thought, and that was a significant accomplishment and major contribution to the Anglophone field of Japanese philosophy. But otherwise the focus in most collections and books on the subject tends to be on premodern religious (Buddhist or Confucian) thought or for the post-Meiji period, Kyoto School (Kyotogakuha) philosophy (for example, Nishida, Nishitani, Tanabe, and so on) and its associates (for example, Watsuji, Kuki, D. T. Suzuki, and so on). When scholars in the West think of Japanese philosophy, what comes to mind immediately is Kyoto School philosophy and perhaps Buddhist or Zen thought. This has become a kind of a cliché. After the end of World War II, Kyoto School philosophy as a creative movement, however, may have entered a stage of decline. Or, at least, it has been eclipsed by other thinkers outside of the Kyoto School. Nevertheless the impact of the Kyoto School on these postwar philosophers, of course, cannot be ignored. But we need to acknowledge that much has been occurring in Japanese philosophy since 1945 in terms of new and original thought. While there is a dearth of material in English on Japanese philosophy in general, there is no sourcebook or anthology at all focusing on postwar Japanese philosophy or contemporary Japanese philosophy outside of the Kyoto School. I felt that this is what needs to be introduced to the Anglophone world of philosophy. This present

book will thus be an anthology of contemporary (post—World War II, post-1945) Japanese philosophy that aims to showcase a variety of tendencies and schools of thought beyond just the Kyoto School. It will focus on the development of Japanese philosophy after World War II to the present and will introduce Anglophone scholars and students of philosophy to important philosophers of the contemporary period (1945 to the present) in Japan, who make original and unique contributions to philosophy. The selections represent the works of thinkers associated with a diversity of tendencies and subfields, including liberal thought, comparative religious thought, comparative philosophy, ontological phenomenology, post-structuralism, deconstruction, psychoanalysis, existentialism, analytic philosophy, hermeneutics, Marxism, and so on alongside the Kyoto School. The selections also cover a wide variety of topics.

But before we can proceed we need to clarify what we mean by "philosophy," and what we also mean by "Japanese philosophy." And of course, we need to understand what we mean by "contemporary." These are all terms appearing in the title of this work. First, "philosophy": It certainly is not an easy task to define once and for all what philosophy is, which has meant different things to different thinkers throughout the ages. Contemporary Japanese philosopher Nakamura Yujiro has defined philosophy (tetsugaku) as an exercise of the mind, whereby we ground our ideas or way of living) Similarly comparative and Asian philosophy scholars H. Gene Blocker and Christopher Starling have taken philosophy in its narrow sense as a "critical, reflective, rational, and systematic approach to questions of very general interest."2 Because not everything is conveniently placed before one's eyes, philosophy with a critical spirit attempts to cast out the arbitrary despite the fact that in this very attempt there nevertheless often results a proliferation of different competing philosophical views that in turn feed endless and lively debates and arguments, continually engendering philosophical discourse.' Blocker and Starling argue that we can recognize at least three independent original traditions of thought that qualify as philosophy: Greek, Indian, and Chinese. That is not to say that we can ignore the historical origins or etymological significance of the word philosophy that stems from the Greek word philosophia meaning literally the "love of wisdom." Although the word originally had an ethico-religious sense in Pythagoras, who is said to have coined the word philosophos —"lover of wisdom"—and which is still noticeable in Plato's Phaedo, Aristotle equated philosophia with episteme for "rational knowledge" or "science" in general.

Yet many thinkers have pointed out that philosophy has its origin in what seems to exceed rationality—wonder, sorrow, anxiety, despair—the experience of contingency, uncertainty, indeterminacy in regard to life or existence that calls into question the meaning of things—an excess or other that disrupts the pre-given framework of meaning.' It points to what lies beyond the horizon of the familiar and intelligible making us question that very framework—even when philosophy that gives voice to this disruption is regarded as an "expression of life itself" proceeding from "within life" as Miki Kiyoshi claimed. One response may be nihilism, despair, even suicide. Yet philosophy would be another more constructive response to that big question presented by life. That undoing of the horizon, especially in recent decades, often happens in the interstices between cultural communities, that is, between horizons, in the fragile space of exchange and circulation between them—fragile in the sense that the space lacks any positive communal identity or grounding. Karatani Kojin has thus suggested that philosophy, emerging from that interstitial space— a "space of sheer difference" that is insubstantial and amorphous—is homeless.' Socrates's philosophizing challenged—and hence displaced him from—the very communal framework of Athens. The source of Rene Descartes's doubt that led him on his search for certainty was precisely his "multicultural" experience through his travels that one's own tradition is not necessarily better than what appears as the "eccentric" traditions of others—"others" who may not necessarily be barbarians or savages but rather may be possessed of reason, just as much as, or even more than, those of one's kin.' We ought to keep this "homelessness" of philosophy in mind even while

examining the philosophies emerging from specific cultural regions. Philosophy as such, in its attempt to think and give shape to that excess of its homeless origin, nevertheless manifests and develops in specific historical epochs and cultural regions, each with its own distinct preconceptual horizon for thought. But because of its originary homelessness, philosophy can serve to open up the space for dialogue across cultural and linguistic borders. As such, it has universal relevance. During a time of world-scale conflicts, Miki Kiyoshi felt that Japan needed philosophy.' And philosophy continues to be relevant today in the post—WWII and post—Cold War world. But to realize this potential, philosophy—in acknowledgment of its own originary homelessness—needs to mature beyond its Eurocentrism and open its horizons to the multiplicity of perspectives that have emerged in different cultural spheres.

This leads us to the question of philosophy in Japan. Uehara Mayuko has defined tetsugaku in Japan as designating the scholarly domain (gakumon ryoiki) opened through the introduction of Western philosophy during Japan's period of modernization that began in the Meiji period. In this regard we may consider Kyoto School philosophy, in particular, as the prime exemplar of a distinctly Japanese philosophy. For Uehara states that "Japanese philosophy" (nihon tetsugaku), while rooted in the modern introduction of Western philosophy to Japan, developed on the basis of an intellectual history that also inherits the traditions of Japanese and Eastern thought." Certainly the cultural-linguistic-contextual horizon shaping one's heritage and intellect cannot be ignored. As Bret Davis claims, while there are those in Japan who research, comment upon, interpret, criticize, and develop Greek philosophy or German philosophy, when that becomes developed in an original way that reflects Japanese linguistic and cultural characteristics and the traditional modes of thinking of Japan, there is "Japanese philosophy."' At the same time, however, this does not necessarily mean that there is an "essence" of Japanese thought expressing itself in Japanese philosophy. We need to be aware that commonly repeated clichés, such as those concerning East and West, are conceptually inadequate and need to be reexamined. Nakamura Hajime's analyses show the contingency of thought to linguistic and sociocultural conditions. Differences in language, culture, and tradition determine the direction of philosophical thought,' and this can lead to the development of a certain kind of philosophy distinct to a certain region. But those cultural and linguistic conditions are never easily reducible to a single and eternal essence even if there are recognizable trends, tendencies, and orientations. For if we trace them to their "homeless" origins, we find that they emerge from out of the margins of preexistent horizons where they meet other horizons—the interstitial space Karatani speaks of, an interhorizonal chiasma. Be that as it may, up until now, the Kyoto School has been the best-known example of such nihon tetsugaku, stemming from the philosophizing efforts of Nishida Kitaro and Tanabe Hajime, who inherited and developed the traditions of Japanese and Eastern thought even while working within the intellectual perimeters of the academic discipline of philosophy imported from the West. But to the extent that there have been creative and original developments in philosophy in Japan outside of the Kyoto School, especially after the war, that develop inherited traditions but also reflect the contemporary situation of Japan vis-à-vis the world, we ought not to restrict "Japanese philosophy" to a particular school of thought—the Kyoto School or otherwise.

Certainly Nishida's distinct thought, as well as of his colleague Tanabe, attracted a large number of researchers to study philosophy at Kyoto University to constitute what came to be called the Kyoto School. Their style of writing has drawn innumerable readers. But some scholars suggest that the Kyoto School ended and collapsed roughly with its third generation." And there was a period in Japan after World War II when the appellation of "Japanese philosophy" that was roughly identified with the Kyoto School was met with a certain sense of evasion or rejection, partially due to the harsh critique from Marxists and the political left for its association with, and lack of opposition to, the militarist state and its war effort.

During this postwar period, a style of philosophizing utterly distinct from Nishida's or the Kyoto School's style made its appearance in Japan. A group of philosophers were introducing logical positivism and analytic philosophy into Japan. Omori Shozo was initially a part of that group but eventually broke on his own to create his own distinctive philosophy. Omori was at the University of Tokyo, the other major institution of philosophy, alongside Kyoto University. At the same university was also the Marxist Hiromatsu Wataru creating a distinct form of "phenomenology" starting from Hegel's phenomenology of spirit and Marx's theory of reification and fetishization. Another major philosopher at the University of Tokyo, developing his own distinct mode of philosophy, was Sakabe Megumi.

Despite the Kyoto School's decline, however, a small number of major non-Kyoto School philosophers, such as Nakamura Yujiro and Sakabe Megumi, did show an interest in Kyoto School thought, finding therein resources for their own thinking. A third thinker who found food for thought in the Kyoto School was the psychiatrist Kimura Bin whose writings cross the boundaries between psychological and psychoanalytic theory and philosophy. Higaki Tatsuya claims that one kernel unifying all of these non-Kyoto School philosophers is the Kyoto School founder Nishida.18 Especially during the 1970s Nakamura, Kimura, and Sakabe reread Nishida in a way that refuses confinement to Kyoto School philosophy, reinterpreting embodiment, the subject-body, practice, and person in Nishida. Higaki notices that Nishida's predicate logic (jutsugo ronri) that undermined the focus on the grammatical subject in Western philosophy or in what Nishida called object-logic provided a central theme for many of these thinkers during the 1970s. In searching for alternatives to the Western paradigm, they paid attention to Nishida' s predicate logic that depicted the transition from an undifferentiated state preceding the subject-object dichotomy to its differentiation that gives rise to dualities. Nakamura, Kimura, and Sakabe all found Nishida's arguments for his predicate-logic to be significant and developed them in different directions, such as in relation to the issues of depersonalization, mask or persona, topos, institutions, the unconscious, and so on. And even Hiromatsu and Omori, who disliked the intoxication of Nishidian terminology, echo in their philosophies the "depth" nature of the present that can be traced to Nishida and that Kimura dealt with in his notion of the "between" (aida) and Sakabe in his notion of the mask (kamen). So we might at least acknowledge a certain distinct current of postwar Japanese philosophy distinct from the Kyoto School though not unrelated to it, and certainly crisscrossed in multiple layers. But there are also other philosophers not falling under this current as well, engaging in different forms of thought that can still be categorized as "philosophy" broadly speaking that this book will cover, for example, Maruyama Masao for political philosophy, Izutsu Toshihiko and Yuasa Yasuo for the philosophy of religion and comparative philosophy, and Karatani Kojin for critical theory and post-structuralism. And in addition we included one Kyoto School philosopher who is its current representative and perhaps the last significantly innovative and creative thinker belonging to the movement, Ueda Shizuteru

PART I

The book is divided into two main parts: Part I consists of a selection of primary sources, essays or excerpts of writings from important contemporary Japanese philosophers, who have succeeded in making an original contribution to the Japanese philosophical landscape and whose work also promise to make a contribution to world philosophy. They include the authors mentioned in the earlier discussion. Of the selections, only Karatani's and Yuasa's works have appeared in English previously. The rest appear in English for the first time. The order in which the selections in Part I appear could have been made in any manner, but I generally arranged them, roughly, based on the author's age. But the works selected are from different periods of their careers, ranging from the 1950s up to the 1990s irrespective of age. Part II will consist of essays written especially for this

volume on specific topics by some of the top scholars in Japan, specializing in Japanese philosophy. The selections for both Part I and II have been made in consultation with several scholars in Japanese philosophy, both Japanese and Western. My criteria for selecting the authors for the Part I include the impact they have made in philosophy in Japan, their originality or creativity, and the impact they have already made or promise to make outside of Japan. These are authors who are not only respected by the limited number of Western scholars who know of them but are also those who Japanese academics look to as among the more significant postwar Japanese philosophers. I also selected each primary source on the basis of its originality, its readability, and how it fits with the other selections in this volume (to avoid repeated themes and to allow some variety within the volume). Nevertheless the reader may notice a slight incline in the selection toward ontological questions, which I believe is foundational for philosophy. Aside from these thinkers, there are others who we were not able to include in Part I, whether due to space or copyright issues. Of special note is ecologist and anthropological thinker Imanishi Kinji and Tsurumi Shunsuke who introduced American pragmatism to Japan and developed his own unique form of aesthetic philosophy. Imanishi is discussed in Fujita Masakatsu' s contribution in Part II. Other names that have been considered for possible inclusion were the Buddhalogist and comparative philosopher Nakamura Hajime who had proposed a new kind of "world philosophy," philosopher of religion and religious studies scholar Nakazawa Shin'ichi post-structuralist cultural critic Asada Akira, comparative philosopher and Kant scholar Arifuku Kogaku, Kyoto University graduate and philosopher of religion Umehara Takeshi , and philosopher of embodiment Ichikawa Hiroshi. And we also ought not to neglect the importance of philosopher of science and pioneer in Japanese phenomenology Noe Keiichi, who might also have been included in this sort of an anthology. The names selected for Part I, however, should leave no doubt that they deserve to be included in a reader on contemporary Japanese philosophy. In the following, I will provide a short introduction to each of the philosophers appearing in Part I.

PART II

As noted earlier Part II consists of contributions by contemporary scholars of Japanese philosophy on specific topics. The chapter "The Postwar Development of the Kyoto School and Its Significance" by Fujita Masakatsu, who served for a long time as the founding chair of the Department of Japanese Philosophy at Kyoto University, discusses the developments of the school after World War II by focusing on certain key figures from within the school who produced relevant and significant philosophical works and the influence of the Kyoto School beyond its confines. He begins by discussing the postwar critique of the Kyoto School, then Tanabe Hajime, the co-founder of the Kyoto School, who continued his philosophical activity beyond his 1946 retirement and into the 1950s with his philosophies of metanoetics and of death. He follows this with the postwar developments of the philosophy of nothing within the Kyoto School in Nishitani Keiji and Ueda Shizuteru; the interest in this Kyoto School philosophy of nothingness from abroad; other postwar developments among the Kyoto School pupils of Nishida and Tanabe; and its spread beyond the narrow confines of philosophy to ecological biology as exemplified by Imanishi Kinji and psychopathology as exemplified by Kimura Bin. In the proceeding chapter "Some Glimpses of Japanese Feminist Philosophy in Terms of Reproduction and Motherhood," Naka Mao of Kobe University discusses the development of feminist philosophy among intellectuals from the war years through to the postwar years. She focuses on the debates surrounding the role of motherhood and the reproduction and rearing of children and their significance for women, involving Hiratsuka Raicho, Yosano Akiko, Takamure Itsue, Ueno Chizuko, Ehara Yumiko, Aoki Yayoi, Yamane Sumika, the magazine Seito (Bluestocking), the postwar Women's Liberation Movement, and so on—debates that, for the most part, took place outside of the confines of academia. And in "Trends and Prospects in Japanese Philosophy after 1945: The Contemporary Philosophy of Hiromatsu Wataru from Marxist Philosophy to the Theory of Facial Expression," Uehara Mayuko, the current chair of

Japanese Philosophy at Kyoto University, closes with a summarizing discussion of the postwar situation of philosophy, not only of the Kyoto School but also including the prospering of Marxist and leftist thought and academic philosophical research in the universities in general. She then focuses on Hiromatsu Wataru as representative of a new kind of philosophical scholar and discusses in detail his theory of expression and social roles as influenced by Marxist philosophy and its relationship to Nishidian philosophy. <>

Faith and Reason in Continental and Japanese Philosophy: Reading Tanabe Hajime and William Desmond by Takeshi Morisato [Bloomsbury Academic, 9781350092518]

This book brings together the work of two significant figures in contemporary philosophy. By considering the work of Tanabe Hajime, the Japanese philosopher of the Kyoto School, and William Desmond, the contemporary Irish philosopher, Takeshi Morisato offers a clear presentation of contemporary comparative solutions to the problems of the philosophy of religion. Importantly, this is the first book-length English-language study of Tanabe Hajime's philosophy of religion that consults the original Japanese texts.

Considering the examples of Christianity and Buddhism, **Faith and Reason in Continental and Japanese Philosophy** focuses on finding the solution to the problem of philosophy of religion through comparative examinations of Tanabe's metanoetics and Desmond's metaxology. It aims to conclude that these contemporary thinkers - while they draw their inspiration from the different religious traditions of Christianity and Mahayana Buddhism - successfully reconfigure the relation of faith and reason.

Faith and Reason in Continental and Japanese Philosophy marks an important intervention into comparative philosophy by bringing into dialogue these thinkers, both major figures within their respective traditions yet rarely discussed in tandem.

Review

How does reason challenge faith and how does faith determine the limits of reason? And how does comparative philosophy, drawing on non-western sources, transform the way we understand the tangled relations between faith and reason, absolute and relative, immanence and transcendence? In answer to these questions, this engaging study clears a path through Kant's and Hegel's dense philosophies of religion and shows how William Desmond and Hajime Tanabe open new and complementary perspectives beyond the impasses in their thought.

In comparing the philosophies of religion by Tanabe Hajime, a founder of the Kyoto School, and William Desmond, the respected western thinker, Takeshi Morisato deftly clarifies with nuance the provocative ideas of both. More importantly, he also sets a course for future philosophizing about the relation between faith and reason.

Morisato presents a clear and compelling argument for rethinking the classical distinction between faith and reason by turning the question away from competing truth claims in the direction of Tanabe's metanoetics with the aid of Desmond's metaxology. More than a work of mere

"comparative philosophy, it succeeds admirably in creating a fresh perspective on the philosophy of religion.

CONTENTS

The question of faith and reason in contemporary philosophy and a methodological preamble to comparative questioning

Augustine once spoke to his reason, "I desire to know God and the soul."' This "two-fold question of philosophy" constantly resurfaces in the history of philosophy. The profound desire for the knowledge of the ultimate, and of our own "self" in relation to it, has driven humanity to think about the relation of faith and reason over generations. The founding motivation of this book is rooted in this desire, and it strives to voice its answer in the age-old question of the absolute—and of our relation to it—in the field of contemporary comparative philosophy of religion. It will reconsider the profound dissatisfactions with the ways in which our intellectual forefathers, namely, Kant and Hegel, had formulated their answer(s) to the question regarding faith and reason. From there, it will search for an alternative approach regarding the decisive answer to the very question in reference to the philosophical works of Tanabe Hajime (1885-1962) and William Desmond (1951-).

Most philosophers by now would already have a few procedural questions on the peculiarities of this project. Why comparative philosophy? Why do we start with Kantian and Hegelian philosophies of religion? Why do we look at the works of Tanabe and Desmond? From what standpoint do we question the relation of faith and reason and provide our answer(s) to it? In later chapters, I will develop the answers that Tanabe and Desmond provide to these probing questions. But unless preliminary responses to these questions are given, the initial set-up of the central question will suffer from a crowd of ambiguities and suspicions. So, by way of introduction, I will give my brief responses to these questions, set forth the central issue that this book aims toward, and provide short summaries of eight chapters that constitute this project as a whole.

Why comparative philosophy?

My working definition of the term "comparative philosophy" in this section is a widely shared one: "a comparative examination of thinkers or ideas from two distinct intellectual traditions and one of them is from outside the western canon of philosophy: The majority of Western philosophers question the actual significance or possibility of this approach within philosophy. This may initially sound strange to many of us who are familiar with the world outside academia. The rapid growth in the mobility of transportation in the last century testifies to the undeniable fact of globalization. In the contemporary historical milieu, it seems obvious that we need to engage in some forms of the intercultural dialogue, or else the peaceful organization of our lives in modern times will be impossible. This is especially true for those living in places that have received a considerable number of immigrants and resident aliens. Nevertheless, there are several reasons that make it difficult to demonstrate the necessity of this field of comparative philosophy. First, comparative philosophy does not fall into the conventional categories that classify philosophical works in general. These are (1) historical categories (e.g., ancient, medieval, renaissance, modern, etc.), (2) topical categories (e.g., metaphysics, ethics, aesthetics, philosophy of science, philosophy of mind, etc.), and (3) the established schools of thought following the intellectual legacies of classical thinkers (e.g., Plato, Aristotle, Augustine, Aquinas, Descartes, Kant, Hegel, Nietzsche, etc.). Notice how (1) and (3) consist mostly of Western thinkers, and consequently, there is no need for the second to incorporate the works of those who fall outside the other categories.

As a result, "non-Western" thinkers are often awkwardly grouped according to geographical or linguistic categories (e.g., Eastern, Asian, Indian, Chinese, Korean, Japanese, Maori, African philosophy, etc.). Comparative philosophy brings some of these non-Western thinkers into a dialogue with major figures from the conventional lineage of Western philosophy (i.e., 1 and 3) and thereby tries to shed light on the specific issues (i.e., 2) from allegedly wider angles. But this effort not only gives further trouble to the librarians (who must somehow scientifically categorize these books into a specific shelf) but also sounds superfluous to those who think that there are awfully a lot of thinkers in the West such that we do not need any more thinkers to our reading list.' The familiar milieu of philosophy traditionally engages in the common intellectual languages of Greek, Latin, German, French, and English. Clearly, the works written in languages that fall outside the Western canon compound the problem. When the significance of studying philosophy is emphasized only in relation to the works of Western thinkers, the voice of a comparative philosopher— expressing the heterogeneous mixture of familiar and foreign tunes—sounds like white noise to most of us in the West.

The weakness of comparative philosophy lies in that it looks into an intellectual tradition that has not been incorporated into the conventional lineage of another, and thereby generates ambivalent reactions in those who belong to the latter. But this weakness can be a strong asset for the general practice of philosophy. The discipline of philosophy is characterized by its inherent drive to question the foundation of its meaning. It carries a critical requirement to discern its limit in relation to what is other to itself. This long line of self-criticisms has repeatedly (re-)defined the significance of philosophy throughout history. This is the reason why there are so many different ways of doing philosophy. Thus, to be truthful to the practice of philosophy, our intellectual endeavor demands a dynamic process of self-examination—a process that could seriously undermine the fixed notion of what we have thought represents philosophy. I am not saying that by studying Western philosophy, our minds will somehow automatically recoil from questioning the ways in which our intellectual forefathers have tried to answer the important philosophical questions. Not at all! But I am saying that by looking into the intellectual works of a tradition that is foreign to our familiar boundary, we can become more attentive to the foundation(s) in which each of them is considered to be

"philosophical" or "intellectual" in the first place. In the same way that the heterogeneous mixture of foreign and familiar tunes in the last century reminds us of the primordial sense of music (e.g., Jazz), a thoughtful approach to comparative philosophy should provoke our attentiveness to the primordial desire for philosophizing. The effort to construct a meaningful dialogue between two intellectual traditions can, therefore, facilitate our reflections on the depth of human thinking and its relation to religious faith.

Starting with Kant and Hegel

The Kantian and Hegelian formulations of the relationship between faith and reason are not only relevant to those who study their works, nor are they significant only in their historical contexts, but also indicative of the serious problems that we can find in the current (mis-)understandings of religious faith in the West. The rampant process of secularization in many European countries, and the widely shared notion that religion is something inherently against the autonomy of each free citizen, points us back to the ways in which Kant tries to clarify the distinction between philosophy and religion, as well as the ways in which Hegel explains the secondary status of religion in relation to the primacy of philosophy. As many postmodern thinkers were suspicious of the legitimacy of Kant's moral religion and Hegel's dialectical concept of religion, the death of God that leads to the death of religion is already at work in the Kantian and Hegelian notions of God, religion, and philosophy. This point will be further clarified in relation to the central question that this book will investigate. But it suffices to say here that Kant's and Hegel's philosophies of religion serve as a springboard from which we can dive into an inquiry concerning the nature of religion and its relation to philosophy.

Reading Tanabe and Desmond

Regarding the selection of Tanabe and Desmond as the main source of this project, I would like, first, to give a short biography of each thinker and then explain why the selection of these two philosophers is suitable for the purpose of this book. Tanabe was one of the founding members of the most influential Japanese schools of thought, the "Kyoto School" (Kyoto-gakuha). After teaching "Introduction to Science" courses at Tohoku Imperial University (later Tohoku University) for several years, he finished his dissertation on the philosophy of mathematics and received his Ph.D. from the Imperial University of Kyoto (later Kyoto University) at the age of thirty-three in 1918. The most renowned Japanese philosopher, Nishida Kitaro (1870-1945), was directing the philosophy department in Kyoto at the time, and he invited Tanabe to act as his future successor in 1919. Between 1922 and 1924, Tanabe received a government grant to go overseas. In those years, he studied under Alois Riehl in Berlin, and Edmund Husserl, Martin Heidegger, and Oscar Becker in Freiburg. From the time he returned to Japan in 1924, he continued to produce a great number of articles and voluminous monographs till his retirement in 1945. For the remaining seventeen years till his death in 1962, his abnormal rate of literary output did not show any sign of what we usually associate with the term "retirement:' The relatively isolated residence in Kita-Karuizawa after the Second World War gave him the ascetic lifestyle necessary for bringing out his mature thoughts on metaphysics and the philosophy of religion. One of his later works published in the beginning of this period, Philosophy as Metanoetics (1946), is fully translated into English, Korean, Italian, and Spanish. But with regard to the fifteen volumes of The Complete Works of Tanabe Hajime (i.e., Tanabe Hajime Zenshu), that text occupies only half of a single volume. Given that this translation roughly consists of 300 pages, the rate of Tanabe's productivity is quite exceptional. Although his life and thought are relatively unknown to most philosophers in the West, he is considered to be one of the most important thinkers in the East.

William Desmond is an Irish philosopher and a distinguished scholar in the field of metaphysics and philosophy of religion. After finishing his MA in philosophy at the National University of Ireland Cork

(later University College Cork) in 1974, he moved to the United States and finished his Ph.D. at Pennsylvania State University in 1978. His dissertation has been published twice as a monograph entitled Desire, Dialectic and Otherness: An Essay on Origins in 1987 and 2014. He began his publication of scholarly articles in the midst of his doctoral years in 1976, and since then, he has published seventeen books and more than 100 articles. His forty years of philosophical output almost equal the rate and quantity of publications that Tanabe had achieved in the course of forty-four years (1918-62). Desmond's scholarly achievement is most celebrated in the field of Hegel and German Idealism, yet the topics that he challenges in many of his other articles, book chapters, and newspaper columns show a remarkably wide range of his philosophical interests. The fact that he has written on Shakespeare, Solov'ev, and Chinese philosophy in some of them demonstrates how comprehensive his coverage of the history of philosophy has been, and how dynamic the process of his thinking in relation to the areas of philosophy that are relatively underdeveloped. What distinguished him as a philosopher in his own right, however, are his monumental contributions to metaphysics, namely, his philosophy of "metaxology" He develops metaxology in a trilogy that unfolds this comprehensive framework of thinking in relation to metaphysics, ethics, and philosophy of religion: Being and the Between (1995), Ethics and the Between (2001), and God and the Between (2008). These works are supplemented by a series of works, which are themselves self-standing: Art, Origins, Otherness, Philosophy and Its Others, Perplexity and Ultimacy, Is There a Sabbath for Thought?, The Intimate Strangeness of Being, etc. Although his life and thought are relatively unknown to most thinkers in the East, he is one of the important thinkers in the twentieth to twenty-first centuries of the West?

There are at least four reasons why I will consult the works of Tanabe and Desmond to revisit the age-old question concerning the relation between faith and reason in the works of modern thinkers. First, there are significant similarities in their philosophical developments. Tanabe initially worked on Kantian philosophy (including Kant and neo-Kantian schools) in a somewhat sympathetic manner to their method of philosophy. Yet, from early on, he managed to speak from the systematic viewpoint, where he clearly found some limitation in the Kantian framework of thinking. Especially for answering the questions in metaphysics, ethics, and philosophy of religion that he wanted to answer decisively, he differentiates what he thinks that Kant should say from what Kant actually says in his texts. In that regard, Tanabe aims to articulate his own thought through his reading of Kant. Through great encouragement from his notable students and colleagues (e.g., Mild Kiyoshi, Tosaka Jim, and Nishitani Keiji), he came to work on dialectic as a "concrete theory of the historical world." This initially marks the transition in Tanabe's focus from Kant to Hegel. But his priority continued to be oriented toward the Sache select." He realized that he was unable to articulate the truly concrete form of dialectic through the works of Hegel; accordingly, he began constructing what would later distinguish him as an originator of "Tanabean Philosophy," namely, the "absolute dialectic," or the "logic of species," as it is also called. It takes Tanabe roughly fifteen years to fully work out the satisfactory form of dialectical thinking, but clearly his engagement with Kantian and Hegelian philosophy in his early and middle period served as the way for the establishment of his own metaphysics and philosophy of religion."

Unlike the radical transformation taken in the course of Tanabe's philosophical development, Desmond is much more consistent with regard to the standpoint from which he develops his philosophy. This standpoint is both regulative and constitutive of his ways of thinking. It is that from which, in which, and according to which he examines, elucidates, and unfolds the strengths and weaknesses of various philosophical standpoints in the history of philosophy. Essential to his effort of "thinking in the `metaxu' or the 'between:" Desmond strives to bring light to the multiplicities of interrelated philosophical ideas, and hence, he calls this method of thinking the "metaxology." Even though he does not fully spell out these ideas in his earlier works, there is already something

metaxological about the ways in which he delivers his ideas in the first work, Desire, Dialectic and Otherness. The most accessible point of reference to navigate through Desmond's thinking concerns his distinction between the so-called "fourfold sense of being" From there, we can approach the systematic terms with more ease, which will help us grasp the kernel of his metaxological thinking (e.g., agapeic origin, hermeneutic of generosity, posthumous thinking, and hyperboles of being, etc.). All of these philosophical concepts belong to the trilogy.

Among the twenty-two titles of Desmond's monographs and edited volumes, four monographs are dedicated to his critical investigations of Hegel's dialectic, while at least three others provide chapters that elucidate the fundamental problems of Kant and German Idealism. The trilogy itself also elaborates significantly on his interpretation of Western philosophical systems, which are all characterized by a tendency toward the univocal, the equivocal, and the dialectical sense of thinking. In this sense, Desmond's comprehensive analysis of these forms of thinking as a way to formulate his own thought shows its great indebtedness to his continuous engagements with the works of Kant and Hegel. Given that this text starts with its dissatisfaction with the ways in which Kant and Hegel conceptualize religion, it will be of great benefit to my overall efforts to work off the basis of Tanabe and Desmond, as they assume their critical stance toward the problem of metaphysics and the theories of religion from the perspective of Kantian and Hegelian philosophy.

Second, both Tanabe and Desmond provide original contributions to the discussion concerning reason's capacity to recognize its constitutive relation to the mysterious richness of faith beyond, and in the midst of, its autonomy. I will discuss these relations in more detail in due course. But the fact that both Tanabe and Desmond are not only great critics of previous thinkers but also self-standing thinkers who can present their own takes on the significance of religion, and its relation to philosophy, indicates at least two important factors for producing a critical monograph in philosophy. The first is this: the fact that they are philosophers in their own right can testify to the need that we should generate scholarly literature that sheds light on their works. Nobody has extensively talked about Tanabe and Desmond in the field of comparative philosophy. If this work can clearly outline their systematic thinking, it can be a welcoming addition to those who wish to understand the works of Tanabe Hajime and William Desmond. Although this may represent a piece of successful scholarship on philosophy at any respected standard of academia, it could still fail to be a philosophical text. What is required in this project, and this is the second factor, is not only to fulfill its scholarly function of elucidating the key elements of others' thoughts on the philosophy of religion but also to find its own voice through the comparative examination of the others and further to contribute to the pre-existing discussion on the question of faith and reason. Alexander Solzhenitsyn is absolutely right when he said, If we wait for history to present us with freedom and other precious gifts, we risk waiting in vain. History is us—and there is no alternative but to shoulder the burden of what we so passionately desire and bear it out of the depths.

To really know the history of philosophy, then, is to know that the "history is us." So long as we write on philosophical questions, we must try the best we can to live up to this task of intellectual participation. This drive to be faithful to the spirit of philosophy is remarkably prominent in the works of both Tanabe and Desmond. This brings the strength of a comparative approach to these thinkers to the fore. By bringing an original thinker into dialogue with another, the examiner is pushed to find the self-critical stance from which he comes not only to demonstrate his understanding of these interlocutors but also, through his communicative relation to them, articulate his own self-critical thought and enter the very discussion of philosophy. This book will attempt to take on this common characteristic of a philosophical text, that is, to dare to ask the question that it cares and dare to find its own answer through its relative position to the other original thinkers that have done the same. There is something in the works of Tanabe and Desmond that could liberate us

from the heavy burden of historical scholarship or grant us a philosophic release to speak from a systematic (rather than a solely historical) point of view.

Third, the comprehensive frameworks in which these thinkers unfold their philosophical reflections can ease the initial shock and challenge of comparative thinking. The level of difficulty with regard to comparative philosophy typically increases as the distance between two thinkers increases. This distance can be measured at least in terms of history, culture, philosophical themes, and available scholarship. Take, for instance, the following sets of two thinkers: (1) Omori Shozo (1921-97) and Wittgenstein (1889-1951), and (2) Dogen (1200-53) and Wittgenstein. For those who are familiar with the basic notions that these thinkers propose, it strikes us that the former is much easier to carry out than the latter. This is especially the case if we were concerned with the philosophy of language. This is because the historical and cultural distance between the two thinkers in the former is much closer than that of the latter. If we are aware that Omori had acknowledged Wittgenstein's influence on his own works, it seems quite unlikely that we face any great obstacles for launching this investigation. Moreover, this contemporary Japanese philosopher has written a monograph specifically on the philosophy of language in 1971, while there is still debate as to whether or not it would be appropriate to say that there is a "philosophy of language" in the works of Dogen. In terms of philosophical themes, then, we can still hold the same verdict: it is much easier to work on the comparative examination of the first set of thinkers rather than the second."

Now the distance between Tanabe and Desmond is much more similar to (1) than to (2). The strength of this pair, then, is that Western readers could easily enter into a dialogue between them without finding themselves constantly distracted by foreign terms or overwhelmed by the unfamiliar historical and cultural background. The fact that there is no prior scholarship on the Tanabe-Desmond connection might cause some worry. As we have seen previously, both Tanabe and Desmond have extensively worked on the history of Western philosophy. The former, moreover, comes to incorporate some of the key elements from the Eastern intellectual tradition of Mahayana Buddhism into his philosophical discussions, while the latter's framework of thinking, which attempts to uncover the underlying themes in the entire history of Western philosophy, calls for our attentiveness to the energy of our self-transcendence. In other words, granted that the self can come to be fully itself when it finds itself in its communicative relation to the other, the system of metaxological thinking neither confines itself into a closed whole of self-thinking thought nor draws a monolithic boundary through which it distinguishes the Western intellectual tradition over here and the Eastern intellectual tradition over there. It requires a kind of "intimate strangeness"—a certain distancing that allows the other to speak for itself, but in its intimate communicative relativity to the other, in turn, it finds its own voice to speak for itself. Tanabe's practice of (comparative) philosophy and Desmond's self-transcending performance of metaxology, in this sense, are kindred spirits. The initial closeness between the thinkers can help us bypass the technical requirement for bridging their historical and cultural distance from each other, while the closeness of their thematic distance will further enable us to enter into their open dialogue—the constructive dialogue that can illuminate the deeper resonance in their distinct ways of philosophizing.

Fourth, the strong existential dimension that counterbalances the theoretical discussions of religious faith enables both Tanabe and Desmond to keep the intermediating relationship between philosophy and religion. Bret Davis argues that the excellence of Nishida's philosophical exposition of Zen lies in its faithfulness to the dual directionality of the preposition "of" in his "philosophy of religion."' According to Davis, the Western philosophical tradition has often fallen victim to the limited vision of the either/or: viz., either that philosophy uncritically presupposes a set of religious precepts in its foundation (i.e., religious philosophy) or in a manner of Enlightenment rationalism, the self-sufficient self-criticism of reason alone can "recognize the divinity of a [religious] teaching promulgated to us."

The "of" in the former emphasizes the superiority of religion to philosophy, while the "of" in the latter gives philosophy the independent status through which it alone can sentence the rational verdict on religious beliefs. Philosophy either serves as a handmaiden of religion or lords over the authority of religion as a rational judge.

The problems that we find in the Kantian and the Hegelian philosophy of religion are the various ways in which they try to hold on to the second horn, signaling the superiority of philosophy over religion. What is presupposed in this either/or is highly problematic: viz., the determinate rationality is granted to the side of philosophy, while religion is understood to consist of indeterminate beliefs and irrational practices (e.g., meditation, prayer, worship, etc.), such that the latter needs to be filtered through the determinate rationality of the former. Davis claims that "Nishidian philosophy" preserves both the continuity and discontinuity of philosophy and religion and thereby demonstrates its faithfulness to their interplay. This attempt to recuperate the open mediation of philosophy and religion, which is key to our solution to the problems in Kant's and Hegel's philosophy of religion, is what Nishida's successor, Tanabe, existentially takes on as the task of metanoetic awareness, and Desmond, as that of metaxological mindfulness?' The works of these thinkers are, therefore, indispensable for contemporary philosophical discussions regarding the relationship between religion and philosophy.

A contemporary comparative standpoint

Finally, the question concerning the standpoint of this volume is not a determinate question to which I can give a determinate answer. Since it requires more than a paragraph to convey its dynamic movement, I must beg readers some patience. However, I would like to give its preview via negativa: a standpoint for comparative philosophy that can neither offer a mere static point from which one can juxtapose two thinkers from two different intellectual traditions in an external relation to each other nor can it suppose an Archimedean point from which one can observe each of their thoughts and their interrelation to each other from the outside. We are born into a certain tradition and, therein, come to form our own thought in our internal relation to it. We are in the midst of this process of forming and reforming our intellectual traditions; our confrontation with the strange other does not allow us to step completely outside of that process." The complication of this internal process is multiplied in our modernity, for some of us are born in the West, yet extensively educated in the East, while others have enjoyed the opposite. But what we will see as an important task of comparative thinking is that when we look to the East from the West and find something foreign to our Western ways of thinking, we learn to give the space, where the other can speak for itself even in the midst of our process of forming our own tradition, and in doing so, we come to reformulate our tradition anew in its relation to the other. Since the same structure of intermediation is required among the Eastern thinkers in relation to the Western intellectual tradition, they can find their voices expressed in relation to the West. This book, therefore, will aim to achieve this two-way communication of comparative philosophy. Should this be successful, this text will claim that both Eastern and Western readers will be able to find that their traditions are expressed anew in their communicative relation to the other.

The main philosophical question

The central issue that this present volume deals with echoes the central problem that Kierkegaard finds in the Kantian and Hegelian configuration(s) of religious faith. Both Kant and Hegel interpreted the religious doctrines of the Judeo-Christian tradition in accordance with each of their own systematic conceptions of ethics. Kierkegaard seems to think that these interpretations ultimately risk the reduction of the relationship between the divine absolute and human individuals to the

immanent universality of human/societal self-relation—the self-relation that is solely grounded in the autonomy of human reason." This radical commitment to reason's autonomy in the works of Kant and Hegel foreshadows two crucial problems: (1) an eclipse of divine transcendence, and (2) an extirpation of the single individual in its relation to the rational universal as the immanent absolute.

What concerns Kierkegaard in this twofold critique is that the systematic accounts of the divine-human relation in Kant and Hegel are faithful neither to the sense of the divine absolute worshiped in the Judeo-Christian tradition nor to the possibility of each human's relation to such an absolute in his irreducible singularity. Now some may argue in relation to the first that they are not interested in salvaging the Judeo-Christian God. But what is problematic here in the eclipse of divine transcendence is not only the Western problem of the "death of God" or "Godlessness" but also the one-way communication between philosophy and religion. As we have seen earlier, when a thinker reduces the "inter" of the interrelation between religion and philosophy to the one-sided either/or, she or he tends to think either that philosophy presupposes the mindless precepts of religious faith in its foundation or that philosophy serves as a reasonable judge that can validate the rationality of some of these precepts. In this case, what is dead is not only the sense of the divine absolute in the Western religious tradition but the authority of religion as what is other to philosophy. This is a crucial problem even for those who strive to give a philosophical account of their religious faiths in the Eastern traditions.

The second half of Kierkegaard's critique should be of great concern for all of us. If there is no divine absolute that is other to the immanent self-relation of human autonomy, there will be no other way for each of us as a finite individual to relate ourselves to the infinite universal but to negate the singularity of our finite existence. This further contains the following problematic implications: (a) the self-negating self-transcendence of the singular to the universal is ultimately a one-way movement, (b) while the worth of the finite singular cannot be granted to the singular. In addition to the reduction of religion to philosophy, we now face the reduction of each human being to the rational whole of humanity. If we say that Kant and Hegel are not guilty of (1), which is to say that we can preserve the sense of divine transcendence apart from the self- and intermediations of the finite individuals, then two problematic implications (a and b) of (2) will remain in relation to their understanding of religion. Whether the absolute is what is other to the self-relation of humanity or not, the relation of the absolute and the singular must be reconsidered.

We will see more in detail how these problems are inherent in the ways in which both Kant and Hegel unfold their understanding of the finite-infinite, particular-universal, and human-divine relations. Given these problems, we will ask the following questions: How can we conceive of the continuity between philosophy and religion without reducing their interrelation into a domination of one over the other? Could there be a sense of the absolute that is other to the self-organizing whole of human autonomy? Could a relation between the individual and the absolute beyond the rational universal be other than a heteronomous subordination of mind to the mindless precepts of faith? How could we account for the finite singular for the singular without disregarding its relativity to the divine absolute? How can we think of the absolute that can grant the worth and existence of the particular for the particular without compromising its status as the absolute? How can this absolute let the particular be for itself without ultimately reducing this particularity to and for itself? These are the contemporary reformulations of Augustine's twofold question of philosophy, which will drive us to investigate the nature of the absolute, the universal, the particular, and their relations to each other. This book will seek to answer these questions in and through the works of Tanabe and Desmond.

Structure of the work

We will explore the answers to these questions through the following eight chapters in four parts. In Part One, Chapters 1 and 2 will outline methodological reflections on comparative philosophy through the relevant ideas found in the works of Desmond and Tanabe. Instead of adopting a method that is foreign to their philosophical programs, I will seek to establish the very possibility of comparative thinking in the foundations of their respective systems. The "pre-established harmonies" that sound through these examinations will be the methodological ground for my comparative examinations of these contemporary thinkers. In Part Two, Chapters 3 and 4 will investigate the Kantian and Hegelian frameworks of philosophy of religion. In these sections, we will witness the legitimacy of Kierkegaard's discontent and, on the basis of this existential malaise, the emergence of the fundamental problems of the philosophy of religion. In Part Three, Chapters 5 and 6 will explore Desmond's metaxological effort to elucidate how our proper understanding of the significance of the single individual leads to our understanding of the infinite absolute as divine transcendence. The intimate strangeness of the singular in relation to the ultimate shows a remarkable passage to recuperate the robust sense of divine transcendence without problematically conceptualizing the divine-human relation in dualistic terms. In Part Four, Chapters 7 and 8 will explore Tanabe's reconfiguration of human autonomy with its inherent openness to the divine absolute in reference to the Mahayana tradition (especially Pure Land/Shin Buddhism). In this part, we will discuss the general difficulty of treating Buddhism in the field of philosophy of religion and further investigate the noteworthy ways in which Tanabe brings various notions in Mahayana Buddhism (along with those of the Judeo-Christian tradition) to the fore in his mature works on the philosophy of religion. In the closing section, the astonishing consonance of metaxology and metanoetics will be amplified as a contemporary comparative response to the fundamental problems of the philosophy of religion. <>

ENTERING THE WAY OF THE BODHISATTVA: A NEW TRANSLATION AND CONTEMPORARY GUIDE by Shantideva, translated by Khenpo David Karma Choephel [Shambhala, 9781611808629]

This modern translation of an essential Mahayana Buddhist text captures the meaning and musicality of Shantideva's original verse and provides readers with an accessible guide to its profound depths.

This is a fresh translation of, and commentary on, **ENTERING THE WAY OF THE BODHISATTVA**, perhaps the most renowned and thorough articulation of the bodhisattva path. Written by the eighth-century Indian monk Shantideva, **ENTERING THE WAY OF THE BODHISATTVA** is a guide to becoming a bodhisattva, someone who is dedicated to achieving enlightenment in order to benefit all beings. Accomplished translator Khenpo David Karma Choephel communicates the power of Shantideva's insights through careful attention to both the meaning and the rhythmic pulse of each stanza, all the while providing necessary context and practical advice for modern readers.

After presenting the full translation, Khenpo David Karma Choephel then introduces readers to the text, explaining the key points of each chapter with clarity and wisdom. Combining a uniquely poetic translation with detailed analysis, this book is a comprehensive guide to developing oneself in service of others. Teachings that have been at the heart of Mahayana practice for centuries are given new life, and the supporting commentary makes the text accessible and applicable to practitioners.

Readers interested in the bodhisattva path will find this a comprehensive resource filled with captivating verse and incisive interpretations.

For well over a millennium, Shantideva's guide to the bodhisattva's path has been revered and studied as a manual for becoming a bodhisattva, someone who is dedicated to achieving enlightenment in order to benefit all beings. In this fresh and poetic translation, Khenpo David Karma Choephel communicates the power of Shantideva's insights through careful attention to both the meaning and the rhythmic pulse of each stanza. The translation is followed by a chapter-by-chapter guide, which provides necessary context and practical advice.

Reviews

"Shantideva's **WAY OF THE BODHISATTVA** gives clear and inspiring teachings on developing loving-kindness, compassion, and bodhichitta. Not only is studying it important for students of the Mahayana, it can also help anyone develop a good heart and become a better person. I am sure that this new translation and short guide by Khenpo David Karma Choephel will bring great benefit to many people." —Khenchen Thrangu Rinpoche

"Shantideva's **ENTERING THE WAY OF THE BODHISATTVA** is one of the most celebrated treatises from the golden age of Indian Buddhism. It sets forth all of the key trainings of the Mahayana path, and its beautiful verses have inspired great masters and dharma practitioners throughout centuries. I am delighted that, under the guidance of the Venerable Khenchen Thrangu Rinpoche, Khenpo David Karma Choephel has offered a fresh translation of this transformative set of instructions. The wisdom and compassion of Shantideva's work is as timely as ever for our world, and I am certain that many will find pure fuel for their journey in these pages." —Dzogchen Ponlop Rinpoche, author of *Mind Beyond Death* and *Emotional Rescue*

"This most accurate and amazingly readable translation of the **WAY OF BODHISATTVA** by Khenpo David Karma Choephel shows his complete mastery of both the target and source languages as well as his deep knowledge and genuine experience. This book will be used for generations." —Ringu Tulku

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Excerpt: I began working on this translation of **ENTERING THE WAY OF THE BODHISATTVA** for my own use when teaching from the text or orally interpreting teachings given by my own teacher Khenchen Thrangu Rinpoche. In part, I was curious whether it would be possible to capture in English both the meaning and the musicality of Shantideva's verse. The Way of the Bodhisattva has become such a beloved work in India and Tibet not only because it gives such a masterful overview of the path of the bodhisattva. For the most part deceptively simple and direct, Shantideva's language is so evocative and inspiring that the meaning finds its way easily into the heart, not just the intellect. Though I do not have any particular training in verse and can claim to understand Shantideva's work only on a superficial level, the reactions of people I have shown drafts to have encouraged me to think that sharing the results of my experiments more widely might be beneficial.

Yet a translation of Shantideva's text alone would not be so accessible for modern readers, as it is remote in terms of time, culture, and assumptions. Many of Shantideva's ideas may be unfamiliar and contrary to modern thinking, and his allusions and references may make little sense or even be off-putting to contemporary sensibilities without some explanation to contextualize them. Though there are excellent commentaries available in English, it seemed that including a short introduction to the text would be helpful to many readers, both general readers and students of Buddhism. Thus, the book has two parts: the translation of Shantideva's work itself, presented without any embellishment, and an introductory guide intended to give readers a way into the text so that they can begin to appreciate Shantideva's thought.

In preparing the translation, I have followed primarily the canonical Tibetan edition found in the Derge Tengyur. This edition is the basis for a living tradition of explanation and practice that originated with the great scholars of ancient India and came to Tibet with the Indian master Atisha in the eleventh century. It is the version that is most frequently taught and that the greatest number of commentaries use, so it is also the most useful for the greatest number of people. It is also the version that I have been taught on many occasions. However, there is also an extant Sanskrit text, as well as several other Tibetan editions, and I have compared the canonical version against these other versions as I worked. To resolve discrepancies and ambiguities, I usually followed the interpretation in the canonical Tibetan edition, assuming that the Tibetan translators (who always worked in tandem with Indian scholars) are a reliable guide to the meaning. The canonical Tibetan edition appears to have been translated from a different version of the Sanskrit text than the version that has survived, but the two are close enough that lines that are ambiguous in the Tibetan can be clarified by referring to the Sanskrit. I also consulted a variety of Indian and Tibetan commentaries and editions to see which reading is best in terms of the meaning and which seems to come from the most reliable source. I have tried to accommodate the various interpretations found in the commentaries, though that was not always possible. I have also compared my work to several earlier translations of the Way of the Bodhisattva. Where I have understood a passage differently, I have

checked my own interpretation against the commentaries, never assuming I was right. This translation is built on the foundation of previous translators' efforts, and I am grateful for their work.

Shantideva protests at the beginning of his work that he has no skill in poetry, but his modesty belies his adroitness with verse. Though he largely avoids the florid language and elaborate metaphor commonly found in Sanskrit poetry, he uses rhythm and meter to great effect throughout, mostly writing in light, succinct lines but switching to slightly longer, more measured verse for passages with more gravitas, and in a few spots, to stately long lines laden with imagery. The Tibetan translators followed Shantideva's lead, matching every meter change in Sanskrit with a meter change in Tibetan. They rendered his shorter lines with light, quick, seven-syllable verse and replicated his longer verses with correspondingly longer, more fluid lines. It is clear that the meter—the rhythm—was an important consideration for both Shantideva and the Tibetan translators. Meter is not merely a literary artifice; it also aids in communicating the meaning. Whether expressed in the buoyancy of the Sanskrit4 or the slight bounce of the Tibetan, Shantideva's lines are crisp, concise, and memorable; they flow easily off the tongue and into memory. They rattle about semiconsciously in the mind and, when a situation arises, pop up as aphorisms reminding us how to think or act. The meter becomes a tool that helps Shantideva's work endure as living words in people's hearts and on their tongues, not merely as dry ink on paper meant primarily for the eyes.

For these reasons, this translation is in unrhymed metered verse, generally matching the line length of the Tibetan and Sanskrit. However, I have allowed more irregularities in the English verse than there are in either the Sanskrit or Tibetan so as to avoid distorting the grammar in ways that might sound affected or old-fashioned to modern ears.5 There are several instances where (following the example of the Tibetan translators who favored keeping the line length consistent over maintaining the number of lines and who occasionally translated a Sanskrit shloka in five lines)6 four lines of Tibetan are rendered in five or six lines in English, and there is one spot in the eighth chapter where a complete stanza in the Sanskrit and Tibetan would not really stretch to much longer than an English couplet. The hope is that the verse will read naturally but rhythmically, much like the original and the Tibetan translation.

As I worked, I found that, counterintuitively, translating in meter actually helps render the meaning more closely. There is a temptation when translating to add words to clarify meaning, capture nuance, or somehow be more expressive. But sometimes this has the opposite effect and inadvertently clouds the meaning—as the Tibetan proverb says, "The leaves of words obscure the trunk of meaning." Even when it does not, it can encourage readers to engage in inflationary interpretations of the work. Following the stricture of a short, consistent line length forces the translator to consider the author's intent more carefully and convey it economically. The line can then come closer to the original in meaning, pacing, and concision in a way that is more difficult than in prose, where the lack of the external discipline of line length and stress pattern makes it harder to resist when a sentence begs hungrily for more verbiage.

Although, fundamentally, Shantideva sees the equality of all beings, he composed this work in a society with deep biases regarding gender, caste, and so forth. Many of the analogies he uses to illustrate his points reflect ancient Indian culture and, if translated literally, might seem noninclusive or offensive to modern readers, especially with regard to gender. For that reason, when it would have no significant effect on the meaning, I have changed gender-specific language and imagery to be nonspecific. The exceptions include verses where Shantideva refers to customs of his time and changing them would be anachronistic, such as his mention in chapter 8 of women wearing veils, as was the custom in some regions of ancient India. Some terms are left in the masculine, such as the

word king, as Shantideva and his contemporaries would have expected monarchs to be kings, whether or not historically they actually all were.

The greater difficulty in avoiding gender specificity is the use of third person singular pronouns. Some verses have been recast as plural to avoid the issue, but most often I have used the pronoun they as a gender-nonspecific singular pronoun, much as it is used in everyday speech and not infrequently in literary contexts dating back centuries, as any other solution would exclude one gender or another, sound artificial, or be anachronistic. There are a few passages where the pronoun they would have been ambiguous; I have used the masculine he in those instances, as they mostly refer to despicable people who in Shantideva's time would have been assumed to be male, such as masters who mistreat servants or a king's right-hand man who terrorizes the countryside. My hope is that the ways I have made the translation more gender neutral will be unnoticeable so that readers will not be distracted from Shantideva's main message, which applies to all beings, regardless of the form their bodies take, the proclivities they feel, or the social and cultural situation they are born into.

Though in this preface, I write more about style and form, the substance of Shantideva's thought must be captured if this translation is to serve his purpose in writing this work. Still, if his ideas are to make it past the intellect, the lines that express them must roll and breathe like natural English verse. I cannot judge how successful I have been, but I hope that my efforts make it possible for English speakers to appreciate both the meaning and the feeling of Shantideva's work so that his ideas can enter their hearts. <>

ILLUMINATING THE INTENT: AN EXPOSITION OF CANDRAKIRTI'S ENTERING THE MIDDLE WAY by Tsongkhapa, edited, translated and annotated by Thupten Jinpa Wisdom Publications, 9780861714582]

The Dalai Lama's translator and author of the definitive biography of Tsongkhapa here presents the first translation of one of that master's seminal and best-known works.

This work is perhaps the most influential explanation of Candrakirti's seventh-century classic ENTERING THE MIDDLE WAY (MADHYAMAKAVATARA).

Written as a supplement to Nagarjuna's FUNDAMENTAL VERSES ON THE MIDDLE WAY, Candrakirti's text integrates the central insight of Nagarjuna's thought—the rejection of any metaphysical notion of intrinsic existence—with the well-known Mahayana framework of the ten levels of the bodhisattva, and it became the most studied presentation of Madhyamaka thought in Tibet.

Completed the year before the author's death, Tsongkhapa's exposition of Candrakirti's text is recognized by the Tibetan tradition as the final standpoint of Tsongkhapa on many philosophical questions, particularly the clear distinctions it draws between the standpoints of the Madhyamaka and Cittamatra schools.

Written in exemplary Tibetan, Tsongkhapa's work presents a wonderful marriage of rigorous Madhyamaka philosophical analysis with a detailed and subtle account of the progressively advancing mental states and spiritual maturity realized by sincere Madhyamaka practitioners.

The work remains the principal textbook for the study of Indian Madhyamaka philosophy in many Tibetan monastic colleges, and it is a principal source for many Tibetan teachers seeking to convey the intricacies of Madhyamaka philosophy to non-Tibetan audiences.

Though it is often cited and well known, this is the first full translation of this key work in a Western language.

Review

"Jé Tsongkhapa's *Illuminating the Intent* presents the enlightened meaning of Nagarjuna, Buddhapalita, Candrakirti, and Santideva, who clarify Lord Buddha's teachings on selflessness. It is famed for its clarity and for the depth of its decisive analysis of the difficult points of the view of emptiness. Geshe Thupten Jinpa has admirably applied his own years of study and thought to bring this precious work to English-speaking readers." — His Eminence Ling Rinpoché

"In *Illuminating the Intent: An Exposition of Candrakirti's "Entering the Middle Way*," Thupten Jinpa brings to bear his lifetime of experience and the unmatched translations skills of textual precision, clarity, and confidence in meticulously transmitting the great stylistic elegance, methodological rigor, and the deep Prasa?gika insights of Tsongkhapa in a way no other work before it has succeeded." — Sonam Thakchoe, Senior Lecturer, Philosophy Department, University of Tasmania

"*Illuminating the Intent* is Tsongkhapa's renowned commentary on Candrakirti's *Entering the Middle Way*, the foundational text for the study of Madhyamaka in Tibet. Composed in 1418, it is Tsongkhapa's last exposition of Madhyamaka. Here he sets forth the meaning of emptiness in the context of the practice of the bodhisattva, delineating each of the ten perfections along the path. Once again, we have Thupten Jinpa to thank for a masterful translation of a Buddhist classic." — Donald Lopez, Arthur E. Link Distinguished University Professor of Buddhist and Tibetan Studies, University of Michigan

"Tsongkhapa is without a doubt the most important and influential philosopher Tibet has ever produced, and *Illuminating the Intent* is without a doubt his most important and influential treatise Thupten Jinpa renders Tsongkhapa's precise philosophical Tibetan in crystal-clear philosophical English, supplemented by erudite notes and explanations. This volume is indispensable for understanding Tsongkhapa's philosophical contributions." — Jay Garfield, Doris Silbert Professor in the Humanities, Smith College, and the Harvard Divinity School

"I always look forward to reading any translation that Thupten Jinpa brings to publication. Not only does he have a masterful way of rendering a Tibetan text into very clear English, he brings to it a clear understanding of the meaning of the text that is derived from his broad education. His presentation is also enhanced by his rich cross-cultural experience. It is significant that he brings these qualifications to the first complete translation of *Illuminating the Intent*, pivotal text in the Tibetan tradition, for the reader can now definitely, as he says, 'engage with the text in an efficient and comprehensive manner.' — Joshua W.C. Cutler, Editor-in-Chief of *The Great Treatise on the Stages to Enlightenment*

"Thupten Jinpa's succinct introduction provides a wealth of information on the central issues raised in this important Tibetan commentary on the stages of the bodhisattva path. His skillful translation makes even Tsongkhapa's lengthy treatment of the complexities of understanding emptiness clear and accessible." — Karen Lang, professor emerita, University of Virginia, and author of *Four Illusions: Candrakirti's Advice to Travelers on the Bodhisattva Path*

"This exceptional work is the eloquent culmination of Tsongkhapa's rigorous efforts as a scholar and *yogi*, written when his analysis of the profound view was complete. Thupten Jinpa has been steeped in the Geluk tradition since childhood, and his assiduous study, reflection, and debate ultimately earned him a *geshé lharampa* degree. His Cambridge education, decades of interpreting for His Holiness the Dalai Lama, engagement with contemporary academics, and rich experience of translating Tibetan Buddhist literature have made him singularly well placed to present a scintillating rendering of *Illuminating the Intent* in English. Countless grateful readers will rejoice at his gift." — Jeremy Russell, consultant, Ganden Phodrang

"*Illuminating the Intent* is a tremendous accomplishment. Thupten Jinpa has given us a lucid and eloquent translation of a monumental work of Buddhist philosophy, representing Tsongkhapa's final word on the Middle Way. His scholarly precision and accessible language, along with his well-written introduction to Tsongkhapa's Madhyamaka and helpful glossary of key terminology, open this crucial resource to a broad audience. This will be the go-to wellspring for scholars and general audiences alike." — Kevin Vose, College of William and Mary, author of Resurrecting Candrakirti

"*Illuminating the Intent* represents Tsongkhapa's final perspective on Madhyamaka philosophy, held in high esteem in the Tibetan monastic curriculum. Thupten Jinpa, as a Lharampa geshé, is a product of this curriculum, as well as being a broadminded and erudite scholar and translator . . . I cannot think of a more suitable person to take on the task of translating this work." — Gavin Kilty, translator of Tsongkhapa's Lamp to Illuminate the Five Stages

"In his superb translation of *Illuminating the Intent*, Thupten Jinpa maintains a balance between scholarship and readability to authentically convey Tsongkhapa's final understanding of the convergence of reality, compassion, and practice." — Gareth Sparham, author of Tantric Ethics and Vast as the Heavens, Deep as the Sea

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Reception of Candrakirti's Works in India and Tibet

One curious historical fact about Candrakirti's Entering the Middle Way, all his writings on Madhyamaka, is the near silence about it on the part of his contemporaries and immediate successors in India.' Although Tibetan tradition recognizes Santideva, author of the famed Guide to the Bodhisattva Way, as belonging to the same Madhyamaka lineage as Candrakirti nowhere does the influential eighth-century master reveal cognizance Candrakirti's works. Similarly, neither Śāntaraksita nor his student Kamalaśīla—two hugely influential eighth-century authors on Madhyamaka and pramana epistemology—appear to engage with Candrakirti's Madhyamaka writings. Even those who do evince awareness of his writing, Rich as Avalokitavrata (eighth century), do not substantively engage him in their texts. We know, however, that Candrakirti's commentary on Nagarjuna's Sixty Stanzas of Reasoning was translated into Tibetan sometime between the end of the eighth and the beginning of ninth century, suggesting that he was not an entirely unknown figure in Indian Buddhism at the time. However, only around the tenth century, more than two centuries after Candrakirti's death, does one notice real recognition of the master's writings in India. Prajnakaramati (950-1030), the author of an influential commentary on Santideva's Guide, plus the so-called Bhāviveka II, author of Precious Lamp on the Middle Way (Madhyamakaratnapradipa), along with Maitripa and Atisa all took Candrakirti to be an important authority on Madhyamaka philosophy. One possible explanation for this near silence about Candrakirti's Madhyamaka writings before the tenth century could be owing to the fact that his approach to interpreting Nagarjuna's philosophy was an outlier at a time when the dominant pattern was to read Madhyamaka's ontology of emptiness in consonance with the sophisticated Buddhist epistemology of Dignaga and Dharmakirti. As we saw above, this is something Candrakirti not only shunned but explicitly critiqued.

Whatever the historical reasons for the late recognition of Candrakirti in India, Candrakirti's interpretation of Nagarjuna came to be celebrated in Tibet as the apex of Madhyamaka philosophy. My own sense is that the Indian Bengali missionary to Tibet, Atiśa, may have been pivotal in elevating Candrakirti's status. This stanza from his Entering the Two Truths (Satyadvayavatara) is often cited by Tibetan authors to link Nagarjuna and Candrakirti in a special lineage of Madhyamaka philosophy:

> If you ask who realized emptiness,
> it was Nagarjuna, who was prophesized by the Tathagata
> and saw the truth of ultimate nature,
> and his disciple Candrakirti

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Atiśa's student and translator Naktso Lotsawa produced the first translation of Candrakirti's Entering the Middle Way and its lengthy autocommentary. Later, in the early twelfth century, Patsab Lotsawa produced influential translations of most of Candrakirti's major writings, including especially his **CLEAR WORDS** commentary of Nagarjuna's treatise, a new translation of Entering the Middle Way and its autocommentary, and his commentary on Aryadeva's Four Hundred Stanzas on the Middle Way (Catuhsatakasastra). Patsab is also credited by scholars, both Tibetan as well as Western, for coining the labels Prasangika and Svatantrika to refer to two subschools of Madhyamaka associated, respectively, with Buddhapalita and Candrakirti, on the one hand, and Bhaviveka and others, on the other. As we saw above, enthusiasm for Candrakirti's Madhyamaka writings in Tibet in the twelfth century was by no means universal, and foremost among his Tibetan critics was the influential logician Chapa Chokyi Senge of Sangphu Monastery. According to a fifteenth-century source, Chapa challenged the monk Jayananda in a formal debate, where the latter is said to have failed to defend Candrakirti's views. In any case, by Tsongkhapa's time in the second half of the fourteenth century, recognition of Candrakirti's reading of Nagarjuna as the apex of Buddhist philosophical thinking was near universal in Tibet.

Part of the enthusiasm for and long-standing loyalty to Entering the Middle Way as the key textbook in Tibet on Madhyamaka philosophy may have to do with its comprehensiveness. Unlike other Madhyamaka texts like Nagarjuna's Treatise on the Middle Way, Candrakirti's Entering spans the entire path to enlightenment, from the beginner's stage, through the ten bodhisattva grounds, to the resultant state of buddhahood. With its treatment of all the perfections, combined with its extensive presentation of emptiness in chapter 6, Entering the Middle Way offers a framework that embraces, and in fact unites, both the wisdom of emptiness and the compassion-based method dimension of the path, including the cultivation of the altruistic awakening mind and the perfections of generosity, morality, and forbearance. Monastic students would memorize the entire root text, as I myself did when I was a student at Ganden Monastery; receive classes on it with the aid of an authoritative commentary, such as Tsongkhapa's Illuminating the Intent; and debate its meaning, especially the more challenging parts. Finally, students would sit down for formal debate on the text, demonstrating their mastery of the text, meaning, and the philosophical issues it raises.

Key Aspects of Tsongkhapa's Commentary

Tibetan exegetical tradition speaks of different types of commentarial texts: commentary in the form of annotation, word-by-word commentary, commentary on the essential points, and extensive commentary. Tsongkhapa's Illuminating the Intent belongs to the final category, faithfully following the structure of its root text, Entering the Middle Way. However, Tsongkhapa sees his Illuminating the Intent to be an exposition of Candrakirti's autocommentary as well. So, in terms of structure, content, and scope, Illuminating the Intent is a three-layered text. First there is Candrakirti's root text in verse, next we have the text of Candrakirti's own commentary on the verses, and finally we have Tsongkhapa's exposition of the meaning of these two layers. To assist the reader, I have inserted the actual verses of the root text into the translation of Illuminating the Intent; Tsongkhapa does not set them off in his own work. And when the words of the root text are repeated within Tsongkhapa's commentary, I have bolded them so that they are easily identifiable."

When glossing the words of the root text, Tsongkhapa not only strives to explain the meaning of every single word of the verses, he draws heavily on Candrakirti's own explanation of the verses from the autocommentary. I have chosen not to highlight such transcriptions of the autocommentary, as it would have led to an aesthetically unappealing reader experience. Quite often, especially when addressing issues he deems of particular philosophical importance, Tsongkhapa reproduces specific sections of the autocommentary that are not part of Candrakirti's gloss on the verses but treat related philosophical or soteriological questions. With some of these,

Tsongkhapa does not explicitly indicate that they are reproduced from the autocommentary with a few explanatory words interspersed, and so I have annotated all these citations to alert the reader. Unavoidably, when an author expounds on a verse text by including every single word of the verse in his gloss, this constrains the commentator's ability to employ a natural and fluid prose. Thus my hope in bolding the words of the root text and annotating the transcriptions of the autocommentary is that the reader will engage with those parts of the text with greater patience.

What might be considered a fourth layer of our text are Tsongkhapa's own independent sections. In this layer, Tsongkhapa provides a wider philosophical context for important topics addressed by Candrakirti—for instance, the nature and types of compassion, the first three perfections, the outset of the presentation of emptiness, the two truths, and the critique of the Mind Only standpoint. Part of this contextualization involves offering what is known as "explaining the general points" and relating the treatment, where essential, to earlier sources. It might also involve Tsongkhapa's independent observations and unique methodological approaches, such as the section on what he calls "identifying what is to be negated" (see chapter 9).

A second element Tsongkhapa introduces in these more independent sections is the cross-references he makes to relevant passages in the roottext author's other philosophical works. Tsongkhapa refers extensively to Candrakirti's commentaries on Nagarjuna's Treatise on the Middle Way, Sixty Stanzas of Reasoning, and Seventy Stanzas on Emptiness and to Candrakirti's last-known major work, a commentary on Aryadeva's Four Hundred Stanzas. In so doing, Tsongkhapa ensures that his reading of Candrakirti's root text is not confined to just the root text and its autocommentary. And even when reading the root text and its autocommentary directly, Tsongkhapa carefully compares the two Tibetan translations of the text—the earlier one by Naktso Lotsawa and the later one by Patsab Lotsawa—and he is explicit in stating which version he prefers in a given context. He also carefully consults Jayananda, the only known Indian commentator on Candrakirti's Entering the Middle Way, citing him favorably where appropriate and critiquing his reading elsewhere.

Third, every now and then, when the texts address a question of philosophical or soteriological significance, Tsongkhapa takes the opportunity to draw out its wider implications, especially in relation to matters that historically have attracted divergent opinions among commentators. Fourth, an important strategy in Tsongkhapa's interpretation of Madhyamaka philosophy is his appeal to experience (both ordinary and meditative), our common-sense intuitions, and, in some cases, thought experiments. Finally, Tsongkhapa exhibits a high degree of innovation in his topical outline of the text, a textual hermeneutic that became integral to Tibetan works beginning in the eleventh century. These methodological approaches make Tsongkhapa's readings of Indian sources innovative and yet, as one modern scholar on Madhyamaka puts it, "authentically grounded in careful philosophical thinking and analysis."

A Summary of Key Discussions

In the summary that follows, my aim is to spotlight those sections of Illuminnating the Intent where Tsongkhapa offers a substantive presentation to help his reader develop deeper appreciation of a topic's philosophical or soteriological significance. As already stated, Tsongkhapa's Illuminating the Intent divided into eleven parts, each corresponding to a specific chapter in the root text, which is mapped to the ten Bodhisattva grounds and the resultant ground of a buddha. But these chapters differ dramatically in length: in the Tibetan edition of Tsongkhapa's text, the sixth ground comes to 271 pages, while the eighth and ninth grounds are only 2 pages apiece. To assist the reader, we have introduced a structure to make the text more manageable and more closely aligned with modern expectations for a major book like The entire text is divided into three parts, preceded by a chapter

on the preliminaries: part 1 contains the introductory section and presentation of the first five grounds, part 2 contains the lengthy sixth ground, and part contains the seventh to the tenth grounds and the resultant ground. All together, there are twenty-five chapters, with twelve devoted to the sixth ground alone. So when I refer to chapter numbers below, I use the numbers in our new format devised for this volume.

In chapter 1, when explaining the salutation verse of Candrakirti's text, Tsongkhapa offers an extensive exploration of the concept of compassion in Mahayana Buddhism (pp. 47-55). In doing so, he observes insightfully that compassion requires a sense of identification with your object of concern. In present-day parlance, this is the crucial concept of empathy. He cites two primary methods in Buddhist tradition for extending our empathy outside our normal narrow circle of concern. The first is to view all beings as kin—as our mothers, in fact—and the other is to identify with others grounded in the recognition of our shared sentient nature (pp. 49-5o). Commenting on three types of compassion differentiated by their focus—sentient beings, phenomena, and no object—Tsongkhapa shows how they reflect the progressive lessening of grasping on the part of one who experiences compassion for others (pp. 52-55). In chapter a, "General Presentation of the Grounds," Tsongkhapa defines what is meant by a bodhisattva ground and overviews the stages of the path to awakening as understood in Nagarjuna's Madhyamaka tradition. In doing so, he draws on Nagarjuna's own Precious Garland and on the seminal Ten Grounds Sutra. In chapter 3, on the first ground, Tsongkhapa addresses extensively the question of whether realization of ultimate truth defined in terms of the emptiness of intrinsic existence is indispensable for attaining nirvana (pp. 82-106). Part of this entails a detailed exposition of a key section of Santideva's **Guide**, which Tsongkhapa sees as consonant with Candrakirti's **Entering the Middle Way** (pp. 83-88). An important upshot of this analysis is the suggestion that Candrakirti differs significantly from other Buddhist schools in his interpretation of the selflessness of persons. In chapter 5, as part of defining forbearance as the antidote to anger, Tsongkhapa examines what characteristics of virtue are destroyed in the wake of anger (pp. 133-37). Furthermore, what exactly is meant by destruction when it is said that an instance of anger destroys virtuous karma accumulated over a span of eons? On the flip side, he examines the mechanism for how negative karma is purified through declaration and purification rites (pp. 139-40).

In part II, chapter 9, Tsongkhapa presents the important topic of what is to be negated in the context of understanding emptiness. Delineating the scope of negation is, for him, crucially important, for failure to do so could lead to the extreme of nihilism. Tsongkhapa, in fact, defines the object of negation differently depending on whether the standpoint is that of the Svatantrika (pp. 174-80) or the Prasangika (pp. 181-89). His conclusion is that what is negated according to Candrakirti is the intrinsic existence that we instinctively project onto anything we perceive. Part of this discussion involves distinguishing "innate grasping" from "acquired grasping: the former being the ultimate target of meditation on emptiness. In chapter 11, in expounding on Candrakirti's extensive presentation of the two truths—ultimate truth and conventional truth—Tsongkhapa examines the following questions: What exactly is the basis upon which this division into two truths is conceived? What is meant by the word truth in the context of the two (pp. 223-25)? How are they defined and from whose perspectives (pp. 234-54)? What is the relation between the two (pp. 225-29)? And, What is meant by the statement that ultimate truth is beyond knowledge and language (pp. 247-54)? As an aside, Tsongkhapa notes how Candrakirti's identification of subtle grasping suggests a unique Madhyamaka understanding of the nature of subtle afflictions (pp. 239-44).

Chapter 12 deserves special attention for understanding Tsongkhapa's reading of Candrakirti. Here, Tsongkhapa reads three stanzas, 6.34-36, as presenting three important arguments for negating the arising of things through their intrinsic characteristics. As we will see below, the phrase "existence

through intrinsic characteristic" or "the arising of things through their intrinsic characteristics" occupies an extremely important place in Tsongkhapa's interpretation of the Madhyamaka philosophy of Nagarjuna and Candrakirti. Tsongkhapa understands the text as presenting three unwanted consequences (four if we add the one additional consequence mentioned in Candrakirti's autocommentary) if one subscribes to the notion of existence through intrinsic characteristic: (i) the wisdom realizing emptiness would become the cause for annihilation of conditioned things (pp. 261-64), (2.) the facts of conventional truth would be able to withstand ultimate analysis pp. 264-68), and (3) ultimate arising would remain unnegated (pp. 268—71). Here in relation to these three objections, Tsongkhapa sees Bhaviveka's brand of Svatantrika Madhyamaka to be an object of critique by Candrakirti. To my knowledge, grouping these three stanzas together as formally presenting three arguments, all against the notion of intrinsic arising, is unique. Tsongkhapa's own teacher Rendawa, for example, reads 6.34-36 as part of a section that includes 6.33 and presents the benefit of being able to establish dependent origination as free of the extremes of eternalism and nihilism. Similarly, Lochen Kyabchok Palsang, a senior colleague of both Rendawa and Tsongkhapa, reads 6.35-36 as part of a rebuttal of objections against refuting arising from another. Also in chapter 1 (6.39-43) is Tsongkhapa's detailed analysis of Candrakirti's refutation of foundation consciousness (alayavijnana) and his explanation of how Madhyamaka accounts for the functioning of karma in its absence.

Chapter 14, "Refuting the Proof of Intrinsic Existence of Dependent Nature," features two key analyses from Tsongkhapa. One is his rejection of the concept of self-cognition or reflexive awareness (svasamvitti) proposed by Cittamara as their "proof" of intrinsically existent dependent nature (pp. 340-45). Since the opponent's argument for reflexive awareness draws on the fact of subsequent recollection, Tsongkhapa presents two distinct accounts of recollection from the Madhyamaka perspective (pp. 345-49). The second issue Tsongkhapa addresses in this chapter is Candrakirti's views on epistermology, with special attention paid to the definition of what constitutes manas, or mental cognition (pp. 351-57). In chapter 17, "The Selflessness of Persons," Tsongkhapa asks the crucial question of what object exactly is grasped when it comes to the intrinsic existence of persons. Is it the physical and mental aggregates that make up the person's existence? Or is it the sense of self projected onto the physical and mental aggregate? (pp. 421-38) What distinguishes grasping at an "I" from grasping at "mine"? Related to this is the basic question of what exactly is negated in the context of the Buddhist view of no-self. Finally, in chapter 19, "Enumerations of Emptiness: Tsongkhapa examines the meaning of the crucial Sanskrit term svabhava—intrinsic nature—and concludes that although svabhava in the sense of intrinsic existence must be negated, svabhava in the sense of intrinsic nature—as referring to an object's emptiness— must be accepted, for only through its knowledge can true release from grasping be attained (pp. 490-94).

In part 3, in the final chapter, Tsongkhapa presents his analysis of the nature of a buddha's gnosis and addresses the question of how a buddha's gnosis can be understood to know the facts of conventional truth (pp. 533-38). In doing so, Tsongkhapa relates the topic of how a buddha's gnosis perceives the two truths within a single instance of cognition with no traces of dualistic perception to the definition of the two truths presented earlier. For Tsongkhapa, the two facets of the buddha's gnosis—perceiving ultimate truth (the way things really are) and perceiving conventional truth (things in their diversity)—are conceptually distinguished not in actual reality but only from the perspectives of their objects, in relation to which they are thus defined. Tsongkhapa rejects the idea, suggested by some, that a buddha's gnosis sees only emptiness, not the world of conventional truth, on the assumption that perceiving the latter would imply that a buddha's gnosis would be tainted by the delusion of duality. For Tsongkhapa, however, if conventional truth—the world of everyday reality, of our experience, of cause and effect—is not perceived by a buddha's gnosis, this would

incur the unwanted consequence that a buddha's gnosis is not omniscient. One would be unable to explain a buddha's ten powers defined in terms of knowledge of specific facts. Elsewhere, Tsongkhapa observes that a buddha's gnosis knows when and how an unenlightened being is perceiving the world in a distorted manner by attributing intrinsic existence to things but that such perception is purely mirroring what is being perceived by the deluded being; it does not occur due to the buddha's own residual imprints of delusion. Tsongkhapa identifies the ability to maintain a coherent account of how a buddha's gnosis perceives the world of diversity that constitutes conventional truth, in the wake of rejecting the intrinsic existence of everything, as a formidable but crucial challenge for Madhyamaka.

What Is at Stake in Getting Madhyamaka's Emptiness Right?

One may wonder why deep thinkers like Nagarjuna, Candrakirti, and Tsongkhapa, like so many Indian and Tibetan Buddhist philosophers, made such a fuss about emptiness. For these great Buddhist minds, Madhyam philosophy is not a speculative metaphysics competing for acceptance as worldview. Nor is it a descriptive philosophy attempting to establish a clear description of reality so that humans might build their knowledge upon incontrovertible foundation. Madhyamaka philosophy is, in the best sense of the word, therapeutic, so that the insights it reveals can cure us of deeply ingrained habits of grasping. So, unsurprisingly, the Madhyamaka philosophical project involves to a large extent a form of deconstruction—revealing, through careful analysis, every concept, every existent, to be ultimately con?tingent, composite, and relational. This is quite contrary to our naive view of the world. wherein, deeply conditioned by our experience and language and thought structured around things and properties reflected in our language of nouns and adjectives, we instinctively assume that things possess objective existence definable through some kind of essence that establishes their unique existence and identity. It is this deep innate assumption of the intrinsic existence of things, according to Madhyamaka philosophy, that forms the basis for our grasping and subsequent attachment to the people and things in our lives. And this deep innate assumption is the fundamental ignorance (avidya) that is the target for removal by anyone who seeks the true freedom of nirvana. The absence of such intrinsic existence, described as emptiness represents the ultimate truth and therefore constitutes the content of true wisdom that can lead to freedom. There is, according to Madhyamaka thought, simply no other way to liberation. So, for the Madhyamika, a lot is at stake in getting emptiness right.

For Tsongkhapa, what is required is an active realization of emptiness, one based initially on a reasoned knowledge obtained through careful inquiry. Simply suspending our grasping or remaining nondiscursive without any judgment—as in the single-pointed state of tranquil abiding (samantha)—is not adequate. He takes this to be, in fact, the central message of Kamalasila's Stages of Meditation, echoed in the following crucial passage from the King of Meditations Sutra, an important source scripture for Nagarjuna:

> Though one pursues meditative concentration, if one does not destroy the notion of selfhood, affections will resurface, and one will be perturbed. This is analogous to Udraka's meditative concentration.
> But when one probes phenomena and self with discriminative wisdom and meditates on what had been analyzed in such manner, this then becomes the cause for attaining nirvana.
> No other cause can lead to such a state of peace.

Tsongkhapa's insistence on cultivating the knowledge or insight into emptiness is based on the recognition that our habitual grasping at intrinsic existence is so deeply ingrained that no amount of suspension of discursive thought can undo it. In fact, according to Tsongkhapa, for most of us who have not internalized the knowledge of emptiness, it remains impossible to differentiate, perceptually or cognitively, between the mere existence of things and their assumed intrinsic existence.

Furthermore Tsongkhapa tells us that our habitual grasping, fundamental ignorance, is not a case of simple unknowing; it is a case of active "misknowing." This means that only a sustained deconstruction of its object—assumed intrinsic existence—through reasoned analysis combined with meditative internalization of that insight could begin the process of such undoing. More plainly, it requires a prolonged "unlearning" to remove layers and layers of grasping that we take for granted in our normal everyday perception and experience. As we deepen our insight into emptiness, we begin to view our own existence and the world in a manner that resembles our engagement with an illusion, where we are conscious of what we perceive yet we are simultaneously cognizant of its unreality. In this way, our instinct for grasping and attachment comes to be thinned to the point where what Santideva says toward the end of his lengthy "Wisdom" chapter will ring true for us:

> When all things are empty in this way,
> what can be obtained, what can be lost?
> Who can be honored by whom?
> Who can be insulted by whom?
>
>
> From what can there be happiness or misery?
> What is there to be liked or loathed?
> And when examined in reality,
> who is craving and what is craved?

For Tsongkhapa the knowledge of emptiness, like knowledge of any other important truths of existence such as impermanence, first arises at the level of hearsay, meaning it is derived from studying or hearing about it. Gradually as one's understanding of emptiness is deepened through critical reflection, which involves constantly relating the truth of emptiness to one's personal everyday experience, genuine ascertainment of the truth will at some point arise accompanied by a powerful conviction. This ascertainment (nges pa; Skt. nikaya) will be tinged also with a sense of wonder at how emptiness and dependent origination arise as one and the same truth, and how emptiness constitutes both the cause and effect. Both Candrakirti and Tsongkhapa aim to inspire this sense of wonder in us by quoting specifically, at the end of their commentaries on many of the chapters of Nagarjuna's Treatise on the Middle Way, some of the most poetic and memorable verses from the Mahayana sutras that convey what it feels like to experience the world in an illusion-like manner. In any case, at this stage, in Tsongkhapa's language, inferential cognition of emptiness has occurred for the person. This then is the second stage in the progression of one's understanding of emptiness, and a key indication of this would be progressive ebbing in the force of the afflictions. especially attachment and anger.

Now for this knowledge of emptiness to become fully incorporated into one's very being, it must be grounded in the attainment of tranquil abiding focused on emptiness. That is, one combines the tranquil abiding of single-pointed concentration with the cultivation of insight (vipalyana) into emptiness so that one's realization of emptiness becomes what is called the union of tranquil abiding and insight. As one cultivates this union, one eventually reaches a point when, suddenly, one's insight into emptiness acquires the quality of direct experience. Such direct realization of emptiness, characterized by an absence of conceptuality and of subject-object duality, involves a total fusion of the mind with emptiness, "like water poured into water." One who has gained such a state is known as an ariya, a noble being.

Even in advanced highest yoga tantra, for Tsongkhapa, emptiness remains the same as that defined by Nagarjuna and Candrakirti in terms of the absence of intrinsic existence. There is no further, deeper truth to be revealed in Vajrayana. Where tantra's profundity comes is in the domain of the knowing subject, not the object emptiness. Unlike in the non-Vajrayana Madhyamaka sources, tantra

emphasizes techniques for generating the insight into emptiness at the level of subtle consciousness, which results in bliss when duality and discursivity are progressively dissolved. Insofar as emptiness itself is concerned, however, tantra has nothing more to add.

So for those who take Tsongkhapa seriously, a lot is at stake—not just philosophy but also ethics and soteriology—in getting one's understanding of emptiness according to Madhyamaka philosophy right. And taking the time and making the effort to deeply engage with our volume, Illuminat-ing the Intent, is an effective way to getting emptiness right according to Tsongkhapa. <>

MASTERING THE CORE TEACHINGS OF THE BUDDHA: AN UNUSUALLY HARDCORE DHARMA BOOK - REVISED AND EXPANDED EDITION by Daniel M. Ingram [Aeon Books, 9781911597100]

The very idea that the teachings can be mastered will arouse controversy within Buddhist circles. Even so, Ingram insists that enlightenment is an attainable goal, once our fanciful notions of it are stripped away, and we have learned to use meditation as a method for examining reality rather than an opportunity to wallow in self-absorbed mind-noise. Ingram sets out concisely the difference between concentration-based and insight (vipassana) meditation; he provides example practices; and most importantly he presents detailed maps of the states of mind we are likely to encounter, and the stages we must negotiate as we move through clearly-defined cycles of insight. Its easy to feel overawed, at first, by Ingram's assurance and ease in the higher levels of consciousness, but consistently he writes as a down-to-earth and compassionate guide, and to the practitioner willing to commit themselves this is a glittering gift of a book. In this new edition of the bestselling book, the author rearranges, revises and expands upon the original material, as well as adding new sections that bring further clarity to his ideas.

Editorial appraisal

This is not the usual book following well-established traditions of meditation practice. It is a necessary outlier to such views as it suggests extreme, intense practice which can contribute to serious self-harm, mental and physical. Still such adventures of self-inquiry should be known about. Unlike many such volumes, Ingram is serious about some consequences of pushing yourself into still little understood aspects of mind-heart. Reader beware.

PREFACE TO THE SECOND EDITION

I started writing the small pamphlets and locally printed books that would one day become Mastering the Core Teachings of the Buddha (MCTB1 hereafter) somewhere in early 1997, which seems quite a long time ago at this point. A lot has changed since then about my own practice, the world of meditation, my understanding of the world of meditation and mental development, and the world in general. The rise of the internet has facilitated unprecedented cross-pollination and collaboration, allowing obscure and isolated practitioners around the world to suddenly come together and share their experiences and ideas about practice. The effect on the dharma has already been profound. I doubt we have seen anything but the tiny beginning of what is possible.

I would like to thank the numerous people who gave me feedback on the first edition, as I have tried to incorporate every useful piece of advice they offered. In that vein, should you somehow provide feedback on this edition, either good, bad, or otherwise, the more practical and constructive the comments are, the more likely they will have some positive effect on this book.

The first print edition that was widely available came out in 2008, yet much of it was written during the period of 1997 to 2001, with one major update to the chapter on Models of the Stages of Enlightenment around 2006 to 2007. However, since then many important events have occurred and lots of useful reader and user feedback has been provided that have made me feel that my recently released work was already in need of revision, and so this second edition has come to be.

Numerous sections have been considerably expanded, particularly the section on concentration, and many things have been rearranged. I have also added an autobiographical section at the end that hopefully will help explain the backstory of some of what you will find in this book. People kept asking for those sorts of details, as well as getting parts of my history very wrong in the absence of that information. Hopefully these points will help clarify things of some practical value. On the other

hand, some people pleaded with me to remove even the small autobiographical details that were in MCTB1. I have clearly gone in the other direction, with the basic underlying principle being that I think we should talk (and write) openly about these topics, and not doing so in the previous book clearly had a hypocritical element to it and failed to convey some points that I think are useful for practice and life.

I have also added more map geekery, as that technical information doesn't appear in many other places that I am aware of, so I just basically let it rip. Again, these were the details that I wanted when I was coming up in dharma, so I pass these on assuming someone else out there will appreciate them as I did. If it is too much for you, then ignore it, as the basic practices work regardless of whether you are a map-freak like I am.

I would like to thank members of the Dharma Overground and its sister communities (both living and defunct), without which much in my life and practice simply would not be nearly as good, and for them I am very grateful, as they have enhanced my understanding of the wide world of what is possible and useful in countless ways.

I hope you will find something in this second edition that helps your practice and enhances your life.

When I was about fourteen or fifteen years old, I accidentally ran into some of the classic early meditation experiences described in the ancient texts, and my reluctant spiritual quest began. I did not realize what had happened, nor did I realize I had crossed something like a point of no-return, something I would later call the "Arising and Passing Away" (A&P). I had a very strange dream with bright lights, my entire body and world seemed to explode like fireworks, and afterwards I had to find something, but I had no idea what that was.

Since then, I have met a large number of people who have also crossed the A&P early in their lives in various circumstances, many totally unrelated to meditative training. It turns out this is not particularly special or unusual, and I now actually think of it as part of standard human perceptual development. At the time, however, I thought very little about it, having no formal words for it, context to place it in, or understanding of what it was. It got filed into a mental folder for memories of "other weird stuff I don't know what to do with", a file that wouldn't make any sense for about ten more years. I philosophized frantically for years until I finally began to realize no amount of thinking was going to solve my deeper spiritual issues and complete the cycle of practice that had already started.

I had a friend named Kenneth Folk who played bass in the Motown and soul band that employed me as a sound tech and roadie. We met during my freshman year in college and ended up being housemates in my junior year in a skanky little band house in Chapel Hill, North Carolina. He was in a similar place, caught like me in something we would later call the "Dark Night" and other names. He had crossed the A&P before moving from California to North Carolina, and it had changed his life in numerous ways. He also realized logic and cognitive restructuring were not going to help us in the end.

We spent a lot of time playing Frisbee late at night and philosophizing, and finally began looking carefully at what other philosophers had done when they came to the same point, and noted that some of our favorites had turned to mystical practices. We reasoned some sort of non-dual wisdom arising from direct experience was the only way to go, but acquiring that sort of wisdom seemed a daunting, if not impossible, task.

Kenneth was a bit further along in his spiritual crisis and finally had no choice but to give serious meditation a try. He quit the music business, moved back to the little agricultural desert town of

Winchester (near Hemet), California, and lived in a rundown old mobile home his parents owned, driving pizza to save money so he could deepen his spiritual quest. He also was lucky enough to run into a guy named Bill Hamilton. On Bill's somewhat radical advice, Kenneth did a three-month intensive insight meditation retreat, and then eventually took off to Asia for a year of intensive practice under the guidance of meditation masters in the Burmese Theravada Buddhist tradition. When he came back, the benefits of his practice appeared obvious to me, and a few years later I began to try to follow a similar path.

In 1994, I began going on intensive meditation retreats and doing a lot of daily practice. I also had some very odd and interesting experiences, and began to look around for more guidance on how to proceed and keep things in perspective. Good teachers were few and far away, their time limited and often expensive to obtain, and their answers to my questions were frequently guarded and cryptic. Even my old music friend was keeping most of what he knew to himself, and issues around disclosure of meditation theory and personal practice details nearly cost us our friendship.

Frustrated, I turned to books, reading extensively, poring over texts both modern and ancient looking for conceptual frameworks that might help me navigate skillfully in territory that was completely outside my previous experience. Despite having access to an increasing number of great and detailed dharma books, I found they left out lots of details that turned out to be very important. I learned the hard way that using conceptual frameworks that were too idealistic or that were not fully explained could be as bad as using none at all. Further, I found that much of the theory about progress contained ideals and myths that simply did not hold up to reality testing, as much as I wanted them to. The complexities of exactly how this conflict between ideal and reality has morphed over the years are worthy of commentary, and I will discuss this later, after I have set up some important terms and concepts.

I also came to the profound realization that those darn Buddhists have worked a ton of good stuff out. They have come up with very simple techniques that lead directly to remarkable results if you follow instructions and titrate to the best dose for you. The essential premise that if you want to know more about something you should pay careful attention to it has a simple, elegant brilliance. I wanted to know something essential about my experience and so I paid a lot of attention to it and learned about it. It made sense then and still does. While some people don't like this sort of cookbook approach to meditation, I am so grateful for the recipes that words fail to express my profound gratitude for the successes they have afforded me. Empiricism has always appealed to me, and Buddhist meditation at its best allows you to see for yourself.

Thus, as promised, the simple and ancient practices of the Buddha and his followers revealed more and more of what I sought. I found my experiences filling in the gaps in the texts and teachings, debunking the myths that pervade the standard Buddhist dogma, and revealing the secrets meditation teachers routinely keep to themselves. Finally, I came to a place where I felt comfortable writing the book that I had been looking for, the book you now hold in your hands.

This book is for those who really want to master the core teachings of the Buddha and who are willing to put in the time and effort required. It is also for those who are tired of having to decipher the code often found in modern and ancient dharma books, as it is designed to be honest, explicit, straightforward, and rigorously technical. Like many of the commentaries on texts in the Pali canon, it is organized along the lines of the three basic trainings that the Buddha taught: morality, concentration, and wisdom.

Throughout this book, I have tried to be as utilitarian and pragmatic as possible. The emphasis is always on how to "get it" at a level that makes some difference. All sections also assume to some

degree that you have a practice of some sort, hang out in some form of spiritual scene, and know a bit of the standard dharma lingo. All sections also assume that you are willing to do the work.

I have tried to include enough information to make this book capable of standing on its own as a manual of meditation and for walking the spiritual path. However, I have also tried to focus on those areas that I consider to be my core competencies and those areas of the spiritual path that I do not feel have been adequately covered in works that have come before this one. This book shines in areas of technique, the maps of meditation, and the fine points of high-level practice. However, the spiritual life is vast beyond measure and cannot possibly be adequately covered in a single book, so I haven't even remotely tried to make this the complete encyclopedia of meditation or spiritual practices. Thus, I will often refer you to other excellent sources for more details on those topics that I feel have already been covered quite well (and probably better than I could) by other authors. I strongly suggest checking out at least some if not all of those other sources.

Like my own practice, this book is heavily influenced by the teachings of the late, great Mahasi Sayadaw, a Burmese meditation master and scholar in the Theravada Buddhist tradition, and by those in his lineage and outside it. There are numerous references to other excellent traditions as well, some Buddhist and some not. It is my sincere wish that all diligent students of meditation find something in this book that is of practical value to them, and it is that practical concern for functionality that I hold of greatest value.

Speaking of pragmatism, there are significant downsides to having the title of this book include the name "Buddha", as it will likely alienate lots of people who could benefit from the techniques and technical information about the cool, useful, and profound things they can learn to wire their brain to do and perceive. This dismissal based on Uncle Sid's name might arise in groups as diverse as hyper-rational scientific materialist, or fervent Southern Baptist, or whatever. Also, it is likely that something in my presentation style, which has a bite at times, may cause even some Buddhists to react negatively to valuable Buddhist meditative and conceptual technology. This broader problem of brand and tribal loyalty is rife among nearly all humans. If I say something that offends you based on your rigid allegiances to your particular Buddhist, paradigmatic, or religious brand, and you then dismiss these empowering teachings and fail to employ them to your benefit, the primary loss will be yours, though the effects will likely impact those around you also. This effect is likely to become stronger the farther you proceed into this book. My apologies in advance if I tactlessly play into your knee-jerk tendencies.

That basic problem of sorting out the gold nuggets of the pragmatic, universal, applicable, technical, helpful, useful, and true from the dogma, proprietary branding, obscure and alienating terminology, religious craziness, ancient taboos, archaic paradigms, primitive and inaccurate biological assumptions, needlessly rigid frameworks, and other unfortunate aspects of old (and new) traditions is a perpetual problem. This work must be done with care and intelligence, realizing that most of the time we will not get it quite right, as whatever background we come into this task with will limit us to some degree, and this applies to me as much as anyone. So, for those who can go into the old texts, traditions, techniques, communities, cultures, lexicons, and conceptual frameworks with an eye to gleaning why they got so excited about whatever it was that they were doing that they thought was so good (and very likely may be in ways), there is a rich journey of discovery that awaits you.

One side of me very much wants to write something that is purely secular, utterly devoid of any explicit reference to any ancient frameworks, totally scrubbed of anything religious, and free of any term that is in any way alien to the predominant linguistic sensibilities in the area of the world where I reside. Were this book free from those terms, I naively imagine that it could serve as a general

textbook in schools and for scientific study without raising any red flags related to its religious and spiritual references.

The other side of me rebels equally against this, knowing that for thousands of years the vast majority of the most deeply developed, sophisticated, effective, time-tested, and refined mind-training traditions and insights came straight out of the nunneries, monasteries, jungle huts, mountain caves, and the like from individuals practicing in frameworks of explicitly religious and spiritual traditions, the majority of whom are unlikely to have written things down in the languages you are comfortable with unless you have truly world-class linguistic abilities. There are times when there is no substitute for being able to delve into that vast, complicated, rich treasure trove of artifacts in the old traditions to find what you are looking for. Until that massive amount of theory and practice technology has been translated both linguistically and culturally, which is unlikely to happen anytime soon, we will likely exist in a strange hybrid between ancient and modern, foreign and indigenous, familiar and alien. Luckily, if you are willing to adopt the attitude of the pragmatist over that of the cultural defense warrior (either of your modern culture or of the ancient ones), then you and those in your mind-training social circles can benefit from what you discover.

On a different note, I have included some of my own experiences in various places and labeled them as such. This is done to try to add some sense of the reality of what is possible, both in terms of successes and failures. They should add a human dimension to the theory. However, if you find that these stories get in the way, or if they seem to have too much of the quality of "let me tell you about my personal spiritual quest," please do us both a favor and skip over them without a second thought. In this second edition, I have added a more extensive autobiographical section for those who really do want more of the story, but I realize that is not everyone's cup of tea, so the main body of the theory and practice will leave much of that out and just give you the summary advice that I derived from going through it and learning about the experiences of other fellow adventurers in this amazing territory.

I have also written this book in what is clearly my own voice. Those who have read this work and who know me tell me that they can almost hear me saying it. I have also left in a lot of my neurotic stuff and made it as obvious as I can. I will assert that anyone who writes puts their neurotic stuff in there even if they try to hide it, so at least you should be able to see it clearly rather than it being hidden and covert. If you want a book that is just the straight dogma and theory without this sort of voice, there are lots to choose from and I will mention a number along the way.

I have also included a modicum of social commentary, some of which has a definite bite to it. Some of you may find it not only unhelpful, but even quite distasteful and off-putting. Some of you may quickly dismiss it as harsh or wrong speech. I am torn between the feeling that there really are some important points in those sections, yet understanding that not everyone will be able to make good use of information and opinions presented in such strong terms. Thus, I ask you to please skip over those chapters and get to the friendlier or more technical sections beyond them if you don't find them helpful. To facilitate doing so, I have included a lightning bolt in the titles of those chapters that contain potentially inflammatory material so that they may be treated appropriately.

While I feel that the points made in those chapters are important, valid, and useful, they are not absolutely necessary for understanding the chapters that follow them. The world is brimming with very nice and friendly dharma books. There are hundreds available on the shelves of any mega-bookstore. However, I believe that there is room for a book that sometimes conveys its message in a different voice, though I respectfully give you the option to choose how much of that voice you want to hear. It is the unrestrained voice of one from a generation whose radicals wore spikes and combat boots rather than beads and sandals; listened to the Sex Pistols rather than the Moody

Blues, wouldn't know a Beat poet or early '60s dharma bum from a hole in the ground, and thought the hippies were pretty friggin' naive, not that we don't owe them a whole lot. It is also the unrestrained voice of one whose practice has been dedicated to complete and unexcelled mastery of the traditional and hardcore stages of the path rather than some sort of vapid New Age fluff or pop psychological head-trip. If that ain't you, consider reading something else.

As a highly regarded senior meditation teacher and scholar (who will remain anonymous) said to me after skimming through an earlier draft of this book, "Most Buddhists are just aging boomers who want to do something to feel better about themselves as they get older and are not really interested in this sort of thing." I wish them great success in getting those valid needs met. I must reluctantly advise such individuals to avoid reading this book or at least the chapters marked with a lightning bolt. This is simultaneously an admission of the limitations of this work, an invitation to adopt a more empowering view of what is possible on the spiritual path, and a warning.

I have also been accused of being uncompassionate because I have refused to speak and write in the soft "dharma voice" that is often expected and perhaps seemingly required of people who care deeply about the dharma. I assure you I do deeply care that people eliminate what suffering they can by whatever skillful means necessary and available. I have a real enthusiasm for sharing these truly remarkable concepts and techniques with whoever is interested, hence the free online versions of the book and the free support of a forum for fellow travelers on these strange paths to share the dharma and explore it together.

I have had other motivations for writing this book. A few people have attempted to have me be their meditation teacher. I have done what I can to encourage them to practice well, go on retreats and explore, but as soon as I get the sense that they are not into really doing the work or are trying to idolize or deify me in even small ways, I go out of my way to return them to themselves, point out distortions caused by transference, and refer them to resources elsewhere. I greatly prefer the company of fellow adventurers who wish to explore the mysteries of this life together than any other sort of relationships, particularly those that potentially disempower one or more of the parties involved.

Dharma friends may be at different stages in the practice and one friend may teach another something useful, but this has a very different feel from people who are formally ascribed "teacher" and "student". Thus, writing this book allows me to hand them the better part of what I know and to say, "If you are really into it, there is more than enough here and in the included references to allow you to plunge as deeply as you care to." If not, I have wasted little of my time and can avoid being put on some strange and dangerous pedestal or pillory, at least to my face.

That said, I do have the explicit goal of facilitating others to become living masters of this material so that they may go forth and help to encourage more people to do so. The more people can teach from a place of deeply established personal experience, the more people will be able to learn the dharma well, and the saner and happier the world will be. Also, it can just be such great fun to hang out with people who have a real depth of practice and understanding.

This brings me to the question of the issue of what some would call hierarchy. The simple fact is that there are those who have attained to various degrees of mastery of various aspects of the skills of clear comprehension and the amazing ways we can modify our minds, and there are those who have not. There are those with strong concentration abilities, and those without. There are those who have their morality trip together, and those that do not. There are those who are masters of some techniques and practices, and those that have more work to do.

While there is a strangely pervasive movement in the West to try to imagine everyone is equal in the world of spirituality (or any other realm for that matter), it is obviously completely delusional and wrong-headed. When I went looking for teachers and friends to practice with and help me along, rather than get mad that some people claimed to know more than I did, and they definitely did, I was excited by the opportunity, however rare, to study with people who knew what they were doing. This just makes sense. Read this as another warning: if you get good enough at these practices, people will often have bad reactions to you if you go around talking about it, and the number who will instead find your achievements a source of inspiration and empowerment, an opportunity to learn something for themselves, as they rightly should, will likely be few.

On that same front, it is a very strange thing to have such a completely different language, set of experiences, and perspectives from most of the people around me. I can often feel like an alien wearing a trench coat of normalcy, and I dream of a world where conversations about the sorts of events and insights that have come to dominate my everyday experience are much more common and normal. Just like anyone who is truly a fan of some endeavor, in this case one that is fundamental to all the others as it enhances consciousness and attention, it is hard for me to imagine that everyone wouldn't be totally into this stuff, but for some strange reason most people clearly aren't.

Reading between the lines, you should take this admission as yet another warning. If you go way into this stuff, you will discover this same loneliness. Luckily, the online world allows communities of those who wish to take this deep to gather and support each other. That said, meatspace is still generally far behind these specialized communities at this point, and so the warning remains valid.

This should be seen as another warning: this book and the path presented in it are not for those who at this time find that they are unstable spiritual seekers. Meditation at the levels I am about to describe requires a baseline mental and material stability; and with respect to the latter, not necessarily wealth or even a 401(k), but ethically acquired requisites such as food and a safe, conducive shelter. You must have your psychological trip very together to be able to handle and integrate the intense techniques, side effects, and results I am about to discuss. In this book, I will explain in detail what is meant by "have your psychological trip very together", with the key requisite skills being an ability to identify difficult mind states when they arise and handle them with kindness and aplomb. Luckily these are learnable skill sets.

There are plenty of gentle techniques and schools of practice available for people for whom it would be more skillful and constructive to apply those techniques. There are also many skillful healing modalities available today to help those who need to heal psychological trauma or clear up barriers to more intense practice. If you need those, you are highly encouraged to do that crucial work first. Many of the techniques and doses recommended in this book are for those who already have a solid platform of mental health and are willing to accept the risks inherent in intensive training.

Stated much more explicitly: people who do strong and intensive practice can hurt themselves and freak out. Just as serious athletes can hurt their bodies when they take a misstep or push themselves beyond their limits, just so serious mental athletes can strain their minds, brains, and nervous systems, and strained brains can sometimes function in very strange ways. To rewrite the operating system rapidly while it is running doesn't always go so well in the short term or occasionally in the long term. Thus, while I will include nearly endless exhortations to find the depths of power and clarity that you are capable of, I will also add numerous warnings about how to keep from frying yourself.

By "frying yourself", I mean explicitly severe mood instability and psychotic episodes, as well as other odd biological and energetic disturbances, with some practitioners occasionally ending up in inpatient

psychiatric facilities for various periods of time. Exactly how much of this is nature (their own "inherent wiring" and potential for mental pathology), how much of it is nurture (practicing hardcore meditation techniques in high doses such as those presented here), and how much is related to other unidentified factors is a question that is still being worked out, just so that you are not in any way uninformed about the still-developing state of modern science as it applies to the art of intensive meditation.

Some who have read this book apparently have only noticed the former message, that being to find the depths of power and resolution you are capable of (a message put in to counterbalance a culture full of people who are underutilizing or not recognizing their inherent potential), and they missed the parts that discuss how and when to back off, a message found in numerous places in this book, much to their chicken-fried detriment. Hopefully putting this here right up front will again help people to hear both messages and find the balance between the two that works, as I am a firm believer in people being informed not only of the benefits but also of the risks so that they can make informed decisions and practice accordingly. You wouldn't want to do power lifting without proper training, spotting, and technique, nor run marathons without lots of careful training, stretching, hydration, great nutrition, and the like: same with hardcore meditation practice. You also would be naive to imagine that you can push your body to its limits without risk: same with your brain and hardcore meditation practice.

I hope that you will find my take on the dharma refreshing, empowering, clear, practical, honest, fair-minded, and open. I have done my best to make it so.

I would like to thank the very many people whose influence, friendship, support, and kindness went into making this work what it is, though they are way too numerous to list here. This is an interdependent universe, and so to write that this work is simply by me is not in accord with reality. The ideas presented here contain a bit of my synthesis, organization, and phenomenology, a ton of ideas that came to me from people who came before me, and much from contemporaneous practitioners. I feel compelled to mention the specific support of Carol Ingram, Sonja Boorman, David Ingram, Christina Jones, Christopher Titmuss, Sharda Rogell, Bill Hamilton, Kenneth Folk, Robert Burns, Tarin Greco, Vince Horn, and my other friends at the Dharma Overground and its sister sites, all of whom were very instrumental in making what is good in this book and my own practice possible.

I give a great power-surge of gratitude to my anonymous main editor for this second edition, whose long hours of hard work, kindness, wisdom, heartfulness, patience, and deeply humble love of the dharma both in theory and practice helped to raise this book to a level that it otherwise would not have attained. I would also like to extend deep gratitude to an anonymous patron who helped support this book and shield it from complexity.

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A few notes on style. The English language has no great way to use pronouns that refer to a single person without getting gender-specific. Various solutions exist, such as constantly using "he/she" (which can be very distracting), alternating between "she" and "he", and recasting sentences in the plural, where the pronoun "they" may be used. For better or for worse, I am often going to use the pronoun "they" to mean "he/she", thus using what is ordinarily a plural pronoun with verbs in the singular. I am not particularly thrilled with this solution, but I don't think it is much worse than the others. Should a reader disagree, I hope that he/she will find a way to forgive me, or at least that she will understand the problem, making room in his heart for one more author struggling with this linguistic limitation.

I must also admit that I am somewhat erratic in my use of capital letters, and you may just have to Live with It. I have left in only a few diacritical marks above a few Pali and Sanskrit words, removing most of the rest, as I felt that they are slightly off-putting for many who are not very familiar with them already and thus don't need them. If you want to look up a specific word and its diacriticals, this information is all widely available on the internet and in libraries. I have also gone slightly rogue in my positioning of commas and periods in relation to quotation marks, mixing a bit of US and UK styles, as I prefer some aspects of both, so my apologies to anyone this disconcerts.

May this work be for the benefit of all beings. May your practice be for the benefit of all beings. May you aspire to be of benefit to all beings. May you realize what you are truly looking for, pursue it relentlessly despite all obstacles, and find it. <>

CORE TEXTS OF THE SON APPROACH: A COMPENDIUM OF KOREAN SON (CHAN) BUDDHISM
Translated by Jeffrey L. Broughton with Elise Yoko Watanabe [Oxford University Press, 9780197530542]

Jeffrey L. Broughton here offers a study and partial translation of **CORE TEXTS OF THE SON APPROACH (SONMUN CH'WARYO)**, an anthology of texts foundational to Korean Son (Chan/Zen) Buddhism. *Core Texts of the S?n Approach* provides a convenient entrée to two fundamental themes of Korean Son: Son vis-à-vis the doctrinal teachings of Buddhism (in which Son is shown to be superior) and the *huatou* (i.e., *phrase*; Korean *hwadu*) method of practice-work originally popularized by the Song dynasty Chinese Chan master Dahui Zonggao. This method consists of "raising to awareness" or "keeping an eye on" the *phrase*, usually **No** (Korean *mu*). No mental operation whatsoever is to be performed upon the *phrase*. One lifts the phrase to awareness constantly, when doing "quiet" cross-legged sitting as well as when immersed in the "noisiness" of everyday life. **CORE TEXTS OF THE SON APPROACH**, which was published in Korea during the first decade of the twentieth century (the identity of the compiler is not known for certain), contains eight Chan texts by Chinese authors (two translated here) and seven Son texts by Korean authors (three translated here), showing the organic relationship between the parent Chinese tradition and its Korean inheritor. The set of translations in this volume will give readers access to some of the key texts of the Korean branch of this influential East Asian school of Buddhism.

Reviews

"Jeffrey Broughton has produced yet another major contribution to the available literature of Chan Buddhism. This volume consists of excellent translations from an anthology of traditional Chan and Son texts that inspired an early modern revival of that tradition in Korea. Now in masterfully translated English, this outstanding collection makes the "Core Texts" of Korean Son Buddhism readily available for the careful study of this spirited tradition." -- Dale S. Wright, author of *Buddhism: What Everyone Needs to Know*

"Broughton's translations of **CORE TEXTS OF THE SON APPROACH** is a welcome addition to the scholarship on Chan, Son, and Zen Buddhism. His scholarly references include all the significant figures who have contributed to the rise in Son Studies in recent years. The writing style is concise, yet lucid, and conveys information in an engaging style. Broughton's explanations of key terms are masterful,

reflecting the expertise of a senior scholar. His translations are very readable, while remaining faithful to the original. His introductions are extremely useful, providing key information that helps illuminate the texts translated. Highly recommended." -- Albert Welter, Head, East Asian Studies, University of Arizona

"**CORE TEXTS OF THE SON APPROACH** introduces seminal materials on the two pillars of the Korean Son tradition: first, the essential convergence between the more progressive, or 'step-by-step,' teachings of Buddhist scriptural doctrine and the sudden, or 'all-at once,' approach of Son meditation
practice; and second, the emblematic Korean interpretation of koan practice, the 'keeping an eye on the meditation case (hwadu). 'Broughton and Watanabe's typically meticulous translations of these texts provide illuminating insights on the distinctively Korean style of Zen training." -- Robert E. Buswell, Jr, Distinguished Professor of Buddhist Studies, Director, Center for Buddhist Studies, UCLA

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Introduction to Core Texts of the Son Approach (Sonmun ch'waryo)
The Background: Revival of Son Buddhism in Modern Korea

CORE TEXTS OF THE SON APPROACH is an anthology of fifteen texts in Chinese, eight Chan texts by Chinese authors (fascicle one) and seven Son texts by Korean authors (fascicle two). By the time the two fascicles of this anthology were successively published in 1907 and 1908 by two Korean monasteries, Buddhism in Korea had been persecuted for centuries under the Neo-Confucian Choson dynasty (1392– 1910), and Son (Chan/ Zen) Buddhism had long been in deep retreat in remote mountain centers. Furthermore, Japanese Buddhist missionaries had begun to be active on the peninsula from the 1870s, with the Japanese colonial period formally commencing in 1910 and lasting until the end of the war in 1945. The exceedingly harsh environment on the peninsula led from the nineteenth century onward to the steady growth of two movements within Buddhism: Buddhist reform movements, primarily aimed at bringing Buddhism to lay society and advancing the goal of modernization; and Son revivalism, aimed at a rejuvenation of Korea's medieval Son tradition of practice. Core Texts of the Son Approach, a work of Son revivalism, is an attempt to look back over the intervening centuries to the Son of the mid- Koryo period (late 1100s and 1200s) in order to compile a compact textual repository of authentic Korean S6n. Jin Y. Park describes Son revivalism as follows:

> While the reform- minded Buddhists endeavored to renovate Buddhism so as to make it fit into the social and cultural milieu of modern life, another form of renovation was also underway: that is, Son/ Zen revivalism. On the surface, Buddhist reformism and Son revivalism seem to pull Buddhism in opposite directions: the former trying to take Buddhism into the future and the latter attempting to revive the past. On a deeper level, we find that they were both attempts to reconstruct Buddhism, but with different focuses. Son revivalists sought to reinstate the quality of Son practice and the training at Son monasteries, whereas Buddhist reformists emphasized the religion's rapport with society. . . . In this context, Kyongho Songu (1849–1912) is considered the revivalist of Korean Son Buddhism in modern time. . . . By setting a model for Son practitioners at a time when the tradition was at its lowest point in the history of Korean Buddhism, Kyongho set the foundation for Son revivalism. In an effort to revive Son tradition, Kyongho created compact communities at Hae'in Monastery in 1899 and at Pomo Monastery in 1902. Kyongho's contribution to modern Korean Son tradition is also demonstrated by the fact that his disciples, especially Suwol (1855–1928), Hyewol (1861–1937), Man'gong (1871–1946), and Hanam (1876–1951), played a significant role in modern Korean Buddhism, and by so doing, they re- established the Son lineage.

All seven texts by Korean authors in Core Texts of the Son Approach are found in the Complete Works of Korean Buddhism (Han'guk pulgyo chonso ??????; HPC), a fourteen- volume compilation, initiated in the 1970s, of 324 Buddhist works (including about sixty S6n texts) produced in Korea or

composed by Koreans. Much of Korea's Buddhist literature (including, of course, Son texts) and Buddhist art (such as the exquisite Buddhist paintings of the Koryo court) have been lost due to Korea's turbulent history: the Complete Works of Korean Buddhism's attempt to gather what remains of Korean Buddhist literature is itself part of the Buddhist revival that started in the nineteenth century. The Core Texts of the Son Approach anthology provides a convenient entrée to two fundamental themes of the Son literature preserved in extenso in the Complete Works of Korean Buddhism: Son vis- à- vis the doctrinal teachings (in which Son is shown to be superior); and the huatou (??) method5 of the Song Chan master Dahui Zonggao (????; 1089–1163).

Compilation of **CORE TEXTS OF THE SON APPROACH**

Many modern reference works give Kyongho Songu (?I'F?; 1849?–1912) as the compiler of Core Texts of the Son Approach, though this attribution is by no means certain.6 (The compiler's name is mentioned nowhere in the text.) Born in the southeast portion of the Korean peninsula around the middle of the nineteenth century, Kyongho was a "Son fundamentalist" intent on reviving Korean Son practice from its depleted state. After a very active and disciplined Son career, around late 1903 to early 1904 he simply disappeared or "dropped out" and went to the northern borderlands. His disciples heard nothing of him until informed of his death in 1912. One of his two biographers, Hanam Chung Won (1876–1951), described the master's life in the north:

> He wore long hair and dressed "Confucian." He went back and forth between such places as Kapsan and Kanggye [in the northern borderlands]. Sometimes he toiled at instructing the ignorant in the villages, and sometimes he was to be found in the marketplace with a soju wine- cup in his mouth like a horse's bit.

As one might imagine, varying interpretations were projected onto this baffling period of the master's career, running from ethical misgivings about the extreme lapse in observance of the disciplinary code to praise of the Confucian teacher who drank and immersed himself in the marketplace in the untrammeled manner of a Vimalakirti-like sage.

As for the attribution of Core Texts of the Son Approach to Kyongho, there is evidence both in favor and against. One document, which is included in the Kyongho Collection, may help us in determining the relationship between Kyongho and Core Texts of the Son Approach. This short piece is entitled Preface to Correct Dharma-Eye Depository (Chong poban jang so 1EMRRMT*) and seems to date to about 1903, just before Kyongho disappeared. It states:

> Guifeng Zongmi said: "The buddha sutras open outward, ensnaring the thousands of beings of the eight classes, while Son verse scoops up an epitome [of the buddhadharma], being oriented to the karmic trigger mechanisms of a single category of being found in this land [of China]. [The teachings, which] ensnare [the thousands of] beings [of the eight classes], are broad and vast, and hence difficult to rely upon. [Son, which is] oriented to the karmic trigger mechanisms [of a single category of being found in this land], points to the bull's- eye and hence is easy to use." [A text that would be easy to use is something] I had pondered in common with my comrades. I turned over [this project] to my fellow- practitioner Chan Person Yom [?]. He collected and copied out ten recorded sayings [orok] and included verse comments on the direct fast-track approach of the [Son] teaching masters; he made the whole thing into a single sequence of five volumes in length. It was to be considered a correct eye for entering the Way. That is this book! Any single word or a snippet of a saying [from this book], with the application of intense diligence, will clearly point out the road for becoming a buddha— spacious and bright, without the slightest blindness of doubt. If you study this book and take delight in it, do a reverse- illumination on your mind- source, focus your mind on doing practice- work, even without reading through the teachings in the canon, the teachings of the canon will be herein! And not only will they be here— this book,

in pointing to the bull's- eye of the practice gate, in fact, is superior to the [sutras] that are "difficult to rely upon." If you have determination concerning the Way, you should keep your mind focused on an investigation of this book. However, in the transmission [of the books included in this anthology] copyists have introduced many errors and omissions. Also, there are mistakes in punctuation and in colloquial phrasings. Readers may well lose the basic meaning. For the sake of the inept and ungifted, be careful in establishing the readings. If you are a copyist, you should be onehundred percent careful in your copying, and, afterwards, proofread it two or three times. Don't make mistakes! It will be a universal gift to the realm of sentient beings and will connect them to radiant karmic seeds, so they will never lose the correct karmic causes of becoming a buddha. My deep hope lies right here!

John Jorgensen points out that Min Yong-gyu (1915– 2005) was the first to suggest that Correct Dharma- Eye Depository, the subject of this preface, is none other than the "original form of the Core Texts of the Son Approach." Since Core Texts of the Son Approach contains fifteen texts (eight by Chinese authors and seven by Korean authors) divided into two rolls or fascicles, it corresponds fairly well with the content and length described in Kyongho's preface to Correct Dharma- Eye Depository: "he collected and copied out ten recorded sayings and included verse comments on the direct fast-track approach of the [Son] teaching masters; he made the whole thing into a single sequence of five volumes in length." Thus, there is a reasonable chance that the Correct Dharma- Eye Depository was a proto– Core Texts of the Son Approach. If this hypothesis is correct, then we know something about the compiler or compilers of Core Texts of the Son Approach: the compiler was the otherwise unknown Yom (?), an associate of Kyongho. It is also possible that Yom and Kyongho were co-compilers.

The Fifteen Texts of Core Texts of the Son Approach (SMCY)

A slightly earlier compendium, Treasure Raft on the Sea of Dharma (Pophae pobol), which was published in Guangxu 1/ 1883 by the Sweet Dew Society (Kamnosa), is of the same genre as Core Texts of the Son Approach and may well have served as a template. Treasure Raft on the Sea of Dharma consists of seven Chan texts by Chinese authors, followed by two texts by the Koryo-period Korean master Pojo Chinul (158–1210). Core Texts of the Son Approach is nearly identical to the configuration found in the Treasure Raft on the Sea of Dharma— we even find the same Chinul orientation in both compilations. Of the nine texts in Treasure Raft on the Sea of Dharma, all but one appear about twenty- five years later in the Core Texts of the Son Approach.

The contents of Core Texts of the Son Approach are as follows (asterisks mark the eight texts that are found in Treasure Raft on the Sea of Dharma):

First fascicle (eight texts by Chinese authors):

1. Blood-Vessel Treatise* (Xuemo lun ???) Spoken by the First Patriarch Great Master Bodhidharma
2. Contemplating Mind Treatise* (Guanxin lun) Spoken by the First Patriarch Great Master Bodhidharma
3. Bodhidharma's Treatise on the Four Practices (Putidamo si xing lun)
4. Treatise on the Highest Vehicle* (Zuishang sheng lun) Spoken by the Fifth Patriarch Great Master Hongren
5. Wanling Record* (Wanling lu ???) Spoken by Chan Master Huangbo Duanji
6. Essentials of the Teaching of Mind Transmission* (Chuanxin fa yao) Spoken by Chan Master Huangbo Duanji
7. Mengshan's Dharma Talks (Mengshan fayu/Korean Mongsan pobo) [Spoken by Mengshan Deyi (Mongsan Tok'i) and others]

8. Chan Admonitions* (Chan jingyu/Korean Son kyong'o Spoken by Chan Master Boshan Wuyi (Paksan Mui)
    (List of donors and colophon dated 1907)

Second fascicle (seven texts by Korean authors):

9. Secrets on Cultivating Mind* (Susim kyol ???) Spoken by Son Master Pojo [Chinul]
10. Straight Talk on the True Mind* (Chinsim chiksol) Spoken by Son Master Pojo [Chinul]
11. Encouragement to Cultivation: The Compact of the Samadhi and Prajña Society (Kwonsu chonghye kyolsa mun) by Son Master Pojo [Chinul] of Koryo
12. Resolving Uncertainty about Keeping an Eye on the Hwadu (Kanhwa kyorui ????) [by Son Master Pojo Chinul]
13. Record of the Treasure Store of the Son Approach (Sonmun pojang nok) Compiled by Monk Ch'onch'aek of Korea
14. Outline of the Son Approach (Sonmun kangyo Jip) [no author given]
15. Comparative Elucidation of Son and the Teachings (Son'gyo sok) [by Ch'ongho Hyujong]
    (List of donors and colophon dated 1908)

Texts by Chinese Authors SMCY #1– #4: "Boilerplate" Text Selections

In the case of the first four texts by Chinese authors in Core Texts of the Son Approach, three attributed to Bodhidharma (SMCY #1– #3 in the preceding) and one to Hongren (SMCY #4), the Korean compiler (and we really don't know his identity), by selecting them, was starting with the obvious: Korean Son is ultimately traceable to the Chan running from Bodhidharma to the "Fifth Patriarch" Hongren. In the Chinese Chan tradition, this portion of the lineage is a given. The Korean compiler of the Core Texts of the Son Approach was simply giving a nod to this standard segment of the Chinese Chan story.

Texts by Chinese Authors SMCY #5– #6: The Nine-Mountains Connection

However, in selecting the next two texts by Chinese authors, the Wanling Record (SMCY #5) and Essentials of the Teaching of Mind Transmission (SMCY #6), the compiler probably had the history of Korean Son during the 800s in mind, and hence selected two Chinese Chan texts that connect to the type of Chan teachings Korean Son pilgrims encountered in China during that period. Huangbo Xiyun (d. 850), whose sayings are recorded in these two works, was in the Hongzhou ('Al`hI) line of Mazu Daoyi (709–788). The Hongzhou house became the foundation of all but one of the Nine-Mountains Son schools (kusan sonmun) of ninth- century Korea.

From the late 700s onward, Korean pilgrims, many of whom had studied Huayan or Yogacara, made the pilgrimage to China; most of them trained there in Hongzhou Chan. When they returned to Korea, they faced hostility on the part of specialists in the canonical teachings at the Silla capital, and went on to establish Son mountain centers far from the capital. These Son schools of Unified Silla (668– 935) and early Koryo (900s) are called "Nine-Mountains Son." Thus, by selecting these two Huangbo texts of the Hongzhou school, the compiler of our anthology is tacitly saying that Korean Son effectively begins with the linkage to the Chinese Hongzhou school forged by pilgrims who returned to Korea and founded the Nine- Mountains Son centers. The compiler of the Core Texts of the Son Approach is implying that the style of Chan found in these two Huangbo texts, which we could call Hongzhou "buddha-nature/dharma-nature Chan," is the deep heritage of Korean Son.

Texts by Chinese Authors SMCY #7– #8: The Huatou-Practice Connection

The last two texts by Chinese authors in Core Texts of the Son Approach, Mengshan's Dharma Talks (SMCY #7) and Boshan's Chan Admonitions (SMCY #8), show that the compiler of our anthology saw the next stage of his Korean Son genealogy, the stage following Hongzhou ? Nine

Mountains, as the huatou style of Chan practice popularized by Dahui Zonggao of the Southern Song dynasty. Mengshan Deyi (1231– ?), like Dahui, was in the Yangqi wing of the Linji lineage. Mengshan succeeded to the dharma of Wanshan Zhengning (PAW1DIE), who was in the line of Wuzu Fayan (?– 1104), the teacher of Dahui's teacher. Mengshan's Dharma Talks is not all Mengshan. It contains eleven sections: six Mengshan talks and one literary- style piece by Mengshan; one talk for Mengshan by Mengshan's teacher; one talk by an unknown figure; and two talks by Korean masters, Preceptor Kotam (Kotam hwasang -N fnA = Manhang ,*9; 1249–1319) and Venerable Poje (Poje sonja a *t = Naong Hyegun; 1320– 1376), pointing to the work of a Korean editor. The pilgrim Naong copied out a version of Mengshan's Dharma Talks during a summer retreat in 1360 at Xiuxiu Hermitage in Jiangsu and presumably carried it back to Korea. Mengshan's Dharma Talks conveys unalloyed Dahui- style huatou Chan.

Boshan's Chan Admonitions is a "how- to" Chan manual or handbook, a genre that was popular in the late Ming and early Qing— a well- known example being Zhuhong's Chan Whip (Changuan cejin WHIA; 1600). Though the lineage of Boshan (Wuyi Yuanlai/ Boshan Yuanlai (1575– 1630) is Caodong rather than Linji, his Chan Admonitions (as in the case of the Chan Whip) unequivocally promotes Dahui's huatou style: strongly advocating huatou practice, and denigrating "sitting inside a ghost mountain"/ "stillness sitting." (It is interesting to note that in Japan, from the mid- Edo period onward, these characteristics resulted in the Soto school's shunning the Chan Admonitions, despite Boshan's Caodong/ Soto credentials; the Rinzai/ Linji school, on the other hand, studied his Chan Admonitions for its huatou teachings.) In summary, the metaphorical Chinese Chan "lineage" being sketched in Core Texts of the Son Approach is Bodhidharma -+ Hongzhou -+ Dahui. Dahui's huatou teachings lead to Chinul.

Texts by Korean Authors SMCY #9– #12: Chinul

The second half of Core Texts of the Son Approach, texts by Korean authors, is a continuation of the proposed lineage. In choosing the four Chinul texts (SMCY #9– #12) the editor is avowing that Chinul is the grandfather of Korean Son, building on the heritage of the Nine Mountains. Chinul's Secrets on Cultivating Mind (Susim kyol; SMCY #9) is an accessible practice manual that emphasizes two topics: all- at- once awakening followed by step-by-step practice (tono chomsu), and concurrent cultivation of samadhi and prajña (chonghye ssangsu).

Korean scholarship has determined that Straight Talk on the True Mind (Chinsim chiksol; #10) is, in fact, not by Chinul but by a Chinese Chan monk of the Jin/ Jurchen dynasty. Straight Talk on the True Mind, a schematic tractate that exhaustively explores the subject of true mind (= mind-ground, bodhi, dharmadhatu, etc.) under fifteen rubrics, is stylistically different from other works attributed to Chinul, which often employ a question- and- answer format with blocks of canonical and Chan quotations interspersed with Chinul's commentary.

Encouragement to Cultivation: The Compact of the Samadhi and Prajña Society (Kwonsu chonghye kyolsa mun; SMCY #11) is Chinul's earliest work, compiled in 1190 upon the establishment of his Samadhi and Prajña Society. This text criticizes practitioners who literally seek rebirth in Amitabha's Pure Land in the West by chanting his name (yombul)— instead of practicing yombul in the service of the Chan goal of "returning to the radiance of the mind" (panjo).

Chinul's posthumously published Resolving Uncertainty about Keeping an Eye on the Hwadu (Kanhwa kyorui; SMCY #12) marks a watershed in his development. His previous 1209 magnum opus, Excerpts of the Separately Circulated Record of [Guifeng Zongmi's posthumous] Dharma Collection with Inserted Personal Notes (Popchip pyorhaengnok choryo pyongip sagi 9A~q??044PH~AfAAla; abbreviated as Excerpts), was compiled a year before his death. In the final portion of the Excerpts, Chinul introduced a new, revolutionary method, Dahui's "fast- track"

method (kyongjol mun ffia?) of huatou practice, which he hoped would allow students to eliminate any stagnation on the theoretical expressions laid out in the first portion of the Excerpts. This final portion is largely composed of quotations from Dahui's Letters, Dharma Talks, and General Sermons, the Dahui works in which we find his fast- track huatou teachings. Chinul at this late point in his life was (perhaps swiftly) evolving toward Dahui's huatou practice.

The posthumous Keeping an Eye on the Hwadu definitively puts huatou practice front and center— and Hwaom/ Huayan doctrinal teachings recede. Chinul left behind only a preliminary draft of Keeping an Eye on the Hwadu, which may have been little more than a set of exploratory notes. According to the postface by Chinul's chief disciple, Chin'gak Hyesim (1178– 1234), after Chinul's death, Hyesim found "bequeathed drafts in a chest" (yuch'o chae sanghyop kan ??????) for two works: Treatise on the Complete and Sudden Attainment of Buddhahood (Wondon songbullon), and Keeping an Eye on the Hwadu. In light of this postface, we should, at the very least, consider Keeping an Eye on the Hwadu as a work coauthored by Chinul and Hyesim, or even essentially a Hyesim composition.

Texts by Korean Authors SMCY #13– #14: A Son Anthology and a Collection of Son Dialogues

Record of the Treasure Store of the Son Approach (Sonmun pojang nok SMCY #13) is a large anthology of textual excerpts that draws from many Chinese and Korean sources. The most frequently cited Chinese source in it is the Song- period flame- of- the- lamp record Jingde chuandeng lu. Some of the cited Korean sources are lost to us except for these excerpts (unless they have been concocted whole cloth). The structure of this work consists of eighty- six "standards" (ch'ik) divided into three gates: the gate of comparison between Son and the teachings; the gate of the submission of textual lecturers to Son; and the gate in which the sovereigns (of India, China, and Korea) and their vassals show esteem and confidence in Son. At the conclusion of each standard, the title of the source text is cited, with a total of thirty- six source texts. The preface (1293) is by the eminent Lotus Sutra champion and literary stylist Ch'onch'aek (9C10,; 1206– ?) and the postface (1294) by Yi Hon (',{), a famous scholar- official. Below the title, Ch'onch'aek is given as the compiler, but this attribution is questionable, as Yi Hon specifically names "Great Son Master Moron Hermitage [Mae'am, the old codger who dwells at Yongok Monastery in the Inner Buddha Hall," otherwise unknown, as the compiler.

Outline of the Son Approach (Sonmun kangyo Jip; SMCY #14) is a rather opaque text, featuring Chan themes such as formulas from Record of Linji, Yunmen topics, and the Linji shout. It is divided into six sections and largely consists of extended dialogues on these subjects by Son monks and a Dharma Master. The title lists no compiler; there is no preface, and the postface does not name the compiler. Some reference works mention an attribution to Ch'onch'aek, but there is no evidence in the text to support this.

Texts by Korean Authors SMCY #15: Hyujong

The final text in Core Texts of the Son Approach is Comparative Elucidation of Son and the Teachings (Son'gyo sok WV O; SMCY #15) by Ch'ongho Hyujong (fiA`WK?; 1520– 1604), often known as Great Master Sosan (Sosan taesa NWkRT). Hyuj6ng's most popular work is the Son handbook Guide to Son (Son'ga kwigam AM??; 1579), a major theme of which is Dahui- style huatou (hwadu) practice. Hyuj6ng is also famous for his appointment by King S6njo to lead monk militias against the Japanese armies of Hideyoshi's invasion in 1592 (the Imjin War). As such, he is a Korean hero.

Given Hyuj6ng's status as an exemplar of the Korean resistance during the Imjin War, it is interesting to note that the editor of the Korean fascicle of Core Texts of the Son Approach, published in 1908, chose a Hyujong work to conclude the compendium. Although the Japanese formal colonial period commenced two years later in 1910, encroachment had begun much earlier. Core Texts of the Son Approach may have been compiled and published with a subtext of resistance to the Japanese project. If this is the case, the compiler had a dual agenda: the "Buddhist" goal of reviving medieval Son practice and the "cultural" goal of asserting Korean identity in the face of Japanese encroachment.

The introduction to Comparative Elucidation of Son and the Teachings consists of Sosan's disciples coming to him with a question about a set of commentaries on the Diamond Sutra, and the body of the text is his response, in the form of quotations defending the superiority of S6n over the doctrinal teachings. At the conclusion of each section, the source text is usually listed; in themes and structure it is similar to the Record of the Treasure Store of the Son Approach (SMCY #13), which dates to the late thirteenth century.

To summarize, the schematic of Korean S6n according to the Core Texts of the Son Approach is as follows: Nine Mountains -+ Chinul -+ Hyujong. If we integrate the Chinese backdrop into this Korean context, Son runs as follows: Bodhidharma -+ Hongzhou -+ Nine Mountains and then a leap to Dahui -+ Chinul -+ Hyujong. This schema presents Korean S6n as a bona fide inheritor of Song-dynasty huatou practice.

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A Challenge to the Chinul Orientation of Korean Son

The championing of Chinul as the heart and soul of authentic Korean Son, which is the backbone of Core Texts of the Son Approach, did not always remain unchallenged. In the twentieth century T'oe'ong Songch'ol (Ali'li 1912– 1993), author of the Hundred- Day Dharma Talks (Paeg'il pommun - ffFimr) and Correct Path of the Son Approach (Sonmun chongno wr??), established a separate tradition within the Chogye Order. He dethroned Chinul, championing "all- at- once awakening and all- at- once practice" over Chinul's "all- at- once awakening and step- by- step practice." As Woncheol Yun says in a study of Songch'ol's teachings:

> Through a series of publications and lectures, Songch'ol presented a "radical subitist" theory of Buddhist soteriology as the authentic form of Zen practice. By so doing, he challenged the traditional position of Pojo Chinul (1158– 1210), who has been credited as the systematizer and refounder of the Chogye Order, to which Songch'ol served as the Supreme Patriarch from 1981 until his death in 1993. Whereas Chinul advocated the

doctrine of "sudden enlightenment and gradual practice" (K. tono chomsu), Songch'ol claimed that this doctrine is "heretical" and that only the doctrine of "sudden enlightenment and sudden practice" represents authentic Zen soteriology.

Dunhuang Chan Manuscripts, Chodang chip (Patriarch Hall Collection), and Core Texts of the Son Approach

Perhaps mention should be made of the role that Core Texts of the Son Approach has played in the flourishing of postwar Japanese scholarship on Chinese Chan texts. A key figure in this development is the Japanese scholar of Chinese Chan books Yanagida Seizan (1922– 2006). In the aftermath of the war, immersed in doubt about Rinzai Zen's old- fashioned curriculum of Zen classics such as the No-Gate Barrier (Mumonkan), he began to look for other Chan books for inspiration. He found two new types of sources: Dunhuang Chan manuscripts and two Korean Son works:

> To study Buddhism all over again— how was I to proceed? To memorize pre- determined things according pre- existing texts would be useless. I had to find new texts that nobody had treated before. Having decided this, I chose early Chan books from Dunhuang, and texts that had been transmitted in Korea such as the Core Texts of the Son Approach [Sonmun ch'waryo] and Patriarch Hall Collection [Chodang chip]; and I began to read them on my own.

Since the time when Yanagida began reading these sources, Dunhuang Chan manuscript research has exploded, producing a new picture of the earliest Chan literature. Research on the Patriarch Hall Collection, which is more a collection of Chan sayings than a "historical" work, has also advanced Chan studies. In addition, Chinese scholars have used it to make progress in historical linguistics, since it contains a considerable amount of baihua wen, a type of written Chinese based on spoken language. Yanagida in his search for new texts was drawn to the proto- Chan texts found in Core Texts of the Son Approach, such as the Bodhidharma Anthology and Treatise on the Highest Vehicle, which are also found among the Dunhuang Chan manuscripts. However, in a Korean context, Core Texts of the Son Approach is a vade mecum for Son thought and practice, a portable Son compendium. It is a convenient entrée into the world of Korean Son Buddhism. <>

A History of Chinese Buddhist Faith and Life by Kai Sheng, translated by Jeffrey Kotyk, Matt Orsborn, Gina Yang, edited by Jinhua Chen [Studies on East Asian Religions, Brill, 9789004431522]

The goal of this book is to study the ways in which Chinese Buddhists expressed their religious faiths and how Chinese Buddhists interacted with society at large since the Northern and Southern dynasties (386-589), through the Ming (1368-1644) and the Qing (1644-1911), up to the Republican era (1912-1949). The book aims to summarize and present the historical trajectory of the Sinification of Buddhism in a new light, revealing the symbiotic relationship between Buddhist faith and Chinese culture.

The book examines cases such as repentance, vegetarianism, charity, scriptural lecture, the act of releasing captive animals, the Bodhisattva faith, and mountain worship, from multiple perspectives such as textual evidence, historical circumstances, social life, as well as the intellectual background at the time.

CONTENTS

The Characteristics of Chinese Buddhist Faith

The three major objects of Buddhist faith include the Buddha, the Dharma and the *Samgha.* Chinese Buddhism inherited Buddhist faith from regions of India and Central Asia. Based on this foundation, it fused elements of faith based on Chinese patriarchal system, Confucian ritual systems and Daoist faith, to give creative interpretations and expressions to devotion to the Buddha, Dharma and *Samgha.* During the process, it abandoned parts of the original devotional modes from India and Central Asia that were incompatible with Chinese culture. The Chinese also generated their own innovations. Therefore, under the scope of the institutional histories, society and culture, the characteristics of Chinese Buddhist faith were investigated and concluded on as the objects which were emphasized or newly created by Chinese Buddhist faith, and the background and mode in which these expressions occurred. These are the most important findings from the study in Chinese Buddhist faith and lifestyle.

Spatial Creation for Objects of Chinese Buddhist Faith

The framework within which Chinese Buddhist faith constructs, interprets and expresses itself is still based on the Three Jewels, the Buddha, Dharma and Samgha, and takes Mahayana Buddhist doctrine as its backdrop. However, in terms of selecting and creating objects of faith, characteristics of Han Buddhism like discourse, identity and reproduction of expressions of faith were shown. At different times and places, Chinese Buddhists still created structure and modes of expressions of faith that were in accordance with characteristics of Chinese culture, ethical society and mass psychology. Buddhist faith was closely intertwined with social relations, making it a concern for the daily lives of common people. Hence, when studying Chinese Buddhist faith, we need to approach it from aspects of history, "holism" and locality in order to grasp the practices of Chinese Buddhist faith. The lifestyle of faith should be understood in specific contexts of daily life, and connect threads of society as a whole. This would certainly incline to a view of lifestyle practices that transcends differences in class, region and sect.1 The Sinicization of Buddhist faith unfolded itself through the connecting threads of practices, and was an inevitable process in history and society.

Faith in the Buddha was based on reminiscing about the Buddha. For instance, reverence toward the Buddha's remains, heirlooms, and places associated with him were all examples of this reminiscence. Also, Buddhists showed their reverence and admiration for the Buddha himself. Furthermore, exploration into the path of awakening led to devotion in the Buddha's birth stories and the bodhisattva path. The distance between China and India is vast. The change in space brought about a change relating to the faith in the Buddha. For instance, the Buddha's heirlooms and places associated with him are sacred objects and sacred sites respectively. These are immovable spaces. However, the Buddha's remains, his sarira, are movable sacred objects. They are popular in China, forming a rich sarira devotion. Moreover, the creation of the Four Great Sacred Mountains in Chinese Buddhism demonstrates the relocation of sacred sites. These fully represent spatial creation in Chinese Buddhist faith.

The most important elements in faith in the Buddha were the body and land. That is, the Buddha's body and the Buddha-land. In terms of the Buddha's body, there are the Buddhas of the three times and the Buddhas of the ten directions in Indian Buddhism. The Buddhas of the three times include the seven or 24 Buddhas of the past, Sakyamuni Buddha of the present and Maitreya Buddha of the future. The Buddhas of the ten directions is a special concept referring to the Buddhas of the worlds

of the ten directions. Following the popularity of concepts of merit and Buddhas of the ten directions in Han regions, the names of many different Buddhas were developed. According to the objectives in scriptures of the Buddhas' names, through the merits of worshiping and chanting the Buddhas' names one can drive out evil, protect oneself, remove obstacles, eradicate transgressions, strengthen the power of meditative contemplation and recitation, rapidly be reborn into the Pure Land, or ultimately attain Buddhahood. Since the Wei and Jin periods, many scriptures on the Buddhas' names were widespread and popular in the Central Plain. Many Buddhists believed that through chanting, worshiping or repenting with the Buddhas' names, they could obtain various merits described in the scriptures on the Buddhas names, as well as fulfilling the wholesome wish of finding luck and avoiding calamity. By combining the scriptures of the Buddhas' names and repentance rituals, chanting and singing the Buddhas' names, and prostrating and repenting, the foundation for the development of repentance ritual texts was established.2 The decline of the devotion to the Buddhas of the three times and the flourishing of devotion to the Buddhas of the ten directions in Han regions reflects the changes in space in Chinese Buddhist faith.

In terms of the Buddha's body, the remains of the Buddha and subsequently the remains of eminent monastics, have always received veneration and offerings by Buddhists. The Buddha's sarira arrived in China during the Northern and Southern dynasties. Promoted by Emperor Wen of Sui, people in society actively participated in making offerings to the sarira, and it became a collective religious activity in society. Devotion to the sarira was an important component in constructing medieval images of politics and society.

In terms of faith in the Buddha-land, the Wondrous Joy Pure Land of Ak?obhya Buddha has never gained popularity. On the other hand, the faith in the Pure Land of Maitreya's Ascension and Amitabha Buddha's Western Pure Land have been widely accepted. In other words, the Pure Land faith of this place and this land was not accepted by the Chinese. This fully indicates the ethical and historical character of Chinese thinking, which rejected the sacralization of this land. The reason why Amitabha Buddha's Pure Land was accepted by the Chinese was not simply because of the simplicity of the recollection of the Buddha method. Rather, it was because the "West" acts as another land in this world, and it extends the Chinese concept of space. Hence, it enabled China to become a complete space.

Besides the Buddha's body and the Buddha-land, Chinese Buddhism accentuated faith in bodhisattvas. This finally led to the formation of faith in the Four Great Sacred Mountains and the Four Great Bodhisattvas. They are: Mount Wutai of Mañjusri Bodhisattva, Mount Emei of Samantabhadra Bodhisattva, Mount Putuo of Avalokitesvara Bodhisattva, and Mount Jiuhua of K?itigarbha Bodhisattva. This reflects that Chinese Buddhism, in a historical sense, proactively defined itself as a future Buddha-land. Following the decline of Indian Buddhism, the status of China as the center of world Buddhism became even more prominent. The formation of the Buddhist Four Great Sacred Mountains is the most representative outcome of the Sinicization of Buddhist faith. The devotion to sacred mountains has six major elements, namely: scriptures, geography, sympathetic resonance, pagoda temples, devotees, and state support. The Four Great Sacred Mountains became widely known in society after the time of Emperor Kangxi.3 The shift in the location of sacred mountains meant a shift in space at the center of Buddhist faith. From then on, China had truly become the second home land to Buddhism.

Faith in the Dharma primarily reflected the worship of Mahayana Buddhist scriptures, combined with faith in the Buddhas and Bodhisattvas. It is especially so for devotion to Mahayana scriptures like the Fahua jing and Huayan jing, as well as devotion to Maitreya and Avalokitesvara Bodhisattvas. Devotion to Medicine Buddha was formed through practices like prostrating to Medicine Buddha,

recitation of the Yaoshi jing, or combining the setup of "life extension practice" shrines, conducting life release and charitable activities. These Medicine Buddha Dharma service practices drove the formulation of Medicine Buddha repentance rituals. Pagoda devotion and upholding the text of the sutra were two core elements in Fahua jing devotion. Kumarajiva and his disciples' interpretation of the Fahua jing influenced the later iconography of two Buddhas sitting together. On the other hand, due to the spread of the wish that "the true Dharma remains long in the world", and the influence of the concept of the Dharma ending age, transmitting scriptures through transcription to ensure their wide dissemination became a pressing task. Scripture transcription first began by using hard rock as the medium. This ensured that the transcriptions would withstand against destruction in the chaotic world during the Dharma ending age and be able to be disseminated for a long time. Examples include stone carved scriptures from the Northern dynasty and the Fangshan stone scriptures. Among all the transmitted scriptures through transcription, scriptures transcribed with blood were of unique significance. This embodied the combination of scripture worship, bodily sacrifice, merit making and ascetic practice.4 In addition, scriptures transcribed with blood took blood, the essence of the physical body, as a medium for writing. This transformed the physical body into a sacred space whereby scripture as a material form underwent sacralization to become a sacred medium.

In order to disseminate Buddhism and to ensure its penetration into society, there were two styles of explaining the scriptures. There was a philosophical style of lecture by monastics, and another style like public lectures which were easy to understand. Through illustrative lectures and public lectures, Buddhist faith permeated into common society and finally integrated to become part of the daily life of the people in society. Chinese Buddhism placed great emphasis on the actualization of scriptures. Hence, this prompted a series of specific practice methods that were also in harmony with Chinese ritual culture. Among them, the most representative one was the formation of repentance rites. Repentance rituals centered on scriptures became popular. For example, Zhiyi's Fahua sanmei chanyi was composed during the prevalence of the cult of the Fahua jing in the Sixteen Kingdoms, Northern and Southern dynasties. It was modeled on Huisi's Fahua jing Anle xing yi and incorporated the method of the Lotus Samadhi of the time, to become a complete system of repentance and meditative contemplation.

The faith in the Samgha primarily referred to the institutional expressions of faith, or in other words, the sacred expressions of the monastic community's lifestyle. For instance, the arhats, the Buddha's sravaka disciples are among these expressions. According to the Fazhu ji, sixteen arhats remained in the world and did not enter parinirva?a, for the sake of acting as merit fields for sentient beings in the Dharma ending age and to protect the Dharma body of Mahayana Buddhism. This gave rise to the formation of devotion to arhats in Chinese Buddhism. Devotion to patriarchs was an internal faith system within the monastic community of Chinese Buddhism. It assimilated the patriarchal system of Chinese traditional society to develop an ideology of Dharma lineage that was unique to the Chinese. This structure was adopted to establish and regulate faith in patriarchs in Chinese Buddhism.

Therefore, in the discussion of the Three Jewels, Buddha, Dharma and Sa?gha, as the objects of faith in Chinese Buddhism, the phenomena of creation of space and relocation of sacred space are evident. Moreover, the faith in the "Sa?gha" was influenced by the ancestor worship of lineage-based religion to create a unique devotion to the patriarchs.

Rituals of Chinese Buddhist Faith, Politics of Imperial Power and Systems of Ritual

Chinese Buddhist religious faith takes the centralized bureaucracy and systems of ritual as its foundation and presupposition, which are the most influential factors in the expression of faith. In

terms of politics, Chinese Buddhism has the special feature of being a "state Buddhism", which is fully expressed in its prayers for the state, its political will, and its involvement in power. In ancient China, the idea that "beneath the broad heavens, all land belongs to the monarch" was already a natural truth ordained by heaven and earth. This kind of divinely mandated power extended to all aspects of the state, and on this piece of territory, political will possessed a sense of leadership over religious organizations. Within the Dharma service activities, ritual procedures for practice and cultivation, and constructed images in stone caves of Chinese Buddhism, we see preserved a great amount of votive texts of prayers for the state. Prayers of blessing and repentance rituals on behalf of the state show the special character of Chinese Buddhism as a state Buddhism, acknowledging that religion survives beneath imperial authority. For the emperor, being the authority of centralized power, his religious activities serve as the best point of union between the state and Buddhism. The most important expressions of these were inner altars and sarira worship. During the Sui and Tang periods, in particular the times of Emperor Wen of Sui and Empress Wu Zetian, Buddhism became part of the ideology in the construction of the empire, bringing together different levels of society and acting as a medium for various ethnic groups within the empire. Therefore, inner altars which appeared in the Sui and Tang periods were centers used to call together well known monastics and act as centers for the propagation of Buddhism. This helped make considerable progress in exchange between Buddhism in the north and south, directly influencing the rise of Buddhist traditions in the Sui and Tang periods. The establishment of inner altars fully shows the cooperation between imperial and religious power, and was the point of intersection in the relationship between Buddhism and the state, not only embodying the personal religious faith of the ruler, but also showing the status of monastics in society and politics. During the regnal period of Renshou, Emperor Wen of Sui bestowed sarira on the state and established sarira pagodas, and held dharma services for the installation and receiving of sarira at many locations throughout the land. This fixed the ideology of imperial governing power as well as the emperor's personal will to implement them within the foundational levels of society. Through this method, acceptance for the emperor's governing authority was strengthened in different areas, ethnic groups and all strata of society. The offerings to sarira at Famen si by the Tang emperors also displayed the depth of unification of imperial power and the Buddhist faith. Buddhism aided the emperor in educating the populace, and also helped in gaining the people's acceptance to the emperor's political power.

State Buddhism also appears as power directly involved with Chinese Buddhism. For example, the formation of the tradition of vegetarianism, which was from Liang Wudi's promotion of his own Buddhist policy. Taking Fayun (467-529) and others as examples and directed at the malpractice of the traditional Buddhist samgha, he raised a new spirit of bodhisattvas strictly upholding the precepts out of compassion, starting from the practice of "Proscription of Meat and Alcohol" to rectify Buddhism. Since then, the tradition of vegetarianism has crystalized to become an important way of life for Chinese Buddhists. Through establishing the Jiangshan Dharma Service, Ming Taizu summoned eminent monks of the early Ming period to Nanjing, which undoubtedly unified the strength of Jiangnan Buddhist circles. As eminent monks participated in the Mount Jiang Dharma Service in the form of national offerings and carried out offerings and prayers as a national undertaking, the majority of Buddhist power was under the rule of imperial authority. It played an important role in consolidating and regulating Buddhism in the early Ming period. Through laying down the requirements of ritual and timing for making offerings to ghosts and gods, and organizing the Mount Jiang Dharma Service ritual, Ming Taizu was the driving force behind the rectification of Buddhist sutra recitation and repentance services in Ming dynasty.

Ritual (li) is a value goal of ancient Chinese society, which seeks the common social ideal of order in hierarchical rank between different people. The Samgha community is the main element of the embodiment of the Buddhist religion. "Religious community" is made up of monastics, the monastic

community and monasteries. This organized religion was embedded in the Han cultural-circle regions of China. Its forces and counter-forces exhibited a kind of real "life experience" and historical setting. Therefore, apart from the underlying ideological conflict between Indian and Han cultures, there was a more realistic, practical, and living conflict between institution and way of life. In the very process of ongoing conflicts and contentions between Indian Buddhist ideas about disciplinary regulations and customs in daily life, and that of traditional systems of ritual in Han culture, Chinese Buddhism gradually adopted practices that suited the Chinese ritual culture. An example is the Monastic Regulations formulated by Daoan, which has "Procedures for sending envoys and confession of transgressions and so on at ponadha". In the Northern and Southern dynasties, repentance rites including practices of preaching, sutra recitation and purification gathering, were continuously refined based on the needs and beliefs of the community.

Repentance is an important practice method in Buddhism. Following the transmission and translation of Buddhist repentance scriptures into China, repentance rites were brought into the beliefs and lifestyles of Chinese Buddhists. However, repentance rites possess characteristics of Chinese Buddhism because of the influence of native Chinese culture, especially from Confucian and Daoist thought. Chinese Buddhist repentance rites were developed by eminent monks. On the basis of repentance rites from India and Central Asia, they were formed from the debates among the three teachings during the Wei, Jin, Northern and Southern dynasties, and gradually adopted practices that suited the Chinese "ritual" culture as a form of expression. For example, the doctrines of contemplation of the empty nature of transgression through contemplating the true characteristic, repentance of the six faculties, and the emphasis on seeing the physical body of Samantabhadra Bodhisattva from the Puxian guanjing became the basis for developing Tiantai repentance rites.

From the perspective of Buddhism's own ability to transform itself, its own wisdom of skillful means and system of two truths of the ultimate and conventional reveal Buddhism's original functions of openness, fusion and creativity. Inter-subjectivity as an expression of Buddhist faith was formed within the background of politics and systems of ritual. Based on the wisdom of the two truths, this is not in contradiction with Chinese imperial politics and systems of ritual, but further displays the transcendent nature of Buddhist religious faith.

Rationalism and Communalism as Chinese Buddhist Expressions of Faith

Having passed through the chaos brought to China by the five barbarian tribes and the chronic disorder of the North and South dynasties, in the subsequent unification of the Sui dynasty, various forms of Buddhism from India and other areas of northern and southern China gathered together in Chang'an. This brought about contention between the many traditions of thought and the most splendid period of Sui and Tang Buddhism. Buddhism, which had already Sinicized its religious faith, went through the process of blending into daily life, and then slowly seeped into Chinese systems of thought and regulation. Actualizing an unprecedented development and transformation, it produced the greatest accomplishment of Chinese Buddhism: the various traditions, in particular Sanlun, Tiantai, Huayan, Chan, Pure Land, Esoteric and so forth. These traditions held the exchange and transformation between Indian thought and Confucian and Daoist thought, to reflect the richness and changes of Buddhist thinking. This manifested Buddhism's successes in terms of conceptual thought and novelty of institutional systems, another high peak in the convergence between the heights of Chinese and Indian thought. The establishment of these schools represented the completion of the Sinicization of Buddhist thought. Chinese Buddhist thought was formed by taking the ideas of Zhouyi, Laozi and Zhuangzi as its standards, lecturing and commenting on sutras as its method, the Buddhist philosophical schools of the Northern and Southern dynasties as its foundation, and the Buddhist sects of the Sui and Tang dynasties as its representative characteristic. With respect to lifestyles of faith and the standardization of regulations, the establishment of

Buddhist schools in the Sui and Tang even further displays rationalism in the expression of religious faith in Chinese Buddhism. Furthermore, many more intellectuals and literati became Buddhists, and to a certain extent the expression of Buddhist rational faith replaced folk religion to become common spiritual values of the Sui and Tang society.

As Buddhism became prevalent during the Northern and Southern dynasties, groups gradually formed with the assembly of those connected by the bonds of the same faith. When monastics with the power of virtuous inspiration were carrying out indoctrination, devotional groups centered on them were formed. These collective bodies, organizations or assemblies based on faith were called: she (society), fashe (Dharma society), yi (group), yihui (club), or yiyi (devotional society), yiyi (association), yihui (congruence), and so on. Through these organized bodies, Buddhists of the Northern and Southern dynasties constructed Buddha statues, cave temples or conducted services like purification gathering, transcribing sutra, sutra recitation and so on. They also engaged in meritorious activities such as building bridges, roads, digging wells, planting trees, providing burial grounds for the destitute, giving food to the poor and others. Buddhist faith organizations like "groups" and "societies" showed the communal nature in the expression of faith within Chinese Buddhism. Within this, kindness and compassion in Mahayana Buddhism became the slogans of communal activities. Sui and Tang Buddhism was an important force in society, actively participating in charity and philanthropic works. Together with the government, it set up compassion field infirmaries, hospitals and so forth, developed disaster relief for the poor, and did civil engineering works. Buddhist temples and monasteries were living spaces for public society, and through providing short-term dwelling accommodation for scholars and literati, further advanced the influence of Chinese Buddhism on the learned classes. Buddhist charitable activities were very well-developed in the Song dynasty. There were charitable institutions like institutes for shelter and care and nursing homes for taking in sick and destitute elderly, orphanages for taking in abandoned infants and children, grain subsidies to assist indigent families in raising their children, as well as public cemeteries providing professional funeral services for the poor and unidentified deceased. Buddhist organizations were actively involved in many public welfare works. They provided funding and labor for affairs such as building bridges, water works, roads and local security patrols. In addition, monastics set up life release ponds in the monasteries. The development of life release customs later became an important tradition in Buddhism's penetration into society after the Song dynasty.

Pragmatism as Chinese Buddhist Expression of Faith

The thought of Indian Buddhism revolves around and developed from suffering. With the four noble truths at the core, doctrines like suffering, emptiness, impermanence, and no-self evolved. The four noble truths are the understanding of suffering—its arising, the causes for its arising, the cessation of suffering, and the method to the cessation of suffering. That is, the four noble truths of suffering, arising, cessation and the path. An emphasis on suffering and emptiness is a special quality of Indian Buddhism. The hot climate of India brought about the Buddhist theory of "suffering" and concepts of transcendence, such as the fasting precepts, bathing, sitting meditation, and other religious activities. After Buddhism was transmitted to China, it went through clashes and merging of concepts, thoughts and regulations, and its point of focus moved to the present moment, which was applied within human life.

Chinese Buddhist faith expresses pragmatism in practical life. Repentance, recitation of sutras, meditative contemplation and other practices to cultivate the path were fully put in the service of pragmatic goals for the physical body, power and the state. Chinese Buddhist faith in Buddhas and bodhisattvas shows extremely strong features of relief in the present life. For example, during the Northern and Southern dynasties, the already thriving faith in Medicine Buddha has eradication of calamity, longevity and treatment of illness as its religious aims. Through the acts of faith such as

worship, production of statues, repentance, transcription of sutras and Dharma services, the devotion to Medicine Buddha shows its focus on "happiness in the present life" as its religious character. Furthermore, Chinese Buddhist methods of repentance also display the trait of stressing benefit in the present world. There are prayers and dedications of merit for the state, the emperor and so forth throughout repentance texts. Apart from repentance practices containing state Buddhism content, we cannot overlook the pragmatism of Chinese Buddhist faith.

Under the background of Confucian humanistic thought, as Chinese society focused on benefits in the present life, Chinese people lacked concern for life and death. Buddhism emphasized the nature of mind and concern for life and death, which supplemented the gap in Confucian and Daoist theories, and fulfilled people's spiritual needs. Buddhism's function of offerings to the deceased became the greatest supplement on the level of concern for life and death by the Chinese.

Around the start of the Common Era, following the cultural exchange between the East and West under the climate of commercial trading, Buddhism was transmitted to the great land of China. Through Wei, Jin, Northern and Southern dynasties, up to the Sui unification of China at the end of the 6th

century, there were clashes and merges between Buddhism and Confucianism, and Daoism, Buddhism helped to shape and supplement Chinese culture, and Buddhism's unifying and communicative role among the ethnic groups of China, all of which formed a rich and multifaceted historical context. The core factors contributing to the clashes between Buddhism and Confucianism as well as Daoism were concepts and regulations. For instance, between monastic renunciation and filial piety, liberation and assuming responsibilities of benevolence and righteousness. These were fused together on the basis of the spiritual needs of faith and the pragmatic needs of daily life. Through the vocation of values that transcend clan, race and region, and the medium of organizations such as devotional societies, Buddhism successfully transformed the value of faith into a force for the practical merging of resources with the distinct mode of a world religion. This joined together the particular estrangement of "family" society in China and shaped the Chinese world view from the world of faith. Through practical need and the merging of lifestyles, it went beyond the dichotomy of disputes between barbarians and Chinese. Hence, the first Sinicization that was accomplished during the Northern and Southern dynasties was Sinicization of faith. The Chinese accepted Buddhist faith, and expressed their own world of faith through the rituals of Chinese culture. Furthermore, the Chinese also accepted, studied and expressed modes of lifestyle that were directed by Buddhist faith.

Following the scope of the history of society, institutions and culture, Chinese Buddhism accepted the influence of politics of imperial power and systems of ritual. On the level of faith in the Buddha, there were the creation of faith in sacred mountains, sarira, the Buddhas of the ten directions, and so on. On the level of faith in the Dharma, there were the production of methods of repentance, stone carved scriptures, blood transcriptions of scriptures, and other forms of spatial expression. In terms of faith in the Sa?gha, there were faith in the arhats and faith in the patriarchs, displaying a definite inclination toward substantialization. In terms of expressions of faith, Chinese Buddhism displays the characters of rationalism, pragmatism and communalism. These fully reflect that Chinese Buddhist faith is a fusion of Indian Buddhism with Chinese thought and lineage-centered religion. <>

CRITIQUE, SUBVERSION, AND CHINESE PHILOSOPHY: SOCIOPOLITICAL, CONCEPTUAL, AND METHODOLOGICAL CHALLENGES edited by Hans-Georg Moeller and Andrew K. Whitehead [Bloomsbury Academic, 9781350115842]

Bringing together a number of case studies, this book shows how from early on Chinese philosophical discourses unfolded through innovation and the subversion of dominant forms of thinking.

Narrowing in on the commonplace Chinese motto that "the three teachings" of Confucianism, Daoism, and Buddhism "are joined into one", as if there had never been any substantial differences between or within these schools of thought, a team of esteemed contributors challenge established views. They explain how the Daoist tradition provided a variety of alternatives to prevailing Confucian master narratives, reveal why the long history of Confucianism is itself full of ambiguities, disputes, and competing ideas and discuss how in Buddhist theory and practice, the subversion of unquestioned beliefs and attitudes has been a prime methodological and therapeutic device.

By drawing attention to unorthodox voices and subversion as a method, this exciting collection reveals that for too long the traditional division into "three teachings" has failed to do justice to the diversity and subtlety found in the numerous discourses constituting the history of Chinese philosophy. **CRITIQUE, SUBVERSION AND CHINESE PHILOSOPHY** finally makes such innovative disruptions visible.

Review

"Impressive in both its focus and scope, this volume emphasizes the importance and the variety of critical and subversive tendencies in the Chinese tradition, revealing that such tendencies are operative when not always evident and often in surprising and unique ways. It is a wonderful collection." —*Jim Behuniak, Professor of Philosophy, Colby College, USA*

"This is a provocative reading of Chinese philosophy against the grain. The authors find subversion and critical thinking in the most unexpected places. China has a philosophical tradition of critique, and there are many reasons to unveil this tradition today." —*Thorsten Botz-Bornstein, Associate Professor of Philosophy, Gulf University, Kuwait*

"A truly challenging book. Moeller and Whitehead have put together a diverse group of scholars engaging with two topics surely essential to philosophy. The contributors paint a clear picture of the understanding and functions of critique and subversion in Chinese philosophy. This book is to be highly recommended for that." —*Steven Burik, Assistant Professor of Philosophy, Singapore Management University, Singapore*

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Conflict, Contradiction, 'Reconciliation: (Dis-)harmonious Critique in Chinese Philosophies by Hans-Georg Moeller and Andrew K. Whitehead

To someone who studied philosophy at a university in mainland China in the 1980s, the development of Chinese thought would have seemed like an endless chain of critiques and subversions. At the time, most textbooks and overviews of the history of philosophy still applied the framework of dialectical materialism quite rigidly. Accordingly, socioeconomic contradictions were regarded as the "base structure" of society and the ensuing class struggles as determining all intellectual developments. Some schools of thought, such as the Legalists and Daoists, were located within the progressive, materialist camp opposing feudal structures, while other schools, most prominently the Confucians, were seen as reactionary idealists whose ideology served the function of legitimizing oppressive social hierarchies and maintaining exploitative modes of production.

In the wake of the reform politics and modernizations initiated in 1978, China underwent rapid changes which eventually swept away traditional Marxist and Maoist modes of thought. China's 1990s should prove dialectical materialism correct, albeit in a most ironic way: Indeed, the shift toward a new mode of production, namely capitalism, once more brought about fundamental changes in philosophical thought—this time, however, these changes resulted in an almost complete demise of old-school dialectical materialism in mainstream Chinese philosophy. Since the 1990s, the philosophical discourse in mainland China has replaced emphasis on conflict and contradiction with emphasis on unity and, especially, harmony *(hexie*—which has become a major buzzword in the present decade. If, for instance, one points out today at an academic conference in mainland China

that early Daoist texts tend to harshly criticize their Confucian counterparts, one is soon likely to be reminded that in the end Daoists and Confucians nevertheless pursue more or less the same goals.

In philosophy, the current focus on harmony is sometimes implicitly or explicitly connected with the traditional motto of the "unity of the three teachings" *(sanjiao heyi* referring to Confucianism, Daoism, and Buddhism), the roots of which can be traced back to the sixth century CE. The *sanjiao heyi* discourse typically suggests that differences between the main Chinese intellectual and religious traditions are outweighed by an ultimate spiritual coherence. In fact, however, there has hardly ever been "any successful attempt at creating a harmonious system of Chinese religions in which all three religions have equal positions". As Gentz demonstrates, those who have claimed the "unity of the three teachings" mostly concluded that one of the teachings was more equal than the others. Today, this role is once more ascribed to Confucianism. Confucian "culture" is often presented as the centerpiece of Chinese civilization, and Daoism, Buddhism, and other philosophies or religions appear as supporting ornaments on its fringes. Such a "Confucian-centrism" is not only prevalent among representatives of Chinese philosophy in "greater China" or the "sinophone" world, but also among many leading Western scholars of Chinese thought.

In effect, however, a philosophy that emphasizes harmony over contradiction is just as critical and subversive as a philosophy that takes the opposite stance. Both sides of the dispute critique one another. Critique is first and foremost a philosophical method and not tied to any specific doctrine, position, or argument. Arguably, it is the philosophical method per se. Philosophical thinking and writing is intrinsically critical.

In the context of explaining the art of dialectics in book seven of Plato's *Republic,* Socrates points out that contradictions in our sense perceptions "summon the intellect" (523b; Bloom 1991: 202). A finger seems soft to our senses when we first touch it, but when we press harder and get to the bone, it seems hard. This simple example illustrates a first meaning of critique and subversion. One perception ("hard") negates another ("soft"). Thereby the senses subvert themselves. They disclose their own limitations. They cannot tell us if a finger is soft or hard. Because of this subversion, we can no longer rely only on immediate sense data and must try something in addition. The intellect needs to get to work and reaches a different level of consciousness that transcends the senses. It critiques the available sense data and analyzes them in order to arrive at a more complex understanding of the concept or the "idea" of a finger that can entail both softness and hardness at the same time. Critique, in this sense, is for both Plato and Hegel the engine of thought that drives the development or building *(Bildung,* as Hegel would say) of the mind.

Kant further specified the significance of critique as method. For him, philosophy consists in a systematic reflection of the mind, as "reason," on itself. Critical thinking, in this sense, does not take knowledge about "things" in a dogmatic sense at face value, but tries to identify the conditions that allow knowledge of them to arise in the first place. After Kant, philosophical critique no longer simply asks: Is this so? Instead, it tries to "deconstruct" the underlying structures that make claims about things appear plausible or true. For Kant, such structures were the "a priori" conditions of reason, but for the thinkers that practiced critical philosophy after him, these structures could be, for instance, historical, psychological, social, linguistic, or economic—as was the case for Marx.

Critique consists by no means merely in criticisms—in saying that something is wrong or bad, and that something else instead is true or good. Rather, critique questions the simplicity of such claims; it questions why we believe what we believe or know what we know. Importantly, critique is therefore also self-critique. Wherever philosophy is practiced, in the ancient world or in present-day China or the "West," critique and self-critique are very much at its heart.

The chapters collected in this volume investigate the possibility of a defined notion of critique in Chinese philosophical history, offering a resounding and emphatic affirmation to the idea that critique has been operating in a number of different, sophisticated ways across a wide array of texts and traditions. They discuss critique as method, instances of sociopolitical subversion, and practices of critiquing concepts and ideas.

Contributors cover topics such as Critical Confucianism, feminist critiques in Daoist writings, and Chinese philosophical encounters with thinkers such as Marx and Kant. Offering original philosophical contributions, the authors look at ideas and arguments attributed to Confucius, Zhuangzi, and the Chan master Mazu Daoyi alongside the works of Plato and Husserl. They thus provide new ways of understanding how critique connects to philosophy and underline the need to reemphasize precisely this in how we practice and what we mean by philosophy today.

Two caveats deserve to be mentioned here. First, early Chinese texts are typically composite works drawing from numerous sources and often reflect diverse viewpoints and philosophical orientations. Scholarship therefore warns us to not overly personalize early Chinese philosophers and the texts ascribed to them. To give just two examples: Confucius's words, like those of Socrates, were written down after his death, and it is impossible to assess today in how far the texts in which these words are found represent his "original" ideas. The text that bears the name *Zhuangzi,* on the other hand, is a collection of materials that has been revised and edited over the course of many centuries. Rather than being a coherent treatise going back to one person and one specific time in history, it is a multilayered and "polyphonic" text.

Second, the history of Chinese philosophy is so long and complex that it is impossible to present a comprehensive or even representative collection of critical and subversive positions and voices it includes. Our collection, reflecting the respective areas of expertise of its contributors, focuses on the Confucian, Daoist, and Buddhist traditions and includes only few chapters (those by Rosker, van den Stock, and Wang) focusing on contemporary contexts. We apologize for the limitations of our volume and encourage others to help filling its lacunae in the future.

The chapters of the first part of this volume approach the topic of critique in terms of methodology, drawing on sources from Confucianism, Daoism, and Chan Buddhism, with a focus on different instances of critique and its various forms in early Chinese philosophical texts.

In Chapter 2, Geir Sigurthsson rethinks the process of learning in terms of "pedagogical self-subversion," using Confucianism as his chief reference point in understanding this process as one of critical becoming, as a process of critique. He finds that there is an increasing tendency in current scholarship toward a more open-minded analysis of Confucian philosophy in which its critical elements become significant. Sigurthsson develops his reading of Confucian texts as philosophies of education in service to a "transformative self-critical attitude"

Hans-Georg Moeller and Paul J. D'Ambrosio, in their co-authored chapter "Crisis and Critique: Zhuangzi's Philosophical Turning Point," seek out the crucial turning point in the *Zhuangzi,* philosophically understood as the "existential or intellectual experience of the imminent collapse of what has been taken for granted, and the subsequent emergence of a different viewpoint". In reflecting on the story of the poaching at Diaoling, the authors take it to be an allegorical expression "of a crisis that brought about the critical method of the *Zhuangzi*:'

Brook Ziporyn draws our attention to Zhuangzi, and to what Ziporyn calls Zhuangzi's "perspectival mirror:' This is a mirror that has "its own position, its own perspective, enabling it to 'overcome: rather than reflect, whatever stands before it, and to do so without harming either itself or what it responds to". As such, it helps appreciate what he calls Zhuangzi's "Atheistic Apophatic Mysticism:'

Ziporyn shows how the mirror both subverts that which stands before it, as well as how it subversively works against the authority of any given perspective as capable of offering genuine reflection. Referring back to an array of passages from the Zhuangzi, Ziporyn is able to highlight the isomorphism between "the unknowing knowings of Heaven and unknowing knowings of man," ultimately showing what he calls the "distinctive Zhuangzian form" of atheist apophatic mysticism.

In Chapter 5, Dimitra Amarantidou works through her reading of Confucius as a figure "often portrayed as ironically critical towards the attitudes and deeds of others, as well as his own". She works to highlight how and why Confucius develops an ironic attitude, finding that his linguistic expressions of paradoxicality are made requisite by a world of change.

Andrew K. Whitehead, writing on the use of argument by relegation in Chan Buddhism, argues for the value of investigating alternative forms of argumentation in the contemporary climate of misinformation, especially those arguments which begin from and force radically different questions and establish radically different premises from which argumentative positions can ensue. Turning to the "performative argumentative showings" of the Chan masters, Whitehead offers new insights concerning the various forms of argumentation which might be considered relegational.

In his chapter "Scolding the Buddhas, Abusing the Patriarchs: An Outlook on the Subversive Hermeneutics of Chan, through Case Four of the Blue Cliff Record," Rudi Capra discusses the "self-negating dialectics of Chan pedagogy." Turning to the logic of negation, and its function at both the level of narrative as well as meta-narrative, Capra rethinks the reflexive self-undermining of Chan masters in their teachings in support of his reading of Chan hermeneutics as a subversive tool.

The second part of this volume presents a number of cases of sociopolitical subversion throughout the history of Chinese philosophy. Authors discuss historical instances of critique and subversion in the works of Mengzi, Zhuangzi, Li Zehou, and a number of female Daoists, showcasing the role that critique plays in their works.

In Chapter 8, Ting-mien Lee turns to the figure of Mengzi, reconsidering his work as one of strategic subversion, taking him to be describable as a "strategist and theorist of regime subversion:' In order to do so, she considers the "intimate relationship and salient resonance between today's widely studied classical 'philosophical texts' and classical 'military texts'".

Daniel Sarafinas's contribution offers a critique of the *Huaxia* civilization project from a Zhuangzian perspective. Sarafinas understands the *huaxia* civilization project as the process by which the *huaxia* identity was created, and notes that "the *Zhuangzi's* critique of *huaxia* civilization identity is provided primarily through the vantage point of barbarian-sages".

Jana S. Raker turns our attention to critique in contemporary China, looking to the works of Li Zehou in relation to his critique of Marx in the second half of the twentieth century. Rosker assesses this critique as one operating through the lens of Kantian "transcendental illusions," arguing that Li works to synthesize Marxist and Kantian theories with those which are traditionally Chinese "in order to create a theoretical model of modernization; a model based in the works of Hegel, Marx, Kant, and Confucius.

In Chapter 11, Robin R. Wang uncovers an "invisible resistance to the Confucian ideal womanhood" in the form of female Daoists, the *Kundao* (the Way of Femininity). She discusses how it is that although "the Daodejing has not been used politically, socially or economically to advance women's interests and benefits, nevertheless, it has carved out an intellectual and physical space for women in practice". Turning to concrete textual and personal examples, Wang calls for us to "reorient our epistemic, social, cultural, and personal framework related to the identity of the woman".

The third part of the volume looks at a variety of cases in which there are critiques of concepts and ideas. Authors present instances of critique against specific notions or ideologies, such as the self or differing definitions of principle, or cosmology as such.

In her chapter "Critique and Subversion: Rethinking Yang Zhu's Conception of `Self: " Ellen Y. Zhang challenges existent representations of the proto-Daoist figure Yang Zhu, working to explicate "Yang's conception of self in terms of self-ownership and self-preservation, showing that his individualistic argument functions as a critique and subversion of the mainstream tradition in Pre-Han China, which values the interest of the empire over individual persons".

In Chapter 13, Manuel Rivera reminds us of the important role played by ritual-centered cosmologies in working to evaluate Zhuangzian cosmology in such a way as to account for its subversive character. Rivera concludes that the second chapter of the Zhuangzi effectively subverts both steering agencies and hierarchical differentiations, two central notions of ritual-centered cosmologies.

Robert Carleo III, in his chapter "Dai Zhen's Critique of Song Confucian Ideology" focuses on the eighteenth-century thinker's critique of the Song Confucian interpretation of principle. He finds that Dai subverted "both the orthodox Confucian doctrine of his time as well as the orthodox method of scholarship of his time, and made a lasting contribution to Confucian ethical and political theory in so doing".

Chapter 15 by Ady Van den Stock turns back, offering a select genealogy of critique in modern society, working to establish how critique is effective in subversion. Tracing a development from Kant through to social-systems theorists such as Niklas Luhmann, Van den Stock finds that there is a need for us to criticize, if only out of a bodhisattva-like compassion, in the face of ontological indeterminacy accompanying the "ontological significance of our epistemic stance to the world." <>

Daoism in Modern China: Clerics and Temples in Urban Transformations, 1860—Present edited by Vincent Goossaert and Xun Liu [Routledge Studies in Taoism, Routledge, 9781138889415]

This book questions whether temples and Daoism are two independent aspects of modern Chinese religion or if they are indissolubly linked. It presents a useful analysis as to how modern history has changed the structure and organization of religious and social life in China, and the role that Daoism plays in this.

Using an interdisciplinary approach combining historical research and fieldwork, this book focuses on urban centers in China, as this is where sociopolitical changes came earliest and affected religious life to the greatest extent and also where the largest central Daoist temples were and are located. It compares case studies from central, eastern, and southern China with published evidence and research on other Chinese cities. Contributors examine how Daoism interacted with traditional urban social, cultural, and commercial institutions and pays close attention to how it dealt with processes of state expansion, commercialization, migration, and urban development in modern times. This book also analyses the evolution of urban religious life in modern China, particularly the ways in which temple communities, lay urbanites, and professional Daoists interact with one another.

A solid ethnography that presents an abundance of new historical information, this book will be of interest to academics in the field of Asian studies, Daoist studies, Asian religions, and modern China.

CONTENTS

"Wherever there is a Daoist, a temple soon follows". So goes the common saying among the Daoists. Indeed, the modern history of Chinese temples and that of the Daoists seem to go hand in hand. Yet, while both temples and Daoists serve Chinese society, the relationship between the two has yet to be thoroughly analyzed. Most temples, now as before, operate without a Daoist, and many Daoists do not work in temples. So, are temples and Daoists two independent aspects of modern Chinese religion? Are they indissolubly linked? If so, what factors helped forge such a link? How have Daoists and temples fared through the political, social, and cultural changes in modern China?

This volume attempts to shed new light on these and other issues through an interdisciplinary approach combining historical research (tapping on archival resources and recently published material) and fieldwork. It focuses on urban centers because this is where sociopolitical changes came earliest and affected religious life to the greatest extent; it is also where the largest central Daoist temples were and are located. The chapters examine how Daoism interacted with traditional urban social, cultural, and commercial institutions and pay close attention to how it dealt with processes of state expansion, commercialization, migration, and urban development in modern times. By comparing their case studies from central, eastern, and southern China with published evidence and research on other Chinese cities, the authors reach larger conclusions as to how modern history has changed the structure and organization of religious and social life in Chinese cities, and the role therein of Daoism, in particular.

We examine the evolution of urban religious life in modern China, particularly the ways in which temple communities, lay urbanites, and professional Daoists interact with one another. We look at major Daoist sacred sites (both Quanzhen monasteries and Zhengyi temples) and their function as central institutions structuring local religious systems (training other clerics, organizing the large-scale festivals, etc.), but also at clerics working for neighborhood temples or trade and professional guild shrines either as resident specialists or as occasional ritual service providers. While there is a trend among lay temple leaders to marginalize and even replace religious professionals like Daoists, the latter still manage to retain control over important material and symbolical resources.

The political changes during the twentieth century have deeply changed relationships between lay institutions and clerics; yet, the question remains whether lay people or Daoist clerics can or should control temple life. These questions were addressed repeatedly from the last years of the Qing empire through the early Republican and the socialist periods, all the way to the present post-Maoist era. Our chapters follow these moments in sequence. Instead of a more conventional schematic tradition vs. modernity narrative, we offer a more complex and interesting story of continuous negotiation and reinvention over some 150 years.

Structure of the volume

Part I, "Historical Overview," provides a historical framework for looking at our case studies, at two levels: first at the most general level of the Chinese world, and second, with a case study, located in Nanyang VA in Central China, so as to place the various types of Daoist institutions and their trajectories through the history of modernization and urbanization.

Chapter 1, "Urban Daoists, from 1860 to the Present," provides an analytical background for the whole volume by describing the various configurations for Daoism in Chinese cities by the late Qing period — central temples, neighborhood and guild temples staffed by Daoists, entrepreneurial Daoist ritual services centers, and lay spirit-writing halls — and the way these types experienced diverging trajectories through the upheavals of the twentieth century down to the present. The chapter concludes by presenting four general models through which Daoist temples adapted to the modern changes (first during the Republican period, then during the socialist period): (1) the classical model of the central temple ordering networks of lower-order neighborhood and guild temples, and negotiating with the state and local elites; (2) the Daoist association model of the temple as a conservatory of Daoist culture providing services to individuals; (3) the entrepreneurial temple ran by closed groups of devotees expanding through charity and ritual services; and (4) the community temple that builds up legitimacy by identifying itself as Daoist (yet often keeps the Daoists at a distance). This line of analysis will contribute to understanding not only what was lost in the process but also how Daoist clerics, rituals, and communal forms of organizations resisted or weathered the twentieth-century modernization processes and embodied tradition and, actually, in an urban context, adapted and invented new ways of operating. The following chapters in the book provide cases for several of these models.

Chapter 2, "The Martial Marquis Shrine: Politics of Temple Expropriation and Restitution, and Struggles of Daoist Revival in Contemporary Nanyang," traces the history of Daoists and their former temples in Nanyang, a prefectural seat and regional trade town located in the upstream Han River valley, from the 1980s to the present. In that city, the Quanzhen Daoist lineages and their temples had developed over the late imperial period close interactive ties with the local elite, guilds, cults, and local community. But, contrary to the story in other cities (such as those discussed in Chapters 5 and 6), the revival after 1980 has run into tall and seemingly insurmountable obstacles: the initial outright seizure of the temple by the local government in 1949, and the continued occupation and repurposing of the temple complex as municipal museum and tourist site from the early 1950s to the present, even though such occupation and repurposing are directly at odds with the post-Mao era CCP and state policies of religious liberalization and temple repatriation. As a result, Daoists who used to run the famed Wuhouci, a temple in honor of the late Eastern Han era brilliant strategist and loyal minister Zhuge Liang, have never managed to date to recover their temple in spite of their sustained activism and mobilization. The story tells us that the local government's secularizing agenda and entrenched political interests have often proven too overwhelming for any Daoist revival to thrive.

Part II, "Spirit-Writing Temples and Their Networks," is devoted to one of the most important types of Daoist temples that developed in Chinese cities during the late imperial and modern periods. These temples are organized around the worship of deities that communicate with humans through spirit-writing (fuji) seances and answer individual queries. These divine-human communications and revelations often result in full-fledged scriptures and other sacred texts. Such temples and their communities engage as a rule in charitable activities and thus form a nexus for community

organization. The two chapters in this section deal with such networks of temples devoted to the same deity (Patriarch Lü

in two different areas.

Chapter 3, "The Jin'gaishan Network: A Lay Quanzhen Daoist Organization in Modern Jiangnan," describes the emergence during the turn of the nineteenth century of a major spirit-writing cult to Patriarch Lü at Jin'gaishan (a hill just south of Huzhou, northern Zhejiang province) and its subsequent growth into a dense network that by the first half of the twentieth century included over 70 branches in all the major cities of the Jiangnan region, notably Shanghai. These urban branches had genealogies that listed thousands of members, most of them members of the local elites. Through a combination of internal and external sources (revealed texts, liturgical manuals, newspapers, archival documents, ethnography, etc.), the chapter describes the activities of the branch temples (ritual, self-cultivation, charity, and predication), their place in local religious life, and the process of their demise after 1949, to be followed by present-day renewal in some of the branches. This dense description provides new perspectives on the importance of Daoist temples in urban Jiangnan between the late Qing and the Republican period and what is left of this historical moment.

Chapter 4, "The Dao in the Southern Seas: The Diffusion of the Ltizu Cult from Meizhou to Bangkok," tells a story that dovetails with the previous chapter as it starts with temples dedicated to the same deity, with similar patterns of urban development and elite membership, this time in the Hakka area of Meizhou, and then in the Chaozhou area of southern China. Because of the dense migrant networks of the Chaozhou people, this cult soon spread to Southeast Asia, particularly Thailand, where it has since flourished without interruption. Bringing a transnational and diasporic dimension to the volume, the chapter explores how the cult came to be a central institution in the lives of the Chinese settlers in Bangkok, and then it was brought back from there to the mainland in the 1980s.

Finally, Part III, "Householder Urban Daoist," looks at a different facet of urban Daoists: the married priests who are affiliated with urban temples (usually owned by local communities) but do not own or run them.

Chapter 5, "The Modern Transformations of the Old Eastern Peak Temple in Hangzhou," based on several years of intense fieldwork and archival documentation, explores the modern history of a temple that used to be one of the most famous in the Jiangnan region and now struggles to revive. The Old Eastern Peak temple in the suburbs of Hangzhou was up to 1949 the locus of a huge network of lay devotional associations that converged during the seventh month to participate in the Eastern Peak festival, where local deities and their human servants came to pay homage to their overlord, the God of the Eastern Peak. This was managed by a very large and influential family of Daoist priests, the Zheng. The local power of the Zheng caused their brutal downfall after 1949, and the temple was closed and razed down in 1958 as part of the struggle against "reactionary societies." Yet, the temple was rebuilt during the 1990s and now employs some of the Zheng as ritual specialists. This fascinating story encapsulates many elements of the story where the respective roles of Daoists priests, village leaders, and religious activists had to be reinvented through the contemporary revolutionary struggles, yet it also shows remarkable resilience at the level of ritual and worldviews of the believers.

Chapter 6, "Zhengyi Daoists and Daily Life in the Baoqing Pier Neighborhood in Modern Hankou," based on archival and textual sources, and fieldwork notes, retraces the origins and history of the Zhengyi Daoist householders' settlement and practice among the central Hunanese migrant community in Hankou (Wuhan) from the nineteenth century to the present. The authors examine the various roles these Daoist householders played in the daily life of the Hunanese migrant laborers, merchants, and sojourners in the modernizing city, and pay particular attention to these householders' negotiation with the state's changing regulatory framework, new urban planning and development, increasing social mobility of the younger generations, and the post-Maoist economic reforms in order to survive and thrive in the swiftly changing social, economic, and cultural settings of Wuhan. <>

Reconsidering the Life of Power: Ritual, Body, and Art in Critical Theory and Chinese Philosophy by James Garrison [SUNY series in Chinese Philosophy and Culture, SUNY Press, 9781438482118]

Offers a compelling intercultural perspective on body, art, self, and society.

Reconsidering the Life of Power examines Chinese perspectives on bodily self-cultivation and explores how these can be resources for working past the ritual scripts of everyday life. In recent decades, European and American thinkers like Michel Foucault and Judith Butler have called attention to the way that people live out ritual scripts in order to be recognized by other people such that they might survive. Philosophers in China, however, have a long history of considering ritual not just in terms of confining power structures but also in terms of *empowering* artistic self-cultivation. Out of this convergence, a response to Judith Butler's The Psychic Life of Power: Theories in Subjection [Stanford University Press, 978-0804728119] becomes possible, along with fascinating implications for improving real-world experience.

As a form of power, subjection is paradoxical. To be dominated by a power external to oneself is a familiar and agonizing form power takes. To find, however, that what "one" is, one's very formation as a subject, is dependent upon that very power is quite another. If, following Foucault, we understand power as *forming* the subject as well, it provides the very condition of its existence and the trajectory of its desire. Power is not simply what we depend on for our existence but that which forms reflexivity as well. Drawing upon Hegel, Nietzsche, Freud, Foucault, and Althusser, this challenging and lucid work offers a theory of subject formation that illuminates as ambivalent the psychic effects of social power.

If we take Hegel and Nietzsche seriously, then the "inner life" of consciousness and, indeed, of conscience, not only is fabricated by power, but becomes one of the ways in which power is anchored in subjectivity. The author considers the way in which psychic life is generated by the social operation of power, and how that social operation of power is concealed and fortified by the psyche that it produces. Power is no longer understood to be "internalized" by an existing subject, but the subject is spawned as an ambivalent effect of power, one that is staged through the operation of conscience.

To claim that power fabricates the psyche is also to claim that there is a fictional and fabricated quality to the psyche. The figure of a psyche that "turns against itself" is crucial to this study, and offers an alternative to describing power as "internalized." Although most readers of Foucault eschew psychoanalytic theory, and most thinkers of the psyche eschew Foucault, the author seeks to theorize this ambivalent relation between the social and the psychic as one of the most dynamic and difficult effects of power.

This work combines social theory, philosophy, and psychoanalysis in novel ways, offering a more sustained analysis of the theory of subject formation implicit in such other works of the author as Bodies That Matter: On the Discursive Limits of "Sex" [Routledge, 9781138834767] and Gender Trouble: Feminism and the Subversion of Identity [Routledge, 9781138834729].

James Garrison looks at art and aesthetics as a way of responding positively to the vicissitudes of everyday life. This means reframing ritual practice in domains like meditation, yoga, tai chi chuan, dance, calisthenics, fashion, and beyond as a kind of work that delves into and unearths society's

long-accruing unconscious habits in a way that makes conscious one's everyday speech, comportment, countenance, and presence. The everyday body thus becomes an artwork, speaking in novel ways to the everyday self by revealing an alternative to the programmed ritual scripts through which most of us tend to survive. **Reconsidering the Life of Power** offers a compelling contemporary intercultural perspective on body, art, self, and society that bridges theory and practice by providing an actionable yet deeply philosophical approach to enhancing life.

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Excerpts: It must cease forever describing the effects of power in negative terms: it "excludes," it "represses," it "suppresses," it "censors," it "abstracts," it "masks," it "conceals." In fact power produces; it produces reality; it produces domains of objects and rituals of truth. —Michel Foucault

The task of accounting for how persons, how subjects, are made brings a convergence between what Euro-American traditions tend to deem to be the separate domains of ethics and aesthetics. It is in this regard that alternative voices, particularly those from East Asia, and even more particularly from the Confucian tradition, possess a distinct advantage. Having had such a long history in which to develop its own terms, Confucianism can address the conjunctions of ethics, aesthetics, and politics that occur in person-making in ways that the best, though still ultimately tradition-bound and reactive efforts from Euro-American critical theory cannot.

Here the path is sixfold, going through the critical post-structuralist notion of (1) becoming subject—subjectivation—and the accompanying idea of (2) autonomy alongside (3) the classical Confucian idea of ritual—li —as well as contemporary notions of (4) subjectality, a Confucian/ Marxian-materialist approach to collective unconsciousness in social ritual, (5) technique in appearance, and (6) somaesthetic (bodily) practice. This results in an intercultural and interdisciplinary account of how a set of traditions, some newer and reacting to dominant traditions and others relatively older and with longer histories of internal conceptual development, still nonetheless converge on an important issue for philosophy generally—understanding and broadening the radically (a) relational, (b) discursive, (c) bodily, (d) ritually impelled self.

To sum up, this approach does not completely solve the problems of

(1) subjectivation, but, by providing a new sense of (2) autonomy through attention to how (3) li, in the process of (4) subjectality, leads to a sedimentation of (5) techniques of appearance in collective unconsciousness, (6) somaesthetic practices can ameliorate the dilemma bit by bit. This approach is meant to supplement rather than supplant resistance strategies exploiting sign chain rust by also creating tension with sign-chain knots.

The claim being advanced in this project is that, by confronting the effects of (1) subjectivation and obtaining (2) newfound autonomy with conscious attention to (3) li, (4) subjectality, (5) technique in appearance, and (6) somaesthetic feeling, subjects can go past what Slavoj Zizek terms Butler's "mere

'performative reconfiguration' . . . within the hegemonic field" in appropriating the technologies of the self for use on the self, resulting in a restructuring of the playing field, as Zizek wishes, and perhaps setting a new direction for critical theory (one hopes).

Moreover, a framework so built on the notions of (1) subjectivation,

> (2) autonomy, (3) li, (4) subjectality, (5) technique in appearance, and (6) somaesthetics furthers the enterprise of intercultural philosophy. This approach advances intercultural thinking by pointing to a fruitful convergence being possible amid supposedly disparate bodies of thought, and it does so not out of intellectual vanity, but in its response to the genuine philosophical call to think through how the (a) relational, (b) discursive, (c) bodily, (d) ritualistic subject might encounter itself anew as a work of art hewn with other subjects in the medium of everyday practice.

Growing the Rhizome

This work is like a tuber, like a potato. What does this mean? Per Deleuze and Guattari, "There are no points or positions in a rhizome, as found in a structure, tree, or root. [It is] only lines."44 As such, there is no obvious point zero from which its growth might proceed, like a seed, or from which one might grasp it, like a stem. There are instead multiple sources of growth, a multisource sprawl. However, picked up from this end or that end, on the horizontal or on the vertical, on the transverse or the obverse, the potato or the ginger root, shows certain lines of growth and articulation.

True, if the goal is to break this rhizome down for understanding, one has to begin slicing and dicing somewhere, and here the contours of growth prefigure a sixfold movement. This work starts with (1) Foucault's challenge to describe society's productive/restrictive character alongside subjectivation and Butler's extension of that work before moving to a discussion of (2) autonomy/freedom in art and then transitioning to (3) the classical Confucian idea of ritual, li, which then prompts consideration of (4) subjectality, LI Zehou's Confucian/Kantian/Marxian aesthetically driven approach to collective unconsciousness in social ritual, which in turn connects to (5) the idea of technique in appearance as developed through Hannah Arendt's notion of appearance and Bernard Stiegler's Marxian understanding of technique, technology, and memory, all of which finally links with (6) Richard Shusterman's work on somaesthetics. Despite everything said seeming to extol vagueness in terms of things in between, there is nonetheless a beginning, middle, and end to this particular account. It just happens to be that these six elements are abstracted and organized in a quasi-linear fashion for the sake of understanding (and because truly nonlinear rhizomatic writing, like that of the compilers of the Chinese classics, Emerson, Nietzsche, Derrida, Deleuze, Guattari, etc., is a bit of high-wire act that takes time to hone). In any case, there is a logic at play here.

And this is key; there is a logic at play here, singular. This is not the only way to do things, but this fact is far from a failing. One could find similar challenges and similar issues in other domains, only a few of which are explored here. One could in fact start things in another idiom. There is no reason why Butler's work on subjectivation needs to drive things here; there is no reason why her understanding of the (a) relational, (b) discursive, (c) bodily, and (d) ritually impelled subject needs to be in the foreground other than perhaps the pragmatic wisdom of starting where one actually is with resources at hand, with things familiar, and working outward, as I have attempted to do.

And such is the case with this reconsideration of the life of power, which very self-consciously casts itself as responding to Judith Butler's landmark Psychic Life of Power. Speaking biographically, this project results from a personal engagement with philosophy and a challenge issued well before any postgraduate work, to reckon with the seeming trap of subjectivation presented by Butler; and so it arises from what is personally most familiar and significant within the assemblage presented here. In

any case, one could very well start cutting from another end of the potato or ginger root. Subjectivation, Foucault's challenge, and Butler's Psychic Life of Power just happen to serve collectively as the starting point for breaking things down here, but this constellation is not the beginning or the end of the issues at play. Furthermore, this project, lacking a superordinate center as it does, is also without any single basis for reconciling the myriad views under discussion; but this is not necessarily a problem. As Butler herself writes:

> I make eclectic use of various philosophers and critical theorists in this inquiry. Not all of their positions are compatible with one another, and I do not attempt to synthesize them here. Although synthesis is not my aim, I do want to maintain that each theory suggests something of ethical importance that follows from the limits that condition any effort one might make to give an account of oneself.

Following this spirit does not mean engaging in philosophical relativism at the expense of realism. Rather, it means that in the process of carving up the issue here this way or that, starting from this or that end, one should get not only fairly similar bulk material by weight, but also similar natural contours, just as one might with a rhizome, like a potato or a ginger root. It would not be at all surprising to hear of possible approaches to cutting through similar issues perhaps growing from this same rhizome and yielding somewhat similar results, nor would it be surprising to hear that already this is being or has been done. Without having a given point zero, one still gets to the center of this material all the same, with the matter's complex intertwined logic of subjectivated self and social culture(s) itself providing a riddling guide of sorts.

This stands as a defense of sorts against some faceless, hypothesized questioner of interdisciplinary and intercultural work. 'What can be said positively for this method?

Simply put, it grows. It grows from multiple sources and can extend roots in multiple directions. It grows even from cuttings, sliced this way or that.46 It makes multiple sprouts and points of connection germane. The hope here is that this approach, or even just certain portioned cuttings, will stand as a basis for further investigation in conjunction with other potential sources capable of growing this body of thought. This could well include looking further into the language of ritual, so crucial to this particular endeavor, and looking at voices critical of the classical Confucian approach within the East Asian sphere. This could include looking at Daoist perspectives, which tread ground similar to that of Confucianism, but which provide vastly different, and in many cases directly opposing, ideas of human development and "self"-cultivation. This might well mean looking at perspectives and practices from Buddhism, which, as a philosophical/religious school arriving from India, appropriated already extant Daoist views, notably in the development of Chan and then Zen Buddhism in China and Japan respectively. Moving in this direction might in turn lend itself to different, somewhat more well-known recent conversations involving Buddhist views on this topic of subject emergence and the productive/restrictive character of society, particularly as one sees with philosophers working within and influenced by the Kyoto School, like Nishida Kitaro and Yuasa Yasuo.

The potential outgrowths and transplants do not need to take place strictly on a cultural or intercultural axis. Disciplinary and interdisciplinary growth is possible too. With performance being a major issue here, the language of theater and theater studies connects up to this inquiry, although only a few offshoots can be explored at this time and within this space, thereby leaving plenty more to be developed in the future. Likewise, this notion of ritual lends itself to being considered in terms of anthropology and sociology. Something similar can be said too for disciplines like political theory and psychology as regards the major theme of ritually manufacturing consent, a topic with a broad body of literature (not to mention a major work under that title), only a fraction of which can be brought into play here in this particular project. This also holds true for disciplines occurring within

the traditional confines of philosophy, as, for example, ritual normativity opens up an array of possible connections to work in both ethics and aesthetics, only a small portion of which can be taken up here.

Ideally, this rhizome of a book, this decentralized account of subjectivation and productive/restrictive sociocultural power can, between its multiple sources, grow a sufficiently strong internal structure so as to be not only substantial in and of itself, but also capable of supporting further outward growth into the broader field and hopefully in connection to other bodies of thought. And so the ability to provoke further discussion and sustain further inquiry more than any kind of A-leads-to-B-leads-to-QED standard of proof stands as the criterion of success for the rhizomatic, interdisciplinary, and intercultural method taken up here.

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Taking stock of things so far, the claims being made are as follows.

> 1. The subject is (a) relational, (b) bodily, (c) discursive, and (d) ritually impelled, where (a) constitutive relationships born of passionate attachment to others form the (b) body as a skin-tight prison—a body that, upon being (c) hailed into social life, is compelled to live out life as a series of (d) ritual performances of normativity in order to obtain recognition and survival. This is subjectivation and subjection.

> 2. The subject, so considered, is at the mercy of certain threads of purposiveness linking signs, language, discourse, cultural productions, and so on, to the continued enactment of a certain mode of (a) relational, (b) bodily, (c) discursive, (d) ritual subject life for the purpose of survival. Therefore, in order to begin to respond to this dilemma, the purposiveness animating subjectivation must be in some way subverted. Exposing weakness in sign chains and resignifying the terms of subjectivation may be one response, but it offers little in the way of freedom.

> 3. Squaring purposiveness with an idea of genuine subject freedom requires rethinking signs, language, discourse, cultural productions, and so on. Without getting bogged down in trying to apply a transcendental schema to subjectivation theory, the basic Kantian notion of freedom surpassing purposiveness in the artistically beautiful and religiously sublime can be helpful, if only to start to think through these issues and to reassess untapped resources linking art and self-consciousness in some of the philosophical paradigms that influence subjectivation theory. Here in this project the specific interest is in the first aspect—art and artistic beauty—and how some of the major sources behind subjectivation theory work to link art, self-consciousness, and freedom in ways that call for further examination.

And so, with points 1 to 3 in mind, the investigation now turns to looking at how this might provide new ways of thinking through subjectivation, particularly as art and artistry can radically call into question conventional purposiveness and usher in new modes of recognition for the subject. Hence, the goal will be to see how a certain notion of autonomy in artistry can be a resource for dealing with subjectivation's sadly necessary basic dynamic of recognition, passionate attachment to continued existence, and formation of ritual bodily life.

Following up on the main three points previously argued, the case made here can be summarized as follows.

> 4. Art can be a resource for thinking through subjectivation. However, there are factors that prevent it from being taken seriously as something that might speak to self-consciousness in the everyday. There is the idea that art is extraordinary and that its place is away from the ordinary in quasi-religious institutions like museums, where a pure and nearly stoic freedom

of thought might be possible. Further removing art from the everyday is the skeptical character that has grown inside the insular institutions of the artworld, one that takes impish delight in being both iconoclastic and inaccessible. It might have been the case at one time that art and artworks were constitutive for the rudiments of self-consciousness and ritual social behavior for early humans, but, as it stands now, art is generally not seen as a resource capable of going past the superficial to affecting real change in subject life.

5. However, art should be seen as a resource in this way, for the appearance of both artworks particularly and of things generally is in some sense beyond interpellation and subjectivation. Art points to a fullness of appearance and being that endures with a sense of time different than that of everyday things, since artworks surpass conventional notions of purpose and use. Understanding the appearance of the body in this way, as something that can take on a life of its own through skill and technique in the development of a sense of proprietary nonconventional purpose, has value for subjectivation. The artful body thus represents a possible way of altering how recognition and survival work in subjectivation.

6. Art and the artful body may be underdeveloped as topics in dominant Euro-American literature, but this is not the only possible source. As arguably the most influential philosophy of East Asia, Confucianism presents a compelling historical approach to early human development that shows how spontaneity in the artistic performance of bodily ritual, broadly construed, allows for rethinking the relational self, where the formation of the self does not occur strictly through a negative relationship to normative structures imposed from without, but also occurs positively through artful rituals in the service of personal cultivation.

And so working on the basis of points 4, 5, and 6, this project thus turns to Confucianism with its classical vocabulary of ritual and music before connecting to contemporary work on the species-level aesthetics of ritual in the theoretical platform of subjectality advanced by Li Zehou, the notion of the political space of appearance developed by Hannah Arendt, the approach to technique taken up by Bernard Stiegler, and Richard Shusterman's more practice-oriented paradigm of somaesthetics.

The following builds on the argument being developed and summarizes what has been said here about Confucianism and ritual propriety or li in anticipation of the theme of the sedimentation of normative ritual.

7. Confucianism offers an (a) relational, (b) discursive, (c) bodily, and, most importantly, (d) ritualistic notion of the self. It may not deal with the self-turned-on-self that is the subject, but there are many similar ideas at play. In this regard it lines up with subjectivation theory in terms of several major features.

8. Confucianism, unlike major Euro-American idioms, pays a great deal of attention not only to ritual but also to the deep, constitutive relationship between the arts and ritual. Li and yue, ritual and music, thus speak directly to the issues raised earlier. Here, basic, physical presence/appearance in the world and getting along with others corresponds to li, while physical presence/appearance finding fuller expression in the arts corresponds to yue.

9. Confucianism is a living tradition, and this framework of ritual and music continues up into the present day. Confucianism furnishes the background vocabulary for several recent approaches that relate to subjectivation. Perhaps chief amongst these is subjectality, a Confucian-Kantian-Marxian platform developed by LI Zehou that uses this consonant vocabulary to examine sedimentation in the development of collective unconsciousness on a species level, thereby offering a complement of sorts to subjectivation's platform for dealing with the formation of consciousness on more of an individual level.

Therefore, taking the classical Confucian background captured in points 7 and 8 and extending this per point 9, a look at the development of species-level collective unconsciousness will help in bringing bodily cultivation to bear on sedimented and often unconscious norms, possibly changing the basic stakes of subjectivation. This calls for first turning to Li Zehou and his notion of subjectality in human-species development as a prelude to considering other contemporary viewpoints.

Building on the argument established so far, subjectality's role in the argument is well summarized in the following points.

> 10. Subjectality complements subjectivation. Subjectality addresses how tradition accrues and becomes unfamiliar to itself over time. Li Zehou employs Kantian, Marxian, and Confucian premises in describing the emergence of bodily, ritual self-consciousness through social forces and how unconscious social forces form through the historical sedimentation of ritual technologies of the self. His idea of subjectality thus deals with species-level sedimentation and the development of collective unconsciousness, whereas the idea of subjectivation places the emphasis a bit more on the side of the individual development of self-consciousness.

> 11. Subjectality requires something of the perspective of historical world observation. The perspective of the world observer brings certain other requirements along with it, namely, a broadly aesthetic perspective on species progress and a kind of tempered optimism regarding human development. This in turn may ground genuine hope for the plight of subject self-consciousness, with this prior hope being in some way accessible within the unconscious historical sediment of humanity's social and political life.

Taking points 10 and 11 seriously thus means developing an account of appearance, memory, and ritual technique with the goal of making the unconscious hope, aspiration, and creativity sedimented in human tradition somehow conscious within the subject's everyday conduct.

And so, now the inquiry turns to Butler's own words on appearance and how they connect to Arendt's notion of the political space of appearances. So understood, appearance, far from being secondarily superficial, shows itself to be of primary importance to how subjects emerge as subjects, thus making appearance a crucial part of the technology of subjectivation.

Following this up and connecting technology to memory, both Li Zehou and contemporary French phenomenologist Bernard Stiegler variously and independently connect the sedimented rituals of bodily life that are initially performed for survival to the idea of memory in the collective unconscious.

This framework and its combination of the views of Arendt, Li, and Stiegler in turn provides the basis for understanding bodily self-cultivation, particularly as presented in Richard Shusterman's work on somaesthetics, as a practical response to the pitfalls of subjectivation that aims to change the basic stakes involved. However, before making that practical turn to responding to subjectivation through an appreciation of bodily aesthetics on an individual level, more needs to be said about the framework for understanding appearance, memory, and technique.

This idea of technique in appearance builds on the previously introduced notions of subjectivation and subjectality, adding the following points to the emerging argument.

> 12. Subjectivation occurs through relations of concern, somewhat on the level of undifferentiated being, before any social subjects emerge. Before subjectivation, before interpellation, before recognition, there is an appearance on the scene marked by such concern. Appearance with felt vulnerability comes before subjectivation. However, this type of appearance does not occur in the singular, but occurs reciprocally amongst subjects in a political community where appearance is reality, for all of the good and ill that this equation

causes. Subjectivation often falls on the unhappy side of this formula, but when looked at in this way, something curious emerges—appearance in the manifold and on the macro level stands prior to subjectivation yet is necessary for the ongoing emergence of subjects as subjects in such encounters. This means that appearance is part of the basic technology of subject life.

13. Subjectality's macro-level complement to micro-level subjectivation becomes a bit clearer upon considering the interplay between technology and memory. The basic technologies of inscription and ritual organization act as prostheses for memory, relieving one of the need to remember this or that fact or this or that reason for organizing in a specific way for survival. Thus, in the twinned processes of humanizing nature and naturalizing humanity, a certain forgetfulness emerges that in many ways mirrors what Nietzsche pejoratively calls "forget[ting] oneself as a subject, and indeed an artistically creating subject."" On both a species level and an individual level, we forget in order to survive.

14. Looking at macro-, species-level human development through the language of Arendt and Stiegler shows how it might be possible to remember what has been lost for the purpose of survival. Putting their accounts together points to how remainders of what has been lost in human development still inhere unconsciously in human tradition.

Moving forward, these dormant traces remain to be awakened in the kind of ritual interaction appreciated by classical Confucianism and further extended by Li in his own contemporary take on species-level human development already explored in this work. It is at this point that the possibility of self-cultivation through those ritual techniques brings up the question of practice. In using the ideas of subjectality and technique in appearance to account for the historical role of artful ritual in species-level development and to provide a counterweight to the account of normative ritual in individual subjectivation, it has become clear that at least one avenue for improving the subject's situation lies in remembering and making conscious the artful roots of ritual sedimented in the unconscious habits and gestures that mark bodily life. What is needed in order to further the discussion underway is a platform that brings together what has been said on the micro level of subjectivation and what has been said on the macro level of subjectality in a way that bridges theory and practice, ideally in a way that speaks in the idioms of Foucault, Butler, and Confucius (for starters). Rather fortunately and speaking to precisely this need, there is the influential work of Richard Shusterman on bodily practice and his paradigm of somaesthetics, which by and large shares the aim of this project—bettering (a) relational, (b) discursive, (c) bodily, and (d) ritual subject life.

With the argument moving forward, the following points now come into view.

15. Somaesthetics deals with the creative fashioning and refinement of bodily subject life. It thus deals with the physical effects of subjectivation and has the goal of making the varied and several ways in which the body often unconsciously turns on itself it into a matter of conscious awareness.

16. Somaesthetics also has a distinctly Confucian influence, since many of the theoretical and practical notions at play in this approach to bodily cultivation have deep roots in East Asia. Somaesthetics cuts across one of the major quarrels within Confucianism, namely, the debate over the status of ritual propriety being either a natural internal quality or an external imposition onto human nature. While there is some restricted value in the latter and more pessimistic perspective, seeing somaesthetic practice as something growing out of

and not imposed onto human nature is more consistent with taking a long and more hopeful view of humanity in world observation as well as the doctrine of subjectality in general.

And so, as regards the discussion here, bringing in somaesthetics begins a distinctly practical turn, adding to the theoretical take on human development of macro-level subjectality positioned within this project to complement work done on micro-level subjectivation. Now the issue becomes putting all of these theoretical and conceptual sources together into some kind of coordinate unity for the purpose of rhizomatic growth. In this particular context, growth means expanding the limits of how the subject is talked about beyond the confines of melancholy in subjectivation while still responding to Foucault's basic challenge to heed both the productive and restrictive aspects of this process. And so, the task for the remaining portion of the project presented here is clear—showing how a practical turn toward the fashioning of the artful body can change the stakes of subject life. <>

THE TRANSNATIONAL CULT OF MOUNT WUTAI: HISTORICAL AND COMPARATIVE PERSPECTIVES edited by Susan Andrews, Jinhua Chen, and Guang Kuan [Studies on East Asian Religions, Brill, 9789004385429]

THE TRANSNATIONAL CULT OF MOUNT WUTAI explores the pan-East Asian significance of sacred Mount Wutai from the Northern Dynasties to the present day. Offering novel readings of comparatively familiar visual and textual sources and, in many cases, examining unstudied or understudied noncanonical materials, the papers collected here illuminate the roles that both local actors and individuals dwelling far beyond Mount Wutai's borders have played in its making and remaking as a holy place for more than fifteen hundred years. The work aims to contribute to our understanding of the ways that sacred geography is made and remade in new places and times.

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THE FIVE-COLORED CLOUDS OF MOUNT WUTAI: POEMS FROM DUNHUANG by Mary Anne Cartelli [Sinica Leidensia, Brill, 9789004184817]

In **THE FIVE-COLORED CLOUDS OF MOUNT WUTAI: POEMS FROM DUNHUANG**, Mary Anne Cartelli examines a set of poems from the Dunhuang manuscripts about Mount Wutai, the most sacred mountain in Chinese Buddhism. Dating from the Tang and Five Dynasties periods, they reflect the mountain's transformation into the home of the bodhisattva Mañjuśrī, and provide important literary evidence for the development of Buddhism in China. This interdisciplinary study

analyzes the poems using Buddhist scriptures and pilgrimage records, as well as the contemporaneous wall-painting of Mount Wutai in Dunhuang cave 61. The poems demonstrate how the mountain was created as a sacred Buddhist space, as their motifs reflect the cosmology associated with the mountain by the Tang dynasty, and they vividly portray the experience of the pilgrim traveling through a divinely empowered landscape.

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The Manner in which I went to Worship Mañjuśrī's Realm, The Five-Peaked Mountain (Wutai), by Sumba Kanbo (1704–1788) Introduction and Translation by Brenton Sullivan [in *Inner Asia* (Volume 20: Issue 1) ISSN: 1464-8172]

This essay provides a translation of the travelogue of the eminent Oirat Buddhist lama Sumba Kanbo Yeshe Baljor (1704–1788) as he made his way to the sacred Mount Wutai. Among the many details this candid account reveals is the fact that Buddhists from the Tibetan Plateau did not travel to the sacred mountain of Wutai in China for the sake of pilgrimage, but in order to foster established relationships with Mongol patrons along the way. Sumba Kanbo spent seven months on the road in 1774 en route to Wutai (compared with only one month at the mountain itself), and during that time he was received by Mongol nobility for whom, in exchange, he contributed to the creation of 'surrogate' pilgrimage sites in Mongolia and more generally to the 'Buddicisation' of Mongolia. Sumba Kanbo's account provides a unique window into the emergence of Buddhism in Mongolia and the manner in which this phenomenon depended upon both the political and religious bonds formed between lamas such as Sumba Kanbo and Mongol nobility, commoners and landscape that these lamas encountered on their peregrinations.

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Sacred place is an essential component of any religious tradition. In the case of Buddhism, the religion's spread throughout Asia and across the globe can be viewed as a protracted process in which sacred sites were created and recreated in new cultural settings. While in many cases practitioners reproduced the most important Buddhist sites of India throughout the expanding religious world, in other instances the meeting of translocal tradition and autochthonous practice gave rise to what were initially highly novel conceptions of Buddhist holy territory. Continuity with the past and substantial breaks with tradition have been, at least insofar as the transnational cult of Mount Wutai (Wutai Shan) is concerned, integral to the making and re-making of Buddhist territory.

As its name suggests, Mount Wutai—literally the Mountain of Five Plateaus—is a collection of five principal (and many minor) peaks. It stands on the northern reaches of the Taihang range in today's Shanxi province, China. Perhaps from the early fourth century, as work by Birnbaum and Robson among others has shown, the site has been an object of local religious significance.' Long before it

was created as a Buddhist place, Mount Wutai was believed to be a territory where powerful drugs might be collected and on which mountain spirits (shanshen) and immortals or transcendents (xian) dwelled. One of the best-known early anecdotes about the site holds, for example, that in the fourth century one hundred individuals took refuge in the mountain to escape chaos in their nearby home region and subsequently achieved immortality there. "A Daoist scripture," the same seventh-century source tells us, "says Mount Wutai is called 'Purple Palace' (Zifu) [because] it often has purple vapors. Immortals," the text declares, "dwell there." Buddhism's introduction to the region in the sixth and seventh centuries entailed the fusion of these pre-existing visions of the territory's significance with imported imaginings of the mountain's value. Tang (618-907) dynasty pilgrims and residents, for instance, venerated a stupa purportedly erected by Indian King Atoka in the third century B.C.E. and a Mount Wutai counterpart to the famous Grdhrakuta-parvata (Vulture or Eagle Peak) of Buddhism's homeland at the same time that they esteemed grottoes held to be the residences of immortals. A unique blending of translocal and autochthonous traditions gave shape to the mountain cult that continues to flourish on these peaks today.

Within scholarship on the mountain, the processes through which seventh-century Buddhists constructed Mount Wutai as the dwelling place of the powerful deity of wisdom Bodhisattva Manjusri (Wenshu pusa) has received much attention. Initially, the notion that a Bodhisattva resided in a particular locale constituted one of many innovations in Buddhist sacred geography that attended the religion's eastward transmission. In India, locales affiliated with Sakyamuni Buddha and, later, his important disciples constituted the principal pilgrimage centers. Yet as with other transnational traditions, Buddhist notions of sacred place developed in relation to the new forms of practice and belief encountered in its movement across the globe. Over time, three other Chinese sites came to be venerated as the realms (daochang) of bodhisattvas: Mount Emei (Emei shan, Mount Jiuhua (Jiuhua shan), and Mount Putuo (Putuo shan).   Since perhaps the mid-seventeenth century, these locales have been celebrated as the "Four Great Mountains" (Sida mingshan), home to Puxian (Samantabhadra), Dizang (Ksitigarbha), and Guanyin (Avalokitesvara) respectively.

The fact that Mount Wutai's importance has spanned a millennium and a half helps to explain the considerable attention scholars have devoted to understanding its past and present. Much of this work has focused on the period of its emergence as a holy Buddhist place. In his seminal "Manjusri," Etienne Lamotte called attention to the role that scripture played in this development. Proponents of the mountain cult, Lamotte and others have shown, creatively interpreted a triad of sutras as predicting the Bodhisattva's appearance at the mountain. In so doing, practitioners provided scriptural authority for the novel practice of venerating a mountain as Manjusrl's realm.

At the same time, miracle tales and imagery spread the idea that Manjusri could and did appear to residents and pilgrims. As Birnbaum. Gimello, and Stevenson have stressed, accounts of the Bodhisattva's appearances before devotees confirmed for communities near and far that the territory was indeed an extraordinary place. Many of the early accounts of Manjusri's manifestations at Mount Wutai appear in a triad of pre-twelfth century gazetteers devoted to this site.' Miracle tale collections, diaries, hagiographies, Buddhist histories and encyclopedias also preserve accounts of extraordinary happenings that help us to understand early visions of Mount Wutai.

While canonical sources of this type have much to teach us, texts never recognized in this way—as contributors to this volume remind us—also greatly enrich our understanding of the mountain. Recent work by Cartelli and Schaeffer, for instance, highlights how non-canonical poetry collections provide a window into the religious world of Mount Wutai. In this volume, examinations by Borgen and Charleux of diaries produced by Japanese and Mongol pilgrims to the site reveal the locale's larger East Asian significance. And, studying Ming (1368-1644) inscriptions preserved there, Guang

Kuan, for example, reconstructs the contours of local monastic organization from this period, a history largely excluded from official gazetteers. Moving beyond the boundaries of Buddhist canons in these and other contributions we gain access to new vantage points from which to consider the territory's later and pan-Asian importance.

Writing is of course but one form of material culture that attests to the cooperation and contest between diverse groups at the site during its more than fifteen-hundred-year history The earliest known reference to the visual presentation of Mount Wutai appears in the seventh-century Gu Qingliang zhuan [Ancient Chronicle of Mount Clear and Cool]. The text asserts that following Huize's (seventh-century) imperially-commissioned journey to Mount Wutai the monk submitted a report and map of the mountain (shantu) to the throne. Though their content—and the content of the small screen (xiaozhang) that Huize had fashioned based upon the map—remain unknown to us, the text stresses that these holy traces "increased [Mount Wutai's] reputation in the capital city and surrounding domain: As these lines indicate, visual materials played a profound role in creating and sustaining Mount Wutai as a holy site, a point that Wong, Heller, Chou, and Lin among others have emphasized.

Indeed, visual sources provide some of the strongest evidence of the Mount Wutai cult's geographical expansion. As Peijung Wu has shown. the existence of statue-sets and woodblock prints depicting Manjusri astride a lion and accompanied by a child and a groom in Japan indicate that by the tenth-century imaginings of the Bodhisattva of Wisdom originating at Mount Wutai were known in the archipelago. Imre Hamar's contribution to this volume discusses similar presentations of Manjusri found at Dunhuang that suggest the mountain's significance among the Khotanese. Studying some of the very same visual materials, Wei-cheng Lin endeavours to understand the implications of Mount Wutai's remaking in Xixia territory. Like the transmission of writings, the circulation of statues, maps, calligraphy, and other objects promoted the Mount Wutai cult of Manjusri within and well beyond China's shifting borders.

While scholarship has revealed much about Mount Wutai's early history, the territory's enduring and pan-East Asian religious significance is less well understood. This is despite the fact that the first records of the site reference the arrival of foreign travellers there. Beginning in the tenth century, religious practitioners endeavoured to recreate the mountain's landscapes in new geographical contexts. While studies by Andrews, Cho, and Guthrie have begun to explore this topic, much work remains to be done in this area and the studies of Chinese, Japanese, Khotanese, Korean, and Xixia remakings of Mount Wutai presented here deepen our appreciation of the ways that sacred geography is made and remade in new places and times. The contributions should be of interest to students not only of Buddhism and Asian Studies but also sacred space more generally.

And yet, Mount Wutai is more than simply a case study for students of sacred geography. Its international significance, as well as its status as a place of interreligious encounters provide fertile scholarly ground in which to explore a constellation of issues. As the papers collected in this volume demonstrate, researching the mountain's present and its past allows us to explore intersections such as those between commercial and religious life, the miraculous and the material, the state and sites of devotion. It is here—with a series of four papers illuminating connections between the court and the mountain cult—that we begin.

Court Patronage and State Politics at Mount Wutai

Scholars of Mount Wutai have devoted considerable attention to the role that imperial patrons played in its development as a Buddhist place. Addressing the roles of Northern Wei (386-534) rulers, especially Emperor Xiaowen (r. 471-499), in this process, Raoul Birnbaum called attention to Mount Wutai's proximity to the reigning family's homeland Datong. By promoting the mountain's

status as a significant place, he argued, members of the ruling family simultaneously enhanced the prestige of their native region and their family. The activities of Empress Wu Zetian (r. 690-705) and Emperor Kangxi (r.1661-1722), in particular, have attracted the attention of scholars in our field. The former played a pivotal role in the locale's transformation from a territory of regional importance to the foremost sacred site of the Tang, as work by Tansen Sen, Jinhua Chen, and, here, Yinggang Sun illuminates." Scholars including Kohle and Tuttle have examined the Kangxi emperor's engagement with this place.

In "From Mount Wutai to the Seven Jewel Tower," Sun Yinggang reconstructs the now forgotten role of a highly influential cleric in Empress Wu Zetian's court, as well as the Mount Wutai cult she patronized lavishly. Through careful study of fragmentary sources, Sun shows that the monk Degan (7th-8th centuries)—a disciple of cleric Kuiji (632-682) and second-generation disciple of Xuanzang (602-664)—played a key role in Buddhist affairs of the late seventh and early eighth centuries. The paper illuminates a hitherto little known relationship between a cleric, Wu Zetian's court, and the mountain cult. By showing that individuals affiliated with the Faxiang (Yogacara) school played important roles in Wu Zetian's regime and the inchoate Buddhist mountain cult, Sun's work provides strong evidence that the emperor obtained the support of the contemporary mainstream Buddhist sangha, in which members of Xuanzang's lineage figured prominently.

Geoffrey Goble's work focuses on Tang Daizong's (r. 762-80) patronage of the territory. Well-known to scholars in the field, Daizong maintained a close relationship with Esoteric master Amoghavajra (Bukong, 705-774). Following Birnbaum and Weinstein, scholars have generally explained the ruler's involvement at Mount Wutai as a consequence of Amoghavajra's influence, emphasizing the monk's alleged devotion to Manjusri. This line of interpretation, Goble shows, misreads extant materials. In addition to calling into question the level of Amoghavajra's devotion to the Bodhisattva of Wisdom, the author demonstrates that it was Daizong's interest in Mount Wutai as a place of longstanding imperial activity that drew both him and thus the cleric to patronize this locale. Examining communications between the emperor and Esoteric master, Goble asserts that Amoghavajra responded to Daizong's interest in Mount Wutai and, later, Manjusri as part of a larger attempt to align the Esoteric practices he promoted with successful governing. This provocative new reading of a well-known relationship between the state and site demands that we reconsider our visions of rulers vis-a-vis religion. The women and men who sat on the throne were not, as sometimes imagined, led blindly by clerics; they were religious actors with individual motivations who, as the articles in this section of the volume show, shaped Mount Wutai's history profoundly.

While a large body of scholarship explores Mount Wutai in the Tang, less has been written about Ming period developments there. Papers by Guang Kuan and Dewei Zhang begin to fill this scholarly gap. Guang Kuan's article uses extant Ming period inscriptions to reconstruct Mount Wutai's monastic official system during the period. The author notices considerable variation both in the ways that officials were appointed to their positions and the powers they exercised at the mountain vis-à-vis their clerical counterparts in the capital. "The data...," he writes, "indicates that there was not a fully functioning system established to administer Mount Wutai Buddhism." Rather, individuals close to the emperor exerted great influence at the site. Personal relationships and, in particular, proximity to the throne, Guang shows, mattered in the sixteenth century just as they did in Amoghavajra's time. This chapter not only sheds light on the specific ways that power was organized and exerted at the mountain at a particular time but also calls attention to the importance of examining extracanonical materials for historians of Buddhism. In this example, inscriptions provide a window into the lives of monastic officials largely excluded from the official gazetteers produced in the Ming.

How and why did the Jiaxing canon come to be carved at Mount Wutai? This intriguing question lies at the heart of Dewei Zhang's article. Here once again imperial relationships are important; Zhang argues convincingly that the cleric Mizang Daokai (?-1594?) initiated his project at this site in 1589 in large part because he anticipated that he would receive ample support from Empress Dowager Cisheng (1545-1614) and other scholar-officials in nearby Beijing. When for the reasons that Zhang carefully outlines, Daokai failed to secure this support he relocated the carving project south four years later.

There the canon remained unfinished for more than one hundred years. Like the other papers presented in this section, Zhang's highlights the critical role that the court played in the life of Mount Wutai. His study of letters exchanged among clerics and between monastics and their (potential) patrons draws attention, once again, to the significance of extra-canonical materials for the reconstruction of Mount Wutai's past.

Pilgrims and Sacred Sites at Mount Wutai

"Mount Wutai," writes Guang Kuan in his contribution to this volume, "was unique insofar as it was as a site where individuals from across the Buddhist world came together." As references to the arrival of South Asian cleric Shijiamiduoluo (Sakyamitra?, b. 569—?) in the Qianfeng period (666-668) establish, from the seventh century visitors travelled to Mount Wutai from both near and far. Today, the UNESCO World Heritage site attracts pilgrims and tourists from every corner of the globe. And, though most certainly significant to millions of these believers as Manjusri's home, now as in the distant past practices that fall within and well beyond Buddhism's scope remain important at this place. For 1500 years, pilrims have journeyed from great distances to this site of interreligious and international meeting.

The early international character of Mount Wutai comes to the fore in Robert Borgen's "A Japanese Pilgrim's Visit to Wutai in the Winter of 1072." The article offers a careful introduction to the Japanese monk Min's (1011—1081) record of the site: San Tendai Godai San Ki (The Record of a Pilgrimage to the Tiantai and Wutai Mountains). When Jojin arrived at Mount Wutai in the late eleventh century, he was one in a line of Japanese pilgrims who had journeyed to this place since the eighth century. That Min carried with him diaries of some of his Japanese predecessors is but one example of the ways individuals' Mount Wutai itineraries inform and are shaped by the experiences of other pilgrims. During Min's lifetime Mount Wutai's significance not only motivated his Japanese contemporaries to journey to the mountain but, as Andrews discusses below, also led them to create local counterparts to the distant, Chinese site. From an early date, Mount Wutai, as Borgen shows, exerted a great hold on the religious imagination of the Japanese.

Seven centuries later, Isabelle Charleux's work demonstrates, Mount Wutai's religious landscape was no less diverse than it had been in Min's time. As with the previous paper, the record of one individual's life and relationship to Mount Wutai lies at the heart of Charleux's piece. Duke Miyvair (1893-1958)—a writer, traveller, artist, poet, and pious Buddhist from Inner Mongolia—travelled to the mountain with his younger brother in 1938. The account of his journey, Charleux shows, reveals much about early zoth century Mongol practices at and representations of Mount Wutai. It indicates, for instance, that Mongols held particular sites and stories in special esteem such as the Daybo qutuytu and Manibarada-yin sume. The remains of Japanese monk and Mount Wutai pilgrim Ryosen (ca. 759—ca. 827)—important to ninth, tenth, and eleventh century Japanese practitioners—provide an early parallel that illuminates how religious practitioners from around the Buddhist world made Mount Wutai their own. Though one mountain, today as in the past Mount Wutai is a place assigned a range of sometimes overlapping, sometimes competing meanings—a dimension of the locale's

history we miss when our scholarship focuses solely on materials produced and preserved within the borders of the territory we today call China.

Wen-shing Chou's "Miracles in Translation" compares the foremost Tibetanl-anguage guidebook to Mount Wutai with the Chinese-language mountain gazetteer on which she shows it was largely based. The author's careful reading of these related accounts demonstrates how by rewriting, omitting, and restructuring material compiler Rolpé Dorjé (1717-1786) and his later counterparts crafted pre-existing Wutai material for a new Tibetan (as well as Mongolian-language) audience. Inserting Mount Wutai into an Indo-Tibetan cosmology and placing familiar Mount Wutai actors alongside important Tibetan figures associated with Manjusri, Chou demonstrates, were but two of many ways the guidebook's authors "not only reinserted the most important transcultural sacred site of the Qing empire [Mount Wutai] into the larger topography of Tibetan sacred sites, but also introduced the substance of Buddhist teachings and history in China into a Gelukpa Buddhist worldview..." A beautiful, close reading of two critical sources for the study of Mount Wutai, this article addresses the ways that local tradition is made meaningful in new times and places.

The focus shifts from Tibetan to Uigur-language accounts of Mount Wutai in Peter Zieme's study. To date, he explains, "no systematic study of Manjusri in the Old Uigur tradition has been written." Zieme's introduction to Uigur language sources related to the deity and mountain thus constitutes a major contribution to the field. Readers familiar with The Five-Colored Clouds of Mount Wutai, Mary Anne Cartelli's marvellous study of Mount Wutai poetic traditions preserved at Dunhuang, will no doubt be interested in Zieme's discussion of the ways passages first rendered in Chinese were later translated for Uigur audiences. Like the parallel gazetteers studied by Chou, these fragments from the St. Petersburg Collection offer us a unique window into the ways that diverse communities constructed Mount Wutai's significance. Together with the epithets and inscriptions Zieme analyzes, the praise poems he examines attest to the Mountain of Five Plateaus's great influence long after and far beyond the borders of the Tang.

It was not only individuals and communities dwelling far at a remove from Mount Wutai that put forward novel, sometimes competing visions of the site's significance. As Timothy Barrett's work shows, Chinese women and men—like their Uigur and Tibetan counterparts—set out diverse imaginings of this place. Alongside the substantial body of material celebrating the site's illustriousness, Barrett's article reminds us, circulated records denying Mount Wutai's specialness, oftentimes affiliated with Chan Buddhism. Barrett demonstrates that these accounts of masters challenging the territory's pre-eminence—and the significance of pilgrimage and sacred place generally—are even more widespread than earlier scholarship by Heine and others indicates. The "vehement denial" exhibited in these sources, he explains, "was as much a marker of importance as the copious literary and artistic production in praise of Wutaishan" that we encounter throughout this volume.

Changing Practices at Mount Wutai

During the course of its fifteen-hundred-year history, women and men have engaged in highly diverse forms of practice at Mount Wutai. Beginning with Sheng Kai's study of Tang period master Fazhao (8th century), the papers assembled in this section introduce three of these. Well-known through the work of Daniel Stevenson among others, the Pure Land patriarch Fazhao is closely associated with a series of miraculous visions that tradition holds he obtained before founding the Zhulin si   there. After situating the cleric's activities in his larger eighth century context, Sheng Kai introduces a less well-known dimension of the monk's history: his status as the object of devotion. Relying on comparatively unfamiliar material preserved at Dunhuang, the author explains that accounts of Fazhao's last words held he could and would return to protect and instruct

devotees. The recitation of Fazhao's name, according to Sheng Kai, forms part of a larger turn in his career that the author argues rendered Buddhism a "this-worldly" and "social" form of practice open to a broad audience.

Fazhao's hagiography remains important in Beth Szczepanski's study of a type of temple music unique to contemporary Mount Wutai. Though the origins of these traditions remains obscure, today practitioners attribute them to the fourth Pure Land Patriarch, as well as Ming period Chan master Jin Bifeng (14th century). The origin story invests the Chinese form of wind and percussion music (shengguanyue performed at Shuxiangsi and Nanshan—two among perhaps fifty active temples at the mountain—with a prestigious past. And though, as Szezepanski writes, "the attribution of local developments in Buddhist chant and instrumental music at Mount Wutai to the eminent monks Fazhao and Jin Bifeng lacks historical credibility," it nevertheless has much to teach us about the critical roles that hagiography and the writing and rewriting of Mount Wutai's past plays in its still unfolding history.

Finally, Ester Bianchi's article concerns twentieth century master Nenghai (1886-1967), who promoted a distinctive type of Sino-Tibetan practice at Mount Wutai. While the mountain has always, Bianchi notes, been a place where varied religious traditions coexisted, Nenghai's tradition is unique, she explains, insofar as it synthesizes seemingly disparate Chinese and Tibetan forms of practice. Like work by Szczepanski, Bianchi's contribution teaches us much about the ways that post-Cultural Revolution religious life is taking shape at Mount Wutai. The piece, like articles by Goble on Daizong and Amoghavajra, as well as Zhang's study of Mizang Daokai, emphasizes the critical role that individual actors often play in the reshaping of Mount Wutai's religious landscape.

Replicating Mount Wutai

As the recreation of Mount Wutai's landscapes in new locales demonstrates, the site's geography has been no more fixed than its past, written and rewritten by pilgrims and residents to serve their diverse needs. By the tenth century, the articles collected here show, Buddhists endeavoured to establish counterparts to the Mountain of Five Plateaus throughout East Asia. A multiplicity of motivations, they demonstrate, stood behind the activities of the women and men who created Mount Wutai counterparts around the globe, solving a perennial problem faced by practitioners: how does one make a religious home in new territory?

The focus of Sun-ah Choi's article is the Qing period reign of Qianlong (r. 1735-1796), a ruler whose fascination with Manjusri and Mount Wutai are well known. The author examines Qianlong's creation of a "surrogate mountain" nearby the capital; she considers why the ruler, having recreated the famous Pusa ding at this locale a decade earlier, chose to build a local version to the less famous Shuxiang si there. The answer, in short, seems to be that the latter Mount Wutai temple housed the sole true visage (zhenrong) of Manjusri. Readers will no doubt find Choi's discussion of the concept "true visage" overtime and in different Buddhist contexts fascinating. In her work the practice of replicating a mountain is made understandable as part of the larger process of constructing and reconstructing true likenesses of "original" entities.

Visual sources are also key in Imre Hamar's study of the roles that Khotanese actors played in the transnational Mount Wutai cult. Highlighting the considerable links between Khotan and the site, Hamar contends that Khotan may well have been the place where the Avatamsaka sutra—the scripture long identified as fundamental to the locale's construction as a Buddhist site—was composed. Though Khotanese practitioners did not endeavour to rebuild Mount Wutai within the Central Asian territory, a rendering of the Chinese site and its resident bodhisattva together with Khotan's Niutou Shan preserved at Dunhuang suggests a radical reimagining of the relationship between these territories—one in which Mount Wutai constituted the eastern of two peaks in an

arrangement that put Central Asian and Chinese practitioners on equal footing. Links of the type Hamar identifies suggest that we must devote more attention to the roles of non-Chinese actors in the Wutai cult. As is the case today, artisans, clerics, rulers, and, we can imagine, individuals excluded from these elite circles who dwelled far beyond China's borders were key participants in the establishment and continuation of this decidedly pan-Asian devotional cult.

In her contribution to this volume, Andrews explores the founding legends about one hub of the transnational cult of Mount Wutai in Japan. Since the twelfth century, a thirteen-level pagoda atop Tonomine (also known as Tanzan Shrine) has been celebrated as a local version of a structure that stood at China's Mount Wutai. Narratives alleging this connection assert that the seventh-century Japanese cleric Joe (643?-665, 714?) fashioned the replica following his return from Mount Wutai and as a memorial to his recently deceased father Fujiwara no Kamatari (614-669). Though there is good reason to believe we are dealing with fiction rather than fact in this material, these elaborate accounts of the pagoda's origins highlight the range of ends that the mountain cult served in the archipelago. In this instance, the refashioning of the Chinese mountain's earliest history in records of Tonomine's founding both facilitated the growth of a local founder cult and contributed to the sense that sites in Japan constituted legitimate places of Buddhist practice that rivalled Mount Wutai in importance.

As its title suggests, Sangyop Lee's "The Emergence of the 'Five-Terrace Mountain' Cult in Korea" examines what is perhaps the best-known replica of Mount Wutai: Odaesan WWI. Records of the site's purported connection with Manjusri and China's Mount Wutai including those preserved in Iryon's—(1206-1289) Samguk Yusa [History and Legends of the Three Kingdoms], Eunsu Cho emphasized, facilitated its emergence as a holy place. Studying parallel accounts in Min Chi's (1248-1326) Odaesan sajok [Traces of the Past Events of Mount Odae], Lee sheds light on the religious environment in which the Odaesan cult formed. "Despite their stories' claims," Lee argues, "the cultic practitioners of Mount Odae do not seem to have had close contact with elite Korean or Chinese culture. Far from being an example of elite, royal, cosmopolitan Silla Buddhism, the cult appears to have begun as a locally confined religious movement of the mountain." The early Mount Wutai cult centered at Odaesan was far less cosmopolitan than the narrative traditions might lead us to believe.

While the establishment of a Xixia version of Mount Wutai forms the backdrop of his study, Wei-cheng Lin does not aim to outline the history of this place. Instead, his work considers the implications of Mount Wutai's replication there for understanding visual material related to Manjusri and the Mountain of Five Plateaus. He asks: how did the founding of Xixia Mount Wutai shape presentations and interpretations of the mountain and deity, including those preserved at Dunhuang? "The iconography of the flying bodhisattva and the changing imagery of Mount Wutai," he argues, "should be considered anew, as its function in the caves reveals a different concept and religious content of Mount Wutai after the Xixia Mount Wutai was established." Reproduction of the sacred site, Lin's work makes clear, has implications for the ways "originals" associated with the cult came to be interpreted throughout Asia.

Concluding Remarks

Since the time of its initial construction as Manjusri's dwelling place, the Mount Wutai cult has continued to develop in new and interesting ways that scholars are only beginning to appreciate. Both within China's changing borders and at the far reaches of the Buddhist world, practitioners have read, written, and reconstructed the site and the saint's significance in dramatically different

the less-studied contemporary situation at the mountain. Combining the analysis of canonical texts with the examination of written and visual materials never categorized in this way, contributors explore the roles of local and non-Chinese actors in the making and remaking of the pan-Asian Mount Wutai cult. Their work demonstrates the diversity of ends which participation in the religious traditions of this place have served across the Buddhist world. <>

SOUNDS OF INNATE FREEDOM: THE INDIAN TEXTS OF MAHAMUDRA, VOLUME FIVE translated and introduced by Karl Brunnholzl [Wisdom Publications, 9781614296355]

SOUNDS OF INNATE FREEDOM: THE INDIAN TEXTS OF MAHAMUDRA are historic volumes containing many of the first English translations of classic mahamudra literature. The texts and songs in these volumes constitute the large compendium called *The Indian Texts of the Mahamudra of Definitive Meaning*, compiled by the Seventh Karmapa, Chötra Gyatso (1456–1539). The collection offers a brilliant window into the richness of the vast ocean of Indian mahamudra texts cherished in all Tibetan lineages, particularly in the Kagyü tradition, giving us a clear view of the sources of one of the world's great contemplative traditions.

This first volume in publication series contains the majority of songs of realization, consisting of *dohas* (couplets), *vajragitis* (vajra songs), and *caryagitis* (conduct songs), all lucidly expressing the inexpressible. These songs offer readers a feast of profound and powerful pith instructions uttered by numerous male and female mahasiddhas, yogis, and dakinis, often in the context of ritual *ganacakras* and initially kept in their secret treasury. Displaying a vast range of themes, styles, and metaphors, they all point to the single true nature of the mind—mahamudra—in inspiring ways and from different angles, using a dazzling array of skillful means to penetrate the sole vital point of buddhahood being found nowhere but within our own mind. Reading and singing these songs of mystical wonder, bliss, and ecstatic freedom, and contemplating their meaning in meditation, will open doors to spiritual experience for us today just as it has for countless practitioners in the past.

SOUNDS OF INNATE FREEDOM: THE INDIAN TEXTS OF MAHAMUDRA is an historic six-volume series containing many of the first English translations of classic Mahamudra literature. The texts and songs in these volumes constitute the large compendium called THE INDIAN TEXTS OF THE MAHAMUDRA OF DEFINITIVE MEANING, compiled by the Seventh Karmapa, Chötra Gyatso (1456–1539). Mahamudra refers to perfect buddhahood in a single instant, the omnipresent essence of mind, nondual and free of obscuration. This collection offers a brilliant window into the richness of the vast ocean of Indian Mahamudra texts, many cherished in all Tibetan lineages, particularly in the Kagyü tradition, giving us a clear view of the sources of one of the world's great contemplative traditions.

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The beautifully translated texts brilliantly capture the wordplay, mystical wonder, bliss, and ecstatic sense of freedom expressed by awakened Mahamudra masters of India. It includes works by Saraha, Mitrayogi, Virupa, Tilopa, Naropa, Maitripa, Nagarjuna, the female mahasiddhas princess Laksmimkara and Dombiyogini, and otherwise unknown awakened figures of this rich tradition. Reading and singing these songs that convey the inconceivable and contemplating their meaning in meditation will open doors to spiritual experience for us today just as it has for countless practitioners in the past.

Review

"With these vivid renditions of the songs of the Indian mahasiddhas, Karl Brunnhölzl brilliantly launches what is certain to be one of the great Buddhist scholarly projects of our time: a complete six-volume English translation of the Indian works foundational to the theory and practice of mahamudra, the great sealing of the nature of mind, which is one of the most significant and widespread of all Tibetan meditation systems. These volumes—which will be a landmark in our quest to comprehend Indian tantric Buddhism and the Tibetan great-seal practice—are sure to captivate scholars and practitioners alike." -- Roger R. Jackson — *Mind Seeing Mind: Mahamudra and the Geluk Tradition of Tibetan Buddhism*

"Making this classic collection of mahamudra literature available in English for the first time is a historic moment, and we have a lot to thank Ponlop Rinpoche for in suggesting this work and encouraging Karl Brunnhölzl to complete it. He couldn't have chosen a more competent translator and scholar for the task, added to which Karl is a devoted practitioner who wholeheartedly embraces the spirit of the tradition. The songs are inspirational, and to reflect deeply on just one or two would already be a feast. Many are extremely technical and others obscure, so I particularly appreciated the clear explanations of the context and meaning both in Karl's introductory essay and his footnotes." -- Lama Shenpen Hookham, founder and principal teacher of the Awakened Heart Sangha — *There's More to Dying Than Death, and Keeping the Dalai Lama Waiting and Other Stories*

"This magnificent volume of THE INDIAN TEXTS OF MAHAMUDRA reveals the profundity, richness, and mystery that comes when male and female siddhas express their realization of mahamudra. Beautifully translated by the wonderfully talented Karl Brunnhölzl in a direct, accessible way, we are treated to a panoply of texts, ranging from clear, practical instructions to cryptic yet inspirational tantric poetry. This is a veritable feast to be savored by all who aspire to mahamudra, scholars and practitioners alike." -- Elizabeth Callahan — *Moonbeams of Mahamudra*

"I am delighted by the publication of this thoughtfully compiled collection of classic Mahamudra literature. It is wonderful that these ancient songs of realization, in all their profundity and beauty, are now accessible to modern English readers everywhere." -- His Eminence the Twelfth Zurmang Gharwang Rinpoche

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Excerpt: Among the six volumes of the Seventh Karmapa's compilation of Indian Mahamudra texts, the fifth contains by far the most individual works (112). With only five prose texts, the bulk of this volume consists of versified songs of realization. Thus, among the six volumes, the fifth represents the primary one with such songs, consisting of dohas, vajragitis ("vajra songs"), as well as caryagitis ("conduct songs"). Most of these songs are quite short, sometimes just a single stanza. Furthermore, besides individually listed songs by distinct authors, many more are found in the seven song collections in this volume, which were uttered by numerous male and female siddhas, yogis, yoginis, and dakinis and later arranged into anthologies of different sizes by others. Thus the overall number of songs in this volume amounts to about 950, the vast majority of which is translated here for the first time into a language other than Tibetan.

The opening work of this volume, A Commentary on "Four and a Half Stanzas" (text 91), consists of sixteen edifying stories or fables with a number of intermediate and concluding stanzas or songs that summarize the moral of each.

Next, A Pith Instruction on the Four Mudras (text 92) by Advayavajra (Maitripa) begins by combining the three Sutrayanas (Sravakayana, Pratyekabuddhayana, and Mahayana) with the views of the four Buddhist tenet systems (Vaibhasika, Sautrantika, Vijnaptivada, and Madhyamaka), discussing highest, middling, and lower sravakas, pratyekabuddhas, Sautrantikas, Aspectarians, Nonaspectarians, Madhyamikas of illusion-like nonduality, and Madhyamikas of all phenomena being utterly nonabiding. The Mantrayana is then explained through the four mudras. Among these, the karmamudra as "the essence of all four empowerments" (vase, secret, prajna-jnana, and fourth empowerment) receives the most attention. The dharmamudra is what appears as the variety of all perceptible thoughts and phenomena. Mahamudra refers to perfect buddhahood in a single instant, the omnipresent essence of all phenomena free from extremes that is nondual and devoid of all obscurations. The samayamudra represents the fruitional deity mandala that signifies true reality.'

Texts 93-176 consist of mostly tantric songs (as well as some nontantric ones) composed by various mahasiddhas and other masters (except for texts 152 and 155, which are Atisa's autocommentaries on his own songs 151 and 154, respectively). The authors include a number of famous mahasiddhas, such as Saraha, Luhipa, Krsna (alias Kanhapa), Virupa, Tilopa, Naropa, and Maitripa, but also many otherwise unknown figures. The only two women among them are the female mahasiddhas princess Laksmimkara (text 145) and Dombiyogini (text 170).21 Many of these songs have no title and they are often quite short.

Texts 177-183 are all collections of tantric songs by a wide variety of male and female siddhas, yogis, yoginis, and dakinis. The introductions or colophons of anthologies 179-183 state that all the songs in them were originally sung in the context of ganacakras. The four collections 178-180 and 182 are said to have been compiled by the Indian mahasiddha Patampa Sangye (born eleventh century) after he received them from the dakinis, who had initially kept them in their secret treasury.

The Heart of the Realizations of the Eighty-Four Mahasiddhas (text 177) contains four-line songs (occasionally eight lines) by each one of the famous eighty-four Indian mahasiddhas (consisting of four women and eighty men). Translations of the corresponding sections of the anonymous

commentary *Dohavrttisahitacaturagitisiddavadana (which is not contained in the Karmapa's collection) are included in the notes on each song.

Dohas of the Secret of Mind (text 178) is an anthology of seventy-nine songs by male and female siddhas and dakinis that were written down by the dakinis and then remained in their secret treasury of preserved songs and teachings until they were later passed on to Patampa Sangye. A Garland of Gold (text 179) is a collection of forty-five vajra songs by male and female masters that they sang at the occasion of a ganacakra in Uddiyana.

The Expressions of Realization of Thirty-Five Wisdom Dakinis (text 180) contains the spontaneous songs of the wisdom dakinis upon being requested by the dakini Sukhakaunapa to sing about their realization during a ganacakra held at the charnel ground Sitavana.

The All-Encompassing Song of the Dakinis (text 181) consists of about forty songs by a group of unidentified dakinis that contain their heart advice in answer to a spontaneous song of realization raised by the yogi Kamalasri during a ganacakra with these dakinis at an unspecified charnel ground in Uddiyana.

Compiled by Patampa Sangye, The Light of the True Reality of All Yogis (text 182) is the most extensive anthology in this volume, including 381 vajra songs of realization in nine chapters that were sung by many different male and female siddhas as well as dakinis (some appear more than once), most of whom are otherwise unknown.

Maitripa's Golden Garland (text 183) is his compilation of about 170 songs in three chapters, uttered by male and female siddhas (some appear more than once) during different ganacakras.

Interestingly, texts 177, 179, and 183 (as well as text 90) show some overlaps in that they contain a significant number of the same or very similar songs, though these are often ascribed to different authors in those texts.

There follow further songs by a number of different siddhas and panditas (texts 184-185, 187-190, 192-194, and 198-200). The Hidden Path of the Five Poisons (text 186) is a prose text by Aryadeva on how to work with our main mental afflictions.

Texts 191, 195-197, and 201-202 (as well as, most likely, 192 and 198) are all songs composed by the mahasiddha Jaganmitrananda (alias Ajitamitragupta and Mitrayogi; twelfth century), who also visited Tibet and taught there extensively. Though he is hardly known in the later Tibetan tradition, he undoubtedly was one of the most realized masters to ever visit the land of snows. As an emanation of Avalokitesvara, such poems were often spontaneous expressions of spiritual experiences and realizations. However, it is not certain that all dohas were actually sung, at least not from the outset; they could simply have been recited as poetry. As will be shown below, the transmission of these poems of realization was very fluid and involved constant adaptation, so sometimes melodies for certain stanzas may have been composed or changed by people other than the original composer.

In his commentary on Saraha's famous Dohakoagiti (popularly known as "People Doha"), the Kagyu master Karma Trinlepa provides a detailed explanation of the meaning of the common title Dohakoagiti (Doha Treasure Song), being a profound description of mind's native state—mahamudra—and how it is revealed through the path.

First, doha (or dvaha) means the lack of the two extremes, nonduality, and union; thus, it refers to overcoming dualistic thoughts by letting them dissolve within nonduality. At the time of the ground, mind's native state is not recognized and thus falsely appears as the duality of perceiver and

perceived. This duality and the clinging to it are overcome by making path maharnudra a living experience, which leads to the fruition (the unity of the two kayas) promoting the welfare of beings.

Second, since Sanskrit doha means "being filled up" or "milking," it is similar to a container being filled by milking. Thus, since the masters are filled with the wisdom of the ultimate nature, they sing songs of such wisdom. Or, being filled through milking refers to being inexhaustible. Or, doha indicates the overflowing of meditative experiences. In addition, the word doha refers to being natural, uncontrived, and loose, the ultimate, true reality, freshness, and so on.

Just as a "treasure" (koa) is a place where many precious items are stored so that they do not disappear, mind's native state is the locus of all awakened qualities such as connate wisdom. "Song" (giti) means that the instantaneous revelation of this wisdom is spontaneously set to melody from within one's experience, without hiding anything. For the sake of being easily understood by all people high and low, such songs are not constrained by prosody but sung in an ad hoc manner. Hence, they are songs that point out the treasure of the inexhaustible qualities of connate wisdom. Vajra songs (vajragiti), the second genre of songs of realization, are either recognizable by the fact that their titles contain the word vajragiti or by being identified as sung in the context of a ganacakra (originally, vajragitis were only recited or sung at such tantric ritual feasts). Vajra songs often exhibit more ornate poetic refinement than dohas, are usually short (most of them consist of just a single stanza), and are rich in metaphors. They often evoke particular feelings, experiences, or realizations rather than just giving certain instructions.

Finally, conduct songs (caryagiti) speak about the way of life ("conduct") of tantric yogic practitioners. Originally, such songs were probably sung spontaneously at different occasions, but eventually they came to be stand-alone performance songs (often with music and dance). Usually these songs are rather short, many consisting of about five stanzas. However, they are often incorporated in a collection of such songs and accompanied by musical instruments as well as one or more dancers in richly adorned attire, symbolizing Buddhist tantric deities. Thus a tantric performance of such a cycle can last several hours or even an entire day. In this way, following their ad-hoc origins, over time these songs tended to become more elaborate through such musical arrangements and choreographies. The best-known historical example of this genre is a collection of fifty songs called Caryagitikosa, which also contains the names of the ragas (melodies) in which each song is to be sung. However, these kinds of songs are still regularly performed to this day during certain ceremonies in the Newari Vajrayana Buddhist community in Nepal.

However, just as the songs themselves do not follow any strict pattern, the distinctions between these three genres are far from being hard and fast. For example, dohas can also be sung at a ganacakra, and vajragitis outside of a ganacakra. Also, any of them can be in the doha meter or other meters, can include more sophisticated prosodic elements, and may or may not be accompanied by music and dancing.

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A greatly renowned South Indian Buddhist scholar-monk by the name of Rahulabhadra was once passing through a town. As he maneuvered through the fair, he became mesmerized by a young woman who was straightening a piece of bamboo with three segments. Noticing her exceptional powers of concentration, he asked: "Young lady, what are you doing? Are you an arrow-maker?" Moving in closer, he saw that she had one eye closed and the other looking directly at the piece of bamboo. She was one-pointedly focused on her task, not distracted or disturbed by all the hustle and bustle of the marketplace.

Nevertheless, she answered Rahulabhadra, saying: "The intention of the Buddha can only be known through signs and skillful means, not through words and concepts." In that moment, the three-kaya nature of buddha-mind became apparent to him through the signs and symbols the young woman, secretly a wisdom dakini, had displayed.' A classical text relates the insights that arose in his mind:

Her one eye closed and the other open is the symbol of closing the eyes of consciousness and opening the eyes of wisdom; the bamboo is the symbol of the nature of mind; the three segments symbolize the three-kaya nature; straightening is the direct path; cutting the bamboo from the root is cutting the root of samsara; cutting the top of the bamboo is cutting egoclinging; making four slots [for feathers] is the four unborn seals of mindfulness; adding the arrowhead at the end is the need for sharp prajna;

Sudden awakening took place in his heart and he fully realized mahamudra. Recognizing that a wisdom dakini was in front of him, he proclaimed, "You are not an arrow-maker but a symbol-maker!" From that time onward he followed her, abandoning scholarship and adopting the tantric path. He became known as Saraha or Sarahapada, the "arrow shooter," referring metaphorically to "he who has shot the arrow of nonduality into the heart of duality." Saraha became the foremost mahasiddha of the tantric tradition of Buddhism.

The doha lineage in tantric Buddhism began when Saraha, also known as "the Great Brahman," started singing spontaneous songs of realization to his disciples: the king, the queen, and the people of the kingdom. Since then, the great siddhas of the Mahamudra lineage have continued to express their realization and instructions to their disciples in pithy and spontaneous songs known as dohas. The most renowned of these many songs of realization is Milarepa's Ocean of Songs, commonly known as the Hundred Thousand Songs. The doha tradition continues today with numerous songs from my own guru, Dechen Rangdrol, a contemporary mahasiddha.

I am genuinely excited to have this opportunity to work with Mitra Karl Brunnholzl to translate the large compendium of texts called The Indian Texts of the Mahamudra of Definitive Meaning, compiled by the Seventh Karmapa Chotra Gyatso (1456-1539). Making this classic mahamudra literature available in English for the first time is a historic and noteworthy project.

As many readers may already be aware, Mitra Karl not only is well versed in Buddhist philosophy and the Tibetan and Sanskrit languages but has also practiced these teachings for many years under the guidance of my guru, Dechen Rangdrol. Mitra Karl has also been studying with me, and I have full confidence and trust that his translation work here will be true to the original.

May this book help all to discover the treasure within our ordinary mind of neurosis. — Dzogchen Ponlop Rinpoche Nalanda West, Seattle, WA

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Indian Texts of the Mahamudra of Definitive Meaning series
The large anthology that is called The Indian Texts of the Mahamudra of Definitive Meaning was compiled by the Seventh Karmapa, Chotra Gyatso. The vast majority of the 217 works that are included in the anthology stems from the Tengyur, and they range from a single sentence to almost two hundred pages. Roughly categorized, they fall under seven genres:

1. the Anavilatantra (selected as a tantric source of mahamudra attributed to the Buddha himself) and its commentary
2. songs of realization (doha, caryagiti, and vajragiti)
3. commentaries on songs of realization and other texts

4. independent tantric treatises
5. nontantric treatises
6. edifying stories
7. doxographies (presenting hierarchies of different Buddhist and non-Buddhist tenet systems)
   In its modern Tibetan book edition, the anthology consists of six volumes (with the modest number of 2,600 pages).

Volume 1 opens with the catalogue of the collection by Karma Dashi Chopel Lodro Gyatso Drayang (a student of Jamgon Kongtrul Lodro Taye). The eleven Indian mahamudra texts in this volume consist of the Anavilatantra and its commentary, followed by "The Seven Siddhi Texts," tantric treatises based on the Guhyasamajatantra: (1) Padmavajra's Guhyasiddhi, (2) Anangavajra's Prajnopayaviniscayasiddhi, (3) Indrabhati's ?Jnanasiddhi, (4) Lakinimkara's Advayasiddhi, (5) Darikapa's Mahdguhyatattvopadesa, (6) Vilasavajra's Vyaktabhavanugatatattvasiddhi, and (7) Dombi Heruka's Srisahajasiddhi. The final two texts are Indrabhati's Sahajasiddhi and his sister Laksmimkara's commentary Sahajasiddhipaddhati.

Volume 2 (thirty-four texts) begins with Kerali's Tattvasiddhi, followed by "The Sixfold Pith Cycle": (1) Saraha's Dohakosa (popularly known as "People Doha"), (2) Nagarjuna's Caturmudranvaya, (3) Aryadeva's Cittavisuddhiprakarana, (4) Devakaracandra's Prajnajnanaprakasa, (5) Sahajavajra's Sthitisamasa, and (6) Kuddali's Acintyakramopadesa. Next are the mostly short texts of Maitripa's "Cycle of Twenty-Five Dharmas of Mental Nonengagement," which present a blend of Madhyamaka, Mahamudra, and certain tantric principles. This volume concludes with two commentaries by students of Maitripa: Karopa's Mudracaturatikanahrdaya on the Caturmudranvaya and Ramapala's Sekanirdesapanjika on Maitripa's Sekanirdesa.

Volume 3 (twenty-four texts) starts with Sahajavajra's Tattvadasakatika (a commentary on Maitripa's Tattvadasaka), followed by a number of brief instructional works by Maitripa's student Vajrapani, and by Naropa and Sakyasribhadra. The bulk of the volume consists of dohas by Saraha, one autocommentary on them, two commentaries on his "People Doha" by Advayavajra and Mokakaragupta, and an anonymous commentary on his Twelve Stanzas. Also included is Krsnapada's Dohakosa and its commentary by pandita Amrtavajra. This volume ends with the Karnatantravajrapada, transmitted by Tilopa and Naropa.

The first text in volume 4 (twenty-one texts) is Advayavajra's extensive commentary on Saraha's "People Doha." This is followed by a number of dohas and instructional texts by Virupa, Tilopa, Naropa, Maitripa, Saraha, Krsna, and others. The volume ends with a famous collection of fifty songs by twenty different authors (originally in Eastern Apabhramsa), including a commentary by Munidatta called Caryagnikosavrtti (half of the songs in this collection are by the three mahasiddhas Krsna, Bhusuku, and Saraha).

Volume 5 contains by far the most texts (112). With only five prose works, the bulk consists of versified songs of realization. The opening Commentary on "Four and a Half Stanzas" consists of edifying stories, including summarizing songs. Next, Advayavajra's Caturmudropadesa discusses the four mudras (karmamudra, dharmamudra, samayamudra, and mahamudra). Almost all remaining texts in this volume consist of usually brief tantric songs composed by various mahasiddhas and others, many of them by Atisa, the mahasiddha Jaganmitrananda, Saraha, Krsna, Kambala, Dombipa, Nagarjuna, Luhipa, and Maitripa. There are also seven anthologies of tantric songs by a wide variety of male and female siddhas, yogis, yoginis, and dakin's, the longest one among them containing almost four hundred songs. In addition, this volume contains two autocommentaries by Atisa on two of his songs as well as Aryadeva's Hidden Path of the Five Poisons on how to work with our main mental afflictions.

Volume 6 (fifteen texts) consists mainly of tantric treatises. Virupa's Sunisprapancatattvopadesandma, Aryadeva's Pratipattisarasataka, and Luhipa's Buddhodaya are related to the perfection processes of the Raktayamaritantra, Hevajratantra, and Cakrasamvaratantra, respectively. Vajrapani's Guruparamparakramopades (a commentary on Maitripa's Tattvaratnavali), Jnanakirti's Tattvavatdra, and Santaraksita's Tattvasiddhi (as well as the Bodhicittavivarana) are all considered important general source texts of Mahamudra in the Kagyu school of Tibetan Buddhism. Furthermore, there are Udbhatta *Tripitakamalla's often-quoted Nayatrayapradipa, Dharmendra's *Tattvasarasarngraha, Udbhatta *Coyaka's Mantranayaloka, and Jnanavajra's *Cittamargasodha, all on general Vajrayana principles. In addition, this volume contains two short songs by Mandsabara, Nagarjuna's Cittavajrastava, and the Bodhicittavivarana (also attributed to Nagarjuna).

As this series overview shows, most of the authors of these works are well-known figures among the eighty-four male and female mahasiddhas or otherwise highly accomplished tantric adepts. That the greatest number of texts is attributed to Maitripa and Saraha highlights their being considered as the most significant forebears of the Mahamudra lineage in the Kagyu school. In sum, it is no overstatement to consider this collection as "the corpus of Indian Buddhist mahasiddha literature."

These practitioners were a very mixed crowd, and many lived and taught outside the framework of institutionalized Buddhism in their time. We find kings and queens, princes and princesses, top-notch Buddhist scholars, dropouts, philosophers, housewives, shoemakers, courtesans, monks, male and female lovers, farmers, weavers, prostitutes, cowherds, fishermen, gamblers, musicians, thieves, hermits, hunters, alchemists, rich merchants, barmaids, outcastes, brahmans, gluttons, fools, pearl divers, and many more varieties of practitioners.' Besides the officially recognized mahasiddhas, there were many other male and female yogic practitioners, as well as dakinis, who composed texts and uttered songs of realization. This shows that the teachings and the path of mahamudra are accessible to and can be practiced by anyone from any walk of life—whether a king, a servant in a brothel, or a housewife—often even without having to renounce their day jobs.

As for the language of the texts and the songs in this collection, it is the specific context that dictates the meaning of certain expressions. Also, many terms and phrases can have a range of different meanings (in both the common Mahayana context and the uncommon contexts of tantra and mahamudra). Several layers of meaning often exist simultaneously, some of them only understandable through additional comments, instructions, or certain experiences, many of them restricted to the initiated. Another notable feature is that the antinomian tantric approach often labels the highest and purest spiritual principles with the most despicable and impure names possible in the context of ancient Indian society.

For example, the term "Candala" ordinarily refers to a class of people in India who are generally considered to be untouchable outcastes. Figuratively speaking, Candala also refers to any vile, filthy, loathsome, criminal, ferocious, or lascivious persons or deeds; the same goes for other outcaste names, such as Dombi (wandering troubadours and dancers). On the other hand, in both Hindu and Buddhist tantric practices, outcaste Candala or Domba women play a significant role in the worship of the female sexual organ and the subsequent production of a fluid, powerful substance through sexual intercourse with them. The related term "candali" either designates a woman in the first day of her menses, the female subtle energy located in the lower abdomen, or the tantric practices related to that energy. In the latter context, "candali" sometimes also serves as a name for the central channel (avadhuti). In addition, among the "divine herbs" that are said to grow in places where Siva and his wife once made love, the candali plant is obviously named for those outcaste women whose menstrual blood has perennially been prized by tantric practitioners for its

transformative powers, and the root of this plant exudes a red milk that is used for the alchemistic fixing of mercury.

For reasons of space, it is beyond the purview of this six-volume publication to give detailed explanations for all such terms or provide commentaries on its songs and texts. Another reason for this is that traditionally the practices behind certain texts and terms with multilayered meanings are not explained publicly but only within an established teacher-student relationship after certain prerequisites have been fulfilled. <>

MINDFULNESS AS SUSTAINABILITY: LESSONS FROM THE WORLD'S RELIGIONS *by* Maria Jaoudi [SUNY series on Religion and the Environment, SUNY Press, 9781438482354]

Offers practical and personal ways to help mitigate global climate change while sustaining an emotional and spiritual center through mindfulness practice.

The inundation of terrifying environmental news in recent years has left many people exhausted and in despair about our planet's future. In MINDFULNESS AS SUSTAINABILITY: LESSONS FROM THE WORLD'S RELIGIONS, Maria Jaoudi addresses the need to take care of ourselves intellectually, spiritually, and emotionally during the current global climate crisis. Drawing on specific teachings, stories, and explorations of consciousness and reality from Buddhist, Christian, Daoist, Hindu, Indigenous, Islamic, and Jewish traditions, Jaoudi demonstrates that mindfulness is sustainability, and that mindfulness practice, applied both personally and politically, can help mitigate global climate change and rectify environmental injustice. Through illuminating discussions of primary scriptures, key spiritual figures, discoveries of modern science, and moments of social transformation, she offers practical ways to live our lives mindfully, ethically, and sustainably. Written for students and lay readers, the book makes the case that we can sustain our planet if we maintain our strength, increase our knowledge, and remain sensitive to the beauty and the sentience that is both within us and around us.

CONTENTS

See what is in Seeing

Besides the world's *religious traditions,* there are the world's *wisdom traditions,* traditions of spiritual teachings and investigation that enrich the teachings of certain foundational texts, and elaborate on these in bodies of exegesis. It is from the stock of teachings in its attendant wisdom tradition(s) that each of the world's most widespread and best-known religions draws its spiritual foundations, and, in consequence, an education in the wisdom traditions is at once an education in the world's main religious traditions. In the next section of this introduction, I indicate reasons to think that such an education in world religion is essential for those who would understand the factors that shape their personal, ecological, social, and political lives. However, there is a more immediate reason for us to be interested in the wisdom traditions, namely, that they have much to teach us about *self-knowledge,* its practical value, the means to attain it, and its effects on our inner lives and our interactions with the world at large. As we consider the teachings of these traditions about self-knowledge, we should be alive to the practical applications of those teachings, illustrated, in the chapters below, with personal and historical examples.

To motivate the investigation to follow, let us consider, for a moment, how religion influences our own lives, whether or not we belong to a particular religious faith. In the United States, for example, 70 percent of the population belong to a specific Christian faith, 6 percent to a specific non-Christian faith, and, of those who belong to no specific faith, most report that religion is at least somewhat important in their personal lives.' Most of those who vote in the United States, as well as most who hold public office, belong to a religious faith, and, on average, most of those we work with and live with do too. To the extent that the religious faith of these people bears on those of their actions that affect us, when we fail to understand that faith, we fail to understand those who help determine the personal, ecological, social, and political environments in which we reside. This, then, is a first, powerful reason to learn about the nature of religious faith: it enables us to understand the people who surround us and the forces that shape our lives.

Of course, some of us are familiar with religion from our own beliefs and practices, as well as those of our close relatives and friends, and all of us are afforded a perspective onto the religions of the world through mass culture, for example, through the news, through the entrance of religion into television, movies, and news media, and through the constant appearance of religion in our political elections. Close examination of the lens on religions that personal experience and mass culture supplies us, however, reveals a motivation to investigate world religion in an *academic* environment. If we restrict our sources of information about the world's religions to those that we happen upon in the course of our normal lives, sources rooted in the particular demographics of our immediate environment, we will fail to understand the cultures, motivations, and politics of other peoples, whether in or outside the United States. The chapters to follow aim, in part, to offer a broader perspective on world religion, one where Indigenous, Shamanism, Daoism, Hinduism, and Buddhism, for example, do not appear as exotic, foreign, or arcane, but as troves of practical wisdom, based on spiritual teachings that share much in common with those at the roots of Jewish, Christian, and Islamic traditions. For a first investigation, I suggest that researching the religious demographics of other nations and of the world at large, and then compare these with the demographics of the United States, the demographics of one's own state, and the demographics found among one's immediate friends and relations. For a second investigation, I suggest attempting to find reports on the same news event from news outlets in nations with far different religious demographics, and attempt to assess whether there are important differences in reportage that might stem from differences in religious belief and practice between the nations. The central points I wish to make, and that people who complete these investigations should see for themselves, are that we need to understand world religion to understand the world we live in, and that the perspective on religion

we can acquire through cultural osmosis, so to speak, is limited. In our investigation of the wisdom traditions of the world, we can start to surpass these limitations.

Summaries of Chapter Contents
Chapter 1: In Union with Nature
The central themes of the book are set out in this initial chapter. Hindu, Daoist, Jewish, and Christian traditions are used to illustrate the immense value that the world's wisdom traditions place on self-knowledge and the practical means through which we can attain it. These traditions consider self-examination, contemplation, and mindfulness vital components of a fulfilled life, due to their service in the attainment and preservation of self-knowledge. I contrast this emphasis on the value of contemplative and mindful activities with the demands of a normal modern life, and use selections from the corpora of the wisdom traditions to point up the difference.

Chapter 2: A Different Kind of Power
The spiritual quest for self-knowledge is seen, in most wisdom traditions, as a quest for oneness with the divine. This chapter discusses both conceptions of the divine in the wisdom traditions and various practical means these traditions have advocated for us to use in our own spiritual quests. Some of the diverse forms of yogic practice are described, and historical illustrations from the life of Mahatma Gandhi are used to illustrate central points. The chapter concludes with some reflections on the *ecological* teachings of the wisdom traditions, and a theme that recurs in them, that as we come to be better stewards of our inner environments, we come to be better stewards of the nonhuman world as well.

Chapter 3: Practical Methods
The idea that enlightenment is a state accessible rather than obscure is central to the practical aspects of the wisdom traditions. Here, I introduce the Buddhist Noble Eightfold Path as a series of simple, practical dictates, meant to be enactable in the course of normal life. The chapter elaborates conceptions of what it is to be enlightened, how the state of enlightenment relates to the state of union with the divine, and the distinction between sudden spiritual illumination and gradual development, as this appears in the wisdom traditions.

Chapter 4: Contemplation and Sustainability
Sustenance of an internal state, preservation of an internal state, is an essential aim of contemplative practice in the wisdom traditions. Buddhist and Christian texts are used to illustrate that there is no sharp divide, in these traditions, between inner and outer ecological awareness. The relationship between, on the one hand, such material applications of sustainability as soil, plant, animal, human, and habitat preservation, and, on the other, interior sustainability is embodied in the human being. Whatever the ethical or cultural expressions, the origins of contemplative sustainability are in the human activities of meditation and practical labor, prayer and action. In following teachings of care and nurturance, Buddhists and Christians may take vows of poverty and simplicity, care for the sick and needy, restrict themselves to a monastic diet, steward the land through gardening and farming, and express their commitment to these teachings culturally in scripture, painting, and architecture. Discussing these practices, I hope to illustrate that spiritual practice and inner investigation can be compatible with the activities of daily life, and, indeed, can be furthered through them.

Chapter 5: Mindfulness and Sustainability
This chapter explains additional dictates of the Eightfold Path, beginning with the fifth path, right behavior, and it uses recent exegetical work on the Eightfold Path—Thich Nhat Hanh's Buddhist description of the Five Precepts as the Five Mindfulness Trainings—to expand on those dictates.

Connections to the other wisdom traditions, especially Hinduism, Christianity, and Daoism, are included.

Chapter 6: Wise Concentration

I discuss the function of meditative practice and the emphasis of the nearness of the divine in Islam. Daoist conceptions of the nature of the world, energy or qi, and Buddhist teachings on impermanence are a second focus of the chapter. he elaboration of the Eightfold Path continues, with special attention paid to the nature of wise action, and the appearance of similar dictates in others of the wisdom traditions. Poetic works provide illustrations for central concepts.

Chapter 7: Meditation and Prayer

Meditation is not just a means to calmness, as sometimes portrayed; it is a total transformation and birth into the spiritual state of union. If even "the Buddha still has to meditate," how much more do we, with all our concerns for the future, and cargo from the past? How much more do we need to let go and let our mind take an extended breather for the sake of really living, what the Sufis call, the really Real. It is within the hub of the Dao, that we see clearly and are liberated to be a breathing, living being with the smallest of the small and the largest of the large. We are like a nucleus in the invisible body of the cosmos' energy, a cell in the heart of God, the presence in the bursting lavender artichoke flower. No longer separate from any body, mineral, plant, or animal, we appreciate the moment and, like Meister Eckhart, understand that the highest form of prayer is, "Thank you."

Chapter 8: Consciousness

Before the religion of secularism, people globally spent time in relationship to the Unseen. That meant that life itself had a spiritual dimension, and, for some human beings, that transcendent consciousness permeated all aspects of their life. Transcendent consciousness, at least thus far, cannot be described or evaluated by the sciences, as His Holiness the Dalai Lama teaches: "There is more to human existence and to reality itself than current science can ever give us access to."

However, by practicing presence and living a life of wisdom, we are at least as close as we can be to that mystery which is beyond life and death, in the words of Rumi:

> I placed one foot on the wide plain
> of death, and some grand
> immensity sounded on the emptiness.
> I have felt nothing ever
> Like the wild wonder of that moment.

Chapter 9: Falling in Love

For Judaism and Islam, love is central to an individual changing from ego to Witness. In the Hebrew Scriptures, for example, Hosea 11:4 states, "I will lead them with the cords of compassion, / with the bands of love, / to them I was like one who lifts a little child to the cheek, and I bent down to feed them." The images of parent to child are common in the three Abrahamic traditions. In Islam, the very first surah (verse) in the Qur'an is, in fact, "In the name of God (Allah), the compassionate, the merciful." Many mystics after experiencing union with God and the consciousness transparent in all living beings call the actuality of continued awareness of presence "falling in love." Additionally, there are mystics of the deepest philosophical depth and theological understanding, who describe their experiences as *neti, neti,* not this, not that. Saint John of the Cross, with his timeless poetry in *The Dark Night of the Soul,* declares, "*Nada, nada.*" We see therefore, for some, there is no accurate description, just luminous emptiness, *sûnyata* as Mahayana Buddhism has elaborated through scriptures, poetry, and Dharma talks based on the enlightenment experience.

Chapter 10: Make Oneness Your Home

People can become mindful with no religious belief system, and look to the effects psychologically and pragmatically in their lives. Our human prehistorical shamanism and the history of religions contain realities worthy of mindfulness pathways in our erudition. We have the liberty in the twenty-first century to choose from the spectrum of belief systems, and there exist on that spectrum philosophies that integrate the sciences, meditational and light experiences.

Eastern Christian iconography depicts the Transfiguration, Jesus, with a different kind of power, at the center of reality, giving us a glimpse into his actual nature on Mount Tabor as all light-energy, as the way-shower. It is a resurrectional emphasis, helping the devout to gaze and move in t he realm of transformative power.

Light and resurrectional mysticism is pervasive in Hinduism, and Tibetan Buddhism has a long history of Lama's who achieve the "rainbow body," disappearing and becoming light at the moment of death. The point is that our identity as human beings in these traditions is in Being itself. We are the invisible, and traditions before the advent of empirical science had no difficulty in believing literally in the resurrection of that energy and light closer to the invisible than the visible on the electromagnetic spectrum.

Chapter 11: The Many Realities of Consciousness: Spiritual, Intellectual, Aesthetic

We can enrich our understanding through Hildegard of Bingen, a twelfth-century Benedictine nun whose teachings intellectually, artistically, and scientifically describe the many realities of consciousness. We examine the Hindu tradition's Sat-Chit-Ananda, in Sanskrit, translated into English as Truth-Consciousness-Bliss. Truth is God ontologically; therefore as Mahatma Gandhi described, God is the Truth and to be conscious (chit) of the truth, is to be conscious of all human beings as equal and all sentient life as worthy of reverence. To fight injustice is a way to become closer to being itself: *Tat Tvam Asi.* That Thou Art, written in the Upanisads, deepens an understanding of Hildegard's teachings. If the entire world is a Thou, how can one hurt another being? *Tat Tvam Asi* is almost a mathematical formula in a karmic cosmology: if I am that Thou, I cannot harm without harming myself. This is the foundation of *ahimsa,* literally, in Sanskrit, not to kill, which grounded not only Mahatma Gandhi's civil disobedience, but the global legacy he began and humans have witnessed in the lives of Desmond Tutu, Wangari Maathai, Martin Luther King, Jr., and Cesar Chavez, to name a few.

For Hildegard, the life we have on earth is a blissful celebration of *viriditas,* the greening power of the Spirit. She understood the ways of nature by observing the connections we empirically comprehend today through science. To reiterate, Hildegard does not separate the inner ecology of spiritual evolution from the macrocosm of the divine revealed in creation. In Hindu tradition, as one progresses spiritually, one becomes the divine; spiritual evolution is a physical-psychological process as well, culminating in consciousness being aware of consciousness in every being, everywhere: "The Whole has become one's very self . . . This Immense Being has no limit or boundary and is a single mass of perception?'

Chapter 12: Mindfulness as Sustainability

Sustainability as mindfulness has been implicit in spirituality since people began to wonder about our place and why we are existentially in the cosmos. Sustain ability that is reasonable, still asks much of us in terms of changing, but the rewards are immediately evident. Mindfulness gives us the ability to appreciate the present moments of life, at play with time and space.

Daoism's philosophy of sustaining one's qi helps the environment. There really is no lack of effect in how mindfulness helps the environment. How we steward ourselves through thoughtful and practical consideration, leads to cultivating and sustaining our own gardens; sharing the bounty with pleasure. Certainly, our family of sentience, our community of living wealth and multiplicity, would be grateful, simply for the ability to live the potentiality of their common and glorious lives on our shared polychromatic planet. The bountiful fruits of our globe as a garden of delights. <>

POWERS OF PROTECTION: THE BUDDHIST TRADITION OF SPELLS IN THE DHÃRANÏSAMGRAHA COLLECTIONS by Gergely Hidas [Beyond Boundaries: Religion, Region, Language and the State, De Gruyter, 9783110713046]

This sourcebook explores the most extensive tradition of Buddhist dhāraṇī literature and provides access to the earliest available materials for the first time: a unique palm-leaf bundle from the 12th-13th centuries and a paper manuscript of 1719 CE. The Dhāraṇīsaṃgraha collections have been present in South Asia, and especially in Nepal, for more than eight hundred years and served to supply protection, merit and auspiciousness for those who commissioned their compilation. For modern scholarship, these diverse compendiums are valuable sources of incantations and related texts, many of which survive in Sanskrit only in such manuscripts.

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Previous research

The earliest mention of a Dhãranïsamgraha manuscript appeared in Burnouf 1854: 334. The first description of such a piece deposited at the Royal Asiatic Society was printed in Cowell and Eggeling 1875: 41–422 and a Dhãranïmantrasamgraha kept at the Asiatic Society of Bengal was catalogued in Mitra 1882: 80–81, 291–292. Bendall 1883: 49–50, 169–170 described a Dhãranïsamgraha and a bundle with numerous spell texts in Cambridge. An account of a "Collection of Dhãranïs, Stotras, and Avadãnas" in Oxford was published in Winternitz and Keith 1905: 259–262 and the table of contents of a Bahaddhãrasïsamgraha came out in Shastri 1915: 251–263. Filliozat 1941: 31–57 listed the items contained in the Dhãranïsamgraha mentioned in Burnouf 1854. The most detailed mapping of such compendiums was published in Matsunami 1965: 287–349 where 460 texts present in manuscripts housed at the University of Tokyo were listed in alphabetical order. Kaneko et. al 1979: 169–183 described the contents of a "Dhãranï collection" at the Toyo Bunko which was incorporated into Tsukamoto et al. 1989 along with copious information about manuscript sources. Pandey 1986b: 6–17, 18–35, 44–46 gave the contents of a Dhãranïsamgraha kept in Kathmandu and in 1988: 25–28, 1990b: 4–6, 1991: 15–26 and 1997: 9–12 he described a Dhãranïsamgraha, a Dhãranïsamgrahapurãnamahãyãnasütrarãja, a Dhãranïmantrãdisamgraha and a Dhãranïsamgraha respectively. The first extensive investigation of this tradition appeared in Davidson 2014 which focuses mainly on Chinese contexts and treats the South Asian collections briefly. A study of the earliest known dated Dhãranïsamgraha manuscript on paper, Cambridge Add. 1326, was published in Hidas 2015a and Bhosekar 2017 presented the facsimiles and a Devanãgarï transliteration of a modern Nepalese compendium.

Dhãranï and dhãranï collections

The Buddhist use of spells often interchangeably called vidyã, mantra or dhãranï can be traced back to at least the 1st century CE and we have evidence for the prominent presence of such incantations in the oldest surviving South Asian library from Gilgit in the 6th–7th centuries. Chinese Buddhist mantra collections date back to the 4th–6th centuries and the Lhan kar ma catalogue from ca. 800 CE with the earliest listing of Sanskrit texts translated into Tibetan is a useful source indicating the widespread use of dhãranï in the region. The earliest Tibetan dhãra^ï compendiums were found at Dunhuang from around the 10th century. Manuscripts with a collection of five dhãra^ï scriptures, the Pañcarakrã, survive from the 11th century onwards in North India and Nepal and the first witnesses for larger compendiums of spell texts, probably called Dhãranïsamgraha, in South Asia come from

the 12th–13th centuries. By the 16th century a third renowned collection of incantations, the Saptavãra, appeared which contains seven texts.

The Dhãranïsamgraha tradition

Latest around the 12th–13th centuries, but probably much earlier, a textual tradition emerged which incorporates dhãranï sütras and shorter dhãranï, furthermore often other texts as well, primarily sãdhanas and stotras, which can be considered to be closely related to spell literature. Many compendiums contain various pieces of Prajñãpãramitã literature, too. These collections provide a wide glimpse into South Asian dhãranï literature, preserving the highest number and variety of spells. With a sole exception, it is difficult to find exactly similar ones among these compendiums, which suggests that they were not necessarily copied as a single text but rather compiled upon request.

The titles of such compilations show some fluidity: beside the broadly used Dhãranïsamgraha ("Dhãranï Collection") designation, Nãnãdhãrakïsamgraha ("Collection of Various Dhãranïs"), Dhãranïmantrasamgraha ("Collection of Dhãranïs and Mantras"), Dhãranïsamgraha ("Collection of Dhãranïs etc."), Dhãranïsamgrahapurãnamahãyãnasütra ("Dhãranï Collection Purãna Mahãyãna Sütra"), Dhãranïsamgrahamahãpurãna-sarvašãstropahita ("Dhãranï Collection Great Purãn with all Sãstras"), Dhãranïsamgraha-nãma-sarvašãstra ("All Sãstras called Dhãranï Collection"), Bahaddhãrasïsamgraha ("Great Dhãranï Collection") and Nãnãšãstroddhatabahaddhãranïsamgraha ("Great Dhãranï Collection Selected from Various Sãstras") are also common titles. As the appendices at the end of this study show, the order and number of texts in these collections are not completely fixed. There are nevertheless patterns and sequences that occur in many compendiums and a core of about 150 texts are present in the majority of the longer manuscripts examined.

Dhãranïsamgraha manuscripts

In various catalogues there are more than 100 manuscripts listed as Dhãranïsamgraha with minor variations regarding title as mentioned above. The Nepal-German Manuscript Preservation Project (NGMPP) alone keeps repro ductions of about 80 such manuscripts. The length of compendiums ranges from ca. 10 to 500 folios showing that often merely a few dhãranïs were grouped together, for example, those of the Pañcarak^ã and Saptavãra, while in the most voluminous witnesses there are around 400 texts. In the present study only the longer collections are considered in detail and the number of such manuscripts surviving amount to about 30. Reproductions of the following pieces or more detailed descriptions thereof have been accessed: Asiatic Society of Bengal B 5, Cambridge Add. 1680.8, Tokyo Ms. 201, Tokyo Ms. 420, NGMPP E 1774–3, NAK 5/31 = NGMPP B 107–14, Unspecified collection Ms. and Asha Archives Ms. 2507, Oxford Ms. 1449, Asha Archives Ms. 2566, Paris No. 62, Royal Asiatic Society Hodgson Ms. 55, NGMPP E 614–3, Tokyo Ms. 419, Tokyo Ms. 418, Cambridge Add. 1326, Toyo Bunko No. 13, NAK 3/589 = NGMPP A 131–9 = A 861/13 and NAK 3/641 = NGMPP A 131–10. While all these manuscripts originate from Nepal it is probable that we deal here with a wider South Asian tradition: Cambridge Add. 1680. bears features of both Eastern Indian and Nepalese manuscripts suggesting that Dhãranïsamgrahas as once may also have been prevalent beyond the sphere of the Kathmandu Valley kingdoms.

Related traditions across Asia

The probably earliest appearance of a spell collection in China is the Great Dhãranï Sütra of the Seven Buddhas and Eight Bodhisattvas (T 1332 Qifo bapusa suoshuo datuoluoni shenzhou jing) attributed to the 4th–5th centuries. The Dhãra^ï Miscellany (T 1336 Tuoluoni zaji) originates from the 6th century. Atiküna's Dhãranï Collection (T 901 Tuoluoni ji jing, Dhãranïsamgraha) is dated to 654 CE but this work is a compendium of rituals and does not resemble these collections of spells and related texts. Evidence of large multilingual spell compilations by imperial order comes from the 15th and 18th centuries. In Korea the Dhãranï Collection from Sanskrit Books (Pômsô ch'ongji chip)

survives from the 12th century and trilingual spell books were produced between the 15th and 17th centuries. For Tibetan compendiums with dhãranï texts remaining at Dunhuang from the end of the first millennium see Lalou 1939: 15–17 (Pelliot Tibétain 45, 49) and Dalton 2016: 203–206 (IOL TIB J 711). Tibetan gzungs bsdus, mdo mang and bka' 'dus collections with about 170 texts on the average have been prevalent for at least four hundred years. Mongolian zungdui compendiums with around 160 texts survive from the 17th century onwards and this tradition may be traced back to the 13th–14th centuries. <>

ESOTERIC THERAVADA: THE STORY OF THE FORGOTTEN MEDITATION TRADITION OF SOUTHEAST ASIA by Kate Crosby [Shambhala, 9781611807943

A groundbreaking exploration of a practice tradition that was nearly lost to history.
Theravada Buddhism, often understood as the school that most carefully preserved the practices taught by the Buddha, has undergone tremendous change over time. Prior to Western colonialism in Asia—which brought Western and modernist intellectual concerns, such as the separation of science and religion, to bear on Buddhism—there existed a tradition of embodied, esoteric, and culturally regional Theravada meditation practices. This once-dominant traditional meditation system, known as *borān kammatthāna*, is related to—yet remarkably distinct from—Vipassana and other Buddhist and secular mindfulness practices that would become the hallmark of Theravada Buddhism in the twentieth century. Drawing on a quarter century of research, scholar Kate Crosby offers the first holistic discussion of *borān kammatthāna*, illuminating the historical events and cultural processes by which the practice has been marginalized in the modern era.

Review

"**ESOTERIC THERAVADA** is a comprehensive presentation of an ancient meditative system that unsettles some of our commonplace notions about the Theravada. . . . This attempt to rehabilitate *borān kamatthāna* to its place in the Theravada meditational landscape reminds us of the dangers of becoming too rigid in our ideas about what constitutes a legitimate method for transforming the mind."—*Buddhadharma*

"Crosby's careful and robust study will be eye-opening for Western Buddhist circles."—*Publishers Weekly*

"This book is one of the most important works on the history of Southeast Asian and Southern Buddhist meditation in decades. It shows how a whole tradition of practice, meditation, and mindfulness was lost—almost—in the wave of interest in Buddhism for its "scientific" and rational elements over the last hundred and fifty years. The b*orān kamatthāna* is the living meditative tradition of Cambodia and Thailand. Until only a few decades ago, it was taught throughout these regions. Crosby's book shows how this expressive, embodied system of samatha/vipassanā meditation constitutes the oldest documented lineage of Buddhist practice in South and Southeast Asia. Belittled by modernist impulses, the system offers a complete path of spiritual development that works on principles found in South and Southeast Asian generative grammar, medicine, yantra, and the Abhidhamma. This account of how b*orān kamatthāna* originated as an enactment of Asian generative systems is brilliant, concise, and revelatory. *Borān kamatthāna* is scientific, but in ways steeped in highly sophisticated ancient models of grammar and medicine colonialists did not understand. Reformist agendas, still active today, undermined its rich meditative line and Crosby's

work is essential reading for anyone interested in a true picture of traditional Buddhist practice in these regions. *Esoteric Theravada* rewrites the recent history of Southern Buddhist meditation."—Sarah Shaw, author of *Mindfulness: Where It Comes From and What It Means*

"Professor Crosby's book sheds new light on a vitally important yet neglected—at times even suppressed—system of meditative practice in South and Southeast Asia. Her work reveals forms of meditation, once widely practiced though now nearly extinct, that diverge sharply from the techniques and even the mindset of the insight practices (*vipassanā*) dominant today. Deeply researched and lucidly written, *Esoteric Theravada* is necessary reading for anyone interested in Theravada Buddhist philosophy (*Abhidhamma*), the interfaces of scientific learning and practices of self-cultivation, and the history of Buddhist meditation."—Erik Braun, author of *The Birth of Insight* and coeditor of *Meditation, Buddhism, and Science*

"Dr. Crosby's new book on traditional Theravada meditation signals a new direction in the history of South and Southeast Asian Buddhism. She has uncovered, through an intense interrogation of rare materials, an entire lineage of meditation teachers, methods, and existential ratiocinations that have been neglected by scholars. She effectively cauterizes a wound in the field and will lead a new generation of scholars to a fuller and more nuanced understanding of the relation between the body and the mind in regional Buddhist practice."—Justin Thomas McDaniel, Professor of Buddhist studies, University of Pennsylvania

"Crosby's acribic detective work has uncovered the principles of a hitherto almost forgotten meditation tradition that was called 'the old practices' (b*orān kamatthāna*). The principles of b*orān kamatthāna* are hidden in texts abounding with metaphors and substitutions. Crosby unravels and explains these texts by entering thought modes of preindustrial times, mapping correspondences between parts of the body and mystical ideas, and using letter, sound, and number symbolism. By showing us 'the old practices,' Crosby lays to rest the myth of a pure authentic original Theravada tradition, a myth that too long obscured the diversity of the past."—Barend Jan Terwiel, Emeritus Professor of Thai and Lao Languages and Literatures, Hamburg University

"Kate Crosby's *Esoteric Theravada* is a fascinating and wide-ranging treatment of traditional *borān kammatthāna* style meditation in Theravada Buddhism. Readable and accessible to anyone interested in meditation and an absolute goldmine for historians of Buddhism, this remarkable study of a meditation tradition, its texts, technologies, and the history of its decline gives us insight into the profound thought worlds of Buddhists who were on the 'losing' side of the modernist reforms of Buddhism in the nineteenth and twentieth centuries. Crosby's rare combination of painstaking historical research, linguistic prowess, and engrossing ethnographic interviews in combination with her own experience as a practitioner of *borān* meditation deftly opens up an important strand of the Theravada tradition that has too often been lost from view."—Anne Hansen, Professor of Southeast Asian History & Religious Studies, University of Wisconsin–Madison

4. Technologies of Transformation: Grammar, Mathematics, and the Significance of Substitution

5. Transformation of the Body: Meditation, Medicine, and Chemistry

6. From Center to Periphery: The Changing Place of Boran Kammatthana under Thai Influence

7. Meditation in Modern Revivals

Conclusion

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Today we are surrounded by a rich profusion of meditation teachings from the Theravada world as well as the array of secularized Mindfulness practices that they have inspired. The early Buddhist texts that teach meditation are also familiar to many, widely available in translation, and have been for over a century. This situation might lead us to assume that these present-day practices represent unbroken, uncontested lineages of meditation teaching going back to the Buddha himself. Those more familiar with the history of how Theravada Buddhists had to fight for the survival of their religion, against the devastation and upheaval of the European colonial period, know that many of these modern offerings were stirred into life by that fight. It has been said that there was little or no meditation at all (or perhaps only isolated and fragmentary forest traditions) in Theravada countries before its well-documented reconstruction as part of that revival. There did exist, however, an extensive, older tradition of meditation. It was represented across the Theravada world at court and among the Sangha (monastic) hierarchy as much as in rural contexts. Reflecting its interiority to the meditations of the revival period, I shall here refer to that system of meditation as boran kammatthana, "the old meditation." This book is about its history, its distinctive practices, the evidence we have for it, how it sat within its broader cultural context, and why it disappeared.

This older tradition was marginalized and suppressed in the course of the reforms and revivals of Buddhism from the nineteenth century onward because of characteristics no longer seen as fitting in the new world order: sequential, body-based practices that internalize meditative experiences to create an enlightened being within, which utilize potent language and are transmitted in an esoteric teacher-pupil relationship. As such they reminded some modern observers of tantra, others of magical lore, and were dismissed as corruptions or as influences from beyond Theravada.

Hidden beneath those characteristics, however, is a rigorous framework of Abhidhamma, the orthodox Theravada teaching of how causality and transformation happen. This framework is not immediately visible to the casual observer or even the beginner practitioner. Moreover, many of the somatic characteristics that at first seem strange in fact point to the participation of meditators in scientific techniques unrecognized and unappreciated by Western observers and Buddhist modernizers. This book attempts to present a holistic view of the nature of this meditation system. I am particularly interested in its understanding of how change happens and how it relates to other technologies of transformation.

The Challenges of This Book

My task is complicated by the intersection of several factors:

1. Although the beginner levels of some modernized versions are widely accessible, boran kammatthana has for most of its history been an esoteric tradition, not disseminated publicly but through initiation into closed teacher-pupil lineages. In this respect, boran kammatthana presents similar ethical, access, and disclosure issues as does the scholarly exposition of Vajrayana and other esoteric tantric traditions within Mahayana Buddhism.
2. It is a meditation system, and meditation by its nature is a somewhat intractable subject of academic discourse.

3. Once widespread, the practice of this meditation has collapsed to the point of extinction. This collapse has occurred under a diverse range of factors including the impact of colonialism, modernism, reform, technological innovation, and geopolitics.
4. The evidence for the existence and former importance of boran kammatthana is scanty, sometimes hidden, sometimes misunderstood, and sometimes discarded.
5. The meditation system is complex, employing a range of methods to induce transformation in the individual. Some of these methods are usually associated with other fields, especially generative grammar, ayurvedic obstetrics, and alchemy. These features of the practice take me into the technicalities of areas no longer seen as related either to Buddhism or spiritual transformation.

These factors mean that I am attempting to introduce a method of meditation that does not fit our preconceptions of what Theravada meditation is, particularly in its inclusion of mechanisms aimed at somatic transformation. To explain these unfamiliar aspects, I must delve into the technicalities of the practice itself, of Abhidhamma, and of pre-modern sciences. I must also trace the sometimes complex history of modern Theravada to explain how these practices were lost. Specialists in some areas may feel that I ride roughshod over subjects that deserve fuller treatment. Meanwhile, non-specialist readers may, at times, feel trampled by technical details. I have attempted to alleviate this second issue by providing introductions and conclusions to each chapter. These summarize key points, highlight the place of the chapter within the flow of the book, its contribution to our understanding of the workings and history of boran kammatthana, or how it related to the scientific and political landscapes within which it thrived and disappeared.

Despite these challenges, the evidence for boran kammatthana, once we know what we are looking for, is far more widespread, accessible, and unproblematic to deal with than other esoteric forms of Theravada meditation, such as, for example, the *weikza* meditation in Burma (Myanmar). For although the core practices of boran kammatthana were esoteric, its existence was visible, sponsored as it was at the highest levels of court society as well as practiced at key points in the Buddhist and harvest calendar among the rural population. Moreover, the more practical aspects of it, such as its use in protection, are still visible today in what in the modern period have come to be labeled as the magical or apotropaic practices of Theravada Buddhists.

Drawing on texts, earlier studies, and practitioners' explanations, I presume to discuss traditional esoteric Theravada meditation in such a public forum under the active encouragement of practitioners who are concerned for its preservation. However, the understanding I present of it is my own, as are the flaws in this presentation. While I have been taught by teachers in several branches of this tradition, my experience as a practitioner is very limited.

What's New in This Book?

Almost a decade ago, I wrote a book on the disappearance of this meditation practice, primarily by looking at global developments and the impact of European knowledge systems on Theravada Buddhism.' Since then, both the field and my knowledge have developed. My colleagues and I have held several conferences to explore in and around the subject. New authors, whose work I shall reference in the following pages, have made discoveries and published important contributions, in part responding to that book. This has allowed a broader as well as a more nuanced picture to emerge. Far more of the material that practitioners left behind, in manuscripts and art, or through publications of the early to mid-twentieth century, is now visible. The response to this form of meditation by observers of the colonial period has been further explored. My predictions about the picture that would emerge as Thailand documented and made its manuscript collections more accessible have been not only confirmed but superseded. I have now understood why Abhidhamma is such a strong feature of the practice, underlying the process of transformation enacted. This

confirms the fundamental role of Abhidhamma in the development of this meditation system, a speculation I had only mooted then against the backdrop of alternative theories. I have been able to participate in practice lineages, which I had back then only just encountered, as well as meet many more practitioners. This book reflects those developments. Here the global and European history that formed the structure of the previous work has been left behind, as have other theories about its origins, only touched on where necessary. We follow instead the practice and its foundations in Abhidhamma, the varieties of its manifestations, its history, dating, and disappearance. We can provide a clearer and more detailed account of the practice and have established a timeline. There is overlap with my previous book, as I have expanded upon the evidence known then. This particularly applies in the explanation of the parallel technologies of transformation, namely generative grammar, the harnessing of potent language, obstetrics, and chemistry, updated in chapters 4 and 5. Some historical aspects have also been reused but filled out. Meanwhile, in a separate publication, several authors, including me, have written about the various branches and aspects of the practice and the evidence available for them in more detail than space here allows.'

The Structure of This Book

In chapter 1, I look at attitudes to Theravada Buddhism and its meditation during the colonial period, in order to understand why boran kammatthana was so invisible, even though it was still widely practiced. I examine various dichotomies that arose in the colonial period, between religion and science, between Theravada as a philosophy and as practiced, between the spiritual and material. This background will help us understand the shape that the revival of Buddhist meditation took, and why boran kammatthana was marginalized and dismissed as contrived or corrupt. The criticisms made against it beg the question of what it was that outsiders disliked or found difficult to understand about this meditation.

Each chapter a will seek to address this question, discussing the key features seen as unorthodox and looking at how it is practiced. This will entail looking at its distinctive use of nimitta, the "signs" seen in meditation, and how these are used to incorporate meditative attainments into the body. We shall compare boran kammatthana with two more familiar systems of Theravada meditation. The first is the Path of Purification, the Visuddhimagga, an important and highly influential treatise by the fifth-century scholar-monk Buddhaghosa. The second is Vipassana, the form of meditation developed as part of the Burmese revival of Buddhism, which went on to influence the modern Mindfulness movement. Looking in more detail at boran meditation instructions, we shall see how all three systems relate to Abhidhamma, the Theravada project to unravel the steps and possibilities of causality and human transformation. The pervasiveness of Abhidhamma in boran kammatthana presents a conundrum. Is it the superimposition of Theravada orthodoxy on a pre-existing, non-Theravada tradition? Alternatively, does it reflect a detailed working out of the Abhidhamma path to liberation?

Chapter 3 looks at the evidence we can draw on to understand boran kammatthana and its dating. There we also learn how the visibility of the practice was variously helped or hindered by the technologies of manuscript production and printing. This chapter begins to provide some of the history of boran kammatthana, revealing how politics, both at the global and local levels, shaped the availability and visibility of the tradition. While chapter 2. had sought to explain the Abhidhamma underpinnings of boran kammatthana, this did not account for many of the features that seem unorthodox, or rather unorthoprax, making it vulnerable at times of challenge and reform.

In chapters 4 and 5 we seek to account for these features by looking at technologies of the material world that were important in the pre-modern Theravada context. These help explain ideas about how transformation is brought about, ideas found in the somatic aspects of boran kammatthana

practice. First, in chapter 4, we look at ideas of language and generative grammar, which inform the use of potent language in boran kammatthana. Then, in chapter 5, we turn to the medicine, particularly ayurvedic obstetrics, as well as the chemistry of the purification of mercury, to see how these too relate to meditation practice. They indicate shared understandings of how transformation may be brought about. I suggest that it was the suppression and disappearance of these resonating technologies that left boran kammatthana isolated and vulnerable to being misunderstood at times of Buddhist reform.

Chapter 6 turns to the subject of revivals and reforms of Buddhism in the eighteenth to early twentieth centuries, to discuss the rise and fall of boran kammatthana under the influence of Siam/Thailand. Boran kammatthana had been the form of meditation at the heart of Buddhist revival in Sri Lanka in the mid-eighteenth century, brought there by missions from Ayutthaya, the then-capital of Siam. However, political events and the modernization of Siam/Thailand led to reforms in Buddhism and education. These contributed to the marginalization of boran meditation both there and in countries under its influence.

Chapter 7 traces the patterns of revival in the late nineteenth and twentieth centuries outside of Thailand in order to understand why certain meditations were selected and others deselected. This includes the effect of the rise of Vipassana and text-based meditation. We look at how Marxist revolutions devastated the remaining strongholds of practice and the abortive revival of boran kammatthana in Cambodia after the end of the Pol Pot period. We return to Thailand to see how the Cold War and local politics influenced meditation there, culminating with a look at those boran kammatthana traditions that have survived, in adapted form, including the popularity of the modernized lineages stemming from Candasaro Sot of Wat Paknam.

Finally, we conclude by bringing together these different strands to make sense of the esoteric meditation tradition of Southeast Asia and how it is that we have come so close to both losing and losing sight of such a major strand of Theravada practice, the oldest living lineage of Theravada meditation, which brought together the insights of Abhidhamma and the sciences that surrounded it, only to be misunderstood and suppressed in the politics and rivalries of the modern period.

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This book has revealed the extensive existence of a form of meditation system that dominated the Theravada Buddhist world at the dawn of the modern period. We have examined its characteristics and followed its trajectory as, over the course of the past century and a half, it has disappeared to the verge of extinction.

In the late nineteenth century, when evidence for this tradition first came to the attention of Western scholars, meditation was misunderstood through the lens of Theosophy or even despised. We find it described as "a cloudland" or an invented system of "multiplied ridiculous distinctions,.. which, in lieu of expanding the mind, tends to contract it almost to idiocy." While the esoteric nature of these practices hindered a proper understanding, these dismissive attitudes reflected a colonial worldview: the expectations of Buddhism as a this-life philosophy and negative attitudes to Buddhists as backward, colonial subjects awaiting the Progress of imperial governance and civilization.

Within fifty years, this form of esoteric Theravada meditation had been displaced by text-based revivals of meditation from within the Thai reform wing of the monastic community and the spread of Burmese Vipassana, so much so that writers in Thailand then labeled it as the "old method," boran kammatthana. Tied as it was to funerary rites and the religious and harvest calendar, it continued to thrive in Laos and—despite attempts at its suppression—in rural Cambodia, until the 1970s. At that

point the massive upheavals of the Cold War period destroyed the final remnants there and in Thailand's far northeast. Initial attempts at revival in Cambodia after the restoration of Buddhism have proved abortive—only a few temples retain the practice.

Back in the eighteenth century, boran kammatthana was introduced to Sri Lanka from Thailand as part of the revival of Buddhism there, accepted as the valid means to enlightenment. The manuscripts left behind by the monks who learned the practice reveal that it entails an in-depth working out of the Abhidhamma path to liberation. Abhidhamma provides the most thorough presentation of Theravada Buddhist doctrine, explaining causality, and how to harness causality to bring about personal transformation. By the fifth century C.E., Abhidhamma analysis of the early Buddhist doctrine of impermanence had led to a theory of relative momentariness, whereby all the constituents of reality, dhammas, are constantly replaced, giving the appearance of continuity and the actuality of incessant change. These constituents of reality are categorized into four kinds: materiality, rupa; states of consciousness, citta; aspects of consciousness, cetasika; and nibbana. As individuals, we are constituted of materiality, states of consciousness and aspects of consciousness that mutually condition each other. constantly disappearing at different speeds, only to be replaced by other dhammas. Boran kammatthana seeks to harness this process of constant substitution by directing it, generating higher states of consciousness to replace lower states in a detailed progression from ordinary mortal to enlightened being, to the attainment or nibbana.

All Theravada meditation systems, beyond the elementary prarc tices of the initial stages, relate to Abhidhamma. So what is different about this system? The key points of contrast are that boran kammatthana as a meditation system describes the process of transformation in detail and relates that transformation to changes in consciousness, mentality and materiality, or, in Western terms, mind and body. The body is the locus of change. Other Theravada meditation systems familiar today emphasize the transformation of mind, leaving the transformation of the body implicit or ignored. In the latter, the body is object, not subject.

The treatment of meditation as purely a mind-science arose during the European colonial period, a reaction to the Western dominance in areas of physicality. It corresponded to the Cartesian divide between psyche and physis, and the related rift between religion and science, then prevalent in the West. This adaptation of meditation in the modern period allowed for its revival and eventual widespread adoption, even by the West, once feared as the cause of Buddhism's demise.

Amid the changing worldviews, power structures, and politics of the modern period, the fear that colonialism was ushering in the long-prophesied apocalyptic demise of Buddhism led to attempts to protect it. The shape of these revivalist movements varied from place to place. One reaction was the idea that genuine meditation is mind-science and that in psychology lies the superiority of Buddhism and Buddhists. This approach circumvented the colonial dominance of the physical realm. The resulting types of meditation practice, labeled Vipassana because of their focus on cognitive insight, gained widespread popularity, ousting other forms. Theravada monastic and doctrinal expertise relating to material culture was sidelined.

While the Burmese revival emphasized the importance of Abhidhamma, text-based revival elsewhere, in emphasizing a return to the early canonical texts, regarded Abhidhamma as a developed form of scholasticism. Such textual fundamentalism shaped the reform of Buddhism in those regions where the evidence for boran kammatthana is substantial: Cambodia, Laos, Sri Lanka, and Thailand. While the colonial powers of France and Britain set the rapidly changing scene, Thailand was the fastest to

modernize and the only country to retain an autonomous royal family and successfully resist colonization. The Thai royal family was at the forefront in shaping this fundamentalist reaction and highly influential in changes throughout the region.

In this context, boran kammatthana's highly complex somatic practices were misunderstood. It was rejected by both internal reformers and external observers as a corruption or fundamental misunderstanding of Buddhism. Vipassana and text-based meditation filled the voids created by these changes and by the subsequent ramifications of the Cold War. The longest living tradition of Theravada meditation, which can be traced back at least as far as the late fifteenth century, and may even reach back to the early cornmentarial period, was displaced by practices that, though newly developed, were authorized with reference to the Pali canon of early Buddhism.

But is it a corruption? Or is boran kammatthana the only Theravada system of meditation that seeks to complete the process of transformation laid out in Abhidhamma, based on serious consideration of the transformation attained by the Buddha? Boran kammatthana not only accepts the genuine nature of the Buddha's enlightenment, but provides an extremely detailed, technical method for practitioners to reach it in their current embodiment in this lifetime. We have shown how it employs the progressive substitution of our corrupt states by consecutive skillful, resultant, and functional mental states found in the Abhidhamma, which provides an analysis of consciousness as composite and explains the complex relationship between consciousness and form. We have also shown that boran kammatthana displays features not recorded in Abhidhamma treatises to bring about transformation.

Since Buddhist practice is centrally concerned with transformation, it was inevitable that close attention would be paid to other methods used to bring about change within its broader cultural milieu. Where appropriate and possible, it is natural that such methods be integrated with soteriological purposes. It is likely that some or most of this was as much a matter of shared development and cultural assimilation as conscious adaptation. On close inspection, we can see that boran kammatthdna applies a range of theories and technologies of transformation to provide a delivery method for its transformative practices, a delivery method that allows the supramundane (lokuttara) to be realized in the present life by an individual within the mundane (lokziya) world.

The technologies of transformation on which it drew—or with which it shares techniques—include generative grammar, letter alchemy, ayurvedic pharmacy and obstetrics, and the chemistry of mercury purification. In this book we have examined these technologies to see how their methods correlate with those in found in pre-modern Theravada meditation. These technologies also share with Abhidhamma and boran kammatthana a sophisticated principle of substitution and the use of group theory mathematics to predict change and maximize the effectiveness of substitution in their different domains. Examining these sciences explains many of the features of boran kammatthana unrecognized in the modern world.

The lack of recognition of these features in meditation reflects the changing position of the sciences from which they are drawn. These sciences with their common principles of transformation were ousted, indeed outgunned, during the colonial period by a competing set of technologies introduced from Europe. European science was a competing knowledge system: a new and powerful means of understanding the world, exploiting causality, and predicting outcomes. Although in many ways European "science" was demonstrably inferior in a number of areas and still learning from Asian sciences, the political rhetoric was otherwise. This rhetoric had the backing of the more advanced military technology of the West, as well as ways in which Western players took advantage of local rivalries. The technologies developed in the period on the basis of European empirical science began to seem, and in some cases to be, more reliable or effective than those based on traditional

knowledge systems. Even where they were not more effective, they were sometimes implemented at the expense of traditional technologies for political, economic, or other reasons.

The marginalization and disappearance of these technologies of transformation, with which boran kammatthana resonated, inevitably left this older system of meditation isolated and vulnerable in the new world order. While the Buddhist truth of "the way things really are,"yatha-bhuita-nana-dassana, is unchanging, we have seen in this book how competing worldviews and technologies altered the systems that Theravada Buddhists employed for realizing it.

While some meditation lineages derived from pre-modern esoteric Theravada have survived into the modern period, their adaptation and simplification make the historical process and experience of esoteric Theravada difficult to comprehend. The use of nimitta and other outcomes of meditative experience to incorporate attainments into the body more naturally aligns with contemporary understanding of samatha practices used to improve the receptiveness of the mind. Situated as we are in a post-Cartesian world, it may be unimaginable to inhabit the pre-Cartesian consciousness of the practitioners who used these methods for the full sequence of the path, including the deep insight and profound purification that culminate in enlightenment and freedom from samsara. Cognitive science has allowed us to reevaluate the transformative effectiveness within a single lifetime even of simplified meditation practice, identifying mechanisms and evidence unimagined back when such practices were first devised.' It will take advanced practitioners able to inhabit both worlds, or new understandings of consciousness to pervade modern culture, for us to fully appreciate what this sophisticated system of transformation had and has to offer. <>

TRANSLATING BUDDHISM: HISTORICAL AND CONTEXTUAL PERSPECTIVES edited by Alice Collett [SUNY Press, 9781438482934]

Explores key questions about translations and translators of South Asian Buddhist texts, past and present.

Although many Buddhist studies scholars spend a great deal of their time involved in acts of translation, to date not much has been published that examines the key questions, problems, and difficulties faced by translators of South Asian Buddhist texts and epigraphs. *Translating Buddhism* seeks to address this omission. The essays collected here represent a burgeoning attempt to begin to shape the subfield of translation studies within Buddhist studies, whereby scholars actively challenge primary routine decisions and basic assumptions. Exploring questions including how interpretive translators can be and how cultural and social norms affect translations, the book draws on the broad experiences of its contributors—all of whom are translators themselves—who bring different themes to the table. Each chapter can be used either independently or as part of the whole to engender reflections on the process of translation.

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Abbreviations

Introduction

Part I: Texts

Excerpt: Although many Buddhologists spend a great deal of their time involved in acts of translation, there has not been, to date, much research published that explores the key questions, problems, and difficulties faced by translators of Buddhist texts and epigraphs on an (often) daily basis. This volume focuses on South Asian Buddhism, and on translations of Old and Middle Indo-Aryan languages into English. The essays in this volume, which all began as papers for the UK Translating Buddhism Conference, York St. John University, in the summer of 2016, address some of the many questions that can arise for anyone engaged in translation processes in relation to historical sources. In my Welcome Address at the conference, I cited a rare article by K. R. Norman, published in the 1980s, that tackles translation issues in Buddhist studies, particularly, in this case, of Pill texts. Paraphrasing Norman, I listed a set of questions he formulated in his short article, questions that remain relevant today, and that formed both the backdrop for the conference and this volume: How important is

historical context in helping us determine meaning? What aids arc available to a translator? How does the translator give the translation meaning in a readable way? Can we understand words/passages from understanding their religious context? How important is a literal translation? How interpretive can we be? How do we find direct parallels between languages? Do commentaries and subcommentaries help or hinder? These and related questions are addressed by the essays presented here, as initial attempts to assess our translation practices.

Translation studies has been a subdiscipline in "Western" academia since the 1980s, but translation theory and practice itself is, to quote a biblical idiom, as old as the hills. initially, translation studies, as it emerged as a discipline, was Eurocentric/Western in its purview, but by the beginning of the twenty-first century scholarship had begun to broaden out. Leo Tak-hung Chen's excellent work on translation theory in relation to China was published in 2004, then other works began to appear that expand scholarship on translation studies and include discussion of India and other parts of Asia. Works that stand out in this regard arc *In Translation: Reflections, Refraction, Transformations,* edited by Paul St. Pierre and Prafulla C. Kar (2007), and *Decentering Translation Studies: India and Beyond,* edited by Judy Wakabayashi and Rita Kothari (2009). In their introduction, Wakabayashi and Kothari observe: "The recent signs of interest in non-Western translation arc driven by a desire to push back the largely Eurocentric boundaries of the discipline and to remap the field . . ." (2009, 4). Wakabayashi and Kothari's praiseworthy volume "foregrounds some local moments of translation" that present challenges to overarching theories, in the hope that "they will contribute to a more stratified and nuanced analysis. to new questions and perhaps new answers" (2009, 5). In recent years, a few Buddhologists have begun to ask similar questions, and a few publications have begun to appear that treat these issues. The first book devoted to the topic, which focused on Tibetan Buddhism, appeared in 1995, and the second **was** published just last year, after a twenty-year gap, in 2016. This *volume—Cross-Cultural Transmission of Buddhist Texts: Theories and Practices of Translation,* edited by Dorji Wangchuk—is a collection of essays from a Hamburg conference of the same name that took place in 2012. The essays arc presented clinically, that is, as a collection arranged alphabetically, by author, with no introduction included in the volume. This presentation betrays the state-of-play of the subdiscipline of translation studies within the field of Buddhist studies. It is, as *yet,* undefined. This is perhaps not surprising, given that the vital work of scholars in the field to produce translations is nor always given due credit. In 1996 Haberman and Nattier published a short piece in *Religious Studies News* on the way in which translations of important Asian texts were not recognized by "Western" academia for the achievements they arc. The creation of an edition in the source language and the task of translation require commitment, time, energy, hard-earned skill and dedication, and remains invaluable for an understanding of social and religious history. However, its value has not always been appreciated within academia, as Haberman and Nattier argue. Publications that arc wholly translations, and not discursive volumes, have not always curried favor in some academic circles, the worst instance of which they recount: "One anecdote even tells of a search committee meeting in which a senior professor waved a candidate's book—a sophisticated translation and explication of a medieval Asian text—in the air and shouted, 'This isn't a book! It's a translation!'" (1996, 1).

When we work within a discipline or subdiscipline, we know the parameters that govern how we work: these arc the sources to engage with, this is how to evaluate the evidence, these arc the types of theories to engage with. And indeed, if a scholar ventures too far outside of the expected parameters, it often has negative consequences for the reception of his or her work. But when such parameters *are yet* to be defined, the nature of academic work pertaining to that area is naturally heterogeneous. In this volume, scholars raise and address similar questions; however, we each arrive at the questions via analogous but inimitable routes. For example, Collett Cox has spent many years working on early Buddhist manuscripts, so a translation question that engages her, in this context, is

the question of how a text comes into being, how it comes to be constituted. Natalie Gummer, on the other hand, has been working with Mahayana sums since the time of her PhD studies at Harvard. Her fresh framework for how we interpret Mahayana *sutras* has far-reaching implications, including implications for translation theory and practice. How, she asks in her chapter, do we take aspects of the medium into account in translation? If the text has a performative function, how does that affect our translation? Thus, both scholars raise questions about the nature of the Indian / South Asian Buddhist textual tradition—questions that pertain to translation-but arrive at their questions via consonant experiences as researchers that are nuanced at the intersection with translation issues. Hence, they situate their discussions differently, and the prism of their unique experiences as translators impacts the contours of their investigations. Similarly, Ligeia Lugli has been part of the Mangalam Research Center's Buddhist Translators Workbench project for some years, and as part of her work needed to conduct interviews. In so doing, she became *aware* of how interviewees possessed notions of a technical terminology within academia, as Haberman and Nattier argue. Publications that arc wholly translations, and not discursive volumes, have not always curried favor in some academic circles, the worst instance of which they recount: "One anecdote even tells of a search committee meeting in which a senior professor waved a candidate's book—a sophisticated translation and explication of a medieval Asian text—in the air and shouted, 'This isn't a book! It's a translation!'" (1996, 1).

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Each scholar in the volume brings something different to the table, and although each scholar has a background in Buddhist studies, the volume comprises contributions from linguists, religious studies specialists, and historians. Bringing these contributions together into one volume that may, at times,

appear piecemeal, all I present here to you are questions. The beating heart of the volume is, I hope, question after question about what the subdiscipline is, about how we define it, how we shape it, and how we want it to be constituted. As such, the volume is more similar to heterogeneous edited collections of past decades than the more intensely thematic ones of recent years. The similarity comes in this, the very nature of the volume; edited collections in the past have been volumes that do what this volume is attempting to do, make tentative steps into an unexplored field. Defining a field or subfield is an exciting but onerous task, and formation takes time. I present this volume as one step in what will be, I am sure, a long process.

The volume is grouped into three sections. Part 1 focuses on the nature of the text that is to undergo translation, and on theory. The three contributors in this part address such questions as: How does a text become constituted? How do we translate more than literal meaning? How does our perception of genre affect translation practices? Part 2 is concerned with translators. The authors in this section assess the motives of early Buddhist translators, examine colonial agendas that impact translation, and theorize about modern translators' perceptions of technical terminology in Buddhist texts. Part 3 consists of four chapters of applied examples, each tackling one key word or phrase and examining issues relating to translation of the item. In this section, some of the broader theoretical concerns raised in parts 1 and 2 arc applied to these specific examples. First, the word antevasini is examined, contrasting its appearance in texts and epigraphs and considering the extent to which it can be understood as a technical term. Next, translations of *tirthika* are surveyed, and the Christian basis for its translation as "heretic" dissected. **In** the penultimate chapter of the volume, the foundational doctrine of *paticca-samuppada* is discussed, translation of it surveyed, and its function as a conceptual metaphor examined. Finally, chapter 10 looks at an exegetical word often employed by Buddhist commentators in the Pali tradition—desaithisa—and its own multivalent explanatory function is explored, as part of a broader remit to investigate the problems with a literal translation of the term itself.

Detailed Chapter Summaries

CHAPTER 1

To begin the volume—as she began the conference with her keynote—Collett Cox raises several questions that underscore many of the topics discussed by the other contributors to the volume. After a brief biographical preface, she sets out her initial questions: What exactly is translation? How do source and target languages influence our translation? What roles should prevailing views about translation play in our translation choices? Is the translator always herself a 'visible" part of the process? Is our goal linguistic equivalence? How does our theoretical stance shape our translation practice? Cox acknowledges these arc not new questions, looking back to early and medieval Chinese translators of Indian Buddhist texts, some of whom commented on translation practice. Here we find a familiar problem being debated: how closely should the translation mirror the source language?

Next, Cox assesses what exactly it is we understand a "text" to be. Do we consider there to be an original or ideal version of the text, which all other versions aspire to emulate, or do we see the text as process, as "multiple forms as historical instances fashioned by all of its authors, transmitters, commentators, translators, and audiences"? Cox notes that different responses to these questions have led to tensions in scholastic communities, including our own, the vicissitudes of which she details.

Looking, finally, at concrete factors that might influence the exact ways we understood a text to be constituted, Cox discusses the context and medium of composition and transmission, and the nature

of extratextual evidence. Here, as elsewhere, she has recourse to the Gandhari material she is familiar with, which she uses to demonstrate that factors affecting composition and transmission may not be consistent, noting that different Gandhari manuscripts can suggest either a ritualistic or archival purpose underlying internment. She also makes use of the manuscripts to demonstrate that there can be multiple or single textual witnesses. Cox concludes that, in Buddhist studies, given that text-as-process seems the most realistic perspective to adopt, therefore, the best approach to translation is the "historically sensitive" approach, that "takes into account the historical context of a particular text or textual genre" including "the material context within which the text functions and the interpretive perspective of its stakeholders, whether they be traditional or contemporary, religious or political."

CHAPTER 2

Natalie Gummer's contribution is concerned with Mahayana sutras. In her forthcoming monograph—The Language of the Sutras—set to be a seminal work, she rigorously and diligently argues for a new way to read Mahayana sutras, as much more than a simple exposition of Buddhist doctrine. In her chapter in this volume, in which she concentrates on the Suvarna(pra) bhasottama, she relates the themes of her broader project to the issue of translation. If the Mahayana sutras arc performative, and engaging with them "makes the Buddha present and transmits his essence to listeners," how can this function of Mahayana sutras become integral to a translator's objectives and what arc the implications for translation if it does? Gummer assesses how statements about the Buddha's embodiment arc embedded in the language of the Mahayana sutras and provides us with some examples as to how an awareness of that might affect and shape translation. She focuses on three examples. First, a long series of parallel clauses in one passage of the Suvarna(pra)bhasottama, all beginning with the word sarva (all). that mark out "the rhythm conveying the all-pervasive power of the sutra." Gummer argues that a translation that is sympathetic to and functions to support the performative arch of the texts would attempt to maintain the rhythm of the Sanskrit syntax, so that the English words of the translation act to communicate the performative function of the texts in the same way the Sanskrit does. The second example she uses is again a repetition, this time of adya "today" with a first-person pronoun, which combine to iterate the present moment of preaching and hearing of the *sutra* and the doctrine. Gummer translates this combination with the emphatic "This very day, I . . . ," asking us to bear in mind the power of such statements at the moment (i.e., the present day) on which the *sutra* is preached and heard. Her third example is the repeated vocative phrase *tvam satpurusa* alongside a string of verbs in the future tense, which describe the impact of the preaching of the *sutra* on the *dharmabhanaka,* and again functions at an intersection "between form and content."

Gummer concludes that some aspects of the performative nature of the text are untranslatable in any attempt at verbatim English prose and verse that make up translation practice; however, efforts to attempt to capture elements of this do enable a more thoroughgoing communication of the nature of the texts that enables the modern (silent) reader to comprehend them more completely.

CHAPTER 3

In Amy Langenberg's chapter, the third in part 1 of the volume, on texts, she addresses questions relating to genre and hermeneutics. Taking a step further on from Cox's survey of how a text becomes constituted, and from Gummer's argument for the nature and character of the text to be taken into consideration when translating, Langenberg challenges us to consider ways in which reading texts through various optics affects translation practice. She begins her chapter with a survey of past scholarship on *vinaya* that tends to "assume that *vinaya* texts can be mined for historical information." She also notes critics of such an approach. such as Finnegan and Hallisey, who expose

the limitations of such readings. She critiques ways in which *realia* have been read into *vinaya* literature. These include the strategy relating to "irrelevance," whereby it is understood that material not relevant to the main thrust of *the narrative* must be revealing *realia,* and "counterargument," a proposal that tenders that the rules were made in order to address behaviors that were actually happening, and she also mentions, in opposition, the perspective of "presentations," an understanding *that vinaya* arc more about the views of the compliers than social reality.

Next, Langenberg discusses how, despite their canonical status, *vinaya* texts have not always been "enduring blueprints for monastic life from the **time** of redaction forward." She summarizes arguments that illustrate how *vinaya* texts have not always been fully known or utilized by Buddhist communities, with sometimes only a digest being on offer, and ways in which they arc used not as compendiums of religious rules governing behavior, but more ritualistically, or as part of civil or state law.

Langenberg's own suggestion for how to read *vinaya* is that they should be read alongside other contemporaneous sources—much as I do in my chapter in this volume (chapter 7)—and it is only through such endeavors that we arc able to fully comprehend the import of the texts. She illuminates her point through comparison of a monastic rule for nuns relating to bowing with dharmasastric prescriptions on salutation rituals and expectations. Here she notes not only the complementarity of language used in both sources but also the complementarity of ideation. She concludes that the monastic rule in question that governs the behavior of nuns "seems to be participating in the social logic and gestural traditions also described in these various *dharmasastra* contexts." She concludes by returning to the question of translation, with an assessment of how interpretive practices relating to ascription of genre affect translation.

CHAPTER *4*

In his chapter, the first in part 2 of the volume, on translators, Oskar von Hinuber addresses the question of why the Pill commentaries were translated into Pali in the first place, and considers who the intended audience might have been. With regard to the extant *atthakathas,* he raises the question in relation to their translation from—what has come to be understood as—their original Sinhala form, although von Hinuber questions that. Sources that provide some insight into possible motivations of these early translators are the well-known twelfth-century story of Buddhaghosa, in which it is requested that he translate the Sinhala commentaries into Pali so they could be of great benefit to the world. This story, although late, concurs with the introductory and concluding **verses** of the *atthakathas* of the *vinaya-, sutta•,* and *abhidhammapitakas* that show that the commentaries are translations. The anonymous author of the *Vinaya* commentary specifically states it is their desire that the translation into Pali will be of benefit internationally, that is, outside of Sri Lanka. Buddhaghosa and the anonymous author of the *abhidhamma* commentary do not state such grand ambitions, declaring, instead, their aim "to raise the commentaries to the same linguistic status as the canonical texts by the use of Pali *as* an appropriate language." Von Hinuber then details some subsidiary evidence that supports this notion that the commentaries were originally in the Sinhala language. Taking one step further, he then questions whether there was in fact a stage prior to that—an original Indic form of the commentaries that was taken to Sri Lanka and translated into Sinhala. As is the case with many of the questions he discusses, the evidence for this is slim. Here, von Hinuber considers uses of a rare central Indian word for brick *(ginjaka),* etymologies, and the possible trace of an old eastern Middle Indic form of *kicchi* in the *Vinaya* commentary to make his case. This, he posits, is evidence enough for us to consider Indian originals behind the Sinhala versions as a possibility.

Up to this point, von Hinuber has been looking back on the commentaries as they may have existed prior to the time of Buddhaghosa. Looking forward from that point, he then explores who might have been the intended audience of the newly restructured, modernized, and freshly translated Pali *atthakathas.* He poses the question, how do we "find those monks, who were supposed to use the commentaries outside the Mahavihara, even outside Ceylon in India and perhaps beyond in *dipantare* [other countries]?" Attempting to answer this, he surveys evidence for Theravada, or Theriya, presence in South India, which is predominantly material and epigraphic. The most revealing of which arc inscriptions from Nigarjunakonda, dating to the third century CE, that even suggest proselytizing activity on the part of the Theriyas.

Von Hinuber concludes by surmising that the commentaries were translated 'to modernize the texts in old Sinhala Prakrit linguistically by giving them, at the same time, a new and better structure." The ambitions of certain commentators were to internationalize the Mahavihara agenda, while other **commentaries** appear to have been translated into Pali to reassure Mahavihara monks "of the orthodoxy of their views."

CHAPTER 5

When considering issues in relation to translation of South Asian texts into Western languages, the questions of colonialism and orientalism often arise. These issues arc addressed in Elizabeth Harris's chapter. Here, Harris seeks to foreground nineteenth-century missionary translators working in Sri Lanka on Sinhala and Pali language and Buddhist texts. Harris argues that the life and work of such missionaries have not been given due consideration in debates about orientalism and colonialism and this is an imbalance she seeks to address. Her argument for revalorizing their importance is threefold. First, she highlights that they were chronologically prior to many other noted orientalists, such as T. W. Rhys Davids. Second, that the type of orientalism evinced by them enables a nuancing of the vicissitudes of orientalist discourses, in which she demonstrates that an uncritical Saidian perspective can flatten the narrative. Finally, Harris asserts that their work had significant impact on other orientalists who followed them and, indeed, on the complexion of Buddhist modernism.

These observations arc made through a study of the translation practices of three Sri Lankan missionaries: Benjamin Clough (1791-1853), Daniel J. Gogerly (1792-1862), and Robert Spence Hardy (1803-1868). In each case, Harris chooses one noted work by the translator, or one dimension of their work, through which she elucidates each of their contributions—both progressive and delimiting aspects—and begins to explore some of their motivations behind their translation tasks. For Clough, Harris concentrates on volume 2 of his Sinhala-English dictionary; for Gogerly, his translation of the *Culakammavibhangasutta;* and with Spence Hardy, his work on Buddhist cosmology and the biography of the Buddha. Harris skillfully demonstrates how the views and preoccupations of a translator interpose in translation choices—a resounding lesson for any context. In this case, she highlights how the translators own adherence to a religiosity distinct from the one that underpins the texts (and languages) being translated is impactful. She notes how, with a proselytizing agenda in mind, translation choices arc shaded in particular ways.

CHAPTER 6

Ligcia Lugli's chapter engages with modern translators of Buddhist texts. As a result of a project she worked on for the Mangalam Research Center, Lugli became interested in the notion of terminology and the role it plays in translations of Buddhist literature. Her chapter explores the question of whether many common words used in Buddhist texts—especially those that espouse aspects of doctrine and practice—arc in fact words or terms. She begins her chapter with a concise survey of

classical and more recent theories of the use of terminology in language and concludes with a focus on the Sanskrit word *samjns,* by way of example.

According to the classical model of terminology, a "term" is quite different from a "word." Lugli identifies the core of the theory as positing that "a lexical item qualifies as a term only if it stands in biunivocal relation with its referent and is unambiguously defined? That is, to qualify as a term, the same word must always be used for the phenomenon in question, in the same way. However, new theories have emerged over the last few decades that challenge this definition and argue instead that "terms are dynamic and stand on a continuum with general language words? The new theorists assert that the concepts behind terms can be multifaceted and vague, terms can behave more like ordinary words than the classical model allows, words and terms are on a semantic continuum, and the need for contextualization is not obviated by the designation of a word as a term. The impact this has on translation is that translators need to take care when assessing each instance of appearances of common words (that denote doctrine and practice) in relation to terminological value, that is, the extent to which they arc functioning as a technical term in that instance. Failure to correctly assess this can create problems. While aware of the many complexities that vex translators of ancient Buddhist texts—temporal distance, hermeneutical questions, and language issues—Lugli argues that in Buddhist studies there has been, historically, an overemphasis on rendering words as technical terms. This stems from opaque adherence to the classical model of terminology. To illustrate her point, Lugli then presents a case study of samjna, an instrumental word in early Buddhist discourse that has, historically, proven difficult to translate. Lugli surveys the many attempts by modern scholars to render correct translations of this word (or term) and highlights some of the consternation caused by adherence to the classical model whereby scholars attempt to find a singular English word or phrase applicable in all instances. She concludes her discussion with her own suggestion that, rather than trying to find one suitable English word or phrase that is applicable in all instances, instead, the best way to understand samjna is to see it as corresponding to a "lexical gap" in the English language. That is, there is no one corresponding English word that comfortably fits all occurrences of it in Sanskrit Buddhist texts; no word in English covers the semantic spectrum of samjna nor is able to express the concept in a way that replicates the specialized parameters of its usage in Buddhist texts.

CHAPTER 7

chapter 7 is my own chapter, the first in pact 3 of the volume, the section that focuses on applied examples. Taking up themes already discussed in parts 1 and 2 of the volume, I examine the question of the extent to which *antevasini* can be considered a technical *vinaya* term. This investigation blends with questions already posed by Collett Cox, on the stability of texts; by Amy Langenberg, on how we read *vinaya* texts; and by Ligeia Lugli, on the nature of technical terminology on Buddhist literature.

According to Buddhist *vinayas, antevasini-and its* male counterpart *antevasin-* is a term used to denote pupilage within the tradition. It is part of a fourfold classification of defined roles that relate to ordination and become delineated through formal monastic procedures. The ordination system is formulated around a novice period that involves training. An individual wishing to join the order has *a pabbajja* ordination and becomes a novice *(samanera/i)* and a pupil *(antevasin/i* or *saddhiviharika/a)* with both a preceptor *(upajjhaya/a* and a teacher *(dcariya/a).* After a period of two years, the novice takes full or higher ordination *(upasampada)* and becomes a monk or nun *(bhikkhu/ni).* According to the *vinayas,* this formal process happens in gender-segregated communities; that is, male novices have male preceptors and teachers and female novices have female preceptors and teachers. The epigraphic evidence, however, challenges our perception of *antevasini as* a technical *vinaya* term

repetitively denoting a role with clear parameters that is enacted within a community segregated along gender lines. In inscriptions we find records of women who consider themselves direct pupils *(antevasini)* of male monastic teachers, a situation that, according *to vinaya* norms, should not happen. Given this seeming discrepancy between the textual and epigraphic evidence, doubts arc raised about the exact meaning of the term. The question is not one of literal translation, which is invariably "pupil" in each case, but rather with semantics and terminology configuration, that is, the extent to which *antevasini* can be understood as a standardized technical *vinaya term,* with the same semantic range, always specifying **a** particular collection of behaviors.

CHAPTER 8

In the second chapter of applied examples, C. V. Jones challenges translations of *tirthika* as "heretic." Initially, Jones takes us on a short tour of the origins of the term "heretic" in Abrahamic and Western contexts. Here, he skillfully reveals that a heretic came to be understood as the "enemy within" a religious tradition, one who adheres to "a heterodox,

potentially divisive position within the parameters of one's own tradition." Next, in a survey of writers of modem dictionaries of Old and Middle Indic languages relevant to purpose, Jones highlights the consistency with which the primary translation of *tirthika* from Buddhist texts was "heretic." Although, recently, there have been a few other options suggested, "heretic" has remained the option of choice. Jones then turns to Buddhist texts themselves. First, he groups together systematizers and commentators on Buddhist thought who understood the *tirthika* as some son of opponent of a rival school. Such opponents might have, for instance, contrasting views about the nature of the self, or the nature of liberation, but were most often not—in contrast to the semantics underpinning "heretic" in Christian usages—inside the Buddhist community, espousing false views as the truth. This Jones especially demonstrates in his exegesis of *a Ratnagotravibhagasastra* passage.

Jones next surveys texts that present *a tirthika as* an obstacle to practitioners as they seek to advance on the Buddhist path. Interestingly, certain of the Mahayana texts that present this possibility also allude to a Santideva-type notion of the obstacle as an aid on the path. Finally, in his reverse trajectory, Jones returns back to the beginning and surveys the initial uses of *tirthika in* the earliest Buddhist sources. Demarcated by an awareness of historical milieu, he identifies the shared religious metaphor of the cycle of transmigration understood as a flood, which needs to be traversed by the religious adept, and which may be the origin of the notion of *a tirthika as a* ford-maker who is so enabled and able to galvanize others. He also notes the early Buddhist nuancing of this metaphor to allude to states of mind. Acknowledging Buddhism's move away from these shared s*ramana* metaphors, he concludes that while *a tirthika* is one of a distinct religious view, doctrine, practice or sect to one's own, nowhere in Buddhist literature is the term used in a sense that warrants translation of it as "heretic:' a translation choice which he implores we abandon.

CHAPTER 9

In the penultimate chapter of applied examples, Dhivan Thomas Jones considers the doctrine *paicca-samuppda.* Noting, initially, its significance as a fundamental doctrine of early Buddhism, Jones begins his assessment of the term with a twofold goal in mind—to argue in favor of one of the usual English translations of the term over others and to reconsider the extent to which the concept needs to be considered as a theory of causation or, indeed, an articulation of human experience in the world.

He begins, picking up on points already made in the volume, by designating *paticca-samuppada as* a specialist term that "refers unambiguously to a particular concept." He then takes in turn the two individual components of the compound and surveys the semantic range of each. Putting the conclusions of these subsections together with an analysis of the nature of the term as a syntactic

compound, he concludes that "dependent arising" is the neatest expression of the full literal meaning of "(a phenomenon's) arising dependent on (a causal basis)."

Having established his basis translation point, Jones then proceeds to a more existential discussion of the nature of causation in early Buddhist thought, and a reflection on whether the notion of causation here is not theoretical but experiential. That is, rather than the concept expressed by *paticca-samuppida* being simply a doctrinal statement on the nature of the world, does it instead attempt to communicate some fundamental aspect of human experience that a practitioner needs to become aware of to proceed on the path? Jones's essential point here is that there is more of a metaphorical slant than is often considered to be the case. He argues that *paticca-samuppada* needs to be understood as a conceptual metaphor, that is, an item of language that enables "transfer of meaning from one conceptual domain to another." Closing with a discussion of agricultural metaphors relating to organic growth that accompany expositions of the doctrine, Jones concludes that if textual expressions of *paticca-samuppada* were constructed out of familiar metaphors of life and growth in the ancient Indian milieu, then our own translation of it into English ought likewise to be as comfortable a fit as possible.

CHAPTER 10

The chapter that completes the volume is a study of the weird *desanasisa as* it appears in Pali commentarial literature attributed to Buddhaghosa. The word is often translated as "a headword for a discourse; or variations on that theme. However, in this chapter, Gamage questions such translations and explores the extent to which they are unerringly applicable and function to communicate the breadth of meaning of *desanasisa* in the various contexts in which Buddhaghosa employs it. Gamage argues that *desanasisa* has a broad application and is in fact similar to the grammatical *ekasesadvandva in that* it is often used in a similarly reductive way. He identifies three discrete ways in which *desandsisa* is employed in Buddhaghosa's commentarial expositions of the canon. Pint, he argues, *desanasisa* is used to highlight synecdoche, that is, to indicate instances in which a word operates as a part signaling a whole, or two or more parts. One example he gives for this is the use of the word "mother" to infer both parents. Second, he notes its usage to highlight merismus. In this function, *desanasisa* is employed to indicate a situation when two (often opposing) things are used to represent more. Third, Carnage argues that *desanasisa* also indicates metonymy. Given the range of applications for the rubric *desanasisa,* any literal—or even dynamic or interpretive—translation may fall short of being able to convey a meaning that does justice to the multifarious exegetical purposes that underpin Buddhaghosa's use of the word.

Essentially, the bare components of the subdiscipline of translation studies (in Buddhist studies) are texts, translators, and words. The volume so constituted, each part raises and attempts to address some questions in relation to each of these factors. Relating to texts, contributors discuss the nature of Buddhist texts, how it is we came to have an understanding of what constitutes a text, how we might engage in translation practices that communicate something more than literal words, upholding other aspects of the function of the text for its intended audiences and explorations of hermeneutics, genre, and intertextuality. Motivations of translators old and new arc explored and questions raised about how ambitions, perceptions, and prejudices of a translator might impact translation. Finally, through some applied examples, so-called technical terms, religious tides, doctrine, and exegetical strategics have been explored.

Conclusions that can be drawn from the contributions that make up this volume are admittedly piecemeal but nonetheless considerable: that a "historically sensitive" approach to translation is the most fitting for Buddhist studies; that it is possible to translate taking into consideration more than a literal rendition of the words in the source language; that hermeneutics and genre impact translation

choices; that Buddhist translators themselves did not always possess the same motivations; that colonial attitudes have influenced translations and production of dictionaries in a variety of ways; that the classical model of terminology has been impacting translation choices Buddhist studies scholars have made; that what comes to be understood as technical terminology went through developmental processes; that Christian presuppositions impacted translation choices; that loose translations of core doctrine need to be challenged; and that Buddhist exegetes used words in multivalent ways that are not always possible to convey via literal translation. <>