

Book Review

NO ABODE: The Record of Ippen

Translated with an Introduction and Notes

by Dennis Hirota, Kyoto, Ryukoku University Translation Center and the Institute of Buddhist Studies, 1986. Approximately 251 pp. paper, \$15.00.

In the world of Buddhism, the spirit of the Buddha is often confused with the structure of the institution. There are, however, individuals who have broken out of the confinement of institutional structures. Ippen was such a person. In his book, *NO ABODE: The Record of Ippen*, Dennis Hirota, presents a clear view of the life and perceptions of a remarkable religious person.

There are three parts which make up the text of *NO ABODE*: the introduction, the translation, and the annotations to the translation. In the introduction, Hirota puts into perspective the development of Ippen's religious views. Using significant events in his life we are led through Ippen's deepening religious understanding. In one such event Ippen was confronted with the validity of his practice of passing out slips of paper printed with the Name of Amida Buddha. Hirota writes:

Ippen realized that he had assumed a relationship between faith and utterance, but if faith was necessary, the distribution of slips to which he had resolved to dedicate his life was not only meaningless, but deceptive. (19)

Ippen's struggle to resolve this dilemma manifested itself in the form of a vision. Hirota continues:

In this revelation, Ippen found decisive confirmation of the ippen-nembutsu, the genuine utterance in the immediate present. Not only is there no need for practitioners to direct their thought or attain a certain state of faith or concentration; all such concerns are rejected as nothing more than self-attachment. (20)

Hirota's journey through Ippen's religious

awakening is woven with references to relevant Buddhist view and doctrines. These references help the reader to better understand how Ippen's view fit into Buddhism. The explanations and descriptions are clear and pertinent to the material being presented. The author's broad understanding of Buddhism provides firm ground from which to view and examine Ippen.

As if to reflect the spirit of Ippen, Hirota writes with a style that is not burdened with jargon or unsubstantiated assumptions. He is readable and informative.

The second part of the book is a translation based on the *Record of Ippen*. Hirota explains in A Note on the Text, "I have generally followed the text and the order of the material in *Record of Ippen* (Ippen Shonin Goroku), an Edo-period compilation that remains the most complete and best-edited version of Ippen's words. I have, however, consulted other sources and editions and at points departed from the Goroku text." (51) The accuracy of the translation is beyond the scope of this reviewer. However, as with the introduction, Hirota presents the material in a clear and readable style.

The verses of poetry which make up the first portion of the translation are not muddled by attempts to poeticize the material. Yet, the feelings which are conveyed seem to represent the thoughts of Ippen.

Buddha-nature is fundamentally One,
Without distinction of illusion and
enlightenment,
But chancing to stir up delusional thought,
We imagine ourselves in illusion—

it's absurd!
Amida Buddha's Primal Vow, though,
Is given to beings entangled in illusion,
It is for the sake of the foolish and ignorant,
So neither wisdom nor eloquence is
required. (72)

There are also, in the translation, letters written by Ippen and words of Ippen which were remembered and passed down by his disciples. Throughout the translation there are references to explanatory notes found in the third part of the

book.

The notes, which make up the last section of Hirota's work, are as important as the introduction and the translation itself. More than definitions of terms and incidents, Hirota's explanations provide the reader with information that deepens the appreciation of the original work. From the explanation of puns which occur in the poems to the description of significant religious sights, the notes are a rich source of supplemental information.

Hirota's book is an important addition to Pure Land Buddhist resources.

Gerald Sakamoto

Setsuwa and Buddhist Homiletics A Review Article

Dykstra, Yoshiko K. *Miraculous Tales of the Lotus Sutra from Ancient Japan, The Dainihonkoku Hokekyōkenki of Priest Chingen*. Honolulu: University of Hawaii Press, 1984. xiv, 169 p., \$25.00.

Jones, S.W. *Ages Ago, Thirty-Seven Tales from the Konjaku Monogatari Collection*. Cambridge, Massachusetts: Harvard University Press, 1959. xix, 175 p.

Mills, D.E. *A Collection of Tales from Uji, A Study and Translation of Uji Shūi Monogatari*. Cambridge: Cambridge University Press, 1970. xii, 459 p.

Moore, Jean. "Senjūshō, Buddhist Tales of Renunciation." *Monumenta Nipponica*, 41.2 (Summer, 1986), pp. 127 to 174.

Morrell, Robert E. *Sand and Pebbles (Shasekishū): The Tales of Mujū Ichien, A Voice for Pluralism in Kamakura Buddhism*. Albany, New York: State University of New York Press, 1985. xxii, 383 p., \$44.50, paper: \$16.95.

Nakamura, Kyoko Motomochi. *Miraculous Stories from the Japanese Buddhist Tradition, The Nihon ryōiki of the Monk Kyōkai*. Cambridge, Massachusetts: Harvard University Press, 1973. xii, 322 p.

One of the means by which Buddhism was spread in Japan was through the telling of stories, sometimes as a means of demonstrating a point of doctrine and sometimes simply as a means of gathering an audience. The stories were drawn from a variety of sources, and various authors made compilations of them over the course of the Nara, Heian and Kamakura eras. In the last thirty years, several of these collections have been translated into English, either in whole or in part. While these collections may be examined from literary, historical and other perspectives, they can also be examined for what they reveal about the growth of Buddhism in Japan.

In chronological order of (probable) date or period of compilation, the works which have been translated into English are:

Nihon Ryōiki, 787

Dainihonkoku Hokekyōkenki, 1040 to 1044

Konjaku Monogatari, 1075

Uji Sūi Monogatari, 1177 to 1242

Senjūshō, 1250 to 1315

Shasekishū, 1279 to 1283

The *Nihon Ryōiki* was compiled by the monk Kyōkai and is the earliest collection of Buddhist tales in Japan. The main theme of the *Nihon Ryōiki* is the miraculous revelation of the workings of karma. There are 116 stories included in the collection, divided into three volumes. The sixteenth story in the second volume ends with the admonition: "The reward of saving living beings helps you, while the penalty of giving no alms returns to you in the form of hunger and thirst. We cannot help believing in the karmic retribution of good and evil" (Nakamura, p. 183).

This typical conclusion closes a story in

which a person suffers from a temporary death. During the seven days in which he seems to be dead, he experiences the effects of his actions, learning the truth of karma. The motif of a pseudo-death appears in several of the stories, as does the motif of what the translator calls "the grateful dead." Tale 12 in volume one is an example of this second motif. In it a skull is saved from being walked on, and demonstrates its gratitude by providing the person who had moved it out of harm's way with a feast. As an indirect result of giving this feast, the murder of the person whose skull it was comes to justice as well.

All of the tales collected in the *Nihon Ryōiki* are set in Japan, and some of the tales refer to figures familiar from Japanese history, such as Prince Shōtoku and Priest Gyōgi. The importance of the *Nihon Ryōiki* has been highlighted by William R. LaFleur: "The *Nihon ryōi-ki* is a watershed work. In arguing as it does for the Buddhist ideas of karma and transmigration, it reflects a time when these ideas were still novel, unacceptable, or unintelligible to large portions of the populace in Japan." (*The Karma of Words*, Berkeley and Los Angeles: University of California Press, 1983, p. 30).

Of the six works examined here, the *Dainihonkoku Hokekyōkenki* by the priest Chingen is the most single-minded. The 129 tales in the collection are all set in Japan, and they all focus on the miraculous powers of the *Lotus Sutra*. Through the surface insistence on the superior efficacy of the *Lotus Sutra*, however, can be discerned the reality of a much more complex religious situation. For example, Tale 20 tells of Ajari Renbō who both recites the *Lotus Sutra* and studies the teachings of the Shingon school. From the frequency of this kind of situation in the *Dainihonkoku Hokekyōkenki*, it seems to have been far from unusual for an individual priest to employ several kinds of practices, either simultaneously or over the course of his lifetime.

The *Konjaku Monogatari* is one of the longest of the Setsuwa collections, containing a thou-

sand tales. These stories are divided into three sections: stories from India, from China and from Japan. Thirty-seven of these are translated in Jones' *Ages Ago*.

Some of the tales which appear in the *Konjaku Monogatari* are familiar ones. However, others provide an unusual slant on otherwise familiar themes. For example, "How Under Emperor Wu of the Liang Dynasty Bodhidharma Crossed to China" (Tale 12) presents the discussion between Bodhidharma and Emperor Wu concerning the value of meritorious actions. This has become a standard part of the story of Zen's transmission to China. However, in this tale we also learn that Bodhidharma had a disciple, Buddha-yasha, who preceded him to China. Buddha-yasha was only able to transmit the teaching to the Great Teacher Yuan, and so after Buddha-yasha's death Bodhidharma himself comes to China. The tale also has an unusual ending: twenty-seven days after Bodhidharma's death an Imperial Emissary to Central Asia meets a wandering foreign monk who is wearing only one sandal. The monk announces the Emperor's death upon that very day and when the Emissary returns home he discovers that the monk's announcement was correct. Thinking that it must have been Bodhidharma, he has the coffin exhumed, and only one straw sandal is found inside. This last motif presents Bodhidharma as a Taoist sage who has attained "deliverance from the corpse." This is a type of "disappearance which leaves a trace behind . . . the coffin is either empty or contains only a staff, a sword, or a sandal—all objects which characterize the figure of the Taoist and thus symbolize him" (Isabelle Robinet, "Metamorphosis and Deliverance from the Corpse in Taoism," *History of Religions*, 1979, p. 58). Here we see the eclectic quality of popular Buddhism as transmitted to Japan.

The *Uji Shūi Monogatari* contains 197 tales, which are not systematically arranged according to country of origin as are those of the *Konjaku*. Indeed the stories themselves form "an amalgam

of various traditions, with Buddhist miracle-tales accompanied by comic anecdotes of Court life, edifying moral tales by stories of almost grotesque crudeness" (Mills, p. 29).

The workings of karma form the theme of many of the Buddhist tales. While the collection is in no way intended as a consistent development of a theory of karma, there appears to be a feeling that the demands of karma are more stringent for the more spiritually advanced. In Tale 55, despite having never made personal use of temple funds and sincerely longed for rebirth in paradise, the Abbot of Yakushi-ji is condemned to Hell for having at one time borrowed two or three bushels of rice and failing to return them. Fortunately, he is able to revive long enough to have his disciples repay the debt and the demons who had come to fetch him to Hell are replaced by Amida, who accompanies him to Paradise.

In sharp contrast is Tale 82 which tells of a priest, "a truly hardened sinner who was always taking the property of the Buddha for his own use" (p. 252). Following this priest's death the Assistant High Priest learns in a dream that despite the thieving priest's continuous misbehavior, Jizo Bosatsu accompanied him to Hell and secured his immediate release. The reason for this was that the priest had upon occasion paid homage to an old, discarded statue of Jizo.

Other tales in the collection are set in China and India. Included is the famous story of the first encounter between Nāgārjuna and Deva, and another tale of how Bodhidharma penetrated the appearance of worldliness given by two old monks.

The *Senjūshō* has traditionally been attributed to the famous priest and poet Saigyō. His life and work are indicative of a non-sectarian attitude: "Saigyō belonged to the Shingon sect, but in a fashion typical of his time, he did not regard his affiliation as exclusive. He visited, and even collected funds for, temples of other sects; the name he chose expresses his eclecticism, for Saigyō, 'going West', is a statement of Pure Land aspira-

tions" (Moore, p. 128). While the tales display a similar non-sectarian attitude, the collection as it is today could not be from Saigyō.

The *Senjūshō* appears to be a much more focused collection, the author having collected and commented on the tales with a specific intent. The emphasis that emerges is renunciation of the world as a result of aesthetic sensitivity to transience. "The Holy Man of Nishiyama" (Tale 52) exemplifies this theme with its story of a fisherman who replied in linked verse to a verse spoken by the narrator. This demonstrated the refinement of the fisherman's aesthetic sensitivity, and we learn that he is the orphaned son of a member of the Court. Having been completely abandoned in the world at age twelve, he has been able to make his way by fishing, but regrets the suffering which this inflicts on the fish. He has often longed to cut his hair and become a priest, and now the visit by "Saigyō" stimulates him to finally renounce the world. He takes the name Gyōjū, and eventually becomes a famous hermit, residing in the foothills west of the capital. The closing two lines of the story capture its tone:

A disciple once asked Gyōjū: "What will benefit us in the next world?"

He replied, "Quieting the mind and contemplating impermanence." (p. 168)

The most recent addition to the translated corpus of Setsuwa, Mujū Ichien's *Shasekishū*, is also the most recently composed, being written in the Kamakura era. Like other Kamakura figures, Mujū was influenced by the concept of the decline of the law (*mappō*), adding to the most basic theme of the Buddhist Setsuwa—karma. Also, the concept of the identity of Shinto and Buddhist deities (*honji-suijaku*), which is implicit in the *Senjūshō* (Moore, p. 133), becomes explicit in the *Shasekishū*, which often makes use of the evocative phrase "the gods who soften their light."

The Buddhas and Bodhisattvas are also shown acting directly to benefit their devotees. One story (2:3 "The Efficacy of Amida") tells of

a servant girl who constantly practiced the nembutsu silently. One New Year's day, however, she accidentally spoke the nembutsu aloud, which her mistress interpreted as inauspicious. To punish her, her mistress heated a coin and pressed it against the girl's cheek. Later, the mistress finds that her own statue of Amida displays a coin-shaped burn mark on its cheek, while the girl is unscarred. Mujū claims to have actually seen this statue, and that no amount of gold leaf would cover over the mark.

The image of Kamakura Buddhism which emerges from Mujū's collection is very different from the typical image which emphasizes the single-practice sects which sought to reform Japanese Buddhism:

Today we see Kamakura Buddhism largely through the eyes of the heirs of the reformers, now become the establishment. The popular movements did in time replace Heian Tendai and Shingon, but we must remind ourselves that this did not take place overnight (Morrell, p. 6)

The themes which emerge from the collections reviewed here include karma, transmigration, renunciation, and transience. What they tell us about the development of Buddhism in Japan,

however, is that eclecticism was much more common than devotion to a single practice or teaching. The sectarian interpretations of the history of Buddhism in Japan seem to have developed after the Kamakura era, and despite this "revisionist" perspective, they have deeply influenced Western conceptions of Japanese Buddhism.

Lewis R. Lancaster has recently written: There are two major ways of studying a popular approach to the religious life as contrasted with the approach described in the textual sources of the classical canons: one is through field work and direct observation of current practice and the second is through the study of texts which may be excluded from the accepted canons due to their special content ("Elite and Folk: Comments on the Two-Tiered Theory," p. 87 in George A. DeVos and Takao Sofue, eds., *Religion and the Family in East Asia*, Berkeley: University of California Press, 1984).

Although the survey given here is only a tentative beginning, we can consider adding a third source of knowledge of popular religion to Lancaster's pair of fieldwork and peripheral religious texts: literary sources, especially those drawn from or intended for the general populace.

Richard K. Payne

Book Note

Inagaki Hisao. *The Anantamukhanirhāra-dhāraṇī Sūtra and Jñānagarbha's Commentary, A Study and the Tibetan Text*. Kyoto: Nagata Bunshodo, 1987. pp. xvii + 384. Four appendices, bibliography and general and Tibetan indices.

This is the first of a projected two volume work on the *Anantamukhanirhāra-dhāraṇī Sūtra*, based on Inagaki's 1968 University of London doctoral dissertation. This first volume is divided into two sections, an introductory study and the Tibetan text of the sutra and Jñānagarbha's commentary. The first section is itself divided into a textual study, and a study of Jñānagarbha and his commentary to the sutra.

This is a relatively early Mahayana text, having been first translated into Chinese in the third century A.D. Inagaki informs the reader that:

Though the sūtra is short and concise, it contains such basic concepts of Mahayana Buddhist as Śūnyatā, Buddhānusmṛti, Samādhi of visualizing Buddhas, and Anutpattikadharma-kṣānti, side by side with Mantra and Akṣarabīja which are characteristic features of Tantrism. The sūtra seems to have become especially esteemed when Tantric tendencies began to prevail in India, i.e., from the latter half of the seventh century. (p. v)

Although repeatedly translated into Chinese, the work does not seem to have enjoyed the popularity there that it did in India and Central Asia.

The complexity of working with a text of this kind is revealed by the fact that Inagaki worked with complete editions, fragments and fragmentary quotations in Sanskrit, Khotanese, Tibetan and Chinese. There are eight complete translations into Chinese alone. Inagaki gives a complete record of his work with the textual remains of this sutra, tracing the continuities and discontinuities between the various editions.

In the second volume, Inagaki plans to present a translation of the sūtra and Jñānagarbha's commentary. Although Inagaki apologizes for the delay between the completion of his dissertation and the publication of it, it seems rather that he should be applauded for having undertaken such a massive, complex and detailed task as is involved in the publication of this work. The appearance of the second volume will complete a valuable contribution to the study of the history of Mahayana Buddhism.

Richard K. Payne

Book Review:

Thus Have I Heard by Maurice Walshe, Wisdom Publication, 1987. 648 pages, \$34.95

During the past few decades, the West has witnessed a rapid growth of interest in Buddhism. More and more Westerners, regardless of their religious affiliations, seem to be discovering the vast knowledge available in Buddhist philosophy. However, most of them depend solely upon secondary sources in their study of Buddhism. Since the latter part of the nineteenth century, the Pali Text Society of England has done a great service for those who are interested in Buddhism by translating the Pali Canon and the commentaries into English. These translations have been widely used by scholars (rather than by general readers) right up to the present time. However, these canonical translations can be considered outdated due to their archaic style. For this reason, the modern reader may find these translations to be unappealing or difficult to comprehend. Therefore, there is a growing need for newer and more accurate translations of the original texts.

We are pleased that Maurice Walshe has realized this need in preparing his new translation of the *Digha Nikaya* under the title *Thus Have I Heard*. In the preface he states the following: "The two main reasons for making this translation of some of the oldest Buddhist scriptures are: (1) the spread of Buddhism as a serious way of life in the Western world, and of even more widespread serious interest in it as a subject worthy of close study, and (2) the fact that English is now effectively the world language, the most widespread linguistic vehicle for all forms of communication

... but existing translations are now dated stylistically as well as containing many errors and a modern version has therefore become necessary."

Thus Have I Heard, by Maurice Walshe is a translation of the complete thirty-four suttas of the *Digha Nikaya*. It is a collection of long discourses of the Buddha that is found in the Sutta Pitaka of the Pali canon. *Digha Nikaya* contains several of the most important suttas in the Pali canonical tradition. Most of these discourses have the capacity to generate great appreciation of the Buddha and his teachings. But not all discourses in this text are regarded as being as philosophical as the suttas in the *Majjhima Nikaya*. Therefore, this may be a fine introductory book for those who are just beginning to read the early Buddhist texts.

Walshe has done a highly commendable translation of the Pali suttas into readable and comprehensive English without ruining the flavor of the original. Although Walshe's translation has condensed three original Pali texts into one single volume, he has omitted only the unnecessary repetitions found in the original, which is acceptable. It contains a well written thirty-four page introduction and ninety-one pages of notes to the suttas. These additions to the texts offer valuable assistance, even for beginning students, in reading and comprehending the text. This soft bound book is handsomely printed with several illustrations in the Thai art-style. *Thus Have I Heard* would undoubtedly be a valuable addition to any personal or academic library.

Madawala Seelawimala

Project to Translate Classical Chinese Tripiṭaka Text

In 1965, Mr. Yehan Numata, Founder of Mitutoyo Manufacturing company, Ltd., one of the world's leading producers of precision measuring instruments, established the Buddhist promoting foundation (Bukkyo Dendo Kyokai) in Tokyo, Japan. As its first major activity, the Foundation compiled a text entitled *The Teaching of Buddha* and translated it into 24 languages. These texts have been published by the Foundation and placed into hundreds of thousands of hotel rooms and classrooms world-wide.

In 1982, at the request of Mr. Numata, the Foundation initiated a monumental project to translate the entire Classical Chinese *Taisho Tripiṭaka* Buddhist Canon into English. Forming a scriptural base for all Buddhists, the *Tripiṭaka* contains the complete system of Śākyamuni Buddha's teachings and has been called a cultural legacy for all humanity.

In order to implement this new translation project, an English *Tripiṭaka* Editorial Committee was formed in Tokyo. Composed of leading Japanese Buddhist scholars, this committee selected 70 eminent scholar-translators from many parts of the world and made arrangements for the translation of 139 carefully selected texts, which are to be considered the "First Series."

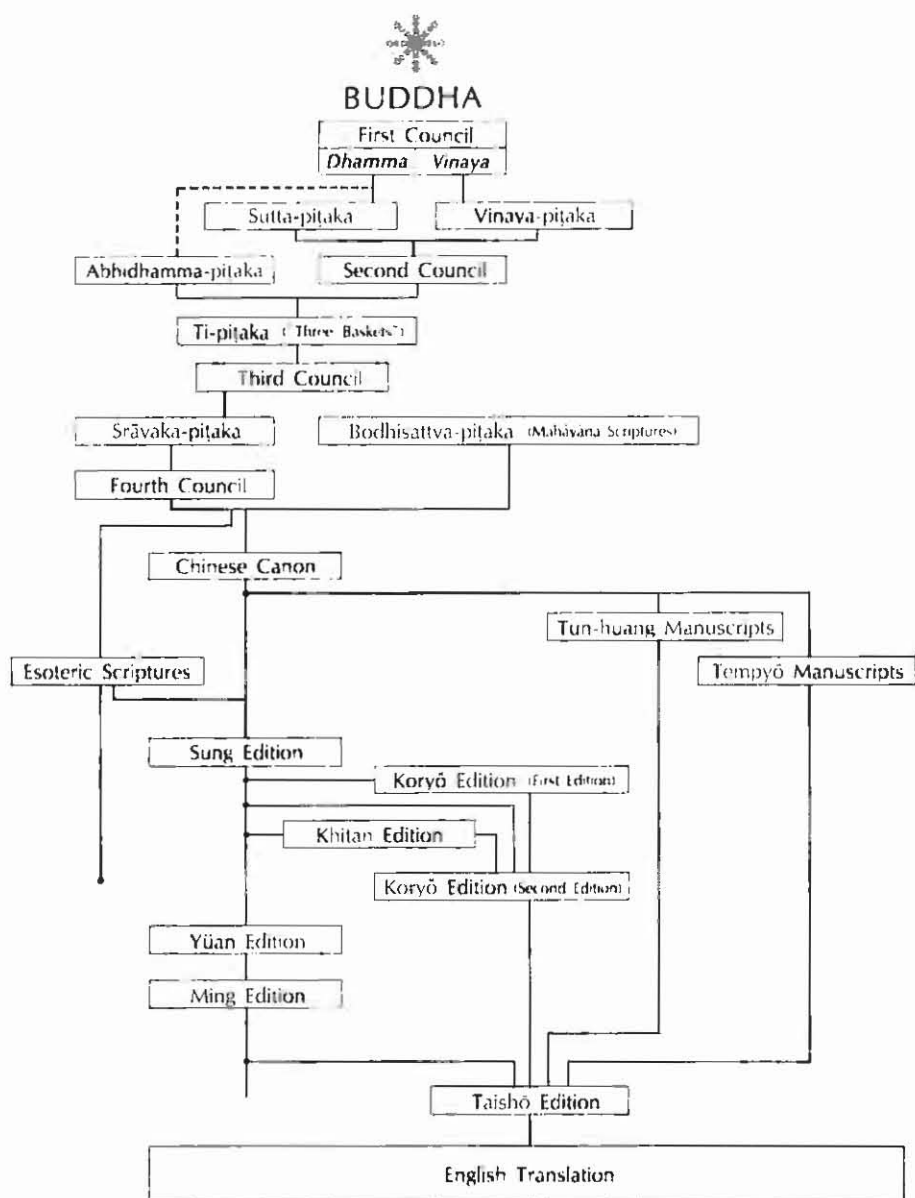
Much progress has been made. By the year 2,000 A.D., it is expected that these "First Series" texts, in 100 volumes, will be published. They represent 11 percent of the complete *Tripiṭaka* Canon. In order to give a clearer conception of the magnitude of this ambitious and epochal undertaking, one must be aware that it is expected to take an additional 80 years to complete this project, as it consists of thousands of works.

In 1984, to bring this project to fruition, the Numata Center for Translation and Research was established at Berkeley, California. The role of the Numata Center is to monitor the translators, and to ready the texts for publication.

The Numata Center, through the generosity of Mr. Numata, has also established Chairs in Buddhist Studies at three major universities in America and, just recently, at the Institute of Buddhist Studies, Berkeley. Additionally, the *Pacific World Journal* is published under the sponsorship of the Numata Center as one of the many ancillary projects of the Buddhist Promoting Foundation.

By utilizing the vehicles of the Buddhist Promoting Foundation in Japan and the Numata Center for Translation and Research in California, Mr. Yehan Numata has been able to bring into focus his singular objective to make available the message of the historical Buddha to all the world's people in the sincere hope that the teachings will lead eventually to universal harmony and World Peace.

A Genealogical Chart of the Original Texts of the English Translation of the Buddhist Canon



(based on Dr. A. Hirakawa "Daizōkyō no kenfū")

Contributors

Aitken, Robert	Roshi, the Diamond Sangha, Honolulu
Bloom, Alfred	Professor and Dean, Institute of Buddhist Studies, and Professor Emeritus, Univ. of Hawaii
Futaba, Kenko	President, Kyoto Women's College and former President of Ryukoku University, Kyoto
Hisatsune, Clarence	Professor Emeritus of Chemistry, Pennsylvania State University
Ichimura, Shohei	Adjunct Professor, Institute of Buddhist Studies
Mitchell, Donald	Associate Professor, Dept. of Philosophy, Purdue University
Higgins, Jean	Professor, Dept. of Religion, Smith College
Payne, Richard	Adjunct Professor, Institute of Buddhist Studies
Sakamoto, Gerald	Minister, San Jose Buddhist Church Betsuin
Timm, Jeffrey	Assistant Professor of Religion, Wheaton College, Massachusetts
Tsuji, Kenryu	Minister, Ekoji Buddhist Temple, Springfield, Virginia, and former Bishop, Buddhist Churches of America
Yu, Eui-Young	Professor, Dept. of Sociology, California State University, Los Angeles

The Institute of Buddhist Studies Seminary and Graduate School

- History:** Its predecessor, the Buddhist Studies Center, was started in 1949 in Berkeley, and in 1966 the Institute of Buddhist Studies (IBS) was founded as a graduate school for Jodo Shinshu ministry and for Buddhist studies. The IBS was founded by the Buddhist Churches of America (BCA), which is affiliated with the Homba-Hongwanji branch of Jodo Shinshu Buddhism, a school of Pure Land Buddhism.
- Affiliation:** In 1985, the IBS became an affiliate of the Graduate Theological Union. The GTU is the coordinating organization for one of the most inclusive concentrations of religious educational resources in the world. This marks the first time another major world religion has joined in a consortium with religious schools from the Judeo-Christian traditions. In addition to the IBS, the GTU includes six Protestant and three Roman Catholic seminaries, a Center for Jewish Studies and eleven other specialized centers and Institutes.
- Degrees:** Master in Jodo-Shinshu Studies (M.J.S.), a Professional degree for Jodo Shinshu ministry granted by IBS. GRE exam required.
- Master of Arts specializing in Buddhist Studies, an accredited degree granted jointly by GTU and IBS. GRE exam required.
- Deadline:** Admissions applications are due February 1 for fall semester and September 30 for spring semester.
- Resources:** Credits for the degrees can also be earned at the University of California, Berkeley. University of California students, in turn, can take courses at IBS and GTU for credit.
- Core Faculty:**
- | | |
|------------------|--|
| Alfred Bloom: | Dean and Professor
S.T.M. Andover Newton Theological School;
Ph.D., Harvard University. |
| Kenneth Tanaka: | Assist. Dean and Assist. Professor
B.A., Stanford University; M.A., Institute of Buddhist Studies; M.A., Tokyo University; Ph.D., University of California, Berkeley. |
| Ronald Nakasone: | Assist. Dean for Student Affairs, Assist. Professor
B.A., M.A., University of Hawaii; M.A., Ryukoku University; Ph.D., Univ. of Wisconsin, Madison. |

1988 Highlights of the Institute of Buddhist Studies

February 1	Spring semester begins.
February 11	Public Lecture Series begins: Dr. Richard Payne (Fire: Archetypal Symbol of Transformation), Dr. Masao Abe (The Buddhist Import in a Buddhist-Christian Dialogue), Dr. Yutaka Yamada (Japanese Comics As Popular Religion), Ven. Manjuvajra (Buddhist Revival in India).
March 8	Mr. Azel Jones hired as Business Manager.
May 20	Spring semester ends.
June 30	First of outreach lectures by IBS faculty at Oakland Buddhist Temple; others at Phoenix, San Luis Obispo and Denver.
July 9	IBS participates in the Tent of Meeting, an interfaith and cultural exchange program, held in San Francisco.
July 11	Summer Session on Buddhist Ethics with Robert Aitken Roshi (Diamond Sangha, Honolulu), Prof. Tensei Kitabatake (Ryukoku Univ., Kyoto) and Prof. John Keenan (Middlebury College) as instructors.
July 30-Aug. 14	Extension division: Annual Summer Youth Program with 15 high school age participants.
August 18	IBS moves to the new facility; the former building converted to student residence hall.
August 29	Fall semester begins.
Sept. 14	Extension division: Adult course for the general public begins on Pure Land Buddhism.
Sept. 23-24	Inauguration of the Numata Lecture Series on Foundations of Shinshu with Prof. Roger Corless of Duke Univ.; Profs. Julian Pas (Univ. of Saskatchewan), Allan Andrews (Univ. of Vermont) and Whalen Lai (Univ. of Calif, Davis) to follow.
Sept. 27	IBS faculty participates in a Fall joint seminar on Buddhist soteriology with the faculties of Stanford Univ., Univ. of Calif., Berkeley and the Graduate Theological Union.
December 10	Dedication of the new campus with Prof. John Carman of Harvard Univ. and approximately 250 guests.
December 16	Fall semester ends.