

On 'Sambodhi' : The preachings of Śakya Buddha

—Original and Comprehensive Studies of Hanjirō Tominaga—

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Tominaga (冨永半次郎, b. in Tokyo 1883 — d. in Urawa, 1965), was a private scholar. After the Great Earthquake of 1923, he was occupied with advising the preservation of old shrines and temples and with editing and writing of a magazine called "Akatsuki" as the chief secretary of the Society for Social Education. His original intention consisted in harmonizing between a problem, how a man should behave towards the cosmos with that of being a Japanese. That led him to research a sort of primordial morality (徳一) in order to demonstrate practically a non-dissociated personality. The co-existence of a seeker for truth with a person of refined taste permitted him to accomplish much — a region, into which no man has ever so exactly ventured, — particularly endeavouring to extract primordial teachings of Śakya and a primordial Lotus-Sutra.

"Shōgaku ni tsuite" (『正覺に就いて』 On sambodhi) was written in a deserted village of Gunma Prefecture, place of his refuge towards the end and after the War, from December, 1946 to March, 1947. Almost all the themes therein, in addition to others upon oriental classics, had been privately lectured since about 1932, and noted down chiefly by the graduates and students of Tokyo Imperial University and contained in a magazine, "Ichi" (1937-44). But this work has a more literary character both in content and in style. Today I mention only two main themes taken up therein. However, of the latter, I will only give an outline here.

- I. The asceticism and dhyāna of Śakya under the Bo-Tree, and commentary and criticism by Tominaga
- II. "Hokke-Proper" in comparison to other literary works in world literature.

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I. The author begins with a description, that Śakya's asceticism has an epoch-making meaning in the history of mental culture of humankind, for it brought him, against his

expectation of demonstrating the desires of ātman, a chance of 'sambodhi' with an unprecedented agreeableness as well as with mitigating of pain(s).

Then he describes the inner process of the ascetic towards the closing period of the practice, where he examines the change of his state of mind by calling the philosophical terms reflecting the stately satisfied experiences of ancient India :

"One day —

While an agreeable peace of mind prevails, of which I become, through my experience, more and more clearly conscious, is considered as what one should call 'saṃjñā', it seems to be different from that which was formerly considered as 'saṃjñā'. When I regarded it unfit, to call it so, a word came across my mind the word of 'buddhi'.

It is not proper to call it 'saṃjñā' in a common meaning. Since it is, however, a result of selection, it would be more suited to call it, as an outcome of the action called 'buddhi', 'buddha'. This is a from day to day newer experience of 'buddha', not a devised one, such as 'vijñāna'.

And, since it is what should be called a saṃjñā more than this saṃjñā, it is further more suited to be called 'saṃbuddha'."

To trace a development of the word, 'buddhi' in the Indo-Aryan mental history, the background of Śākya's renouncing the world is like having a spacious view of mental history of human beings on a smaller scale. After the two stages of manas's and of jñā's, came that of 'buddhi'(覺). One century before the birth of Gotama, the word as an abstract noun had already come to the fore, which expresses a mental faculty of selfdependency. Ascetics wished to demonstrate 'ātman', neither as up to now in sleeping nor after the death, but in reality, by means of dhyāna-yoga. Śākya conquered the desire (tṛṣṇa), denominating it 'vibhava-taṇhā'. At any rate the preaching of a way that nurtures 'saṃbuddha' out of 'buddhi' is that of Gotama=Buddha. Tominaga adopted the appellation of 'saṃbuddha' at Gaya tentatively in reference to 'The asceticism and dhyāna of Śākya under the Bo-Tree', but later restated the teaching at Cāpāla-cetiya as 'abhisambuddha', thus distinguishing it from the former, because he wished to emphasize a remarkable difference of maturity and completeness between them.

"But this 'saṃbuddha' does not disturb the creation, as do 'yoga' and 'samādhi'. How should we call such an action of (mental) creation? 'Nirvah' is not so concrete as to be denominated.

An operation, in which we compose the thoughts with the remembrances (smṛti) of all our experiences to grow and develop them, . . . which is neither 'samāda' nor 'dhyai', oh, and which is alike to 'vedanā' and that reminds us of 'vedanā', which brings about 'vijñāna', as 'vedanā' does

'saṃjñā', which works also vigorously on 'kāma', works even after the the cessation of 'ṛṣṇa', works also under 'saṃbuddha', which should be arranged between 'saṃjñā' and 'vijñāna', which is limited neither to 'kāma' nor to 'vaśa', and for good or for evil, put the thoughts in order as it likes—

'saṃskāra' ”

This description is a psychological process of Śākya, who gropes for words representing an axis in man's thinking action and hits upon 'saṃskāra' signifying 'arrangement', of which examples cannot be found in classics. Śākya applied it to a mental function and classified as the fourth in five skandha. Contrary to the traditional interpretation, Tominaga regarded it as the most important term and interpreted, centered on life, the last words of Śākya : vāyā-dhammā saṃkhārā as well as a key-word in Lotus-Sutra : ṛddhyabhisamkāra. Another word 'vedanā' is also created by Śākya, who noticed the difference of 'vid', from 'jñā', which was classified by him into the second of five skandha. There had been only three skandha of rūpa, saṃjñā and vijñāna alluded to by ancient philosophers before the creation of five skandha by Śākya.

Now, the part, which has been cited here above and commented upon in connection with the two key-words, belongs to the text of "vayadanmā-sankārā" (ブヤダンマー・サンカーラー), which was published separately earlier than the remaining parts of "Shōgaku ni tsite" in 1948 with a detailed commentary by Shichirō Chidani.

The former text consists of two parts, of which the first two-thirds was called 'The literature of Śākya's Dhyāna under the Bo-tree' by the author, who commented and criticised the 'saṃbodhi' of Śākya and put forward his own interpretation in the remaining part :

"The Śākya's experience of asceticism was also that of Jaina. That was the reason why he was perplexed, and later he made a thorough advancement because of that perplexion. In this sense we described emphatically his bewilderment, which continued to his last months. The problem was not resolved under the Bo-Tree.

Śākya was puzzled over a relation between 'kāma' and 'taṇhā', and by considering the relation between 'kāma' and 'aham', he solved the problem with a phrase of 'pañc' upādāna-kkhandhā 'pi dukkhā'. This is a provisional solution. We gave an account of his perplexion by way of suggestion, with the words of 'aham-kāra' and 'aham-buddhi'. This holds true to our description of his discovery of 'vedanā' —process, where we suggested by means of 'buddhi' a chance of the selection, which he had undergone in pursuit of a proper meaning of 'vid'. A truth of human beings, which we tried to express by means of the words of 'vid', 'buddhi' and 'aham-buddhi',

was not, in case of Śākya, realized till the accomplishment of 'sambuddha' in his last months." In the First Proclamation of the anatta of five skandha and the Four Fundamental Truths appear at a glance to be unrelated, but, if one dared to search for a point of contact, 'pain' would correspond to it. After having enumerated the pains of birth, age, disease, death, parting from loved ones, meeting wish disliked ones, not obtaining what one seeks, Śākya concluded: after all, the pain is from taking one's five skandha for one's own. (saṃkhitena pañc' upādānakkhandāpi dukkhā). In a delicate parallelism of eight pains, Tominaga saw through something ambiguous, that of effect and cause or branch and root, while he regarded former seven pains (samvṛiti-satyam) as nothing but individual aspects resulting from the last mentioned pain from the illusory five skandha. (paramārta-satyam). This ambiguity implies, according to him, an essential point, which should be full-fledged as the abhisambuddha, in the event of the maturity of Śākya's experiences. Upon this criticism, two examples of cause and effect in the Four Fundamental Truths are reinterpreted by the author, as follows :

"Now, Śākya teaches in the First Proclamation about the four truths (catur-āryasatya), that of the pain (duḥkha) is the effect in the present and that the cause of pain (duḥkha-samudaya) is its cause, i. e. taṇhā ; consequently the annihilation of pain (duḥkha-nirodha) is a completely traceless annihilation of taṇhā and that the way (marga) to it is a proper moderation. However, in the event of a thorough completion of sambodhi the arrangement of cause and effect get reversed : 'kāma' and 'taṇhā' are the effect of pain, 'upādāna' is the cause of pain, consequently the deliverance from the attachment (anupādāna) is the annihilation of pain and the practical exercise of 'anupādāna' is the way to the annihilation of pain."

II. Just before the above-mentioned part of Topic I., the author wrote manuscripts entitled "Shōgaku ni tsuite", and distributed the mimeographed prints of seven volumes to his disciples. Combined with the former, a book of the same name was published in 1984 by Mr. Saburō Hosaka as chief editor, and was nominated as one of '258 Selected Books Written in Japanese, 1979-1984' by the Publishers' Association for Cultural Exchange, Tokyo.

Though I must allude to this comprehensive world of sambodhi-phenomena, I will only express this time its fragments in relation with the above :

"This verse of Goethe: A man is perplexed, so long as he makes efforts, (Es irrt der Mensch, solang' er strebt. Faust I. 317)

Such an intensive experiences as permits him to make a so convincing conclusion reminds us, after all, of the fact that there must exist an antipodal situation to a sambodhi-like experience, such as,

of self-effacement (anattā). In case of Śākya the verified expression of 'anattā of five skandha' as basic experience corresponds, though appearing superficially contrary to it, fits to that of the conclusive preposition such as 'pain-truth' (duḥkha-satya) of 'pain from the clinging to five skandha'.

"While we can perceive resemblances between "Hokke-proper" (Original Lotus Sutra written by an unknown bhikṣu) and the drama of Goethe such as grandiose and unexpectedly original plot of dramas, a wealth of poetical vocabulary, a good command of expression and a 'saṃbodhi' through a mastery of pessimistic and nihilistic acceptance of impermanency of all things ; differences consist in that Goethe's thoroughgoing view of impermanency came from the natural-scientific cultivation of the genius through the philosophy and religion in the period of the enlightenment, whereas the author of "Hokke-Proper" made headway on the path of, so to speak, genuine saṃbodhi, since this genius, who had suffered trials from the confusion of the buddhist saṃghas involved in the wave of ideas of so called Vedānta movement, was nevertheless and at last enlightened, having got a clue from the system of five skandha of Śākya's saṃbodhi."

By the way the reporter must append two notes here. 1. "Hokke Proper" was the appellation of Tominaga himself, who extracted it towards the latter half of the 1920's from the sanskrit text of "Saddharma-puṇḍarīka Sūtra" an original work consisting of 6~7 chapters and that from a morphological point of view. Chāndogya-Upaniṣad, Rāmāyana, Sankya-philosophy and Edict of Aśoka are main sources.

2. The reporter, who agrees in almost all cases with the view of this private scholar, Tominaga, is obliged here, however, to object against the view of Goethe's cultivation with the current European natural science, which was and is overwhelmingly antagonistic to nature, nay, fond of subjugating it. That attitude of life can be called 'logocentric' after the naming of Ludwig Klages ; whereas Goethe was, according to him, in all probability, 'biocentric'.

(Key words) saṃbuddha, saṃskārā, pañc' upādāna kkhandaḥ dukkhā

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