



THE JAPAN CODE

The Japan code



文化庁 京都移転 明治維新 150周年記念

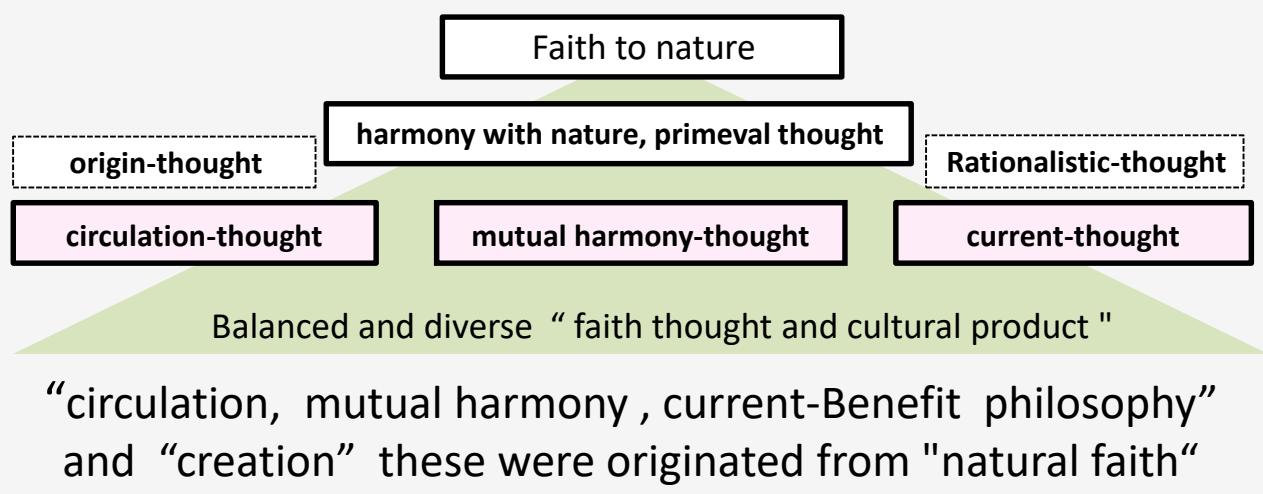
2020年 文化財保護法施行 70周年記念

Principle & Origin of Japanese culture

Principle & Origin of Japanese culture

The Japan code

Principle of Japanese culture (**Minimum module**)



Preface

Ancient Japanese conceived the idea that everything in this world was a sacred being and various **deities** and nature were inseparable and close to each other like the relationship of siblings because they were all born of the same parental Kami.

For your understanding about Japanese culture, I made this thesis: the principle “The Japan code” by the unique and Ingeniously structuring of theory. There has been almost no study that tried to **theorizing of comprehensive** about whole Japanese culture, although there has been particular Theme.

This thesis will explain the reason of the diverse cultures and faith, for example, adaptation of Shinto and Buddhism.

Why does Shinto has an enormous number of deities as objects of worship? They include not only mythical Kami but also Tenno(the Emperor), and historical figures, as most highly venerated beings in Japanese society.

Each deity has its own character, rather as a human being has and people revere the character as an aspect of divine grace.

Why is Japan the most longevity nation of the world according to “Guinness certified”? You know?



Buddha thought of the natural human myself inherently. Confucius thought of the natural human relations Ideal. So, how do you think about the relationship of Japanese and nature? How do you think what did the Prince Shotoku and Shinran think? Prince Shotoku has been considered the father of Buddhism in Japan. Shinran honored the Prince Shotoku as "Hierarch of Republic" in "Pure Land Wasan". I made this **thesis**, based on an enormous number of book and opinions of professor emeritus and chief priest of temples and shrines. And I fed back to them. I have presented regularly about Japanese culture by taking advantage of this thesis in Research group that I have joined.

This thesis has two **purposes**. One of the purposes is to clarify the comprehensive logical definition of the principles of the Japanese culture and faith. Because generally those have been thought to be difficult to understand for foreigners.

Another purpose is the support of historical temples that have been damaged by heavy rain. Materials that take advantage of this thesis, can explain the historical religious value of the temples to the people.

For example, Japanese culture is not to be understood only by "Tale of Genji" or "Zen".

This thesis explains **why** the Emperor has been respected among long history in Japan. This thesis describes the reasons of accepting Buddhism and Confucianism. And, This thesis explains why Kannon faith and Pure Land faith has spread while their own changes. They are two of heterogeneous faith to each other. And also, This principle of thesis will describe the reason in conjunction with the features, about the birth reason of culture, such as deities syncretism and Japanese paintings, chanoyu (tea ceremony), and other spiritual culture.

The last part of this thesis is a proposal for modern Japan. It is also about a naturally and originally way of life to the **future**.

The first chapter describes the principle based on the concept of Kami “神”: shinto deity of Faith to nature.

Presentation about character of deity “神” (Kami)

“申” makes in the shape of the meaning “示” and sound of thunder. It is deity of sky “Tenjin 天神” and deity of thunder “Raijin 雷神”, means uncertainty nature existence that exceeds human understanding.

Ancient notions of deity “神”

I will introduce a little more about Formation Process of “the principle of Japanese culture”.
I illustrate about Ancient Notions that thought was established.

This is a very important part in order to understand the Japanese culture, especially with “Notion of Deities” .

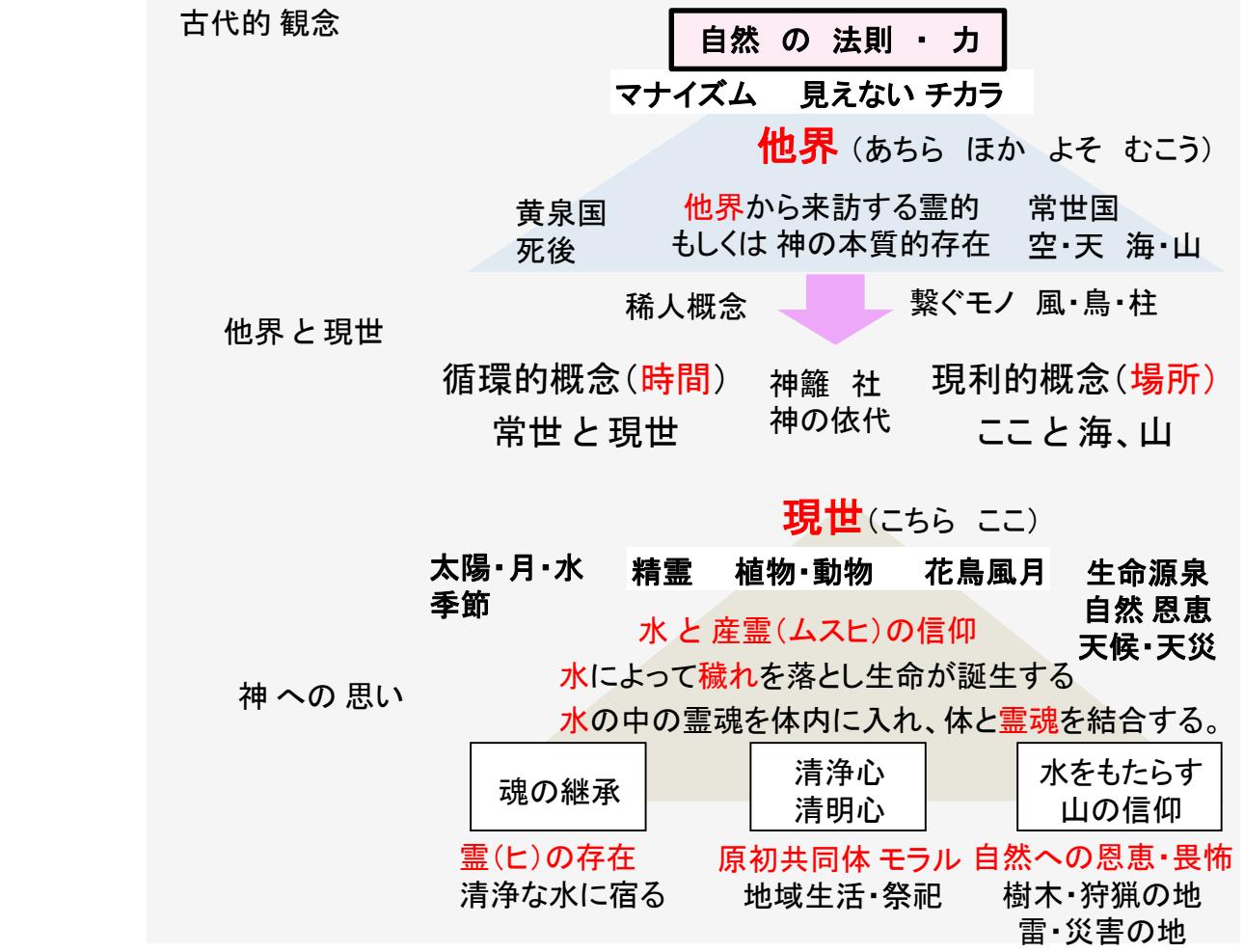
Description of words

稀人 “Marebito” notion

Being that comes to rare from a distance, such as the sea. It overlaps with the notion, of deity.

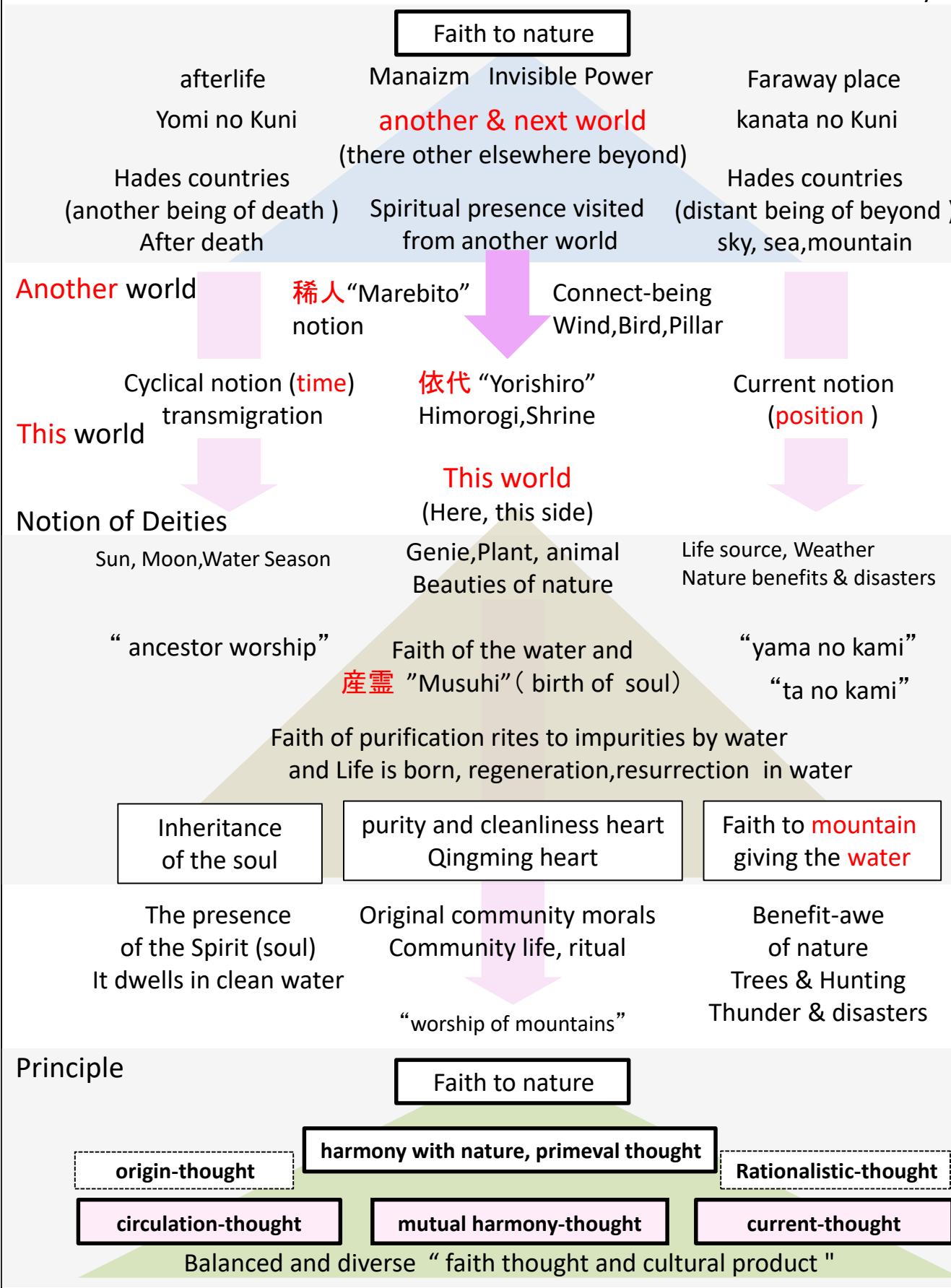
依代 “Yorishiro” Himorogi, Shrine

- object representative of a divine spirit
- object to which a spirit is drawn or summoned
- object or animal occupied by a kami



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Ancient Notions





afterlife あの世 / ano yo; literally, “that world”

Also referred to as shigo no sekai, “the world after death,” and Yomi no Kuni, “the Land of Darkness.” The traditional, fundamental Japanese belief about life after death has been that the spirits of the dead gradually lose individuality and finally, after the 33rd anniversary of death, merge with the spirits of the **ancestors** and reside in mountains (**yama no kami** “山の神”). The spirits then keep watch over the living, visit kinsmen over the New Year holidays, and at the summer Bon Festival come to protect the rice crop (**ta no kami** “田の神”). An exceptional individual, especially if he has died a tragic or violent death, is believed to become a vengeful deity (onryō “怨霊” or goryō “御霊”) who needs to be placated.

Buddhism modified this traditional view, introducing such notions as reincarnation and different realms of being into which the dead might be reborn. Especially from the Kamakura period (1185–1333) on, belief in various hells as well as in the paradise of the Buddha Amida's Pure Land became popular. It was believed that during the 49 days after death—the period of intermediate existence—the dead passed through mountains and crossed a river before being judged by the lord Emma (Skt: Yama) or the Ten Lords (J: Jūō) and assigned to a realm for the next life.

KUMANO “熊野”

From earliest times Kumano, a mountainous area overlooking the sea, was believed to be a dwelling place of the **deities** (kami), and the Kumano shrines became a popular pilgrimage site.



Presentation about Shinto“神道”

Jinja is a place where the spirit of Kami (or a deity or deities), is enshrined, and it represents the oldest form of the **faith** of the Japanese. There are about eighty thousand shrines throughout Japan. They vary in scale and form according to the nature of the enshrined deity and the historical background of jinja. Some enshrine a deity that appears in the traditional myths, while others enshrine the spirit of historical figures.

So there are **numerous different deities**, and they are often called **yaoyorozu-no Kami**, whose literal meaning is eight million deities.

Now you must wonder why there exist so many deities and shrines in Japan. The main **purpose** of this leaflet is to answer this question and to explain the historical background of Shinto, the **indigenous faith** of the Japanese.

The Origin of Shinto

The origin of Shinto is considered to date back to the days long before organized government of Japan was established.

Although it is not possible to identify the exact time when Shinto came to exist, we can guess how it began.

Situated to the northeast of the Asian continent, Japan is full of geographical variety. Although its area is comparatively small at 378,000 km², it is full of variety, with **seas, rivers, mountains, valleys** and plains, while **forests** cover nearly 70% of the land. The climate is relatively mild throughout the year with four seasons that **change roughly** every three months.

With such geographical and climatic conditions, agriculture, fishery, and forestry flourished in ancient Japan. However, these industries were easily affected by natural conditions such as a sudden change of climate, which often caused critical problems to the everyday life of the People. It became natural for people of a community depending on these industries to conceive the idea that it was **the work of Kami** that had enormous influence on their life. Thus people fostered their **reverence** towards Kami, such as, for instance, a guardian spirit of a region or a tutelary deity of a clan, as well as various **Kami of nature** such as Kami of **Rain**, Kami of **Wind**, Kami of **Mountain**, Kami of **Sea**, Kami of **River**, and Kami of **Thunder**.

Moreover, these industries could not prosper without **cooperation** among the People. Solidarity nurtured by working in cooperation gradually developed a **community** called Mura. People repeatedly celebrated Matsuri rituals, to offer prayers for peace and prosperity as well as deep thanks for the blessings to these **deities of nature**, deities of **vocation**, and **ancestral deities** who all had deeply related to people's life for the blessings they bestowed.

Through this re-enactment of Matsuri, people became conscious of their faith, and they called it **Shinto**.



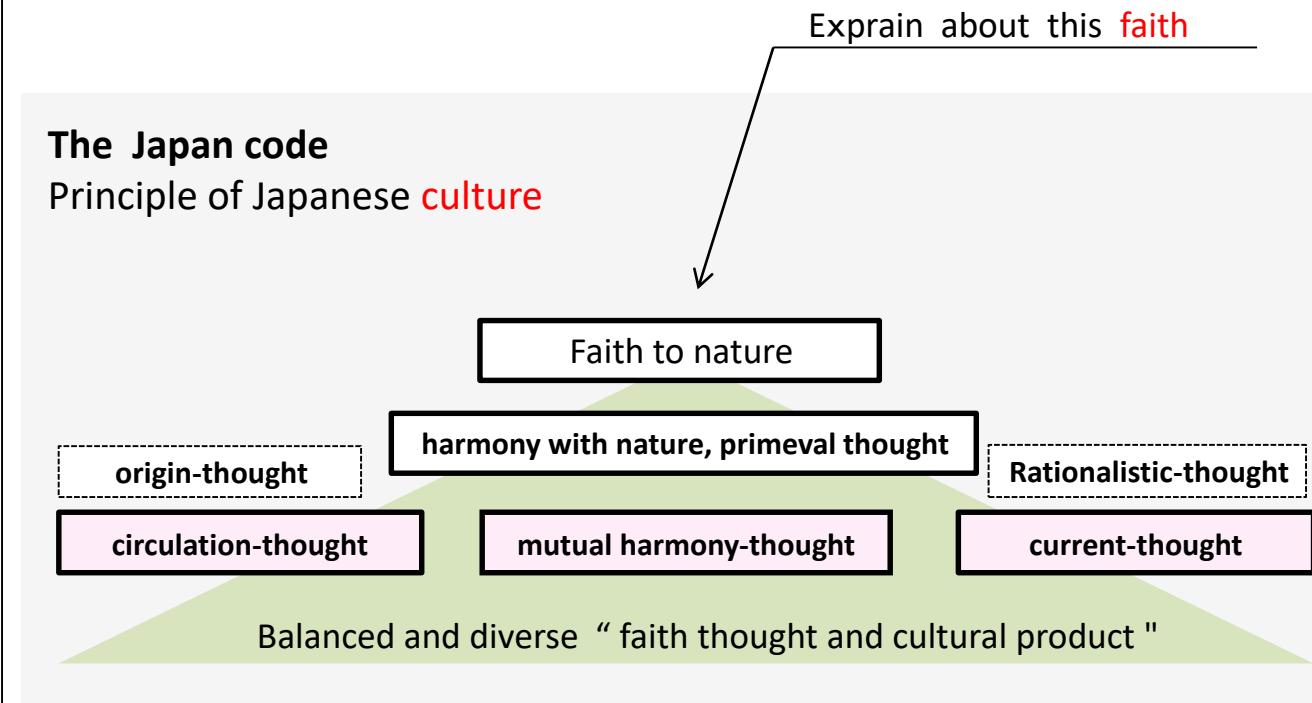
Kamiyama, Kouyama”神山” at Hiyoshi Taisha Shrine “日吉大社” in Shiga Prefecture

Similarly, Matsuo Taisha Shrine”松尾大社”, Fushimi Inari Taisha “伏見稻荷大社”, Kamigamo Shrine “上賀茂神社”, Izumo Grand Shrine”出雲大神宮” in Kyoto, and Ōmiwa Jinja “大神神社” in Nara.

And so on. IZUMO”出雲” in Shimane to KUMANO”熊野” in Wakayama.

On their summit, a large rock “磐座” has been enshrined.

The **notion**, concept, conception”概念” of deity Kami “神”



The Origin in Jinja

Nowadays, Kami are enshrined in Shaden(or shrine buildings) in most cases. In ancient times, however, Kami were invited to come and inhere in a **tree** or **rock** considered to be pure and sacred, each time these people offered Prayers, several times a year in a **mountain**, or in a forest, or alongside a river.

Originally these rituals of prayer were performed outdoors. Later, people started to set up permanent structures such as a roof or a hut to cover a ritual site in order to keep out rain and wind, Thus, Kami became to be enshrined in a **permanent shrine** building.

Even today, when people construct a new building, they **invite** the guardian of the place to come to an evergreen tree called Sakaki in order to perform a ritual called 'Ichinsai' and to **pray** for safety of the work and solidity of the building. This is an ancient form of Shinto ritual that has been handed down from generation to generation right up to the present.

Since Jinja is quite **unique** to Japanese culture there is no equivalent translation, but it is translated by the English word, '**shrine**' when necessary.

Column

“ Principle of Japanese **characters** ”

Can You explain how Japanese characters are such a configuration?

“Genji monogatari emaki”
『源氏物語絵巻』Tale of Genji Scrolls

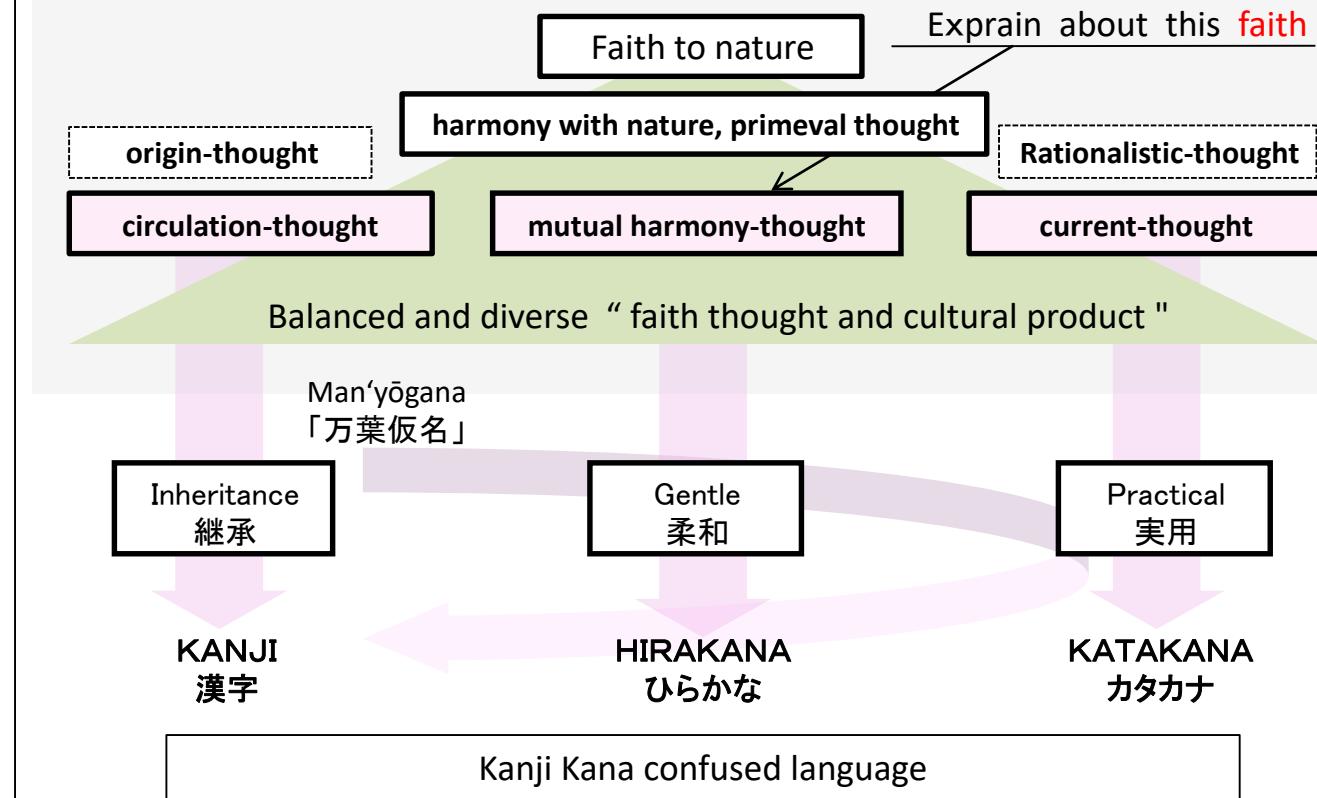


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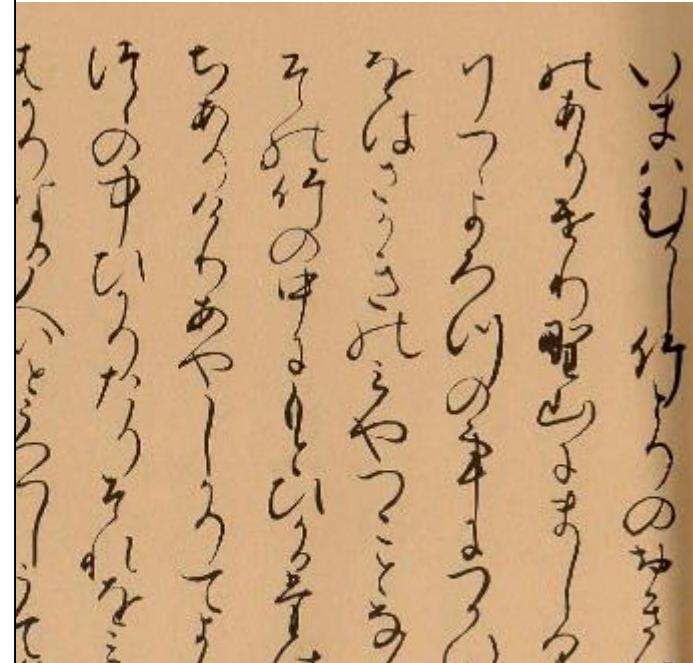
Principle of Japanese **Writing System**

文字

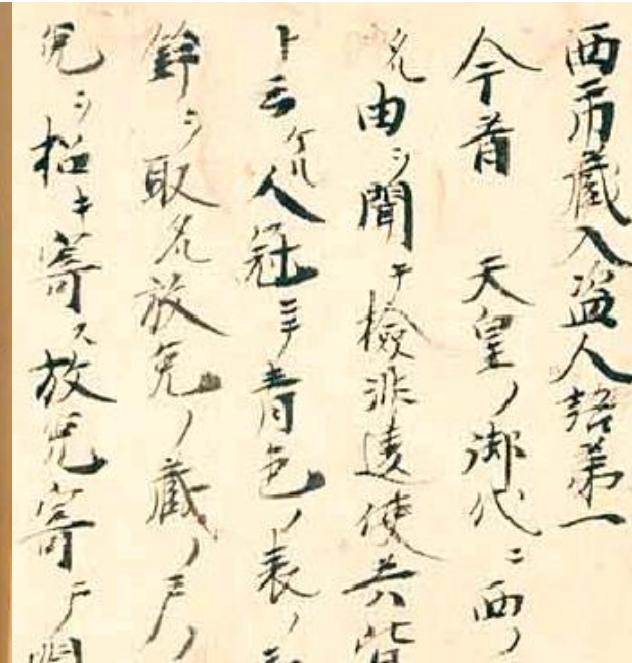
characters



“ tr The Tale of the Bamboo Cutter”
『竹取物語』 Taketori monogatari



“partial tr Tales of Times Now Past”
『今昔物語集』Konjaku monogatari shū



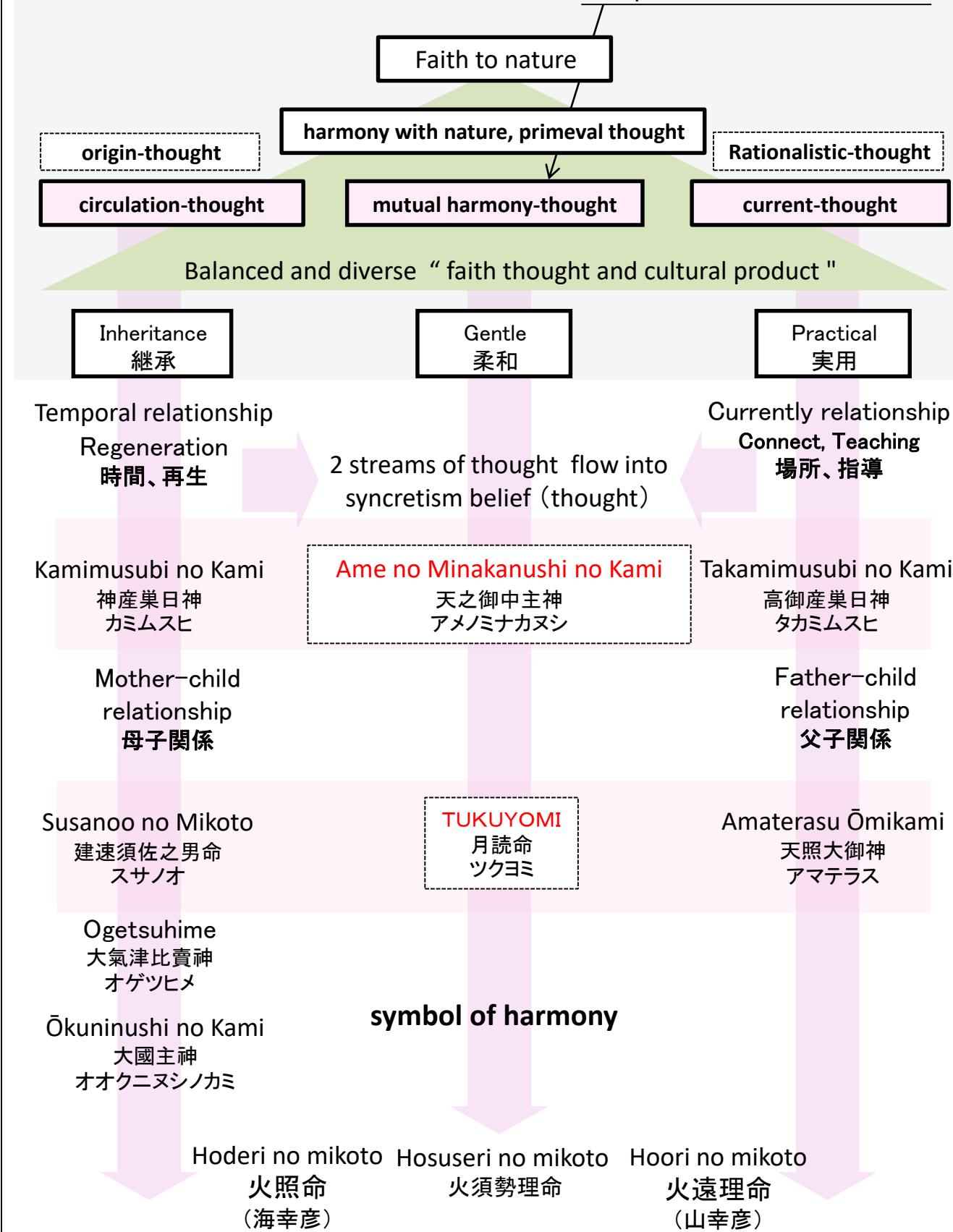
神話

mythology

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Principle of Japanese mythology In **Kojiki** "古事記"
(or The Record of Ancient Matters)

Explain about this **faith**



Kami (deities) of Shinto

Peoples and races of the world have their own myths and legends, and these are appreciated as a precious cultural heritage received from their ancestors. In Japan, there are two classics that contain treasured myths and legends of Japan.

One is **Kojiki**, (or *The Record of Ancient Matters*), compiled in 712 AD by the imperial order. It is the oldest book in Japan. The other is **Nihonshoki**, (or *The Chronicles of Japan*) compiled in 720 AD. Both of them include the mythical creation of the world.

According to these books, in the beginning of the universe Kami were born out of **chaos**. After various Kami were born, a **male** deity and a **female** deity who were born last married and gave birth to the land of Japan and its **natural environment** as well as to other deities who are considered to be ancestors of the Japanese.

So ancient Japanese conceived the idea that everything in this world was a **sacred being** and various deities and **nature** were inseparable and close to each other like the relationship of sibling because they were all born of the same parental Kami. This is the reason why Shinto has an **enormous number** of deities as objects of worship. They include not only mythical Kami but also Tenno (the Emperor), and historical figures, as most highly venerated beings in Japanese society.

Among those deities, Amaterasu-Ohmikami is most highly revered. This Kami is enshrined in Jingu (or The Grand Shrine of Ise) in Mie prefecture, and revered as the imperial ancestral Kami and also as the parental Kami of the Japanese.

Believing in the myth that Amaterasu-Ohmikami gave people **an ear of rice** to develop it as the main food crop, the Japanese built up the country based mainly on rice cultivation, cooperating with each other and centering on Tenno. It is said that rice cultivation and Maturi (or festivals) for Kami are the Spiritual pillars that support the Japanese way of life.

Kami is sometimes translated into the English word 'god'.

Yet, the concept of Kami is different from the western idea of 'god'.

Among numerous deities of Shinto, Amaterasu-Ohmikami is revered most highly but Shinto has no concept of the one absolute god nor a hierarchy among deities.

Each deity has its own character, rather as a human being has and people revere the character as an aspect of divine grace.

Shinto also has reverence towards **ancestors**. This must be one of the reasons why the Shinto faith has continued all through its long history of more than two thousand years. Maturi for Kami are also festivals to show people's reverence towards **the spirit of their ancestors**.

Matsuri of Jinja

In Jinja, various kinds of Matsuri (or festivals) are performed throughout the year. Among them, festivals which well represent the Shinto faith and are common to all Jinja are Kinensai, a matsuri in early Spring to pray for a good rice harvest, and Niinamesai in autumn to give thanks for the successful harvest. They are performed not only in ordinary shrines but also in the Imperial Palace. Coinciding with these festivals, many secular events are organized in local communities, such as a festival of agricultural products.

Another festival performed in all Jinja is one called Reisai or Rei-Taisai. This is the most important festival of a Shrine that is held annually on a particular day related to the enshrined Kami or to the establishment of the shrine. The day of Reisai or Reitaisa varies according to the historical background of each shrine.

Oharae is also done in Jinja twice a year at the end of June and December. This is held in order to remove all sins and pollution that People might have committed or suffered.

Apart from these festivals, various kinds of private rituals are performed in Jinja. Shichi-go-san: festival for children aged Seven, five, and three, and marriage ceremonies are popular as rites of passages. People also offer prayers in Jinja for the security of their house, the happiness of the family, and the success of a business.

Shinto Faith

Shinto faith came into existence **spontaneously** and was continued closely related to the Japanese way of life. There is no written book of religious precepts or commandments, The general principles of Shinto were developed following the moral code or ethical standard as well as regulations fostered over the years in Japanese society. However, **purity and honesty** have always been valued in the Shinto faith.

According to Shinto, human life is given by parental deities, so human beings are originally pure. Here, no concept exists like that of original sin in Christianity. However, people could be misguided in **everyday life** by an evil mind, or could unintentionally hurt other people's heart. These conducts are considered to be sins and impurity of mind. So Shinto rituals of purification called **Harae** or **Misogi** are performed in order to remove these sins and impurity from people and to let them **start afresh** as a person of **pure mind**.

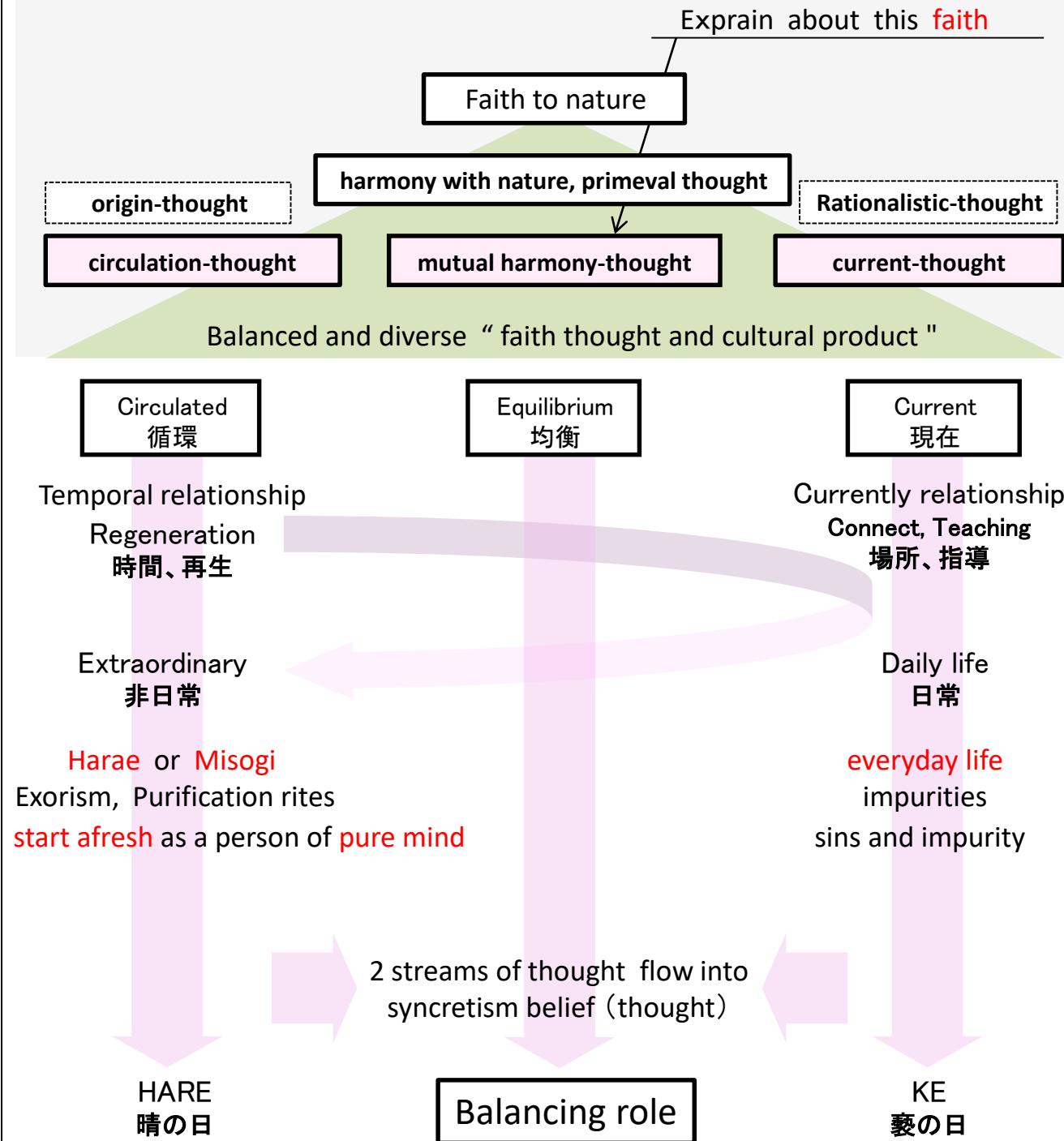
It is the first principle of Shinto that People fulfill their life, Performing their given roles in each position and at each stage of their life, to do the world good.

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Principle of **Japanese Shinto Faith**

信仰

Faith



Facilities of Jinja

Jinja are usually situated in a dense forest, and the Structure is mostly built of wood. The first thing that you see when you visit, Jinja is a gate at the entrance. This characteristic architecture is called **Torii**, and marks the border between a sacred place where Kami dwell and the secular quarter. Torii are generally constructed with two Pillars and two other timbers placed horizontally on top of the pillars.

They vary in style, material, and the total number of Torii in a shrine varies from shrine to shrine. However, Torii is seen as a symbol of Jinja, so it is used as to mark Jinja on Japanese maps.

Passing through Torii, you proceed to Shaden. On the way to the main Shrine building, there is a stone basin covered with a roof. This is called Temizuya. Before advancing to the main Shrine, you rinse out your mouth and hands there. This is a simplified form of **Misogi**, a ceremony of purification performed in the sea or in a river.

The path towards the main shrine is called Sando. While you are walking along Sando, you calm your mind and prepare yourself to express reverence to Kami in front of the main shrine. There are some shrines which have a pair of stone statues placed on both sides of the main Shrine building.

These Statues, called Komainu, are a kind of talisman to avert evil spirits from the sanctuary. The people of the shrine parish donate Komainu as well as stone lanterns to express their wish for the peaceful development of their community and region.

After these, you come to the main shrine, the center of Jinja. The building in front of you is called Haiden and is where you offer a prayer. Kami are enshrined in Honden, the main shrine just behind Haiden. Some shrines have another building called Heiden between Haiden and Honden in which people present their offerings. These buildings are sometimes connected to each other, or in other cases, each building stands independently. Like the case of Torii, Jinja also varies in architectural style and scale according to the nature of the enshrined Kami and its historical background,

You express your reverence in a certain manner. Firstly you make a money offering in the offertory box, and then bow twice, clap your hands twice, and finally bow one last time. This manner symbolizes your **sincerity** towards Kami. In ancient times before people had money, they offered rice. This habit of offering rice is still followed even today.

In Jinja, there are some other buildings such as Shamusho (or administrative office), and Juyosyo where you can get an amulet on which the name of the enshrined deity is written. The small personal amulet, O-mamori, is to be worn by yourself, and O-fuda, a larger amulet, is to be placed on an altar at home.

These are the buildings and related facilities common to most of Jinja throughout Japan.

In Conclusion

It is not too much to say that the long history of the Japanese and their cultural heritage nurtured during those years are all condensed in Jinja, So it is often said that Jinja is the spiritual home of all Japanese. Shinto's **moral and principles** are deeply embedded in the **psychological consciousness** of the Japanese.

There are also **many trees** in Jinja. This is related to the idea of the ancient Japanese that the **forest** was a **sacred place** where Kami lived. Thus, Shinto and nature are inseparable.

In recent years, ecology has become a key issue in international society. In this connection, Shinto emphasises the importance of approaching **nature with awe and deep appreciation**.

How was your impression of visiting Jinja? We sincerely hope that this small leaflet helps deepen your understanding of Jinja as well as of Japan as a country.

I introduced "Shinto Faith" on "the principle of Japanese culture".

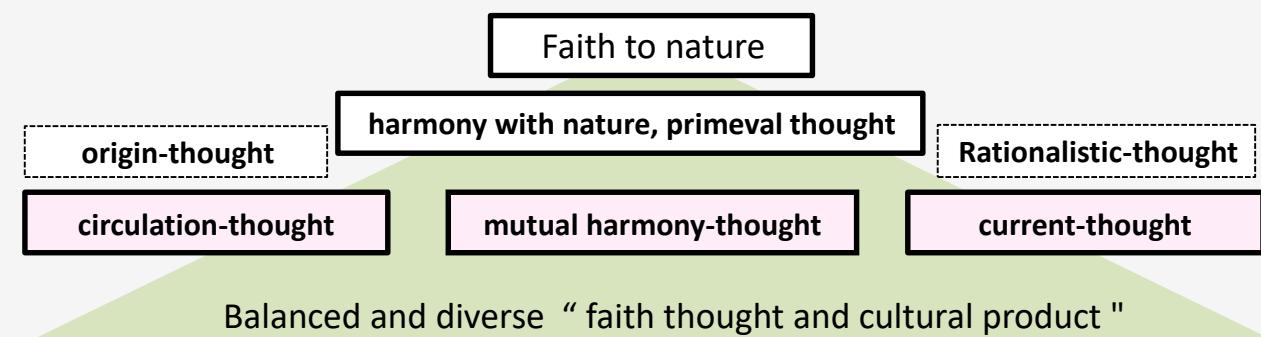
This principle can explain why the Emperor has been respected among long history in Japan. This principle can describe the reasons for accepting Buddhism and Confucianism. And, This principle can explain why Kannon faith and Pure Land faith has settled while their own changes.

And also, This principle can will describe the reason in conjunction with the features, about the birth reason of culture, such as deities syncretism and Japanese paintings and chanoyu (tea ceremony).

I will introduce in order.

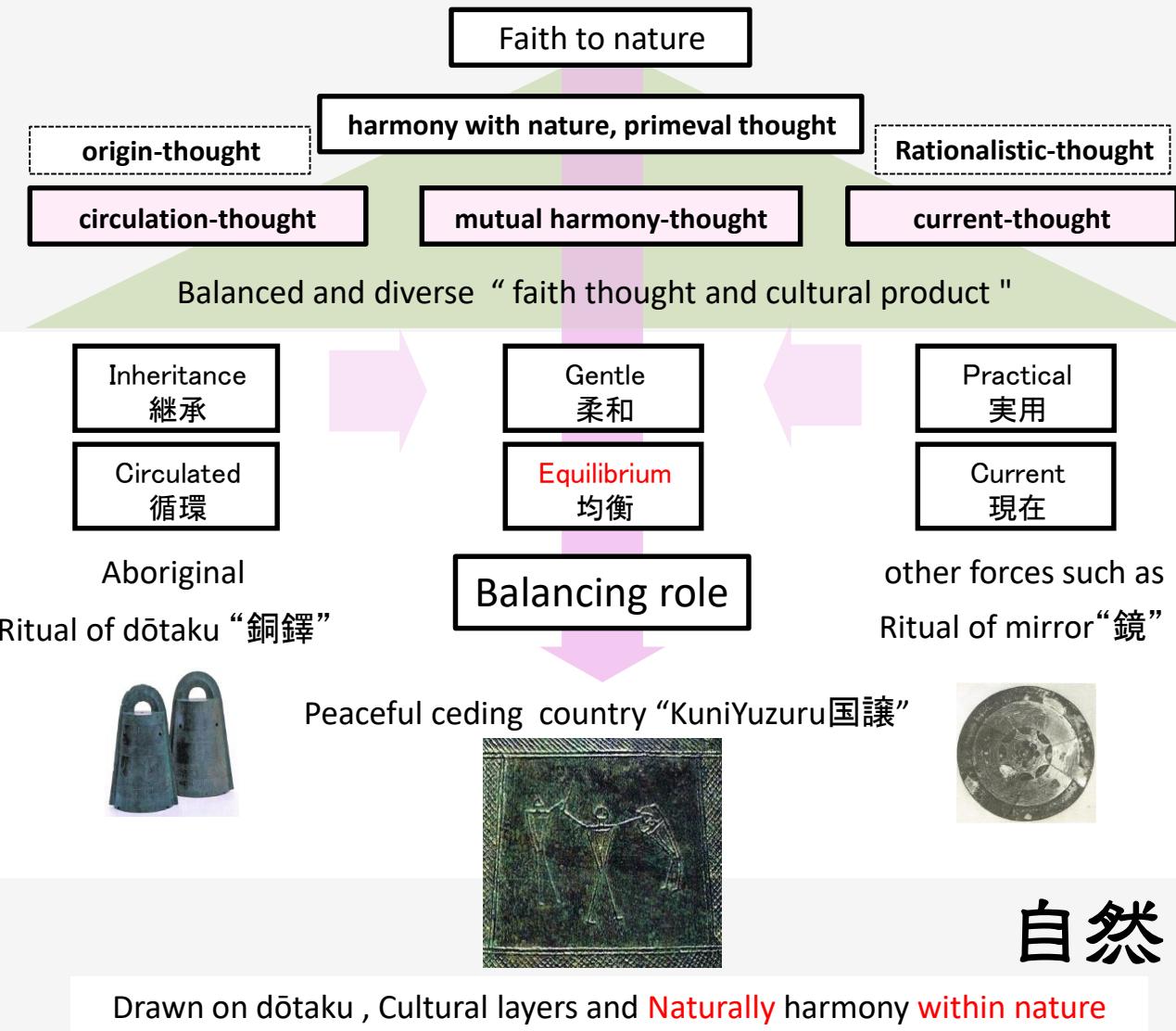
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Principle of Japanese culture (**Minimum module**)



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Principle of Japanese culture



bronze mirrors 青銅鏡 / seidōkyō In ancient Japan, bronze mirrors were more treasures or ritual implements than utilitarian items. They were also important symbols of political authority, as attested by the inclusion of a bronze mirror (the Yata no Kagami "八尺鏡") among the three Imperial Regalia "三種神器".

Cast as round disks, the bronze mirrors of ancient China and Japan have one perfectly smooth side for reflection purposes; the back is decorated and has a perforated knob in the center through which a cord can be passed. Bronze mirrors were first brought from China to Japan in the Yayoi period (ca 300 BC–ca AD 300). In the 3rd and 4th centuries the Japanese began producing them.

More presentation about Archeology

Naturally harmony within nature on important arts.

In Japan, there is large number of Cultural layers.

And, there have been many symbiotic representation in its art. They started from the Archaeological material, such as the bronze bell-shaped vessel "dōtaku 銅鐸".

Drawn on dōtaku, Cultural layers and Naturally harmony within nature.

Cultural layers is

"Hunting culture of the Jomon period" and "Rice cultivation of the Yayoi Period".

Naturally harmony within nature was described "Art figures of people and animals" on "dōtaku". Dōtaku has been excavated from Izumo "出雲" (Shimane Prefecture) over the Kumano "熊野" (Wakayama Prefecture).

In Japanese mythology of Kojiki "古事記", Important Japanese history was depicted, "Harmony and transition of cultural" from Aboriginal Ritual of dōtaku "銅鐸" to Ritual of mirror "鏡". Archaeological transition of mirrors and silk fabrics were reach proceed eastward to Yamato (Nara) from Kitakyushu "北九州".

In Nara "奈良" Prefecture, Karako-kagi remains "唐子・鍵遺跡" and Makimuku remains "卷向遺跡" show us the transition to Ritual of mirror from Ritual of dōtaku. The historical fact was described as Peaceful ceding country "KuniYuzuru 国譲" in the Kojiki. But, Ritual of faith dōtaku remains even in modern Japan.

We shall notice to The meaning of marriage, daughter of Nature deity "ooyamatsuminokami 大山津見神" and Kouso deity 皇祖神 (ancestor of Emperor) Ninigi no Mikoto 邇邇芸命 whose Ritual of mirror, in the Kojiki. It expresses that the Japanese sense is uniformity and continuity of the natural and human.

And also, We shall notice to The meaning of marriage of Kouso deity "Takamimusuhinokami 高皇産靈尊" 's daughter "Mihotsuhime 三穗津姫" and "ōkuninushi 大国主" in the Chronicle of Japan "Nihon shoki 日本書紀".

I have considered that "ōkuninushi" represents Ritual of dōtaku as Izumo culture.

And, the marriage expresses the Japanese syncretism of different Deity, Faith, Ritual.

dōtaku 銅鐸 Native bronze bells of the Yayoi period (ca 300 BC–ca AD 300). Over 400 of these bells, ranging from 10 to 130 centimeters (4 to 51 in) in height, have been discovered in Japan, usually singly or in pairs. Up to 14 bells have been unearthed together, and some are found with bronze mirrors or bronze weapons. The bells have elongated bodies and are oval in cross section and open at one end. Semicircular handles are cast at the top, and most bells have flanges at the side seams. Some of the bells are thought to have been musical instruments, but others seem to have been ceremonial implements. Early bells had clappers, which rang against a raised band inside the mouth of the bell. Changes in the form of this band suggest that the nature of the bells evolved gradually from a functional into a ceremonial item. The designs cast onto the surfaces of the bronze bells fall into three major categories: horizontal banded designs, square block patterns, and flowing water designs. Others are illustrated with a fern frond design or figures of people and animals.

四季

Seasons



四季花鳥図

(shikikachouzu)

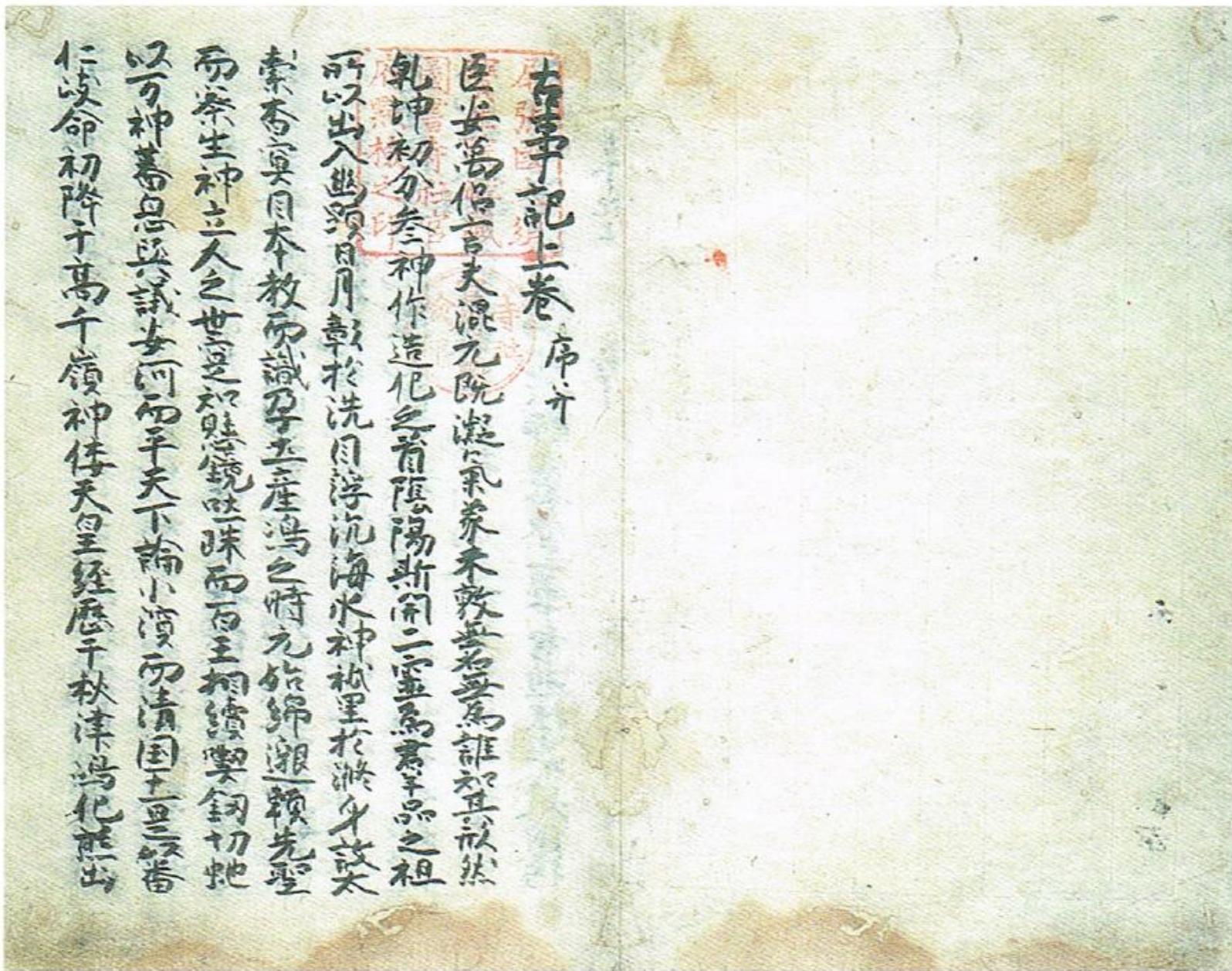
“four seasons flowers and birds views” (spring and summer)

Motonobu Kano

Muromachi period in 1513 years,

Paper this Author color, each 174.5 × 139.5cm,

Important cultural properties Daitokuji Daisenin temple



古事記上卷 并序

臣安萬侶言。夫、混元既凝、氣象未效、無名無爲、誰知其形。然、乾坤初分、參神作造化之首、陰陽斯開、二靈為群品之祖。所以、出入幽顯、日月彰於洗目、浮沈海水、神祇呈於滌身。故、太素杳冥、因本教而識孕土產嶋之時、元始綿邈、賴先聖而察生神立人之世。寔知、懸鏡吐珠而百王相續、喫劔切蛇、以萬神蕃息與。議安河而平天下、論小濱而清國土。

是以、番仁岐命、初降于高千嶺、神倭天皇、經歷于秋津嶋。化熊出

古事記(部分)
(Kojiki)
“The Record of Ancient Matters” (part)
Copied by Kenyou
Nanbokuchou Period (14th Century)
National treasure Hosho-in, Aichi

神話 mythology

Presentation about mythology “神話” on Secret mystery

Kamimusubi no Kami has a personality as the Mother of deity. This deity has also a story that who **create** a seed taking Rice and wheat resulting from the cadaver of food deity: Ogetsuhime no Kami. She has a story of **revive** deity: Ōkuninushi no Kami who is a descendant of Susanoo, and appears in mainly Izumo-based mythology, such as country-making and Peaceful ceding country “KuniYuzuru 国譲” by Ōkuninushi no Kami in the Kojiki myth. There is some lore has also been limited geographically to the “**Izumo country** Fudoki” about him.

The way of appearance related this deity, is in contrast to Takamimusubi no Kami and Amaterasu who involved in The Takamagahara Cycle myth. Such dualistic position of Two musubi no Kami is a Key point in the myth.

Takamimusubi no Kami has a name meaning of jurisdiction over creation of the universe. He **issues an order** about "Descent of the sun deity grandson" and "Eastern expedition of Emperor Jinmu ", as the highest deity of Takamagahara along with the sun deity Amaterasu Ōmikami, setting in heaven Panji seat, in the myths.

In particular, only this deity instructs to Descent of imperial descendant (Ninigi Mikoto), wrapped in the cloth covering the sacred floor, in the main text of the "Nihon shoki"(Chronicle of Japan). From such a thing, He is the deity of the original old imperial than Amaterasu, and of production and farming worshiped by nobility in **Yamato Court**. He is enshrined as one of the eight deity hall on Ritsuryo system, as the guardian deity of the Emperor, and also in requiem Festival.

Ame no Minakanushi no Kami is another one of three deities appeared when the heavens and the earth first open apart. This deity is have no role, compared to activity of the another deities, and he is not enshrined as one of the eight deity hall. Also in deity name book of "Engi Shiki延喜式" that regulated as procedures of the Engi Era, his name is not found.

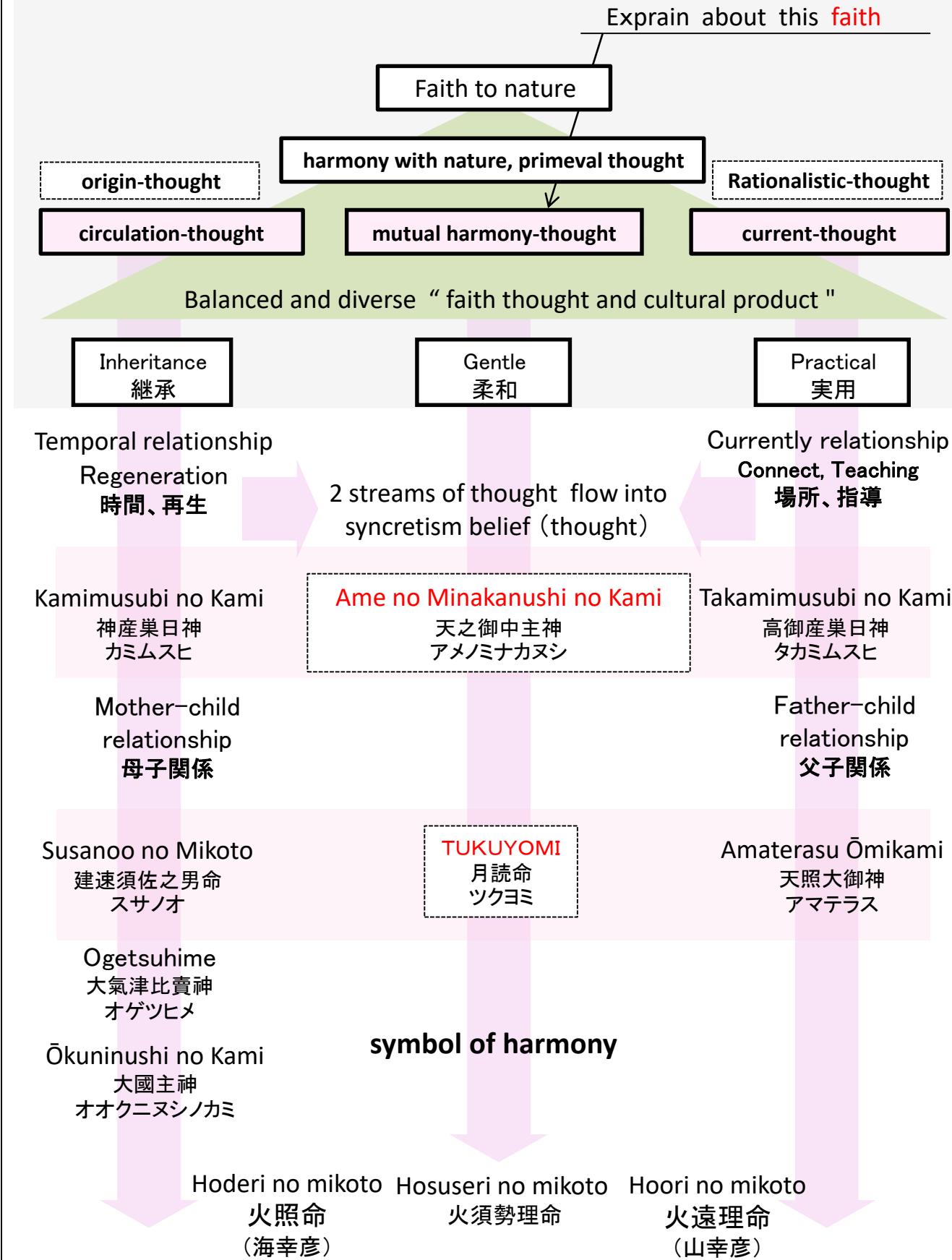
Therefore, **In general**, This deity is considered to be not the faith of an deity from the considerable old. In addition, he is considered as highly speculative deity made on the basis of the concept of "heaven" of China, in order to adjust the number to the three in new stage of the mythology formation. The reason why these three deities is arranged by intention according to China specific integer notion of three-five-seven about the deities of changing creativity mythology in the world.

But, I **disagree** with this opinion. In Chinese mythology, the roles such as the Japanese three deities is not exist on my confirmation as possible. For example, the Three Sovereigns of Fuxi and Shen Nong and Joka are active in each. In addition, the moon deity Tsukuyomi no Mikoto and Hosuseri no mikoto are not active similarly with Ame no Minakanushi no Kami.

So, what is their role? I interpreted as a symbol of harmony. According to “Nihon shoki”, Koki“国記” that Prince Shotoku wrote was taken out by Funanoesa. Koki is maybe Record of countries other than the lore about the emperor and powerful families. It is likely to be a Ethnic myth. According to the Tsukiyomi shrine, the Prince Shotoku revered the deity Tsukiyomi. The **fact** that he has been enshrined here is the **proof**. Unfortunately, most of the Japanese do not even know this fact.

The Japan code

Principle of Japanese mythology In **Kojiki** “古事記” (or The Record of Ancient Matters)



靈魂 spirit soul

Presentation about the Spirit (soul) “靈魂”

To talk about Japanese culture and faith, we must understand the concept of the **spirit** and **soul** of the Japanese.

The keyword is the spirit “Hi・ヒ・靈” and the soul “Tama・タマ・魂”.

Kojiki myth “古事記神話” at the beginning, says **all things** were born from two of the Spirit “靈”(Izanagi and Izanami) by Misogi (“禊” Purification rites). Also deities that name is contains the word Musuhi”ムスヒ 産巢日” is involved in the birth of life. Particular importance is “sound” than “characters”.

Another importance is that the birth of nature and human beings are equated. we must not be fail to notice that the ancestors of the emperor was to marry the daughter of nature deities , in the myth.

The soul “Tama・タマ・魂” appeared to many of **deitis** name in Kojiki.

Ukanomitama”宇迦之御魂神”, Ookuninomitama”大國御魂神”, Futunomitama”布都御魂”(Kamifutunokami 甕布都神), etc. Ukanomitama is the deity of the World-famous “Fushimi Inari Shrine (伏見稻荷大社)”.

“Fushimi Inari Shrine ”, Shintō shrine at the foot of Inariyama (Mt. Inari) in Fushimi Ward, Kyōto; dedicated to Uka no Mitama no Kami and four other deities, all of whom are said to be manifestations of Inari, originally the deity of cereals.

Tinkon (Tama sizume) “鎮魂”, Tamafuri “魂振”, Tamamusubi“魂結” is ancient sorcery of recall the liberated soul from the body to quell the body.

Tinnkonsai”鎮魂祭” known as ritual is performed at court on the eve of the November “Ninamesai”新嘗祭, health and longevity of such as Emperor, Empress and the Crown Prince has been praying.

And gradually, **Syncretism with Buddhism** initiated in the beginning of the portion that **matches** with it. **This is the most important portion.** In 578, after era that Buddhism was officially introduced into Japan from Korea. Houjoue“放生会” by Emperor Bidatsu”敏達天皇” had been recorded in the old literature 『聖徳太子伝暦』. but, he was relatively Buddhism opposition faction. Why not? This is the **sift** through, decision to adopt or reject, making a choice, and selection.

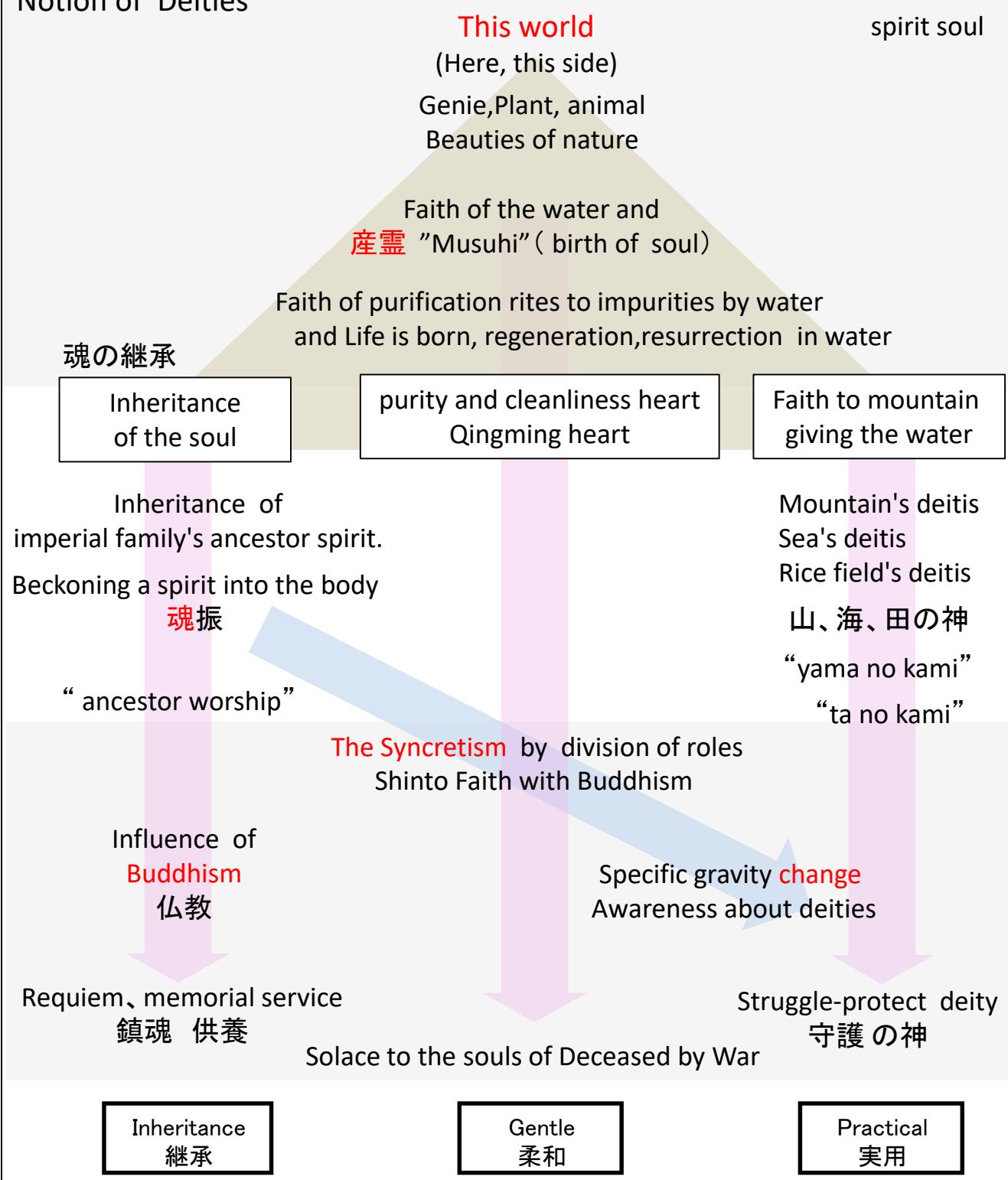
Houjoue“放生会” Buddhism Ritual, the memorial service offering of gratitude for Lives that have given their lives.They release such as Fishes and birds to mountain,field, pond by the Buddhism of ahimsa commandment.

And, **Kuyō** “供養” Memorial service dedicated to the **bodhisattva**”菩薩” that is intended to bring solace to the souls of Deceased.

In 720, after pacified of Hayato’s Rebellion “隼人の乱“in Minamikyusyu“南九州”, **Houjoue** was performed by divine revelation of deity of Usa Okami”宇佐大神”. It was coupled the ancient ceremony of the treasure mirror oblation.

Struggle -protect deity was born, and this is Expansion and Change of faith in deity. This is the starting point of the nationwide **Houjoue**, and **The Syncretism** by division of roles , Shinto Faith with Buddhism.

The Japan code Notion of Deities



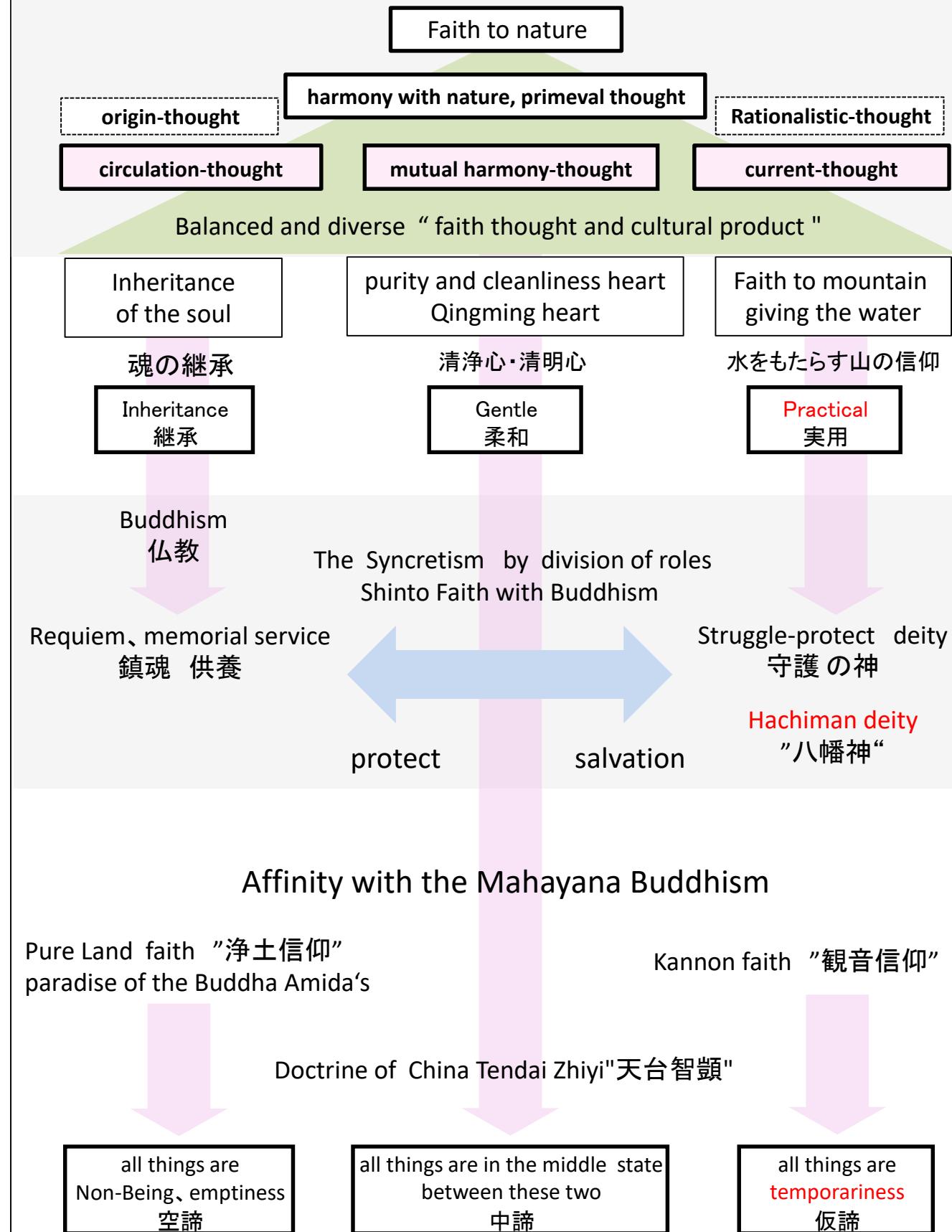
The beginning of Kojiki myth “古事記神話”
「臣安萬侶言。夫、混元既凝、氣象未效、無名無爲、誰知其形。然、乾坤初分、參神作造化之首、陰陽斯開、二靈爲群品之祖。所以、出入幽顯、日月彰於洗目、浮沈海水、神祇呈於滌身。」

武神

samurai deity

The Japan code

Principle of Japanese culture



About "The Syncretism by division of roles, Shinto Faith with Buddhism" Described below, the Syncretism of Shinto Faith with Buddhism, is a symbol of Japanese culture, and represents well the Japanese mind.

Hachiman deity"八幡神" is a popular Shintō deity who protects warriors and generally looks after the well-being of the community. Identified as the deified spirit of the legendary emperor Ōjin"応神天皇", he is worshiped as the central deity in a type of shrine known as a Hachimangū"八幡宮", where he is usually flanked by two other deities, Okinagatarashihime no Mikoto (the spirit of Ōjin's mother, the legendary empress Jingū) and Hime Ōkami, Ōjin's deified spouse. The origins of Hachiman are unknown. The oldest attested reference to the chief Hachiman shrine (Usa Hachiman Shrine"宇佐八幡宮") occurs in the chronicle Shoku nihongi"続日本紀" under the year 737 in the city of Usa, Ōita Prefecture, Kyūshū.

Jinguji Temple "神宮寺" was built comes with the shrine, for the purpose of serving deity. Until 741, Mirokuji temple"弥勒寺" had been established as Jinguji Temple of Usa Hachiman Shrine .

Conversely, Entrusting with deity for Buddha's guardian is Gohouzensin"護法善神". After an oracle declared that Hachiman would provide protection for the construction of the Great Buddha image (daibutsu "大仏") of Todaiji Temple"東大寺" in Nara (749), Hachiman-deity"八幡神" was transferred-divided the spirit of deity"分霊" from Usa Hachiman Shrine"宇佐八幡宮". The deity began to be viewed as a protector of Buddhism and was given the Buddhist title Daibosatsu (Great Bodhisattva)"八幡大菩薩". Tamukeyama Hachiman Shrine"手向山八幡宮" as the guardian's "daibutsu 大仏" was established near Todaiji Temple"東大寺".

After that, In Heian period, Hachiman's cult became firmly established in Kyōto after the Iwashimizu Hachiman Shrine"石清水八幡宮" was built there. The main shrine to this deity in eastern Japan is the Tsurugaoka Hachiman Shrine"鶴岡八幡宮" in Kamakura"鎌倉", established in 1180 by Minamoto no Yoritomo"源頼朝", the founder of the Kamakura shogunate"鎌倉幕府". The popularity of the Hachiman cult has grown steadily, as is evidenced by some 25,000 Hachiman shrines throughout Japan today.

About Kannon faith "観音信仰", Faith of Guanyin Bodhisattva"観音菩薩" on Buddhism with the Syncretism of Shinto Faith. Particular In Japan, Kannon faith"観音信仰" has been receptive, as changes Kannon"変化観音", primarily The Eleven-Headed Kannon "十一面観音", and The thousand Armed Avalokiteshwara"千手観音", already from Nara Period"奈良時代". Kannon faith was associated with Mountainous-deity faith"神山信仰", I believe that because It was related by faith to the water and current benefits. And also, It was associated with Esoteric Buddhism"密教" of Tendai Shingon, mountain ascetics"Shugendō修験道". It became one of the major Bodhisattva of Buddhist faith in Heian-kyo"平安京". The origin of that Kannon faith is the Prince Shotoku"聖徳太子".

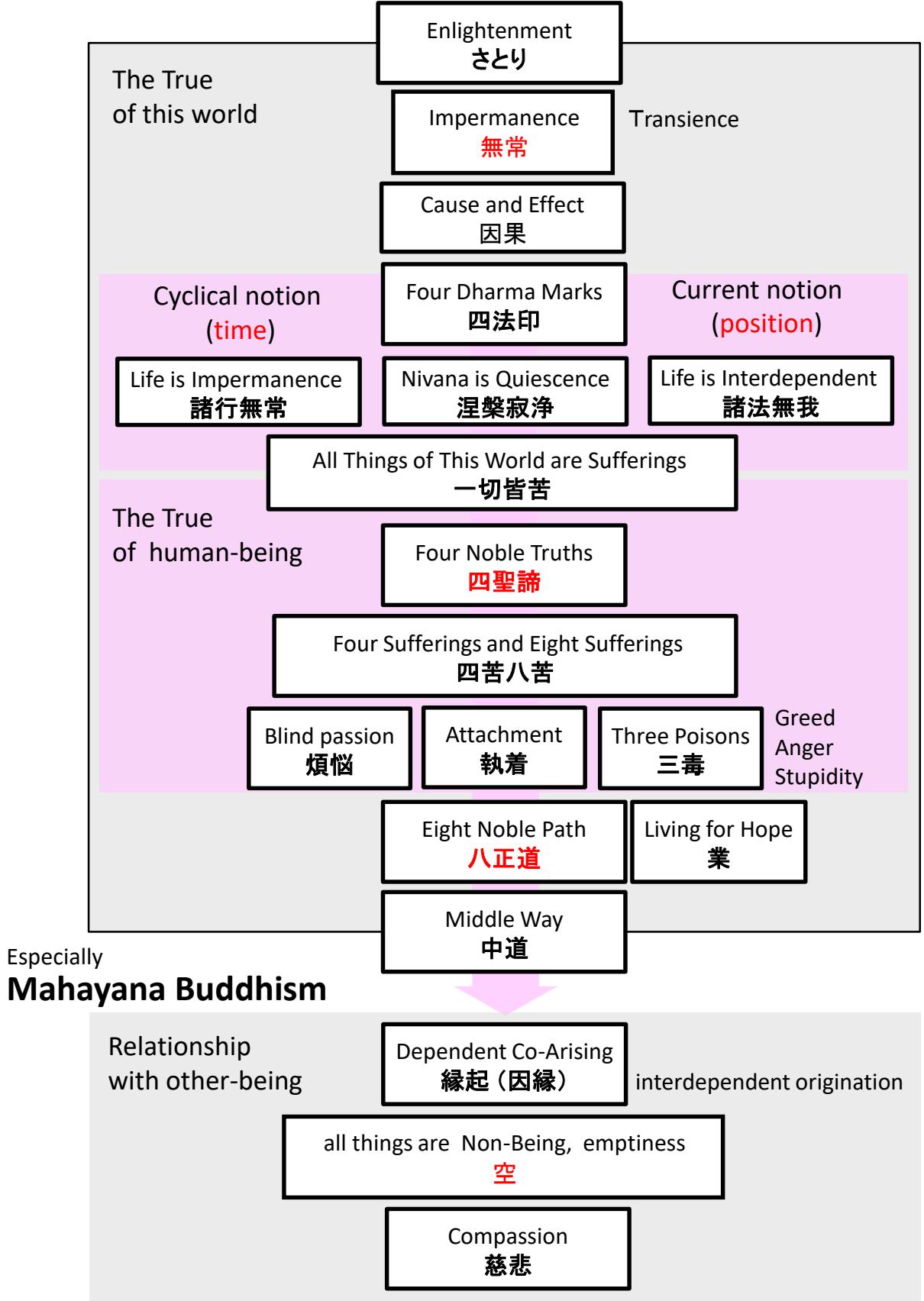
Presentation about Teaching of Buddha

Buddhahood: Ultimate enlightenment is the Middle Way “中道”. That begins from recognition of Impermanence. And, there is Cause-and-Effect in Impermanence. Cause-and-Effect; inga “因果” (Skt: hetu and phala), is an important concept of Buddhism. The term in refers to an inner and direct cause, while another term, en (Skt: pratyaya), refers to an external and indirect cause. The two combine to produce effect (J: ka or ga). In the Buddhist conception of karmic retribution (inga oho), a good karmic cause will invariably produce a good karmic result, and a bad karmic cause will produce a bad karmic result. Depending on one’s good or bad actions, one will obtain pleasurable or painful karmic retribution. The karmic realm of cause and effect, with its perpetual cycle of death and rebirth, is called rinne “輪廻” (Skt: sasara). The devout Buddhist hopes to achieve deliverance from karmic retribution, the cause of suffering, and enter nirvaa “涅槃”. Above recognitions are structured as Four Dharma Marks about The True of this world.

Four Noble Truths “四聖諦” is The True of human-being. The world is full of suffering. Birth is suffering, old age is suffering, sickness and death are sufferings. To meet a person whom one hates is suffering, to be separated from a beloved one is suffering, to be vainly struggling to satisfy one’s needs is suffering. In fact, life that is not free from desire and passion is always involved with distress. This is called the Truth of Suffering (dukkha) “苦諦”. The cause of human suffering is undoubtedly found in the thirsts of the physical body, and in the illusions of worldly passion. If these thirsts and illusions are traced to their source, they are found to be rooted in the intense desires of physical instincts. Thus, desire, having a strong will-to-live as its basis, seeks that which feels desirable, even if it is sometimes death. This is called the truth of the Cause (Origin) of Suffering “集諦”. If desire, which lies at the root of all human passion, can be removed, then passion will die out and all human suffering will be ended. This is called the Truth of the Cessation of Suffering “滅諦”. In order to enter into a state where there is no desire and no suffering, one must follow a certain path. This is called the Truth of the Noble Path Leading to the Cessation of the Cause of Suffering “道諦”. People should keep these Four Truths clearly in mind.

If one destroys the root of desire completely and becomes separated from attachments “執着”, human suffering will be erased. In order to enter into a state where there is no desire and no suffering, one must follow a certain Path called Eight Noble Path (Noble Eightfold Path) “八正道”: Right View, Right Thought, Right Speech, Right Behavior Conduct Action, Right Livelihood, Right Effort, Right Mindfulness, Right Meditation Concentration. For the world is filled with suffering and if anyone wishes to escape from suffering he must sever the ties of Blind (worldly) passion which is the sole cause of suffering. The way of life which is free from Attachment such as all Blind (worldly) passion and suffering and Three Poisons can only be known though Enlightenment, and Enlightenment can only be attained through the discipline of the Eight Noble Path.

Original Buddhism by Buddha



Then, Enlightenment leads to an understanding of Dependent Co-Arising “緣起”: Key Buddhist thesis that holds that all things exist through the harmonious interaction of causes (Skt: hetu; J: in) and conditions (Skt: pratyaya; J: en). Finally, Compassion will begin from recognition of the all things are Non-Being: emptiness.

More presentation about Buddhism

Non-Being (emptiness) “空” (J: kū; Skt: śūnyatā) is a typical buddhist term that indicates the elimination of cognition, based on conceptualization and verbal expression, of objects as substantial reality. The achievement of this state is not a total negation of existence, nor is it an affirmation of nihilism.

Nāgārjuna, an Indian Buddhist of the Mahāyāna tradition, elucidated the idea of emptiness in works such as Mādhyamika-śāstra (Treatise on the Middle Way 中論). He states that all things are dependent on causes and conditions for their existence (this is the meaning of “interdependent origin”; J: engi) and do not exist by themselves; they are devoid of substantial reality and are empty. Perception based upon conceptualization and verbal expression grasps all things as fixed entities and attributes substantial reality to them. It is because all things are assumed to exist through such ordinary perception that human attachments, passions, suffering, and illusions come into being. To eliminate them and reach enlightenment, it is necessary to realize that “all is empty” (śūnya). When this occurs the original form of all things is grasped. This standpoint of emptiness **transcends** distinctions of affirmation and negation, existence and nonexistence, which necessarily accompany ordinary cognition. In the sense that it is a position of practical reason that transcends both contrary and contradictory concepts, it is called the **Middle Way** “中道”.

Chinese Tiantai “中国天台” The Tiantai sect in China was founded by Zhiyi “智顛” (Chih-i; 538–597) and along with the Huayan (Hua-yen; J: Kegon) sect was considered one of the two great sects of Chinese Buddhism. Tiantai synthesizes the diverse teachings of the historical Buddha as found in the Hīnayāna and Mahāyāna scriptures, utilizing the message of the **Lotus Sutra** “法華經” as its unifying framework. Tiantai philosophy is based on the fundamental Mahāyāna teaching of emptiness—that all things, being impermanent, are devoid of self-entity. According to the Tiantai formulation, lack of self-entity means that nothing exists of itself; everything partakes of Ultimate Reality, which is beyond conceptualization in terms of existence. However, **Ultimate Reality** is never abstract, for it is identical with the phenomenal world. Hence, “everything is real,” “each thing is identical with all things,” and “the unenlightened state is identical with Buddhahood.” Tiantai also emphasized the need for meditation and established a set of meditational practices. One of China Tiantai Zhiyi “天台智顛” ‘s doctrine is “Balancing of Threefold truth” “(sanntaienyuu 三諦円融), all things are Non-Being (emptiness), all things are temporariness, all things are in the middle state between these two.

I think that this doctrine; “Balancing of Threefold truth 三諦円融” was **consistent with Japanese Ancient notions, faith from the ancient**, and also, “All objects having Buddha nature 草木国土悉皆成仏” of “Original Enlightenment thought 本覚思想”. I illustrated about these relationships. “Threefold truth” is common to all Expressed Buddhism concept Kengyo “顕教”; “Life is Impermanence”, “Life is Interdependent”, and “Nivana is Quiescence” as Middle Way of that two concepts. Then, the Middle Way is leading to **Enlightenment** “satori さとり”.

Original Buddhism by Buddha India

Transience
Impermanence
無常

Human **experience** suffering because everything is the result of ever-changing, interrelated conditions and causes; Dependent Co-Arising “縁起”, Cause and effect “因果”. So human existence is always in **Transience**, Impermanence (Skt: anitya; J: mujō 無常).



Subject of enlightenment for salvation
“Theravādin” ; J: Jouzabu 上座部 specific self-righteous
“Greater vehicle” ; J: Daijō 大乘 all people

Mahayana Buddhism

all things are
Non-Being,
emptiness
空

Nāgārjuna “龍樹” **Indian** Buddhist
Human **exist** by Dependent Co-Arising “縁起”, Namely Standpoint of Non-Being “無自性”, or emptiness “空”. So human existence is always in **Interdependence** “相互共存”.

All creatures having Buddha nature “一切衆生悉有仏性” Nirvana Sutra “涅槃經”

Change in perception of the True Image

Coincide with “The Japan code” as “the principle of Japanese culture”

The concept of recognition for the existence in the World

Doctrine of Tendai Zhiyi “天台智顛” **Chinese** Buddhist

“sanntaienyuu 三諦円融”

all things are
Non-Being、emptiness
空諦

all things are in the middle state
between these two
中諦

all things are
temporariness
仮諦

Buddhism concept of Kengyo
顕教概念

Life is Impermanence
諸行無常

Nivana is Quiescence
涅槃寂浄

Life is Interdependent
諸法無我

Enlightenment “satori さとり”

All objects having Buddha nature “草木国土悉皆成仏”

Hōnen “法然”

Shinran “親鸞”

Eisai “栄西”

Dōgen “道元”

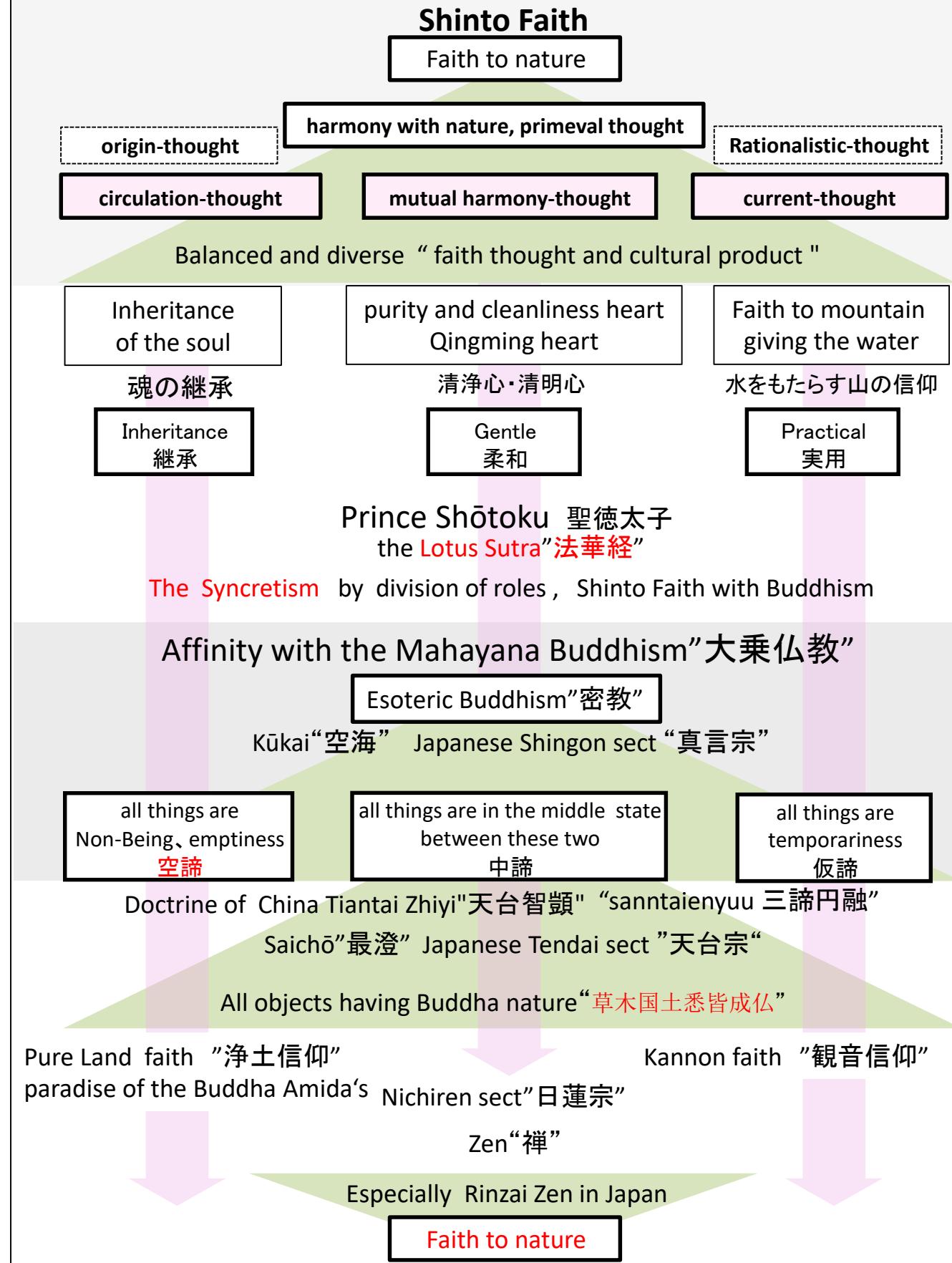
the sense
of impermanence

Ippen 一遍

Especially Rinzai Zen in Japan

Natural faith

The Japan code
Principle of Japanese culture



About "The Syncretism by division of roles, Shinto Faith with Buddhism"

Tendai sect was buddhist sect founded in Japan in 806 by Saichō 最澄. The Japanese counterpart of the Chinese Tiantai (T'ien-t'ai) sect 天台宗, Tendai was, together with the Shingon sect 真言宗, a dominant sect of the Heian period 平安時代 (794-1185). Popular Buddhist movements of the Kamakura period 鎌倉時代 (1185-1333) such as the Jōdo sect (Pure Land sect) 浄土宗 and Nichiren sect 日蓮宗 evolved from it, although Tendai itself was closely identified with the court nobility through much of its history.

Saichō 最澄 and the Founding of Japanese Tendai

As a young man, Saichō had become dissatisfied with the worldliness of the Buddhism of his day (called Nara Buddhism) and in 785 secluded himself on Mt. Hiei (Hieizan), where he created a small monastic community by attracting disciples and lay patrons including the reigning emperor Kammu 桓武天皇. He went to China in 804 to receive accreditation from a Chinese Tiantai master, and while there also learned some rituals from a master of esoteric Buddhism. Upon returning to Japan in 805, Saichō received from Emperor Kammu official recognition of the Tendai sect on Mt.Hiei. Kammu, however, stipulated that esoteric Buddhism be part of the sect. The first challenge to the Tendai sect came from Kūkai 空海, the founder in Japan of the Shingon sect, who had acquired a mastery of esoteric Buddhism in China. In 818 Saichō asked the court for the authority to ordain monks based on Mahāyāna precepts. However, due to the opposition of the Nara sects to which the ordination of all novice monks according to Hīnayāna precepts was vouchsafed, permission was not granted until shortly after Saichō's death, when the court gave official recognition to the Tendai center on Mt. Hiei by naming it Enryakuji.

Kūkai 空海 The first missionary of Indian esoteric Buddhism, Śubhakarasiha (J: Zemmui; 637-735), traveled to Tang (T'ang; 618-907) China, arriving in the capital of Chang'an (Ch'ang-an) in 716. Śubhakarasiha translated the Mahāvairocana-sūtra from Sanskrit into Chinese with the help of Yixing (I-hsing; J: Ichigyō; 683-727). The second esoteric Buddhist master, Vajrabodhi (J: Kongōchi; 671-741), arrived in Canton in 720 and undertook the translation of the Vajraśekhara-sūtra. Amoghavajra (J: Fukū; 705-774) became the chosen disciple of Vajrabodhi. The successor of Amoghavajra was the first native Chinese master of esoteric Buddhism, Huiguo (Hui-kuo; J: Keika; 746-805) 惠果, under whom Kūkai studied.

In 804 Kūkai sailed to China as a student monk. In Chang'an (Ch'ang-an), he studied under Huiguo (Hui-kuo; J: Keika), the patriarch of esoteric Buddhism, and returned to Japan in 806 a master of esoteric Buddhist teachings. In 809 he assumed the abbacy of Takaosanji (now called Jingoji 神護寺), a temple in the suburbs of Kyōto. In 819 Kūkai initiated construction of a monastic center on Mt. Kōya (Kōyasan) for the practice of esoteric Buddhist meditation. This and systematization of the Shingon doctrine were Kūkai's major concerns during the remainder of his life. In 823 the emperor Saga (r 809-823) presented him with Tōji 東寺, the most important temple at the southern entrance to Kyōto, which became the headquarters for Shingon Buddhism.

About "The Syncretism by division of roles , Shinto Faith with Buddhism"

Shingon sect 真言宗 / Shingonshū Major Buddhist sect.

A branch of Mahāyāna Buddhism, founded by Kūkai in the early 9th century. It is also referred to as the Shingon-darani (Skt: mantra-dhāraī) sect, the Tōmitsu sect, and generally as Mikkyō (esoteric Buddhism). The basic doctrines and practices were established by Kūkai, who synthesized Indo-Chinese esoteric Buddhism on the basis of Mādhyamika, Yogācāra, and Huayan (Hua-yen; J: Kegon) thought. Among the major sects of Japanese Buddhism, the Shingon sect maintains the closest affinity with Hinduism and with the Lamaist Buddhism of Tibet and the Himalayan countries.

In contradistinction to the common belief that the Buddhist teachings are derived from the historical Buddha Śākyamuni, Shingon takes the stand that its basic sutras, the Mahāvairocana-sūtra (J: Dainichikyō 大日經) and the Vajraśekhara-sūtra (Kongōchō-gyō 金剛頂經), were expounded by the Buddha Mahāvairocana (J: Dainichi) "大日如来", who is the Dharmakāya "法身" (Embodiment of Dharma), the Ultimate Reality. Śākyamuni is interpreted as one of many manifestations of Mahāvairocana.

According to Kūkai's Transmission of Dharma (Fuhōden), Vajrasattva received the teachings directly from Mahāvairocana and sealed the sutras in an iron stupa in South India; 800 years after Śākyamuni's demise, Nāgārjuna (J: Ryūju or Ryūmyō; ca 150-ca 250) opened the iron stupa and revealed the sutras to the world.

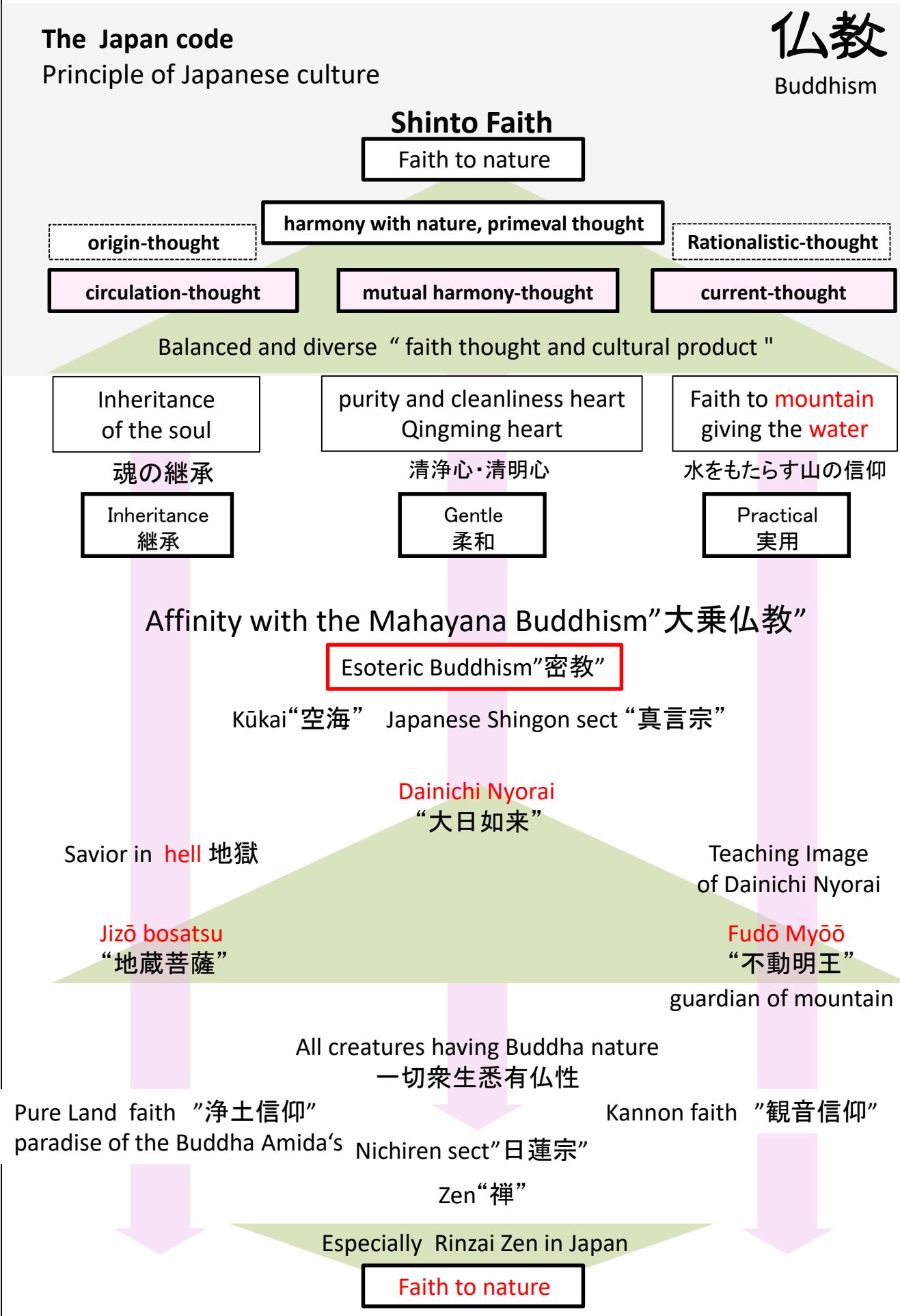
Kannon bodhisattvas (Skt: Avalokiteśvara), Jizo bodhisattvas (Skt: Kitigarbha), And Fudō Myōō "不動明王" (Skt: Acalanātha) are the three major faiths as folk religion spreaded to japanese people.

Myōō were originally non-Buddhist Hindu deities who were adopted into the pantheon of esoteric Buddhism. They are considered to be incarnations of the cosmic Buddha who proselytize and save nonbelievers with the power of sacred words. Most of them are represented with fierce visages: hair aflame, face contorted, and weapons in hand. The best known of the myōō are Fudō Myōō (Skt: Acalanātha), Gōzanze Myōō (Trailokyavijaya), Gundari Myōō (Kualī), Daiitoku Myōō (Yamāntaka), Kongōyasha Myōō (Vajrayaka), Aizen Myōō (Rāgarāja), and Kujaku Myōō (Mahāmāyūrī). The last expresses compassion, unlike the other fearful myōō. The first five are usually grouped together as the Go Dai Myōō (Five Wisdom Kings), as exemplified in the statuary at the temple Tōji temple "東寺" in Kyōto.

Fudō Myōō is the teaching Image of Dainichi Nyorai, but the statue as alone style are very few, so it was not an independent target of faith in India and China.

But in Japan, Kukai who led esoteric Buddhism spreaded the faith of Fudō Myōō. What is the reason?

I think, Because the faith of yama no kami (deity of the mountain) from japanese ancient matched with the faith of "Fudō Myōō as guardian of mountain" by mountain monk such as Kukai.

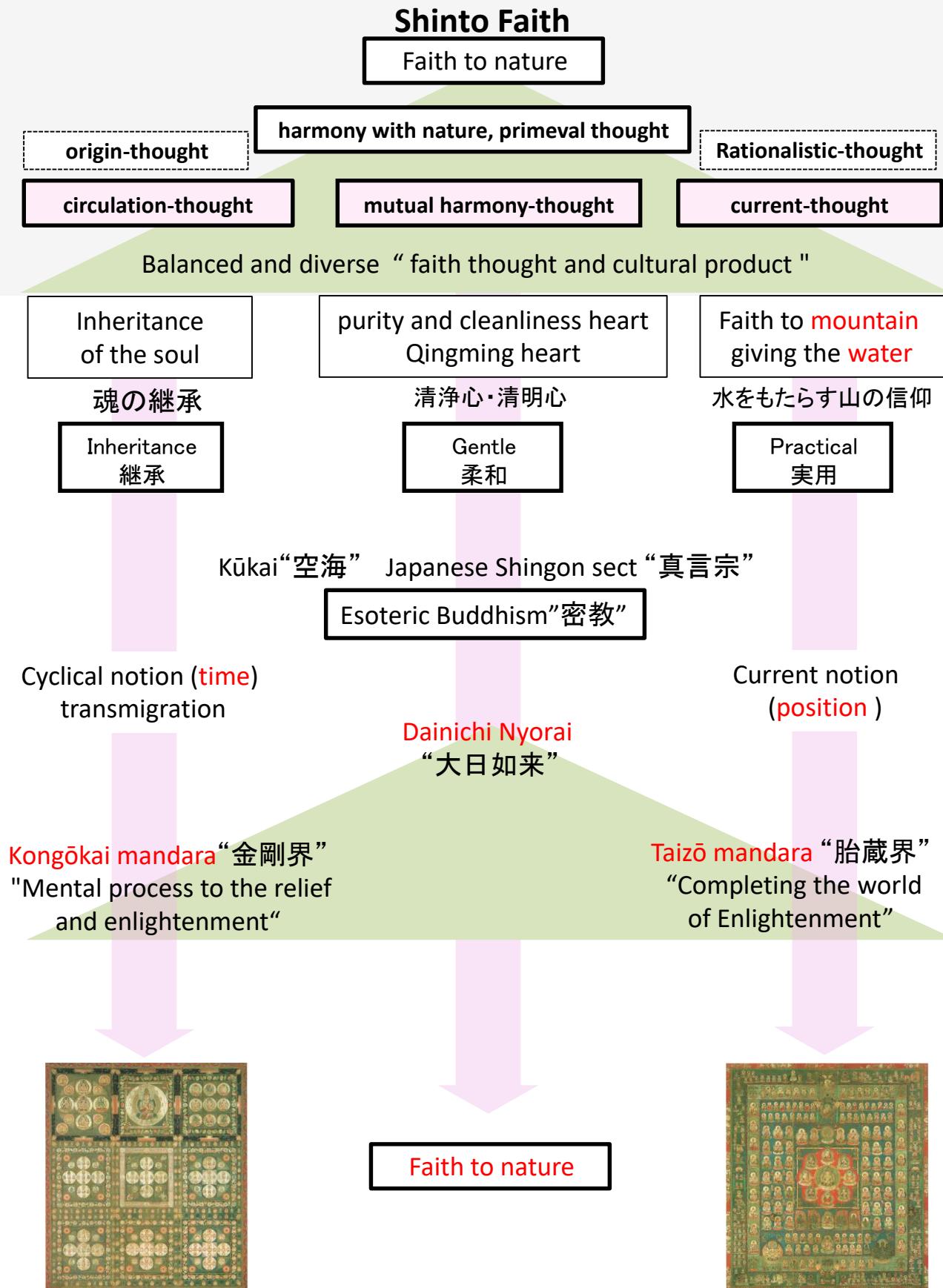




絹本著色不動明王二童子像
(kenpon chakusyoku fudoumyouou nidouji zou)
“Fudō Myōō and two children”
Hanging scroll,color on silk
Kamakura Period
Important Cultural Property Daigoji temple

The Japan code

Principle of Japanese culture



About "The Syncretism by division of roles, Shinto Faith with Buddhism"

Ryōbu Mandara "両部曼荼羅" can be elucidated in "The Japan code".

Taizō mandara "胎蔵界" describes "Completing the world of Enlightenment" as centered on Dainichi Nyorai "大日如来". Kongōkai mandara "金剛界" describes "Mental process to the relief and enlightenment."

Ryōbu Mandara is Paired Mandalas as collective name for two mandalas. That are the most fundamental of those used by the Shingon sect of esoteric Buddhism. Also known as the Ryōkai Mandara (Mandalas of the Two Realms). They are the Taizō mandara (Womb or Matrix Mandala; Skt: Garbha-maala) and the Kongōkai mandara (Diamond or Thunderbolt Realm Mandala; Skt: Vajradhātu-maala). The Taizō mandara, also known as the Taizōkai mandara, is based on a sutra called the Dainichikyō (Skt: Mahāvairocana-sūtra); the first part of another sutra, the Kongōchō-gyō (Skt: Vajraśekhara-sūtra), is the source for the Kongōkai mandara.

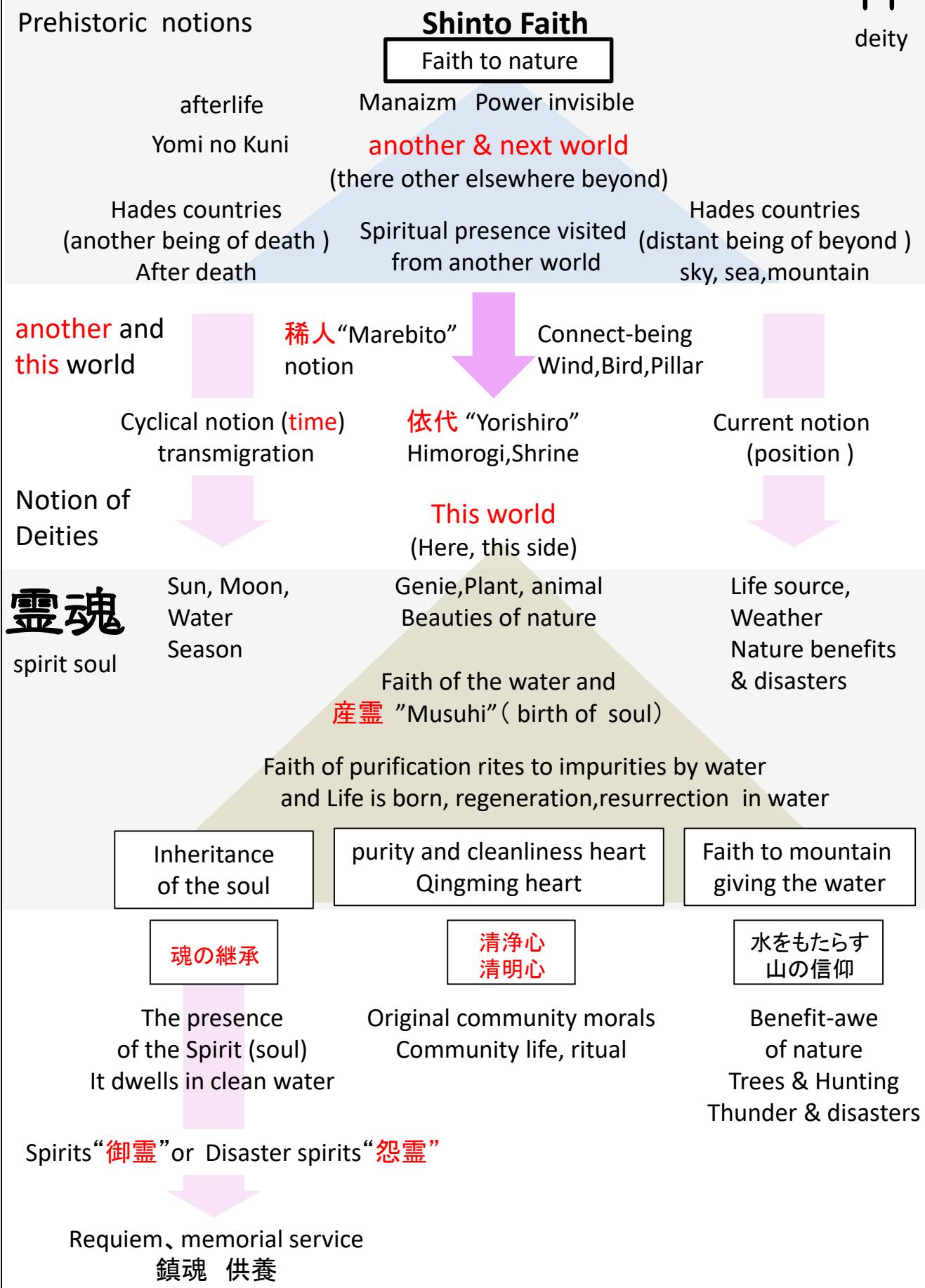
The two mandalas, along with the two lines of esoteric Buddhism that they represent, were introduced to Japan from China by the priest Kūkai early in the 9th century and were preserved and transmitted in their original form. The best-known examples are those in the temple Tōji in Kyōto.

The Taizō mandara has 12 sections or "halls" (jūnidaiin). (1) In the center of the Chūdai hachiyō in (hall of the central eight petals) sits the Buddha Dainichi, the chief deity of the Shingon sect, who symbolizes the dharma realm itself. Surrounding Dainichi are four Buddhas and four bodhisattvas, the former symbolizing aspects of attained wisdom and the latter the means to attainment. (2) In Jimyō in (hall of the vidyādhara) are represented deities who realize universal knowledge. Fudō Myōō is depicted here. (3) In the center of Henchi in (hall of universal knowledge) is a triangle that symbolizes the three aspects of the wisdom of emancipation. The above three halls, joined by (4) Kongōshu in (hall of Vajrapāi) and (5) Kannon "観音" in (hall of Avalokiteśvara), describe the basic tranquillity of enlightenment. Halls 6 through 8 describe the process toward enlightenment (the center hall) and halls 9 through 11 the compassion toward beings that arises from enlightenment. Jizo Bodhisattva "地蔵菩薩" is depicted here. (12) In Saige in (the exterior hall) are depicted guardian deities of esoteric Buddhist teachings and the mandala.

The Kongōkai reveals the wisdom aspect of this Buddha, who is also ultimate reality, without beginning or end. The essence of this wisdom is unchanging, indestructible, and powerful enough to destroy all delusions; it is therefore called "diamond." The Kongōkai is further divided into five spheres of wisdom, each symbolizing a particular realm. The Kongōkai mandara (mandala of the Vajradhātu) is a pictorial representation of this world, a square mandala divided vertically and horizontally into nine sections. The Kongōkai and the Taizōkai (Matrix or Womb Realm), which is the other aspect of Mahāvairocana, can be seen as either dual entities or one and the same, depending on the interpretation.

神 deity

The Japan code



More presentation about the Spirit (soul) “靈”

All of the Dead has become an interest of awe in primitive faith. In particular, spirit of a dead man with a grudge, and spirit that will not be worshiped by their descendants, were believed to exert a curse to the people. If there is a plague and famine and other natural disasters, the cause was thought to those Disaster spirits “怨靈”. Solaced Disaster spirits **change** to Exalted spirits “御霊”.

This is a very important part in order to understand the Japanese culture, especially with “Spirit of the Japanese”. I think that the sentiment of Impurities “穢” and unclean sense “不浄感” in live-human about such as the **dead**, caused purity and cleanliness heart as Original community morals.

About these senses of Japanese, 3rd century Chinese book; Popular name “Gishi Wajin den 魏志倭人伝” recorded the customs of the Japanese, and, written in Japanese mythology In Kojiki “古事記” (or *The Record of Ancient Matters*),. And also, In the “Chronicles of Japan 日本書紀” seven years Article, Emperor Sujin “崇神天皇” divined the cause of the plague epidemic, and then he searched for children of “Oomononusi 大物主神”, Ota Taneko “大田田根子” by oracle. Emperor let him worship “Oomononusi”. so, It became the world peace.

Goryō 御霊, Also called onryō “怨霊”. Disaster spirits of persons of rank or influence who died unnaturally or in a state of anger or resentment. It was believed that spirits of the dead influenced the living and that the spirits of those who lived extraordinary lives or died **unusual deaths** were to be particularly feared and placated lest they cause harm. Buddhist monks and ascetics were solicited to perform religious services on behalf of such vengeful spirits, who were sometimes deified to avert their wrath. The goryō cult, prominent in the late Nara period (710–794), played a significant role in the court intrigues of the **Heian period** (794–1185). Feudal warriors also tried to **appease** the spirits of slain enemies. The festivals or matsuri of such deified spirits usually take place in summer (Gion Festival), while those of traditional deities (kami) are observed in spring and autumn.

Related shrine : kamigoryo, Simogoryo shrine “上御霊神社, 下御霊神社” Kitano Tenmangu “北野天満宮”, Dazaifu Tenmangu “大宰府天満宮”(九州), etc.

The origin of Gion Festival “祇園祭” is the Spiritual event of Shinto Faith with Buddhism “御霊会” in 863 years, the early Heian period. The event worshiped Prince Sawara “早良親王” and similar people who died with holding a grudge. Gion Festival 祇園祭 / Gion Matsuri Gion festivals are conducted throughout Japan, but the best known is that sponsored by the Yasaka Shrine in Kyōto. The deity honored is Gavagriva (J: Gozu Tennō), a deity of good health and the guardian deity of the Jetavana monastery (J: Gion Shōja) in India. The festival is also called Gion Goryōe (goryōe meaning “service for souls”), often abbreviated to Gion'e. It originated in 869 when, to counter an epidemic that was sweeping the city, 66 tall spears (hoko) representing the provinces of Japan were erected and prayers were offered.

Presentation about Japanese writing System

Can you explain how the writing System or the characters are such a **configuration**?

Japanese have three types; kanji, hirakana, katakana. Kanji characters are ideograms which were brought in from China around the 5th century. The hirakana system was devised from kanji characters in the Heian period, around the 9th century.

kana “仮名” General term for a number of syllabic writing systems developed in Japan, all based on Chinese characters (kanji “漢字”), used to express the sounds of Japanese rather than the meanings of individual words. The etymology of kana is kari (“**temporary**,” “nonofficial,” “nonregular”) plus na (“name” or “writing”), an expression of the feeling that the use of Chinese characters not for their meaning but for their pronunciation was “not regular.” Since kana can express all the sounds of Japanese, the language can be written entirely in kana. However, the normal practice is to use a mixture of Chinese characters and kana; the Chinese characters are used to express the meanings of most words (from which the pronunciation can be inferred) and the kana to write inflectional endings, grammatical particles, and certain words officially designated not to be written in characters.

Two sets of kana are used in the present-day Japanese writing system: hiragana, a cursive form (and the one commonly used for native words and any words of Chinese origin not to be written in characters), and katakana, a noncursive form. The latter can be used in place of hiragana, but it is most typically used to write loanwords from other languages, for emphasis, or for representation of onomatopoeic words, thus performing functions similar to the use of italics in Western orthography. Both katakana and hiragana derive from an earlier set of kana known as man'yōgana, and hiragana in particular derives from the cursive form “草書体” of man'yōgana known as sōgana “草仮名”.

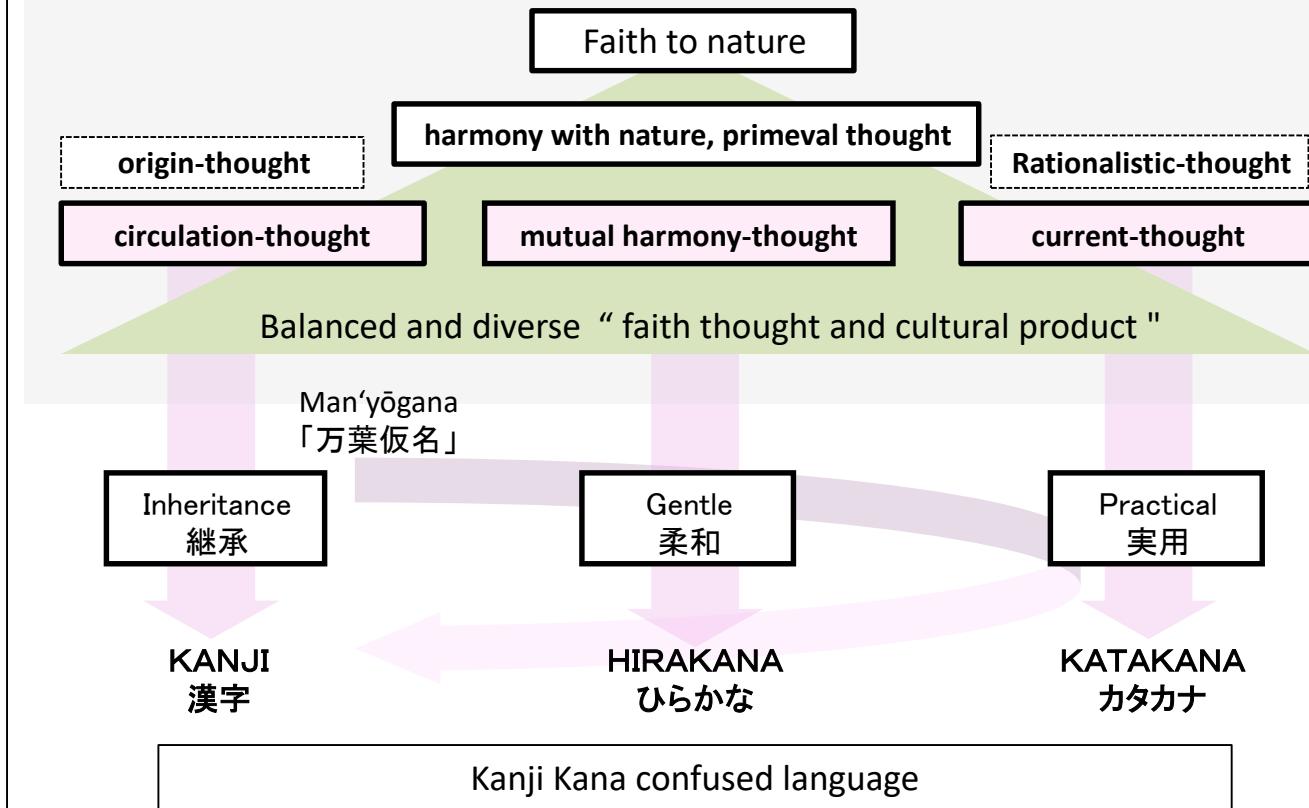
Man'yōgana “万葉仮名” are a set of unmodified Chinese characters that were once used as phonetic symbols to represent Japanese syllables. As the name suggests, man'yōgana (man'yō + kana) was the writing system used in the Man'yōshū “万葉集”, an 8th-century poetry anthology. Most attempts to write Japanese prior to the Heian period (794–1185) fall into the category of man'yōgana.

Katakana “片仮名” In its modern, standard form, katakana is a system of 48 syllabic writing units for writing non-Chinese loanwords, onomatopoeia, emphasized words, and the names of flora and fauna. The kata in katakana means “partial,” “not whole,” “fragmentary.” It is so named because many of the katakana are a part and not the whole of a Chinese character. In its earlier stages, katakana was used as a mnemonic device for pronouncing **Buddhist texts** written in Chinese. Next appeared Japanese texts written in a mixture of Chinese characters and katakana. This writing system is called **kanamajiri bun** (sentences mixing kana and characters). By the middle of the 10th century, anthologies of Japanese verse (waka “和歌”) came to be written in katakana and by the 12th century collections of folktales, “Konjaku monogatari shū 今昔物語集” came to be written in a **mixture** of Chinese characters and katakana.

The Japan code

Principle of Japanese **Writing System**

文字 characters



This principle is the most **effective** for explain the reason character configuration of Japanese. Because it is that Japanese knows character, but everyone are using without much everyone thought.

That is, kanji is the inheritance of the Brought over-cultural “渡来文化”, Katakana was created from a practical to read the Buddhist statement. And, hirakana is made by rounding the Chinese characters, to complete the whole sentence, and express emotions. Character configuration of Japanese is the **heart** itself of Japan.

Hiragana “平仮名” In its modern, standard form, hiragana is a system of 48 syllabic writing units for writing indigenous Japanese words and often for Chinese loanwords that cannot be written with the 1,945 characters officially approved for general use (jōyō kanji). **Hira** means “commonly used,” “easy,” “rounded.” Hiragana is so named because the letters are considered rounded and easy to write compared with the full forms of the original Chinese characters. In its early forms hiragana was used by **women**, while the unsimplified Chinese characters were used by men; for this reason, the earliest hiragana was also called onnade (women’s hand). By the end of the 9th century onnade ceased to be a system limited to women and became an accepted device for recording poems. Hiragana gained full acceptance when the imperial poetic anthology Kokin wakashū “古今和歌集” (Kokinshū, 905) was written in onnade.

More presentation about literature

On important matter, I will indicate the summarize as follows.
 mono no aware “もののあわれ” in **Tale of Genji** “源氏物語”

A literary and aesthetic ideal cultivated during the Heian period (794–1185).

At its core is a deep, **empathetic** “共感” appreciation “感謝” of the ephemeral beauty manifest in nature and human life, and it is therefore usually tinged with a hint of sadness; under certain circumstances it can be accompanied by admiration, awe, or even joy.

Syncretism of 儚しHAKANASI “ephemeral” and 雅びMIYABI “brilliant”
 In the opinion of prominent thought scholar, Ishii yoshikazu of Japan, has been interpreted as the mono no aware is a sympathy for this two Japanese aesthetics.

Originally, the word was revived as part of the vocabulary of Japanese literary criticism through the writings of Motoori Norinaga (1730–1801).

According to Norinaga, the word **aware** (or ahare in traditional orthography) is a combination of two interjections, a and hare, each of which was uttered **spontaneously** “自然に” when one's heart was profoundly moved.

The word gradually lost its happier connotations, however, and by Norinaga's time aware referred almost exclusively to pathos, sorrow, or grief. From his study of the **Tale of Genji**, Norinaga was the first scholar to notice that aware was an important aesthetic ideal pervading all Heian literature, prose and poetry alike.

As the Heian court taste for grace and refinement exerted a lasting impact on the later cultural tradition, **elegance** was one of the main types of beauty favored. Such important concepts as okashi, fūryū, yūgen, and iki (see iki and sui) all included a connotation of elegance. Another highly valued quality was impermanence, or “**transience** 無常”, which could be considered a variation of elegance, for exquisite beauty was considered fragile and fleeting. Buddhism, with its emphasis on life's mutability, merged with this ideal and provided philosophical depth. Such aesthetic principles as aware (and its later elaboration, mono no aware), yūgen, **wabi**, and **sabi** all had perishability as part of their meaning.

Syncretism of 侘びWABI “quiet simplicity”, さびSABI “rusty simplicity” and 絢爛KENRAN “gorgeous”, 華麗KAREI “splendor”

侘びWABI “quiet simplicity” さびSABI “rusty simplicity” is “minimalist world creaed with the simple and the old”, or in other words, with “wabi and sabi”.

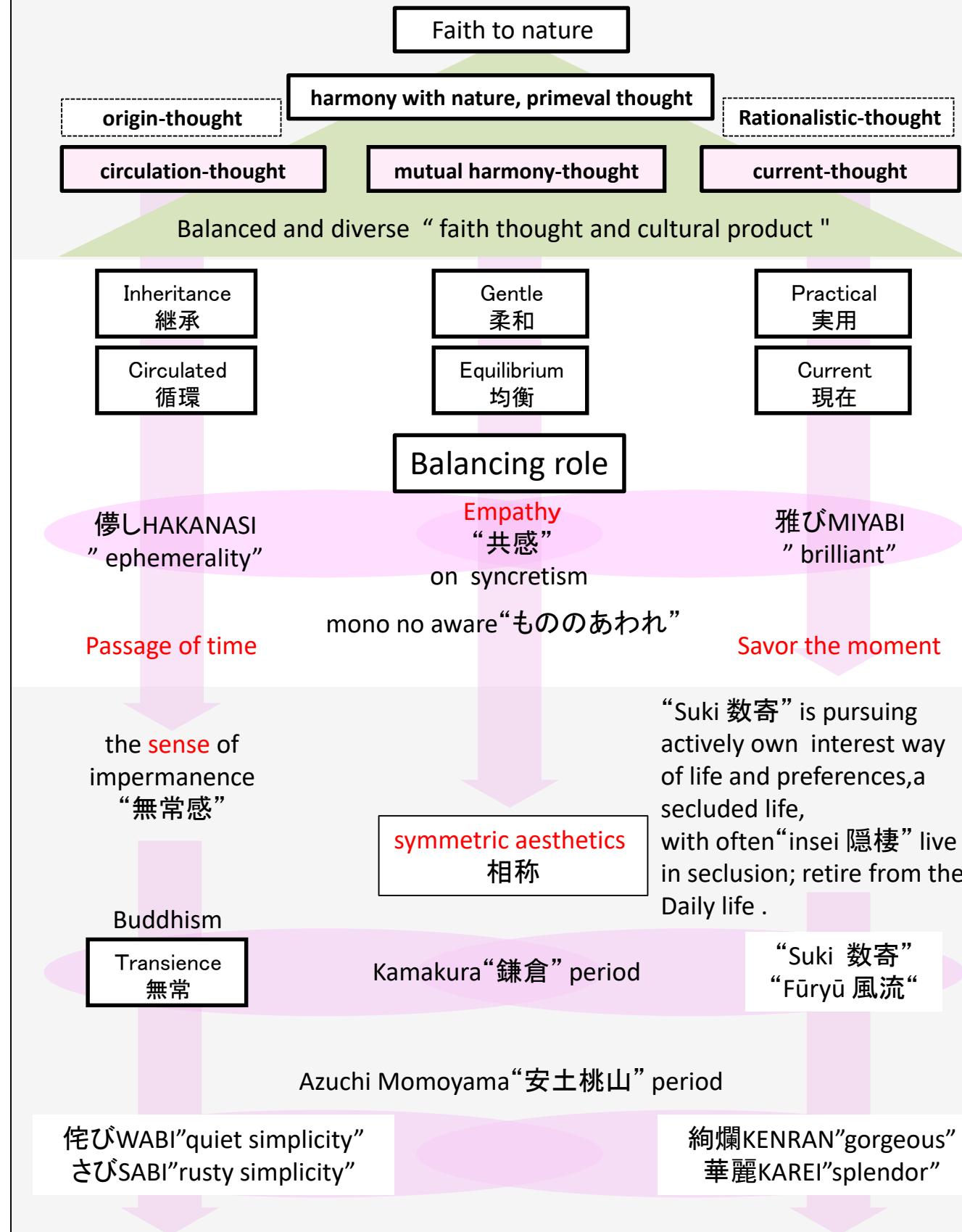
That is, they are what becoming desolate or decaying, in **passage of time**.

However, we must not miss the fact that there were **symmetric aesthetics** in the same period. “Suki 数寄” and “**transience** 無常” in the Kamakura “鎌倉” period. In particularly the Azuchi Momoyama “安土桃山” period, there was 絢爛 KENRAN “gorgeous”, 華麗 KAREI “splendor” by such as Hideyoshi “秀吉”, in contrast with “wabi” by such as Rikyū “利休” as symmetric aesthetics.

The Japan code

Principle of Japanese culture

共感
empathy



More presentation about Buddhism

In middle of Heian period, Rebellions by “Taira no Masakado” and “Fujiwara no Sumitomo” had caused the **anxiety** of the people in capital. They were warrior classes against the central government in the Jōhei (931–938) and Tenryō (938–947) eras. By the background of those social **unrest** and Natural disasters, The teachings of Pure Land Buddhism by “Kuya空也” and “Genshin源信” that the Buddha Amida save all by “nembutsu念仏” (Reciting the name of the Buddha, Concentration of mind), was accepted by the people. They were monks discipling in the Tendai sect.

The thought and concept of “hell 地獄” and “mujō 無常” written in “Ōjōyōshū 往生要集” 985, had spread to people. ● Ōjōyōshū / The Essentials of Pure Land Rebirth A compendium of important passages from the Chinese Buddhist canon on the Pure Land of the Buddha Amida and the means, principally the nembutsu, to achieve rebirth there; compiled by the Tendai priest “Genshin源信” and completed in 985. Its 10 chapters discuss in great depth the bondage of karmic transmigration as a painful alternative to Pure Land rebirth; the pleasures and superiority of Amida’s Pure Land; the concept, practice, and rewards of nembutsu; and various doctrinal problems. The Ōjōyōshū strongly influenced the teachings of **Pure Land Buddhism**, and its vivid descriptions terrified and beguiled generations of common folk. The Ōjōyōshū takes the position that while the simple utterance of the name of Amida is inferior to the nembutsu-zammai (Skt: samādhi; concentration of mind) of Tendai sect teachings, it is the most practical way to salvation for the average person.

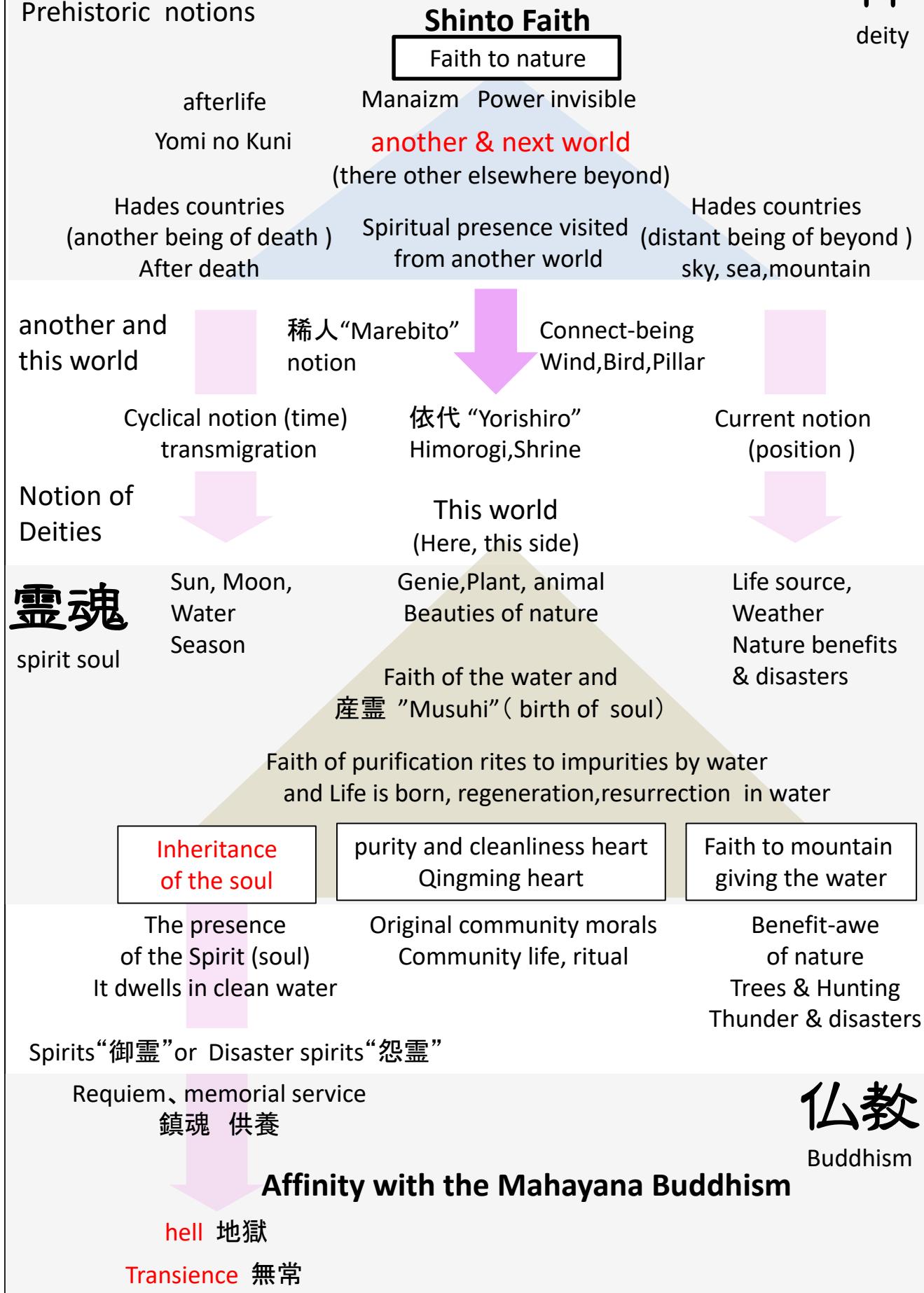
● hell 地獄 / jigoku Although ancient Japanese myths mention Yomi no Kuni, an **another** (underworld) world of the dead, the concept of hell (jigoku “地獄”) as a place of punishment for the damned was introduced with Buddhism. The Buddhist hell itself was of Hindu origin (Skt: naraka). Hindu sacred texts usually refer to many distinct hells, which include Avīci (J: Abi Jigoku or Muken Jigoku; “Interminable Hell”) and Raurava (J: Kyōkan Jigoku; “Hell of Sorrowful Crying”). The ruler of hell is known as Emma “閻魔” (Skt: Yama), a fearful judge, who, after reviewing a person’s past deeds, consigns him to the appropriate hell. The concept of hell became increasingly widespread from the late **Heian period** (794–1185), as Pure Land Buddhism preached salvation in the Pure Land in contrast to punishment in hell. Many **Jigoku-zōshi** “地獄草子” (Scrolls of Hells) produced in this period depict the torments of hell.

● mujō 無常 / transience, impermanence, mutability; Skt: anitya Originally a Buddhist term expressing the doctrine that everything that is born must die and that nothing remains unchanged. The phrase shogyō mujō “諸行無常” (all the various realms of being are **transient**) is the first of the Three Laws of Buddhism. Japanese have traditionally been keenly aware of the impermanence of things, and the sense of mujō has been a major **theme in literature**. Works of the medieval period (mid-12th–16th centuries), such as the Hōjōki “方丈記” (The Ten-Foot-Square Hut) of Kamo no Chōmei, the Tsurezuregusa “徒然草” (Essays in Idleness) of Yoshida Kenkō, and the Heike monogatari “平家物語” (The Tale of the Heike), are especially noted for this essentially Buddhist view of life.

The Japan code

Prehistoric notions

神
deity



More presentation about Buddhism

“Mujō 無常” came to influence mono no aware, giving it a more religious feeling.

Pure Land Buddhism 浄土教 / Jōdokyō Form of Buddhism that seeks rebirth for its believers into the Buddha Amida’s Western Pure Land. Introduced into Japan from China in the 6th century, it became popular among the Japanese aristocracy in the middle of the Heian period (794–1185).

From the 7th century Pure Land faith flourished in China, where it retained its form as an amorphous folk faith or subordinate monastic cult.

In Japan there was a great surge of popular Pure Land faith from the 12th century, and under Hōnen “法然” (1133–1212) and his disciples Pure Land Buddhism established its independence from the Tendai sect of Buddhism.

A new conception of Buddhahood—in which there were a multitude of “Buddha-worlds,” each the realm of a Buddha—developed in early Mahāyāna Buddhism. It was believed that by means of their wisdom, compassion, and skill these Buddhas could bring sentient beings to rebirth in their lands and from there guide them to enlightenment and Buddhahood. Amida became the most popular of the Buddhas possessing a purified Buddha-land (J: Jōdo).

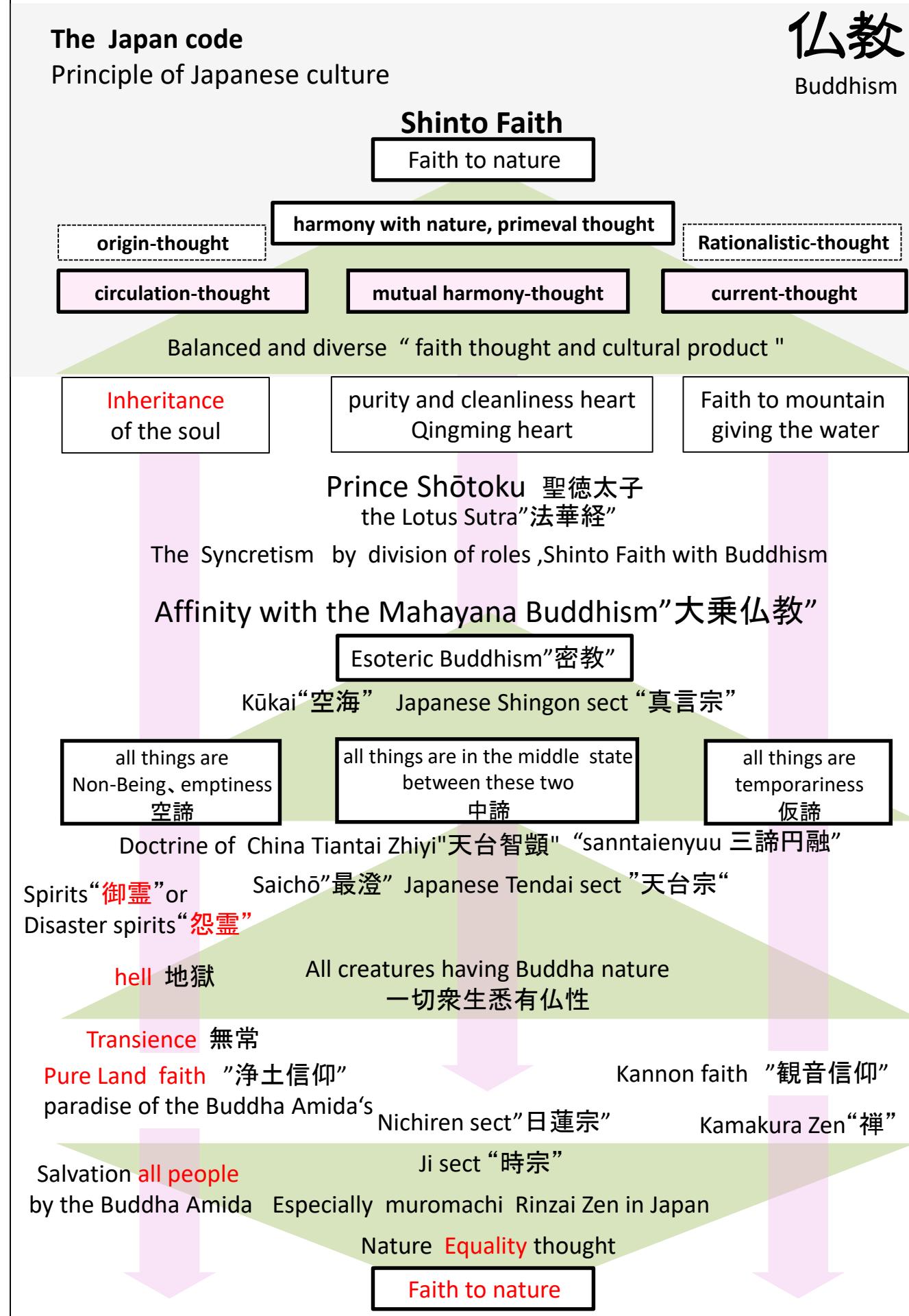
Pure Land scriptures emphasize that nembutsu, the recitation of the Buddha Amida's name, is the way to express one's reliance on Amida, and those who call upon Amida with great sincerity and devotion will be welcomed into the Pure Land.

Pure Land Buddhism also teaches that Amida especially wishes to save those who are sinful, destitute, and have no other means of salvation, and that Pure Land Buddhism is therefore a genuine means of universal salvation. Contemporary denominations include the Jōdo sect, the Jōdo Shin sect, the Ji sect, and the Yūzū Nembutsu sect.

School of Pure Land Buddhism founded by Hōnen “法然”, known for its advocacy of nembutsu, the practice of chanting the phrase Namu Amida Butsu (I take my refuge in the Buddha Amida), for the purpose of ōjō, rebirth in the Buddha Amida’s Pure Land in the West. The first of the new Buddhist sects to emerge in the late Heian period (794–1185), it remains the second largest after its independent subsect, the Jōdo Shin sect, which was founded by Shinran “親鸞” (1173–1263).

According to Shinran, the Pure Land tradition originated in the Primal Vow of the Buddha Amida to save all people, especially in a time when human degradation becomes manifest in ineffectual religious practices, spiritual bankruptcy, brutish egoism, and social chaos.

●Doctrinal Basis The Pure Land faith is based on the early Mahāyāna corpus of Pure Land (Skt: Sukhāvātī) sutras: the Larger Sukhāvātī-vyūha-sūtra (J: Muryōjukyō), the Smaller Sukhāvātī-vyūha-sūtra (J: Amidakyō), and the Amitāyurdhyāna-sūtra (J: Kanmuryōju kyō). Hōnen called these the Threefold Pure Land Sutras (Jōdo Sambu Kyō). Pure Lands (jōdo) are realms of purity, the residences of Buddhas and bodhisattvas, in contradistinction to the impure and polluted human realm.



儒教

Confucianism

Confucianism in Medieval China: The **Neo-Confucian** Revival

The state-sponsored Confucianism of the Tang dynasty and of ancient Japan had tended to stress the institutional and ritual aspects of the tradition. During the Song (Sung) “宋” dynasty (960–1279) in China, however, Confucianism underwent a revival and development known as **Neo-Confucianism**, and it was in this form that it was destined to become most widely studied in Japan from the 13th or 14th century.

There were two main schools of Neo-Confucianism.

The more important is known as the Cheng-Zhu (Ch'eng-Chu) school. In Japanese it is usually referred to as **Shushigaku** “朱子学” (the Zhu Xi “朱熹” school). This was a dualistic system of thought centered on the concepts of “principle” (li; J: ri “理”) and “ether” or “material force” (qi or ch'i; J: ki “氣”). Principle was the organizing, rationally accessible category that governed the properties of things and the course of events. It was permanent, good, and unchanging and was endowed in man as his nature. This nature, however, could be obscured by the quality of the material force, the physical component of man's makeup and of the world. It was man's task to purify his qi by a number of techniques, including objective study of principle itself and subjective introspection. Zhu Xi Neo-Confucianism was admirably suited to a conservative order and was established as the official orthodoxy in China, having become the basis for the civil service examinations by 1314.

According to **Daisetz T. Suzuki** 's book “Zen and Japanese Culture” (original title; Zen Buddhism and Influence on Japanese Culture), the **syncretism** of Confucianism and Zen “禪” was present in China. Zen that has a mysterious character, and the Huayan “華嚴” Buddhism as a “philosophy for regularity” created the concepts of “principle” (li; J: ri “理”) of the Cheng-Zhu school. And the concept gave to Confucianism the **cosmology** and **Metaphysics** that Buddhism and Taoism had. **I think that the another meaningful reason is the influence of the natural environment that Zhu Xi was born and brought up.**

The second school of Neo-Confucianism reached maturity only in the Ming dynasty (1368–1644). It is usually known in Japan as the Yangming (J: Yōmei “陽明”) school (**Yōmeigaku** “陽明学”) after the cognomen of its leading thinker, Wang Yangming “王陽明” (1472–1529).

Wang deplored what he considered the unpractical and academic emphasis of the Zhu Xi system. He reformulated Neo-Confucian doctrine as a monistic idealism in which the mind contained all things and was itself principle (li). Wang thus rejected the objective study of principle and substituted subjective intuition as the standard of moral action. Wang's system, because of its activism, subjectivity, and concern with internal motivation rather than adherence to external norms, held a potential appeal for those dissatisfied with the status quo, especially in times of rapid change.

Presentation about Confucianism

Tradition of Chinese origin said to have been known in Japan since the 5th century. Confucianism has religious aspects but is mainly a philosophical, ethical, and political teaching. In Japan it assumed particular importance during the 6th to 9th centuries and from the Kamakura (1185–1333), especially Edo period (1600–1868) in samurai society through the early Shōwa period (1926–89).

Confucius and the Tradition in Ancient China

Confucianism owes its basic orientation largely to Kong Qiu (K'ung Ch'iu), a teacher and philosopher of the Zhou (Chou) dynasty (1027 BC–256 BC).

Confucius wished to restore the hierarchical but harmonious feudal society he believed to have existed at the beginning of the Zhou dynasty. This concern gave the tradition a generally conservative orientation, an element of protest against contemporary society, and an intense interest in political power and office. Confucius believed that the ideal social order should be achieved not by the enforcement of law but by the moral example of those in authority. Rulers should delegate power to officials chosen solely on the basis of their **moral** and intellectual capacities. The source of each individual's morality lay in filial piety, a child's respect for and obedience to its parents (in practice mainly to the father, for the tradition concerned itself rather little with women). Confucius taught further that men should study and cultivate themselves to become “superior men” (zhunzi or chun-tzu; J: kunshi “君子”). This ideal, held to be an end in itself, was characterized by knowledge of classical songs, ritual, and music and by such virtues as loyalty, uprightness, and moderation.

Most important, however, was ren (jen; J: jin “仁”), a kind of **benevolence** or **altruism**. The humanism that these concerns suggest was reflected in Confucius's lack of interest in metaphysical or religious questions and in the rational temper of his thought.

Tradition ascribes to him the editing of the following texts: Yi jing (I ching; Book of Changes), basically a manual of divination; Shu jing (Shu ching; Book of Documents), a collection of historical works; Shi jing (Shih ching; Book of Songs), an anthology of early song texts; Li (Ritual), a ritual text no longer extant; and Chun qiu (Ch'un ch'iu; Spring and Autumn Annals), a brief history of Confucius's own state of Lu.

With these were later grouped the Lun yu (Lun yü; **Analects** “論語”), a collection of sayings by Confucius and his disciples; the Xiao jing (Hsiao ching; Classic of Filial Piety); and a number of commentaries and ritual compendia including the influential Li ji (Li chi; Record of Ritual). These texts constituted the Confucian canon, and their study was a basic commitment of Confucians in all times and places.

Presentation about Zen

The popular sects of Pure Land Buddhism emerged.

Around the same time, at the beginning of the Kamakura period (1185–1333), **Zen** Buddhism was introduced from China and was especially favored by the dominant **military class**.

Zen practice of Buddhism is the training to reach enlightenment in this world, and to feel in one body and mind, It is not accompanied by penance training.

Mahayana Zen is standing in the Non-Being, **emptiness**“空” idea, denying a fixed entity view, preach a clean heart of nature, preach the practice of altruism based on the selflessness“無我”.

According to legend, the meditative practices that characterize Zen Buddhism were introduced to China by an Indian monk named **Bodhidharma** “達磨”(d ca 532). School of East Asian Buddhism that emphasizes the **practice of meditation**.

The Zen school, known as the **Chan** (Ch’an) school in China, derives its name from the Sanskrit word for meditation (dhyāna). It arose in China out of the encounter between Buddhism and indigenous Taoist thought. Huineng (638–713), a patriarch of the Chan movement of the Tang (T’ang) “唐” dynasty (618–907), is considered to be the actual establisher of Zen in China. The Platform Sutra, ascribed to Huineng, clarified the essential traits of the Chan school of Buddhism. The so-called five houses of the Chan tradition were established toward the end of the Tang dynasty and during the period of the Five Dynasties (907–960). Two of these schools, the Linji and Caodong, endured and were transplanted to Japan.

Eisai “栄西”(1141–1215) and Dōgen “道元”(1200–1253) studied the way of Zen in China and then propagated its tenets in Japan.

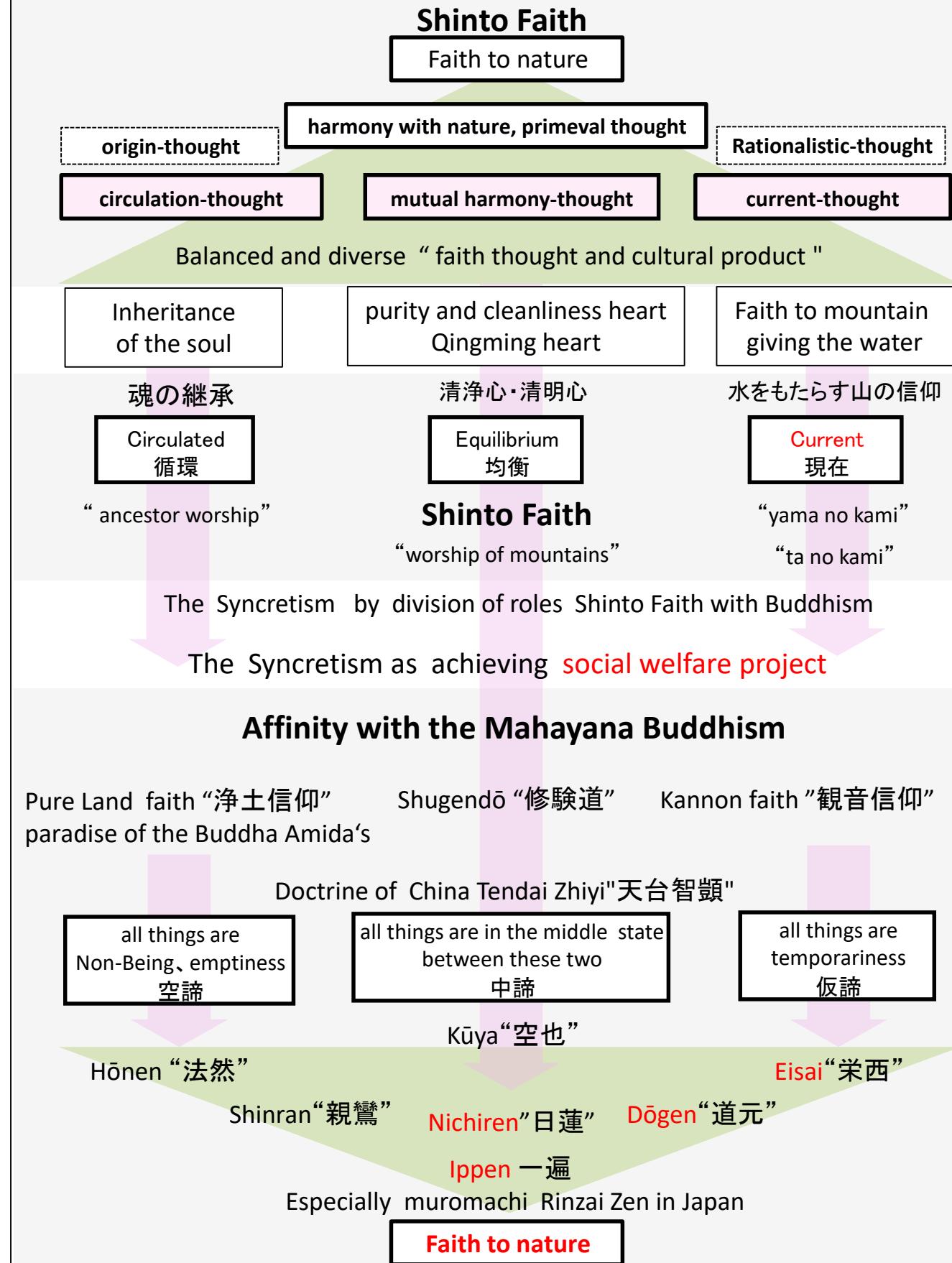
The Zen movement was introduced to Japan through the two main channels of Rinzai and Sōtō. The achievements of the Rinzai school were conspicuous in the nation's **imperial capital**, Kyōto, and the **shogunal capital**, Kamakura. These cities saw the rise of the Five Great Temples (Gozan), which were active cultural centers as well as sites of religious practice.

Eisai, after founding Japan’s first Rinzai temple, Shōfukuji, in the city of Hakata (now in Fukuoka Prefecture) in 1191, became the first abbot of Jufukuji in Kamakura and then of Kenninji “建仁寺”(founded in 1202) in Kyōto, both of which were to become part of the Gozan system. Many other Rinzai temples made significant contributions to the Zen movement of medieval Japan, and temples such as Daitokuji, Nanzenji, and Tenryūji became influential centers of Japanese culture.

Dōgen is considered the founder of the Sōtō school in Japan. He built the first completely independent Zen temple and meditation hall, Kōshō Hōrinji (also called Kōshōji), in 1233. Later, distraught by the hostility and political intrigues of the capital, he withdrew to Eiheiji in the district of Echizen (now Fukui Prefecture), which became the center of the Sōtō school.

The Japan code

Principle of Japanese culture



Presentation about Rinzai Zen and Shinto Faith

The **syncretism** of Confucianism and Zen“禪” was present in China. However, **How did Zen change in Japan? What was syncretism about zen? I would like to emphasize, That is important to understanding of Japanese culture.**

Zen of the Kamakura period was associated with samurai domination, That was Currently, Realistic and doughty.

“Medieval mind” varied greatly to the Muromachi period from the Kamakura period. Its driving force was “**overcoming of impermanence**”.

Because, Today, a lot of culture in kyoto were created in this era, such as Japanese-style garden, painting, entertainment, and various “The way 道” of chanoyu (tea ceremony), flower arrangement that attracted attention from domestic and overseas, “Heart of the Muromachi era” is a very important for understanding of the Japanese culture for our modern people.

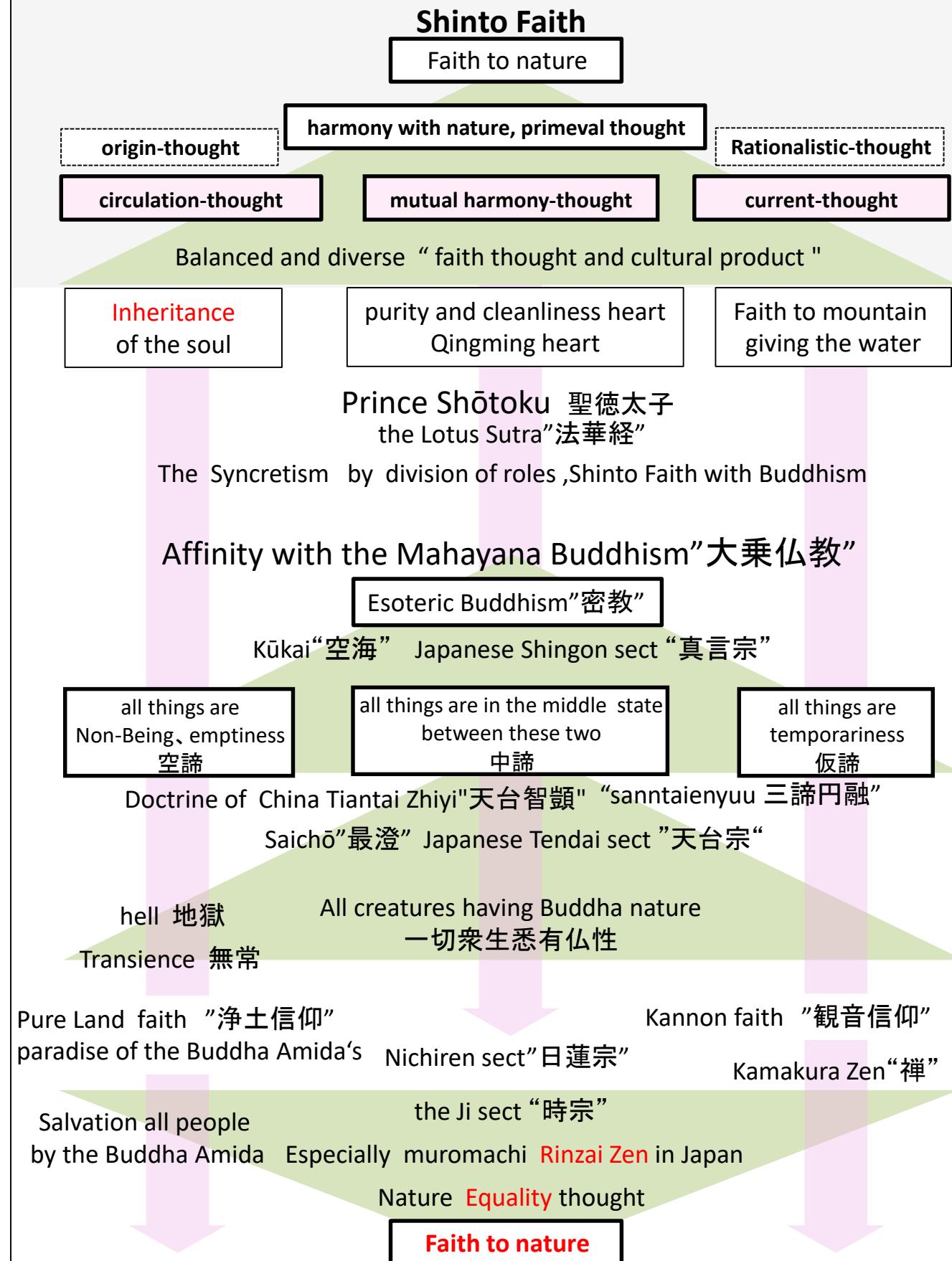
In conclusion, the Muromachi era was get **most close** of “nature and human” since the Asuka period, and expressed the culture.

It was the **different** syncretism from the Chinese Zen.

The spirit in naturally and freely era, had received the influence of especially muromachi Rinzai **Zen**, and so originated a lot of culture in Japan. It also can be expressed as a return to **Shinto spirit**: “Faith to nature”.

During the Muromachi period (1333–1568) Chinese cultural influence on Japan reached its highest level. Important trade relations with the Asian mainland, carried on chiefly by Buddhist monks, began to develop. At that time Zen displayed extraordinary vitality and spread broadly. The temple Myōshinji“妙心寺”, established in 1337, became a model for the strict discipline espoused by its first abbot, **Kanzan Egen** (1277–1360). The most famous monk of the time was **Musō Soseki** (1275–1351). Soseki induced the shōgun Ashikaga Takauji (1305–58) to issue a general decree in 1338 to build Zen temples in 66 localities–these were called “temples to pacify the country” (ankokuji). It was actually a continuation of the old system of provincial temples (kokubunji) that had assured the spread of Buddhism throughout Japan during the Nara period (710–794). **He built The Tenryūji temple “天龍寺” In Sagano-nature, Because he wanted to expressed the Zen-spirit in nature.** He contributed to the spread of Rinzaï-sect Zen throughout Japan. As Zen became established under **shogunal** patronage, however, criticism arose from within. **Ikkyū Sōjun** (1394–1481) was perhaps the most notable monk in this regard. His iconoclastic directness in criticizing smug Buddhists, along with his eccentric behavior, made him a popular figure long remembered in Japanese Zen. The first century of the Muromachi period saw a continuation of the activity of jusō and the subordination of Confucianism to Buddhism. At the same time, **syncretism** between **Neo-Confucianism** and **Shintō** was also explored by such scholars as Ichijō Kaneyoshi“一条兼良” 1402–1481 and Yoshida Kanetomo 1435–1511, who founded schools of thought that survived into the Edo period.

The Japan code
Principle of Japanese culture

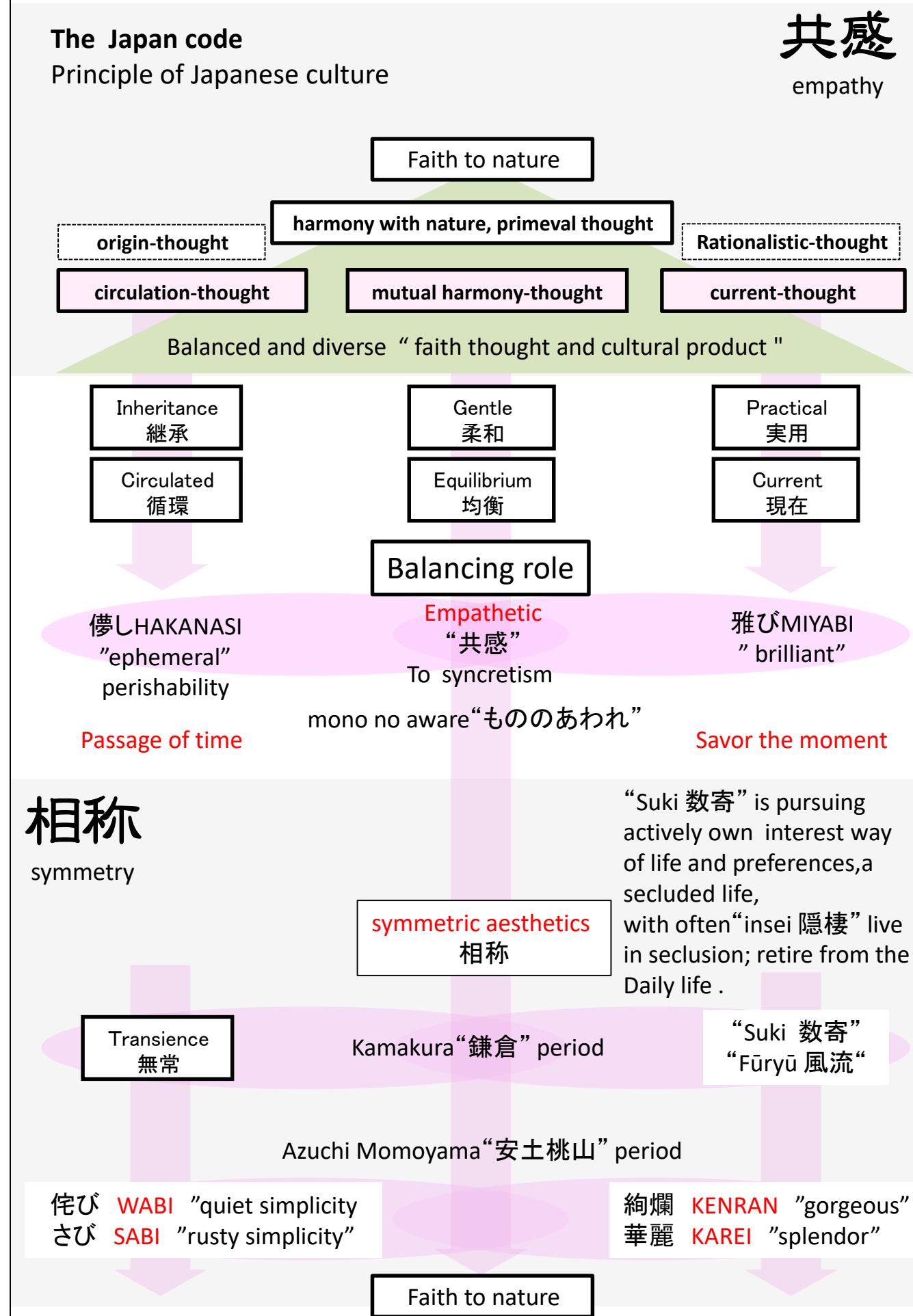


More presentation about aesthetic

Japanese culture is difficult to understand by basis of its part, for example as zen, **sabi**, **wabi**. We had better to capture in its entirety structure about Syncretism. 侘びWABI"quiet simplicity", 寂SABI"rusty simplicity" is "minimalist world created with the simple and the old", or in other words. They are what becoming desolate or decaying, in "passage of time". However, we must not miss the fact that there were "Savor the moment" as **symmetric aesthetics** in the same era. There was "Suki 数寄", against "transience 無常" in the Kamakura period, and 絢爛 KENRAN"gorgeous", 華麗KAREI"splendor" by such as Hideyoshi"秀吉", in contrast with "wabi" by such as Rikyu"利休" as symmetric aesthetics the Momoyama period.

Before and during the Heian period, conceptions of art were very much influenced by Chinese aesthetic ideas contained in the Confucian classics. The only exception was in the realm of literature, which soon asserted its independence from Chinese models. Women writers of the Heian court, such as Murasaki Shikibu and Sei Shōnagon, also expressed a penchant for a type of beauty uniquely their own. Medieval writings on art were characterized by an especially strong tendency to merge art with religion. Common to these writings was the belief that ultimately all arts are one and in **harmony** with Buddhist teachings. In this view, art is a means by which to glimpse a higher reality. Inevitably these ideas pointed toward symbolism of one kind or another. In the Edo period aesthetic thinking became more **diverse**. The promotion of Neo-Confucianism by the Tokugawa shogunate gave rise to more pragmatic theories of art. Many writings emerged, especially on jōruri and kabuki, that had little to do with **Buddhism, Confucianism, or Shintō**. By and large aesthetic thought in the Edo period was more humanistic than in previous ages, emphasizing the role of emotion in both the artist's creation and the spectator's appreciation.

A distinctive feature of premodern aesthetic thought in Japan was the tendency to value symbolic representation more highly than realistic delineation. Another characteristic was the assumption that true art involves a selective presentation of the beautiful and avoidance of the humble and vulgar. Consequently the artist tended to choose **nature** for his subject, avoiding the depiction of everyday occurrences in the lives of common people. As the Heian court taste for **grace** and **refinement** exerted a lasting impact on the later cultural tradition, **elegance** was one of the main types of beauty favored. Such important concepts as okashi, fūryū, yūgen, and iki (and sui) all included a connotation of elegance. Another highly valued quality was **impermanence** or **transience**, which could be considered a variation of elegance, for exquisite beauty was considered fragile and fleeting. Buddhism, with its emphasis on life's **mutability**, merged with this ideal and provided philosophical depth. Such aesthetic principles as aware (and its later elaboration, mono no aware), yūgen, wabi, and sabi all had **perishability** "儚し" as part of their meaning. **Simplicity** was a corollary to the concept of mimesis, which stressed symbolic representation. The mystery of **nature** could never be presented through description; it could only be suggested, and the terser the suggestion, the greater its effectiveness.



More presentation about Lifestyles

Deployment from giri and ninjō 義理と人情 to “sui 粹” in the Ōsaka area and “iki 意気(粹)” in Edo (now Tōkyō) .

The conflicts of Social obligation 義理 and human feelings 人情 is a just pure “sui 粹”. The **purity** “粹” that Chikamatsu Monzaimon 近松門左衛門 authored in Joruri 浄瑠璃, raised Empathetic “共感” of extremely many people, especially in the Ōsaka area.

On the other hand, according to a thinker “Shuzo Kuki 九鬼周造”, Opportunity of “iki 意気(粹)” is structured by “coquetry 媚態” and “Claiming-spirits 意気地” and “Nihilistic-resignation 諦め”. It is a little esoteric.

“coquetry” is the meaning that while approaching to the opposite sex, though it does not coalesce completely. Mentally keeping a certain amount of distance to maintain a dual tense relationship. Keeping and Scouring the tension by “coquetry”, need “Claiming-spirits” and “Nihilistic-resignation”.

“Claiming spirits” is “heart of strengths” that is not depending on Isomerism. “Nihilistic-resignation” is based on view of the world of Buddhism that Transience 無常 is phenomenon as discrimination (distinction) phase and Nirvana 涅槃 is essence as equality (Indiscriminate) phase.

General commentary

Sui 粹 and iki 意気(粹) Aesthetic and moral ideals of urban commoners in the Edo period (1600–1868). The concept of sui was cultivated initially in the Ōsaka area during the late 17th century, while iki prevailed mostly in Edo (now Tōkyō) during the early 19th century. Aesthetically both pointed toward an urbane, chic, bourgeois type of beauty with undertones of sensuality. Morally they envisioned the tasteful life of a person who was wealthy but not attached to money, who enjoyed sensual pleasure but was never carried away by carnal desires, and who knew all the intricacies of earthly life but was capable of disengaging himself from them. In their insistence on sympathetic understanding of human feelings, sui and iki **resembled** the Heian courtiers' ideal of aware (mono no aware “もののあわれ”), yet they differed from it in their inclusion of the more plebeian aspects of life.

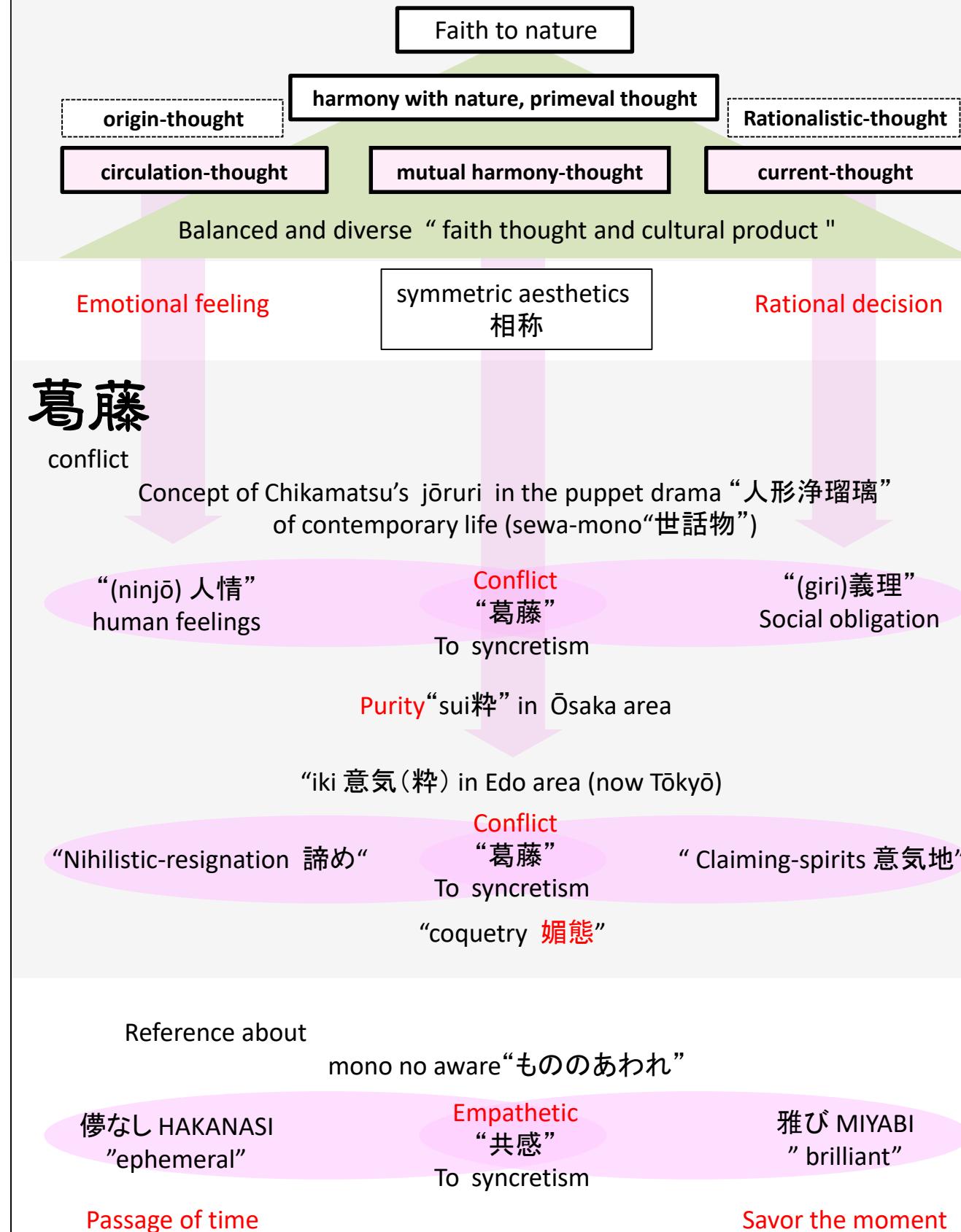
nehan 涅槃 A transliteration of the Sanskrit term **nirvāa**, which literally means the extinction of a flame. It refers to the state of enlightenment that is achieved, either in life or in death, when one attains wisdom “智慧” and eliminates the flames of craving “煩惱”. It is paradoxically described as being beyond life and death, being and nonbeing “虚無”. Mahāyāna Buddhism, to which Japanese Buddhism belongs, posited the paradoxical notion of the final identity of nirvāa and samsāra “輪廻” through the development of notions such as emptiness (Skt: śūnyatā; J: kū “空”), which embrace the two. This was accompanied by a belief in the Buddha nature within all beings, an extension of the possibility of attaining enlightenment to all, and an emphasis on the bodhisattva (bosatsu) who has achieved enlightenment but chooses to stay in samsāra to help others.

The Japan code

Principle of Japanese culture

相称

symmetry



More presentation about **Naturalsyncretism** “自然調和思想”

In Japan, the character “jinen自然” meaning of **Spontaneity** as act and spirit of human beings, and the character “shizen自然” meaning of **nature** were selected same character “自然”.

This fact indicates the **commonality** of Japanese notions to the feeling of humans and feeling of nature, which is very important when we think about Japanese culture. “**Naturalsyncretism by Spontaneity**” is the Keyword for represent the Japanese culture.

And This principle “**The Japan code**” elucidated what structures of the syncretism.

This is just the spirit of the “wa 和” of Japan. It is not only the meaning of simply stale friendship.

It is disproportionate “syncretism” or “conflict” or “symmetry” or “harmony”, all of two different value sense.

In the process Fluctuation occurs, and It is to reach the birth of culture that produced naturally from the **fluctuation** of two different value sense, by “Spontaneity for naturalsyncretism”.

The culture will be going to be **inherited** by **practical** technology along with the “sympathy” of the people, from time to time in Japanese Nature.

Concept of nature in Japan “shizenkan 自然観”

The basic, etymological meaning of the Japanese word shizen“自然”, which is used to translate the English word “nature,” is **the power of spontaneous self-development** and what results from that power.

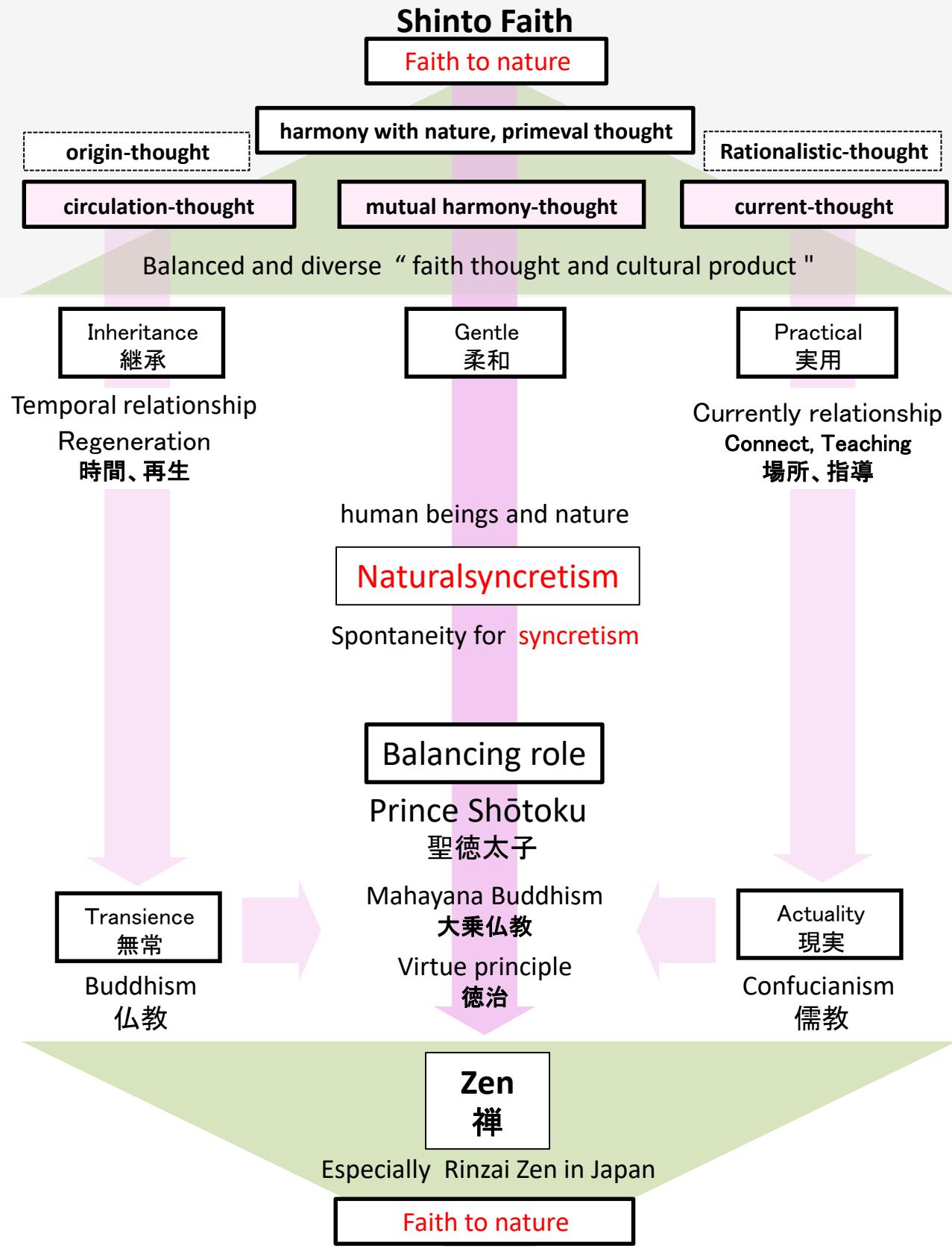
The Chinese characters for the Japanese term shizen (jinen) literally mean “**from itself thus it is,**” expressing a mode of being rather than the existence of a natural order.

The term shizen as a general expression for nature is not found in ancient Japanese. The ancient Japanese people recognized every phenomenon as a manifestation of the kami (or a deity or deities). Such terms as ametsuchi (heaven and earth) and ikitoshi ikerumono (living things) were the closest to a comprehensive word for nature in their literature.

In the mythology of the Nihon shoki (720) the first offspring of the primordial couple Izanagi and Izanami were neither kami nor human but islands and landmasses. Thus human beings were not considered to be superior or **opposed to nature**, as in Western thought, but related as if in one family.

Later, attempts were made to understand nature according to laws. Yamaga Sokō (1622–85) wrote of the inevitability of nature, by which he meant that the universe, by necessity, is as it is. Miura Baien (1723–89) and Andō Shōeki (1703?–62) tried to describe the logic of the universe, but this was not yet a conception in abstract terms. Not until the **Meiji period** (1868–1912) did the Western concept of **nature** signifying the natural order come to be attached to the term shizen.

The Japan code Principle of Japanese culture



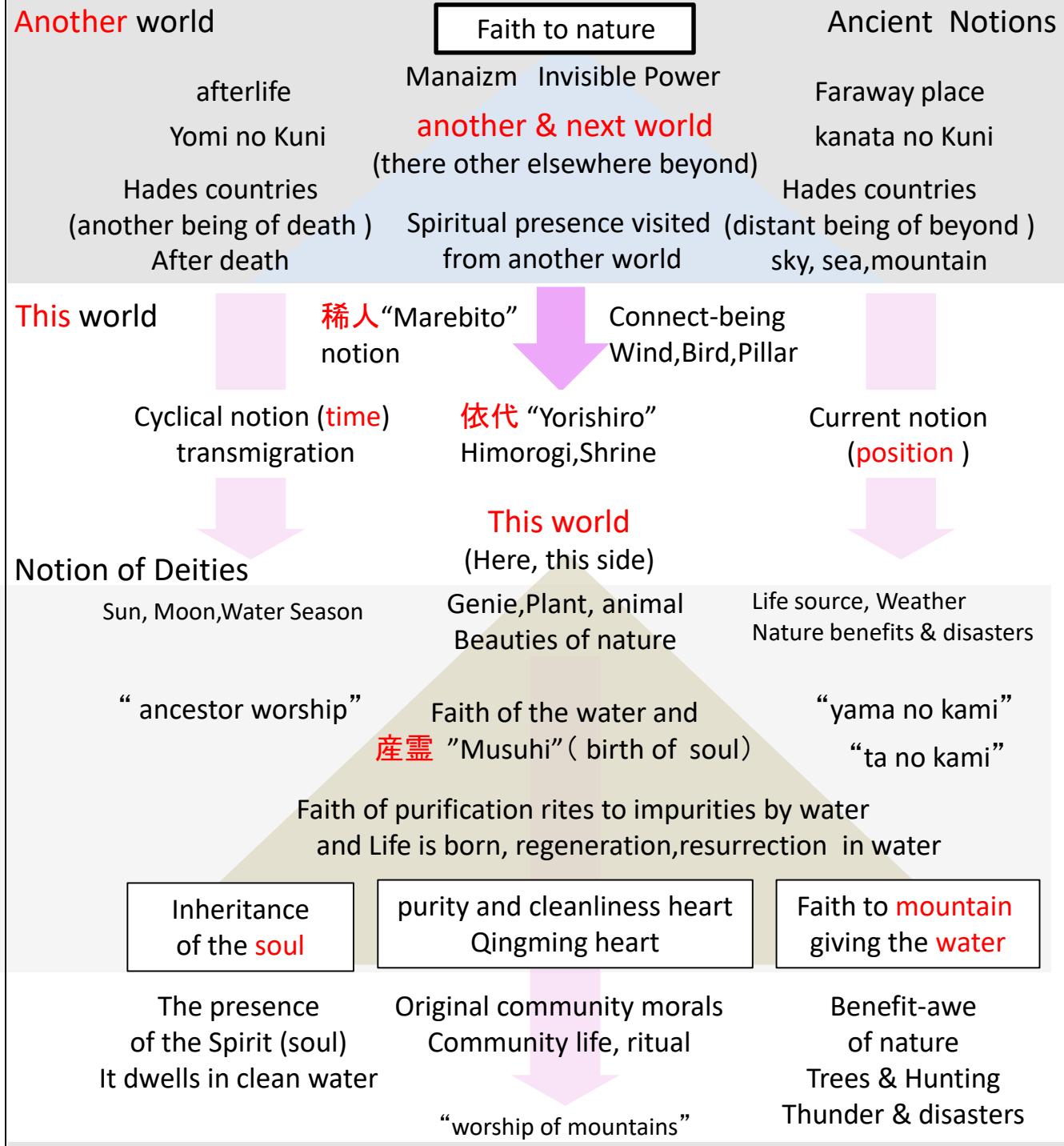
The essence of Zen teachings (In with nature and with self)
The ultimate harmony between “nature in humanbeing” and “humanbeing in nature”

The relationship between The principle of Japanese culture and The thought system of Shinto, Buddhism, Confucianism.

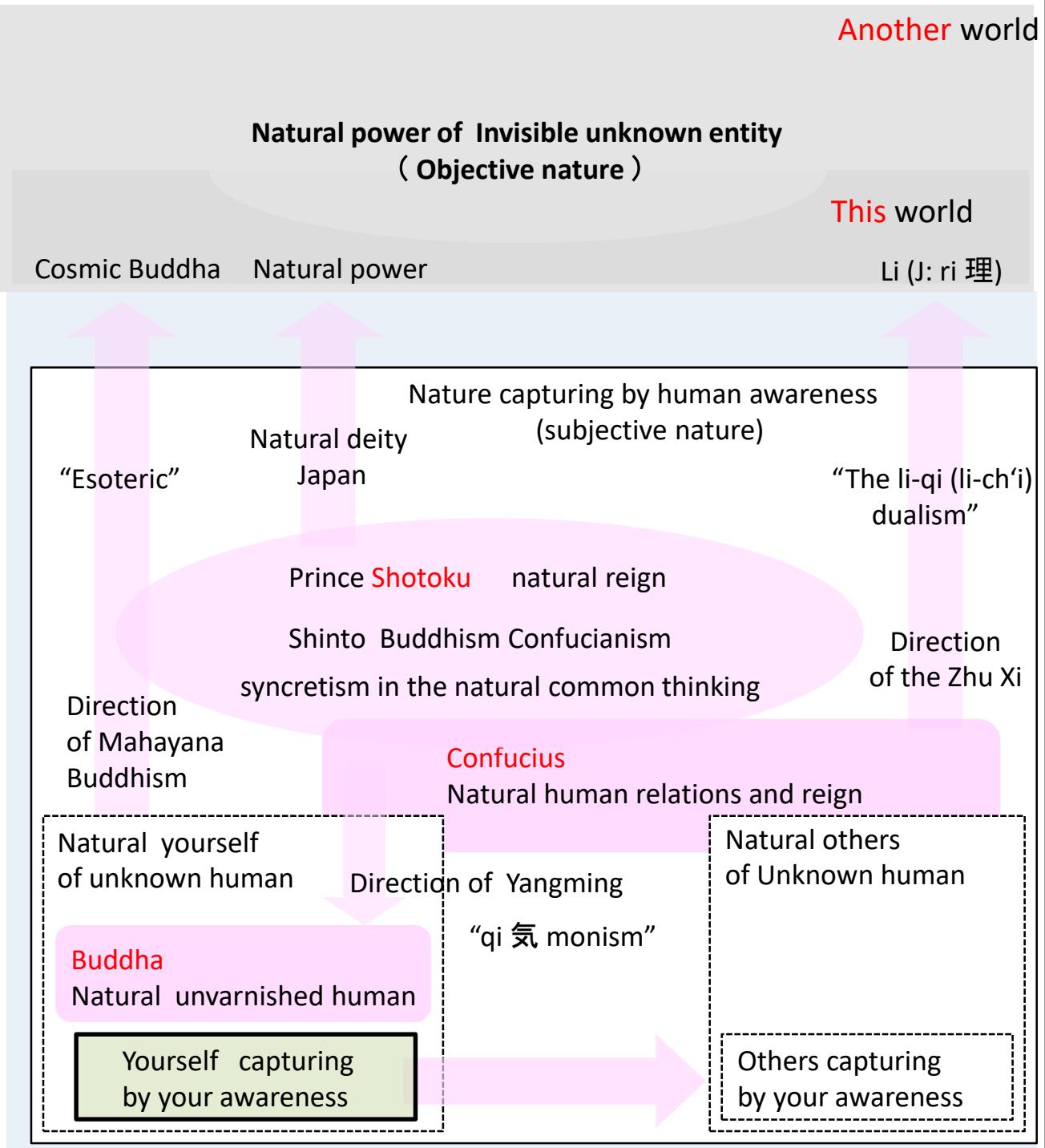
神

deity

The Japan code



General conceptual diagram of "Spontaneous thought to Natural"





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