

HAYAMI Tasuku 速水 侑 ed., *Inseiki no Bukkyō* 院政期の仏教 (Buddhism during the Insei period). Tokyo: Yoshikawa Kōbundō, 1998. 448 pp. ¥7,600 cloth, ISBN 4-642-06761-2.

THE INSEIKI BUKKYŌ KENKYŪKAI 院政期仏教研究会 (Association for Research on Buddhism during the Insei Period) was initiated more than ten years ago under the leadership of HAYAMI Tasuku, a leading scholar of ancient and Heian Buddhism. It began as a small group of younger scholars, focusing on the Buddhism of the Insei period, or period of rule by retired sovereigns, as the historical moment connecting antiquity and medieval times. From 1993 to 1995, under a grant from the Ministry of Education, its scope expanded to include the participation of noted scholars working in related areas and to involve surveys of temple and other local archives. The present collection of essays represents the fruit of these efforts.

The volume consists of essays by twelve authors and is divided into three sections. Part I, “Characteristics of Buddhism during the Insei period,” contains articles on consciousness of the Final Dharma age (*mappō*) in the thought and practice of Genshin (942–1017) and Kakuban (1095–1143) (Hayami); intersections between Zen and precept revival movements (Nakao Ryōshin 中尾良信); and connections between Heian and Kamakura Buddhism as seen through medieval theories of exoteric (*ken*) and esoteric (*mitsu*) Buddhism and original enlightenment thought (Sueki Fumihiko 末木文美士). Part II, “The activities of monks in the Insei period,” includes a study by Okano Kōji 岡野浩二 on the aristocratization of the upper clerical echelons

as well as articles focusing on the activities of three individual monks: the literary production of the princely abbot Shūkaku (Abe Yasurō 阿部泰郎); the fundraising efforts of Chōgen (1121–1206), conducted to help restore the Tōdai-ji (Obara Hitoshi 小原 仁); and possible connections between Myōe (1173–1232) and Zen (Funaoka Makoto 船岡 誠). In part III, “On the periphery of Insei-period Buddhism,” we read about the development of music in Buddhist monastic contexts (Ogi Mitsuo 荻美津夫) and Buddhist influences on aristocratic practices of shrine pilgrimage (Mitsuhashi Tadashi 三橋 正). Lastly, Part IV, “The development of Insei-period Buddhism,” addresses how characteristics of Insei-period Buddhism continued to unfold during the Kamakura period (1185–1333) and later. It includes studies of Nara monks’ participation in religious debates (Nagamura Makoto 永村 真); the Saidai-ji precept lineage after the death of the founder Eizon (1201–1290) (Oishio Chihiro 追塩千尋); and local temple activity on Torita *shōen* in Owari, an estate held by Engaku-ji (Matsuo Kenji 松尾剛次).

The volume does not argue for the establishment of “Insei Buddhism” as a new category parallel to the existing rubrics “Heian Buddhism” or “Kamakura Buddhism.” As Hayami notes, “It is doubtful that the characteristics of a particular moment in the history of Japanese Buddhism could be grasped in terms of the category ‘Insei period,’ a temporal division within political history” (2). Nor do the individual essays necessarily relate Buddhist developments to the system of rule by retired sovereigns or even confine themselves to its historical time frame (here delimited to the reigns of the retired sovereigns Shirakawa, Toba, Goshirakawa, and Gotoba—that is, from 1087 to 1221). Rather, the chapters shed light on the multifaceted Buddhist developments that emerged in the latter Heian period and continued into later times. Thus their collective effect is to call into question the notion of a sharp break implicit in the division between the categories “Heian Buddhism” and “Kamakura Buddhism.” The volume makes an important contribution in showing the juncture between these two periods in Japanese Buddhist history to have been extended, blurred, complex, and marked by extensive religious innovation.

Not every essay can be discussed in short review, and the preferences of individual readers will likely be dictated by personal research interests. This reviewer was drawn especially to the chapters by Okano Kōji, Abe Yasurō, Ogi Mitsuo, and Mitsuhashi Tadashi. Okano examines the formation of bureaucratic mechanisms creating special routes whereby sons of the nobility could bypass ordinary procedures and qualifications for precept ordination or appointment to *ajari* 阿闍梨 status or *sōzu* 僧都 rank. Such mechanisms both reflected and encouraged the growing influx of nobles into the higher ranks of the clergy and contributed to the formation of *monzeki* 門跡, temples headed by aristocratic abbots that exerted considerable cultural and political influence. Within this aristocratic temple culture, an especially significant role was played by *hōshinno* 法親王 or imperial princes appointed to the headship of major temples, through whom the imperial house sought to gain some measure of control within the Buddhist establishment. Such individuals, as Abe

Yasurō notes, literally embodied the “oneness of the imperial law and the Buddhist law.” Abe examines specifically the prodigious literary output of Shukaku 守覚 (1150–1202), second son of Goshirakawa and abbot of Ninna-ji, who codified the doctrinal and ritual transmissions of his lineage. One subject on which Shukaku wrote was Buddhist music, the subject of Ogi Mitsuo’s essay. Ogi shows how musical performance, generally forbidden to clerics under both the *vinaya* or internal monastic regulations and the *sōniryō*, nevertheless came to assume a growing role in Buddhist ceremonies, and, as nobles increasingly dominated the clergy, was performed by monks for entertainment. In some cases, such as the performance of *shōmyō* or Buddhist hymns, music was even schematized as a practice embodying liberation (*shōmyō jōbutsu* 声明成仏). Ogi’s essay suggests a parallel with the process by which poetic composition—traditionally condemned in monastic circles as a worldly distraction and equivalent to the sin of “false speech”—came eventually to be practiced widely by monks and nuns and was even valorized as a form of Buddhist practice in its own right (LAFLEUR 1983, pp. 1–25). Lastly, based on an extensive reading of court diaries for references to kami- and shrine-related practices, Mitsuhashi argues that, in the early Heian, aristocrats visited shrines for *matsuri* or festivals chiefly as representatives of their clan (*uji*) or in their capacity as court officials, but that, by the Insei period, emphasis had shifted toward private shrine pilgrimage to offer prayers for one’s own or one’s family’s prosperity. Mitsuhashi suggests possible Buddhist influences underlying such developments as personal devotion to kami other than one’s clan deity, in the same manner that one particular buddha or bodhisattva might be selected as a personal *honzon*; the use of shrine mandalas to worship kami from a distance; and an increase in the number of priests permanently residing at shrines to mediate the prayers of their clientele. While these four articles do not draw explicit connections to one another, collectively they suggest significant changes in aristocratic religious practice that accompanied the rise of the *kenmon taisei*—the rival factions of noble and military houses and also influential temples that comprised the medieval system of shared rule.

For the most part, however, the volume does not cohere very well and will probably be more helpful to the reader for the separate studies contained in the individual chapters than as a unified presentation of “Insei-period Buddhism.” Lack of cohesion among chapters is a frequent complaint with scholarly essay collections, and it may be unfair to criticize this particular volume for a shortcoming so common to its genre. Nonetheless, precisely because “Insei-period Buddhism” represents a new analytical framework, a more substantial introductory essay would have been helpful, to draw connections among the individual essays or place them within a larger framework. In what ways, specifically, was the time of rule by retired sovereigns a significant turning point in the history of Japanese Buddhism as it moved from antiquity to medieval times? The reader also remains curious to know more about how the topics treated in the individual chapters are related to those Buddhist developments of the Insei period with which we have long been familiar, such

as the dramatic rise of Pure Land practices and the increasing complexity and privatization of *mikkyō* ritual—both areas that Hayami has elsewhere investigated so ably.

#### REFERENCE

- LAFLEUR, William R.  
1983 *The Karma of Words: Buddhism and the Literary Arts in Medieval Japan*.  
Berkeley: University of California Press.

**Jacqueline I. Stone**  
*Princeton University*