

BUDDHISM_JAPAN_Shinto

Buddhist values had to be placed in some relationship with the indigenous Japanese tradition that we know today as 'Shinto', or 'the Way of the Gods'.

Shinto is sometimes called the indigenous nature and spirit worship of Japan.



Shinto Shrine.

"Shinto gods" are called kami. They are sacred spirits which take the form of things and concepts important to life, such as wind, rain, mountains, trees, rivers and fertility. Humans become kami after they die and are revered by their families as ancestral kami. The kami of extraordinary people are even enshrined at some shrines.

The Buddhist temple to the left, rather than following Chinese models of enormous size, is small and built into the hillside to enhance its connection to nature.



BUDDHISM_JAPAN_Shinto

The most important deity in Shinto tradition is the sun goddess Amaterasu. The rising sun is the symbol of Japan, and the power of the sun goddess is understood as being present in the lineage of the emperors.



The Rising Sun Flag of the Japanese Navy and the Flag of Japan.



Amaterasu emerging out of a cave



Amaterasu appears to be the Japanese expression of a historical pan-Asiatic solar goddess. Several similarities have been noticed between the Japanese solar goddess and the Korean solar goddess Hae-nim, particularly in regards to shamanistic worship, utilizing the same symbols and practices

BUDDHISM_JAPAN_Shinto

The presence of Shinto posed a challenge to Buddhism in Japan.

When first introduced, some Japanese perceived Buddhism as a threat, but eventually the two were perceived as complementary and the kami and the Buddha's could be worshiped together.

Kami are gods in Shinto, they are elements in nature, animals, creationary forces in the universe, as well as spirits of the revered deceased.

Amaterasu emerging out of a cave



BUDDHISM_JAPAN_Shinto

Many Kami are considered the ancient ancestors of entire clans, and some ancestors became Kami upon their death if they were able to embody the values and virtues of Kami in life.

Traditionally great or charismatic leaders like the Emperor could be kami.



BUDDHISM_JAPAN_

Prince Shotoku (573-621) led Japan through a process of political reorganization including using Buddhism to unify the nation and promote the welfare of the Japanese people, just as Ashoka had done in India.

Shotoku expressed his Confucian and Buddhist values in a manifesto called the Seventeen-Article Constitution.

1. the first article shows the influence of the Confucian concept of a harmonious society:
 - a. harmony is to be valued, and avoidance of wanton opposition is to be honored.
2. the second articles shows the influence of Buddhism:
 - a. sincerely reverence the three treasures.
The three treasures, Buddha, the Law and the Monastic orders, are the final refuge of the four generated beings and are the supreme objects of faith in all countries.



The Buddha Shakyamuni and two bodhisattvas is one of the earliest examples of Japanese Buddhist Art, 623 p. 140 Buddhist Art

BUDDHISM_JAPAN

The worship of Amitabha, with its goal of rebirth in the material splendor of the Western Paradise, was evident in Japan by the late 7th century.

A fully mature Pure Land school developed later.

The **Mahayana** emphasis on celestial deities and heavenly rewards is emphasized rather than earthly events of the life of the Buddha.



Amida and two bodhisattvas, Horyuji
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BUDDHISM_JAPAN

A series of civil wars resulted in nearly 700 years of Shinto and Buddhist directions with the growth of Zen, Pure Land and Nichiren schools.

Realism emerges as with the sculpture by Unkei of Machaku.

This figure Ganjin, the 8th century monk who founded Toshodai-ji, captured his blindness and focused devotion.

Dry Lacquer is a medium that is unique to East Asia. It is made by applying thin coats of lacquer over layers of cloth wrapped around clay or wood. It allowed Asian artists to achieve extreme realism.



*Ganjin, by Unkei, dry lacquer
P. 145-6 in Buddhist Art*

BUDDHISM_JAPAN

During the Nara period (710-84) Buddhism had become a state religion.

Emperor Shomu (724-49) sponsored a building project and gave prominence to Buddhism as an instrument of national policy.

He constructed the **Todai-ji** (the great Eastern Temple) as a symbol of the relationship between Buddhism and the Japanese state.

The temple is said to be the largest wooden building in the world and houses a colossal bronze statue of the Buddha, (the great illumination). The grandest architecture of Japan was the kondo. Or image hall.



At Toshodai-ji from the mid-8th century, Chinese styles appeared almost immediately in Japanese art. *p. 145 Buddhist Art*

BUDDHISM_JAPAN

An interest in Amida provided a focus on the transience of existence, a sensitivity to the passing of life and beauty in all too fleeting a world.

The Phoenix Hall, or Byodo-in is a miniature replica of the Western Paradise and a symbol of resurrection and immortality.



A seated Amida (the celestial Buddha, Vairochana) is found inside, radiating compassion rather than awesome power.

Toshodai-ji

BUDDHISM_JAPAN_Toshodaiji

The three major images of Toshodaiji are:
The celestial Buddha, Vairochana, gilded dry lacquer and eleven headed, thousand-armed Avalokiteshvara, (the far right is the healing Buddha, Bhaishagjaguru, or Yakushi.



BUDDHISM_JAPAN

Of the numerous, complex images associated with esoteric Buddhism, none is more extraordinary than the images of the Five King or Myo-o.

Although considered a benevolent deity, the Japanese Fudo derived from the ferocious, destructive aspects of the Hind god Shiva.

Maybe you can notice the elements that connect this image to Buddhism and those of Shiva (Hindu).

Myo-o, Tang 600-900



BUDDHISM_JAPAN

The sculpture of the early Heian period reflects the changes in Japanese Buddhism and the development of a more native taste.

Solid pieces of wood replaced bronze, clay or dry lacquer, with heavy bodies, massive forms, gazes without warmth, enclosed in a meditative trance that excludes the worshiper.

Shaka Nyorai, 9th Century, Muroji kondo, wood.

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BUDDHISM_JAPAN_Byodo-in

Originally a villa, the architecture of the Byodo-in, is human scale, inviting and exquisitely decorated. The entire building with symmetrical wings replicates a mythical bird. The broad, graceful eaves, reflected in the surrounding lake, present an especially Japanese character of delicacy and refinement.

No longer connected to the stupa, it is considered a miniature replica of the Western Paradise and a symbol of resurrection and immortality.

*Byodo-in, 1053, near Kyoto
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BUDDHISM_JAPAN

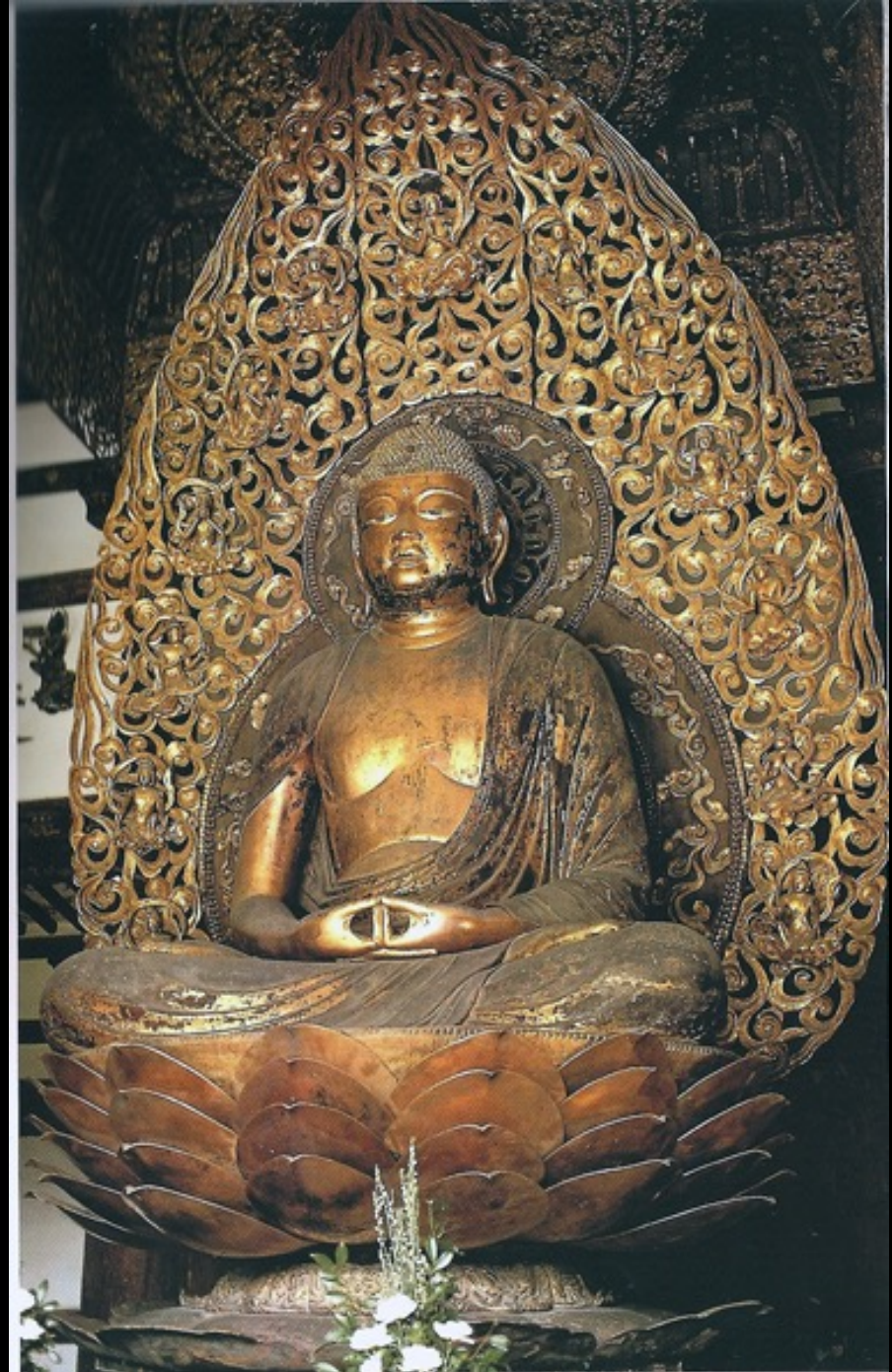
Japan saw the rise of esoteric Buddhism in the first part of the Heian era (794-1185), but the rest was dominated by worship of Amida, with it's emphasis on a Western Paradise-- a greater emphasis on heavenly rewards.

Early images of the Shakyamuni Buddha gave way to those of Amida.

Evidence of similar aspects are shown here.

Joco, Amida, 1053, Byodo-in

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BUDDHISM_JAPAN

Large scale popular art was possible from donations. This colossal, hollow bronze Amida, was once housed in its own temple.

Worshippers entered the sculpture through an opening.

The tradition of leaving charms, scriptures and relics inside the statue has now changed so a person can enter.

In addition a ladder leads into the head where there is a small shrine.



*Seated Amida, 13th Century, Japan
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BUDDHISM_JAPAN_KOREA_CHINA

Illustrated hand-scrolls were popular in the 12th century. The Hungry Ghost was related to Pure Land worship and levels of existence in the Buddhist belief. These portray the fate that awaits anyone who doesn't recite Amida's name properly, or whose devotion is lacking. This person could come back as a demon, human, animal or hungry ghost. At worst, he could end up in hell.



In the Taoist tradition it is believed that hungry ghosts can arise from people whose deaths have been violent or unhappy.



Hungry Ghost 800-1200 Japan
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BUDDHISM_JAPAN_ZEN

Garden Art and Zen temples. Garden building had long been practiced in the Far East. The building provided both a private temple for worship and an austere room for meditation and drinking tea. A mixture of native and foreign motifs, with sand and water gardens intended to replicate the Pure Land.

*Ginkakuji and pond, 1489
Mfuromachi period, Kyoto*



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BUDDHISM_JAPAN_ZEN

By the end of the 1500s, Buddhism took a secondary role and the artwork became incorporated into the national style. No longer specifically Buddhist, the style now served patrons with secular interests.

Rock and Zen garden

“we see ourselves like the fifteen individual stones, large and important, appearing to be going somewhere, to be moving ahead, in an illusion created by the raked sand. Yet one day we will each be no larger and no more important than the countless small pieces of gravel (each of which had once been a large stone) that make up the gravel that surrounds the momentarily important stones.”

*Rock and sand Zen garden.
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BUDDHISM_SOUTHEAST ASIA

The migration of peoples and ideas from India was the major influence on South-Eastern culture, shaping cultural expression, from art, mythology and written language to religion, mathematics and science.

Seldom in history has one culture been so thoroughly yet peacefully transferred to another.

South-East Asia comprises two large areas: part of the Asian mainland, and the Indonesian islands of Java and Sumatra.



BUDDHISM_SOUTHEAST ASIA

We also see the Buddha in seated pose and walking poses. The traditional touching the earth mudra, from the moment of enlightenment to depicting the Buddha walking with his steady and resolute victory of the Buddhist law are both seen. Some are small for personal devotion, others large scale as part of a public temple.



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BUDDHISM_SOUTHEAST ASIA

While Mahayana and Vajrayana were reported by Chinese pilgrims in the seventh century, Theravada Buddhism came to dominate the region to the present day.

The Indian protective serpent Muchalinda became very important. In an area that no doubt had many rivers, jungles and snakes, the stories involving the snake protecting the Buddha became a major theme.

We looked at this previously.

Buddha Muchalinda
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BUDDHISM_SOUTHEAST ASIA

Theravada tradition.

Distinct national styles developed in the first millennium but one of the areas shared concepts was the belief in the cosmological role of Meru, the sacred mountain.

The Indian Buddhist ideal of the temple as the center of the universe came to direct the arrangements of the complex religious monuments resulting in some of the grandest architectural displays in the Asian world.

Remember Buddhist cosmology from week 2?



The temple complex was created to resemble Buddhist cosmology.
This is an areal shot from Angkor Wat.

BUDDHIST AND HINDU CAMBODIA_Angkor Wat

The grandest example is Angkor Wat, a Hindu monument, and the nearby Buddhist structure, the Bayon.

With the main shrine in the center, the temple complex was oriented to the cardinal directions with other components used to express the linkage between the human world and that of gods...between heaven and earth.

The illusion of passing from one world to another was repeated with entrance gates, bridges, etc.

Angkor Wat a site of both Hindu and Buddhist architecture.



REVIEW_JAVA_Borobudur

The Borobudur is located on top of a low, natural hill...erected around 800 it is unlike any other temple. The entire structure has been dismantled and rebuilt many times but it is the largest and most complex Buddhist monument ever.

Buddhist cosmology supported a belief in the essential harmony of the universe and a feeling that humankind's creations must conform with that greater plan.

In Cambodia, this cosmology placed the living Khmer king in the central position...with the temple as the physical presence that symbolized his imperial role.



Borobudur, Java, Indonesia, ca. 800.

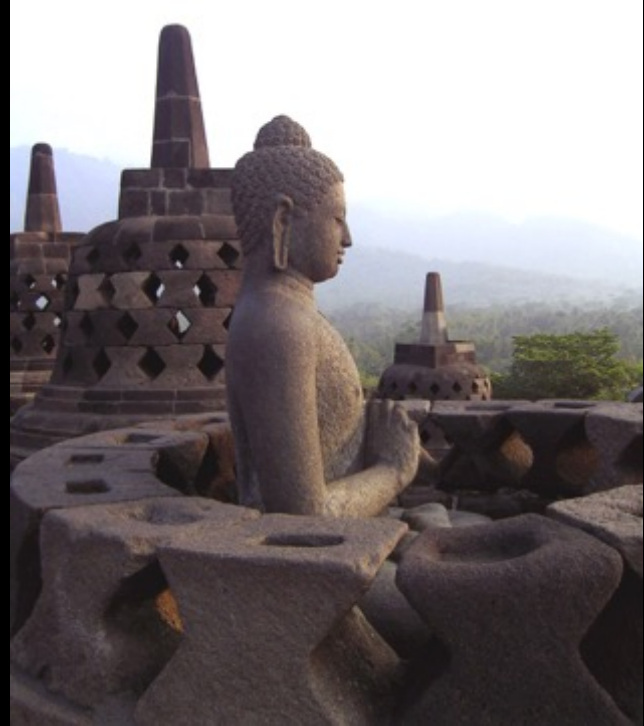
Early records suggest it is both a stupa and a mandala...a microcosm of the Buddhist universe but with Mt Meru at the center.

Remember Buddhist cosmology from week 2?

REVIEW_JAVA_Borobudur

To many it is a 3-D mandala, to others a funerary monument...others think it is intended to link the earthly ruler with the divine. The 3 circular upper levels contain 72 more statues inside a hollow stupa, with an unfinished image of the Buddha in the largest.

However, it also consists of 9 levels, over 400 images of the Buddha and over 8000 feet of relief carvings.



REVIEW

This week we moved farther east to see how Buddhism evolved in Korea, Japan and Southeast Asia.

Entering from China, Buddhism brought many influences from that area while expanding and shifting to incorporate already existing ideas of Zen and Son.

We see the Mahayana tradition expand with Pure Land ideas in some areas but the Theravada tradition holding firm in others.



We continue to see some similarities with the traditional historic Buddha but many changes as well.

NEXT CLASS

Next week we return to Hinduism.

Islam came to India as early as the 7th Century. Muslim rulers dominated the north from about the 12th century.

The Mughal Rulers were Muslim but unified the diverse people and beliefs in India in about the 16th century.



This is where we see the influence of the Mughal courts with Persian styles and Hindu subjects.