From the Chair

The new academic year is well ahead as I look back to the activities and people that have enriched the Centre during the year that has just concluded.

At the CSJR seminar series we had a great array of guest speakers, coming from Japan, the US and the UK to present the results of their latest research on topics as varied as yoga and spirituality, exorcistic rituals, medieval deities, Tantric Buddhism, and contemporary tourism and secularization.

We were delighted to welcome two international research teams. The first, from Japan, led by Komine Kazuaki, brought to SOAS a workshop on representations of the Life of the Buddha in Asia. We also drew on the expertise of its members to conduct archival research on two beautifully illustrated medieval manuscripts held in the SOAS archives. A second team, from Leiden University, which we co-hosted with the SOAS Centre for Buddhist Studies, presented a long-term project on social justice in Buddhism. Further cooperation with fellow institutions on international activities included a very successful workshop on materialities in Japan, co-organised with the Sainsbury Institute for Arts and Culture in Norwich.

One of the social highlights of the year was the signing of an agreement with Bukkyô dendô kyôkai (BDK) to support the study of Japanese Buddhism at SOAS. BDK’s generous gift expands on their original donation to SOAS and assures that Japanese Buddhism will be taught at SOAS in perpetuity. We were honored to welcome the Chairman of BDK, Mr Numata Toshihide, and other guests from BDK Japan and BDK UK.

The pages that follow include reports on all these events and extensive notes on research projects carried out at the Centre and by affiliated members. As the ultimate aim of the CSJR Newsletter is to offer a picture of the state of the field in the study of Japanese religion around the world, we are also very glad to include in this issue reports on current projects from young students in other institutions.

On a sad note, it is with a heavy heart that I report on two departures that have cast a gloom on last year. Two Japanese academic visitors that had been affiliated to the Centre passed away untimely at the end of 2014: Mitsuhashi Tadashi, Professor at Meisei University, deceased after bravely fighting against cancer for two years. He had spent a year at SOAS in 2010-11, contributing much to the life of the Centre. At the end of December, Yamaguchi Takeshi, a young Shinto scholar who had come to SOAS a few months earlier, passed away due to a protracted pneumonia. He was a bright and most promising scholar, always keen to take part in our activities and ready to help students and colleagues. He had become a friend of many at the Centre in the short time he spent here. We remember both of them with sorrow.

I will be on research leave for all this academic year, thanks to a British Academy/Leverhulme Senior Research Fellowship. I will spend most of the time abroad, working on a monograph on ritual embryology in mediaeval Japan. I am very happy to say that we already have an excellent replacement for the classes related to Japanese religion and the Centre’s management. Dr Tatsuma Padoan, who has been with us for more than a year and a half as a Royal Society/Newton Fellow, will be remaining at SOAS as the Lecturer in Japanese Religions and will take care of the Centre’s activities, including this year’s seminars.

I wish you all a fruitful year!

Lucia Dolce

ON THE COVER

“The visit of the dharma king to Kumano and the oracle received”

Hōgen monogatari, vol 1, figure 2. The illustration recounts the visit that retired emperor Toba paid in 1155 to the Kumano shrines. The emperor is depicted proceeding to the Shojoden of the main shrine (Hongū), while his following of aristocrats and attendants waits around the hall. On this occasion the emperor received an oracle from the Kumano gongen that he would die next autumn. Manuscript in the SOAS Archives, MS41853 A01. Reproduced with permission. For further details see report on p. 8.
Centre for the Study of Japanese Religions

Programme 2014-2015

Term 1

October 9, 5-6:30 pm, SOAS Faber Building (Room FG01)
CSJR Seminar
Tatsuma Padoan (SOAS)
Not Yet Asetics: Learning, Ethics and Ritual Enunciation in a Shugendō Community of Contemporary Japan

October 23, 5-6:30 pm, SOAS Faber Building (Room FG01)
CSJR Postgraduate Forum
Marilena Frisone (University of Cambridge)

October 31, 10:00 - 6:00, SOAS, Room B204
CSJR and Rikkyō University International Workshop
‘The Life of the Buddha’: A Narrative Genre and the Image of India in Japan and East Asia
Participants: Abe Ryūichi, Lucia Dolce, Komine Kazuaki, Kim Young-soon, Suzuki Akira, Watanabe Masako.

November 13, 5-6:30, SOAS Faber Building (Room FG01)
CSJR Seminar
Jane Alaszewski (CSJR)
Guardians of the Eastern Pacific Borders: A Re-examination of the Ritual of the Southern Izu Islands

December 11-12, 10:00-6:00pm, SOAS, Room B102 (first day) - G3 (second day)
CBS/CSJR and Leiden University International Workshop
Just Buddhist? Buddhism and Social Justice in Asia

Term 2

January 15, 5-6:30, SOAS Main Building (Room B102)
CSJR Seminar
Itō Masayuki (Aichi Gakuin University, SOAS)
Yoga, Meditation, and Spirituality in Contemporary Japan and Britain

February 19, 5-6:30, SOAS Main Building (Room B102)
CSJR Seminar (Roundtable)
Ôkubo Ryōshin (Waseda University)
Tendai Esoteric Buddhism (Taimitsu): Reconsidering its Distinctive Features in the Early Heian Period

February 25, 6:00 PM – 8:00 PM Khalili Lecture Theatre, SOAS Main Building
Tsuda Lecture (sponsored by SOAS/JRC)
Bernard Faure (Columbia University)
‘Give me Some Skin’: The Cult of Datsueba in Medieval Japan

February 26, 5-6:30, Room B102, SOAS Brunel Gallery
CSJR Seminar (Round Table)
Bernard Faure (Columbia University)
Gods and Demons of Medieval Japan

March 5, 5:00 – 6:30, Room B102, SOAS Brunel Gallery
CSJR Seminar
Ian Reader (Lancaster University)
Pilgrimage, Tourism and Secularization in Contemporary Japan

July 2, 9:00-5:30, Sainsbury Institute of Arts and Cultures, 64 The Close, Norwich, UK
CSJR and SISJAC International Workshop
From the Ephemeral to the Eternal: Modest Materialities of the Sacred in Japan
Participants: Caroline Hiratsawa, Lucia Dolce, Mark Teeven, Gaynor Sekimori, Naoko Gunji, Benedetta Lomi, Tatsuma Padoan, Rajyashree Pandey, Christine Guth, Fabio Gygi, Wendy Adamek.

For more information and updates on the schedule please visit our website: www.soas.ac.uk/csjr/ or contact: csjr@soas.ac.uk

ALL WELCOME
Centre Activity

SAINSbury Institute for Arts and Cultures  
SOAS Centre for the Study of Japanese Religions

INTERNATIONAL WORKSHOP

FROM the EPHEMERAL to the ETERNAL:  
MODEST MATERIALITIES OF the SACRED IN JAPAN

July 2, 2015, Sainsbury Institute of Arts and Cultures, 64 The Close, Norwich, UK

Organized by Caroline Hirasawa and Lucia Dolce

This workshop will treat the humble pieces of paper, scraps of wood, grains of metal, and other materials that were invested with powerful meanings or cumulative effects in Buddhist and other sacred enterprises. Papers will address such topics as amulets, small contributions to restoring or constructing temples or shrines, substitute sculpture for hibutsu, the disposal and dedication of objects at shrines and temples, and other intersections between material culture and the sacred.

The workshop is organized as a roundtable discussion with short presentations on specific case studies and theoretical perspectives.

Programme

9:30 Welcome by Mami Mizutori, Executive Director of SISJAC  
Introduction, Caroline Hirasawa & Lucia Dolce

9:45 Exchanges  
Caroline Hirasawa, Associate Professor of Japanese Art History, Sophia University  
Robert and Lisa Sainsbury Fellow & Mark Teeuwen, Professor of Japanese Studies, University of Oslo

10:45 Break

11:00 Materials  
Gaynor Sekimori, Research Associate, Centre for the Study of Japanese Religions, SOAS & Naoko Gunji, Independent Scholar (Japanese Art History) & Benedetta Lomi, Assistant Professor of Japanese Culture, University of Virginia

12:30 Lunch at SISJAC

13:45 The Ontological Question  
Tatsuma Padoan, Newton Postdoctoral Fellow (British Academy), SOAS & Rajyashree Pandey, Reader, Asian Studies, Goldsmiths, University of London & Lucia Dolce, Numata Reader in Japanese Buddhism, Chair, Centre for the Study of Japanese Religions, SOAS

15:15 Break

15:30 Disposal  
Christine Guth, Senior Tutor, Asian Design, Victoria and Albert Museum and Royal College of Art History of Design Programme & Fabio Gygi, Lecturer in Anthropology with reference to Japan, SOAS

16:30 – 17:30 General Discussion  
Chaired by Wendi Adamek, Associate Professor, Numata Chair in Buddhist Studies, Dept. of Classics and Religion, University of Calgary, Associate Research Fellow, SOAS Centre for the Study of Japanese Religions and Centre of Buddhist Studies
Centre Activity

CSJR International Workshop

Friday, 31 October 2014
10:00am-7:30pm

Room B204
SOAS (Brunei Gallery)

ALL WELCOME

For further information please contact:
Dr Lucia Dolce (ld16@soas.ac.uk); Dr Tatsuma Padoan (tp26@soas.ac.uk)
Centre Activity Report

CSJR International Workshop ‘The Life of the Buddha’: A Narrative Genre and the Image of India in Japan and East Asia

Naoko Gunji

On 31 October 2014, the Centre for the Study of Japanese Religions (CSJR) hosted an international workshop entitled ‘The Life of the Buddha’: A Narrative Genre and the Image of India in Japan and East Asia. This workshop was organized by Dr Lucia Dolce (CSJR Chair) and Dr Tatsuma Padoan (Newton Postdoctoral Fellow) and it was part of a three-year research project led by Professor Komine Kazuaki of Rikkyō University. The chief objective of the workshop was to reassess a large body of Butsuden bungaku (lit. literature of/ surrounding the life of the Buddha, as termed by Professor Komine), a broad genre of Buddhist literature that centers around the Buddha Śākyamuni’s life stories but also encompasses, among others, jātaka tales, hagiographies of the Buddha’s disciples, tales of the Buddha’s sacred relics, and Buddhist mythological stories in India. As Professor Komine puts it, the dissemination of Buddhism was also that of Butsuden bungaku. This type of literature was disseminated all over Asia, reshaped in various ways according to different contexts of regions and periods, and received by a wide range of audiences through various forms (texts, performing and visual arts, etc.). In the East Asian cultural sphere, in particular, Butsuden bungaku was shared through the medium of kanji (Chinese writing) and served as a core of the culture and literature.

Following a welcome by Dr Dolce, Professor Komine delivered the keynote lecture, “The ‘Life of the Buddha’ and the Image of India in Japan and East Asia: On the Shakushi genryū”. After laying out his definition of Butsuden bungaku, Professor Komine provided a historical overview of versions of the Buddha’s life stories from ancient through contemporary times in Japan. He then explained significant roles which the book Shakushi genryū (ch. Shishi yuanliu; origin stories of the Śākyas) played in the development of Butsuden bungaku in the East Asian traditions. Shakushi genryū is a printed illustrated book edited by the monk Baoceng in Ming China in the fifteenth century. This widely circulated book was published also in Korea, Japan, and Vietnam, and became one of the most influential canonical texts of the Buddha’s hagiography. Professor Komine conducted a systematic comparison between the Shakushi genryū and other Butsuden bungaku, and showed that many of later Butsuden bungaku followed or adopted the written and depicted versions of episodes from the Shakushi genryū.

Professor Abe Ryūichi (Harvard University) gave the next presentation, “Revisiting the Dragon Princess: Her Role in Medieval engi Stories and Their Implications in Reading the Lotus Sutra”. He illustrated the affinity between origin stories in Butsuden bungaku and origin tales of medieval Japan by taking as an example the episode of the Dragon Princess in the Lotus Sutra and comparing it to Japanese origin tales and dramas. Through meticulous analysis of the texts, Professor Abe showed that the medieval tales diverged from the sutra by emphasizing the princess’s sex change (henjō nanshi)—in the sutra, her offering a jewel to the Buddha was more crucial. But he also showed that the tales accurately grasped, and perhaps added more subtlety to, the princess’s role as a character who attained Buddhahood by practicing the teachings of the sutra. Professor Abe furthermore applied these insights and reinterpreted the depiction of the Dragon Princess’s jewel offering in the Heike nōkyō, a well-known set of decorative sutra scrolls dedicated to the Itsukushima shrine by the Taira clan in
the late Heian period.

Dr Watanabe Masako (Gakushūin University) then presented her paper, “Illustration of the ‘Life of the Buddha’ in Medieval China and Japan”. She investigated changes that visual representations of the life of the Buddha underwent in China and Japan. The main subject of study was Zhang Shengwen’s Scroll of Buddhist Images (currently in the National Palace Museum in Taipei), which was produced in the late twelfth century in the Dali kingdom (modern-day Yunnan, China). She also discussed how scenes of “Excursions from the Four Cardinal Gates” and “Subjugation of Demons” were visually represented in medieval Japan. Her comparison of depicted themes chosen (or not chosen) in China and in Japan offered case studies of how the Buddhist traditions in particular regions led to narrative elements that were peculiar to the regions’ visual representations of the life of the Buddha.

The next talk was Dr Kim Youngsook’s (Rikkyō University) “The Representation of Māra in the ‘Life of the Buddha’”, which focused on the episode of the “Victory Over Māra”, one of the climatic events that led the Buddha to enlightenment. Dr Kim identified this specific scene in various textual and visual representations of the life of the Buddha, ranging from scriptures and Butsuden bungaku to other types of literature and pictures in India, China, Korea and Japan. She pointed out some commonalities as well as variations in the representations. In a scene in this episode, Māra often struggles with his children: While some of them support Māra’s attempt to prevent the Buddha from attaining enlightenment, his other children admonish him against his evil acts. Dr Kim also examined Korean and Japanese sources outside Butsuden bungaku and showed other roles that Māra played besides obstructing the Buddha’s enlightenment.

Professor Suzuki Akira (Rikkyō University) gave the final talk, “Śākyamuni and India in Sixteenth Century Kyushu: Knowledge and Imaginative Power in Peripheral Cultural Centres”. He explored how the Buddha and India were understood in Bōnotsu, a city in the southwest corner of Kyushu that flourished as one of the busiest harbours for trade in pre-modern Japan. Knowledge, thought, and art were transmitted from the Continent through Bōnotsu to Kyoto. In particular, Ichijōin, a Buddhist temple that stood in Bōnotsu, functioned as a cultural hub where the local people of Bōnotsu interacted with those from other areas of Japan and from the Continent. Although this temple was abolished during the Meiji persecution of Buddhism, some temple documents and artefacts survive to this date. Analysing these pieces of evidence, Professor Suzuki argued that monks of Ichijōin understood the Buddha’s life stories and India slightly differently from the way people in Kyoto commonly did.

The workshop concluded with a roundtable discussion chaired by Dr Dolce. It was mostly devoted to questions for deepening the understanding of the presented talks, and the speakers provided more information that helped to view Butsuden bungaku from various perspectives. For instance, Professor Abe mentioned the interpretation of the Dragon Princess as an incarnation of the Buddha himself. He also proposed that the translation “the Dragon Princess” should instead be “the Jewel Queen (goyokunyo)” given her role in the context of the Heike nōkyō. Some questions asked during the workshop concerned a general perspective of Butsuden bungaku. What factors contributed to the canonization of certain texts or visualizations of the Buddha’s life stories? On the other hand, what factors drove the processes of variation from the canon? Professor Komine explained the Japanese case of variation by environments in which the connection between the canon and the authority was weak and in which the reception of Butsuden bungaku was not limited to the political and religious elite, giving rise to significant roles of non-textual representations such as etoki in people’s reception of Butsuden bungaku.

Butsuden bungaku is an immensely diverse genre that varies according to the coordinates of periods, regions, formats, audiences and many more. The study of the variation and continuity across periods within the same region, across regions within the same format, and so on, requires careful investigation, as exemplified by the talks in this workshop. Therefore the understanding of Butsuden bungaku as a whole is a challenging, albeit important subject. This workshop demonstrated that an interesting atlas would come out of the collaboration of scholars working on different coordinates of Butsuden bungaku.

Centre Activity Report

ロンドンでの資料調査と奇縁——SOAS図書館所蔵の奈良絵本『保元物語』『平治物語』のことなど

鈴木 彰（立教大学）

2014年10月31日、ロンドン大学SOASにおいて、「日本と東アジアの仏伝文学」と天竺世界をテーマとした国際ワークショップが行われた。仏伝文学とは、釈迦の生涯を語る物語を中心として、ジャータカ（本生説）仏弟子の逸話や舎利の霊験説を包括的に指し示す分析概念である。当日のプログラムは、まず立教大学名誉教授の小峯和明氏の基調講演、続いてハーバード大学教授のLudovico教授をはじめとするSOAS・日本宗教研究所の関係各位に、あらためて御礼申し上げる。

ところで、そのワークショップ当日の朝、私は衝撃的な事実を耳にすることができた。ドルチェ教授との無意に会話のなかで、SOAS図書館に奈良絵本の『保元物語』『平治物語』（以下、SOAS本と略称する）が所蔵されていることを知ったのである。これはこの旅における忘れがたい出会いのひとつであった。

『保元物語』『平治物語』は、世紀の半ば、平安時代の末にあたる、二度の戦乱、保元の乱と平治の乱を記しており、『平家物語』や『義経記』とは並んで、日本文学史上、重要な位置を占めている。奈良絵本とは、室町時代末から江戸時代中期にかけて製作された、極彩色の絵巻を伴う豪華な装丁の写本のこと。形態としては冊子体に絵巻の例もある。これまでの研究にのぞむと、お伽草子と呼ばれる作品群のほか、『義経記』『釈氏源流』など、さまざまなジャンルの文学作品が奈良絵本の形として仕立てられたことが明らかとなっている。そして、『保元物語』『平治物語』に数多く、奈良絵本が存在していることが確認されており、近年では、二松学舎大学附属図書館所蔵の『保元物語』『平治物語』を主な対象とした研究が数多くなされている。

しかし、それらの先行研究では、SOAS本の存在に一切言及されていなかった。私は、その存在に衝撃を受けたともに、日本国内のみならず、世界各地で保管されている伝本の情報を共有していくことの重要性をあらためて痛感したのである。

この貴重な資料との出会いに驚き、急遽、閲覧・調査を申し込んだところ、関係各位のご厚意で、今回の滞在中にそれが実現した。軍記物語の研究を主要テーマのひとつとする私にとっては、このほど何よりの僥倖であった。調査は11月3日の午後、ドルチェ氏のご案内のもと、小峯氏らと共におこなうこととなった。

その日を、時系列に沿って述べよう。まず、午前中は、当初から予定していた大英図書館で日本の古典籍を中心とした貴重書の調査をおこなった。ドルチェ氏、小峯氏、渡辺氏、金氏と私のほか、ワークショップでご協力くださった美術史専攻の軍司直子氏、学習院大学大学院生の石川温子氏も加わり、3つのチームに分かれて調査をおこなった。なお、今回、大英図書館での調査を順調に進められたのは、日本・韓国コレクション長（Lead Curator, Japanese and Korean）のHamish Todd氏が、万全な用意をして私たちを歓迎してくださったおかげである。ここにあらためて心より御礼申し上げる。

さて、私たちが閲覧申請していたのは、絵巻・絵入り本が中心で、具体的には、幸若舞曲に基づく絵入り本の『大織冠』、お伽草子の『天狗の内裏』の絵巻、奈良絵本の『義経記』、東アジア各地に広く流布していた絵入り版の仏伝である『仏氏源流』などであった。いずれも興味深い伝本であったが、私はとくに奈良絵本『義経記』と『大織冠』の調査・撮影に取り組んだ。これまでに確認されている奈良絵本『義経記』の伝本数は決して多くなく、大英図書館本はそのうちの貴重なものである。また、同館に複数所蔵されている『義経記』のうち、大判の冊子本のものは、横長に貼り巡った短冊形のペーパーに描かれた挿絵が随所に折り込まれており、龍宮世界や舎利塔などの絵画描写が信じられないほどに鮮やかであった。また、横本（よこほん）のものについては、異国人描写に特徴があることなどをただちに確認することができた。

大英図書館には、数多くの魅力的な絵巻・絵入り本が所蔵されており、これまでにも日本から多くの研究者が訪れ、その研究成果が公表されている。私は、今回初めて資料調査のために大英図書館を訪れたのだ
が、短期滞在であったため、じっくりと各資料を読み進める時間がとれないことがはなはだ残念であった。
『義経記』はなんとか全体を見渡したが、『大織冠』については、結局時間が足りなかった。未見資料の閲覧を含めて、近い将来、必ずあらためて調査に来てたい。そして、このあと私たちはSOAS図書館に移動し、SOAS本『保元物語』、『平治物語』の調査に臨んだのである。

SOAS本は、『保元物語』と『平治物語』のそれぞれが各6帖(じょう)ずつで構成されており、あわせて12帖である。ただし、未見資料ながら、『保元物語』第5帖の後半部が欠損しており、完璧ではない。12帖という形態は、先に取りあげた二松学舎大学附属図書館蔵本(以下、二松学舎本)他、彦根城博物館(以下、彦根本)や玉英堂書店(以下、玉英堂本)などが所蔵する奈良絵本『保元物語』、『平治物語』と共通している。本文は流布本系統に属し、各帖のはじめに章段目録を付してある。

SOAS本には、『保元物語』が計50図、『平治物語』が計61図、合計111図の挿絵が収められている。彦根本の計94図、玉英堂本の計77図をはるかにこえる場面が絵画化されているが、現在は確認されている奈良絵本『保元物語』、『平治物語』(二松学舎本は計117図(保元物語:全57図/平治物語:全60図))と、最も多くの挿絵を収めている。ただし、SOAS本の『保元物語』に欠損があること(前述)を考慮すれば、本来、SOAS本には二松学舎本と同じ程度の数の挿絵が存在したものと推測される。金箔を散らすなどした華やかな彩色絵を数多く収めた作品には、それ相応の制作費がかけられたはずで、SOAS本が本来、かかるべき財力をもった注文主の手に届けられた作品であったことがうかがえる。SOAS図書館に収められるまでの伝来過程も気にかかる。

これらの諸本はそれぞれに、絵画化された場面について個性をもっており、今後、SOAS本を含めた諸本の詳細な比較検討を進めることで、関連研究のさらなる進展が期待される。実際、日本への帰国後、在日調査で撮影した写真をもとに、その挿絵と本文に関する分析を少しずつ続けてきたのだが、その過程で、いくつかの興味深い事実も明らかになってきた。SOAS本の特質や意義については、機会をあらためて論じることとした。

滞在中の食事会で、前述したエジンバラ市図書館蔵の奈良絵本『保元物語』、『平治物語』の存在を学界に紹介したスコットランド国立博物館のRosina Buckland氏に偶然にもお会いすることができた。帰国後にEメールで関連情報を提供していただいた。これもまた忘れがたい出会いのひとつとなった。研究は、人と資料との出会いに導かれて進んでいく。ロンドン滞在中のすべての出会いが、これからの研究を導いてくれることだろう。訪問から半年ほど経った今、そうした奇縁をあらためてかみしめている。

投稿後、SOAS本の情報は国文学研究資料館のホームページで提供されている「コーニツキー・ヨーロッパ所蔵日本古書総合目録データベース」(Union Catalogue of Early Japanese Books in Europe)にも収録されていることに気づいた。不明を解消しようばかりである。
Centre Activity Report

Intersectarian Relations in Medieval Japan: Re-Reading Medieval Buddhist Sources

Emanuele Davide Giglio

The SOAS Centre for the Study of Japanese Religions held a one-day international workshop, *Re-reading Medieval Buddhist Sources* on 22 February 2014 at SOAS. The workshop, organised by Lucia Dolce (SOAS) and Minowa Kenryo (Tōdai), focused on young scholars’ research and welcomed three researchers from the Dept. of Indian Philosophies and Buddhist Studies of the University of Tokyo. It aimed at reconstructing medieval Japanese Buddhism beyond sectarian borders, exploring the dynamics of mutual influence that characterised the relation between different ‘schools’ at both institutional and individual levels.

Following a welcome by the CSJR Chair, Lucia Dolce, the first presentation was given by Emanuele Davide Giglio (PhD candidate, University of Tokyo) on “Nichiren’s studies on Mt. Hiei: Focusing on the relationship with Shunpan”. Giglio first pointed out that many of Nichiren’s non-autographical works, which are traditionally attributed to him but not recognised in the collection of his autographical works, are still suspected to be forgeries created by disciples under the influence of Medieval Tendai teachings codified only after his death. However, among the Medieval Tendai teachings are some that had already been orally transmitted during his lifetime, and others already quoted in Nichiren’s autographical works. So, where and from whom did Nichiren learn Tendai teachings? What kind of teachings were they, and what kind of influence did those trends have on Nichiren’s thought? Considering that during his studies at Mt. Hiei (1242-1254) Nichiren was influenced by Yamato no Shō Shunpan Hōin 大和庄俊範法印 (1212-1259/1262), chief scholar of Mt. Hiei’s monastic complex at that time, Giglio stressed that to answer the above questions would lead to a deeper comprehension of the Medieval Tendai teachings evident not only in the collection of his autographical works but in all of Nichiren’s writings. For the first time in a western language translation, Giglio presented passages from a number of Tendai documents recording Shunpan’s lessons, which supposedly belong to the same period when Nichiren was at Mt. Hiei.\(^1\) Giglio compared these contents to latter developments of Nichiren thought, as found in some of his major writings, autographical and not. Among the specific content of Shunpan’s lectures and theories, Giglio identified the following three: 1) the “Threefold Contemplation in One Own Single Mind as Subjective Wisdom” 智の一心三観, preached as the content of the ultimate religious experience suggested by the Tendai School; 2) that the content of such a Contemplation is expressed by the 5 characters of the Lotus Sutra’s Title; 3) that the tendency to equate the condition of a “practice beginner” 凡夫 to that of the Original Awakened Buddha 本仏 of Chapter 16 of the Lotus Sutra, a tendency found also in many Nichiren’s non-autographical works, was still strongly present at Mt. Hiei in the 13th century. Here, Giglio confirmed that the influence of Shunpan’s lectures was effectively one of the main factors leading Nichiren to limit the entire system of Buddhist practice to the invocation of the 5 characters of the Lotus Sutra. Thus, in the background of Nichiren’s choice, starting from an attempt to respond to the invocation of Amida’s name as suggested by Hōnen 法然 (1133-1212), and to the other various esoteric practises of invocation known by him in his youth, we can see the remarkable dissimilarity between his “ortho-praxy”, seeking above all to answer the question of “what is the main, or most appropriate, method of practice?” and the predominant “ortho-doxy” of Mt. Hiei, which was advocating that “if one gains the correct perception of how the mind works at the moment of the Awakening, it does not matter what kind of specific practice one will pursue by himself”.

The second panel of the day opened with a presentation by Fumihiro Okada (PhD candidate, University of Tokyo) on the relation of the *Hokke genki* 法華験記 by Chingen 鎌原 and the *Miroku nyorai kannō-shō* 弥勒如来等海口伝抄 by Shinga 心賀 from the 13th century; the *Yamato no shō Shuri-shō* 大和庄手裏抄 by Jōmyō 法然 from the 14th century; the *Ichijō-shō* 一帖抄 by Shunpan, codified in 1329, and the *Isshin myōkai-shō* 一心妙戒抄 by Ejin 慧尋, including a paragraph entitled “On the Lotus Sutra’s Title Myōhō-renge-kyō displaying the same meaning of “Contemplating the Three Thousand of Realms in a Single Instant of Mental Activity 秀法蓮華經首題表一念三千義事”.

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1. *Tokai kuden-shō* 等海口伝抄 by Shimizu 心賀 from 14th century; *Yamato no shō Shuri-shō* 大和庄手裏抄 by Jōmyō 法然 from the 13th century; *Ichijō-shō* 一帖抄 by Shunpan, codified in 1329; and the *Isshin myōkai-shō* 一心妙戒抄 by Ejin 慧尋, including a paragraph entitled “On the Lotus Sutra's Title Myōhō-renge-kyō displaying the same meaning of “Contemplating the Three Thousand of Realms in a Single Instant of Mental Activity 秀法蓮華經首題表一念三千義事”. \(^1\)
Okada’s presentation focussed on how the *Hokke genki* by Chingen (11th century) influenced the *Miroku nyorai kannō-shō* (Kannō-shō) by Sōshō from both a literary and a philosophical viewpoint. Presently, Okada is conducting systematic analyses on the *Hokke genki*, a collection of tales based on the teachings of the Lotus Sutra, directing his attention particularly to the following two aspects: 1) faith in the Bodhisattva Maitreiya弥勒菩薩 as preached in the *Hokke genki*, supposed to derive directly from the belief in the powers of the Bodhisattva Universal Wiseness普賢菩薩 in the same collection; and 2) the influence of the *Hokke genki* on posterity, especially on the work of Sōshō. The details about the compilation of the *Kannō-shō* were recorded by Sōshō himself in his *Miroku nyorai kannō shiji shō*弥勒如来感応指示抄 and in the *Miroku nyorai kannō-shō so*（弥勒如来感応抄草), Notes on the *Kannō-shō*. In reading these two manuscripts, it becomes evident that the content of *Kannō-shō* was born beyond the differences and through close interchanges with the other schools of Buddhism at the time. For example, examining characteristics and the provenance of the manuscript of Chingen’s *Hokke genki* used by Sōshō, the presentation made clear that the place where the *Kannō-shō* was compiled, the Kasagidera Temple笠置寺, was still renowned for being at the time an important location for promoting both literary and human exchanges.

The third and fourth talks were given respectively by Shinya Mano (SOAS) on “The Use of the *Putixinlun* 菩提心論 in Japan: Practices and Doctrines in Intersectarian Context”, and by Tatsuma Padoan (SOAS), under the title “‘Under the Walking Steps of the Ascetic’: Ritual Space, Memory and Narration in Medieval Katsuragi Pilgrimage”.

The workshop concluded with a keynote speech by Professor Kenryō Minowa (Chair of the Dept. of Indian Philosophies and Buddhist Studies of the University of Tokyo) on “The Influence of the Zen school on the Monks of the Southern Capital, Nara: Focusing on Ryōhen 良恒, Enshō 圓照 and Gyōnen 凝然.” As Minowa explained, Ryōhen (1194-1252), one of the most erudite monks of the Hossō School法相宗 quite active in Medieval Japan, is widely renowned for his attempt to harmonize the different thoughts of the new Zen teachings, introduced in his time, and the teachings of the Hossō School (East Asian Yogācāra), especially in his life’s work, the *Shinjin-Yōketsu*真心要決. In this work Ryōhen first gave great importance to the teaching of “the three non-substantialities”三無性説, the “non-substantiality of imaginary forms”相無性, the “non-substantiality of that which is produced by causation”生無性, and the “non-substantiality of ultimate reality”勝義無性 preached by the Hossō School, and stressed its essential identity with the Zen teachings. Ryōhen was also able to define in simple words the meaning of deep concepts such as “non-discriminating cognition”無差別知 transcending the subject-object dualism. A famous example is the quotation: “[When you will have accomplished the non-discriminating cognition] you will see without seeing nothing [as an object of your seeing], and you will hear without hearing nothing [as an object of your hearing](見ると雖も見ざるが如し, hearと雖も聞かざるが如し).” Such comprehension of Zen thought, based on the *Shugyoroku*宗鏡録, had a strong influence on Enni 円爾 (1202-1280) of the Tofukuji Temple東福寺, and was also inherited and transmitted by Enshō (1221-1277), Gyōnen (1240-1321), and the “withdrawing monks”遁世門 from the Todaiji Temple東大寺.

The workshop was concluded with a lively discussion from the contributors about the concept of “School”, or “Sect”宗, taking into consideration that the relationship between the various forms of Buddhism in mediaeval Japan was more “fluid”, and open to many kind of interchanges, than “sectarian” as it is often believed.

**Emanuele Davide Giglio** completed his BA in Eastern Languages at the University of Torino with a dissertation on the *Wuliangyi jing* 無量義經. Since 2008 he has been at the Dept. of Indian Philosophy and Buddhist Studies at the University of Tokyo, completing his MA in 2012 with a bibliographical study on Nichiren’s *Shohōjissō-shō* 諸法實相抄. *He is presently a PhD candidate at the University of Tokyo, where he is researching the writings of Nichiren.*
Centre News

The Numata Readership in Japanese Buddhism Signing Ceremony

Masato Katō

On the evening of 7 October 2014, SOAS hosted a very significant event related to the study of Japanese religion at the School. In the office of SOAS Director Professor Paul Webley, the School coordinated a signing ceremony to celebrate the endowment it has received from Bukkyō Dendo Kyokai (BDK) (Society for the Promotion of Buddhism) for the establishment of the first Numata Readership in Japanese Buddhism, to which Dr Lucia Dolce has been appointed. BDK is a long-standing donor and supporter of Buddhist Studies at SOAS. A donation was first given to the Department of the Study of Religions in 1992 and has contributed over an extended period of time to the development of Buddhist study at SOAS. A further significant gift was received last year, bringing the total funding to over £2 million and thus leading to a permanent endowed post.

SOAS Director Webley welcomed a delegation from BDK and its parent company Mitsutoyo, along with staff from the Department of the Study of Religions and students in relevant fields of study. The participants in the ceremony were honoured with the presence of Rev. Dr Toshihide Numata, the chair of BDK and the eldest son of Rev. Dr Yehan Numata, the founder of BDK. Other guests included Mr Tadashi Ikuta, BDK Director, and Mitsutoyo and BDK Trustees David Thompson and Takaji Katayama. Founded in 1965, BDK aims to ‘transmit the Buddhist religion to as many people in the world as possible’ by ‘promoting a wide range of activities and projects in the hope of contributing to world peace and mutual understanding among humanity’. As a PhD student working in the area of Japanese religions, I was indeed quite fortunate to have been able to be part of this significant event.

The meeting commenced with a cosy, friendly ambience with a shakuhachi performance by Joe Browning, a PhD student in the Department of Music at SOAS. Lively conversations took place amongst participants, which paused when Mr Browning began to play two pieces of traditional shakuhachi music with distinct, elaborate melodies and tone colouring. The elegant sound of the music indeed set the tone for the ceremony that followed.

The proceedings opened with a speech by SOAS Director Webley, for which I was privileged to serve as a translator for the guests from Japan. After noting that BDK and SOAS share ‘the value of knowledge, of mutual understanding between disparate cultures, [and] the sharing of new ideas and timeless traditions’, Prof. Webley expressed his appreciation for the generous support that BDK has contributed to SOAS over the years to enhance the teaching and research in Buddhist Studies at SOAS. He then said: ‘Our hope is that Dr
Dolce, through the Numata Readership in Japanese Buddhism, will play a key role in the development of a new generation of scholars who will make a real impact on the understanding of Buddhism in all its forms.

Following Prof. Webley, Rev. Dr Numata delivered his speech. After expressing his gratitude for the occasion, he stressed the significance of establishing the Numata Readership in Japanese Buddhism at SOAS in light of the fact that the field of Japanese Buddhism tends to be underrepresented in the UK and in other parts of Europe, compared to the scholarship of South Asian and Tibetan Buddhist traditions. He then shared his view that the understanding of Japanese Buddhism, which he described as a tradition of peace and compassion, can contribute to the enhancement of mutual understanding across cultures. The formal exchange of greetings between BDK and SOAS seemed to have further consolidated the long-lasting relationship that the two parties have enjoyed over the past two decades.

The event culminated in the signing session. Rev. Dr Numata and Prof. Webley sat side by side and duly authorised the agreement for the endowment by signing formal letters. Following the signing session, Rev. Dr Numata and Prof. Webley exchanged gifts between BDK and SOAS, showing the friendship that both parties have cultivated through the academic exchange.

Toward the end of the event, students from SOAS, including myself, were personally introduced by Dr Dolce to Rev. Dr Numata, who was kind enough to greet each student with sincere words of encouragement for their academic study at the School. The generosity that he expressed in meeting with us seemed to reflect his vision of sharing the knowledge of Buddhism in general and Japanese Buddhism in particular in the UK and beyond. The ceremony was truly an informative and inspiring occasion for a student like myself and most likely so for other staff and students alike. The historic moment that this occasion represented, I believe, has symbolically and substantially enhanced the commitment that SOAS holds for the advancement of scholarship in the field of Buddhist studies. As an important avenue for Buddhist studies in the UK, SOAS and the Numata Readership in Japanese Buddhism, as currently filled by Dr Dolce, stands at the intersection of history, culture, and scholarship, and as a witness of this event I am certain that this will continue to be so in the years to come.

Masato Katō is a PhD student in the Department of the Study of Religions at SOAS. His research is on the development and cultural negotiation of Japanese new religions in postwar European contexts with a primary focus on Tenrikyō.
Research Notes

Exorcising the God of Curse: The Traditional Healing Rites of Aogashima Island

Jane Alaszewska

Aogashima is a small isolated island (population 177) located 222 miles southeast of Tokyo. It forms part of the Izu group of islands. On this tiny island pre-modern healing systems based on shamanistic practices survive. Island shamans (Urabe, Shanin and Miko and also historically, the Hakase) group together a range of dangers such as illness, childbirth and maritime safety and use their skills to identify the source of the danger (cursing demons) and undertake rituals to exorcise the demon and its curse.

It is clear from documentary sources, especially from the diaries and observation of 19th-century exiles to the Izu islands, that shamans and turtle shell diviners called the Urabe practiced widely across the islands until the late 19th century. It is evident also that traditional island ritual and ritualists were marginalised and driven underground by the actions of central authorities on the mainland. They were impacted severely by the Meiji government’s ban on ‘magico-religious’ practices, causing the shamans to flee to the most remote corner of their archipelago, Aogashima.

I conducted fieldwork on Aogashima from 2002-2005, returning again in 2010. The current practices on Aogashima coupled with the island’s historical documents provide a window on the former ritual practices of the archipelago. They also shine a mirror on the identification and management of danger and maintenance of purity in pre-modern Japan.

Traditional magical ritual

Contemporary practice. The traditional practitioners on Aogashima focus on the dangers and misfortunes that threaten the islanders. The islanders engage in ritual activities to address three main categories of dangers: those associated with death and the spirit of the dead, those associated with the sea and those associated with illness. Since I had the most opportunity to observe and record the rituals associated with illness, I will focus on these.

The islanders still consult traditional ritual experts when they are threatened by serious illness. The shamans start the treatment by identifying the source or cause of the illness which is always a curse emanating from evil spirits. Such curses can be directed at the victim or can be inherited from ancestors. Individuals afflicted by such a curse are seen as being in a state of fujō, an unclean or polluted state. The shamans associate fujō with impurity, dirtiness, defilement and menstruation.

Thus for the shamans and islanders the seriously ill person is in a state of fujō and is possessed by an evil spirit. To treat this illness the shaman must cleanse the ill person by removing and exorcising the evil spirit through the performance of demon exorcism rituals. During these rituals the shamans call on a powerful array of kami and Buddhas, including their own protecting deities, the oboshina, which are inherited during the initiation ritual. The shamans use the power of these deities to exorcise the evil spirit causing the curse. As the evil spirit is exorcised, the state of fujō is lifted, alleviating the symptoms of illness. The entire process is referred to as chiryō o suru, ‘treating the illness’.

During my first visit to Aogashima in 2003 I witnessed a demon exorcism ritual performed by the shamaness, Asanuma Kimiko (age 90). She informed me that the ritual had traditionally been performed over a week by the Urabe but she performed the three-step ritual over a three-day period:

Step 1. Preparation of ritual objects to absorb the pollution. Asanuma Kimiko started by making straw boats and figures to carry the curses and their pollution out to sea. The boats were collectively called the nagashimono (things floated out). These comprise the fujō-bune, (boat of pollution) and the shichisōkobune, the seven small boats constructed from six small straw boats inside one larger boat. She also made 49 human-shaped straw figures: one ura ningyō, large effigy or ‘parent’ (oyakata); and 48 small effigies. She placed these ritual objects inside a cardboard box. She tied straw rope (shimenawa) around the box to mark its symbolic status as a ritual space.

Step 2. The Exorcism. Asanuma Kimiko exorcised the demon and its curse by repeatedly reciting ritual texts relating to purification and exorcism. To ritually purify the victim, Asanuma Kimiko recited the Sanju no oharae. It uses the invocation Tokami emitame, the vocalisation used in the Urabe’s turtle shell divination rituals. To exorcise the polluting demon Asanuma Kimiko recited nokemono and Saimon (proclamations to the deities). The nokemono are a unique element of Aogashima ritual. When reciting them Asanuma Kimiko entered trance state performing a repetitive jumping action called tobu (‘jumping’ or ‘flying’). This enabled her to communicate with powerful gods who could help her battle the cursing demon. Asanuma Kimiko also recited the Suso saimon, and Kanayama saimon. Both texts invoke the help of powerful gods to battle with the curse demon.
The historical antecedents of Aogashima rituals

While the nokemono appears to be a distinctive feature of the Aogashima ritual, the other texts, the Saimon belong to a well-documented tradition of pre-modern Japanese ritual texts. The Suso saimon are proclamations to the God of curse (Suso is a variation of the term Juso, the archaic term for curse and the pollution associated with curse). The origins of the Suso saimon lie in the Suso no harae purification/exorcism rites of the Heian court.

During my fieldwork on Aogashima an interesting document that provides insight into the development of the ritual symbolism on the island came to light among Asanuma Kimiko’s collection of ritual texts. It is a handwritten text of the Juso Saimon on Aogashima, dated 1894 and written down by the Urabe Hiroe Fukujiro. It provides a narrative of the struggle against the God of curse. It starts by evoking this deity, whose curses are specified through reference to the Japanese zodiac, the jūnishi. It then invokes gods for the centre and four points of the compass to fight the God of curse and finishes with the symbolic removal of the curse.

Symbolism of the curse. The curses are represented by nails hammered into the shrine archway; symbols of needles driven into the eyes of the Buddha. The protecting gods The Five Great Wisdom Kings (godai myō-ō) are summoned. These warlike, wrathful gods were Hindu deities incorporated into the pantheon of Japanese Esoteric Buddhism. In the Shingon tradition of Esoteric Buddhism, the Five Great Wisdom Kings inhabit the metaphysical space of the Womb Realm, the taizōkai. They guard the four cardinal directions and the centre: Fudō, the ‘immovable one’, is centre; Gōzanze, the ‘conqueror of the three planes’, is east; Gundari, the ‘dispenser of heavenly nectar’, is south; Daitokū, the ‘vanquisher of death’, is west; Kongōyasha, the ‘vanquisher of demons’, is north. The Five Wisdom Kings use their combined power to try to overthrow the God of curse. When their attempt is unsuccessful, further deities, Bishamon, the god of warfare; and the two chief attendants of Fudō, Konkara Dōji and Seitaka Dōji, come to their aid. Together these eight deities defeat the God of curse.

Symbolism of purification. Once the God of curse is subjugated, the nails are pulled out of the shrine archway symbolising the removal of needles from the Buddha’s eyes, a representative of the removal of the curse. The saimon names the cursing god’s place of banishment as its honji or honji. The term can refer to a deity’s land of origin but it can also refer to the cursing god’s origins as a Buddha. The use of the term honji within this saimon implies that the malevolent power of the Juso kami was neutralised through honji sutjaku, a method which transforms the evil kami into a benevolent Buddha.

There is evidence from earlier documentary sources that confirms that the practices outlined in the Suso saimon have a history that dates back to at least the Heian period (794 to 1185). For example a document from the Heian court (Saitō Hideki 2004, 163) records a Suso no harae exorcism that took place in 972. In this ceremony the straw figures and boats of the Aogashima ritual were replaced by life size objects made from iron, wood and tin. The exorcised curse was placed in and removed by 7 carriages with horses, 7 life-sized human figures plus the clothes of the person who was the victim of the demon curse.

The symbolism that underpins the current Aogashima rituals was also evident in the major protection ceremonies of the Heian Court, especially the Karin riverbank rites and the Festival of the Banquet of the Roads. The Karin purification ceremony (see Lomi 2014) was performed by the Yin-Yang Masters to guard the health of the emperor. In the Karin rites, pollution or curses affecting the emperor were transferred to paper effigies. These were placed onto boats and subsequently floated into the water. There are records of several Karin rites performed in the Heian period but the best-known example is the spectacular Rokuji karinhō ‘Six-syllable Water-facing rite’ (Lomi 2014, 276).

My ethnographic fieldwork on Aogashima indicated that the islanders still can and do access pre-modern magical rituals to identify and protect themselves from misfortunes such as serious illness. My analysis of historical sources shows that the origins of these rituals can be traced back to medieval Japan and the rituals practiced in and around the court and capital to maintain purity and protect the emperor, to define and protect Japan’s borders by exorcising and excluding the dangerous, cursing gods that threatened to pollute and harm Japan as embodied in the person of the emperor. The rituals of the Heian ritualists and the shamans on Aogashima are underpinned by the same symbolic logic
in which purity is equated with safety which is endangered by the polluting effects of impurity, cursing demons. As Douglas (2002) argued in her classic study, this logic is evident in many pre-modern and modern systems.\(^1\) Danger arises when polluting impurity threatens to cross the boundary that separates it from the pure. The expert has to counter the danger by re-establishing the boundary and returning the impure to its proper place. In the Heian rituals the boundaries are spatial, the inner boundary around the pure court and emperor and the outer boundary keeping the impure in its proper place. In Aogashima the geographic borders are ritually invoked but the focus is on re-establishing the integrity of the body of the victim by exorcising the cursing demon that has entered their body.

The Meiji reforms of religion of the late 19th century aimed to reform and purify Japanese religion by separating the Shinto gods and shrines from Buddhism and Buddhist temples. The reformers distrusted the shamanistic aspect of Urabe and other shamanistic practitioners and therefore outlawed this practice. Despite this ban, both Buddhist influenced texts such as the *Juso Saimon* and shamanistic practitioners and practice survived on Aogashima. Such survival is uncommon but not unique. In another isolated, area of Japan, the mountains of Shikoku Prefecture, researchers have identified a group of Izanagi-ryū ritualists who also use *Suso no Saimon* proclamations to the God of curse in their ritual practices.

My discovery of the transmission of related Suso healing rituals on Aogashima has generated much interest among scholars of the Izanagi-ryū, who convened a recent Round Table discussion on the subject.\(^2\) The panelists, drawing on the earlier work of the Japanese ethnologist Tsuboi Hirofumi, surmised that the rituals travelled along the Black Sea ocean current from the Izanagi-ryū’s on Shikoku island to Aogashima, some 500 miles to the east. However, I advance an alternative hypothesis. In my opinion these rites did not travel from A to B but are rather connected through their shared origins as overlapping and interchangeable healing rituals performed by the Izanagi-ryū’s Onmyōji forefathers and the Izu island Urabe diviners for the Heian court. These rites survive in the present day due to the isolation of these communities, an isolation that provides the space and place for the continued transmission of historic healing practices once relevant for the wider Japan.

References


Ushi to kanno to kamigami no shima Nihon Hōsō Kyōkai (NHK), broadcast July 1966.


**Jane Alaszewska** is a Research Associate in the Centre for the Study of Japanese Religions at SOAS. She trained as a musicologist at Cambridge University and undertook her PhD at SOAS, specializing in Japanese music. As part of her doctoral research she worked with the octogenarian Izu islander Okuyama Kumaoji, the last singer of songs in the UNESCO classified definitely endangered language Hachijō-hōgen. This research was published in Alaszewska, Jane and Kaneda, Akihiro (2005) *Hachijō-jima koyô: Okuyama Kumao no uta to taiko*. Tokyo: Kasama Shoin. She subsequently obtained a Postdoctoral Research Fellowship at Bukkyo University to pursue a long-term interest in the relationship between Japanese music and ritual. Her postdoctoral research project focused on the music and ritual of the Izu islands, in particular the medieval practices preserved on tiny Aogashima island. The preliminary findings are presented in the forthcoming article “Purity and danger: shamans, diviners and the control of danger in pre-modern Japan as evidenced by the healing rites of the Aogashima islanders” in the journal Health, Risk and Society (in press).

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2 Kōkai Symposium: Izanagi-ryū kenkyū no shin jidai e. Wako University, 2013.
Research Notes

Mount Yudono and its Ascetics During the Tokugawa Period

Andrea Castiglioni

Since September 2012 I have been researching the cult of Mount Yudono (in present-day Yamagata prefecture) as it existed during the Tokugawa period (1603–1868). As my research has progressed the complexity and importance of the Yudono religious traditions has become increasingly apparent. This was something of a surprise to me, as previous scholarship on the three sacred mountains of Dewa (Dewa sanzan) has focused almost exclusively on Mount Haguro 羽黒 and its robust Shugendo 修験道 (mountain asceticism) tradition. One of the peculiarities of Yudono that distinguishes it from Haguro is that at the core of its religious community and identity we find not monks or shugenja (practitioners of Shugendō) but rather a third type of religious practitioner called the “permanent ascetic” (issei gyōnin一世行人). Although Haguro and Yudono maintained an antagonistic relationship for long periods, there was at the same time a deep, symbiotic relationship between these two cultic centres. With this in mind, one goal of my research is to provide a comprehensive picture of religious dynamics at Dewa sanzan, one that does not simply focus on a single institution within this landscape, but rather outlines the networks found therein, and the continuous flux that characterized this complex system. In what follows I discuss a few aspects of Yudono’s spatial hermeneutics and institutional organization and also introduce some of the ascetic practices and devotional discourses associated with the issei gyōnin.

In the early seventeenth century Yudono was included along with Haguro and Gassan 月山 in the Dewa Sanzan territory. Yudono became the inner precinct (oku no in 奥の院) of Dewa Sanzan and the landscape came to be interpreted through an esoteric Buddhist lens, with Yudono representing the Pure Land (mitsugen 密厳) of Dainichi Nyorai 大日如来. Accordingly, ascetics and pilgrims came to regard Yudono as most auspicious location for engaging in practices aimed at becoming a buddha in this very life (sokushin jōbutsu 即身成仏). Yudono took on a mythic quality of sorts, and resisted verbal, textual, and visual depiction. This lent it an air of impenetrability, of mystery, thereby enhancing its image. While Yudono is often called a mountain (yama 山), it is not. The sacred body of Yudono is an enormous volcanic boulder—Gohōzen 御宝前—the surface of which is permanently covered by a thin layer of hot water. The name Gohōzen refers to the position of the devotee, who stands in front (zen 前) of the august jewel (gohō 御宝), the “august jewel” being the body of the deity. Gohōzen was thought to be a of natural expression of the otherwise invisible body of Yudono Gongen 湯殿權現, who in turn is the earthly manifestation (sujjakujin 墜跡) of the Buddha Dainichi Nyorai of the two realms (Diamond and Womb). In the case of Yudono it is thus more appropriate to talk about “boulder veneration” (kyōgan shinkō 巨岩信仰) than “mountain veneration” (sangaku shinkō 山岳信仰).

Gohōzen is the origin of the Daibonji River (Daibonjigawa 大梵字川), which flows through the Valley of Immortals (Senninzawa 仙人沢), where issei gyōnin practiced their rituals of self-seclusion (sannrō 山籠). According to legend, when Kūkai 空海 (774–835) was walking through the Valley of Immortals on his way to establish a Buddhist presence at Yudono he saw the five golden Sanskrit letters that make up the Buddha Dainichi’s mantra floating in the river; hence the river’s name: Great Sanskrit Letters (bonji) River. While it is doubtful that Kūkai ever visited Yudono, legends asserting this claim were of central importance during the Tokugawa period to establishing a link between Yudono and the Shingon School of esoteric Buddhism.

Yudono’s financial and ritual affairs were directly administered by four chief temples (bettō 別当寺). Chūrenji 注蓮寺 and Dainichibō 大日坊 were located at the front entrance (omoteguchi 表口) to the mountain, while Hondōji 本道寺 and Dainichijii 大日寺 were situated at the back (uraguchi 裏口). These chief temples were collectively known as the four temples (shikaji 四ケ寺) of Yudono. Unlike Haguro, which was administered by a single chief monk (bettō 別当), Yudono had four chief monks—one from each of these four temples—each of them having authority over the territory that fell under his temple’s jurisdiction. At each chief temple there were three different types of religious professionals: fully ordained Buddhist monks (seisō 清僧), shugenja, and...
issei gyōnin. At Hondōji and Dainichiji, issei gyōnin were subjected to the monks’ authority, while at Chūrenji and Dainichibō, issei gyōnin played the role of chief monk and directly managed the shugenja, since there were no monks at these two institutions. The feature that most clearly distinguished the two front temples (Chūrenji and Dainichiji) was that the two front temples were ascetic temples (gyōnindera 行人寺) that specialized in exorcism and propitiatory rituals (kajikitō 加持祈祷). While monks, shugenja, and issei gyōnin competed for patronage and religious authority and were thus rivals who sometimes maintained antagonistic relationships with each other, it was equally true that they needed each others’ help to successfully administer Yudono and its institutions. Buddhist monks managed the institutional link to the Shingon School and thus to Buddhism’s legitimizing power, shugenja oversaw the large numbers of pilgrims who visited Yudono during the summer, and issei gyōnin performed the ascetic practices that spurred the devotion of lay devotees and thus their economic patronage of Yudono.

Issei gyōnin adhered to monastic regulations such as maintaining celibacy, and yet they were not monks; they were experts in ascetic practices, and yet they were not shugenja. Issei gyōnin were prevented from receiving full Buddhist monastic ordination, and they were prohibited from taking part in the autumn peak (aki no mine 秋の峰) ritual, a step necessary to advance within the Shugendō hierarchy. In this way they were excluded from rituals that would have allowed them to become monks or shugenja. At the same time, the actual space of Yudono was associated specifically and almost exclusively with the practices of the issei gyōnin, for while the issei gyōnin performed all their austerities at Yudono, Yudono shugenja performed their autumn peak rituals at Kinpōsan 金峯山 close to the city of Tsuruoka 鶴岡 or at Jionji 慈恩寺 near Mount Hayama 鷹山.

In a petition (meyasu 目安) of Keichō 慶長 9 (1604) aimed at suppressing the religious activities of issei gyōnin in the Kantō 関東 provinces there is an interesting definition of these practitioners as substitutive ascetics (daikan gyōja 代行行者). In other words, issei gyōnin were a sort of “on demand ascetic” who performed austerities on the behalf of lay sponsors to whom they would then transfer (ekō 迎向) the religious merit that they accumulated by undertaking virtuous practices (tokugyō 徳行). Lay patrons and devotees entrusted the issei gyōnin with their private vows (gan 願). These vows were then realized through the power that the ascetic cultivated during his period of self-seclusion. The ascetic practice that attracted the greatest devotion and most donations was the one-thousand-day ascetic retreat (sennichigyō 千日行).

The sennichigyō was an extremely expensive practice because issei gyōnin needed material supplies (e.g., ascetic huts [gyōya 行屋], clothes, food, firewood) for a period of some three years and three months. Although hagiographies of issei gyōnin invariably present these ascetics as autarchic individuals completely independent from society, the reality was quite different. Not a single issei gyōnin could have completed the sennichigyō without a strong network of lay donors and supporters (sewanin 世話人) to see to his basic needs.

The first day of the sennichigyō was called hotsugan no hi 発願の日 and marked the moment at which the issei gyōnin vowed to fulfill (through his austerities) the vows of his supporters. The conclusive day of the sennichigyō was called mangan no hi 満願の日 and was used to celebrate the psychical perseverance and strength of the issei gyōnin. But of equal or perhaps even greater importance was the fact that this was the day when the issei gyōnin’s supporters finally received the spiritual dividends or merit of the financial investment they had made in the issei gyōnin’s three-year practice. An eminent issei gyōnin might enjoy a large network of donors that would allow him to undertake multiple thousand-day retreats during his lifetime.

When an eminent issei gyōnin died, the relationship between ascetic and patron did not end, but continued beyond the biological limits of the ascetic’s life. The majority of issei gyōnin were cremated after death and had their tombs and funerary tablets enshrined in standard Buddhist temples (bodai’in 菩提院). However, in a few cases eminent issei gyōnin were mumified...
and transformed into flesh-icons (nikushinzō 肉身像) that were then venerated by devotees. In such cases, lay patrons were essentially refusing to destroy this ascetic, who had been so painstakingly “forged” through their own devotion and economic support. Therefore, they mummified the ascetic in order to establish karmic ties (kechien 結縁) with the ascetic and receive benefits (riyaku 利益) from him even after his death. The mummified corpses of issei gyōnin were venerated as actual buddhas (sokushinbutsu 即身仏).

Seikai Shōnin 清海上人 (1795–1872), who was the principal disciple of the eminent issei gyōnin Tetsumonkai 鐵門海 (d. 1829), reported in his diary that Tetsumonkai died from a sudden illness (byōshō 病症) when he was at Kaikōji 海向寺 in Sakaka 酒田 shortly after having completed a long period of self-seclusion at Yudono. The disciples of Tetsumonkai and his lay devotees paid for all the funerary rituals. Tetsumonkai’s corpse was placed in a double coffin (nijūkan 二重棺) before being inhumed behind the Shinzan Gongendō 新山権現堂 at Chūrenji. Three years later, in Tenpō 天保 3 (1832), Tetsumonkai’s disciples began to display his mummified buddha body (sokushinbutsu) at temples. In another case, the corpse of the eminent issei gyōnin Bukkai 仏界 (d. 1903) was placed in a double coffin like Tetsumonkai but was subsequently buried within a subterranean stone crypt (ishi no karōto 石の匱) made of thirty-three polished stones. This protected the corpse from humidity and insects that could interfere with its desiccation. A number of carpenters and stonecutters from the village of Murakami 村上 in the Echigo 越後 province (present-day Niigata 新潟 prefecture) participated in the expensive mummification of Tetsumonkai. The “living buddha bodies” were thus not a natural occurrence resulting from particular climatic conditions or from a particular diet (e.g., tree bark and pine needles); rather, they were a cultural product that relied on the involvement and collaboration of some number of social actors.

Hagiographies and oral legends will often portray an eminent issei gyōnin’s deaths as a voluntary abandonment of the body (shashingyō 捨身行), after which the ascetic’s corpse naturally self-mummifies as a result of his ascetic power. Such narratives were of central importance in establishing and maintaining the power and charisma of issei gyōnin beyond his natural lifespan. The issei gyōnin of hagiography and legend, then, achieved things that actual issei gyōnin were never able to do during their lives. With this in mind, we must be attentive to the fact that there are in fact two different issei gyōnin: a “constructed” issei gyōnin (or fictionalized ascetic), and an “objective” issei gyōnin (or historical ascetic). What is true on the historical level is not necessarily true at the level of the oral legend, and vice versa. And yet, history and legend do not contradict each other, for they work at different levels or stages of discourse. Michel de Certeau once noted that it is wrong to try to subordinate history to the terms of the oral legends, and, at the same time, it is misleading to obliterate the narratives of the oral legends, which do not necessarily uniformly correspond to the analytical paradigms of history. In the same way, we can say that fictionalized issei gyōnin do not contradict historical issei gyōnin but rather served to fulfill and maximize the historical issei gyōnin’s authority and power beyond his historical and biological limits.

References


Andrea Castiglioni holds a PhD from the Department of Religion at Columbia University. During 2014 he was affiliated with Nagoya University as a Columbia University Shinchō Graduate Fellow.
Research Notes

Taizan Fukun and the Narratives on Fujiwara no Arikuni

Giorgio Premoselli

My research is focused on the development of Onmyōdō during the Heian and Kamakura periods. In particular, I have been researching on the central deity Taizan Fukun 泰山府君.

In my most recent paper, I have explored the narrative regarding Fujiwara no Arikuni 藤原国亲情

1 This narrative tells how Arikuni followed his father Sukemichi 藤原為経 to Tsukushi (present-day Kyushu), where his father had been appointed as governor. However, upon arriving to Tsukushi, Sukemichi falls ill and passes away. Arikuni then decides to perform a ritual to worship Taizan Fukun (Taizan Fukun sai 泰山府君祭) and, following the prescribed method, prepares the offerings and prays to the deity. Sukemichi successfully comes back to life and tells his son what he just experienced. He tells that upon arriving at the palace of Enma, he was told that he would be brought back to life because the ritual offerings were grandiose, but that his son Arikuni would have to take his place instead. Arikuni had to be punished for performing the Taizan Fukun ritual without being an onmyōji. However, a member of the court argued that Arikuni had been dutiful to his father and being in a far-away land where no onmyōji were present, he should be pardoned. Everyone in the court agreed and that is how father and son were both saved. The narrative ends by noting that someone in the lineage of Arikuni who has achieved a high status passed down this story.

The narrative in the Imakagami, compiled around the end of the Heian period by Fujiwara no Tamesune 藤原為経, can also be observed in the Kojidan 古事談 (early Kamakura period) and the Jikkinshō 十訓抄 (mid Kamakura period), which implies that it spread beyond the boundaries of Arikuni’s lineage to a much wider audience.

Previous research on the Taizan Fukun ritual, states that this ritual was created around the end of the 10th century by Abe no Seimei 安倍晴明 (921-1005), incorporating elements from an esoteric Buddhist ritual venerating Emma-ten (Emma Tenku 焰魔天供), which roughly translated as “letter to the underworld city”, was not compiled by onmyōji but rather by Monjo Hakase 文章博士, a Confucian position later monopolized by the Abe lineage. However, Arikuni clearly perform the ritual without being an onmyōji and, on top of that, he succeeds in reviving his father, a feature of the ritual original to this narrative. In addition, I have learned that the text at the core of the ritual, called tojo 都狀, which from a branch line. Yasuchika's reasoning was based on the premise that Seimei’s estate should be inherited by himself, a direct descendant, and that it was vital for carrying out the Taizan Fukun ritual. From here we can infer that the Taizan Fukun ritual strongly bonds Yasuchika and Seimei together.

Furthermore, by exploring the narrative in the Imakagami and looking into historical sources such as the Daiki 台記 and the Gyokuyo 玉葉, I have discovered that this narrative is based on preexisting standards created by the Abe lineage of onmyōji. These standards dictate that the ritual should be carried out through a “prescribed method” and that “one cannot perform the ritual unless he is an onmyōji.” However, Arikuni clearly perform the ritual without being an onmyōji and, on top of that, he succeeds in reviving his father, a feature of the ritual original to this narrative. In addition, I have learned that the text at the core of the ritual, called tojo 都狀, which roughly translated as “letter to the underworld city”, was not compiled by onmyōji but rather by Monjo Hakase 文章博士, a Confucian position later monopolized by the Arikuni lineage. This has led me to theorize that, although this narrative is based on canons dictated by the Abe lineage, it portrays an altogether different Taizan Fukun ritual, which shows the possibility that the Arikuni lineage could have performed it. This position is further strengthened by the fact that Arikuni descendants possessed the knowledge to produce the ritual text fundamental to its performance.

Next, I have looked into the historical sources of the late Heian and early Kamakura periods, namely the Gyokuyo by Fujiwara no Kanezane 藤原兼実, which portrays court life, and the Azuma kagami 吾妻鏡, compiled by the Kamakura shogunate. By exploring the entries regarding the Taizan Fukun ritual in these two
distinct sources, I have discovered that by the early 12th century, the Taizan Fukun ritual began to be paired with other Onmyōdō rituals. It also formed a bigger seven-part ritual called Shichiza Taizan Fukunsai 七座泰山府君祭 and sometimes it was carried out among a number of multiple distinct Esoteric Buddhist and Onmyōdō rituals. In particular, I have focused on entries from the Azuma Kagami, where onmyōji from the Ban 伴, Nakahara 中原 and Kiyoshina 清科 families participated in carrying out the larger Shichiza Taizan Fukunsai. These entries suggest that the scarce number of onmyōji available to the shogunate, made it necessary to have onmyōji outside of the Abe family perform the Taizan Fukun ritual. This logic can also be seen in the narrative of the Imakagami, as Arikuni is pardoned on the basis that in Tsukushi no onmyōji were available to perform the ritual.

Finally, I have focused on the issue surrounding the development of the Taizan Fukun ritual from the Kamakura to the Muromachi periods. Previous research noted that Onmyōdō thrived from the Kamakura period, so far as expanding the number of its rituals and officiators and, by the Muromachi period, it culminated in the awarding of aristocratic names and statuses to Abe (Tsuchimikado 土御門) and Kamo (Kadenokoji 勘解由小路) families. However, it has also been suggested that, by strongly bonding with the political power, the Taizan Fukun rituals, as well as other rituals, began to be centered entirely on the shogunate and lost their original variety; this can be inferred from the standardization of the ritual texts into a single pattern.5

In conclusion, I have argued that, the Arikuni narrative contained in the Imakagami, shows the possibility that Arikuni descendants performed the Taizan Fukun ritual, although a different version from the Abe standards. Furthermore, I have pointed out that, while from the 12th century Onmyōdō started to thrive by bonding with the shogunate, its rituals began to lose originality and power. The fact that the Taizan Fukun ritual had to be paired with another ritual, performed on a larger seven-part scale, or even to have been part of a larger group of rituals, signifies that Taizan Fukun alone could not meet the shogunate’s demand for protection anymore. Arikuni narrative, on the other hand, portrays a ritual where Taizan Fukun is the highest deity. From here, we can strongly infer that Arikuni descendants transmitted and performed a Taizan Fukun ritual closer to that developed in the 10th century by Abe no Seimei.

Giorgio Premoselli completed his BA in Japanese & the Study of Religions (SOAS) and MA in Japanese Religions (SOAS). He was awarded the MEXT scholarship and completed an MA in Buddhist Culture (Bukkyo University). He is currently a PhD Candidate in Buddhist Culture (Bukkyo University).

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Research Notes

Changing Views of Šākyamuni in Medieval Japan

Luke Thomson

My current research focuses on devotion to, and changing Japanese views of Šākyamuni during the eleventh-to-thirteenth centuries. This period witnessed a marked increase in interest in Šākyamuni within certain clerical circles. The most well known representatives of this trend were the monks Jōkei (1155–1213), Myōe (1173–1232) and Eison (1201–1290), all of whom were associated first and foremost with Nara-based institutions.

In contrast to other buddhas (e.g., Amida, Yakushi), bodhisattvas (e.g., Kannon, Miroku) and deities (e.g., Amaterasu), there has been very little research on the role of Šākyamuni in Japanese Buddhism. Admittedly, this is probably because with the exception of early state protection rites, Nichiren and the Zen traditions, Šākyamuni was never of central importance in Japanese religion, perhaps because he was never associated with a clearly delimited set of benefits in the way that, say, Jizō was. However, in the late Heian and Kamakura periods Šākyamuni became increasingly important among certain Nara clerics and within certain textual traditions, and it is his function therein that I examine.

One sūtra important for Šākyamuni devotion during this time was the Beihua jing 悲華経 (Skt. Karunapundraśīkā sūtra, J. Hikekyō), an Indian scripture that was translated into Chinese in the early fifth century and which was in Japan by the Nara period but rarely cited until the twelfth. Central to the Beihua jing is a jātaka tale in which Šākyamuni, Amida, and many other buddhas and bodhisattvas central to the Mahāyāna pantheon are depicted in a previous life in India. They are all disciples of the buddha of that time, and while all the other characters in the story make vows to awaken as buddhas in pure lands at some point in the future, Šākyamuni-to-be alone vows to achieve buddhahood in a defiled world (i.e., our world). The sūtra explains that vowing to become a buddha in a defiled world rather than a pure land is a mark of superior compassion, and in so doing it singles out Šākyamuni as superior to all other buddhas and bodhisattvas, making a point of contrasting Šākyamuni in particular with Amida.

In this way the sūtra not only celebrates Šākyamuni but also exhibits a degree of condescension towards Amida. The sūtra was thus a perfect scriptural basis for those in early mediaeval Japan who wished to (re)turn to Šākyamuni and simultaneously deny the validity of the approach taken by certain Pure Land adherents who believed that Amida—and Amida alone—should be at the center of Buddhist soteriology. One monk who used the Beihua jing in such a way was Jōkei. While Jōkei’s devotional focus extended to a multitude of buddhas, bodhisattvas, deities, and sūtras, his views of Šākyamuni were influenced by the Beihua jing more than any other scripture.

Like Myōe and Eison, Jōkei laments the fact that Šākyamuni is no longer with us. He speaks of the tears he sheds when he thinks of the scene of the parinirvāṇa, when Šākyamuni took his final breath. This understanding of Šākyamuni, then, positions him as historical, that is, as a figure belonging to time: while Jōkei, Myōe, and Eison also asserted the Šākyamuni lived on in this world in the form of relics or as a manifestation of this or that deity (e.g., the Kasuga deity), they all viewed him in some sense as gone, as part of a golden era long past. I interpret this new vision of Šākyamuni (which I contrast with an earlier view of Šākyamuni as a temporally transcendent being) as a reflection of a new sense of history brought about by the wars of the twelfth century, the decline of state patronage, and the rise of the sangoku 三国 model of history, and I suggest that this turn to Šākyamuni by these individuals was an attempt to return to Buddhist origins by (re)connecting to the founder of the tradition.

I contrast this sense of Šākyamuni as historical—as being bound by time—with two earlier visions of Šākyamuni: the Šākyamuni of narrative and the Šākyamuni of doctrine. What I call the “Šākyamuni of narrative” is that figure who appears in jātaka tales and hagiographies of the Buddha. While with the exception of Minamoto no Tamenori’s Sanboe (984) jātaka tales were never prominent in Japanese Buddhism, hagiographies of the Buddha—particularly the Goguoqu xianzai yinguo Šākyamuni statue at Seiryōji in Kyoto, brought to Japan by Chōnen in 985
based on the same dynamics found in the development of mediaeval myth (chūsei shinwa) and Chūsei Nihongi, but I have not yet determined to what extent this is true.

Two additional elements that I am looking at in regard to mediaeval devotion to and conceptions of Śākyamuni are the revival of Buddhist monastic precepts (kairitsu 戒律) in some circles and the uptick in production of nehanzu 涅槃図 and performance of nehan’e 涅槃会 in the late Heian and Kamakura periods (particularly at Kōfukuji). Although in Japan Śākyamuni never enjoyed the attention that figures like Kannon did, I hope to show that he was nevertheless ideologically significant at various points in the history of Japanese Buddhism, particularly the early mediaeval period, and in so doing shed light on an oft ignored facet of Japanese Buddhism.

Luke Thompson is a Ph.D. Candidate in the Department of East Asian Languages and Cultures, Columbia University. His research focuses on the intellectual history of Japanese Buddhism between the tenth and fourteenth centuries.

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Publications


Invited Lectures

Outreach Activities
BBC Radio Four programme “In Our Time” on Zen (http://www.bbc.co.uk/programmes/b04sxv29), lecture on “Extravaganza and Ascetism in Japanese Temples” at the Japan Society for the Promotion of Science (London); lecture on Esoteric Buddhism at the Shinnyoen Centre in New York (March 2015).

Research Grants
Lucia has continued her archival research in Japan on Buddhist manuscripts, funded by a two-year British Academy Leverhulme small grant (May-June). She has been awarded a British Academy/Leverhulme Senior Research Fellowship and will be on research leave for the academic year 2015-2016, working on a monograph that draws on that research and is provisionally entitled “Of Monks and Embryos: Buddhist Embryology and Construction of the Ritual Body in Mediaeval Japan.”

Meri Ariachi

Invited Lectures
“Iconography of the Hie-Sanno Mandar in the British Museum”, IAHR Congress at Erfurt University, Germany on 28 August 2015.

Organized course
*Arts of Zen*, Short course for the Postgraduate Diploma in Asian Art Course, SOAS, from 9 – 12 February 2015

Anne Mette Fisker-Nielsen

Publications


Invited Lectures and Conference Papers

Other Research Activities in Progress

New monograph: *Transformative Power of Hope and Places of Conviviality: Beyond the Nation-state, Towards a Movement of Value-Creation*
Tatsuma Padoan

Conference and workshop papers:


Co-organiser, panel on “The Sense of Action: Dialogues between Semiotics and Anthropology,” 12th World Congress of Semiotics of the International Association for Semiotic Studies, Sofia, 16-20 September 2014.


Invited lectures:


Publications:


Fieldwork:
Short fieldtrips to Katsuragi, central Japan (July 2014), and Tokyo (December 2014-January 2015), as part of a project on pilgrimage funded by the British Academy, as a Newton Postdoctoral Fellow.
Publications

神仏習合」再考  Rethinking ‘Syncretism’ in Japanese Religion. Edited by Lucia Dolce and Tadashi Mitsuhashi, Bensei Shuppan, 2013

Reviewed by Meri Arichi

This book evolved from the workshop Combinatory Practices in Japan: Rethinking Religious Syncretism, organized by Lucia Dolce and Tadashi Mitsuhashi and hosted by the CSJR at SOAS on the 24 and 25 February 2011. The workshop aimed to re-examine the relationship between kami and Buddha from multiple perspectives. The essays in the book are based on the papers presented by European and Japanese scholars at the workshop, but all papers given in English were translated into Japanese by Ōuchi Fumi, with brief English summaries of each paper provided at the end.

The introduction by Mitsuhashi and Dolce states that the book has two primary aims: firstly to provide a platform for re-considering the phenomenon of shinbutsu shūgō throughout the history of Japan from the ancient to the modern times, and secondly to question the term ‘syncretism’, which is often used for the translation of the term shinbutsu shūgō.

The book is structured in four parts, each containing three essays examining the themes concerning the fundamental questions in the studies of ‘religious syncretism’ in Japan. Part One entitled ‘The Relation between Kami and Buddha’ focuses on the early relationship between the worship of kami and the external religious input from Buddhism and Onmyōdō. Mitsuhashi’s essay ‘A Historical Analysis of the Position of Shinto and Buddhism: The Formation of Shinto within a Combinatory Religious System’ retraces the formation of kami-related court rituals from the early Heian period up to the Insei period in four stages. Mitsuhashi clarifies the development of belief that entrusts the world of afterlife in Buddhism, but also points out that the formation of ‘Shinto’ was only possible because of the presence of Buddhist and Onmyōdō practices.

Next, the relationship between Buddhism and the emperor in the Heian period is examined by Satō Masato in his essay ‘The Background to the Institutionalization of the Practice of Isolating Shinto from Buddhism in the Early Heian period’. In the climate when Buddhist rituals, particularly esoteric, increased in number in the court, the idea that contact between the emperor and Buddhism should be avoided still persisted, and regulations were created to prohibit Buddhist rituals during certain periods of the year. Satō calls attention to the fact that the provision of Buddhist rituals was not a move against Buddhism, but the means to negotiate the co-existence of kami-related rituals and Buddhist rituals involving the emperor in the Heian period.

‘A study in the Emergence of Child Gods: The Case of Hachiman’ by Matsumoto Kōichi offers a stimulating theory that the emergence of child deities is closely associated with the political circumstances of the Heian period. The prevalence of images of dōji (child deities) in the medieval period, such as Kasuga Wakamiya and Shōtoku Taishi as a child, was considered as a product of having child emperors during the Insei period. Matsumoto proposes that the deities of Iwashimizu Hachiman’s association with Emperor Ōjin and his mother Empress Jingū encouraged the idea of mother and child deities, and the image of Hachiman had begun to assume a youthful expression already in the 10th century. This period coincided with the reign of Emperor Seiwa who ascended the throne at the age of 9 in 858, thus Matsumoto argues that the political circumstance nurtured the reverence of child and influenced the emergence of images of Hachiman as a child.

Part Two contains three essays that address the question of terminology by analysing etymological sources, and in extension attempts to redress the problem in earlier studies. In ‘When Two Becomes One: Meaning and Use of Syncretism in Religious Studies’, Tullio Lobetti discusses the problem of adopting English terminology. Although the problem of translating Buddhist terms into English had been addressed previously by western scholars,¹ it had not been debated often enough in Japan. Some English terms such as ‘paradigm’ and ‘syncretism’ often appear in katakana in Japanese publications without having been translated into Japanese, and the suitability of the terms was not questioned by the readers. In order to discuss whether the term ‘syncretism’ is appropriate

for the study of shinbutsu shūgō in the Japanese context, Lobetti traces the etymological origin to the Hellenistic world as well as considering the similar cases in the Christian context. His approach offers a new dimension that has not been scrutinized enough in Japan, and draws attention to the sensitivity needed for the advance of study.

‘The Combinatory Nature of Buddhist Discourse: Annen’s Theories of the Voice’ by Ōuchi Fumi examines the complex mixture of Buddhist theories adopted by Annen 安然 (841?-884?) in the process of establishing his idiosyncratic theories of voice within the Tendai tradition. By carefully referring to textual records on rituals, Ōuchi clarifies the importance of voice in esoteric rituals, and indicates the combinatorial nature of the Tendai discourse. Annen’s belief in the power of voice was the essential factor in the development of shōmyō in Tendai Buddhism, but his theories also indicate the flexibility of the Buddhist framework into which multiple religious practices were absorbed.

‘Reception and Development of the Word “Jindō” in Ancient Japan’ by Yoshihara Hiroto asks an important question concerning the philological significance of the term. The term ‘Jindō’ 神道 first appeared in the Nihonshoki, and Yoshihara argues that the word was created as an antithesis to buppō 仏法 in order to conform to the style of benreibun 頼文, a Chinese style rhythmical prose form, in which a compound of two Chinese characters was needed rather than just one character, for example shin/kami 神. His theory contrasts to previous works such as Kuroda Toshio’s theory that the word did not represent a concept opposed to that of Buddhism in the Heian period. Yoshihara’s paper contributes greatly to advance the study through textual sources that have not been scrutinized previously, in particular the Chinese texts in which this word appears.

Part Three entitled ‘Combinatory Phenomena in the Early Modern Period’ offers a glimpse into the diverse development of shinbutsu shūgō in the Edo period, an area that holds immense possibilities for further studies.

‘The Theory of honji-suigaku in the Early Modern Period’ by Satō Hiroo focuses on the application of the honji-suigaku theory before and after the medieval period. He points out that the concept of ‘other world’ was not yet defined theoretically in ancient Japan, and that it was only in the Insei period that the emphasis on the Buddhist paradise came to encourage the interpretation of kami as the suigaku (traces) of Buddhist deities. In the latter half, Satō draws attention to the deification of historical figures such as Toyotomi Hideyoshi and Tokugawa Ieyasu from the late 16th century onwards. He discards the conventional approach to discuss these deified personages in the framework of Yoshida Shinto 吉田神道 or Sannō Ichijitsu Shintō 山王一実神道, and argues that the emergence of a new outlook on the concept of this-and-other worlds was a crucial factor in the increase of hitogami (human deities) in the Edo period.

Gaynor Sekimori’s essay ‘Combinatory Practice in the Life of an Edo Period Village Shugen: Focusing on the Senkō Goma Ritual of Koshikidake Shugen’ 山県修 跡 considers the survival of a local Shugen tradition that had to adapt constantly to the needs of local inhabitants. Waves of political and social pressure forced the nature of the Shugen practice at this location dramatically over the years. In referring to a text found in the Koshikidake Kannon-ji temple in Yamagata prefecture in the Tōhoku region, Sekimori points out the complex fusion of ritual elements drawn from esoteric Buddhism, Omnyōdō, and Ryōbu Shinto used by the village Shugen practitioners in the Edo period. The Koshikidake Kannon-ji’s checkered history, in which the temple was converted into a shrine after the official separation of Shinto and Buddhism in 1868, can reveal the adversity faced by the locals. Despite the changes, the temple was revived in 2005, and the combinatorial nature of practice is clearly evident in the senkō goma 挺香護摩 ritual, practiced today.

In contrast to the survival of the Shugen tradition, Fukuhara Toshio introduces another case study from the Tōhoku region, which has disappeared now, in his essay ‘Yamahoko Festival for Exorcising Cholera Epidemic Gods in the Maezawa Tōhoku region’. The origin of pacification rituals for vengeful spirits can be traced to the early Heian period when the first Goryō-e was performed in the Shinsen-en in Kyoto in 863, but the rituals for exorcising disease spirits, particularly the small pox and measles deities became prevalent in the early modern period. The Gion festival in Kyoto, which features the procession of highly ornate yamahoko floats, is the most well known of these festivals that survive to this day. By using the detailed visual record of the last Yamahoko procession in Maezawa that took place in 1883, Fukuhara sheds light on the local festivals that were performed to cater for the needs of people. Since the advance of western medicine has eradicated epidemics of such diseases, this festival lost its function and was discontinued. Fukuhara’s study reminds us of the vicissitude of some religious practices, and provides valuable insight into the meaning of local traditions.

The forth and the last section ‘Development of Combinatory Thought’ focuses on the diverse adaptation of shinbutsu shūgō philosophy in the Edo period. ‘The Deity of Mt Hakusanin Edo Period Sōtō Zen’ by Stephan Licha examines the historical relationship between kami and Buddhist deities by studying the kirigami text of secret transmission in Sōtō Zen. The honji of the deity of Mt Hakusan, Shirayama Myōri Daigongen 白山妙利大権現, was Kannon, and she was closely associated with Dōgen, the founder of Sōtō Zen. The deity was perceived as the intermediary agent that purified the worldly sins of the Sōtō monks at their funerals. Such an interpretation of a kami might reveal that the relationship between kami and Buddhist deities in the Edo period developed much more diverse aspects than previously thought.

‘Syncretic Thoughts in the Edo Period: The Shinto Interpretation of Chōon Dōkai’ by Sonehara Satoshi challenges the established assumption that Confucianism formed the main system of thought in the Edo period. He draws attention to the wide dissemination of shinbutsu...
shūgō ideas among intellectuals as well as on the level of popular belief. His research into the writings by a group of thinkers who revered Tendai Zasu Tenkai, in particular Chōon Dōkai 潮音道海 (1628-95), suggests the importance of the text Taisei-kyō 大成経 in which the medieval interpretation of shinbutsu shūgō transformed into a more rational thinking of the pre-modern period.

Lucia Dolce’s essay ‘The British Museum Three Regalia Scrolls: Shinbutsu Art and the 19th century Representation of Japanese “Syncretism”’ examines a triptych of small scrolls that came into the collection of the British Museum in 1881 when the Museum purchased more than 2,000 paintings collected in Japan by the British Doctor William Anderson. The scrolls depict variations of the three regalia: jewel, mirror and sword, embellished with bright colours and gold. Originating from drawings in the Reikiki 麗気記, the image of dokkosho (single prong vajra) was adapted into a hybrid representation to act as the icon for the Jingi kanjō 神祇灌頂, the esoteric initiation focused on the kami world. Dolce explains that the existence of such an icon is the result of an upsurge of interest in kami-related practices between the end of the 18th century and the early 19th century. Her research from the point-of-view of a scholar of religions offers a valuable insight for the study of images, and encourages the multidisciplinary approach needed for the better understanding of shinbutsu shūgō works of art.

What this book offers is a diversity of perspectives, and the unusually broad overview of the time span it covers. One of the problems faced by the academic community in Japan is the ramification of research fields and interests according to historical periods. Consequently there is very little opportunity for scholars to confront problems from a wider perspective, and the study of shinbutsu shūgō is no exception. The most obvious problem in recent years has been the heavy emphasis placed on the medieval period, and little work has been done in the study of the formation of kami-related rituals in the Heian period or the state of interaction in modern or contemporary Japan. This book attempts to redress this imbalance by covering an unusually long time span, and offering multiple viewpoints and approaches that illuminate areas for further research.

Another notable contribution of this book is that it serves to introduce the works of young European scholars to the Japanese audience. The language barrier is still substantial in Japan, and Japanese scholars in religious studies are too often unaware of research conducted outside Japan. Translating English texts into Japanese or Japanese texts into English is always problematic and time consuming, but in order to fill the gap in understanding, the CSJR workshop and this book achieved a valuable step forward in the study of shinbutsu shūgō.

Meri Arichi teaches religious art of Japan as a tutor and convener for the SOAS Post-graduate Diploma in Asian Art courses. She is a member of the CSJR and the Japan Research Centre (JRC), SOAS.
Mitsuhashi Tadashi, Professor at Meisei University, Tokyo, sadly passed away in November 2014 after bravely fighting against cancer. In 2010-11 he spent a year at SOAS as a CSJR academic visitor and greatly contributed to the activities of the Centre.

Mitsuhashi Tadashi was a scholar of pronounced achievements, a truly kind tutor and a warm friend to many. Those who knew him were devastated by his too early departure at the age of fifty-four. Yet he left behind an impressive number of works on Japanese religion and culture between the 7th and 14th centuries, which have significantly enriched the course of Japanese studies.

He burst onto the academic scene with a masterful study of Heian religious practices, *Heian jidai no shinkō to shūkyō girei* (2000), which won the Nakamura Hajime Prize for young scholars of Buddhism. Since then he repeatedly presented his readers with exciting new findings based on painstaking research into primary material, and brilliant insights into the early development of the Japanese state and society.

He once told me that today even in Japan it is difficult to have a thorough command of the ancient Japanese *kanbun* and *kanabun*: “Cracking the old language is a minimum requirement for Japanese studies, and it is a must for a Japanese historian.” At SOAS some teachers and students were fortunate to benefit from his knowledge of the language and of Heian culture. He voluntarily organized a *kanbun* reading seminar and under his guidance we read the diary of a Heian-period aristocrat, the *Shōyūki* 小右記 (982-1032). It was a sheer delight. Mitsuhashi was a very energetic person, and during his stay at SOAS he also co-organised a workshop on combinatory practices and co-taught a reading class for SOAS students.

Mitsuhashi was also an avid fan and connoisseur of classical music. He brought his computerised collection of some 3,000 recordings to listen to in the UK. He was also a frequent visitor to the Proms, and whenever he was unable to attend a concert because of other commitments, he generously gave away his tickets for free, saying, “An empty seat is an eyesore and an insult to the musicians.” He used to say that he always liked to do his writing and thinking while listening to music. I could not help wondering how Brahms might have interacted with Shinran in his brain.

Unlike his writings, his manner of speech in Japanese was easy and colloquial, using plain language and the accent used by contemporary youth. He spoke with an infectious passion, though, and I still remember, for example, a vivid account of the complex achievements of Fujiwara-no-Michinaga he gave to a rapt audience. In his work and his life, Mitsuhashi won many admirers and friends with his wisdom, his concerns for others and his intellectual generosity. He is deeply missed.

Noriko Horsley
PhD candidate, SOAS

**In Memoriam**

**Mitsuhashi Tadashi** 三橋正 (1960-2014)

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**Major Publications by Tadashi Mitsuhashi (1960-2014)**

*Heian jidai no shinkō to shūkyō girei* 平安時代の信仰と宗教儀礼 (2000).
*Nihon kodai jingi seidō no keisei to tenkai* 日本古代神祇制度の形成と展開 (2010).
*Kokiroku bunkaron* 古記録文化論 (2005).
*Jōdo shinkō no tenkai* 浄土信仰の展開 (2014) (coedited with Yujiro Kikuchi).

Centre for the Study of Japanese Religions
School of Oriental and African Studies
Thornhaugh Street, Russell Square
London WC1 0XG

email: csjr@soas.ac.uk

Centre Website
www.soas.ac.uk/csjr

Centre Chair:
Dr Lucia Dolce (ld16@soas.ac.uk)

Management Committee:
Dr Tatsuma Padoan
Dr Antonello Palumbo
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Editors:
Lucia Dolce and Tatsuma Padoan

Design:
Janet Leigh Foster (SOAS Alumna)

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