Religions of East Asia in Practice









RELI 244 / EAST 244
TR 2:30–3:52 p.m. COLEMAN 021
Spring 2006 Department of Religion

Professor: James Mark Shields • #71336 • jms089@bucknell.edu Office hours: MWF 11:00 a.m.–2:00 p.m., also by appointment

A fter a few centuries of lagging behind the West in terms of political power, economic development and cultural influence, the nations of East Asia, led first by Japan and more recently by a resurgent China, are rapidly taking their places major world powers. In some ways, this is to be expected, since for much of recorded history the 'Middle Kingdom' was the cultural, political, and economic center of East Asia. While Japan's civilization developed comparatively late, and borrowed much from China (and Korea), the Japanese developed a unique culture and religious identity, one which in modern times has had a significant impact on East Asia and the world. Though perhaps less obvious, Korea—sandwiched between the two larger nations—also has an important place in the study of East Asian culture.

This course provides an introduction to the various religious traditions of East Asia—here meaning primarily China, Korea and Japan—through study of their origins, basic beliefs, practices and values, historical development, as well as their interaction and involvement with politics, culture and society, and one another. We will deal with the four major religious traditions of East Asia—Buddhism, Confucianism, Daoism, and Shinto—while noting the significant impact of various folk traditions. Given that this is a 200-level course, we will not attempt to 'survey' each and every religion of East Asia, but will rather use a guiding theme—material culture and ritual—in order to highlight the continuities and differences between various East Asian traditions, and to try to understand these traditions as much as possible as they have been lived 'on the ground'.

Course Objectives:

The primary objectives of the course are to: a) familiarize students with some of the texts, beliefs, values and practices of the major East Asian religions, b) provide an introduction to the historical development of those traditions in key periods of East Asian history; c) discuss the role of religion in shaping and transmitting East Asian arts (sculpture, architecture, painting, and so on); and d) allow the student to reflect in both a personal and critical manner on the ideas and themes presented in the course via lectures, readings, and media.

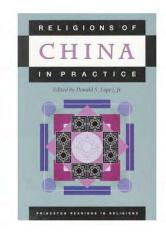
Course Format:

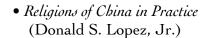
The course will follow a lecture-discussion format, with three lectures of roughly 60 minutes each on Tuesdays and Thursdays. Generally each week of lectures will encompass a new theme, as dictated by the Schedule of Topics and Readings (see below). Each lecture is accompanied by at least one reading, familiarity with which will greatly enhance comprehension of the lecture. Please be prepared. The final 15-20 minutes at the end of each class will be left open for questions of clarification and, it is hoped, an open discussion of the ideas and issues presented.

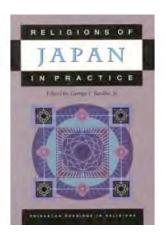
Pedagogical Note:

Though much of my past teaching in North America has been in the context of huge undergraduate classes, I am excited to have a small group to work with for a change. I hope that the class will work, in some respects, more like a 'graduate seminar' than a typical undergraduate lecture course, in that each of you can bring your own identity and viewpoints to the course. I want to create at all times a comfortable, enjoyable, and at times provocative environment for learning. Like all my classes, this is meant to be an interactive course; the student will be asked to respond and engage with the course material, and with the ideas and opinions of the instructor and other students—though, it is hoped, always in a civil and polite fashion. Evaluation for the course will be based partly on the demonstration of critical engagement with course material.

Required Reading Material:







• Religions of Japan in Practice (George Tanabe, ed.)

• E-Reserves (see page 3 of Schedule of Topics and Readings)

Course requirements:

1. ATTENDANCE

Attendance is mandatory. Since the class requires student interaction and discussion, it is absolutely necessary for the student to attend each and every class. Only sickness with a note is considered a valid excuse. Each absence without excuse will result in a 2-point deduction from the participation grade. Being late without an excuse will count as half an absence, thus a 1-point deduction. Five absences without a note will result in automatic failure.

2. PARTICIPATION

15%

Significant class participation is a requirement. Participation is a matter of quality not quantity. Thus you do not have to speak every class, but rather show that you have done the readings and are willing and able to engage, in a thoughtful way, with the topics under discussion. Of course, good questions are also an aspect of participation.

3. MID-TERM QUIZ

20%

There will be an in-class mid-term quiz on Thursday, October 19. The specific format will be specified in advance, and, if required, extra class time will be provided for questions and discussion prior to the quiz day.

4. MUSEUM REPORT

10%

At a certain point within the semester, we will be taking a 'field trip' to the Metropolitan Museum of Art in New York to see the East Asian collection. A 5-page report will be submitted after the visit, providing detailed descriptions, analysis and thoughts on one or several works of art seen at the Museum. The museum report will be due one week after the visit.

5. RESEARCH PAPER

30%

Each student will write a 12-15 page research paper on a topic chosen from a list of various themes and issues of Chinese religion. Details will be provided several weeks into the course. The research paper will be due at the end of the semester.

6. FINAL EXAM

25%

GRADING RUBRIC:	94-100%	=	A	4.0	Perfect!
	88–93%	=	A–	3.67	Excellent
	81–87%	=	B+	3.33	Very Good
	75–80%	=	В	3.0	Good
	69–74%	=	В–	2.67	Average
	63–68%	=	C+	2.33	Below Average
	56–62%	=	C	2.0	Acceptable, but
	50–55%	=	D	1.0	Not Acceptable
	0_49%	=	F	0.0	Not Acceptable









Schedule of Topics and Readings

I. Introduction

R	08/24	1.	Why are we here? The Study of Religion		
T	08/29	2.	Background: Confucianism	LOPEZ	3–7
R	08/31	3.	Background: Daoism	LOPEZ	7–13
T	09/05	4.	Background: East Asian Buddhism	LOPEZ	13–37
			II. Religions of China I: The Unseen World		
R	09/07	5.	Oracle Bones	LOPEZ	41–51
T	09/12	6.	Laozi & Popular Daoism	LOPEZ	52 - 63
				LOPEZ	123–148
R	09/14		NO CLASS		
T	09/19	7.	Tales of Guanyin	LOPEZ	82–105
R	09/21	8.	Visions of Manjushri	LOPEZ	203 – 222
			III. Religions of China II: Rituals and Earthly Co	anducat	
			111. Rengions of China II: Rituals and Earting Co	muuci	
T	09/26	9.	Confuciuan Ritual: Imperial Sacrifice	LOPEZ	251–260
R	09/28	10.	Daoist Ritual	LOPEZ	306-326
T	10/03	11.	Buddhism & the Elite	LOPEZ	381–389
R	10/05	12.	Buddhism & the State	LOPEZ	390–396
T	10/10	13.	Retribution and Destiny	LOPEZ	423–436
R	10/12	14.	Silk Road Buddhist Cave Art	ERES	
Т	10/17	FA	LL RECESS		
R	10/19		D-TERM QUIZ		
1	10/15	1111	B-12M/1 Q-12		
IV. Religions of Korea					
T	10/24	15.	Korean Religions: Shamanism	ERES	
R	10/26		Korean Religions: Buddhism	ERES	

V. Religions of Japan

\mathbf{T}	10/31	17. Tama & Kami in Ancient Japan	TANA	141–152
R	11/04	18. Shinto Polytheism & Politics	TANA	451–467
T	11/07	19. Shinto Practices	TANA	135-140
			TANA	435-450
S*	11/11	20. FIELD TRIP: NYC MET MUSEUM	None	
T	11/14	21. Shugendo: Mountain Asceticism	TANA	343–353
			TANA	246-253
R	11/16	22. Kukai, Koya-san, and the Shikoku Pilgrimage	TANA	354-369
T	11/21	23. Women and the Pure Land	TANA	176–184
R	11/23	THANKSGIVING RECESS – NO CLASS		
T	11/28	24. Buddhism & Abortion: Mizuko Kuyo	TANA	193-196
R	11/30†	25. Grassroots Zen	TANA	487-500
T	12/05	26. Yasukuni Shrine	TANA	334-342
			ERES	

^{*} On this Saturday the class will take a 'field trip' to the Metropolitan Museum of Art in New York City to see the East Asian collection.

† Research paper due

Key:

LOPEZ = Lopez, Jr., Donald S., ed. Religions of China in Practice.

TANA = Tanabe, George, ed. Religions of Japan in Practice.

ERES = E-Reserves

Student Name:	









MID-TERM QUIZ
Bucknell University

RELI 244 / EAST 244

Examiner: Prof. James Mark Shields
Thursday, October 19, 2006
2:30 – 3:52 p.m.

<u>Instructions</u>: Of the following 5 questions, you MUST answer 4. Each question is worth a possible 5 marks, for a total of 20. For questions #1 and #2, tell me as much as you can about the passage—identifying the tradition from which it comes, the specific form or forms of the tradition, the meaning and significance, and identify the figures involved (e.g. $\underline{\mathbf{A}} \longrightarrow \underline{\mathbf{P}}$). Note: In all questions, these letters generally indicate EITHER a personal name, a person's title, or a type of being. Exceptions: $\underline{\mathbf{C}}$ refers to a philosophical concept, $\underline{\mathbf{E}}$ refers to a location, and $\underline{\mathbf{G}} \& \underline{\mathbf{H}}$ to types of rites.

Answer all questions directly on the exam paper. Please keep in mind the relative worth of each question, and budget your time and effort accordingly. Calculators and dictionaries are prohibited. Please write your name on this cover page.

Good luck. Buena suerte. Bonne chance. Viel Glück. 好运气. 頑張って。

This exam comprises 6 (six) pages, including this cover page.

Some say that \underline{A} has existed since before Heaven and Earth. Others say that he is the essential soul of Heaven, a spiritual and wonderful being. Then again some claim that his mother remained pregnant for seventy-two years and only then gave birth. At birth, he split open his mother's left armpit and emerged. Being just born, he already had white hair—which is why he was called A [老子], "Old Child." ... Other sources, moreover, state that $\underline{\mathbf{A}}$, in the time of the ancient Three Sovereigns, was Perceptor of the Mysterious Center... Under the Yellow Emperor, he was the Master of Vast Perfection. ... However, some also maintain that [he] was a mere archivist.... All these are statements found in miscellaneous records but not in the authentic scriptures of divine immortals. Thus they cannot be considered reliable. I, B, state: For my part, I think that if A was a spiritual being of celestial origin, he should indeed have appeared in each successive generation, exchanging his honorable rank for a humble condition, sacrificing his ease and freedom in order to subject himself to toil. ... / Most certainly, the arts of the \underline{c} have existed ever since there were Heaven and Earth. The masters of these arts of the C —when would they have not been there, even for a short while? ... They existed from generation to generation—yet why should they all have been only forms of a single figure? Adepts who pursue learning in their old age tend to love the marvelous and value the weird. ... In reality, as far as I am concerned, $\underline{\mathbf{A}}$ was a person who realized the deepest essence of the \underline{C} . But he was not of an extraordinary or superhuman kind.

In the thirty-second year of the Established Martiality reign-period (56 CE), D went by carriage on a ritual inspection of the eastern lands. On the twenty-eighth of the first month, he departed the palace at Luoyang, arriving in the state of Lu on the ninth day of the second month. From there he despatched the recently appointed Receptionist Guo Jianbo to lead five hundred convict laboroers to repair the road to Mount \mathbf{E} ... On the next day, the prince of Lu sent all the Lius of the imperial household, together with members of the Kong clan... to wish \underline{D} long life and to receive presents from him. Together, they visited the house of F (ancestral home of the Kong clan) where D held for them a banquet of meats and liquors. ... That same morning we went up the mountain on horses ... I gradually became exhausted, breathing so hard that my lips were parched ... One of Guo Jianbo's men found an implement of bronze. It was shaped like an amphora with a square handle and an opening. No one recognized it. We though it might have been an implement used in earlier G and H rites. ... Many people had placed offerings and money on the altar, and none of it was swept away. When D eventually ascended to this altar, he encountered acrid pears and soured dates, hundreds of piles of coins, and even bolts of silk, all scattered about in disorder. [When told of the reason for this, D said]: "The G and H are important rites, which are to be performed only once every thousand years. Why should capped and belted officials of the kingdom act in such a fashion?"

Wang Tao came from the Zhaodu district of the capital. He was by nature violent and cruel, and in his youth was leader of a band of young toughs. After reaching the age of thirty he settled down in a forest. Once he encountered a tiger eating his captured prey. He drew his bow and shot it, and it fled, injured; but there was another tiger that chased him down and crushed both his arms with its fangs, and still would not let him go. Tao suddenly remembered having once heard a monk speak of $\underline{\mathbf{I}}$, so he now took refuge in and meditated on $\underline{\mathbf{I}}$ with a perfect mind. The tiger at once let him go, and he was able to get up. But it was still angry and resentful, roaring as it circled around him. Tao once more tempered his heart and perfected his thoughts. The tiger then finally went away. Tao returned home and swore that if he did not die from his wounds he would revere the $\underline{\mathbf{J}}$ and undertake the lay precepts. He soon recovered and became a devout man.

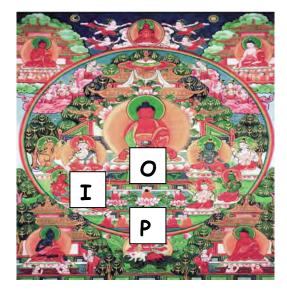
What are the purposes of the above tale—how was it used? What tradition does it belong to? Who are the figures \underline{I} and \underline{J} ? Compare this to another tale in the same tradition involving \underline{J} and a tiger. What are the differences?





To K's wondering gaze, the interior of the Tower reveals itself as being as wide as the sky ... Moreover within the tower there are hundreds of thousands of towers, each one as exquisitely adorned ... and each one, while preserving its individual existence, at the same time offers no obstruction to all the rest... He sees [the Buddha of the Future] L and other Ms entering into samadhi and emitting from the pores of their skin multitudes of 'bliss bodies' of various kinds. He also hears all the teachings of the $\underline{\mathbf{J}}$ melodiously issuing from every single pore of all the $\underline{\mathbf{M}}$ s... $\underline{\mathbf{K}}$ witnesses a prayer of one of the great Ms: "May all beings in the 10 quarters always be happy and healthy; may they be endowed with the benefits of piety, may they be successful and their wishes be fulfilled... Allow me to work for the welfare of creatures, as long as the lands and roads exist in the ten quarters, relieving anxieties, extinguishing pain... Allow me to work till the end of time, adjusting myself to the lives of beings, fulfilling the life of Awakening... [K begins to develop] a great mind as vast as space, an unhindered mind relinquishing all worlds and free from attachments, an unobstructed mind... [until he] sees himself in the $\underline{\mathbf{M}}$'s being, traversing infinite realms, coursing in a sphere of endless, inexhaustible knowledge, ultimately becoming equal to the great $\underline{\mathbf{M}}$ and the Cosmic $\underline{\mathbf{J}}$ (called $\underline{\mathbf{N}}$), filling the cosmos.

To which Chinese religious tradition (and specific 'school', and text) does the above belong? Who are the figures \underline{J} , \underline{K} , \underline{L} \underline{M} , and \underline{N} ? What is the significance of this





To which Chinese religious tradition (and specific 'school') do the above images belong? What are the main teachings of this 'school'? Who are the figures \mathbf{I} , \mathbf{O} , and \mathbf{P} ? What is the significance of these images—how were they used in practice?

Religions of East Asia Metropolitan Museum Visit Report

DUE: Tuesday, November 21

LENGTH: 5 pages, double-spaced, typed

WORTH: 10% of final grade

This report depends upon our class trip to the Metropolitan Museum of Art in New York City, on Saturday, November 11, leaving from the 7th Street Parking Lot at exactly 9:00 am. Once we arrive at the museum, we will go directly to the 'Asian Art' wing, which houses hundreds of works of painting, calligraphy, statue and other artefacts from south, central and east Asia. Given the nature of this course, we will focus our attention on specifically East Asian works (i.e., Chinese, Japanese & Korean), though the Buddhist statues from Gandhara and Central Asia are also related, as they provide a sense of the templates from which Chinese Buddhist art and devotion evolved along the Silk Road. Thus you might choose to compare a non-East Asian work to an East Asian one. You *must* however focus your attention on at *least one* work that has a connection to one or more of the religious traditions of East Asia. Finally, you may choose to write about the 'Confucian Scholar's Garden'; if so, it should be enough in itself to fill the report.

Once we enter the Asian wing of the museum, you are on your own to view the collection and seek out one or several works that catch your eye. You should spend at least 1 or 2 hours in the museum, making notes and trying to get an impression of the works you see. Once you have done this, you are free to go where you please, either inside the museum or in the City (please inform me, however, if you do NOT plan to return with the bus, which will leave from the museum at exactly 7:00 pm).

You will need to write a 5-page (roughly 2000 words) report on your visit, which should include but is not limited to the following parts:

- 1. CONTEXT: provide a short discussion of the context of the work or works (what type of art is it? when was it made? who made it? and so on.)
- 2. DESCRIPTION: describe as carefully as possible the medium, technique, subject, and treatment of the subject.
- 3. EXPLANATION: explain the specific connection to one or more of the East Asian religions, and speak of how the work may have been 'used' in a religious context.
- 4. IMPRESSIONS: explain your impressions, feelings, and how the works you focus on compare or contrast to other works in the exhibit or to other works you have seen in class or elsewhere.

Finally, if you can, try to include pictures of the works (or similar works) you are discussing.









RELI 244 / EAST 244 Fall 2006 • Professor Shields

RESEARCH PAPER ASSIGNMENT

Due Date: Thursday, November 30

Length: 12-15 pages, typed, double-spaced, reasonable font-size (11-12)

Worth: 30% of final grade

Each student will be required to write a 12-15 page research paper on a specific topic within the broad field of East Asian religious practice. This research paper will be due on Thursday, November 30, giving you a total of 7 weeks to complete the assignment. Be forewarned: I will not accept a late assignment for any reason (other than an extremely serious one).

I am giving you a lot of freedom in this research report, though I am also providing a list of 40 fairly specific topics in both Chinese and Japanese religions (you may also write about Korean, Vietnamese, Singaporean or Taiwanese religion if you so choose). You should first decide which general area interests you the most: religious history, psychology of religion, ethics, cosmology, mysticism, rituals, politics or religion and culture (including both 'high' and 'popular' culture). Please avoid topics in a) philosophy or religious doctrines, since that is not the focus of the course, and b) visual art or architecture, since this area will be covered in your 'Museum Report' assignment and the Met field trip. You may focus your research on one of the four main 'traditions' of East Asian religion: Confucianism, Daoism, Buddhism, or Shinto; or you may choose to look more closely at syncretic practices or rituals, shamanism, folk religion, or the influence of foreign religions like Hinduism, Zoroastrianism, Islam or Christianity on East Asian religions. If you choose a topic that is not on the list, you must confirm it with me before undertaking the research.

Since the paper is not very long, keep the details to a minimum, and try to develop an interesting 'argument' on the topic (though it need not be a completely novel one—this is not a Ph.D. thesis). You may also choose a topic touched upon in lectures or texts for the course, though you need to explore a dimension other than what you hear in lectures or read in the course material. In other words, you need to do some of your own 'research'. Finally, I would like you to approach your topic 'critically' (i.e., add you own reflections and arguments, rather than just repeating what others write or suggest). At the same time, do not just tell me what you feel without providing any 'support'. If you have any further questions, or are having problems deciding on a topic, come to see me.









RELI 244 / EAST 244 Fall 2006 • Professor Shields

RESEARCH PAPER ASSIGNMENT: 40 TOPICS

CHINESE RELIGIONS:

AREA 1: Mysticism, Cosmology and Psychology

- Chinese world-system: Qi and Yin-Yang
- Divination in modern China
- Daoism and modern psychology
- Feng shui in the modern age
- Daoism and Chinese medicine

AREA 2: Ritual and Devotion

- devotional aspects of Confucianism
- emergence of 'Religious Daoism' out of 'Philosophical Daoism'
- Daoism and popular millennial cults
- what is 'Chinese' about Mahayana devotion?
- popular Buddhist rituals in modern China

AREA 3: Religion and Culture

- impact of Confucianism/Daoism/Buddhism on Chinese martial arts
- religion in Chinese opera
- religion in Chinese 'popular' culture
- religion in Mao's 'Cultural Revolution'
- religion in modern Chinese film

AREA 4: Myths and Legends

- ancient Chinese myth as reflection of political structures
- women in Chinese myth: goddesses
- transformation of Indian/Buddhist myths in China
- Kuan yin / Kannon: sex-change of a bodhisattva
- animals in Chinese myth & legend (Monkey-King)

JAPANESE RELIGIONS

AREA 1: Mysticism, Cosmology and Psychology

- Zen meditation as psychology
- Divination/shamanism in Japanese religion
- Esoteric/Tantric Buddhism in Japan (Kûkai, Shingon)
- Philosophical Taoism (Yin/Yang; feng shui) in modern Japan
- Chinese medicine/alchemy (kanpo) in Japan

AREA 2: Ritual and Devotion

- devotional aspects of Shinto practice
- impact of 'Religious Daoism' on Japanese popular religion/Shinto
- devotion and ritual in Japan's New Religions (SGI)
- transformation of Christian ritual in Japan
- popular Buddhist devotion in Kamakura Japan (i.e., Pure Land Buddhism)

AREA 3: Religion and Culture

- impact of Confucianism/Daoism/Buddhism on Japanese martial arts
- religion in Japanese drama: Kabuki & Noh
- religion in Japanese 'popular' culture: manga, anime, video games
- religion as a basis of Japanese horror films: Ringu, Juon
- Japanese religion in modern Hollywood films: Last Samurai, Memoirs of a Geisha

AREA 4: Myths and Legends

- ancient Japanese myth as reflection of political ideologies
- women in Japanese myth: Amaterasu/Tokoyo
- transformation of Chinese/Buddhist myths in Japan
- use of mythology in modern Japanese nationalism
- animals in Japanese myth & legend









RELI 244 / EAST 244 Fall 2006 • Professor Shields

RESEARCH PAPER ASSIGNMENT: 40 TOPICS

CHINESE RELIGIONS:

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- impact of Confucianism/Daoism/Buddhism on Chinese martial arts
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- animals in Chinese myth & legend (Monkey-King)

JAPANESE RELIGIONS

AREA 1: Mysticism, Cosmology and Psychology

- Zen meditation as psychology
- Divination/shamanism in Japanese religion
- Esoteric/Tantric Buddhism in Japan (Kûkai, Shingon)
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- ancient Japanese myth as reflection of political ideologies
- women in Japanese myth: Amaterasu/Tokoyo
- transformation of Chinese/Buddhist myths in Japan
- use of mythology in modern Japanese nationalism
- animals in Japanese myth & legend

Student Name:









FINAL QUIZ
Bucknell University

RELI 244 / EAST 244

Examiner: Prof. James Mark Shields Thursday, December 7, 2006 11:45 a.m. – 2:45 p.m.

<u>Instructions</u>: Of the following 6 questions, you MUST answer 5. Each question is worth a possible 5 marks, for a total of 25. For all questions, tell me as much as you can about the passage—identifying the tradition from which it comes, the specific form or forms of the tradition, the meaning and significance, and identify the terms involved (i.e., $\underline{\mathbf{A}} \longrightarrow \underline{\mathbf{I}}$). Please see the "Guide" to help with identification of the letters. Question #7 is a BONUS question worth a possible 2 marks.

Answer all questions directly on the exam paper. Please keep in mind the relative worth of each question, and budget your time and effort accordingly. Calculators and dictionaries are prohibited. Please write your name on this cover page.

Good luck. Buena suerte. Bonne chance. Viel Glück. 好运气. 頑張って。

This exam comprises 8 (eight) pages, including this cover page, and not including the "Guide".

Weeping, the old woman grabbed the monk's wooden clapper from the shrine, knelt, and rocking back and forth, cried out "Namu amit'abul, Namu amit'abul." She tapped the wooden clapper with an urgency unknown in Buddhist temples as the $\underline{\mathbf{A}}$ swirled round her to its own rhythm. At Yongsu's Mother's next flower-greeting $\underline{\mathbf{A}}$ a year later, they tossed a robe across the old woman's shoulders and she spun through the $\underline{\mathbf{A}}$, wielding the mansin trident and cudgel. "Look at Mother go!" One of the women nudged my shoulder and chuckled. In the shrine she again claimed the wooden clapper, knelt, and rocked herself to her own chanting. The animated woman was Yongsu's Grandmother, the old woman with the leather face who often appeared at her daughter's house, said little, in contrast to her ever-talkative daughters, and was given to naps, snoring quietly on the warm floor. Whatever had possessed her? … "Her Buddhist Sage comes on strong, its ravenous. My mother's Buddhist Sage has a huge appetite.

The land of Sanuki, fine in sleek seaweed: is it for the beauty of the land that we do not tire to gaze upon it? Is it for its divinity that we deem it most noble? Eternally flourishing, with the heavens and the warth, with the sun and the moon, the very face of a god—so it has come down through the ages.

Looking around,
we saw you lying there
on a jagged bed of stones,
the beach
for your finely woven pillow,
by the breakers' roar.
if I knew your home,
I would go and tell them.
If your wife knew,
she would come and seek you out.

 $\underline{\mathbf{B}}$ was possessed of uncanny qualities from the time he was in his mother's womb. From the age of seven, he took refuge in the Three Treasures. As a young man of nineteen he repaired to Mino'o Falls in the land of Settsu, where he accumulated merit by assiduously performing ascetic practices—chanting mantras and sitting in meditation. he amassed power through his perseverence in these practices. ... Further, $\underline{\mathbf{B}}$ the Ascetic established the One Vehicle Enlightenment Temple on Golden Peak in Kumano. He began going onto holy peaks here and there and was the first to set foot on the holy mountains of many districts ... if one were to inquire into the origins of the lonely, perilous practices of the $\underline{\mathbf{C}}$, these all arose out of actions first taken by $\underline{\mathbf{B}}$ the Ascetic.

The mountain man said secretly to $\underline{\mathbf{D}}$, "I am the king of this mountain, and I donate the land under my control to you in order to increase my power and blessings".... Therefore, in the middle of the sixth month, $\underline{\mathbf{D}}$ submitted his request to the emperor for a place for meditation. He built one or two thatched huts. He had myriad things to do and did not have much time, but he managed to go up once a year. ... When they were clearing the trees in order to build a monastery, they found the three-pronged ritual implement that he had thrown from China hanging majestically from a tree. $\underline{\mathbf{D}}$ was filled with joy. Then he realized that this was a place suitable for the Esoteric teaching, just as the mountain king, the owner of the land, had said. ... On the 15^{th} day of the third month of the year 835, $\underline{\mathbf{D}}$ said, "I expect to enter a state of eternal meditation in the early morning of the 21^{st} day. ... After more than five billion six hundred million years have passed, the compassionate one [$\underline{\mathbf{E}}$ Buddha] will descend to earth. At that point, I will surely accompany $\underline{\mathbf{E}}$, and I will be able to see my old places."

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The \underline{F} resulting from a terminated pregnancy is a child existing in the realm of darkness. The principal things that have to be done for its sake are the making of a full apology and the making of amends to such a child. ... The next thing to do in remembering the \underline{F} is to set up an image of \underline{G} on the Buddhist altar in one's own home. This will serve as a substitute for a memorial tablet for the \underline{F} Such \underline{G} images for home use can be obtained from the Purple Cloud Villa but can also be purchased at any shop specializing in Buddhist art and implements. ... Some prices follow. ... When a person has awakened to the value and importance of remembering \underline{F} , one gains a much deeper faith and makes efforts to live as a bodhisattva, setting one's mind to performing at least one act of goodness each day. Also vowing to go on pilgrimage to \underline{H} or the Kannon sites is an excellent way to be total and thorough-going in one's act of apologizing to and remembering the \underline{F} .

POPPO: Good day everyone! I'm Poppo the White Pigeon. There are about six hundred of my friends living together peacefully here at \underline{J} Let's talk a bit about the history and festivals of \underline{J} Shrine, which everyone is always asking about. ... I Shrine is a shrine with a long tradition and was built over 120 years ago in 1869. Throughout the time of national seclusion before the Meiji period, Japan did not have relations with the other countries of the world. But the people of foreign countries gradually took a critical attitude toward Japan and pressured Japan to open itself to the outside world. ... At this point was born the idea of everyone in Japan becoming of one heart and mind under the emperor in order to restore the beautiful traditions of Japan, create a splendid modern nation, and become good friends with all the people of the world. ... However, to protect the independence of Japan and the peace of Asia surrounding Japan, there was also—though it is a very sad thing—several wars with foreign countries. ... All those who offered up their noble lives in such disturbances and wars are worshipped at \underline{J} Shrine as gods. ... There are also those here who took responsibility for the war upon themselves and ended their own lives when the Great Pacific War ended. There are also 1,068 who had their lives cruelly taken after the war when they were falsely and one-sidedly branded as 'war criminals' by the kangaroo court of the Allied who fought Japan.

QUESTION #7 — BONUS QUESTION on the film SHIKOKU

A. Shamanism

The modern Japanese horror film *Shikoku* makes a number of references to various aspects of Japanese religions. Identify and briefly explain the references in the film to:

B. Shikoku Pilgrimage (& Reverse Pilgrimage)
C. Shinto Death Taboos / Land of Yomi
D. Jizo
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FINAL QUIZ
GUIDE for Identification

 $\underline{\mathbf{A}}$ = name of a ceremony









 \mathbf{F} = a type of being



 $\mathbf{H} = a place$

