

Mirror Allegory in Japanese Buddhism

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Introduction

This research began with the confirmation of the existence of the mirror as an agency for understanding, and from the characteristic views of the phrase 'Buddha's eye, or Buddha's vision' (*butsugen*, 仏眼) and Nichiren's (日蓮, 1222-1283) views to the sutras.

From time immemorial the mirror has been used to reflect in a sphere ranging from the ordinary to the extraordinary. At the same time, the word 'mirror' has been used allegorically in various texts because of its characteristics, bringing about a mystical atmosphere in context.

In the literature of Nichiren as well, it has been confirmed that the word 'mirror' has been used abundantly in allegoric statement, and delving into the question of its meaning, based on the double entendre of the mirror as a reflector of phenomena (or a record of the future) and the standard of the mirror, we can understand based on simple reasoning that the mirror is expressed as an object of transcendency in the sutras, which are the statements of the Buddha, and in Buddhist commentary and argument.

While this consideration began with the establishment of the simple question, "Why the mirror?" it came to shift to an attempt to confirm how the symbol of the mirror and its operations are submerged in

the deepest level of human consciousness. As a result, along with consideration of the characteristics of the mirror as viewed by Nichiren, comparison with the mirror as a symbol observed in the historical Japanese classics known as the Four Mirrors, namely the “*Ō-kagami* (大鏡)”, “*Ima-kagami* (今鏡)”, “*Mizu-kagami* (水鏡)”, and “*Masu-kagami* (増鏡)”, has been made.⁽¹⁾

The characteristic of the mirror as seen in the Four Mirrors is that from the visual clarity inherent in the mirror, it meant faithful revelation of a successor as a historical fact. Furthermore, it came to give rise to the meaning of creating a standard through clear vision, by critically reflecting history. This has already been pointed out by Shinobu Origuchi (折口信夫) and Masao Maruyama (丸山真男), but regarding standardization, while recognizing the influence of the Chinese *Jianjie* (鑑戒) ideology, they point out that the importance of the mirror allegory of the times lay in its ability to purely reveal historical fact. A common element in all the Four Mirrors is that there is a venerable narrator, *okina* (the old man, 翁), transcending natural time connected with each mirror, and the mirror symbolizes the statements of the narrator.

Comparing these characteristics with the allegory of the mirror in Nichiren's works, we can understand that Nichiren saw the sutras, which are the statements of the transcendent existence of the Buddha who was enlightened eons ago (久遠仏釈尊), and in particular the Lotus Sutra, as a mirror, and as these statements are without restriction by time, the necessity of the sutras to assume standardization can also be perceived.

(1) Zeho Miwa, 'The Idea of "Mirror" in Nichiren's Letters,' in "Osaki Gakuho" No.152 (1996)

Simultaneously, as we pursue the metaphor of the mirror in the statement of Japanese Buddhism, I would also like to try reconsidering from a metaphoric viewpoint the 'mirror' that lies in the oldest layer of Nichiren's consciousness. As a further development, I will use it as a clue in considering the older level of religious consciousness, and as an ideological keynote in reconciling Shintoism and Buddhism.

1. Regarding allegory

A linguistic expression and the meaning it expresses are indivisible. Two faces of one such linguistic phenomenon are referred to as figurative meaning and rhetorical flourish.⁽²⁾

The figure, which is "the attire worn by a statement," has the two heretofore existent definitions of "the aspect of a statement" and "a form of expression separate from the simple expressive form," and the definition expressed by the latter is the allegory as figurative meaning. Allegory is not only a form, moreover, but is also defined as the transition of the meaning to a figurative meaning.

Rhetorical flourish and allegory=figurative meaning is a reciprocal interaction. Therefore, with regard to allegory, the definitions of form and meaning exist without overlapping perfectly. The allegory referred to here is simile, metaphor, metonymy, and synecdoche. (On the other

(2) I saw below these books about the allegory. Akaba Kenzo, "Kotoba-to-imi-wo-kanngaeru, Thinking about a language and its mean," 'I A metaphor and an image,' 'II A poem and a rhetoric' (Natsume-shobo, 1998), Nobuo Sato, "Rhetoric-kankaku, The sense of rhetoric" (Kodansha-gakujutu-bunko, 1992), Kenichi Seto, "Metaphor-shiko, The metaphoric thinking" (Kodansya-gendai-shinsho, 1995) and so on.

hand, simple allegory without form=figurative meaning is referred to as indiscriminate allegory.)

Simile is said to be a clear figure of speech, usually expressed in the form "A is like B," while metaphor has its base as a directly connected expression "A is B." The motivation tied by simile and metaphor is due to the similarity of A and B, but reversely, it is possible to tie the two items even if they have completely contrary meanings. Originally, there was a trend to slight simile comparing to metaphor, but because two literary elements can be tied by the expression "like," it is also possible to produce a more audacious fusion of words than metaphor. In other words, it becomes possible to generate linguistic discord through use of heterogeneity. As long as the expression clearly delivers the two essentials, the relationship between simile and metaphor is understood to be "Metaphor is abridged simile," and in this case the metaphor is referred to as 'revealed metaphor' and linguistic discord is anticipated. That is to say, it is necessary to take the viewpoint that simile and revealed metaphor are not realized based on essential similarity, but reversely, similarity is realized due to the simile or revealed metaphor.

In allegory, motivation is the basis for classifying into types, but specifically, metonymy is a relationship such as cause and effect, vessel and contents, or thing and owner, while synecdoche is a transposition of meaning through relationships such as the whole and the part or the seed and the variety. Within these four types of allegory, allegory using the word 'mirror' can be restricted to metaphor and simile.

Regarding simile and revealed metaphor, it is thought that as long as the two literary elements can be confirmed, there is no need to

consider the separate meanings of the words to a great extent, but regarding the many other hidden metaphors, only one literary element is clearly expressed, so it is difficult to confirm the meaning hidden behind the word, and it is important to consider the relationship of the metaphor and the meaning.

Regarding the subliminal metaphor as opposed to the revealed metaphor, if we delve even deeper, it connects with the psychological interpretation which comes from observing a person's mentality. I would like to confirm this in the theory of Keizaburo Maruyama(丸山圭三郎).

First, let us confirm the definition of the metaphor. The metaphor is a discrepancy or distance from the original meaning of the word, a means of shifting the meaning from the inherent meaning of the word to another meaning by means of implicit metaphor, a form of allegory in which a transition due to similarity of meaning causes an image through an association of ideas. Taking a foothold in these definitions, Maruyama says that from the vanguard theory, this shift is not a replacement of meaning, but a change in the contents of the meaning of a word, not a replacement but an intersection.

Strictly speaking, metaphor is not a replacement of meaning, it is a change in the contents of the meaning of a word. For example, it is said that in the case of the phrase "to make desire blaze up (*brûler de désir*)," the elements of meaning which make up the meaning *brûler* are not all replaced with the elements of meaning of another word, elements of implicit meaning are added to the remaining elements of meaning (in this case, the elements of meaning 'to grow impatient' and 'to write in longing' (*s'impatienter*) are added). And if this is

an allegory in which the synecdoche expresses the whole by the part, metaphor is the form which unites the two synecdoches, in other words, the meaning is composed of part of brûler and part of s'impatisier. Therefore, metaphor is intersection rather than replacement.⁽³⁾

Maruyama points out the problem of taking the premise that the definition of rhetorical allegory is the self-evidence of meaning, and develops the argument regarding metaphor from the viewpoint of psychoanalysis and linguistic philosophy, continuing on from Ferdinand de Saussure, Sigmund Freud and Jacques Lacan. The changing of a dream's content from dream ideology as seen in Freud's interpretation of dreams known as 'compression' (Verdictung) and 'transposition' (Verschiebung) originates in the operation of dreams, in which metaphor is assigned to Verdictung and metonymy to Verschiebung, and unconscious images come to be regarded as words. Furthermore, in linguistic meaning in the unconscious state, the meaning that seems to exist in the conscious level does not exist, and only compression and transposition are achieved, based on the Saussure's understanding that "the object signified (significant) only possesses meaning through correlation with other objects signified."

In this way, words are classified into two phases, that of superficial consciousness and that of the subconscious. The operations of compression to metaphor and transposition to metonymy yield various meanings, somewhat in common with insane language, and abstract the original

(3) Keizaburo Maruyama, "Chaos-mos-no-undo, The act of chaos-mos," 'V The metaphor and the metonymy of depth consciousness,' pp127~128 (Kodansha-gakujutsu-bunko, 1991).

word. In other words, in the linguistic picture in the subconscious, words do not coincide with a particular meaning or a directional object (referent). Lacan refers to this state as the loosening of "the binding on the cushion."

Furthermore, while words in the superficial consciousness are subject to rules of fusion with other words (linking of expressions) and rules to decide the appropriate word (rules of uniting), as the differences between words in the subconscious are not coded in a linking relationship, various transpositions (metonymy) take place, and in the uniting process there are no rules for deciding the appropriate word, so one word does not exclude the meanings of other words, but the meanings come to mutually overlap, leading to a variety of meanings. In other words, the intersection of words due to similarity in the superficial consciousness is restricted as follows: it only occurs once in a tracked condition with one source and is irreversible. However, in the subconscious, similarity of sound causes intersection of sequence, with a multiplicity of dimensions, and is polyphonous and reversible.

For example, the meaning of the word '*sakura*' (cherry blossoms) sets off a range of associated images, for example the peach and the plumblossoms, the tiny fresh-water trout which can be caught in the season of the cherry blossoms, or the shrimp and the shells which are the color of the cherry blossoms. On the other hand, there is another group of images which is set off by the sound of the word in our association of ideas. In this case, '*sakura*' is associated with '*makura*' (pillow), '*wakura*' (a Japanese storehouse), '*kagura*' (Shinto dance), '*yagura*' (a raised platform for festivals or for building), and

'*agura*'(sitting cross-legged), but there is no similarity of meaning between these words. (omission) That is what brings about the humour when products of association by sound suddenly rise into the field of consciousness, producing meaningless witticisms and plays on words such as *kame no kou yori toshi no kou* (「亀の甲より年の功」, literally 'the wisdom of age rather than the tortoiseshell,' but actually an idiom meaning 'Wisdom grows with age') and *kitakiri suzume* (「着たきり雀」, a pun on the old Japanese story *Shitakiri Suzume* or The Sparrow with the Cut Tongue. Literally means 'the sparrow that kept on wearing clothes.'⁽⁴⁾)

We can confirm an example of consciously rendering expression to subliminal language, in other words the accordance of superficial language and subliminal language, in the 31-syllable Japanese poetry known as *waka*(⁽⁵⁾和歌).

Therefore, when considering metaphor in the Japanese language, it should be possible to find a way to approach the subconscious by coming into contact with the various meanings that words have. So how about the metaphor and the metonymy of the word 'mirror' in the superficial consciousness and the subliminal consciousness?

The meaning of the superficial linguistic metaphor of the word 'mirror' can be roughly classified into three types, derived from its characteristics. First, derived from its function of reflecting an aspect, the meaning which expresses characteristic transitions due to intersection

(4) *Ibid.*, pp.162.

(5) See below, Keizaburo Maruyama, "Kotoba-to-muishiki, A language and an unconsciousness," 'Ⅲ The mystery of anagram' (Kodansya-gendai-shinsho, 1987).

with the images of visual clarity, proof, accuracy, absoluteness, and therefore standardization, which it has come to be a symbol of; second, derived from the relative relationship of the mirror with the image or the person or object being reflected with the image, the meaning comes to include the relationship of conforming to one original source(*sōsoku-ichigen*, 「相即一元」); and third, because the mirror intervenes between the person or object being reflected and the image, the meanings of limitation and superficiality are yielded.⁽⁶⁾

On the other hand, it has been pointed out that the mirror (鏡, キヤウ, *kyou*, mirror) on the subliminal linguistic level has the same sound in its Chinese reading as 經 (キヤウ, *kyou*, sutra) and 観 (クワン, *kan*, view) sounds like 巻 (クワン, *kan*, volume); and in the Japanese reading 鏡 (カガミ, *kagami*, mirror) sounds like 神(カミ, *kami*, god).

Having taken a standing on allegorism, I would like to add a consideration of the 'mirror' that can be confirmed in the works that Japanese Buddhists have bequeathed to us. However, I will include simile and revealed metaphor in my use of the word 'metaphor.'

2. The Mirror as Seen in the Buddhist Sutras

First, let me refer to the research of Akira Kawanami (河波晶) regarding the mirror as seen in the Buddhist sutras.⁽⁷⁾

Kawanami takes up the metaphor of the mirror as seen in Buddhist

(6) See below, Tanikawa Atsushi, "Kagami-to-hifu, A mirror and a skin- The mythology of art" (Pola-bunka-kenkyujo, 1994).

(7) Akira Kawanami, "Daijō-bukkyo-shisō-ronko," pp. 192~152 (Daitō-shuppansya, 1994).

sutras in his consideration of wisdom, in particular in the formative development of the wisdom as the great round mirror (*daienkyo-chi*, 大円鏡智), and from the relationship with the formation of sutras such as the *Prajñāpāramitā-sūtra* (『般若經』), *Pan-chou-san-mei-ching-sūtra* (『般舟三昧經』), *Avatamsaka-sūtra* (『華嚴經』), and *Sukhāvati-vyūha* or *Aparimitāyus-sūtra* (『無量壽經』) in the development process of early Theravada Buddhism, he divides into four stages.

According to Kawanami, the relationship between the earliest Buddhist ideology and the mirror is frequently confirmed in the *Prajñāpāramitā sūtras* (般若經典), which teach that "All things of this world are non-substantial" (*issai-kai-kū*, 一切皆空), and from the allegory of the image in the mirror, it is explained that the non-substantiality of the dharmas, the emptiness. In this allegory, the image is the dharma, the mirror is the mind, and it is thought that these two are realized in a correlative and contributive causal structure, and the position of dependence only on the mind can be seen. Furthermore, he points out that the later generation of the Japanese Tendai doctrine of Perfect Harmony of Mirrors and Objects (*kyōzō-enyū*, 鏡像円融) was developed in the practice of this dependence only on the mind.

He continues to say that the argument regarding the mirror and the image is actively accepted in the *Pan-chou-san-mei-ching sūtra*, and the allegory of the mirror is used in the practice of the *samādhi* of seeing Buddha (*kenbutsu-zanmai*, 見仏三昧). In this *samādhi*, one becomes aware of the Buddha (the mirror image) above a person's one will (the mind = the mirror), and one awakens to the insubstantiality of the Buddha and the self, and in the same way, one tries to awaken one's perception of

the insubstantiality of one's mind. In this case, the correlative relationship between the Buddha seen, the maldistribution of the mind, and emptiness without the self can be perceived.

With regard to the first two sutras, as the main point is to teach the insubstantiality of the mirror image, the mirror is invoked as a negative image, but when we come to the *Kegon* sutra, the mirror comes to take the mysterious position of existence but at the same time nonexistence, or nonexistence but at the same time existence, and it is said that these characteristics are manifested in *sāgara-mudrā-samādhi* or the Ocean-imprintmeditation (*kaiin-zanmai*, 海印三昧). This is as the ocean = the mirror, and the imprint = the image, and all creations in the cosmos are reflected in the surface of the great ocean. In other words, the infinite mind reflects the Buddhist universe, and with the abandonment of subjectivity or the ego, it is said that the mind corresponds to the Buddhist universe. We can see a truly splendid and active use of the 'mirror.'

The world of the affirmative mirror has been developed in the Pure Land sutras (浄土経), and in the *Sukhāvatī-vyūha* or *Aparimātyus-sūtra*, the world of the Pure Land corresponds to the mirror that is the omnipresent mind, which means that the mind of all living beings spreads out to the Buddhist world of the infinite ten directions.

Kawanami's main point is the intimacy of the relationship between the formation of the wisdom like the great round mirror and the Pure Land teachings, but he also says that, "throughout all of *Theravāda* Buddhism, it creates a basis for a common religious experience." To relate the common characteristics in the sutras mentioned here, the mirror and the image are in a correlative relationship, in which the

mirror is the mind of all living beings and the image reflected is at variance the world of the Buddha, the world of the ten directions, Buddha or reality, but they are indivisible from the mind which knows them.

Then how about the Lotus Sutra, which Kawanami did not take up? In the Lotus Sutra, excepting the beginning and the ending, there is only one passage in 'The Benefits Obtained by an Expounder of the Dharma XIX' in which we can confirm teaching using the 'mirror.'

Their bodies are extremely pure
Like clear lapis lazuli.
All those sentient beings
Who preserve the *Lotus Sutra*
Will gladly look upon them.
Just as all physical images
Reflect in a clear mirror,
The bodhisattvas will see in their own bodies
Everything in this world.
They alone see it,
While no one else does.
All those sentient beings, *devas*, humans,
Asuras, hell-dwellers, ever-hungry spirits,
Or beasts in the manifold cosmos
Will also appear in this body
With their physical images.⁽⁸⁾

(8) Edited by Hokekyo-hukyu-kai, "Shin-kun-ryōdoku Hokekyo-kaiketsu," pp.481 (Heirakuji-syoten). But I saw the Lotus Sutra translated in English. See below, "BDK English Tripiṭaka 13-I The Lotus Sutra," pp.274,1993).

In other words, it is the section which teaches that if one does the five practices of accepting, reading, chanting, interpreting and copying the Lotus Sutra, one will become a person like 'the brilliant mirror' which reflects all of reality. An interpretation of this mirror allegory in the sutra text has been bequeathed to us in the "Hokekyo-Jikidan-Sho" (『法華經直談鈔』), said to have come about in the conversations of the Tendai in the latter half of the Middle Ages, roughly between 1450 and 1550.

According to the "Hokekyo-Jikidan-Sho,"⁽⁹⁾ the 'mirror' in the sutras has the two types of meaning known as 'the two laws of color and mind,' and says in particular about mentality that "Because it is the mirror of the mentality of every living being, it floats without becoming even slightly clouded by the operations of good and evil. As a rule regarding the mirror, it is an extremely important teaching in the Shinto and in Buddhism, both exoteric Buddhism and esoteric Buddhism," explaining that the mirror is an allegory symbolizing the mentality of every living being, and such a mirror is a secret affair of extreme importance in Buddhism in general, and even extending to Shinto. Here again we can confirm the figurative meaning of the 'mirror' and the 'mind.'

By the way, as we can see from the section in the same Hokekyo-Jikidan-Sho which says, "The mind of Tendai is often in the message of the mirror", the parable of the mirror and the image as one was considered highly important by the Japanese Tendai sect. Therefore, I

(9) "Hokekyō-jikidan-shō" III, pp.286~271(Rinsen-shoten, 1979).

would like to confirm the parable of the mirror and the image as one of Tendai.

Saichō (最澄, 767-822) emphasizes the parable of the parable of the mirror and the image as one in “*Shugo-Kokkai-Shō*” (『守護国界章』) as follows: ‘I will open the box of the brilliant mirror and standardize the face of man who takes the poor meal.’⁽¹⁰⁾ And in the lower part of the first chapter of “*Makashikan*” (『摩訶止観』) of Tendai-Daishi Chigi, allegory is used as follows:

The pure and perfect teaching of the one vehicle does not budge, and is not quiet but in harmony. Therefore, the whole universe does not disappear in silence. The meaning of the perfect harmony of mirrors and images cannot be understood by words. This is what is called passing on from teacher to disciple.

The mind of our one will is in the empty state and the temporary state and the state of avoiding emptiness and non-emptiness, and they all lead to emptiness, to reality, to the Buddha’s nature inherent in all living beings. These are not three things but they become three, they are three things but they are not, they do not meet or disperse, and they meet and disperse, they do not meet and disperse, they are not the same and not different and they are the same and they are different. To take an example, it is as the unclouded mirror, the lack of even slight cloudiness is emptiness, the image reflected is temporary, the mirror itself is in the state of avoiding emptiness and non-emptiness. These three do not meet nor do they disperse, the light, the mirror

(10) “Dengyō-daishi-zenshū” volume 2, pp. 256~6 (Sekai-seiten-kankō-kyōkai, 1989).

and the image meet as they are, they are not 1, 2, and 3, but they are 1, 2, and 3.⁽¹¹⁾

Since then, as passed on in the phrase 'It cannot be understood unless it is passed on orally,' oral teaching has been considered important by the Japanese Tendai sect. I would like to confirm this from the standpoint of allegory.

Essentially the Perfect Harmony of Mirrors and Images is the existence of the three kinds of truth of emptiness, temporariness and the state of avoiding emptiness and non-emptiness, which is explained in the allegory of the light, the image, and the mirror, and in the explanation that we view these three truths tranquilly with the one will of our hearts. In other words, it is realism because it relates in allegory the state of all existences. As of the time of the "*Tendai-den-nangaku-shin-⁽¹²⁾yo*" (『天台伝南岳心要』), the author and formation of which are both unknown, as yet there is no great separation from realism, but the last section says, 'Tell it in the *Kegon-sūtra*' and there is no discrimination of the mind, the Buddha and all living beings, so it leads to the interpretation that every Buddhist dharma is possessed in the mind of the self, switching the emphasis to one's mind.

However, in the "*Tendai-hokke-shu-gozu-homon-yosan*" (『天台法華宗牛頭法門要纂』)⁽¹³⁾ said to have been imparted by Saichō, it says that 'The mirror is the mind of the dharmas' and 'The one mind of all living

(11) "Taishō-shinshū-daizo-kyō" volume 46, pp8c~9a.

(12) "Zoku-Tendai-shū-zensho Kuden 1 Eshin-ryu I," pp.2~3 (Shunjusha, 1995).

(13) "Tendai-hongaku-ron (Nihon-shiso-taikei)," pp.25~9 (Iwanami-shoten, 1973).

beings is as the clear mirror,' and in "*Kankō-ruiju*" (『漢光類聚』) of conveyed by *Tyūjin* (伝忠尋, 1065-1138⁽¹⁴⁾), the mirror is said to be the real name of the mind, and the mirror is perfectly unified with the mind.

The allegory of the mirror that can be confirmed in such Tendai tenets is in simile connecting two words using the phrase 'for example - it is as,' which considering conformation to the first two phases follows the rules of rhetoric of the superficial consciousness. Therefore, we can understand that the mirror here fits the first and second classifications of meaning previously defined.

3. Allegory of the Mirror in Japanese Buddhism

(1) The mirror as the Mind

As Kawanami points out, allegory of the mirror in Buddhism relates factual reality to images in parable, often using the case of the mind and its object, teaching the insubstantiality and correspondence of reality and the mind. The allegory of the mirror that can be seen in the statements of Japanese Buddhism is not an exception to this rule, and is often used in simile when teaching the relationship of the mind and reality. The allegory of the mirror that can be seen in the statements of Japanese Buddhism is not an exception to this rule, and is often used in simile when teaching the relationship of the mind and reality.

Skipping detailed explanations, in the "*Himitsu-mandara-jujushin-ron*"

(14) *Ibid.*, pp245~9.

(a commentary on ten stages of spiritual development, 『秘密曼荼羅十住心論』) of Kukai (空海, 774-835), the four types of mirrors explained in the teaching of “*Ta-ch'eng-ch'-hsin-lun*” (『大乘起信論』), namely the mirror of emptiness as the true form of things (*nyojitsukū-kyō*, 如実空鏡), the mirror of the perfuming cause (*inkunjū-kyō*, 因薰習鏡), the mirror of escape from the world of illusions (*hōsyutsori-kyō*, 法出離鏡), and the mirror of the perfuming contributory cause (*enkunjū-kyō*, 緣薰習鏡), are taken up, and the first two mirrors are assigned the nine stages of having no nature of their own.⁽¹⁵⁾ In “*Sokushin-jobutsu-gi*” (the idea of becoming a Buddha immediately, 『即身成仏義』)⁽¹⁶⁾ and “*Henjo-hokki-shōryō-shū*” (a ten fascicle collection of poems, memorials, inscriptions, etc., 『遍照發揮性靈集』)⁽¹⁷⁾, allegories such as ‘the mirror of the mind’ and the ‘clear mirror’ are used, but the basis for these exists in the existence of the wisdom like a great round mirror of the transcendent Buddha, who teaches in “*Sokushin-jobutsu-gi*” that ‘As all images without exception are revealed in the clear mirror on the raised platform, the mind as a mirror of the Buddha is again and again revealing all colors and images.’

Further, in “*Kanjin-ryaku-yoshu*” (『観心略要集』) of Eshin-Sozu Genshin (恵心僧都源信, 942-1017), besides the parable of the mirror and the image as one and the theory in which the six sense organs become freed from any attachment to one function alone is expressed using the allegory of the mirror,⁽¹⁸⁾ saying that although the body and the mind

(15) “*Kōbō-daishi-chosaku-zensyu*” volume 1, pp.544 (Sankibō-bussyo-rin, 1968).

(16) *Ibid.*, pp.58.

(17) *Ibid.* volume 3, pp.270.

(18) “*Eshin-sōzu-zensyu*” volume 1, pp.273~338 (Shibunkaku-syuppan, 1969)

are essentially pure, they are overshadowed by desires in the sameway that the mirror is dirtied by dust, and transposing the mirror and the mind through their similarity, by polishing the mirror one can achieve the virtue of enlightenment by wisdom. Besides this, Ryohen (良遍, 1194-1252) teaches in his work of "*Hosso-nikan-shō*" (『法相二卷抄』) that the mind is as the clear mirror, and things and the mind are of one body, in his phrase 'objects do not exist separate from the mirror', Shōjo⁽¹⁹⁾ (証定, 1194 - ?) clearly states in his work of "*Zen-shū-kōmoku*" (『禪宗綱目』) the relationship between the practice of disciplines and enlightenment using the allegory of the mind as the mirror in his teaching, 'Whereupon training is as to polish the mirror, enlightenment is like the mirror becoming clearer'⁽²⁰⁾, and we can confirm passages in Gyōnen (凝然, 1240-1321)'s "*Kegon-hokkai-gi-kyō*" (『華嚴法界義鏡』) in which the mind of all living things is said to be as 'the brilliant mirror,' and the perfect harmony of all the dharmas is taught considering all the dharmas as mirror images.⁽²¹⁾

The 'mirror' taken up here is expressed in simile in the same way as the 'mirror' of Tendai, and it can be pointed out that these passages qualify for the first and second classifications of meaning, using rhetorical flourish in the superficial consciousness. I would like to additionally remark that by placing the mirror and the mind in the same class, it is possible to confirm the abovementioned Japanese teachers' recognition of absoluteness on the inner side of humanity.

(19) "Kamakura-kyu-bukkyo (Nihon-shiso-taikei)," pp.141 (Iwanami-shoten, 1971).

(20) *Ibid.*, pp.175.

(21) *Ibid.*, pp.244.

(2) The mirror as a Precept

I would like to first consider Nichiren's teachings of the 'mirror' from the viewpoint of allegory.

Nichiren used two types of meaning for the word 'mirror,' namely the mirror as a standard and the mirror as a reflector of phenomena, in both cases commentary regarding the sutras and in particular the transposition of the Lotus Sutra. These two allegories belong to the previously mentioned classifications 1 and 2, defined as; First, 'derived from its function of reflecting an aspect, the meaning which expresses characteristic transitions due to intersection with the images of visual clarity, proof, accuracy, absoluteness, and therefore standardization, which it has come to be a symbol of'; second, 'derived from the relative relationship of the mirror with the image or the person or object being reflected with the image, the meaning comes to include the relationship of conforming to one original source (相即一元).'

Without a mirror, one cannot see one's own face. Without enemies, one cannot see one's own faults. Scholars of the Shingon and other schools did not realize their own faults until they met Grand Master Dengyō. ("Kai-moku-shō", 『開目抄』⁽²²⁾)

Because Nichiren thinks about the battle in Eijū and Jōkyū years and about the prayer of Shingon sect that are two serious incidents on this Japanese history and want to clear my doubts, I studied or

(22) "Shōwa-teihon-Nichiren-shōnin-ibun" volume 1, pp.580~1 (Sanseidō, 1988).

asked two doctrines of Kenmitsu and the sutra that each sects is depending on, and I read the sutras and deeply thought. Finally, I knew the big cause for those occurrences. We should try precisely to reflect it in the mirror without cloudiness (*Meikyō*, 明鏡) to see our own face. As it, we have not exceeded it to observe and know in the light of the mirror of Buddhism (*Bukkyō*, 仏鏡) to measure the vicissitude of a nation. (omission) When Nichiren try to lighten now the present condition of Japan through the sutras as the brilliant mirror (*Meikyō*, 明鏡), it is certain that the Japanese people who was reflected on this mirror is the enemy to our country or to Buddhism. The Lotus Sutra is the mirror of God (*Shinkyō*, 神鏡) in the sutras as the brilliant mirror that preach clearly everything. The mirror made of bronze is able to reflect the face and figure of people, not his mind. The Lotus Sutra as the mirror of God is able to reflect not only the figure of people but from the conduct of incarnation to the result of fortune. (“*Shin- kokuo-gosho*”, 『神国王御書⁽²³⁾』)

In “*Kai-moku-shō*”, using the term ‘tortoiseshell mirror,’ standardization that makes one think of Jianjie ideology is shown, and in “*Shin-kokuo-gosho*”, absoluteness is taught by intersecting the visual clarity of the mirror and the ability to prove seen in the sacred books of Buddhism, in particular in the Lotus Sutra. Therefore, recognizing that the principle of lending meaning to phenomena and the base in reason that the mirror possesses are in agreement, the correlative relationship comes to be a corresponding relationship.

(23) *Ibid.*, pp.885~6.

I would like to focus here on the metaphor of 'the mirror of Buddhism' (仏鏡), interpreting using the theory of the metaphor in the subliminal consciousness, in which we can confirm the intersection of the words 'mirror' and 'sutra,' both pronounced '*kyou*' in the Chinese reading. And regarding the expression 'the mirror of god' (神鏡), there is of course the intersection of 'mirror' and 'sutra,' but we can also confirm the grouping of the words 'god' and 'mirror,' pronounced '*kami*' and '*kagami*' respectively in the Japanese reading. Continuing this train of thought, we can infer that Nichiren confirmed absoluteness based on the ability to prove and the clarity of the teachings of the Buddha, and therefore the sacredness of the sutra in itself written as words, seeking absoluteness outside the self.

In the same way as Nichiren, the allegories in which sacred teachings such as the commentary use the 'mirror' are consequently used by Saicho, Eizon (叡尊, 1201- 1290), Ippen (一遍, 1239-1289) and Mūju-Dōgyo (無住道曉, 1226-1312).

Saichō's allegory of the mirror can be confirmed in his works related to the argument with Tokuichi (徳一, 749-824), such as "*Shō-gon-jitsu-kyō*" (『照権実鏡』), "*Shugo-kokkai-syō*" (『守護国界章』), "*Hokke-shuku*" (『法華秀句』) and "*Hokke-kowaku*" (『法華去惑』).

In "*Sho-gon-jitsu-kyō*"⁽²⁴⁾, each section is related in allegory as a mirror, and the book itself is called 'this mirror', while Buddhist commentary, the 40-volume Nirvana sutra and the Lotus Sutra, all of which are quoted in the book, are referred to as the clear mirrors. In the same

(24) "Dengyō-daishi-zenshū" volume 2, pp.11~2.

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way, in "*Shugo-Kokkai-Shō*"⁽²⁵⁾, it is written, 'I will open the box of the brilliant mirror and standardize the ugly man who takes the poor meal,' and in the Ten Mysteries in the first half of the Lotus Sutra, it is taught that by opening the clear mirror one can reform the person who has believed a false faith, and in "*Hokke-shū-ku*," it is taught that the Bodhisattva uses the mirror of the Nirvana sutra to distinguish the deep doctrines of Theravada Buddhism. Here we can detect the simile of the mirror as a standard reflecting good and evil. Again, in "*Hokke-kowaku*"⁽²⁷⁾ when it is pointed out that Tokuichi depends on Hui-zhao (慧沼), the third patriarch of the Consciousness-Only sect, the allegory of the mirror is used, so we can tell that he recognized the characteristic not only in Buddhist sutras and commentaries, but also in his master.

Besides Saicho, Eizon teaches in 'That one should acquire the scholarly tone' section of his "*Kōshō-bosatsu-gokyōkai-chōmon-shū*" (『興正菩薩御教誡聽聞集』)⁽²⁸⁾ that looking at the reflection in the mirror of one's own mind as sacred teaching is to understand one's studies; Ippen recognizes the meanings of standardization and absoluteness in the name of Amida Buddha, as explained in his works such as 'Myōgo as a mirror'⁽²⁹⁾; and Muju as well writes clearly in his "*Shaseki-shū*" (『沙石集』) that Buddhist texts of course but also lay texts are included in the phrase 'all are mirrors.'⁽³⁰⁾

(25) *Ibid.*, pp.372.

(26) *Ibid.* volume 3, pp.189.

(27) *Ibid.* volume 2, pp.83.

(28) "Kamakura-kyu-bukkyo," pp.190.

(29) "Hōnen Ippen (Nihon-shisō-taikei)," pp.340 (Iwanami-shoten, 1971).

(30) "Shaseki-syū (Nihon-koten-bungaku-taikei)," pp.197~8 (Iwanami-shoten, 1966).

The allegory of the mirror in Buddhist sutras and commentaries is used with meanings up to standardization based on the similarity of the proof of logic of teaching and the visual clarity of the mirror, and from the meaning of agreement of the principle of realizing phenomena and the logic of teaching, the position was taken that images and mirrors are of one source. To state comparatively, it becomes the recognition of absoluteness on the outside, as opposed to the case of the allegory of the mirror of the mind. And in the metaphor in the subliminal consciousness, it is possible to point out the intersection of the words, 「鏡」 (*kyou*, mirror) and 「經」 (*kyou*, sutra), or 「教」 (*kyou*, teaching) in all the metaphors, but only in Nichiren can we see the intersection of the words 「鏡」 (*kagami*, mirror) and 「神」 (*kami*, God).

(3) The mirror as a Boundary

The allegory of the mirror that we have confirmed so far belongs to the first and second categories of meaning in the abovementioned three types of superficial linguistic meaning. However, we can confirm the third meaning in the 'mirror' of Dogen (1200-1253). Let us look at the 19th chapter of his "*Shōbō-genzō*" (『正法眼藏』), entitled 'Kokyo' (The Old Mirror, 古鏡⁽³¹⁾).

① We should know well that some wrote down [the phrase of] a sutra on a tree or a stone, and some leaders expounded [the Lotus Sutra]

(31) "Dōgen-zenji-zenshū" volume 1, pp221~239 (Shunju-sha, 1991). I saw "*Shōbō-genzō*" translated in English, see below, "The Sho-bo-gen-zo" volume 1~5, translated by Yuho Yokoi (Sankibō-bussho-rin).

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in the field or the human habitation. All this was a round mirror, so are present sutras.

②This mirror is beyond wisdom, reason, substance and phenomena. True, we often find the words "a big round mirror" in the teachings of bodhisattvas on high levels, but they never mean this big round mirror. None of the Buddhas ever mean wisdom. So even if they have wisdom, it never means that wisdom is equivalent to them. Buddhist followers must realize that to talk about wisdom is far from the ultimate teaching of the Way. Even if we see or hear that the Buddha's mirror has already appeared with us, we must further realize the next fact: "The great round mirror" is not always obtained in this life or the other; nor is it a mirror made of jewels, of copper, of flesh or of marrow. Which uttered this four-lined verse, the mirror or the child? Even if the child chanted it, he had never learned it from others, sutras or leaders, only uttering it with the mirror up. In his childhood, Gayasata made it a rule only to face the mirror. He seems to have had innate wisdom. Did the mirror appear simultaneously with the child? Or was the child born simultaneously with the mirror? Which was born earlier? The mirror is the function of the Buddhas. His statement "not dim either inside and outside" means that "inside" is not against "outside," and vice versa; there is no front or back; both of them are visible as one-whole. The words "mind and eye resembling each other" mean that a man sees a man and that mind is his eye both inside and outside the mirror; both of them being visible as one-whole. The present self and the world are both the inside and outside of [the mirror]; there is no difference,

such as self and others; both of them being visible as one-whole. Others are self, and vice versa. On the other hand, his words mean that the mind resembles the mind, and the eye does the eye, and that there is nothing but mind and eye. It is just as we say that mind and eye resemble each other. What does it mean when we say that mind resembles mind? It is just as Chih-chien (三祖僧粲) resembles Hui-neng (六祖慧能) [in a spiritual communion]. What does it mean that eye resembles eye? It means that eye is hindered by eye.

This chapter begins with, 'It is the kokyō that the Buddhas and patriarchs have received, preserved and transmitted personally,' and develops concerning 'the great round mirror,' which appears in the biography of the eighteenth patriarch Gayasata and the Venerable Samghanandhi in "*Ching-te-ch'uanteng-lu*" (『景德伝燈録』) ① can be seen after the biography of the Venerable Samghanandhi, and places the sutra and the Buddhas in the same class as the round mirror. And in the biography of the Venerable Samghanandhi, in the interpretation of his words, 'This is the great round mirror of the Buddhas, Not dim either inside or outside. They can both look in it equally, Mind and eye, resembling each other,' the identity of the mirror is clearly stated as follows: 'The present self and the world are both the inside and outside of [the mirror]; there is no difference, such as self and others; both of them being visible as one-whole. Others are self, and vice versa.' From this, the first and the second meanings of metaphor can be seen, and because this passage is connected to "We must study round mirrors of the Buddhas and patriarchs", it is a case in which we can confirm the limitation and the superficiality of the surface of the Buddhas. This

connects with the ideology of 'menju' (面授) and 'kenbutsu' (見仏), and in chapter of 'Menju', it is written;

We should respect such a menju. Because we have got something slight in our mind, we are not always very prominent persons. At the time of menju our face will change completely. That is to say, the skin of our face will be three inches thicker or one jo thinner. This skin itself will be a great mirror (enlightenment) of the Buddhas, which has no flaw inside or outside. The great mirror gives the menju to the great mirror itself.⁽³²⁾

it is explained that because the aspect is considered more important than the mind, and the countenance itself is the big round mirror of various Buddhas, it becomes the internal and external 'unclouded mirror.'

Therefore, in Dogen's subliminal linguistic metaphor, there is an intersection not only of 「鏡」 (kyou, mirror) and 「經」 (kyou, sutra), but also of 「境」 (kyou, boundary). Additionally, in the text of 'The Old Mirror,' after quoting from "Nihonshoki" (『日本書紀』);

This shows clearly that all the nations transmit a mirror. To have got it is to have done the nation. They say that the three mirrors have been transmitted from Amaterasu-ōmikami as the symbol of this goddess. So a copper mirror of the finest temper is also made from the spirit of heaven and earth. When the past or present comes, each reflects itself in the kokyō. It is the kokyō that illuminates the past and present.

it is expressed that the three mirrors have been transmitted in the

(32) *Ibid.* volume 2, pp57 (1993).

same way as the rank of God, and as it is taught that the old mirror is necessary to transcend time and illuminate vision, we can detect the intersection of the words 「鏡」 (*kagami*, mirror) and 「神」 (*kami*, God). And to point out a comparison with the abovementioned two 'mirrors,' it would have to be the recognition of the absoluteness of the mirror in the boundary.

Conclusion

In this paper, we have simply pursued the word 'mirror' in the written works and statements of Japanese Buddhism, and considered the word from the viewpoint of the metaphor in superficial language and the metaphor in subliminal language. Observing the 'mirror' in this way as an allegory, it is an existence transcending time and space while showing synchronicity. And we have understood that the substance and the reality are always on the side of the mirror.

With regard to allegory, we have considered the various general concepts the mirror shows and classified them into three categories, but we can confirm that as a trend, the greater portion are in the first and second categories, teaching by a simile the correspondence of the mind and actual reality, seeking an absoluteness in the inner side of humanity.

On the other hand, in the case of Buddhists such as Nichiren who consider the 'mirror' to be excepting the mind of the self, there is a trend to pursue absoluteness outside the self, and we have confirmed that as a metaphor, this 'mirror' belongs to the category of the first

classification. In this case, it has been pointed out that the Japanese Buddhists probably became more aware of the absoluteness and sacredness of the word 'mirror' because of the metaphor in subliminal language which arises from the similarity of sound. Specifically, this includes the intersection in the Chinese reading of the word 'mirror' with the words 'teaching' and 'sutra,' and the intersection in the Japanese reading with the word 'god.' However, Dogen also taught superficiality and limitation at the same time, and we can perceive that giving serious consideration to boundaries such as sacred/civil or enlightenment/non-enlightenment, he moved on to gradually teach correspondence.

In this way, the allegory of the mirror in Japanese Buddhism can be reduced to the three types of allegories to be referred to as mind 「心」, teaching 「教」, and surface 「面」, which achieve intersection in subliminal language with teaching 「教」, sutra 「経」, and god 「神」. However, it can also be pointed out as a conclusion that it is hard to say that the words 'mirror' and 'god' universally intersect in the subconscious. But as we approach modern times, as we can confirm in Shintoism the theory in which the meaning 「心」 is detected in both the mirror allegory of limitation or superficiality and that of absoluteness of sacredness, as a further development, it seems necessary to investigate further the Shinto ideology of the Middle Ages. Besides with regard to Buddhist ideology, a means to consider systematically throughout time is needed.