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## KATO, Shino. Kūkai's *Zattaisho*, the Establishment and Inheritance of "Kūkai Style"

This paper examines *zattaisho* (mixed script 雜体書), a characteristic of Kūkai's (空海, 774–835) calligraphy, and analyzes how Kūkai's style (Kūkaifu 空海風) of writing was inherited by subsequent generations. Based on the analysis, this paper postulates why Kūkai adopted *zattaisho* and makes some suggestions relating to the acceptance of Kūkai's style thereafter.

The term *zattaisho* refers to scripts other than the five canonical forms: seal script (篆書), clerical script (隸書), standard script (楷書), semi-cursive script (行書), and cursive script (草書). Calligraphy-related encyclopedias often list *zattaisho* as "part of or the whole of a decorated character." Although widespread during China's Six Dynasties, *zattaisho* had already waned in popularity by the time Kūkai visited Tang China. However, Kūkai brought with him numerous written materials about *zattaisho* from Japan. This indicates that he was strongly interested in *zattaisho* at the time.

Kūkai's *zattaisho* includes three elements: (1) a hieroglyphic style; (2) a character form simplified (symbolized) on the basis of cursive script; and (3) a character form with seal and clerical scripts. Kūkai may have made use of various types of *zattaisho* because he placed importance on combining various styles (*hatai* 破体).

Similar examples of such calligraphy expressions can be seen on Chinese rock carvings. Kozan carvings (崗山石刻) in Zoucheng (鄒城), Shandong Province (山東省) are religious remains, that are in harmony with nature; they include Buddhist sutras carved with various types of *zattaisho* on scattered rocks in the mountains. This example indicates a close relationship between Buddhism and *zattaisho* in ancient times.

According to Kūkai's theories on calligraphy as given in *Henjōhokki Shōryōshū* (遍照發揮性靈集), *zattaisho* is closely linked to the philosophy of nature worship. *Masudaike Himei* (益田池碑銘), a typical example of Kūkai's *zattaisho*, describes a process of creating a peaceful world. This seems to indicate that Kūkai projected an ideal world onto *zattaisho* or that he held specific views on worship that could create such a world. Further, Kūkai employed *zattaisho* to distinguish the calligraphy styles of the founders of different sects, such as *Myōgō* (明号) and *Gyōjōbun* (行狀文), in his *Seven Patriarchs of the Shingon Sect* (真言七祖像). This suggests an association with Shingon Esoteric Buddhism that emphasizes visual representation of its complex doctrines.

The Kūkai style, which was established over decades, can be classified into two types. Examples of the first include certain hieroglyphic styles and character forms where cursive script is simplified, as is clear from the calligraphy of Emperor Saga (嵯峨天皇 786–842). The second type relates directly to the worship of *Kōbō daishi* (Kūkai 弘法大師). By the twelfth century, Kūkai was already considered to be a deity, as illustrated in *Gohitsuoshō* (五筆和尚). Such recognition promotes the use of character forms with seal and clerical scripts and styles, calligraphy influenced by hieroglyphic styles, and so on. Most of the calligraphy attributed to Kūkai corresponds to the second type of Kūkai-style calligraphy.

It can be inferred that the Kūkai style of writing was understood to be the authentic writing of Kūkai or a means to convey his words and ideas, something that probably occurred soon after his death. Thus, Kūkai-style calligraphy continued to support Shingon Esoteric Buddhism even after the master passed away.

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