

The Kyoto Consortium for Japanese Studies (KCJS)

KCJS is an in-country program for the intensive study of Japanese language, humanities, and social sciences. Established in 1989, the thirteen institutions that govern KCJS include Boston University, Brown University, University of Chicago, Columbia University/Barnard College, Cornell University, Emory University, Harvard University, University of Pennsylvania, Princeton University, Stanford University, Washington University in St. Louis, Yale University, and University of Virginia. For more information, see www.kcjs.jp

Professor Catherine Ludvik Japanese Religion Through the Lens of Visual Culture

Fall Semester, 2020

Contact: catherine.ludvik@gmail.com

Course Time: Tuesdays and Thursdays, 1:10–2:40

Location: TBA

Office Hours: By appointment

Course Description & Objectives

This course introduces Japanese religion through the many aspects of its visual culture, including architecture, sculptural and pictorial representations of its icons, ritual implements, religious garments, pilgrimage scrolls and items of equipment on spiritual journeys, and so on. Kyoto's especially high concentration of Buddhist temples and Shinto shrines, in addition to its numerous museums, specialized religious goods shops, and private households, all display the enormous impact of religion on culture and the arts. The ancient capital therefore provides an ideal setting for the study of both religion and its spectacular ancient, as well as vibrant contemporary, visual culture. Classes will address a selection of different themes, such as the periodic rebuilding of Shinto shrines (*shikinen sengū*) and Buddhist as well as Shinto images, and will explore issues of construction and production techniques, spatial arrangements and their underlying concepts, and the choreography of the sacred.

The objectives of this class are:

a) to familiarize students with the visual expressions of Japanese religion, with which they will be surrounded throughout their time in Kyoto, so that they can recognize and understand what they see;

- b) to explore the range of functions of images, structures, and other expressions of visual culture in their respective contexts;
- c) to analyze display settings and strategies of representation, including the participation of the seen and the unseen in the visual experience, in order to acquire an understanding of the underlying assumptions, concepts, and frameworks of thought expressed through the choreography of the sacred.

Assignments/Requirements

Participation and Contributions to Class Discussions	20%
Class Presentation	20%
Two Papers	40% (20% each)
Final Exam	20%

1. Participation and Contributions to Class Discussions

Attendance: please be sure to arrive on time and prepared for class. Your participation grade will be reduced if you are repeatedly absent or late.

Preparation: readings are assigned for each class and are to be completed in preparation for the class.

Participation: you are expected to participate actively in class discussions. Students will take turns summarizing readings and raising discussion questions.

2. Class Presentation on a member of the Buddhist pantheon based on research and fieldwork. Presentations will be done either individually or in groups, depending on the number of students.

3. Two papers based on research, analysis of academic sources, and integration with fieldwork.

The first paper will be a research-based comparative report on shrine fieldwork focused on a particular theme, such as Hachiman or *goryō* shrines. For comparative and analytical purposes, students will visit at least two shrines.

The second paper will focus on particular objects, such Buddhist altars (*butsudan*), analyzing their ancient as well as contemporary forms and functions, and considering what these objects tell us about changes in religion or attitudes to it. The fieldwork component for this paper will consist in visiting a *butsudan* shop, for example.

Late submissions: assignments submitted late will be subject to one letter-grade reduction per week.

Plagiarism: misrepresenting the work of others (whether published or not) as your own will result in an automatic "F". Any facts, statistics, quotations, or paraphrasing of information that is not common knowledge should be cited.

4. Final Exam

Details on the exam will be released during the semester.

Academic Honesty

Cheating, or helping others to cheat will result in an automatic "F".

Grading Scale

A	95-100	C	65-69
A-	90-94	C-	60-64
B+	86-89	D	55-59
B	80-85	D-	50-54
B-	75-79	F	below 50
C+	70-74		

Teaching/Learning Schedule

Week 1: Introduction

a) Course Introduction

SHINTO: INTRODUCTION

b) Shinto: Spaces, Structures and *Kami*

Readings: Bernhard Scheid, "Shintō Shrines: Traditions and Transformations," in *Handbook of Contemporary Japanese Religions*, eds. Inken Prohl and John Nelson (Brill, 2012), pp. 75–95; Christine Guth Kanda, *Shinzō: Hachiman Imagery and Its Development* (Council of East Asian Studies, Harvard University, 1985), pp. 7–13, 26–27.

Week 2: Shinto Shrines

a) Reconstructing *Kami* Dwellings: Ise Jingū

Readings: Mark Teeuwen and John Breen, *A Social History of the Ise Shrines: Divine Capital* (Bloomsbury Academic, 2017), pp. 1–7; William Coaldrake, "The Grand Shrines of Ise and Izumo: The Appropriation of Vernacular Architecture by Early Ruling Authority" in *Architecture and Authority in Japan* (Nissan Institute/Routledge, Japanese Studies, 1996), pp. 16–51.

b) Field Trip to Kitano Tenmangū

Reading: Robert Borgen, *Sugawara no Michizane and the Heian Court* (Council of East Asian Studies, Harvard University, 1986), pp. 1–5, 307–336.

JAPANESE BUDDHISM: INTRODUCTION

Week 3: Buddha Shākyamuni in Japan

Readings: Sarah J. Horton, “Śākyamuni, Still Alive in This World” in *Living Buddhist Statues in Early Medieval and Modern Japan* (Palgrave Macmillan, 2007) pp. 22–31, 42–48; Max Moerman, “Dying Like the Buddha: Intervisuality and the Cultic Image,” *Impressions* 29 (2007–2008), pp. 25–57.

Week 4: Buddhist Temples

a) Temple Complexes: Architecture, Layout, and Iconography

Readings: Penelope Mason, *History of Japanese Art* (2nd ed. Prentice Hall, 2004), pp. 40–42, 57 (“Buddhism”)–65; Nishikawa Kyōtarō and Emily J. Sano, “Buddhist Imagery” in *The Great Age of Buddhist Sculpture, AD 600–1300* (University of Washington Press, 1983), pp. 42–46.

Reference Material: Louis Frederic, *Buddhism, Flammarion Iconographic Guides* (Flammarion, 1995), pp. 39–76.

b) Field Trip to Sekizanden’in: Buddhas, Kami, and More

Reading: Ian Reader, *Religion in Contemporary Japan* (The MacMillan Press, 1991), pp. 120–128, 168–193.

Viewing: Fujinami Genshin Ajari’s 1000-day circumambulation of Mt. Hiei (19:48 minutes): <https://www.youtube.com/watch?v=S06oMxdt40A>

IMAGES AND DECORATIVE ARTS: DISPLAY SPACES

Week 5: Settings and Timings

a) Display Spaces, Formats, and Occasions

Reading: Gregory P. A. Levine, *Daitokuji: The Visual Cultures of a Zen Monastery* (University of Washington Press, 2005), pp. 226–254, “Mushiboshi at Daitokuji.”

b) Field Trip to Kōryūji: Treasure House Sculptures

Readings: See presentations handout.

c) Field Trip to Daitokuji: One-day-a-year Airing of Temple Treasures (*mushiboshi*). Hanging scroll paintings and calligraphy.

Readings: Mason, *History of Japanese Art*, 213–226, note especially Muqi’s Triptych of “Crane, Kannon, and Monkey” on pp. 222–223, fig. 256, which we will see; John Dougill, *Zen Gardens and Temples of Kyoto* (Tuttle, 2017), pp. 80–91.

Reference Material: Sōgen Hori, “Daitokuji Mushiboshi Notes.”

Week 6: Decorative Arts

a) Sliding and Folding Screen Paintings (*fusuma-e* and *byōbu-e*)

Reading: Mason, *History of Japanese Art*, pp. 245, 254–266.

b) Field Trip to Kenninji: Sliding-screen, Folding-screen, and Ceiling Paintings

Reading: Dougill, *Zen Gardens and Temples of Kyoto*, pp. 48–54.

Reference Material: Fūjin and Raijin by Sōtatsu in Mason, *History of Japanese Art*, p. 270, fig. 312.

Week 7: Class Presentations on Buddhist Pantheon

CHOREOGRAPHY OF THE SACRED: STRATEGIES OF (RE)PRESENTATION AND EMPOWERMENT

Week 8: Multiplication and Magnification

a) Field Trip to Sanjūsagendō

Readings: Sherry Fowler, “Between Six and Thirty-three: Manifestations of Kannon in Japan,” in Epprecht, Katharina, et al., *Kannon—Divine Compassion: Early Buddhist Art from Japan* (Zürich: Museum Rietberg, 2007) pp. 59–79; Mason, *History of Japanese Art*, pp. 154–157.

b) Field Trip to Darumadera

Reading: Bernard Faure, “From Bodhidharma to Daruma: The Hidden Life of a Zen Patriarch,” *Japan Review* 23 (2011), pp. 45–71.

Week 9: Mandalization

a) Esoteric Mandalas: Art, Space, and Ritual

Reading: Mason, *History of Japanese Art*, pp. 122–132; David L. Gardiner, “Maṇḍala, Maṇḍala on the Wall: Variations of Usage in the Shingon School,” *Journal of the International Association of Buddhist Studies* 19:2 (1996), pp. 245–279.

b) Field Trip to Tōji

Reading: Fabio Rambelli, *Buddhist Materiality: A Cultural History of Objects in Japanese Buddhism* (Stanford University Press, 2007), pp. 58–87.

Also recommended: Cynthea Bogel, “The Tōji Lecture Hall Statue Mandala and the Choreography of Mikkyō,” in *Esoteric Buddhism and Tantras in East Asia*, eds. Charles D. Orzech, Henrik H. Sorensen, Richard K. Payne (Brill, 2011), p. 936–981.

c) Visualizing the Pure Land: Taima Mandara and Byōdōin

Readings: Mason, *History of Japanese Art*, pp. 141–146, 149–154, 201–209; Elizabeth ten Grotenhuis, *Japanese Mandalas: Representations of Sacred Geography* (University of Hawai'i Press, 1999), pp. 122–141, Plates 1–5.

Week 10: Text and Image

Sutra Copying, Decorating, and Illustrating

Readings: Willa J. Tanabe, *Paintings of the Lotus Sutra* (Weatherhill, 1988), pp. 28–49; Halle O’Neal, *Word Embodied: The Jeweled Pagoda Mandalas in Japanese Buddhist Art* (Harvard University Asia Center, 2018), pp. 1–15.

Also Recommended: O’Neal, *Word Embodied*, pp. 122–167.

Week 11: Concealing and Revealing

a) Images Within Images (*tainaibutsu*)

b) Concealed Images (*hibutsu*)

Reading: Sarah J. Horton, “Secret Buddhas, the Veiled Presence” in *Living Buddhist Statues in Early Medieval and Modern Japan* (New York: Palgrave Macmillan, 2007) pp. 156–189.

DRESS AND EQUIPMENT

Week 12: Priests and Mountain Ascetics

a) Robes and Rosaries

Readings: Willa Jane Tanabe, “Robes and Clothing” in *Encyclopedia of Buddhism*, ed. Robert E. Buswell (Macmillan Reference USA, 2004), vol. 2, pp. 731–735; Diane E. Riggs, “Fukudenkai: Sewing the Buddha’s Robe in Contemporary Japanese Buddhist Practice,” *Japanese Journal of Religious Studies* 31:2 (2004), pp 311–356; Miyake Hitoshi, *The Mandala of the Mountain: Shugendō and Folk Religion* (ed. Gaynor Sekimori, Keio University Press, 2005), pp. 97–100.

b) Field Trip to Tenryūji: Monastic Perspective

Forms, functions, and lived experience of monastic robes and ritual objects; *zazen* meditation.

Reading: Dougill, *Zen Gardens and Temples of Kyoto*, pp. 18–25, 100–103.

Week 13: Pilgrims

Shikoku Henro Uniform and Equipment

Reading: Ian Reader, *Making Pilgrimages: Meaning and Practice in Shikoku* (University of Hawai’i Press, 2005), pp. 9–11, 20–24, 47–74.

Week 14: Conclusion

a) Life Cycle of Objects

Reading: Rambelli, *Buddhist Materiality*, pp. 211–258.

b) Final Exam