

## THE SHINGON BUDDHIST DOCTRINE OF INTERPENETRATION

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Students of Far Eastern Buddhism are familiar with the Hua-yen (Avatamsaka, Kegon) teaching that all things mutually interpenetrate (*fiji-muge*)<sup>a</sup> and that all things interpenetrate with their Principle (*riji-muge*).<sup>1</sup> Less well known is the correlative doctrine of interpenetration taught by the Shingon school of Japanese Esoteric Buddhism (*himitsu-bukkyō*<sup>c</sup> or *mikkyō*)<sup>d</sup>.<sup>2</sup> Shingon formulates the doctrine to accord with its basic assertion that the performance of ritual is preeminent among expedient means (*upāya, hōben*)<sup>g</sup>, the most efficacious, speedy and appropriate of all methods for the attainment of Enlightenment. Shingon adapts the concept of interpenetration to provide a theoretical underpinning for its ritual practices, and thereby presents a wholly distinctive version of the doctrine.

Kūkai (774-835), the founding patriarch of the Japanese Shingon sect, classifies the religious doctrines of his time into a hierarchy of "ten states of mind" (*jūjūshin*)<sup>h</sup>, levels of spiritual awareness leading up to the tenth and highest stage of insight, attained when the Shingon Way is completed.<sup>3</sup> He locates the Kegon doctrine at the ninth, penultimate level, that of "the Mind (that realizes) the Absence of Self-Nature" (*goku-mujishō-shin*)<sup>i</sup>, the stage where it is perceived that all things interpenetrate, that the mind is non-dual (*advaita, funi*)<sup>j</sup> with the Buddha, that all time is one moment and one moment is all time, that the one is in the many and the many in the one, that the universal is in particulars and particulars are in the universal; as with the jewels of Indra's Net, each of which reflects all the others and is in turn reflected in each of them,

so likewise at this level of spiritual development every entity of the universe is seen to interpenetrate all others and all entities are seen to interpenetrate every single entity.<sup>4</sup> At the ninth stage of its development the mind sees that the things of the phenomenal and ephemeral world reflect and interfuse with each other and with their immutable Reality, so that "each thing is the all and the all is each thing" and "each thing is the Buddha and the Buddha is each thing".

Kūkai says that the Kegon teaching is superior to all other non-esoteric doctrines because it does not diminish or negate the reality of sensible phenomena. Perceiving that the dharmas<sup>5</sup> are in continual flux, changing from one instant to the next, all other Buddhist schools deduce that the dharmas are lacking in self-nature, void, or in some way illusory or unreal: the Theravāda teaches that the sentient being is merely a temporary and everchanging combination of the five aggregates (*pañca-skandāḥ, goun*)<sup>m</sup>; the "Mere Ideation" (*viññapti-mātratā, yuishiki*)<sup>n</sup> doctrine of the Vijñānavāda (*Hossō*) stipulates that not a single dharma exists outside the Storehouse Consciousness (*ālaya-vijñāna, araya-shiki*)<sup>o</sup>; the Mādhyamika (*Sanron*) teaches the Voidness (*śūnyatā, kūi*)<sup>p</sup> of both the mind and the dharmas; and the Tendai doctrine of the "three truths" (*santai*)<sup>q</sup> gives the phenomena of the sensible world a merely "provisional reality" (*ketai*)<sup>r</sup>, locating their ultimate reality in the "middle truth" (*chūtai*)<sup>s</sup>, the middle way (*chūdō*)<sup>t</sup> between provisional existence and their Voidness (*kūtai*)<sup>u</sup>. By contrast, the Kegon admits the reality of the dharmas, just as they are in their state of unceasing process and flux: phenomena and their ultimate Reality are in no way distinct; the Enlightened see the ephemeral characteristics and the immutable essences of forms as merged in a totally unobstructed interpenetration, so that "the ten thousand existences are seen to contain the ten thousand virtues of all the Buddhas".

Kūkai concurs with the Kegon teaching: the dharmas are ephemeral and insecure, undergoing endless transformations, but this is no token of their unreality; they are real because their impermanence and flux are in no way distinct from their permanence and immutability. The fleeting and everchanging world of the senses interpenetrates the adamant world (*vajradhātu, kongōkai*)<sup>v</sup> of the Buddhas; the physical world and the Void interpenetrate and are fused in a non-dual inseparability. There is no Void without phenomenal forms and no phenomenal forms without their Voidness - forms and the Void are both equally real. The physical world and its Voidness are two aspects of a single Reality: whereas

unenlightened men only see forms in their never-ceasing flux, the Enlightened Buddhas see forms and their Voidness in instantaneous union. Reality presents two aspects, one relative, finite and conditioned, and one absolute, infinite and unconditioned. Seen with the eye of the unenlightened being who is turned about on the wheel of existence these two aspects appear separate and irreconcilable, but to the Eye of the Buddha (*butsugen*)<sup>w 6</sup> at the unmoving hub they are the inseparable facets of a single truth. In the partial view from the periphery all things are seen as transient and in momentary transformation, lacking an abiding self-nature; but in the total, all-encompassing view from the centre the imperfect, ephemeral and mutable dharmas are seen as an inseparable aspect of perfect, eternal and immutable Suchness (*bhūtatathatā*, *shinnyo*)<sup>2</sup>; the world of fleeting, impermanent forms and the Buddhas' world of adamant durability are seen to interpenetrate and merge in a non-dual fusion.

Enlightenment is the attainment of a perfect and permanent realization of this non-dual interpenetration of all dharmas, both mundane and supramundane. The highest and most perfect Awakening (*anuttara-samyak-saṃbodhi*, *anokutara-samyaku-sambodai*)<sup>aa</sup> is to the truth that the evanescent world of forms and its immutable Suchness are the complementary aspects of an indivisible identity. The Buddha, the Awakened One, perceives that the bodies and minds of unenlightened beings are in no way separate from his Body and Mind of adamant incorruptibility. Having realized the non-duality of the finite and the indefinite he knows that his Body and Mind are limitless and unconditioned and yet not distinct from the limited and conditioned: his Body and Mind are the universe of forms, merged with it in a perfect interfusion so that the physical dharmas are the limbs and members of his Body and all mental dharmas are the functioning of his Mind. In the Mind and Body of the Buddha every distinction of self and other-than-self has disappeared.

Dainichi Nyorai (Mahāvairocana Tathāgata), the Great Sun Buddha, personifies the Knowledge of the non-duality of the world and its Suchness. His Body and Mind together constitute the Dharma Body (*dharma-kāya*, *hosshin*)<sup>ab, 7</sup> coextensive with the entire cosmos and inseparably blended with all its phenomenal entities, both physical and mental. The Dharma Body of Dainichi Nyorai is coextensive with and inseparable from the total universe: it is everywhere present in space and forever present in time; it is contained entirely and eternally in every smallest particle of the universe; every minute speck of the universe contains every last

dharma; every mote of dust contains the whole Dharma Body of Dainichi Nyorai. Even though imbued with the impurities of ignorance and passion, each of the beings of the ten worlds (*jikkai*)<sup>aD 8</sup> is likewise totally merged with the Dharma Body of Dainichi Nyorai and fully comprizes that Body within his own body and mind: the being and the Buddha are not two; they are wholly merged in an unobstructed interpenetration.

Up to this point the Shingon and Kegon doctrines are in basic agreement. Kūkai nevertheless criticizes the Kegon for failing to apply its theory in practice: the Kegon concept of interfusion is of peripheral relevance to its methods for attaining Enlightenment; the Kegon does not marry doctrine and expedient means (*upāya*, *hōben*)<sup>g</sup>. Although it teaches that all things interpenetrate, so that the body is wholly merged with the mind and the mind with the body, the Kegon practices do not involve the body but are confined to meditational exercises that involve the mind alone. The Kegon teaches a theoretically valid doctrine of interpenetration, but ignores the practical implications of the theory.

Esoteric Buddhism, by contrast, applies the concept of non-dual interpenetration to an all-encompassing system of practice, which involves the body as well as the mind. It valorizes bodily gestures and speech, using them as integral and essential components of ritual practices aimed at merging of the body, speech and mind with the Dharma Body of the Tathāgata. This merging corresponds to the tenth and highest of Kūkai's ten stages of mind, that of "the Mind Adorned by the (Three) Mysteries" (*himitsu-shōgon-shin*)<sup>aQ</sup>, in which the body, speech and mind of the *sādhaka*, by way of ritual practices employing hand gestures and vocal formulae as well as mental concentration, interpenetrate the Three Mysteries (*sammitsu*)<sup>aR</sup> of the Body, Speech and Mind of the Buddha.

The restriction of the Kegon practices to exclusively mental disciplines is the corollary of its teaching that Enlightenment is achieved in the mind alone, and not in the body. Kūkai counters this with the doctrine of the "Attainment of Buddhahood in the Body" (*sokushin-jōbutsu*)<sup>aS.9</sup> "The four characters (*soku*, *shin*, *jō* and *butsu*)", he says, "contain an infinity of meaning; there is nothing in all the various Buddhist doctrines that is not contained in them". The Perfection of Buddhahood in the Body is the teaching that the body of the being and the Body of the Buddha are unobstructedly interfused and mingled: "the Body of the Buddha is the body of all beings and the bodies of all beings are the Body of the Buddha".<sup>10</sup> Hence, the attainment of Buddhahood is an Awakening to the Knowledge that the fleshly body, just as it is and precisely in its present state

of impurity and imperfection, is non-dual with the Dharma Body of the Tathāgata. Kūkai says that although the Kegon, Tendai and other sects also speak of the Perfection of Buddhahood in the Body, they nevertheless consider the body as mortal and corruptible and an obstruction to the attainment of Highest Perfect Awakening, which is only attained in the mind that has transcended the body and is freed from physical encumbrances. Kūkai disagrees: Enlightenment is attained in both the body and in mind and just as they are here and now, in their untransformed and impure state.<sup>11</sup>

### The Three Universals

Kūkai bases his doctrine of the fused interpenetration of the phenomenal world of the dharmas with the Dharma World of Suchness (*shinnyo-hosshin*)<sup>av</sup> on the concept of "dependent origination from the Three Universals" (*sandai-engi*)<sup>aw</sup>. All Buddhist schools, he says, agree that the dharmas come into existence not spontaneously but as the result of dependent origination (*pratītya-samutpāda, engi*)<sup>ax</sup>. They differ, however, when they come to identify the source from which the dharmas arise by conditioned origination: the Theravāda texts speak of dependent origination from the four causes (*catvārah-pratyayāḥ, shi-en*)<sup>ay</sup><sup>12</sup> or from the six causes (*ṣaḍ-hetavāḥ, roku-in*)<sup>az</sup><sup>13</sup>; the Vijñānavāda (Hossō) sect says that the dharmas arise by conditioned origination from the Storehouse Consciousness (*ālaya-vijñāna, araya-shiki*)<sup>ba</sup>; the Tendai sect teaches that the dharmas arise by conditioned origination from Suchness (*shinnyo-engi*)<sup>bb</sup><sup>14</sup>; the Kegon sect teaches that they arise from the Dharma world (*dharmadhātu, hō-kai*)<sup>bc</sup>; and so on. These various teachings all contrast the dharmas and that from which they arise, with the implication that whereas the dharmas are impermanent and mutable their source is permanent and immutable; the reality of the dharmas lies not in themselves but elsewhere, in a realm where the limiting conditions of form are transcended: in Voidness, in Suchness, in the Storehouse Consciousness, the Dharma World, the Buddha's Pure Land (*butsu-jōdō*)<sup>bd</sup>, or in some other formless, immutable and unconditioned realm that is distinct and separate from the formal, mutable, conditioned and unreal world of phenomena.

Even though some schools, such as the Hossō and Tendai, pay lip service to concepts of the non-duality of forms and their Voidness, of the identity of *samsāra* and *nirvāṇa*, and of the identity of the dharmas and the source whence they arise, they nevertheless revert to a distinction between the realms of the real and the unreal

when they teach that only the spiritually advanced are capable of grasping the true meaning of non-dualism and that the majority of men must accept doctrines of dualism as provisional and temporary expedients until they have developed by a long process of training a capacity to understand the more subtle and difficult doctrine.

Kūkai refuses to accept a distinction, either in theory or practice, between the formal and the supra-formal levels except insofar as they are the inseparable aspects of a single, undifferentiated reality. Accordingly, he develops a version of the doctrine of dependent origination that identifies the dharmas and their source. Basing his argument on passages in the esoteric sutras, he says that the dharmas arise by dependent origination from the Three Universals: Universal Essence (*taidai*)<sup>De</sup>, the permanent and indestructible essence of the dharmas; Universal Form (*sōdai*)<sup>Df</sup>, which is the immutable Form that manifests in the myriad forms assumed by the dharmas; and Universal Function (*yūdai*)<sup>Dg</sup>, the perfection of action, the pure and undefiled functioning that manifests itself in the actions and functionings of the dharmas. Each dharma has three corresponding aspects: it has an essence (*tai*), which is its real and abiding nature; it has a form (*sō*), which is the sum of the distinguishing characteristics whereby it is recognized as what it is and not as something else; and it has a function (*yū*), meaning the sum of its actions giving rise to effects.

In the non-esoteric schools of Buddhism the Three Universals are three aspects of Suchness and the essence, form and function of the dharmas are imperfect and transitory "reflections" or manifestations of the Three Universals abiding in the perfection and permanence of Suchness. In the non-esoteric doctrine of the Three Universals there is a clear separation between the essence, form and function of the dharmas on the one hand and the Three Universals within Suchness on the other. The former, since they are seen to lack an abiding self-nature, are considered to be unreal in themselves; their reality lies wholly in the Three Universals, in the absolute and completely transcendent realm of the Unmanifest. In relation to Suchness the dharmas are null and void; their reality lies entirely in Suchness.<sup>15</sup>

To abolish the distinction between the phenomenal world and Suchness and to demonstrate that the reality of the dharmas inheres within themselves so that their impermanence and mutability are aspects of their reality, Kūkai posits the non-duality of the Three Universals and the dharmas: the Three Universals, which are the permanent and abiding aspect of the dharmas, are in no way distinct from the impermanent and non-abiding aspect of the

dharmas. The Three Universals wholly interpenetrate the essence, form and function of phenomena. Universal Essence, Essential Suchness, merges in a non-dual conjunction with the essences of particular things; Universal Form, the Form of Suchness, is inseparable fused with the multiplicity of forms; the Universal Function, the Actionless Activity (*i-mu-i*)<sup>bk</sup> of Suchness, is not distinct from the ceaseless activity and movement of all the dharmas.

Kūkai says that the dharmas arise by dependent origination from the Three Universals. The essences of the dharmas arise by dependent origination from Universal Essence, their forms arise from Universal Form, and their functionings arise from Universal Function, but there is no separation of the dharmas and the Three Universals whence they arise. Kūkai details this doctrine by way of three formulae: (1). Universal Essence and the Six Elements (*roku-dai*)<sup>bl</sup> are identical; (2). Universal Form and the Four Mandalas (*shi-mandara*)<sup>bm</sup> are identical; and (3). Universal Function and the Three Mysteries (*sammitsu*)<sup>bn</sup> are identical. Each of these propositions is examined in the following.

### The Identity of Universal Essence and the Six Elements

Universal Essence, the permanent and indestructible Essence of all the dharmas, is an aspect of Suchness, but is in no way distinct from the dharmas themselves. Kūkai elaborates this by identifying Universal Essence and the Six Elements (*ṣaḍ-dhātavaḥ, rokudai*)<sup>bo, 1b</sup> the irreducible components of all dharmas, namely, Earth, Water, Fire, Air, Ether and Consciousness (*viññāna, shiki*)<sup>bp</sup>. In the non-esoteric Buddhist writings the Elements are thought of in two ways. Firstly, the Theravāda locates them entirely at the level of phenomenal entities, so that the Element Fire is nothing other than the fire that burns on the hearth, the Element Water is the water that flows in the river, and so on.<sup>17</sup> As such, they are subject to all the vicissitudes of phenomena and are impermanent, mutable, without self-nature. Secondly, according to the Mahāyāna view, the Elements have two aspects, one unconditioned and one conditioned: in the former aspect they are eternal, immutable and imperceptible to the senses; and in the latter they are ephemeral, mutable and perceptible.<sup>18</sup> In the non-esoteric view only the former aspect is truly real; the latter aspect, while having a quasi-reality at its own level, is void in relation to the former.

Kūkai rejects the Theravāda view because it denies the reality of the Elements and thus of the dharmas they compose; he similarly rejects the Mahāyāna view because it sets up a dualistic distinction

between the conditioned and the unconditioned. Kūkai's doctrine of the Six Elements, on the other hand, affirms the full reality of the dharmas. The dharmas are real because they are nothing other than the Six Elements, and the Six Elements are nothing other than the Universal Essence, the unconditioned Essence abiding in Suchness. The Six Elements possess all the qualities of Suchness: they are permanent and immutable, universally omnipresent, eternal and indestructible.

The dharmas come into existence by "dependent origination from the Six Elements" (*rokudai-engi*)<sup>bq</sup>. "All things", says Kūkai, "are produced from the Six Elements; the Four Dharma Bodies<sup>19</sup> and everything in the Three Worlds<sup>20</sup> are produced from them. All the dharmas, from the uppermost limits of the Dharma Body down to the lowest of the six realms<sup>21</sup> are produced from them. Even though the dharmas are differentiated into subtle and gross and distinguished as large and small, they all come out from the Six Elements. Therefore the Buddha teaches that the Six Elements are the essential nature of the Dharma World";<sup>22</sup> and "all the Buddhas, all beings, the physical world, the four types of Dharma Body and the Three Worlds are produced from the Six Elements".<sup>23</sup>

To say that the Six Elements are identical with the Universal Essence, the fundamental nature of all the dharmas, and that they are the source from which all dharmas arise by dependent origination, is to say that they completely pervade the dharmas and are omnipresent throughout the Dharma world. This is the doctrine of the "interpenetration of the Six Elements" (*rokudai-muge*)<sup>bv</sup>: the Element Earth in each dharma penetrates and pervades the Element Earth in every other dharma; the Element Water in each entity fuses with the Element Water in every other dharma; and so on for each of the Elements in turn. Further, each Element in each dharma penetrates and pervades each of the other five Elements in every dharma. The Six Elements are eternally and unchangeably merged, are fused in an unhindered inter-permeation, are unobstructedly and mutually pervading.

The dharmas that arise by dependent origination from the Six Elements are either physical dharmas (*shiki-hō*)<sup>bw</sup> or dharmas of mind (*shimpō*)<sup>bx</sup>.<sup>24</sup> The physical dharmas arise from the first five of the Six Elements, namely, Earth, Water, Fire, Air and Ether; and the mental dharmas arise from the sixth Element, Consciousness. Since the Six Elements are mutually fused, the five Elements comprising the physical dharmas wholly pervade the sixth Element, Consciousness, and this in turn wholly pervades each of the five physical dharmas: the physical dharmas and the mental dharmas

interpenetrate without hindrance. The five Elements that make up the body of man are inseparably merged with the Consciousness that composes the dharmas of his mind; the body and mind interpenetrate in a non-dual cohesion. Because of this fusion of body and mind the attainment of Enlightenment is not, as the non-esoteric schools maintain, effected in the mind alone, but is also and equally effected in the body.

The inter-permeation of the body and the mind is a horizontal interpenetration at the level of the phenomenal dharmas, corresponding to the interpenetration of phenomena and phenomena (*jiji-muge*)<sup>a</sup> of the Kegon; there is also a vertical osmosis, corresponding to the Kegon's interpenetration of phenomena and their Principle (*riji-muge*)<sup>b</sup>: for the Buddha there is no differentiation of self and other-than-self, so that the Element Earth of his Body is merged with the Element Earth of everything that is other than his Body, the Element Water of his Body pervades the Element Water in everything other, and so on for each of the Six Elements: the Elements of his Body and Mind are fused with the Elements of the Dharma World.

In summary, the doctrine of the Identity of the Six Elements and Universal Essence teaches that there is a totally unobstructed interpenetration and interfusion of all things: the body and the mind of the being are merged one with the other; the Body and Mind of the Buddha are merged; the body and mind of the beings are merged with the Body and Mind of the Buddha; the being and the Buddha are merged with the total universe of the dharmas, the Dharma World.<sup>25</sup>

### The Identity of Universal Form and the Four Mandalas

The Buddhas, the Awakened Ones, perceive the Universal Form that abides within the maelstrom of particular forms; they also perceive the inseparable fusion of the vortex of evanescent forms and their Universal Form abiding in Suchness: the ceaseless flux of phenomena is coincident with their adamantine immutability. Universal Form is the Dharma Body of Dainichi Nyorai, which is coextensively fused with the innumerable modalities of form in the conditioned cosmos; and the manifold forms of the cosmos are nothing other than the qualities and virtues of the Tathāgata.

The Dharma Body of Dainichi Nyorai, coextensive with the space and simultaneous with the time of the total universe, is a mandala (*maṇḍala*, *mandara*)<sup>cc</sup>. The Sanskrit word *maṇḍala* means "circle": the circle is the form of completion and perfection and

therefore signifies the perfection or complete fruition of Buddhahood. The Buddha's Dharma Body is a mandala or "circle" since it encompasses the world of forms; it is an "all-encompassing totality" (*rinen-gusoku*)<sup>cd</sup> that circumscribes and includes all the forms of the universe. The Dharma Body of Dainichi Nyorai is both the mandala of the totality of the qualities and virtues of the Tathāgata and the mandala of the totality of conditioned dharmas composing the Dharma World.

The mandala of the Dharma Body of Dainichi Nyorai, identified with the universe of dharma forms, has four aspects, the "Four Mandalas": firstly, the Dharma Body of the Tathāgata is a "Great Mandala" (*mahā-maṇḍala, dai-mandara*)<sup>cf</sup>, a mandala of the universe of forms composed of the Six Elements; secondly, it is a "Samaya Mandala" (*samaya-maṇḍala, sammaya-mandara*)<sup>cg</sup>, the Dharma Body made up of the universe of symbolic forms; thirdly, it is a "Dharma Mandala" (*dharma-maṇḍala, hō-mandara*)<sup>ch</sup>, comprising all the sounds of the universe; and fourthly, it is a "Karma Mandala" (*karma-maṇḍala, kamma-mandara*)<sup>ci</sup>, a mandala composed of all the actions of the universe.

The sutras give detailed directions for the different ways in which these four types of mandala are to be represented for purposes of visualization during the performance of rituals. Each of the four types of representation depicts Dainichi Nyorai as the stationary Sun at the pivot of the universe, surrounded by his virtues and qualities personified as Buddhas, Bodhisattvas and Gods. The total Dharma Body of the Tathāgata is simultaneously the centre and surround of the mandala: the Great Sun and its radiations are coincident.<sup>26</sup>

Each of the four types of representation shows the divinities making up the qualities and virtues of the Dharma Body of Dainichi Nyorai in a different way: a Great Mandala show them as anthropomorphic figures painted in five colours; a Samaya Mandala shows them as symbols, such as a sword, a vajra, or a jewel; in a Dharma Mandala they are depicted as letters of the Sanskrit alphabet; and a Karma Mandala represents them in the form of three-dimensional, uncoloured figures.

Taking each of the Four Mandalas in turn and in greater detail:

### 1. Great Mandalas

The Dharma Body of Dainichi Nyorai is the "Dharma Body of the Six Elements" (*rokudai-hosshin*)<sup>cj</sup>, the total Dharma World made up all the dharmas composed of the Six Elements. A Great Mandala is a mandala of the Dharma Body of the Six Elements.

It is called "great", firstly, because it is great in comparison with other types of mandala, and secondly, because *dai* is both "great" and "elements", so that *dai-mandara* translates as both "great mandala" and "mandala of the elements".<sup>27</sup>

Representations of Great Mandalas show the Buddhas, Bodhisattvas and Gods as anthropomorphic figures painted in the five Buddhist colours, yellow, white, red, black and blue(-green). The colours correspond to the Elements: Earth is yellow, Water is white, Fire is red, Air is black and Ether is blue. Consciousness, being non-material, is colourless and cannot be shown in the mandala, but since there is a perfect interpenetration of the Six Elements it is present in each of the five colours and pervades the painting.<sup>28</sup> The Sino-Japanese character *shiki*<sup>cl</sup>, "colour", also translates Skt. *rūpa*, "form": colour and form are coincident; the world of colours is the world of forms. The five colours are the three primaries (red, yellow and blue) plus black and white; all colours in the visible world can be made by mixing the three primaries and black and white in varying proportions; likewise, all the forms of the universe are a mixture of the Elements.<sup>29</sup> The colours of a Great Mandala signify that the forms depicted are imbued with and are inseparable from the Six Elements: in the same way that the figures of the mandala are nothing other than the colours with which they are painted, so the forms of the Dharma World are nothing other than the Six Elements. The presence of colour is the distinguishing characteristic of a Great Mandala — any depiction, even of a single Buddha, Bodhisattva or god — is a Great Mandala if it is coloured.

## 2. Samaya Mandalas

The forms of the universe, interpenetrating Suchness, together make up the Dharma Body of the Tathāgata. There is an "equality" (*byōdō*)<sup>cm</sup> or identity of the forms and the Dharma Body. The Sanskrit word *samaya*, "a coming together, an agreement", expresses this ad-equation of forms and the Dharma Body of Principle (*ri-hosshin*)<sup>cn</sup>: each form, as a part of the Dharma Body, is a *samaya* or "adequate symbol" of a virtue or quality of Dainichi Nyorai, whose Body equates the totality of forms. The phenomenal universe is a mandala made up of *samaya* forms (*sammaya-gyō*<sup>co</sup> or *sangyō*)<sup>cp</sup>, an "all-encompassing totality" (*rinen-gusoku*)<sup>cq</sup> of symbols. The term *samaya*, however, is "symbol" in a specific sense: each form is a *samaya* or "symbol" that signifies not a separate or transcendent but a coincident referent: the unenlightened see the symbol as standing apart from what it signifies; but the Enlightened see that the signifier and the signified are wholly interfused, inseparable, equal, identified. The symbol and its referent interpenetrate.

Representations of Samaya Mandalas show each of the Buddhas, Bodhisattvas and Gods in the form of a *samaya* such as a sword, a lotus or jewel, which embodies the virtue or quality of the divinity.<sup>30</sup> The sword, for example, is the *samaya* form of the Bodhisattva Mañjuśrī (Monju Bosatsu), who embodies Dainichi's virtue of Wisdom which, sword-like, cuts away the bonds of ignorance and passion. The *samaya* forms shown in the mandala are representative of all the innumerable *samaya* forms making up the total mandala of the universe and of the Tathāgata's Dharma Body.

### 3. Dharma Mandalas

All the forms of the universe interpenetrate the Dharma Body of Dainichi Nyorai; all the sound-forms of the universe are the sound-Body of the Tathāgata; they equate the sounds of the Dharma preached by the Equal Emanation Dharma Body (*nisyanda-dharma-kāya, tōru-hosshin*)<sup>30</sup>, the multiform Body emanated equally throughout the universe to preach the Dharma in modes appropriate to the understanding and receptivity of the beings at all the levels of existence. The Dharma Mandala is the mandala of the totality of sounds of the Dharma World, each an aspect of the Dharma preached by the Dharma Body of the Tathāgata.

Representation of Dharma Mandalas show the Buddhas, Bodhisattvas and Gods in the form of "seed syllables" (*bīja, shuji*)<sup>CS</sup>, written with Sanskrit letters. The Dharma or Doctrine<sup>31</sup> preached by the Buddha and recorded in the Sanskrit sutras is representative of all the various modes of preaching of the Equal Emanation Dharma Body in the many levels of the cosmos. All the words of the Dharma are made up of syllables, each a modification, produced by constricting the throat and varying the positions of the lips and tongue, of the sound "A", the sound made when the throat is in its most relaxed position. All the words of the Dharma derive from "A"; it potentially contains all voiced sounds, and hence all the words preached by the Buddhas. It is the sonorous source of the Dharma.<sup>32</sup> For these reasons the syllable "A" (*aji*)<sup>CT</sup> equates the Dharma Body of Dainichi Nyorai, the source of all the forms of the Dharma; and every modification or aspect of the sound "A", represented by a "seed syllable", equates a quality or virtue of the Tathāgata's Dharma Body.<sup>33</sup>

### 4. Karma Mandalas

The motions of all things both animate and inanimate, all the actions of the body and the mind, all transformation and flux,

interpenetrate the actions of the Dharma Body of Dainichi Nyorai; each change in any of the forms of the universe equates an action of the Dharma Body of Principle (*ri-hosshin*)<sup>CN</sup>. The totality of all change, movement and action in the universe, wholly fused with Suchness, makes up the Karma Mandala (the "Action" Mandala) of the Tathāgata's Dharma Body.

Representations of Karma Mandalas show the "actions of awe-inspiring deportment" (*igi-jigyō*)<sup>CV</sup> of the Buddhas and Bodhisattvas who embody the qualities and virtues of Dainichi Nyorai, a deportment also evidenced in the "walking, standing, sitting and lying down" of those who achieve union with the Buddha in all their actions of body, speech and thought, those for whom all actions are ritual actions, all words are *dhāraṇīs* (*darani*)<sup>CW</sup> and all thoughts a form of meditation.

Representations of the Karma Mandala of the Dharma Body of Dainichi Nyorai show his virtues and qualities as the actions of Buddhas, Bodhisattvas and Gods, depicted in the form of three-dimensional, uncoloured images, making gestures of awe-inspiring deportment. Both Great Mandalas and Karma Mandalas show the virtues and qualities of the Tathāgata as anthropomorphic figures: a mandala of three-dimensional figures painted in the five colours is a Great Mandala; a mandala of unpainted figures is a Karma Mandala. The *Shimangi* says that "when the form is forgotten and only the colours are seen it is a Great Mandala; and when the colours are forgotten and one only sees the form, it is a Karma Mandala".<sup>34</sup>

\* \* \* \* \*

Summarizing, the Great Mandala is the mandala of the Dharma Body of the Six Elements, represented by anthropomorphic images of divinities painted in the five Buddhist colours; the Samaya Mandala is the mandala of the Dharma Body made up of the forms of the universe as symbols, represented by conventional signs; the Dharma Mandala is the Dharma Body as composed of sounds and words, represented by seed syllables; and the Karma Mandala is the Dharma Body composed of all the actions in the universe, represented by unpainted anthropomorphic images shown making significant gestures.

\* \* \* \* \*

The Four Mandalas pervade all the dharmas of the universe; they are omnipresent throughout the Dharma World. Each and every dharma compounded of the Six Elements, including all inanimate objects and all animate beings inhabiting the ten worlds, from the denizens of the lowest hells to the Bodhisattvas and Buddhas, is a Great Mandala; each dharma, from the Dependent Rewards (*ehō*)<sup>CZ</sup> 35 of being through the *mudrās* of Buddhas and Bodhisattvas, is a Samaya Mandala; each sound of the universe is a Dharma Mandala; and every action, both mundane and supra-mundane, is a Karma Mandala.

The Four Mandalas are "unified, merged, interpenetrating and mutually pervading".<sup>36</sup> Each of the innumerable dharmas of the cosmos possesses all of the Four Mandalas and each of the Four Mandalas completely permeates the entire Dharma World. There is a "horizontal inseparability" (*ō-furi*)<sup>db</sup> of the Four Mandalas at the level of "interpenetration within differentiation" (*irui-muge*)<sup>by,37</sup> that is, at the level where the being is seen as separate from the Buddha: the Four Mandalas within the being interpenetrate each other without hindrance; the Four Mandalas of the being interpenetrate the total universe; each being possesses within his own body and mind all the dharmas made up of the Six elements, all forms as symbols, all sounds and all the actions of the cosmos. Again, there is a "vertical inseparability" (*ju-furi*)<sup>dc</sup> of the Four Mandalas at the level of "interpenetration within identity" (*dōrui-muge*)<sup>ca</sup>, the level where the being is seen as identical with the Buddha: the Four Mandalas of the being and the Four Mandalas of Dainichi Nyorai are omnipresent throughout the cosmos and interpenetrate in the same total way as light and space, so that there is a total union of the body and mind of the being with the Body and Mind of the Buddha and with the Universal Form of Suchness.

### The Identity of Universal Function and the Three Mysteries

The actions of men are of three types, called the "three actions" (*trīni-karmāni, sangō*)<sup>dd</sup>: physical actions, the movements and gestures of the body; speech; and the actions of the mind, such as thought, perception and volition. The unenlightened see these three types of action as belonging exclusively to the phenomenal world and as quite distinct from the world of absolutes; the Enlightened see them otherwise, as three types of action which wholly interpenetrate with Suchness: the bodily actions, speech and mental activities of men are the actions of the Body, Speech

and Mind of Dainichi Nyorai. All the actions of beings and all the movements of the physical dharmas are in non-dual identity with the actions of the Dharma Body of the Tathāgata; all the utterances of men and all the sounds of the universe are identical with the Tathāgata's Speech; and all mental functionings are identical with the Tathāgata's Mind.

The Tathāgata's Body, Speech and Mind together comprize Universal Function. They cannot be seen, heard or understood by the unenlightened or even by Bodhisattvas who have reached the penultimate stages of Enlightenment. They are hidden and inconceivable except to the fully enlightened Tathāgata himself, and are therefore called the Three Mysteries (*sammitsu*)<sup>de</sup>: the Mystery of the Body (*kāya-guhyā, shimmitsu*)<sup>df</sup>, the Mystery of Speech (*vāg-guhyā, gomitsu*)<sup>dg</sup> and the Mystery of Mind (*mano-guhyā, imitsu*)<sup>dh</sup>. These Three Mysteries constitute the most profound and subtle essence of the dharmas and abide in complete identity, so that the Mystery of the Body is identical with the Mystery of Speech, the Mystery of Speech is identical with the Mystery of Mind and all three are equally the functioning of the Dharma Body.

The ignorant imagine that the three actions of men are separate from the Three Mysteries of the Dharma Body Buddha (*hosshin-butsumammitsu*)<sup>di</sup>. They do not see the true essence of their actions of body, speech and mind and therefore remain enmeshed in the world of *saṃsāra*. The Enlightened Buddhas, however, see that the three actions of beings are in no way different from the Three Mysteries of the Tathāgata: the physical, verbal and mental activities of beings are nothing other than the functioning of the Dharma Nature (*dharmatā*) of the Six Elements (*rokudai-hosshō*)<sup>dj</sup>, are fundamentally unproduced, possess all the qualities and virtues of Suchness, and equate the Three Mysteries of the Dharma Body and the Dharma Essence (*hottai*)<sup>dk</sup>. This being so the actions of beings are also Mysteries, and are accordingly termed the "Three Mysteries of Beings" (*shujō-sammitsu*)<sup>dl</sup>.

The Three Mysteries of Beings and the Three Mysteries of the Dharma Body of Dainichi Nyorai are fused in a non-dual identity, but in the view of the deluded they appear to be separate. When immanent within the body and mind but as yet hidden by the veils of ignorance, the Three Mysteries of the Buddha are called the "innate Three Mysteries" (*honnu-sammitsu*)<sup>dm</sup>; when their inseparable immanence within the three actions of the being has been realized as a result of practising the esoteric rituals, they are called the "cultivated Three Mysteries" (*shushō-sammitsu*)<sup>dl</sup>.

To enable the unenlightened to realize the innate Three Mysteries, the Tathāgata reveals ideal forms of bodily, verbal and

mental action. When correctly performed in prescribed rituals, these three paradigmatic forms of action are unified with the Three Mysteries of the Dharma Body, so that the gestures, speech and thought of the performer of the ritual are totally fused with the Body, Speech and Mind of Dainichi Nyorai. These exemplary actions of body, speech and mind are the "Three Mysteries of Method" (*hōben-sammitzu*)<sup>d0</sup>, the basis of all esoteric rituals and practice. The actions of the body described in the sutras are various *mudrās* (*ingei*)<sup>dP</sup> or hand gestures; the actions of speech are the "true words" (*shingon*)<sup>cU</sup>, that is, *dhāraṇīs* or sacred incantations; and the actions of the mind are mental visualizations of the "four Knowledge Signs" (*shi-chi-in*)<sup>dq</sup>, corresponding to the Four Mandalas: Great Knowledge Signs (*dai-chi-in*)<sup>dP</sup>, which are coloured anthropomorphic images; Samaya Knowledge Signs (*sammaya-chi-in*)<sup>dS</sup>, which are symbols such as vajras, swords, jewels; Dharma Knowledge Signs (*hō-chi-in*)<sup>dT</sup>, or seed syllables; the Karma Knowledge Signs (*kamma-chi-in*)<sup>dU</sup>, which are uncoloured anthropomorphic images. These Knowledge Signs function as objects of mental concentration in the performance of rituals.

The unenlightened are not able to see that the actions of their everyday life are an inseparable aspect of the actions of the Body, Speech and Mind of the Tathāgata; nor are they able to see that the hand gestures, incantations and actions of mental visualization prescribed in the sutras and used in ritual are inseparably merged with the Tathāgata's Three Mysteries. The Enlightened, however, perceive that the Three Mysteries of Method and the Three Mysteries of the Dharma Body are essentially indistinguishable: the three ritual actions and the three actions of the Buddha are aspects of the same Reality. For the Buddhas the Three Mysteries of Method, the innate Three Mysteries and the cultivated Three Mysteries interpenetrate without residue or distinction.<sup>39</sup>

\* \* \* \* \*

Kūkai's doctrine of dependent origination from the Three Universals can be interpreted at two levels. Firstly, viewing it from the level of the unenlightened, who draw a distinction between phenomena and the Source of phenomena, between that which produces and that which is produced, the dharmas arise by dependent origination from the Six Elements. But since phenomenal dharmas are only known by their forms and their functioning, to say that dharmas arise by dependent origination from the Six Elements

is to say that Universal Form (the Four Mandalas) and Universal Function (the Three Mysteries) also arise by dependent origination from the Six Elements, that is, from Universal Essence: Universal Form, which is the totality of the innumerable forms of the dharmas, and Universal Function, which is the totality of their innumerable actions and functions, arise by dependent origination from Universal Essence. Kūkai expresses this by likening Universal Essence to the trunk and Universal Form and Universal Function to the branches of a tree.<sup>39</sup> At this level of their viewing the Three Universals are "vertically differentiated" (*ju-shabetsu*)<sup>bz</sup> into a hierarchy in which Universal Essence is the position of the absolute (*zettai*)<sup>ed</sup> and of "one flavour identity" (*ichimi-byōdō*)<sup>df</sup>, while Universal Form and Universal Function are in the dependent and relative (*zuien*)<sup>eg</sup> position of conditioned origination.

Secondly, viewing the doctrine of dependent origination from the Three Universals at the level of the Enlightened, the Three Universals are all equally merged in "the ocean of the fulfilment and completion of all qualities" (*shōtoku-emman-kai*)<sup>eh</sup>. This is the realm of the absolute and of innate essences (*honnu-taishō*)<sup>ei</sup>, where there is no differentiation of the dharmas and their Source. At this level of viewing the Three Universals are seen in their "horizontal identity" (*ō-byōdō*)<sup>cb</sup>, each possessing the totality of the qualities of the other two. At this level of non-differentiation there is no ordering of the Three Universals into a hierarchy, all being equal, and there is no distinction between that which produces and that which is produced: the Six Elements are referred to as "the Six Elements of the Suchness of the Dharma Body Buddha" (*hōbutsu-hōni-rokudai*)<sup>ej</sup>, the Four Mandalas are called "the Four Mandalas of the Suchness of the Dharma Body Buddha" (*hōbutsu-shōnen-shiman*)<sup>ek</sup>, and the Three Mysteries are called "the Three Mysteries of the Identity of the Dharma Body Buddha" (*hōbutsu-byōdō-sammitsu*)<sup>el</sup>.

Kūkai marries these two ways of viewing the Three Universals, once again by appealing to the concept of interpretation: the vertical differentiation and horizontal identity of the Three Universals interpenetrate and merge; they are only different insofar as they are two ways of viewing the same thing. The doctrine that Universal Form and Universal Function are produced by dependent origination from Universal Essence is the inseparable complementary of the doctrine of the Equality of the Three Universals (*sandai-byōdō*)<sup>em</sup>. Kūkai expresses the mutual interpenetration of vertical differentiation and horizontal identity when he refers to the doctrine of dependent origination from the Three Universals as "the doctrine

of dependent origination of the produced and yet unproduced; and of the unproduced and yet produced".<sup>40</sup>

\* \* \* \* \*

Kūkai's doctrine of dependent origination from the Three Universals reformulates the Kegon doctrine of the interpenetration of phenomena with each other and with their Principle. He restructures the teaching in order to show that the Six Elements of the body and mind of the performer of a ritual are merged with the Six Elements of the total cosmos and with the Six Elements of the Dharma Body of Suchness, that the Four Mandalas of his person are merged with the Four Mandalas of the universe and of the Tathāgata, and that his ritual gestures, speech and mental visualizations interpenetrate the Body, Speech and Mind of Dainichi Nyorai.

This reformulation removes the doctrine of interpenetration from the realms of theory and relates it directly to the performance of rituals, the pre-eminent practice of Shingon Buddhism. Kūkai provides the theoretical basis for Esoteric Method.

### Notes

1. See, for example, D.T. Suzuki, *The Essence of Buddhism*, London, The Buddhist Society, 1947; *Essays in Zen Buddhism, Third Series*, London, Rider, 1953, esp. 88ff., "The Doctrine of Interpenetration"; Francis H. Cook, *Hua-yen Buddhism: The Jewel Net of Indra*, University Park and London, Pennsylvania State University Press, 1977; "Causation in the Hua-Yen Tradition", *Journal of Chinese Philosophy*, 6 (1979), 367-385; "Fa-tsang's Brief Commentary on the *Prajñāpāramitā-hṛdaya-sūtra*", in Minoru Kiyota (ed.), *Mahāyāna Buddhist Meditation*, Honolulu, University Press of Hawaii, 1978, 167-206; Steve Odin, *Process Metaphysics and Hua-yen Buddhism. A Critical Study of Cumulative Penetration vs. Interpenetration*, Albany, State University of New York Press, 1982; Garma C.C. Chang, *The Buddhist Teaching of Totality. The Philosophy of Hua-yen Buddhism*, University Park and London, Pennsylvania State University Press, 1971; Thomas Cleary, *Entry into the Inconceivable. An Introduction to Hua-Yen Philosophy*, Honolulu, University

of Hawaii Press, 1983; Kang-nam Oh, "Dharmadhātu: An Introduction to Hua-Yen Buddhism", *Eastern Buddhist*, 12, 2 (1979), 72-91; Winston L. King, "Hua-Yen Mutually Interpenetrative Identity and Whiteheadian Organic Relation", *Journal of Chinese Philosophy*, 6 (1979), 387-410; Ming-wood Liu, "The P'an-chiao System of the Hua-yen School in Chinese Buddhism", *T'oung Pao*, 67, 1-2 (1981), 10-47; "The Harmonious Universe of Fa-tsang and Leibniz: A Comparative Study", *Philosophy East and West*, 32, 1 (1982), 61-76; Adrian Snodgrass, *The Symbolism of the Stupa*, Ithaca, New York, Cornell University, 1985, 125-126 and 189-192. The following unpublished doctoral theses deal with various aspects of the Hua-yen doctrine: Luis Gomez, *Selected Verses from the Gaṇḍavyūha: Text, Critical Apparatus and Translation*, Yale University, 1967; Francis Cook, *Fa-tsang's Treatise on the Five Doctrines: an Annotated Translation*, University of Wisconsin, 1970; Robert Gimello, *Chih-yen and the Foundations of Hua-yen Buddhism*, Columbia University, 1976; Judy Jastram, *Three Chapters from the Gaṇḍavyūha Sūtra: A Critical Edition of the Sanskrit and Tibetan Texts of the Youth Sudhana's Visits to the Bhikṣus Meghaśrī, Sāgaramegha, and Supraṭiṣṭhita, with English Translation and Commentary*, University of California, 1979; Ming-wood Liu, *The Teaching of Fa-tsang - an Examination of Buddhist Metaphysics*, University of California, 1979; Dale Wright, *Emptiness and Paradox in the Thought of Fa-tsang*, University of Iowa, 1980; Ronald Nakasone, *The Huan-yüan-kuan, a Study of the Hua-yen Interpretation of Pratītyasamutpāda*, University of Wisconsin-Madison, 1980.

— Materials for this article derive from: Kūkai's *Sokushin-jōbutsu-gi* ("The Meaning of the Perfection of Buddhahood in the Body"), in *Kōbō-Daishi-zenshu* ("The Complete Works of Kōbō Daishi"), I.506-518, translated in Yoshito Hakeda, *Kūkai. Major Works*, New York and London, Columbia University Press, 1972, 225-235; commentaries on the *Sokushin-jōbutsu-gi* in the *Shingonshū-zensho* ("Complete Works of the Shingon Sect"), Vol. XIII; Kanayama Bokusho and Yanagida Kenjuro, *Nihon Shingon no tetsugaku* ("The Philosophy of Japanese Shingon"), Tokyo, Kobundo Shobo, 1943; Oyama Kojun, *Mikkyōshi gaisetsu to kyōgi* ("An Outline of the History of Esoteric Buddhism and its Doctrine"), Koyasan University Press, 1962; Ienaga Saburo (ed.), *Nihon Bukkyōshi*, ("History of Japanese Buddhism"), Kyōto, Hōzōkan, 1967; Toganoo Shoun, *Himitsu Bukkyōshi* ("History of Esoteric

Buddhism"), Koyasan University Press, 1937. There is also a heavy reliance on articles in the *Mikkyō Daijiten* ("A Dictionary of Esoteric Buddhism") 6 Vols., Kyōto, Hōzōkan, repr. 1971. and in Mochizuki Shinkyo (ed.), *Bukkyō Daijiten* ("Dictionary of Buddhism"), 10 Vols., Tokyo, Sekai seiten kanko yokai, 1968.

2. The Tendai sect of Japanese Buddhism also had an Esoteric Doctrine (*mikkyō*)<sup>d</sup>. To distinguish the two schools of esotericism, the Shingon sect is termed the *Tōmitsu*<sup>e</sup>, "Eastern Esotericism", named for one of its main centres, the Tōji temple, in Kyōto; and Tendai esotericism is termed *Taimitsu*<sup>f</sup>, in which *tai* is the second character of Tendai, the Japanese reading of *T'ien-t'ai*, the name of the mountain in China where the sect had its beginnings. This study is concerned solely with the teachings of the *Tōmitsu*.
3. Given in his *Himitsu-mandara-jūjūshin-ron* ("Commentary on the Ten Stages of Mind of the Secret Mandala"), in Takakusu Junjiro and Watanabe Kaigyoku (eds.), *Taishō shinshu daizōkyō* ("The Complete Tripiṭaka of the Taishō Period"), 100 Vols., Tokyo, Taishō issaikyō kankō-kai, 1924-1932, (hereafter referred to as "Taishō"), No.2425, and the *Hizō-hōyaku*, ("The Precious Key to the Secret Treasury"), Taishō No.2426. Kūkai's doctrine of the ten stages of mind has been outlined in a number of studies. See, for example, Takeda, *Kūkai*, op.cit., 64ff.; Minoru Kiyota, *Shingon Buddhism: Theory and Practice*, Los Angeles and Tokyo, Buddhist Books International, 1978, 33ff.; Anesaki Masaharu, *History of Japanese Religion*, Rutland, Vermont and Tokyo, Tuttle, 1963, 129-133; Wm. Theodore de Bary et al. (eds.), *Sources of the Japanese Tradition*, New York and London, Columbia University Press, 1958, 154-155; E. Steinilber-Oberlin, *The Buddhist Sects of Japan*, London, George Allen and Unwin, 1938, 97-101; Sir Charles Eliot, *Japanese Buddhism*, London, Routledge and Kegan Paul, 1935, 341-344; etc.
4. The metaphor of Indra's Net is borrowed from the doctrines of the Kegon sect.
5. The term *dharma* (*hō*)<sup>k</sup> is multivalent and ambiguous. In its broadest sense it means "that which is held fast or kept" (Monier-Williams, *Sanskrit-English Dictionary*, s.v., *Dharma*), "something that maintains a certain character always and becomes a standard of things. It is 1. Law, truth, righteousness; 2. The universal norms or laws that govern human existence. 3. The Buddha's teachings; the Buddhist canon. 4. Good deeds that have no defilements. 5. The consequences of action,

or *karman*; the result of previous action which must work itself out. 6. The whole universe as the object of thought. . ." (*Japanese-English Buddhist Dictionary*, Tokyo, Daito Shuppansha, 107, s.v., *Hō*). In other contexts, such as this, it is "that which has entity and bears its own attributes" (W.E. Soothill and Lewis Hodous, *A Dictionary of Chinese Buddhist Terms*, London, Kegan Paul, Trench, Trubner, 1969, 267) and is practically synonymous with "thing". The phrase *issai-hō*<sup>1</sup> "all entities", is a common one in the Buddhist literature and is equivalent to "phenomena" or "the phenomenal world". In Shingon Buddhism the Dharma Body is the Buddha Body that embraces all the *dharma*s, "things", of the total universe. Throughout the remainder of this article the word "dharma" is not italicised.

6. Whereas the fleshly eye perceives gross forms and the Divine Eye perceives subtle forms and the formless, the Buddha Eye is the Eye of the Heart (or Mind), (*shingen*)<sup>x</sup> which, by the power of meditation (*jōriki*)<sup>y</sup>, sees through the appearances of forms to their eternal and immutable Suchness.
7. The Mahāyāna sects equate the Dharma Body (*dharma-kāya*, *hōshin*<sup>ad</sup> or *hosshin*)<sup>ac</sup> with Suchness; it is unconditioned and transcendent and is contrasted with the Reward or Enjoyment Body (*sambhoga-kāya*, *hōshin*<sup>ad</sup> or *juyū-shin*)<sup>ae</sup>, which turns the Wheel of the Dharma for the sake of the Bodhisattvas in the Ten Stations (*daśa-bhūmayāḥ*, *jūji*)<sup>af</sup> of the Fifty Two Bodhisattva Stages (*gojūni-i*)<sup>ag</sup> and with the Correspondence or Transformation Body (*nirmāṇa-kāya*, *ō-shin*<sup>ah</sup> or *henge-shin*)<sup>ai</sup>, which is manifested to guide and aid the unenlightened in all the states of existence. In the Mahāyāna teaching the Dharma Body does not reveal the Dharma, this being the function of the other two Buddha Bodies. Esoteric Buddhism teaches a different version of the doctrine: the realms of the Dharma Body and of phenomena interpenetrate, so that the Dharma Body is omnipresent and reveals the Dharma at every level of existence; each of the Buddha Bodies is a Dharma Body. The Shingon accordingly lists four Dharma Bodies (*catur-dharma-kāyah*, *shi-hosshin*)<sup>aj</sup>: the Self-Nature Dharma Body (*svabhāva-dharma-kāya*, *jishō-hosshin*)<sup>ak</sup>, omnipresent throughout the Three Worlds, where it eternally reveals the Dharma of the Three Mysteries (*sammitu-hō*)<sup>al</sup> for all beings; the Dharma Body of Enjoyment (*sambhoga-dharma-kāya*, *juyū-hosshin*)<sup>am</sup>, the Reward Body (*hōshin*)<sup>ad</sup> manifested for the sake of Bodhisattvas in the

Ten Stations; the Transformation Dharma Body (*nirmāṇa-dharma kāya*, *henge-hosshin*)<sup>an</sup>, which reveals the Dharma to the beings of all the levels of existence in the Three Worlds; and the Equal Emanation Dharma Body (*nisyanda-dharma-kāya*, *tōru-hosshin*)<sup>ao</sup>, the Body that manifests itself in the innumerable forms of all the species of beings and reveals the Dharma in modes appropriate for their understanding.

8. The Ten Worlds (*jikkai*)<sup>ap</sup> are the ten realms of living beings: hell; the worlds of hungry spirits, animals, *asuras* and men; the realm of the gods; and the worlds of *śrāvakas*, *pratyekabuddhas*, Bodhisattvas and Buddhas.
9. The doctrine of the Perfection of Buddhahood in the Body is given in Kūkai's *Sokushin-jōbutsu-gi*, op.cit.
10. Taishō, Vol.77, p.538.
11. The doctrine of the Perfection of Buddhahood in the Body is equivalent to that of *bonshō-funi*<sup>at</sup>, "the non-duality of unenlightened beings (*bon*) and Sages (*shō*)" and also to that of *bonshō-ichinyo*<sup>au</sup>, "the One Suchness of unenlightened beings and Sages". The term "Sages" here refers to the Buddhas.
12. The four causes are: *hetu-pratyaya*, the direct cause; *samantara-pratyaya*, the first moment of thought that is the cause of the second moment of thought; *ālambana-pratyaya*, the object as the cause of the functioning of the *vijñāna*; and *adhipati-pratyaya*, all other causes that contribute to the arising of a dharma.
13. According to the Sarvāstivāda there are six types of cause: *kāraṇa-hetu*, the effective cause, which is of two types, active and passive; *sahabhū-hetu*, cooperative causes, such as two or more of the four elements; *sabhāga-hetu*, causes that are of the same nature as the effect, such as good producing good, etc.; *samprayuktaka-hetu*, mutually responsive or associated causes, such as the mind and the mental attributes, subject and object; *sarvatra-ga-hetu*, universal cause, that is, illusion, which is divided into eleven types; and *vipāka-hetu*, causes that are of different nature from their effects, such as evil producing suffering.
14. The Tendai doctrine is based on passages in Āsvaghoṣa's *Mahāyāna-śraddhotpāda-śāstra* (*Daijōkishinron*), "The Awakening of Faith in the Mahāyāna", Taishō, Vol.32, No.1666.
15. The origins of the concept of the Three Universals go back to the beginnings of the Mahāyāna. Āsvaghoṣa speaks of them in his *Daijōkishinron*, mentioned in the previous note. Āsvaghoṣa

defines Universal Essence as "Equal Suchness" (*dō-shinnyo*)<sup>bh</sup>; Universal Form is the form of Suchness and includes all the innumerable qualities of Suchness that are contained within the Tathāgata-Storehouse (*tathāgata-garbha*, *nyorai-zō*)<sup>bi</sup>, such as Knowledge, Compassion and Light; and Universal Functioning is Suchness acting to transform beings and guide them to liberation, producing all skilful causes and effects in both the mundane and the supra-mundane worlds. The concept of the Three Universals appears again in Nāgārjuna's Commentary on "The Awakening of Faith" (the *Shakumakaenron*, Taishō, Vol.32, No.1668), where he says that Universal Essence is "Suchness within life and death", Universal Form is the Form of Suchness that includes all the qualities, "innumerable as the sands of the Ganges", of fundamental Awakening (*hongaku*)<sup>bj</sup>, and Universal Functioning is the Functioning of the Reward Body (*hōshin*)<sup>ad</sup> and Correspondence Body (*ō-shin*)<sup>ah</sup> of the Tathāgata. Both texts thus define the Three Universals as three aspects of Suchness.

16. In the same way that the Universals are called the "Three Greats" (*sandai*)<sup>en</sup> because they are omnipresent in all the dharmas of the ten worlds, so the Six Elements are the "Six Greats" (*rokudai*)<sup>bo</sup> because they are universally present in all dharmas.
17. The Theravāda doctrine of the Elements is given in sūtras and śāstras such as the *Chuagonkyō*, the *Zōichiyagonkyō*, the *Kusharon*, the *Basharon*, etc.
18. The doctrine appears in the Mahāyāna sūtras and śāstras such as the *Daichidōron*, the *Yugakyō*, the *Jōyuishikiron*, the *Chūron*, the *Niōkyō*, the *Daihannyakyō*, the *Yorakukyō*, etc.
19. See above, note 7.
20. The Three Worlds (*trayo-dhatavah*, *sangai*)<sup>eo</sup> are the worlds of inhabited by the unenlightened: the world of desire, the world of form and the formless world.
21. The "six alarms" or "six paths" (*rokudō*)<sup>br</sup> are the six migratory states of existence: the realms of the hells, of the hungry ghosts, animals, *aśuras*, men and gods.
22. Quoted in the *Mikkyō Daijiten*, p.2322, s.v., *Rokudaitaidai*<sup>bs</sup>.
23. At first sight this doctrine seems to disagree with that of Śubhākarasiṃha in his *Dainichikyōsho* ("Commentary on the Dainichi Sutra", Taishō, Vol.39, No.1796), where he says that the fundamental essence of all the dharmas is the syllable "A" (*aji*)<sup>bt</sup>, the primordial sound from which all dharmas arise

as modifications (see below). The conflict is apparent only, since Kūkai sees the doctrines of dependent origination from the syllable "A" (*aji-engi*)<sup>bu</sup> and dependent origination from the Six Elements (*rokudai-engi*)<sup>bq</sup> as two formulations of one and the same concept, since the Six Elements are nothing other than a development or an amplification of qualities inherent in the syllable "A" and are in no way separate from it. In this view the Six Elements are aspects of the syllable "A" and the syllable is a synthesis of the Six Elements.

24. The character *shiki* in *shiki-hō*<sup>bw</sup>, "physical dharmas", refers to what is subject to change and can be broken down or destroyed; to what has physical form; to what has mass and therefore has resistance and can obstruct (see *Japanese-English Buddhist Dictionary*, op.cit., p.278, s.v., *Shiki*, and Soothill and Hodous, op.cit., p.220, s.v., *Rūpa*). The word "matter" has been avoided as a translation of *shiki* since the word in its popular acceptance carries overtones of meaning that are contrary to Buddhist concepts of the nature of the phenomenal world. The character *shin* in *shimpō*<sup>bx</sup> means both "heart" and "mind", which are synonymous terms in both Chinese and Japanese.
25. The doctrine of the unobstructed interpenetration of the body and mind of beings is called "interpenetration within differentiation" (*iruī-muge*)<sup>by</sup>, referring to unobstructed non-duality at the level of differentiation, where the being is seen in his "vertical differentiation" (*ju-shabetsu*)<sup>bz</sup> from the Buddha; and the doctrine of the interpenetration of the being and the Buddha is called "interpenetration within identity" (*dōruī-muge*)<sup>ca</sup>, referring to the level of identity, where the being and the Buddha are seen in their "horizontal identity" (*ō-byōdō*)<sup>cb</sup>. Taken together, these doctrines show that there is a total interpenetration of the Elements both horizontally and vertically.
26. In the last analysis every esoteric mandala portrays the Dharma Body of Dainichi Nyorai. Whatever the name or form of the Buddha or Bodhisattva shown at the centre of the mandala he is a personification of some aspect or quality of Dainichi's Dharma Body. Similarly, every one of the divinities arranged in layers radiating from the centre are embodiments of one or other of his innumerable virtues. Thus the Dharma Body of Dainichi Nyorai is identified with the *honzon*<sup>ce</sup> at the centre of the mandala and simultaneously with the surrounding configuration of divinities. He is at once the axis and the

- area of the mandala. — For the symbolism of the stationary Sun, coincident with its rays, see my unpublished doctoral thesis, *Stellar and Temporal Symbolism in Traditional Architecture*, University of Sydney, 1985, 79–85.
27. *Hizōki*, quoted in *Mikkyō Daijiten*, p.1024, s.v., *Shimansōdai*<sup>ck</sup>.
  28. The reasons for these correspondences are complex and beyond the scope of this study. It is hoped to give a detailed analysis of the Shingon doctrines of colour at some future time.
  29. See Snodgrass, *Symbolism . . .*, op.cit., 286–292.
  30. The *samaya* form is a symbol of the divinity in four ways: it embodies the qualities and virtues of the divinity, his original vow (*honsei*)<sup>cr</sup>, his ways of functioning to remove the hindrances to Enlightenment, and his manner of Awakening beings by surprise.
  31. See note 5 above.
  32. The syllable "A" is therefore, like the mandala, an "all-encompassing totality" (*rinen-gusoku*)<sup>cq</sup>. The syllable "A" is the supreme Dharma Mandala, the container of all dharmas.
  33. Dharma Mandalas sometimes represent divinities by their *dhāraṇīs* (*shingon*)<sup>cu</sup> rather than their seed syllables. A *dhāraṇī* is a development of the potentialities contained within the seed syllable.
  34. Quoted in the *Mikkyō Daijiten*, p.1024, s.v., *Shimandara*<sup>cx</sup>.
  35. The "dependent rewards" (*ehō*)<sup>cy</sup> of *karma* are distinguished from the "proper rewards" (*shōbō*)<sup>cz</sup>. The former are circumstances such as countries, food, clothes, etc., which make up the physical environment of the person gained as a result of past actions (*karma*), and the latter refers to the body and mind he gains by the working of the same laws of causality.
  36. The doctrine of the non-duality of the Four Mandalas is given in the *Sokushingī*, quoted in the *Mikkyō Daijiten*, p.1024, s.v., *Shimansōdai*<sup>da</sup>.
  37. Cf., note 25 above.
  38. In the older texts the Three Mysteries are correlated with the Three Buddha Bodies (*san-busshin*)<sup>dv</sup>. The *Jishibosatsunenjuhō* (quoted *Mikkyō Daijiten*, p.840, s.v., *Sammitsuyūdai*)<sup>dw</sup>, for example, says that the Body, Speech and Mind Mysteries are respectively the Correspondence (*nirmāṇa-kāya*, *ō-shin*)<sup>ah</sup>, Transformation (*sambhoga-kāya*, *henge-shin*)<sup>ai</sup> and Dharma (*dharma-kāya*, *hosshin*)<sup>ac</sup> Bodies of the Buddha. Other sources relate them to the Three Sections

(*sanbu*)<sup>dx</sup> of the Buddha (*butsu-bu*)<sup>dy</sup>, Lotus (*renge-bu*)<sup>dz</sup> and Diamond (*kongō-bu*)<sup>ea</sup>, and to the Dharma Body, *Prajñā* (*hannya*)<sup>eb</sup>, and Liberation (*gedatsu*)<sup>ec</sup>, and so on.

39. If, when viewed in their absolute aspect, the Three Universals are undifferentiated and in "horizontal identity" (*ō-byōdō*)<sup>cb</sup> so that each possesses all the qualities of the other two, then it follows that it is also valid to speak, as some texts do, of the Universal Essence of the Six Elements as produced as well as productive and of Universal Form and Universal Function as productive as well as produced.
40. Speaking of this in the *Sokushingī* (quoted in the *Mikkyō Daijiten*, p.814, s.v., *Sandai*)<sup>en</sup>, Kūkai says that "although that which produces and that which is produced both exist, how can the unconditioned principle that transcends the productive and the produced be said to create? The names of that which produces and of that which is produced are secret names (known only to the Tathāgata). Those who continue to hold to the superficial and incomplete interpretation are led to make many erroneous statements".

### Glossary

a	事 事 無 碍	k	法
b	理 事 無 碍	l	一 切 法
c	祕 密 佛 教	m.	五 蘊
d	密 教	n	唯 識
e	東 密	o	阿 賴 耶 識
f	台 密	p	空
g	方 便	q	三 諦
h	十 住 心	r	假 諦
i	極 無 自 性 心	s	中 諦
j	不 二	t	中 道

u	空	諦			
v	金	剛	界		
w	佛	眼			
x	心	眼			
y	定	力			
z	真	如			
aa	阿	耨	多	羅	
	三	藐	三	菩	提
ab	法	身			
ac	法	身			
ad	報	身			
ae	受	用	身		
af	十	地			
ag	五	十	二	位	
ah	應	身			
ai	變	化	身		
aj	四	法	身		
ak	自	性	法	身	
al	三	密	法		
am	受	用	法	身	
an	變	化	法	身	
ao	等	流	法	身	

ap	十	界			
aq	祕	密	莊	嚴	心
ar	三	密			
as	卽	身	成	佛	
at	凡	聖	不	二	
au	凡	聖	一	如	
av	真	如	法	身	
aw	三	大	緣	起	
ax	緣	起			
ay	四	緣			
az	大	因			
ba	阿	賴	耶	識	
bb	真	如	緣	起	
bc	法	界			
bd	佛	淨	土		
be	體	大			
bf	相	大			
bg	用	大			
bh	等	真	如		
bi	如	來	藏		
bj	本	覺			
bk	為	無	為		

bl	六	大		
bm	四	曼	陀	羅
bn	三	密		
bo	六	大		
bp	識			
bq	六	大	緣	起
br	六	道		
bs	六	大	體	大
bt	阿	字		
bu	阿	字	緣	起
bv	六	大	無	碍
bw	色	法		
bx	心	法		
by	異	類	無	碍
bz	豎	差	別	
ca	同	類	無	碍
cb	橫	平	等	
cc	曼	陀	羅	
cd	輪	圓	具	足
ce	本	尊		
cf	大	曼	陀	羅
cg	三	昧	耶	曼 陀 羅

ch	法	曼	陀	羅
ci	羯	磨	曼	陀 羅
cj	六	大	法	身
ck	四	曼	陀	羅
cl	色			
cm	平	等		
cn	理	法	身	
co	三	昧	耶	形
cp	三	形		
cq	輪	圓	具	足
cr	本	誓		
cs	種	子		
ct	阿	真		
cu	真	言		
cv	威	儀	事	業
cw	陀	羅	尼	
cx	四	曼	陀	羅
cy	四	曼	相	大
cz	依	報		
da	正	報		
db	橫	不	離	
dc	豎	不	離	



