

TANTRIC POETRY OF KUKAI

(Kobo Daishi)
Japan's Buddhist Saint

with excerpts from *The Mahavairocana Sutra*
and I-Hsing's *Commentary of the Sutra*

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In memoriam Kenneth Rexroth

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Preface

Mahachulalongkorn Buddhist University under Royal Patronage has as its main objective the program of publishing Buddhist texts both Mahāyānic and Theravādin. It has also been making great attempts to promote Buddhist and philosophical studies in every aspect. This can obviously be seen from various publications so far undertaken by the University. Moreover, the students of the University have as well to undergo the course of study in Mahāyānic philosophy.

It is a matter of pleasure to state here that Dr Montri Umavijani introduced to us for publication this invaluable book of Tantric Poetry by Kūkai, Japan's greatest Buddhist saint and teacher, and translated into English by Morgan Gibson and Hiroshi Murakami, famous poets and Buddhist scholars. That the Tantric Poetry by Kūkai is based on the *Mahāvairocana Sūtra* and I-Hsing's *Commentary* has further enriched the invaluable of the book and the loftiness of the poetry herein.

Mahachulalongkorn Buddhist University is pleased to publish this invaluable book and offer it to the students of Buddhism in particular and to the public in general. Our thanks are thus due to Dr Montri Umavijani for his keen interest in the publication of the book; and to the two learned translators for their painstaking effort in bringing to light this rare literature.

V. Khemapāli

(Ven. Phra Maha Nakorn Khemapāli Ph.D.)

Secretary-General

KŪKAI AND SHINGON

—Morgan Gibson

Kūkai, whose posthumous name was Kōbō Daishi (774-835 A.D.), is one of the most profoundly influential figures in Buddhism, widely revered as Japan's greatest saint. A precocious scholar and wandering monk, he was ordained at Tōdaiji in Nara and later spent two years in China (804-6), where he was ordained as a Master of the Shingon (True Word) sect. Returning to Japan, he established Shingon there, and it eventually became the dominant Tantric, or Esoteric, sect. Kūkai helped join Shintō traditions with Tantric Buddhism, for the symbol of the sun is central in both—representing the Shinto Sun Goddess Amaterasu as well as Dainichi Nyorai (Mahāvairocana, the Dharmakāya, Buddha—mind, or Buddha of Universal Illumination). Kūkai was active in several major temples in Kyūshū and Nara before building the vast monastery and cemetery on Mount Kōya, which remains the center of Shingon, and finishing Tōji in Kyōto. His organizational achievements flowed from his theoretical and literary genius, expressed through unexcelled calligraphic artistry, and he is said to have perfected the *hiragana* syllabary, which allowed the Japanese to write their own language. Dying in meditation on Mount Kōya, he is popularly thought to be awaiting Maitreya, the future Buddha, when he will return to active life.

Kūkai's POEMS THAT SING TEN IMAGES, translated in this volume, express the fundamental teaching of Mahāyāna and Tantric Buddhism that all form is void (empty of substance, impermanent, egoless)-including the forms of Buddha (enlightened being), Dharma (truth or law), and Samgha (community of monks, nuns, and lay practitioners of Dharma). In this view, all beings, no matter how sacred, turn out to be as illusory as phantoms, heat waves, dreams, shadows in mirrors, mirage-castles, echoes, water moons, foams, flowers in the sky, and whirling rings of fire. At best, forms may be "skillful means" for revealing the truth of non-form, so that the mantra "Ah!", for example, expresses "innumerable Buddha-truths"; but Enlightenment is liberation from all forms, detachment from all objects, thoughts, images, compassionate realization that all is nothing: "Bliss of the Great Void Only!"

FROM ŚĀKYAMUNI TO KŪKAI

Paradoxically, formal expressions of non-form are extraordinarily complex in Shingon, which is a philosophical, mythological, artistic, and organizational synthesis of many traditions, comparable to the Roman Catholic Church in terms of cultural richness. How did the Shingon synthesis, established by Kūkai and still thriving in Japan, develop from the original teachings of Śākyamuni Buddha (558-478 B.C)?

If Śākyamuni should visit a Shingon temple today, he might well ask, with his familiar scepticism, why it is considered to be Buddhist. Whereas he had rejected the Hindu ritualism of his day, he would observe Shingon ceremonies performed before Mahāvairocana-Dainichi, the personification of Dharmakāya-Buddha-Mind, and many other Buddhas and Bodhisattvas who were not portrayed, revered, or even known to his followers during his lifetime, and he would be surprised to see his own image among the others (for the first sculptures and portraits of Śākyamuni were made long after his death). He would find himself worshipped as a divine being, not the mortal that he had insisted he was in teaching that there is no eternal soul or ego. He would observe monks living comfortably in temples or homes, many with wives, families, and property (including temples as family property), rather than wandering and begging in the simple life of the original Saṃgha, or Community of monks. And whereas he had meditated quietly, without ceremony, and had taught by giving immediate answers to monks and others who had questioned him, Shingon monks would seem to him to be as dependent as Brahmins on elaborate ceremonies, temple-customs, and mythological systems.

On the other hand, Śākyamuni would undoubtedly share with modern Shingon Buddhists a basic attitude of compassionate contemplation, a silent open-minded peacefulness underlying whatever is said and done. This basic attitude was originally embodied in Śākyamuni, whose compassion for the sick, old, and dying—for all sentient beings—could not be satisfied or even expressed adequately through prevailing Hindu practices and beliefs, not through the ritualism of the ruling caste of Brahmins, who identified themselves with the universal spirit of Brahma, nor through the asceticism of various schools of Yoga, nor through philosophical speculation, nor nihilism. Finding all prevailing philosophical and religious systems inadequate for solving the problem of unhappiness, Śākyamuni meditated under the bo tree until compassion

expanded unhindered into full realization of living undivided from others, who were only apparently distinct beings. After some hesitation about whether to keep silent, his compassionate realization led him to teach the Middle Way between hedonism and asceticism, desire and aversion, just as compassionate realization through Buddhist history has expanded the teachings into forms, such as Shingon, suitable for helping certain people in certain situations, remote from those of the Buddha's lifetime, attain enlightenment. The secret of Buddhism is not in the doctrines as impersonal abstract principles, certainly not in thinking of them as eternal dogmas, but in realizing how they have been insightful responses to people in different situations. Dharma, Buddhist truth, lives in the fluxuations of life, and is sometimes expressed in words, sometimes in images and gestures, sometimes in silence. Śākyamuni's words were not written down until after his death, just as the words of Jesus were not written down until after his death, perhaps because the living presence of these great illuminators was so charged with meaning that writing seemed superfluous, or even in violation of their vital spirit. *How* they spoke, spontaneously poetic and dramatic, no doubt seemed even more important than *what* they said, certainly far more significant than words on a page ever can be. When the Gospels and Sūtras were written, poetry, parables, myths revealed more of the original spirit of Jesus and Śākyamuni than literal statements. So in reading any Buddhist text, we must never be attached to the words as expressions of fact or doctrine, but must let compassion extend our minds through the language, into experience beyond words and thought. Scholarship helps to prevent false interpretations, but without compassionate insight and imagination, scholarship leaves us muddled over doctrines that were intended to remove hindrances to compassionate wisdom, and were effective in certain situations and not in others.

From the Sūtras we have a vivid impression of Śākyamuni's benevolent personality and how he spoke to his followers, sometimes with the direct expression of ethical and psychological ideas, but more often indirectly, through parable and metaphor, and always to relieve pain and confusion, to help liberate sentient beings from the unsatisfactoriness of life (*Duhkha*). Three "baskets" of writings evolved—Sūtras, supposedly containing the Buddha's words as recalled through oral tradition, but often, no doubt, imaginative re-creations to reveal the spirit, if not the letter, of Śākyamuni's message; Vinaya, rules of the

Samgha or Community of monks; and Abhidharma, psychological and philosophical doctrines. Among fundamental teachings of the Sūtras are the Four Noble Truths: Suffering (that life is fundamentally illusory, ephemeral, unsatisfactory), the Origin of Suffering (desire for and aversion to objects, which are illusions), the End of Suffering (ending desire and aversion for objects that seem to be separate from self, which is also an illusion), and the Eightfold Path to Nirvāna (or the Extinction of Self). The Eightfold Path is often presented in three groups of principles: Morality (Right Speech, Conduct, and Livelihood), Contemplation (Right Effort, Mindfulness, and Meditation), and Wisdom (Right Views and Aspirations). These doctrines of the Middle Way have been given many interpretations through the ages, always in terms of the immediate situation of those on the Middle Way. So Dharma has always been practical, a way of liberation and enlightenment, even in its more philosophical expressions. In the Theory of Interdependent Origination, for example, the loss of Nirvāna, through ignorance, in the division of whole consciousness into apparently separate objects of Samsāra (the illusory world of phenomena), is suggested, rather than explained; but the effect of the theory is to cut through attachments to objects by revealing their impermanence and dependence on the ephemeral functioning of consciousness. That is, the mind creates thoughts which we ignorantly identify as objects in a real world, but all we really know are the thoughts in One Mind, which is empty of substance. If we are attached to these thoughts, as if they were real, we become continually frustrated; whereas if we realize that thought are only thoughts, including the thought of self, we begin to be liberated from illusory objects of desire and aversion. Only in full realization that all is changing, temporary, and without substance or essence, that there is no permanent or objective self or ego, no absolute soul, can there be compassionate equanimity and liberation from karma (the burden of past acts).

At about the time of Christ, Buddhism went through a cultural revolution known as Mahāyāna (the Greater Vehicle), which spread from India throughout Asia, no doubt because Śākyamuni's direct, original approach was not effective in new situations. In Mahāyāna, the LOTUS SŪTRA and other writings presented the personality of the Bodhisattvah, an enlightened being who, instead of entering the total bliss of Nirvāna, postpones his entry until all sentient beings are fully enlightened also. The chief Bodhisattvah, Avalokiteshvara (Kannon in Japan) exerts "skillful means" of helping others, by assuming

various forms and methods, depending on each situation, for all truths are non-dualistic, empty, originating in the one fundamental truth of non-form. That is, all forms are only appearances, including Buddhas and Bodhisattvās, whose forms reveal the void of Nirvāna. So Mahāyāna is expressed through artistic symbolism, poetic implication, mythic ambiguity, rhetorical paradox in such PRAJÑĀPĀRAMITĀ (Perfection of Wisdom) SŪTRAS as the HEART and DIAMOND SŪTRĀS, in which realization of form as void, or Samsāra as Nirvāna, is expressed as the union of universal compassion and wisdom. In the Mādhyamika dialectic, the greatest Buddhist philosopher, Nāgārjuna (Second Century, A.D.) logically demolished all doctrines as a way of compassionately ending attachments to ideas. Nevertheless, Mahāyāna is rich in ideas, presented as mythic suggestions of Nirvāna, such as the Trikāya, or three bodies of Buddha: Dharmakāya (the universal Buddha-nature or Buddha-mind); Sambhogakāya (the Bliss-body of enlightened realization); and Nirmanakāya (the visible body of a Buddha, such as the historical Śākyamuni)—bodies in which all sentient beings participate, often without knowing it, for we are all naturally and originally enlightened, without realizing it until such hindrances as desires and aversions, attachments to self and other illusions, drop away.

Zen evolved as a school of Mahāyāna in China a millenium after Śākyamuni originally practiced silent, non-conceptual meditation and such non-verbal means of communicating Dharma as raising a flower in response to a question. Meditation has always been important in Buddhism; but only after Bodhidharma, an Indian monk in the Sixth Century, established Zen as a school in China, did meditation become so central that even the sūtras and Buddhas were said to be unnecessary for Buddhist practice, and even inimical to enlightenment, in which words and thoughts are obstacles. Zen monks, however, studied the literature and often philosophized about silence and the void, while recognizing that words are deceptive. In China, Zen absorbed some of the spirit of Taoism and its idea of actionless action, and passed into Korea and later into Japan, where it exerted widespread influence on many dimensions of life and art. Because in Zen every apparent being is enlightened, contemplation might reveal the void anywhere—in the arranging of flowers

or the drinking of tea no less than in Śākyamuni's words in the sūtras; so Zen arts of contemplative living were practiced widely by ordinary people as well as monks, as they are to this day in Japan.

Out of Mahāyāna emerged Tantric, Esoteric, or Vajrayāna Buddhism (*Mikkyo* in Japanese), which became systemitized in Nepal and Tibet in the Seventh Century, and passed through China into Japan in the early Ninth Century, brought by Kūkai and his friend and rival Saichō. In Tantra, both Hindu and Buddhist, a guru initiates disciples, who revere him as they practice contemplative yoga and magical rituals involving mantra and other occult forms of language, mudra and other significant gestures, mandala and other visual imagery, pilgrimages and other physical ordeals, and sometimes sexual yoga such as yab-yam. Philosophically, Tantra centers on ineffable universal Being which is revealed in dualistic, often sexual symbolism and rituals. Passions, rather than being deplored and restricted as they were by the original followers of Śākyamuni, are in Tantra regarded as avenues to Enlightenment if meditation and rituals are practiced exactly, under the absolute guidance of a guru.

So the way of contemplative, compassionate, cooperative wisdom, originated by Śākyamuni, created many forms of non-form—images of Buddhas and Bodhisattvas; sūtras, commentaries, and poetry; and diverse kinds of organizational life—as “skillful means” for helping many different kinds of people in diverse personal and historical circumstances, on the Middle Way in the realization of a spiritual Utopia on earth.

How did Buddhism develop in Japan? According to E. Dale Saunders (BUDDHISM IN JAPAN, 1964), it entered Japan first by way of Korea, in the Sixth Century, and functioned at first as a magical means of protecting the state from evil spirits, until the Regent Shōtoku Taishi emphasized its ethical benefits in social work. In 596 A. D. he built Shiten-nōji, a great temple which survived, in part, the air-raids on Osaka during World War II, and in 604 he wrote Japan's first Constitution, which emphasized such Buddhist values as peace and cooperation. Buddhism developed rapidly under sponsorship of the court when Nara was built in 710, a capital city modelled on a Chinese plan. Many temples were erected, sponsoring charitable and medical institutions, and engender-

ing intense speculation about the Mahāyāna doctrine of the Void (Shūnyatā, or Mu). In 794, Kyōto was built on the plan of the Chinese T'ang capital of Ch'ang-an, where Kūkai travelled to become the Eighth Patriarch of Shingon before establishing that sect in Japan. Kyōto remained the capital city (though at times only nominally) until 1185. Its founder, the Emperor Kammu, encouraged the growth of Tendai Buddhism in and around Kyōto, to counter the rivalries of the Nara temples. Tendai, a synthesis of several schools, was led by Saichō (Dengyō Daishi), who studied Tendai, Zen, and Shingon in China at about the same time as his friend Kūkai, but returned before him to lead Tendai, with Imperial approval. Saichō seems to have encouraged Shingon as one of several schools, along with Zen, within Tendai, whereas Kūkai insisted in leading Shingon as the orthodox, all-comprehending form of Buddhism for Japan.

KŪKAI'S LIFE AND THOUGHT

From Professor Yoshito S. Hakeda's definitive study of Kūkai (KŪKAI: MAJOR WORKS, 1972) we learn that he was born on June 15, 774, of aristocratic parents named Saeki on Shikoku. He was called Tōtomono and Mao as a child, and after his death on March 21, 835, was given the title of Kōbō Daishi (great teacher of Buddhist teachings). He is popularly revered in Japan not only as the founder of Shingon Buddhism in Japan and the creator of its main monastery on Mount Kōya, but also as a great writer, thinker, calligrapher, an early promoter if not the inventor of the *kana* syllabary, the originator of the pilgrimage route of eighty-eight temples on Shikoku, and the spiritual father of Japanese culture. He was the first Japanese to believe that we are all originally enlightened, though blinded by Samsāra, and that everyone has the potential of "Attaining Enlightenment in This Very Existence" (explained in an essay with this title), regardless of social status or sex; so his teachings have appealed to individuals of all kinds, rather than merely to the upper ranks, who had benefitted most from the Nara temples.

As a child Kūkai studied Chinese classics from his uncle, Ato no Otari, an eminent Confucianist who also tutored the Crown Prince. Then Kūkai went to college, but dropped out to wander in the mountains where, influenced by the Natural Wisdom School of Buddhism as well as by Shintō Shamanism, he had visions of Bodhisattvas. Meanwhile, in 794, the Emperor Kammu established his new capital at Kyōto, but city life repelled Kūkai, though he periodically returned to Kyōto for study. At 24, he wrote INDICATIONS, advocating Buddhism over Confucianism and Taoism, and eventually became a Buddhist novice, shaving his head and receiving precepts at Makinōsan Temple. Reading the MAHĀ-VAIROCANA SŪTRA (a part of which we include in this volume), he decided to study Esoteric Buddhism in China. He sailed there in 804, at age 31, sponsored by the Imperial Government of Japan, intending to stay for twenty years, but returning two years later. He lived in Ch'angan, the capital of the T'ang Dynasty and cultural center of the orient, where many religions interacted. He studied from Hui-kuo (or Keika, 746-805), the court-sponsored Patriarch of Esoteric Buddhism, the successor of Pu-k'ung (Amoghavajra), who in turn was the successor of Vajrabodhi, who had begun teaching in China in 720. Four years be-

fore that, Esoteric Buddhism had been brought to China by the Indian Master Subhākarasimha (637-735), who had translated the MAHĀ-VAIROCANA SŪTRA from Sanskrit to Chinese with I-Hsing (683-727: parts of his COMMENTARY on the SŪTRA are included in this book). Just before Kūkai's teacher, Hui-kuo, died, he ordained Kūkai as the Eighth Patriarch, directing him to propagate Esoteric Buddhism in Japan. So Kūkai cut short his stay, returning to Japan in 806.

Kūkai brought from China many sūtras and other literature, Mandala essential in Esoteric practice (the Diamond and Womb, or Matrix, Mandala), other works of art, and ritual implements, which he listed in his MEMORIAL, petitioning the state for support of his new religion in Japan. After a three year delay, because his friend and rival Saichō had brought Esoteric Buddhism to Japan before him and had attempted to include it in the Tendai Establishment, the court finally authorized Kūkai to reside in Takaosanji (later named Jingoji) Temple in Kyōto, where his religious and artistic influence quickly spread as Saichō's declined. Kūkai initiated Saichō but refused to grant him advanced initiation, or loan him books, saying that Dharma had to be transmitted directly from mind to mind, not by books, thus insisting on his own total authority as Shingon Patriarch of Japan. Kūkai was also appointed administrator of the great Tōdaiji Temple in Nara (810-813), and in 816 Emperor Saga granted his request to establish a new monastery on Mount Kōya, where, according to legend, he had found, hanging in a pine tree, a vajra (ceremonial implement representing the thunderbolt of enlightenment) that he had thrown from China towards Japan. So Kōya-san became his spiritual home, which he preferred to all other places. But in 823 the Emperor sent him to Tōji in Kyōto, to supervise its completion to protect the southern entrance of the city, and to establish the Shingon Sect there for its exclusive use—the first time “Shingon” had been officially used for a distinct sect. Near it, Kūkai built, in 828, the first school in Japan for universal education regardless of social status, and compiled a dictionary for the students, the oldest in Japan. He also supervised public works projects, the restoration and reproduction of Chinese art works, and many ceremonies at court and in temples. In 832, he retired to Kōya-san, where in 835 he died in meditation. According to legend he continues to be in meditation to this day.

Kūkai wrote over fifty works, interpreting and systemitizing Esoteric Buddhism as the complete truth expressed by Dainichi-Mahāvairocana Buddha, the embodiment of Dharmakāya-Buddha-Nature. According to Professor Hakeda, “The assertion that Mahāvairocana is the Dharmakāya appears first in the commentary on the MAHĀVAIROCANA SŪTRA expounded by Subhākarasimha and written down by his disciple I-Hsing... Mahāvairocana, an abstract postulation conceived by the religious genius of India, became less abstract when interpreted by the Chinese mind, and turned concrete when transmitted by Kūkai to Japan. When reinterpreted, Mahāvairocana became congenial to the indigenous mentality, having been defined as the Existence of all existences, a pantheistic-monotheistic Supreme Being with personality—wisdom and compassion—who could be found here and now in nature and in our mind.” (p. 93) So every being is Mahāvairocana and every sound is Dharma. The MAHĀVAIROCANA SŪTRA revealed the Lotus principle of compassionate creativity in many forms, as visualized in the Womb or Matrix Mandala; and the VAJRASEKHARA SŪTRA (or DIAMOND CROWN SŪTRA, not to be confused with the PRAJÑĀPĀRAMITĀ DIAMOND SŪTRA) revealed the Diamond Wisdom of realized Enlightenment, visualized in the Diamond Mandala; but each is non-dualistic and inseparable from the other in Kūkai’s practice, though they had evolved separately in India. Kūkai’s synthesis of Buddhist teachings, meditation-practices, ceremonies, artistic forms, and social organizations was original and amazingly systematic. In THE PRECIOUS KEY TO THE SECRET TREASURY, one of Kūkai’s basic works translated by Professor Hakeda in his definitive study, Kūkai delineated ten stages of Enlightenment, from the mind of desires, through Confucianism and elementary Buddhism, through aspirations for immortality, the Arhat’s realization that ego is impermanent psychophysical functions, the Pratyekabuddha’s unconditioned sympathetic concern for others, the Mādhyamika realization (of Nāgārjuna and others) that the mind is unborn (empty), the Tendai realization of original purity of mind and interpenetration of subject and object, the Hua-yen realization of mind as non-immutable, to the final Esoteric realization of every being’s participation, through the Three Mysteries of body, mind, and speech, in the universal Buddha-nature of Mahāvairocana-Dainichi. Whether or not we share Kūkai’s vision, it had the effect of organizing not only a massive variety of Buddhist doctrines that had evolved throughout Asia over the centuries,

but also the religious practices and social relations of a variety of forms of Buddhism, in a kind of aesthetic Utopia, in which each part reflected the whole, universal Buddha of non-form.

MANDALA AND MANTRA

Kūkai's intellectual and organizational accomplishments were greatly facilitated by ritualistic practices based on contemplation of the Diamond and Womb Mandala, and involving mudrā (gestures), mantra (sounds imagined, chanted, or written), and other techniques. In an issue of SUN MOOK journal (No5, Tokyo, February 10, 1979) devoted to KŪKAI AND KŌYA-SAN, Katsuyama Sensei explains how, according to the MAHĀVAIROCANA SŪTRA, Mandala (meaning "obtaining the essence") originated in ancient Indian folk-rituals in which sacred land was marked with string tied to four poles. In this area priests would make an altar of soil, covered with manure from sacred cows and sprinkled with perfume and jewels, which would be destroyed after the ceremonies were completed. A similar ritual is performed in Japan to this day, in building ordinary houses as well as temples. Mandala were brought to China by Tantric monks, and from China to Japan by Kūkai when Buddhism was in crisis, and an imaginative synthesis was required for the well-being of Japan. Shingon Mandala were symbolic models for a new Buddhist age in which every aspect of life would reflect the Buddha-mind of Dainichi. Sun-like, this universal Buddha shines from the Womb Mandala, his compassion like the red warmth of a womb around a baby about to be born, as those who meditated on it awake in the world of enlightenment.

The Mandala used by Kūkai have been magnificently photographed by Yasuhiro Ishimoto in MANDALA: SHINGON MANDALA OF TWO WORLDS AT TŌJI TEMPLE (Kyoto, no date, but issued in the late 1970's, with Japanese texts by Toshiteru Manabe and others). These Mandala are National Treasures at Tōji, where I saw them exhibited in the late 1970's. Well preserved after more than a thousand years (from about 899), they were painted with brilliant colors—a profusion of reds and greens—on silk, each about 183 × 163 centimeters. Ishimoto's book contains enlargements of sections that reveal the sensuous forms of the Buddhas and Bodhisattvas. The red lotus-petals resemble vaginas, as do some of the mudras, and there is much phallic symbolism in the vajra, swords, and head-dresses and whole bodies penetrating vagina-like haloes. Each being is vibrant, as if dancing, further contributing to the erotic intensity of the composition. For in Shingon, Wisdom is expressed erotically.

According to Manabe's essay, the student of Mandala may explore them in two directions, starting with the Womb Mandala and proceeding to the Diamond Mandala. We may proceed counterclockwise from the ordinary world of Samsāra to the Buddha-worlds of Nirvāna, or clockwise from Nirvāna into Samsāra: but both ways are one, just as Nirvāna is Samsāra and Dainichi is everyone. So the senses, passions, even sexual delight and other Karmic illusions may be ways into enlightenment. All of the beings portrayed in the two Mandala are emanations of Dainichi Nyorai, represented at the top of the Diamond Mandala and in the center of the Womb Mandala. His compassionate wisdom is like the blazing sun. He is white (enlightened) and red (passionate). Exploring the Womb Mandala, we encounter beings that apparently surround us, as a womb nurtures a baby; but exploring the Diamond Mandala, we struggle with our own spirit for liberation. At the end of successful training, which involves elaborate meditations and rituals focussed on each image in turn, the student envisions the blazing face of Dainichi, which blinds him in the sound of the mantra, "Ah!" Then the student touches Dainichi, in full lotus, on the right leg, and touching a dangling jewel is terrified of the Buddha, who is like a living woman and man, beyond dualities of male and female, body and spirit, wisdom and compassion, humanity and spirit-beings.

The mantra "Ah!" is the "mother of all," the first letter of the Sanskrit alphabet, and the seed-syllable of Mahāvairocana-Dainichi, from whom evolve all other mantras, languages, poetry, and thought, according to Kūkai's writings. (Hakeda, p. 249.) Hence the name of Kūkai's Buddhism: Shingon, which means "True Word." "Ah!" is true, according to Kūkai, not only because it stands for Dainichi, the Body of Truth, but also because when spoken its vibrations so spiritualize the body, if prepared in proper ritual and meditation, that the sound is revealed to be no less than the body of Dharma, Dainichi himself.

AN AMERICAN'S DISCOVERY OF SHINGON

I first learned about Kūkai from Kenneth Rexroth, whose work as a poet and translator of Chinese and Japanese poetry has been deeply influenced by Shingon Buddhism. After my book on Rexroth was published in 1972, I wanted to live in Japan for many reasons, among them to deepen my understanding of Buddhism for its own sake and as a way into dimensions of Rexroth's poetry that were obscure to me. Thanks to his help, I was invited to teach at Osaka University, 1975-9, and during this period I explored Buddha Dharma in Zen and Tantric temples, with the guidance of monks, philosophers, poets, Rexroth himself, and his wife, the poet Carol Tinker. Staying in my home in Osaka during a lecture tour of American Centers, Rexroth encouraged me to work with my friend Hiroshi Murakami, poet, translator, and an editor of AO poetry journal, on the translation of Kūkai's poems and sources that appear in this volume. Rexroth subjected our efforts to much-needed criticism, and I am profoundly indebted to him and Murakami for any understanding that I have of Kūkai's poetry. I take responsibility for faults in the final English version.

Kūkai wrote the poems in Chinese. Hiroshi Murakami produced a rough English version from the original Chinese version and recent Japanese translations by Shōkō Watanabe and Shunkyō Katsumata. I reworked Murakami's English version in close consultation with him. Yoshito S. Hakeda's monumental study, *KŪKAI: MAJOR WORKS*, (1972), was an indispensable aid. Murakami and I believe that we have produced the first edition of all of Kūkai's *POEMS THAT SING TEN IMAGES* rendered as modern English poetry.

Besides the close textual work with Murakami and Rexroth, the experience of Buddha Dharma and especially Shingon in Japan was indispensable in the preparation of this book, and I am grateful to my colleagues at Osaka University for the opportunity of teaching there and of living in Japan during those crucial years.

In addition to Rexroth, I had learned something of Buddha Dharma in America, before moving to Japan, from Allen Ginsberg, Gary Snyder, Alan Watts, and Chōgyam Trungpa, Rinpoche, whose meditation-seminars at Tail of the Tiger (the Tibetan Tantric Buddhist

commune later named Karme Chöling) I attended while directing Humanities Center at Goddard College in Vermont, 1972-5. I learned from Trungpa Shamatha (Calmness) and Vipassana (Insight) meditation, along with fundamental teachings of Theravāda, Mahāyāna, and Vajrayāna (Tantric) Dharma. In September of 1974 I was initiated by the Gyalwe Karmapa, the supreme head of Trungpa's lineage, the Kagyu, in an Abhisheka in New York, following the first performance outside of Asia of the Black Crown Ceremony (in which the Karmapa became Avalokiteshvara, the Great Bodhisattvah of Compassion). And in a second initiation, the following January, at Karme Chöling, Trungpa gave me the Tibetan name of Yarda Damcho (Waxing Moon of Holy Dharma) in the ceremony of the Refuge. Nevertheless, I could not offer the uncritical reverence towards him, and loyalty to his hierarchy, given by some of his followers, for I thought of him as a fallable teacher, not a divine guru, and his community as an isolated refuge for troubled Americans, not a dependable context for practicing the Middle Way. Later scandals involving Trungpa's seminary-training have borne out my dissatisfactions. More important, I wanted to live in Japan, where Buddhism had been a major cultural and spiritual influence for centuries, to experience Dharma in daily life.

My spiritual quest in Japan is the subject of another book, *BUDHAS OF JAPAN*, but experiences illuminating Kūkai and Shingon may be mentioned here. Arriving in Tokyo, I visited Asakusa Kannon Temple, where I was awed by wrathful guardians carved of wood, and old women in dark kimono praying to Kannon Bodhisattvah in clouds of incense, and remembered how the Karmapa had become Avalokiteshvara, or Kannon, in the ceremony in New York —as if the Bodhisattvah was assisting my personal quest.

Travelling to Kyoto by Bullet Train, I met Kenneth Rexroth and Carol Tinker, living in an ancient farm-house. Sitting like a Buddha before an electric fan, he warned me that I would learn little Dharma from most Japanese, who generally think that they simply become Buddhas when they die, or even from monks, who are little more than funeral directors in most temples. And he was right. I searched in Japan for six months, bewildered by its modernity, before finding a Shingon monk who revealed to me something of Kūkai's Shingon teachings. Meanwhile, I had meditated daily, studied texts, visited many temples, shrines, museums, and gardens for greater appreciation of

Buddhist and Japanese life generally, but had great trouble finding anyone to help me with Tantra.

My first encounter was on February 21, 1976, when a Korean-Japanese friend took me to Shitennōji, Osaka's oldest temple, to commemorate the day on which Kūkai had died in meditation in his monastery on Mount Kōya, in 835 A.D. The atmosphere of Shitennōji entranced me even more than that of Asakusa Kannon Temple. Old women danced for Kūkai and other dead, wreathed in the smoke of incense. Others wrote prayers on papers that monks burned or dropped in a stream. A bent-over woman told me to take care of old folks and not ask the Buddha for the impossible. Men in white, wearing aprons of animal skins, massaged people's backs and legs. They were *yamabushi*, wandering Buddhist shamans who had come down from the mountains near Nara to perform exorcist cures. One, after blowing a conch-shell horn, went to work on my spine, which had ached for months, chanting as he vibrated a vajra (bronze thunderbolt) down it, warming, relaxing, and energizing my whole body, and told me to thank Kūkai.

A couple of days later, walking through a maze of lanes near my apartment in Suita, a suburb in which modern buildings were mixed with ancient farmhouses, I was lost, then discovered, on a hill of bamboo, a temple, where a monk introduced himself as Fukuoka, as if expecting me. He guided me through the temple, showing me many Buddhas, Bodhisattvas, and Guardians, commenting on each one, then sat with me in front of the main altar. He explained that the temple, named Enshōji, had originally been built by Ennin in 856 as a Tendai temple for a huge area north of Osaka, but four hundred years later it had become Shingon. He worshipped Dainichi Nyorai (Mahāvairocana). Looking intently at me, Fukuoka Sensei suddenly waved his right arm in a great circle, shouting, "Dainichi everywhere! Dainichi everybody! Everything Dainichi!" Then, putting his finger on his forehead he closed his eyes and said, "I Dainichi!" I was stunned, my mind blank.

Leading me to his home, he introduced me to his wife and daughter, invited me to lunch, and urged me to return any time. I began going to Enshōji every morning before dawn, hearing the big gong reverberating in the cold darkness. Fukuoka Sensei would lead me into the temple and perform daily rituals, which involved chanting sūtras and mantras, as well as sprinkling water and lighting candles around Mandala. Some-

time a younger monk from Kōya-san assisted him. I learned from Fukuoka Sensei that Shingon, like Tendai, is a form of Esoteric (*mikkyō*) Buddhism, unlike the exoteric (*kengyō*) forms of Jōdō, Jōdō Shin, and Nichiren. In *kengyō* people are dependent on Buddhas for enlightenment, whereas in *mikkyō* people are enlightened independently of Buddhas (*jiriki*), are enlightened in this life and body (*gensei*) rather than after death, and may enter Nirvāna anywhere (*kakushō*). Eventually, Fukuoka Sensei led me into an inner sanctum, where portraits of his ancestors stared at me as he rubbed a vajra on his rosary and chanted sūtras before Buddhas beside a large red mirror (representing Dainichi the sun-Buddha). Deeply honored to be guided so compassionately by him, I nevertheless did not feel that I could become a Shingon monk, not only because of language difficulties, but because of a kind of spiritual intoxication induced by the rituals, which was not cleared away until I passed through Zen training.

Shingon has remained a major source of Dharma-insight for me. I learned all I could of its traditions, and especially about its Japanese founder, Kūkai. Exploring the pilgrimage route originated by Kūkai on Shikoku, I passed through a womb-like cave devoted to him, as Ishiteji, and saw other memorials to him throughout Japan. Kenneth Rexroth's return to Japan in 1978 was a great inspiration to me, not only because of frequent discussions about Kūkai and Shingon but because of his readings of LOVE POEMS OF MARICHIKO, strongly influenced by Shingon, which he had recently completed. Later that year, on October 6, I was married, in Heian Shrine in Kyoto, to Keiko Matsui, a poet of Shingon ancestry whose love profoundly enriched my sense of Dharma.

In March of 1979, shortly before the 1144th anniversary of Kūkai's death, Keiko and I made a pilgrimage to his tomb in the vast cemetery and monastery on Kōya-san, where, with Murakami and our poet-friend John Solt, we celebrated the completion of these translations. We stayed at Sainan-in (South West Temple, founded by Kūkai's assistant), where, after hot mineral baths and dinner served by young monks, we told stories about Kūkai and collectively translated this poem by Bishop Jichin (or Jien, 1155-1225):

*I am thankful
in the shade of the crags of Kōya-san
Daishi still lives.*

Then Murakami translated an anonymous poem based on the fundamental mantra of Shingon:

*The children of "Ah!"
having departed from their home-town
return to their home-town of "Ah!"*

We awoke before dawn for the monks' service, then after breakfast saw Kūkai's portrait and Mandala in a museum, visited the five major Buddhas and many Bodhisattvas in the Great Pagoda, and wandered through the immense graveyard to his tomb, where we thanked him for these POEMS THAT SING TEN IMAGES.

Despite his life-work in transforming Shingon for Japanese conditions and nurturing it there through preaching, writing, ceremonies, and the building of temples, Kūkai cautioned against all attachments, even to Buddha, Dharma, and Samgha, for no words, thoughts, or images can represent, define, or describe Nirvāna or the exact way to it, and even the enlightened mind is temporary, dwelling always in the world of illusion. Only "Detachment reveals the pure Buddha-mind" (in "Singing Image of a Phantom")—but this is beyond the mere idea of Buddha-mind, for this too is an illusion. In this respect, Kūkai's teaching is not unlike that of Zen insofar as Zen means unattached compassionate contemplation, but not necessarily if Zen means the specific practices of Rinzai, Sōtō, and Ōbaku sects, which evolved in Japan over three and a half centuries after his death. Actually, scepticism towards the forms of Buddha, Dharma, and Samgha runs deeply through such basic Mahāyāna texts as the PRAJÑĀPĀRAMITĀ SŪTRAS, LOTUS SŪTRA, and Nāgārjuna's MŪLAMADHYAMAKĀRIKĀ, and even back to Śākyamuni himself. Because Kūkai's imagery and thought in the poems were adapted from THE MAHĀVAIROCANA (DAINICHI) SŪTRA and I-Hsing's COMMENTARY ON THE SŪTRA, we have included excerpts of these Tantric classics. Altogether, the texts that we have translated show how all experience is illusory, non-substantial, forms of void, for everything is dependent on chains of causation rather than being autonomous and eternal. So all experience is likened to phantoms, heat waves, and other ephemera. Only compassionate contemplation of change liberates the mind from attachments, striving, craving. Enlightenment is the realization of emptiness.

In the transmission of Buddha Dharma to the West, as it apparently declines in Asia, we have much to learn from Kūkai, who creatively transformed Buddhist thought and practice to aid the people of Japan, just as Bodhidharma had adapted Dharma, originating in India, to conditions in China. We Americans have much to learn from Buddhism as it has been practiced throughout Asia in many forms, but it cannot grow vitally in our country without radical changes in forms of expression and social organization. Buddha Dharma, which is non-dualistic, has too long been compromised, I think, in the patriarchal tradition in which women have played a subordinate role. Buddhists have sometimes forgotten the original social function of the Samgha as a pacifist community of Utopian perspectives in which the poor and oppressed found liberation and realization in compassionate cooperation. As we learn from Kūkai, let us not be attached to his patriarchal role in transmitting Dharma from China to Japan, nor to any of the specific forms of Shingon, all of which revealed, in certain situations, the fundamental truth of non-form. Let us try to go to the source of his thought and poetry, the way the mind reveals Buddha-mind through images and other illusions, the way Nirvāna is realized as Samsāra, void as form.

May readers of POEMS THAT SING TEN IMAGES find realization!

POEMS THAT SING TEN IMAGES

by KŪKAI (KŌBŌ DAISHI: 774-835 A. D.)

1) SINGING IMAGE OF A PHANTOM

All I can see is a phantom.

All comes from the chain of causation.

One basic ignorance and all karmic acts,

Neither inside nor outside, lead astray ordinary mortals.

The Threefold World is a creation of creative powers.

The Ten-sided World of Truth is the lotus palace.

That cannot be expressed simply by "Emptiness" or "Existence" or even by "The Middle Way."

The Threefold Truth, harmonizing all things as they are, is detached from name and form.

Peach and plum blossoms in the spring garden dazzle the eyes.

Moonlight in autumn water intoxicates childish people.

Clouds come and go like the goddess over the Lake District of Ch'u.

Everything is empty, like snow of the Luo Ch'uan River blown in the wind.

Crazed attachment creates painful illusions of the Triple World.

Detachment reveals the pure Buddha-mind.

The foolish go astray. Who contemplates truth?

Rising above the world, return to the palace of the eternal word, "Ah!"

NOTES: In meditating on the Ten Images of these poems—a phantom, heat waves, a dream, a shadow, Ghandarva Castle, an echo, a water moon, foam, a false flower in the sky, a whirling ring of fire—a Shingon student realizes that all form is void and that all attachments are vain.

Basic ignorance: Ignorance of emptiness (non-substantiality) is the fundamental cause of unhappiness.

The Threefold World: The world of enlightenment of Buddhas, the world of sentient beings, and the world of non-sentient beings.

Creative powers: The six great elements (earth, water, fire, wind, sky, and consciousness) are all void.

The Ten-sided World of Truth: The ten sides of the universe are east, south, west, north, south-east, south-west, north-east, north-west, above, and below. This universe is no different from the lotus palace of Nirvāna, for form is void.

The Threefold Truth: Everything is empty, everything is temporary (discriminative phases of phenomena), and everything is on the Middle Way between emptiness and temporality. The perpetual cooperation of these three truths is called the Threefold Truth in Infinite Harmony.

The goddess over the Lake District of Ch'u: According to a legend of the Chinese Feudal Period, the First Emperor of Ch'u went on a picnic to the detached palace called Cloud-Dream, where a beautiful woman came in a dream to make love to him. As they parted the next morning, she told the Emperor that she was the goddess of Mount Wu, appearing as a cloud in the morning and rain in the evening.

Snow of the Luo Chu'uan: The transient beauty of the goddess of the Luo Ch'uan River.

The Triple World: The mutable world of desire, form, and non-form.

"Ah!": The "True Word," or fundamental mantra of Shingon, the first letter of the Sanskrit alphabet, the origin of all sounds, voices, languages, and Truth, and the symbol of Mahāvairocana Buddha.

2) *SINGING IMAGE OF HEAT WAVES*

Sunlight streams on the spring landscape.

Heat waves shimmer in the meadow.

Their essence is entirely empty and not existing.

In it the astray are distressed, forgetting their home.

Heat waves far off look real, but close up are nothing.

Heat waves look like running horses or a stream, but are nothing.

Fantasies arise from wrong thinking.

Beautiful men and women fill a fortress;

But it is wrong to think that men and women have essential being.

Sages and wise men are only assumed to be so.

The all-voidness of the five functions of body and mind is the real truth.

The Four Devils and Buddhas are also inconceivable.

Yoga-mind is uniquely enlightened.

A flame of the World of Truth is self-illuminating.

Do not be conceited or self-satisfied. Even Yoga-mind is temporary.

Bliss of the Great Void Only is my true Empress.

Five functions of body and mind: Five skandha: form, sensation, conception, volition, consciousness.

The Four Devils of defilements, skandha, death, and lust.

The Great Void Only: deepest Enlightenment.

3) *SINGING IMAGE OF A DREAM*

A short sleep has millions of dreams.

Full of inconceivable pleasure and pain.

Hell and heaven are in the mind.

We wail, then sing. Only grief is left.

Facts in sleep are the fancies of dreams.

After waking we know they were the play of dreams.

We are long sleeping visitors in the dark room of basic ignorance.

There is so much weariness in this world.

Do not love blindly even the heavenly palace of magical powers.

Never stay in the prison of the Triple World.

Breathing in and out gives birth to our life.

We leave this world of earth and water as if to have a rest.

Perfect kings, aristocrats, and ministers

Prosper in spring, fall in autumn, and pass on like a stream.

Meditate deeply to know the very bottom of the mind.

*Where the Great Mirrorlike Wisdom of Mahāvairocana shines infinite
virtue all around.*

The Great Mirrorlike Wisdom, sometimes compared to clean and calm water reflecting all phenomena, appears when the dust of the mind has been swept away.

Mahāvairocana Tathāgata, or the Great Sun Buddha of Universal Illumination, personifies Dharmakāya, the universal Buddha-mind, as the highest truth of Shingon Dharma. All Buddhas and Bodhisattvas emanate from Mahāvairocana and attribute their works to his virtue, as do all other phenomena, so mountains and rivers preach Dharma any place, any time.

4) *SINGING IMAGE OF A SHADOW IN A MIRROR*

*A shadow in the round mirror in the tower of a millionaire,
 Or a silhouette in the square mirror in the palace of the Emperor of Chin:
 Who knows where they have come from?
 They are temporary figures made from the chain of causation.
 They are neither existing nor nothing and are detached from any theory.
 They are unreachable by human thought.
 Do not speak of self-cause, cause by self and other, cause by other.
 People of false doctrines are entangled in fantasies.
 Buddha in the mind is not the same as we nor is different from us,
 For he comes out of the chain of causation like echoes from a voice.
 Illusions diminish by meditating in a quiet room
 Or chanting sūtras and burning incense in a temple.
 The Three Mysteries become as calm as the ashes of the dead
 And Buddhas come at once to answer prayers.
 Do not be joyful or angry. This is the World of Truth.
 The World of Truth and Mind Only are not separate.*

The round mirror in the tower of a millionaire: According to Indian legend, the vain millionaire Yajñadatta went mad one day when he could not find his beautiful face in his mirror and imagined himself a goblin.

The Emperor of Chin made judgments concerning good and evil by studying silhouettes in his mirror.

Self-cause, cause by self and other, cause by other: Three theories of causation, none adequate.

The Three Mysteries of Body, Speech, and Mind in each person are also in Mahāvairocana.

5) *SINGING IMAGE OF GANDHARVA CASTLE*

*Seeing a solemn castle over the sea
 Thronged with horses and people,
 Fools immediately think it is reality.
 The wise know it is temporary and empty.
 Heavenly halls, temples, earthly palaces
 That once looked real return to nothing.
 How laughable, how childish the astray are! Do not love blindly.
 Meditate earnestly and quickly live in the palace of Suchness.*

Gandharva Castle: A mirage. Gandharva, the god of music serving Indra, built a heavenly castle.
 Suchness: Tathātā.

6) *SINGING IMAGE OF AN ECHO*

In an empty hall of a mouth or canyon

A voice or echo arises from vibrations of the air.

Foolish and wise ones hear it in different ways

As if anger and pleasure are really different.

Seeking the origin, we find that things have no essence.

All is unborn, imperishable, and has no beginning nor end.

Stay in the One Mind of no discrimination.

Voice and echo only deceive the ears.

7) *SINGING IMAGE OF A WATER MOON*

A full moon hangs in the sky.

Moonlight reflects on thousands of rivers and on all the jars of water.

The Buddha-mind is calm in the Great Void.

It dwells in all people in the world of illusion.

A water moon in a round mirror is deceptive.

So is the self we put on.

With the heart of Fudō I would preach to people:

Please wear the clothes of the Buddha's great compassion.

A full moon is the symbol of bodhicitta or the supreme right awakening, since it is perfectly round and pure. Moon meditation (*Gachirin gan*), in which monks concentrate on the image of a full moon, is one of the most important practices in Shingon.

Fudō Myōō, a king who turned from Mahāvairocana for the purpose of defeating all the devils or defilements, looks cross-eyed with anger as he sits in flames, sword in hand, but his heart is compassionate.

8) *SINGING IMAGE OF FOAM*

A fine rain falls from heaven.

Many kinds of foam spreading on water

Are born then perish as water changes.

They are not born from self or other, but from the chain of causation.

Things arising in visions are mystifying.

Buddhas in the mind make them. Never suspect or doubt them.

Fundamentally, Truth and Mind are one.

Not to know this is extremely pitiful.

9) *SINGING IMAGE OF A FLOWER IN THE SKY*

Does a flower blooming in the sky have any reality?

Without real form it has only a name.

Fundamentally, the Void is never changed by pollution or purity.

In clouds, we speak of pollution; in fine weather, we speak of purity.

Things are as they are and the Truth is one taste.

The astray see distortions of the castle of the Triple World.

The Four Devils and Three Poisons are empty phantoms.

Do not be afraid or surprised. Get rid of t' e six sensory consciousnesses.

A flower in the sky is a fantasy created by an eye disease.

The Three Poisons: Greed, hatred, and delusion.

Six sensory consciousnesses: Eye, ear, nose, tongue, body, mind. Dependence on these causes delusion and pain.

10) *SINGING IMAGE OF A WHIRLING RING OF FIRE*

Whirling fire becomes a square and a circle as the hand moves.

Many changes are made according to our will.

One eternal word, "Ah!" turns into many others

Expressing innumerable Buddha-truths.

"Ah!" is not simply a seed-syllable and first letter of the Sanskrit alphabet, but also a silent symbol of the life force, or prāna, contemplated in Shingon practice based on the Womb Mandala, and not only represents Mahāvairocana but is Mahāvairocana. From "Ah!" all Dharmas flow, emanating from Mahāvairocana, a process rendered visually in the Womb Mandala, in which each Buddha and Bodhisattvah, arranged around Mahāvairocana, has a seed-syllable born of "Ah!" and contemplated as a mantra along with the appropriate image.

THESE ARE TEN SINGING IMAGES:

a bright mirror for students, a boat and a raft for seekers after Buddha. Once chanted and sung, they will have the meaning of innumerable sūtras. Once contemplated and spoken in prayer, they will gain the truth of innumerable manuscripts. Therefore, I have taken up my brush to make a gift for Master Kōchi on Tōzan Mountain. May others remember my intention every time they see these poems. May they not forget for many thousands of years. I am praying for the well-being of the nation and for protection by Kunitsu-kami, the god of the nation.

March 1, the Fourth Year of Tenchō (827 A. D.)

Monk of a Shingon Temple, Minor Bishop, All-Illuminating Vajra

Master Kōchi was a priest in Shimotsuke Province (Tochigi Prefecture).

Vajra: Lightning-bolt.

SOURCE NO.1

THE MAHĀVAIROCANA (DAINICHI) SŪTRA
(excerpt)

Volume I, Chapter 1

ENTERING THE SHINGON GATE: THE MIND FOR
STAYING THERE

INTRODUCTION TO THE MAHĀVAIROCANA (DAINICHI) SŪTRA

—Hiroshi Murakami

When young Kūkai was earnestly seeking ultimate truth, it is said that he found THE MAHĀVAIROCANA SŪTRA (called DAINICHI KYŌ in Japanese) in the East Tower of Kume-dera Temple in Nara Prefecture. It fascinated him so deeply that it came to be his motive for more concentrated study of Tantric Buddhism and his passage to China to master the depths of it.

This Sūtra and THE VAJRAŚEKHARA (DIAMOND CROWN) SŪTRA are the most important Sūtras of Shingon Buddhism. After THE MAHĀVAIROCANA SŪTRA was written, supposedly in the middle of the Seventh Century in western or central India, Esoteric Buddhism based on it prospered at Nalanda Temple in central India. Subhākarasimha (637-735 A. D.), the fifth ancestor of the Shingon Eight Ancestors of Inheritance (Shingonshu denji hasso), was given the Dharma and Sūtra from Dharmagupta of Nalanda. Subhākarasimha brought the Sūtra to China and translated it into Chinese from 724 to 725, with his disciple I-Hsing. The Chinese translation was brought to Japan as early as 737. After that, it was copied and interpreted in lectures.

THE MAHĀVAIROCANA SŪTRA was the first Sūtra to systematize Tantric Buddhism, which had sprouted within Mahāyāna Buddhism and had been in a process of organization since the Sixth Century. The Sūtra consists of seven volumes containing thirty-six chapters. It is written in the form of a dialogue, in which Mahāvairocana replies to questions from Vajrapāni-guhyakādhipati, Lord of Mysteries. The first chapter, “The Mind for Staying There,” gives a summary of the whole Sūtra and the theoretical basis for obtaining complete wisdom. The later parts are about concrete means for attaining wisdom and the systems of practice. In the first chapter, the thoughts of Void Only of the Mādhyamika school, Mind Only of the Yogācāra school, and the thought of Tathāgatagarbha (that everyone has an embryo of truth, a potential for becoming a Buddha, despite the defilements of Samsāra) appear. Three Propositions proclaim that the seed of Bodhi-

citta produces the root of great compassionate practices and bears the fruit of great awakening. Eight Minds, compared to the growth of plants from seeds, develop from instinctive mind into Devas (Gods) awaking to goodness; and Sixty Minds, varieties of our worldly hearts, such as greedy mind, not-greedy mind, the mind of hatred, merciful mind, etc., are also explained. And Six Means of Recovering Peace (*Roku mui*) are revealed as six psychological processes for recovering breath from the mutable existence of life and death.

We learn systems of Tantric practice from the second chapter: Mandala ceremonies, initiation (Abhiseka, or Japanese *kanjo*), fire services (homa, or Japanese *goma*), mūdra, and mantra. Among them, *Gaji Gonshin Kan* (Japanese) may be the most typical practice described in the Sūtra. It is a meditation of Mahāvairocana's seed-words of the five great elements:

𑖀 (ah, earth), 𑖆 (va, water), 𑖩 (ra, fire), 𑖪 (ha, wind), 𑖫 (kha, sky). These are fixed on the abdomen, navel, heart, brow, and top of the head, for the purpose of finding out the Dharmakāya which is innately in all sentient beings.

Unfortunately, the original Sanskrit text does not remain, and only parts of it remain as quotations in other Sūtras, such as those translated into Tibetan by Silendradobhi and dPal-brtsegs in the beginning of the Ninth Century. But the following English version is based on a Japanese edition of a Chinese text. (Taishō-shinshū Daizō-kyō, Volume XVI, pp. 3-4).

THE MAHĀVAIROCANA SŪTRA (excerpt) ENTERING THE SHINGON GATE: THE MIND FOR STAYING THERE

O Lord of Mysteries, Bodhisattvahs who practice the Bodhisattvah-practices under the Shingon gate should deeply practice and observe Ten Images, and should deeply master Shingon practices and be enlightened. And what are the Ten Images? They are a phantom, heat waves, a dream, a shadow, Gandharva Castle, an echo, a water moon, foam, a false flower in the sky, and a whirling ring of fire. O Lord of Mysteries, Bodhisattvahs who practice Bodhisattvah-practices under the Shingon gate should observe as above.

And what makes a phantom? Since such various images of forms which arise from incantations, miraculous powers, creative powers and their creations dazzle the eyes, you see really rare things. Although they appear and vanish on all ten-sides variously changing shape, they are neither passing nor not-passing. Why is it so? Because the essence of them is pure. Likewise, the Shingon phantoms are created by successful attainment of Shingon incantation.

And, O Lord of Mysteries, the essence of heat waves is empty. Heat waves arise from fantasies and wrong thinking of people. Likewise, phenomena created by Shingon are only temporarily named and empty.

And, O Lord of Mysteries, in a dream you may experience a noon-day, an hour, a moment, or a year, and you may see many strange things and feel happiness and unhappiness in many ways. But when you are awakened from the dream, you will realize that it is just a dream. You must know that the Shingon dream is empty as such, too.

NOTES (not repeated for terms explained in Notes to the ten poems):

Lord of Mysteries (Guhyakādhipati) is Vajrapāni (literally: a man with a vajra-thunderbolt in hand), also sometimes called Vajrasattvah.

Forms (Rūpa) are things that transform and collapse, things manifested as phenomena, things that cannot occupy one space simultaneously with others.

Ten-sided: East, south, west, north, south-east, south-west, north-east, north-west, above, below.

And, O Lord of Mysteries, with the Image of a Shadow you should understand that Shingon creates *siddhi* very well. You must know as such that the *siddhi* of Shingon is born as if a face, reflected in the mirror, makes an image of a face.

And, O Lord of Mysteries, you should understand that the palace of *siddhi* is attained like the Image of Gandharva Castle.

And, O Lord of Mysteries, you should understand the Shingon voice with the Image of an Echo. As a voice makes an echo, students of Shingon should understand it in this way.

And, O Lord of Mysteries, as the rising moon makes a silhouette reflected on calm water, a chanter should express the Image of a Water Moon.

And, O Lord of Mysteries, you should know that many changes of Shingon *siddhi* appear like foam made by a rainfall from heaven.

And, O Lord of Mysteries, there are no ordinary mortals, no span of life, and no creators in the sky. Because your mind is straying and confused, such various fantasies as these are born.

And, O Lord of Mysteries, things are born from the void as an image of a ring of fire is born from a torch flaming in the hand.

O Lord of Mysteries, these are the essence of Mahāyāna, the essence of Mind, the essence of unequalled Truth, the essence of dead certainty, the essence of supreme right awakening, and the essence for producing progressive Mahāyāna wisdom. If you gain the treasures of Truth, you will attain many kinds of great wisdom, and you will know all true reality of mind as it is.

Siddhi are magical powers from fine mysterious states of the mind, or scenes that can be attained by harmony of the Three Mysteries.

SOURCE NO. 2

COMMENTARY ON THE MAHĀVAIROCANA SŪTRA

Volume III (excerpt)

by I-HSING

INTRODUCTION TO I-HSING'S COMMENTARY

— Hiroshi Murakami

I-Hsing (683-727 A. D.) has been better known in history as an astrologer who made a calendar, than as a priest. He was also an expert in medical science, pharmacy, and mathematics. After a precocious childhood he mastered not only classical Chinese studies but also Zen, Ritsu, and Tendai Buddhism (T'ien-t'ai), as well as astrology. He was deeply respected and trusted by the Emperor Hsüan-Hsung (c. 713-755 A. D.). We are told that he first encountered Esoteric Buddhism through Vajrabodhi (671-741), the great Tantric Master of the VAJRA-ŚEKHARA SŪTRA genealogy, who initiated him soon after entering Ch'an-an, the capital of T'ang China, from India, in 719. After this, I-Hsing collaborated with another great master, Subhākarasimha (637-735), who had carried Esoteric Buddhism of the MAHĀVAIROCANA SŪTRA genealogy to Ch'an-an three years before Vajrabodhi, and who was also highly respected among the aristocrats and court. I-Hsing assisted Subhākarasimha in translating the MAHĀVAIROCANA SŪTRA from the Sanskrit, and after hearing Subhākarasimha lecture on the Sūtra, I-Hsing wrote his COMMENTARY.

The COMMENTARY has been closely examined, along with I-Hsing's great attainments in Tendai thought, as major contributions to Buddhist culture. In his day, the new systemitized Esoteric Buddhism brought to the T'ang court by Subhākarasimha and Vajrabodhi was generally thought to be spiritually superior to Taoism, which also had great influence, protected by the Emperor Hsüan-Hsung. Since I-Hsing had been the most intelligent priest, scientist, and astrologer familiar with classical studies in China, and enjoyed much respect from the Emperor, the court, and even the Taoists, his devotion to Esoteric Buddhism was of the greatest help in rooting it in Chinese society, though he was only forty-four when he died.

This COMMENTARY, a major influence on the later development of Chinese Esoteric Buddhism, enormously helped Kūkai in organizing his thoughts for establishing Shingon Buddhism in Japan. In Japan, especially in the Shingon Esotericism of the Tōji school, this COMMENTARY was indispensable for studying the MAHĀVAIROCANA SŪTRA, and was sometimes regarded as more important than the

MAHĀVAIROCANA SŪTRA itself. The translation of this excerpt is based on the text contained in TAISHŌ-SHINSHŪ DAIZO-KYŌ, Volume XXXIX, pp. 606-609.

Quotations in the COMMENTARY refer to the MAHĀVAIROCANA SŪTRA. The following passage of the COMMENTARY begins with Mahāvairocana's answer to a question posed by Vajrapāṇi: "O Great Buddha, the Savior, please teach us what mind is. How can we Bodhisattvāḥ find peace in the mind?"

I-HSING'S COMMENTARY ON THE MAHĀVAIRO- CANA SŪTRA

The Sutra says: "O Lord of Mysteries, Bodhisattvaha who practice the Bodhisattvah-practices under the Shingon gate should deeply practice and observe Ten Images, and should deeply master Shingon practices and be enlightened... You will know all true reality of mind as it is." This is the abridged answer of the preceding question about the practices. The purpose of all the practices for purifying and getting rid of dirt in the mind is completely achieved by these Ten Images. Therefore, you should know that these Ten Images are the most important. Shingon students should think much of this, above all. Now, the Ten Images, in this chapter, have three meanings, which can be briefly summarized as follows. First, these Ten Images may be contemplated for curing us of attachment to fixed things by observing the functions of body and mind. According to this viewpoint, Illusion is Void Only.

Secondly, the Ten Images are contemplated for the purpose of curing us of attachments through observing that all is but a change of mind. As preached before, according to this viewpoint, Illusion is Mind Only created by ālaya-consciousness.

NOTES:

The functions of body and mind: Five skandha: form, sensation, conception, volition, consciousness.

Ālaya-consciousness is universal unconsciousness or deep subconsciousness, also called the Eighth-consciousness because it is the origin that creates the seven consciousnesses (of eye, ear, nose, tongue, body, mind, and manas. The seventh, manas-consciousness, lying in the depth of the other six, is ego-consciousness). Ālaya, meaning to store, is the source of all existence, such as nature, our bodies, and recognitions from sense, perception, and thought. Since ālaya-consciousness keeps in itself all existence as possibility, like seeds, it can be called all-storing-seed-consciousness (sarva-bījakah vijñānam). Also, in ālaya-consciousness the influence of our existence, our karmic deeds for many ages, good or evil, innate or acquired, have been planted at once as seed, or as if white cloth had been dyed. The seed, ripening in ālaya-consciousness, eventually produces another existence. Although ālaya-consciousness is deep subconsciousness, it keeps working as the source of existence and consciousness, like a watersource underground, without stopping for even a moment. All things are illusions created by ālaya-consciousness in an undertow that has kept on flowing from eternity, a flow which is Samsāra. The concept of ālaya-consciousness was developed, through deep meditation-practice, by the Yogācāra school of Mind Only, which arose in India from about the Third or Fourth Century A. D.

Thirdly, the Ten Images may be contemplated to detach us from the world of being and non-being through observing the truth in the mind deeply, when, as preached before, we are free from all karma and defilements although we depend on karma and defilements at the same time. In this view, Illusion is Mystery. The Ten Images in THE MAHĀPRAJÑĀ-PĀRAMITĀ SŪTRA also contains the three meanings. Here, "... deeply practice and observe" refers to the third, that is, that Illusion is Mystery.

Karma: Activities of body, speech, mind, self-consciousness, and their influence, causally, on the future; from the idea of Samsāra.

Defilements: Kleśa: Evil workings of the mind, mental activities that stray from present pain and pleasure, indulgence in lust, violent emotion, and stupidity cause mental and physical confusion and distortion. Bad karma from defilements are inherited in the future, repeated in various forms through many cycles of life and death, until the liberation of Enlightenment.

THE MAHĀPRAJÑĀPĀRAMITĀ SŪTRA, translated by Kumārajīva, contains Ten Images similar to those found in THE MAHĀVAIROCANA SŪTRA, I-Hsing's COMMENTARY, and Kūkai's POEMS THAT SING TEN IMAGES: "Everything is like a phantom, heat waves, a water moon, the sky, an echo, Gandharva Castle, a dream, a silhouette, an image in a mirror, magical transformation." (TAISHŌ-SHINSHŪ DAIZŌ-KYŌ, Volume VIII, p. 217.) THE MAHĀPRAJÑĀPĀRAMITĀ SŪTRA, actually a collection of some of the first Mahāyāna sūtras, consists of sixteen parts in six hundred volumes, with universal voidness as the central theme. Partial translations were made by Kumārajīva (344-413 A.D.), and the complete translation was done by Guan-Chwang (602-664), a famous traveller and priest who brought many sūtras to China and wrote a record of his travels in India.

Now, when a student practices the Three Mysteries in yoga, the student's call for Buddha-spirit and the reply of Buddha-spirit harmonize with each other. Then, all at once Mahāvairocana as the Absolute manifests his body as Dharmakāya Blessed and Blessing, or as Dharmakāya in Transformation, or as Dharmakāya in Emanation.

Mahāvairocana as the Absolute... Dharmakāya in Emanation:

Mahāvairocana is revealed in changing figures that can be divided into Four Types of Dharmakāya: 1) Dharmakāya as the Absolute, or the essential body of everything, including all Buddhas, holding everything inclusively but also transcending everything at the same time. He has two aspects: the aspect of material principle or law of the universe, expressed by Mahāvairocana in the Womb Mandala and symbolized by the Six Great Elements of earth, water, fire, wind, sky, and mind; and the aspect of mental principle or wisdom, expressed by Mahāvairocana in the Diamond Mandala and symbolized by consciousness of the Six Great Elements. 2) The Dharmakāya Blessed and Blessing, manifested into the correlative world of phenomena from the Absolute, in two aspects: the Dharmakāya Blessed, receiving absolute awakening and enjoying it for himself, like Śākyamuni just after attaining enlightenment under the bo tree; and the Dharmakāya Blessing, helping others awaken by preaching the truth to advanced Bodhisattvas and other seekers of the truth. The Dharmakāya Blessed and Blessing is symbolized by Aksobhya (Japanese *Ashuku*), Ratnasambhava (*Hōshō*), Amitābha (*Amida*), and Amoghasiddhi (*Fukūjyōju*) in the Diamond Mandala, and by the Four Buddhas of Ratnaketu (*Hōddō*), Samkusumitarāja (*Kaifukeou*), Amitāyus (*Muryōju*), Divyadundubhi Meghanirghosa (*Tenkuraion*) and Four Bodhisattvas of Samantabhadra (*Fuken*) Mañjuśrī (*Monjyu*), Avalokiteśvara (*Kanzeon*), and Maitreya (*Miroku*) in the Womb Mandala. 3) The Dharmakāya in Transformation, also called the Incarnation, preaches to ordinary people or lower Bodhisattvas, transforming himself according to their ability to understand: for example, the historical Buddha Śākyamuni. 4) The Dharmakāya in Emanation appears in the form of the one to whom he/she preaches the truth—as a demon to a demon or as a girl to a girl, for instance. Because of compassion, this Dharmakāya manifests himself/herself in everything and keeps on working.

At this time, we will know that our minds are, after all, pure and the Buddha's mind is pure too. By the way, if we assume the student's mind as self and Buddha's mind as the other, which is this pure bodhicitta born from, self or other, or is it causeless? Even though we may observe this from the perspective of the MADHYAMAKA KĀRIKĀ, the origin of this pure bodhicitta's birth is incomprehensible.

Still it (bodhicitta) exists like a voice. That is, the world of Dharma is like this. If we want to call this an illusion, it is an illusion. If we want to call this the world of Dharma, it is the world of Dharma. If we want to call this existing-everywhere-universally, it is existing-everywhere-universally. Since we call this an illusion, we call this Illusion, Mystery. And, to "deeply practice" means that while the seed of pure bodhicitta produces the root of great compassionate practices and bears the fruit of great awakening, a student should observe every occurrence through the Ten Images.

Bodhicitta generally means a devout disposition that seeks the wisdom of supreme enlightenment and helps others to be enlightened, but in Esoteric Buddhism, particularly in MAHĀVAIROCANA SŪTRA, it means enlightenment itself. Bodhicitta is the same as the mind, which is empty.

MADHYAMAKA KĀRIKĀ was written by Nāgārjuna (about 150-250 A. D.) and translated into Chinese by Kumārajīva (334-413) in 409. In this, one of the most important works of the Madhyamika school of Nāgārjuna, he clarifies logically what emptiness in the PRAJÑĀPĀRAMITĀ SŪTRAS means, through a process of Eight-fold Negation, arguing that "things are unborn, imperishable, unceasing, nonconstant, nonidentical, not different, not going away, and not coming," for everything that comes from interdependent origination is empty. However, Nāgārjuna uses the term "emptiness" (Shūnyatā) only temporarily, to help people, for ultimate truth lies in the Middle Way detached from the two extremes of existence and emptiness.

"Deeply practice" is from the quotation from the Sūtra, in the beginning of this excerpt. The seed of pure bodhicitta produces the root of great compassionate practices and bears the fruit of great awakening: Kūkai wrote in THE MEANING OF THE WORD HŪM, "What the MAHĀVAIROCANA SŪTRA and the VAJRAŚEKHARA SŪTRA intend to teach is no other than the Three Propositions, that the seed of bodhicitta produces the root of great compassionate practices and bears the fruit of great awakening. If we simplify the extensive teachings and let the branches reduce to the root, all the doctrines will be within the Three Propositions" (*San ku* in Japanese). (THE COMPLETE WORKS OF KŌBŌ DAISHI, I, pp.550-551)

He must observe deeply if enlightenment is to be deep. By the way, the Four Noble Truths have innumerable discriminative names already in this land of the living. Even more there are corresponding truths in the infinite world of the Dharma. How can a student master all of them? Now, in a temporary thought of pure-mind a student does master the Four Noble Truths, which have innumerable truths like dust. Speaking of Emptiness it is unborn innately; speaking of Existence it is beyond any phase; speaking of the Middle Way all is constant. Since this Three-fold Truth does not have any fixed phase, we call this Illusion, Mystery. The same thing as the Four Noble Truths can be applied to all the other Dharma gates. Therefore, Tathāgatas who thoroughly practice this meditation of the Ten Images will reach the depth of truth.

The Four Noble Truths, taught first by Śākyamuni in the Deer Park (Mṛgadāva), to the five ascetics, seven days after he had attained great enlightenment under the bo tree, are 1) All is suffering; 2) Suffering is the cause of defilements and desires; 3) Extinction of defilements and desires leads to Nirvāṇa; 4) The means to Nirvāṇa is the Eightfold Path of Right Views, Right Thought, Right Words, Right Deeds, Right Livelihood, Right Endeavor, Right Memory, and Right Meditation.

The Sūtra preaches the Ten Images after discussing pure bodhicitta. This is to sum up things from the beginning to the end inclusively and to summarize every step. I have already explained my view. Do not inquire inquisitively. Now I will clarify what this Sūtra means, quoting from the MAHĀPRAJÑĀPĀRAMITĀ ŚĀSTRA.

The Sūtra says, “And what are the Ten Images? They are a phantom, heat waves, a dream, a shadow, Gandharva Castle, an echo, a water moon, foam, a false flower in the sky, a whirling ring of fire... And what makes a phantom? Since such various images of forms which arise from incantation, miraculous powers, creative powers and their creations dazzle the eyes, you see really rare things. Although they appear and vanish on all ten-sides, variously changing shape, they are neither passing nor not-passing. Why is it so? Because the essence of them is pure. Likewise, the Shingon phantoms are created by successful attainment of Shingon incantation.” Here, Mahāvairocana Buddha preaches the mysteries of miraculous powers, and such miraculous powers as flying in the sky, concealing the body, walking on water, walking in fire cannot be explained well logically by any theoretician why and how they occur. You may suspect them while you contemplate, and you should not seek them inquisitively. For they are beyond human judgment. Only those who actually carry out the miraculous powers know them well. And various images of forms of creative powers and the creations by miraculous powers can be recognized obviously by the five sensory consciousnesses, though seeking after the origin, they have no place of birth.

The images appear and vanish on all ten-sides, changing variously, but they are not passing. This is beyond human thought. In the MAHĀPRAJÑĀPĀRAMITĀ ŚĀSTRA there is a dialogue between Buddha and Terī. Buddha had asked Terī, “What about the various phantoms that a visionary sees? Tell me whether what a visionary sees is originally inside of him.” But she replied, “No.” So Buddha asked her again, “Tell me whether what a visionary sees is outside of him, or elsewhere of inside and outside of him, whether it has come to this life from the previous life and is going away to the next life, whether it is born and perishable, and whether there is even one thing that a phantom makes.” But she denied them all. So Buddha said, “Then are you seeing and hearing a performance that your visionary powers create?” She replied, “Yes, it is the very thing that I am seeing and hearing.” So, Buddha asked again, “If a phantom is an empty illusion, it must be deceptive and have no reality. And how can it be visible or audible?” She said, “O Lord of Great Virtue, phenomenon of a phantom is a manifestation of nature and eternity as it is. Although it does not have essence, it is visible and audible.” Buddha said, “So is basic ignorance. It does not exist inside of us nor outside of us nor elsewhere of inside and outside of us. It does not come from the previous life nor go away to the next life. It is neither born nor perishes. But basic ignorance exists, and basic ignorance causes everything of the phenomenal world. When basic ignorance is exterminated, everything of the phenomenal world will be exterminated too...”

Terī was a woman visionary. Her dialogue with the Buddha is quoted from the MAHĀPRAJÑĀPĀRAMITĀ ŚĀSTRA, Volume VI (TAISHŌ-SHINSHŪ DAIZŌ-KYŌ, Volume XXV, p. 102).

Buddha preached openly like this. And the present chanters under the Shingon gate can learn from this. That is, by practicing the Three Mysteries we can attain all the unique and mysterious things. But we can hardly explain with the Four Propositions how unique and mysterious things are born. They are natural and eternal as they are. They are nothing but pure-mind and are free and mysterious as they are. It is not what a great theoretician or other clever and wise people can guess but is known only to the one who practices sincerely and attains *siddhi* for himself.

The Sūtra says, “And, O Lord of Mysteries, the essence of heat waves is empty. Heat waves arise from fantasies and wrong thinking of people. Likewise, phenomena created by Shingon are only temporarily named and empty.” And the MAHĀPRAJÑĀPĀRAMITĀŚĀSTRA says that when the wind moves the dust in the sunbeam as though wild horses move in the wilderness, the ignorant, seeing it first, will think that there is a river. People will think so. When the wind of evil or wrong thinking moves the dust of everything in the sunbeam of collected defilements, things turn out to be amid the wilderness of life and death. Those who do not have wisdom will assume one phenomenon as man and another as woman. Or looking at this from a distance, they may think it a river but close by they will find no water.

In this way, those who are away from the Holy Truth are so ignorant of selflessness and emptiness of everything that they produce such fantasies, though the essence of the five functions of body and mind, and the Twelve Sensefields, and the Eighteen Worlds, is empty. If we approach the Holy Truth, we will know the true reality of everything, when the false ideas and all kinds of fantasies will be entirely gotten rid of. What this Sūtra means here is that indeed people who look over the wilderness often see the heat waves in the distance and unreasonably think that they are real, but the essence of them is incomprehensible and empty. Therefore, as the Sūtra says, heat waves arise from fantasies and wrong thinking. When a Shingon student in yoga sees certain kinds of unique scenes or the congregation of Buddhas infinitely solemn like the sea, he should contemplate this meditation of Heat Waves and should detach from idle attachment and realize that they are only temporarily assumed and empty. When we go much closer to enlightenment, we will know that various mysterious changes by the grace of Buddhas are nothing but flames of the World of Truth. Therefore, it is said that such “phenomena created by Shingon are only temporarily named and empty.”

The Twelve Sensefields are Six Sense Organs (eye, ear, nose, tongue, body, and mind) and the Objects of the Six Sense Organs (form, voice, smell, taste, touch, and Dharma).

The Eighteen Worlds are the Six Sense Organs and the Objects of the Six Sense Organs and the Six Consciousnesses (of eye, ear, nose, tongue, body, and mind).

The Sūtra says, “O Lord of Mysteries, in a dream you may experience a noonday, an hour, a moment, or a year, and you may see many strange things and feel happiness and unhappiness in many ways. But when you are awakened from the dream, you will realize that it is just a dream. You must know that the Shingon dream is empty as such, too.” And the MAHĀPRAJÑĀPĀRAMITĀ ŚĀSTRA says that you may think in dreams that things in dreams are true, though they are not really true. But after waking you will realize that they are nothing, then you will smile to yourself. Also, because the power of inducing the sleep of basic ignorance is so great, you mistake non-truth as truth, you delight in what is not pleasant, you get angry at what you should not get angry at, and you are horrified by no horror. People are as such. The power of inducing the sleep of basic ignorance creates anger, pleasure, weariness, horror, and so on, even though they should be avoided. Therefore, I am going to explain the mysteries of dreams. In a dream we may experience a day, two days, or infinite years and we may see various lands and people and other living things. We may go to the heavenly palace at one time or to hell at another time, and we may accept all kinds of pleasures and pains. But when we wake up from the dream we will know that they are what happened in a momentary thought. After we wake up we may seek after this reason in the law of dreams by means of the Four Propositions but we hardly can comprehend it at the end. However, we keep in mind what happened in a dream clearly without any confusion, or we even find millions of years in a momentary thought and eternity in one mind. This is what wise men have carefully studied and experienced the depth of it, so we should not doubt it. Only the dreamer knows the dream intimately. So a Shingon student knows a yoga dream. He sees the eternal grace of Buddha in a moment, or he knows many eons in a sitting, or he makes an excursion to the land of Buddhas and he becomes intimate with them, holds a mass for them, and he benefits people. This yoga dream of a Shingon student, who may seek the cause in each, has no place of origination but it is in a momentary thought of pure-mind, benefitting us. Is there anybody who can answer why? Only he who is self-enlightened knows it. When a Shingon student is going to experience such *siddhi*, he should meditate on the Image of a Dream, so as not to be left with any doubt or any attachment. That is, a student should contemplate infinite solemnity in the dream of beautiful images of Buddha. This is to practice the Ten Images deeply.

The Sūtra says, “O Lord of Mysteries, with the Image of a Shadow you should understand that Shingon creates *siddhi* very well. You must know as such that the *siddhi* of Shingon is born as if a face, reflected in the mirror, makes an image of a face.” And the “Shadow” in this means the same as the Image in a Mirror stated in the MAHĀPRAJÑĀPĀRAMITĀŚĀSTRA. This commentary says that the Image in a Mirror is not made by the mirror, nor by the face, nor by the one who holds the mirror, nor is it independent being, nor is it from causelessness. Why isn’t it made by the mirror? It is because a mirror cannot make an image of a face without a face to reflect. Why isn’t it made by the face? It is because if there is not a mirror there is no image. Why isn’t it made by the holder of the mirror? It is because there is no image without a mirror and without a face. Why isn’t it independent being? It is because an image cannot be when there are no face and no mirror, and because a mirror waits for a face and a face waits for a mirror, and after that an image comes to be. And why isn’t it made from causelessness? It is because if an image can be made without the chain of causation, nothingness must be existing as permanently fixed existence, and an image must come out independently even when a mirror and a face are gotten rid of. Therefore, an image in a mirror is not made without the chain of causation. You should know that everything is like this. Because it is incomprehensible why and how we are, because everything cannot have come to be independently, and because everything belongs to the chain of causation, nothing is self-made. Because everything comes from the chain of causation and cannot exist independently, nothing outside the self can make things independently. So, nothing is made by an Other. If everything were made by an Other, our positive powers of performing good and evil activities would be lost. And nothing is made either by self or Other, because if so there are double errors. Also, nothing is causeless. As we get pains and pleasures according to karmic causation from former existence and activities of good and evil in present life, likewise everything has always the chain of causation, though people do not realize it only because of their stupidity. A wise man will laugh at a child who loves his own image in a mirror but breaks the mirror to get it, losing himself. Also, it is foolish to lose himself in chasing pleasures. A saint who has attained the Way will laugh at him. Now, in this Shingon gate, suppose that the pure body of the Three Mysteries of Tathāgata is a mirror, and that a student’s practice of the Three Mysteries is a chain of causation for making an image in the mirror; so,

like the image in the mirror, *siddhi* will be born. A student should observe these things in meditation like the Image in a Mirror from the time of attaining *siddhi* until the awakening of the five supernatural powers and, living long, seeing the Ten-sided World intimately, and making an excursion to the Buddha Land. By the way, which does the blessing of the Buddha originate from, Self or Other? If the blessing of the Buddha or an image in a mirror is endowed only by the grace of the Three Mysteries of Tathāgata as the Other, the great compassion of Buddha must be realized even before we start practicing the Three Mysteries: so the practices of the student's Three Mysteries would have to be unnecessary. If the Self makes the blessing, that is, if the blessing of the Buddha is attained only by the practices of the student's Three Mysteries, the grace of the Three Mysteries of Tathāgata has to be unnecessary and Tathāgata has to be of no use. If an image in a mirror or the blessing of the Buddha is made by both Self and Other, there are double errors. If the *siddhi* cannot be made until the cause in our minds meets other conditions, should we think that the blessing of *siddhi* has already been contained in the cause or that it has not been contained in it from the beginning?

The five supernatural powers: Supernatural vision of the future, hearing, reading of other's mind, knowing the past, power of changing the world or flying in the sky.

Self or Other: The student or the Buddha.

If the blessing had already been in the cause from the beginning, other conditions are unnecessary because the blessing of the Buddha, if so, exists in our minds from the beginning. If the blessing had not been in the cause from the beginning, other conditions are of no use because nothingness cannot make existence. Still this attainment of *siddhi* cannot come without the chain of causation. Therefore, as stated in the summary poem in the MAHĀPRAJÑĀPĀRAMITĀ ŚĀSTRA, "...Things are neither existing nor nothing, nor existing and nothing. These words are still inadequate. The truth is in the Middle Way." You should not be like those children who blindly produce attachment. If a student meditates with the Image of Shadow in a Mirror, his mind will have no attachment nor illusive thinking. Therefore, the Sūtra says, "You must know as such..."

The summary poem follows comments on the Image in a Mirror in the MAHĀPRAJÑĀPĀRAMITĀ ŚĀSTRA, Volume VI (TAISHŌ-SHINSHŪ DAIZŌ-KYŌ, Volume XXV, p. 105):

*If things are born from the chain of causation,
The essence is really empty.
If things are not empty,
They have not come from the chain of causation.
As an image in a mirror
Is not made by the mirror and not by the face,
Nor by the holder of the mirror
Nor by self nor by causelessness,
Things are neither existing nor nothing,
Nor existing and nothing.
These words are still inadequate.
The truth is in the Middle Way.*

The Sūtra says, “And, O Lord of Mysteries, you should understand that the palace of *siddhi* is attained like the Image of Gandharva Castle.” And the MAHĀPRAJÑĀPĀRAMITĀ ŚĀSTRA says that when the sun rises in the morning you see gates and towers and a palace with people coming in and out. And it fades away when the sun goes up very high. This castle is visible but does not really exist. Nobody thinks it a mirage at first. The quicker and the closer you go pleasurably, thinking it real, the more the castle fades, and finally vanishes when the sun goes up high. When you see hot air moving like a wild horse in the great distress of thirst, you may think it a river, but even if you may go there to get water you will not be able to find anything and will be only exhausted. When you contemplate and are disillusioned, the thirsty mind will calm down. So does a student. When you realize with wisdom that things are selfless and not fixed, the distracted mind will become still. The Image of Gandharva Castle is not found in Śrāvaka sūtras, though we find in them that a castle is compared to ourselves. In them it is preached that many causations making us really are existing. You must, however, know that it was preached so temporarily in order to break our egoism. We Bodhisattvaks are wise enough to enter the emptiness of everything so deeply that we adopt Gandharva Castle as an image for meditation.

Śrāvaka were disciples of Śākyamuni who actually heard him preach before he left this world; but Śrāvaka sūtras may, more generally, be pre-Mahāyāna sūtras.

In meditation, the palace of *siddhi* has superior, middle, and inferior levels. The superior level is the Secret Solemn Buddha Land far away from the Triple World, and Buddhas of Two Vehicles can hardly know it. The middle level is the Ten-sided Pure and Solemn Buddha Land. The inferior level is the Palace of Devas and Asuras. When a student is going to be a hermit of incantation of these kinds of *siddhi*, he should live in peace in such a palace of *siddhi* and contemplate this Image. As the air of the sea and the sunbeam make a mirage of a grand and solemn town with brilliant hills and people, fools produce illusory attachments. Never join the fools who think things like these are real and chase them. And the pure-mind will not be hindered even among the bewilderingly beautiful five dusts.

The Secret Solemn Buddha Land is Mahāvairocana's Land of Purity, the Lotus World in which Mahāvairocana is seated in the center and all living creatures in the universe are blessing each other.

The Triple World: the mutable world of desire, form, and non-form.

Two Vehicles are the Śrāvaka Vehicle (the way of those released by hearing the preaching of the Four Noble Truths of Śākyamuni) and the Pratyeka-Buddha Vehicle (the way of those self-enlightened, contemplating the twelfold chain of causation, without the direct teaching of Śākyamuni).

The Ten-sided Pure and Solemn Buddha Land, of Amitābha or Maitreya.

The Palace of Devas and Asuras is the Land of Purity of common mortals.

Five dusts are the Five Objects of the Sense Organs (form, voice, smell, taste, and touch), which are "dusts" because they tend to pollute our true nature, causing defilements.

The Sūtra says, “And, O Lord of Mysteries, you should understand the Shingon voice with the Image of an Echo. As a voice makes an echo, students of Shingon should understand it in this way.” And the MAHĀPRAJÑĀPĀRAMITĀ ŚĀSTRAsays that when a voice vibrates in a canyon in deep mountains, or in a deep valley, or in a grand empty house, a voice makes another voice. We call this an echo. Ignorant people will think it a real voice. However, the wise know that it is not real, but it is an echo that, made from a voice, deceives the ears of man. When you are going to speak, wind comes out of the mouth. This is called udāna. Circulating, it enters the navel again, where it generates vibrations. At this time it touches the seven places: neck, gums, teeth, lips, tongue, throat, and lungs; then it recedes. This is called language. Fools do not understand this and produce Three Poisons; the wise comprehend this and have no attachment in the mind. The wise live according to the true reality of everything. When a Shingon student expresses all situations by hearing, in yoga, various sounds of the Eight Winds or by receiving face-to-face instructions of all the saints with the finest voice of Dharma, or by filling the world equally with one sound because of the purity of the tongue, he should think of them as the Image of an Echo.

Udāna is vigor of the upper part of the throat, and also in hands and legs, controlling the Five Sense Organs and works of the brain. Udāna is one of the Five Winds (prāna, wind in the heart; apāna, wind in the fundament; vyāna, wind prevailing in the body; sāmāna, wind in the navel; and udāna).

The Three Poisons are Greed, Hatred, and Delusion.

The Eight Winds are the Four Great Elements and the Four Objects of the Sense Organs (earth, water, fire, wind; form, smell, taste, and touch).

We must, however, know that these come from the Three Mysteries, and they are unborn, imperishable, not existing, and not nothing. Therefore, we should not produce wrong thinking through illusions. Then we will naturally enter the Dharma gate of the wisdom of sound and voice.

The Sūtra says, “And, O Lord of Mysteries, as the rising moon makes a silhouette reflected on calm water, a chanter should express the Image of a Water Moon.” And the MAHĀPRAJÑĀPĀRAMITĀŚĀSTRA says that the moon moves in the sky, and water reflects a silhouette of the moon. The moon in the sky is really like Dharma, but the water in the mind of common people reflects a silhouette of the self and attachment only. And as an adult laughs at a child who is enchanted with the moon in the water and wants to get it, so you understand an ignorant man who thinks that he has the self because his body is visible; and he sees many fantasies because he does not have true wisdom, and then he desires to gain all the phenomena. A saint who has attained the way will laugh at him. Also, as a silhouette of the moon is seen on calm water but is not seen when the water is stirred, a silhouette of many defilements of self and arrogance is seen on the water of the mind of basic ignorance but is not seen when it is stirred with the stick of wisdom. Therefore, it is preached that all the Bodhisattvaks know that the truth is like the moon in the water. So speaks a student of incantation. When our minds become calm and pure by practicing the Three Mysteries, the secret solemn, sea-like congregation of Buddhas appear in it or Buddhas themselves appear in cintāmani in the water-mind of us all.

Cintāmani is the wishing gem, issuing objects of wishes, including relief of pain. It is said that it came from the Buddha's ashes or the brain of Nāga, King of the Dragons. It is in the right hand of Cintāmani Cakra and is used in secret Shingon meditations.

At this time, we should meditate quietly on the Image of a Water Moon. You may wonder from what these solemn and secret phenomena are born, our pure minds (Self) or the pure body of Buddha (Other). But you must know that the essence of Self and the essence of Other are innately unborn. Things are never born simply from two different causes. And, although the moon does not really come down to any rivers, brooks, wells, or ponds of many sizes, and water does not pass away from them either, in all water the pure moon reflects its ring. We are as such, too. In the same way, although people's minds are not coming and our minds are not passing either, all that we suffer from seeing and hearing looks real and not deceptive. Therefore, we should stir our water-mind with the stick of wisdom to know that it is not real. Also, we should know that we are like children who desire to play with toys. I have calmed my mind already and I would preach this to people with the heart of Fudō as the Sūtra says, "A chanter should express..."

A chanter should express: This is part of the quotation at the beginning of this paragraph, from the MAHĀVAIROCANA SŪTRA, which provides a quotation at the beginning of each paragraph of I-Hsing's COMMENTARY (indented in this English version, though some paragraphs are broken up in this English version to facilitate footnoting). A few words of each quotation is repeated at the end of most paragraphs of the original COMMENTARY.

The Sūtra says, “And, O Lord of Mysteries, you should know that many changes of Shingon *siddhi* appear like foam that a rainfall from heaven makes.” And we can find in the Śrāvaka sūtras that sensation is compared to bubbles and also we can find an image of foam in a Prajñāpāramitā sūtra. Everything has no reality, but it is a true law that everything comes from the chain of causation and looks real. Therefore, there is the image of magical transfiguration in the Ten Images in the MAHĀPRAJÑĀPĀRAMITĀ ŚĀSTRA instead of the image of foam. Now, what the image in this Sūtra means is specific. Rain of summer produces various foams in the rainwater itself according to the size of each raindrop. Although each foam is different in shape and size, the nature of water has one taste; and rainwater itself is a chain of causation for producing various foams out of itself. If we inquire, with the Four Propositions, how foam is born, we will not find any essence. Foam is born entirely by interdependent origination. The appearance of foam is the same as the appearance of water. The perishing of foam is the same as the perishing of water. So we compare this Image to various changes of the mind.

In the Śrāvaka Sūtras: Sensation is compared to foam in the EKOTTARĀGAMA SŪTRA, Volume XXVII (TAISHŌ-SHINSHŪ DAIZŌ-KYŌ, Volume II, page 701) and in the SAMYUKTĀGAMA SŪTRA, Volume X (TAISHŌ-SHINSHŪ DAIZŌ-KYŌ, Volume II, page 69).

An image of foam in a Prajñāpāramitā sūtra: the MAHĀPRAJÑĀPĀRAMITĀ SŪTRA, Volume XX (translated by Kumārajīva, 344-413 A. D., in TAISHŌ-SHINSHŪ DAIZŌ-KYŌ, Volume VIII, page 367) contains the statement, “Observing sensation, it is like foam.”

When a student meditates, supposing that his mind is Buddha, in return he will be ushered into the finest gate of Dharma with the help of Buddha's instruction in his mind. Also, when a student holds a mandala ceremony with his whole heart it will lead the mind to produce many mysterious changes. Therefore, a student should meditate on the Image of Foam and should understand, so as not to produce attachment, that also *siddhi* is born as the mind moves. Also, it is stated in the MAHĀ-PRAJÑĀPĀRAMITĀ ŚĀSTRA that a student of meditation has fourteen changes of the mind in which devas and dragons and fiends often transfigure by magic. And what is born from magical transformation is not a fixed thing from the first. Since it exists when the mind is born and perishes when the mind perishes, the fourteen changes of the mind do not have beginning, middle, and end.

Fourteen changes of the mind are in the four steps of meditation (Dhyāna or Jhana): 1) aloof, discursive, rapturous; 2) concentrated, non-discursive, rapturous; 3) even-minded and joyful; 4) even-minded and beyond joy and pain. In the first Dhyāna are two changes of mind, in the second are three, in the third are four, and in the fourth are five changes of mind. Śākyamuni attained enlightenment only after passing through this process of meditation and realizing the twelvefold chain of causation (interdependent origination).

Mind is born without having any place to come from, and perishes without having any place to get to. You should know that everything is like this. Also, phases of transformation are pure despite activities of good and evil as the sky cannot be painted or dyed. Everything is like this. Dharma as it is is actually natural and constantly pure as the water of the four big rivers in Jambu-dvīpa, each having five hundred tributaries, is impure variously but upon entering the ocean all is pure. This is the same as the meaning of the Image of Foam.

Jambu-dvīpa was an island in an ancient Indian theory about the universe: The lower stratum of the world is the ring of wind, and above it is the ring of water, above it is the ring of gold (or the ring of earth), and above it are nine mountains and eight seas. The highest mountain in the center is Mount Sumeru. In a castle on top of it lives Indra, and Four Quarter Kings are on each of the four mountainsides, around which the sun and moon revolve. Also around Mount Sumeru are seven mountains and seven seas, and around them is an ocean in which there are four continents, east, south, north, and west. The southern continent, where the Earth is, is Jambu-dvīpa.

The Sūtra says, “And, O Lord of Mysteries, there are no ordinary mortals, no span of life, and no creatures in the sky. Because your mind is straying and confused, such various fantasies as these are born”. When the MAHĀPRAJÑĀPĀRAMITĀŚĀSTRA says that everything is like the sky, it means that everything has no reality, but names only. However, the sky is not a visible thing, for as the light in the eyes turns, you see blue color in the distance. Everything is like this. Although it is empty and not existing, people are so far away from the supernatural wisdom of exterminating all defilements that they abandon the true reality of things and see various kinds of discriminations such as Self and Others, men and women, houses and castles. People are like children who look up at the blue sky and think that the color is really existing, though you cannot see it close at hand even if you jump up very high. Also, however pure the nature of the sky is constantly, you mistake it as impure because of clouds from skandha. Everything is like this.

Supernatural wisdom of exterminating all defilements is the last of the Six Supernatural Powers obtained by practicing the Three Mysteries. These Powers are supernatural vision of the future, hearing, reading other minds, knowing the past, changing the world (or flying in the sky), and finally, the wisdom of exterminating all defilements. Shingon Buddhism is sometimes called the supernatural Vehicle.

However pure the nature of everything is constantly, you mistake it as impure because of clouds such as desires and hatred and the like. When this Sūtra says that “your mind is straying and confused,” it means that because of many chains of causation such as pestilences and devils, our minds are straying and confused and fancy that there are many souls and masks in the very pure sky, and we are scared and attached. When we understand the essence of mind, we will know that the sky can never be polluted or cleaned, whatever occurs or perishes. We will know that the sky is never obscured but is very empty. When a student practicing meditation meets various devilish accidents and situations of karmic defilements, he should rest his mind in the Image of Pure Sky, so when he might otherwise fall into hell for infinite eons, he will never be polluted by dust and sweat of human thoughts and fantasies as one who has obtained supernatural powers flies free in the blue sky.

The Sūtra says, “And, O Lord of Mysteries, things are born from the void as an image of a ring of fire is born from a torch flaming in the hand.” When we rotate a torch in the hand, various phases are made such as a square, circle, triangle, half moon, large and small, long and short. They are born according as we will. Fools will think them real and will be attached, but things are never born innately. Only the hand’s swift power brings a handful of flame and creates innumerable phases. A Shingon student will certainly attain in yoga according as his mind moves. And in the gate of the word “Ah!” the word “Ah!” turns infinitely and expresses innumerable Buddha-truths. At this time, a student should meditate on this Image of Whirling Ring of Fire. And, in meditating, we should know that even *siddhi* like these are born from the swiftly enlightening power of pure bodhicitta, and we should devise and elaborate possible means to abandon illusive thinking. There is no Image of a Whirling Ring of Fire in the MAHĀPRAJÑĀPĀRAMITĀ ŚĀSTRA, but instead there is the image of a Silhouette. It is stated that as a silhouette is visible but untouchable, so is everything. Sensory consciousness of the eye, and other organs, sees, hears, or perceives; but it is really impossible to comprehend the essence. Also, just as a silhouette appears when illuminated with light and disappears when there is no light, a silhouette of the self or a silhouette of things appears when defilements intercept the light of right enlightenment. And as a silhouette passes when a man passes, moves when a man moves, and settles when a man settles, so does the karmic silhouette of good and evil. When it passes away to posterity it passes, and when it stays in the

present life it stays. Since the retribution of karma never ceases, the karmic silhouette of good and evil comes out when the seed of it ripens. Besides, this silhouette is not material but it is deceiving to the eyes just as the whirling ring of fire, made from quickly rotating a torch, does not really exist. The Image of a Whirling Ring of Fire means very much the same as this.

“Lord of Mysteries, these truths are the essence of Mahāyāna, the essence of Mind, the essence of unequalled Truth, the essence of dead certainty, the essence of supreme right awakening, and the essence for producing progressive Mahāyāna wisdom.”

Here, “essence” stands for Sanskrit *padam*. I have already explained the meaning. All the Ten Images are the profound teaching of Interdependent Origination for the Mahāyāna Buddhist. This is not where Śravaka and Pratyeka-Buddhas can take a rest. Therefore, we call this the essence of Mahāyāna. You cannot show or give any of your true reality of mind to others. But when you meditate deeply on the Ten Images, the clouds of hindrance will clear away and you will know the true reality of your own mind. Therefore, we call this the essence of Mind. Nothing can compare to the wisdom of Tathāgata and nothing can excel it. Therefore, this is unequalled. Moreover, the wisdom of Tathāgata and the true reality of your own mind are unequally equal as if a box and a lid fit very closely. When you know your own mind very well through the Ten Images, you will live in peace in your own mind. Therefore, we call this the essence of unequalled Truth. Buddhas roar like lions with the dead certainty of preaching kindly, with the Ten Images, the true reality of the mind of Tathāgata. If you trust this firmly and master it, your mind and the Truth will never move even if devils in all the Ten-sided World, in a body, fabricate false Buddhas and preach

approximate wisdom. Therefore, we call this the essence of dead certainty. You will be detached from the world of being and non-being, through the right meditation of the Middle Way, and the Mind of Profoundest Non-Immutability will be born. This is the manifestation of Buddha in the mind. Therefore, we call this the essence of supreme right awakening. As if the more we go into the sea the deeper the sea is, the deeper we practice the meditation the more we will find that Vairocana is prevailing universally with the supreme wisdom is the original depths of the mind. Therefore, we call this the essence for producing progressive Mahāyāna wisdom. You should know that such six essences explain and produce each other successively, and Vairocana creates from these Ten Images infinitely solemn treasures of the mysterious World of Truth. Vairocana produces such treasures as belief and energy for awakening, meditation, emancipation from the gate of the World of Truth which is innumerable as dust ranging the Ten-sided World, and gives gifts of them to people equally. Even after this, Vairocana never decreases the abundant treasures of truth, from which the karma of

The Mind of Profoundest Non-Immutability is explained as infinite harmony of the World of Truth in the FLOWER WREATH SŪTRA: since all is activity of Suchness, never fixed, nothing exists independently of all else. In the Ten Stages of the Development of Mind which Kūkai developed in the HITITSU MANDALA JŪ-JŪSHINRON (THE SECRET MANDALA OF THE TEN STAGES OF MIND) or in the HIZŌ HŌYAKU (THE PRECIOUS KEY TO THE SECRET TREASURES), the ninth step (and the highest level of Exoteric Buddhism) is The Mind of Profoundest Non-Immutability. I-Hsing, however, treats this Mind as the highest mind of Mahāyāna wisdom.

wisdom of all the Tathāgata is supplied. Therefore, many skillful inventions of great wisdom are supplied. When we obviously see the significance of the Ten Images in our minds, we will reach the truth that ranges from the infinite World of the Truth to the infinite world of people; and we will precisely know all the phases of mind in them. That is, by knowing that everything comes from Interdependent Origination and is empty as it is, temporal as it is, middle as it is, we will comprehensively know all the true reality of mind. My Ācārya said that however the wisdom of Interdependent Origination may visit a beginner of meditation by lucky occasions inside and outside of him, we cannot identify it with the thorough-going one which can be gained after constant, patient, and earnest study of meditation. The Sanskrit text says that the latter parts are about programs of incantation, *siddhi*, and the result. But these words are explanatory notes by a transmitter of Truth. Therefore, these words are omitted when translated into Chinese. I have already finished preaching all the mental phases of pure bodhicitta. So I will explain about the progressive system of practices and about the result of *siddhi* in the following parts.

Empty as it is, temporal as it is, middle as it is: the Threefold Truth.

Ācārya is an Esoteric Buddhist Master. I-Hsing's Master was Subhākarasimha (637-735).

Ācārya is *Ajyari* in Japanese.

Here ends the excerpt from I-Hsing's COMMENTARY relevant to Kūkai's POEMS THAT SING TEN IMAGES.

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NOTES AND ERRATA

Page 1, line 32: "Ah" had better be rendered "A" throughout *Tantric Poetry of Kurak*, according to Shifu T. Dukes' review in the newsletter of the British Shingon Buddhist Association (Summer 1985), p. 2.

Page 4, line 25: Change "thought are only thoughts" to "thoughts are only thoughts."

Page 7, line 2: Change "Mu" to "Ku."

Page 14, line 5: The book referred to here is Gibson's *Kenneth Rexroth* (New York and Boston: Twayne, now with G. K. Hall, United States Authors Series #208, 1972).

Page 15, line 18: Change "Where" to "where."

Page 19, lines 10-13: The Buddhist Peace Fellowship is currently reactivating the original "engaged" pacifism of the Samgha.

Page 31, line 5: Kidder Smith recommends that "as water changes" be altered to "without leaving the water" and that "pitiful" be changed to "pitiable" in his review, "A Fine Rain," *Vajradhattu Sun* (December 1983-January 1984), p. 14.

Page 38, lines 6-7: Shifu T. Dukes, in his above-mentioned review, translates "mu-i" as "Fearlessness" instead of "Recovering Peace."

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