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# Article Contributors and Summaries

## Registers of Reception: Audience and Affiliation in an Early Modern Shingon Ritual Performance

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Performance reception has widened as a category of study in the humanities to include textuality, cognition, and corporeality. These aspects have become vital to considerations of performance, especially in studies of religious transmission. Two complementary Buddhist liturgies, *Ceremonial Lecture [on the Merits of] Relic Offerings (Shari kuyō shiki)* and *Hymn on Relics in Japanese (Shari himitsu wasan)*, both written by the medieval Shingon monk Kakuban (1095–1143), offer opportunities to contribute to these widening views of reception in ritual contexts. This article argues that doctrinal apprehension emerged in at least two registers during the delivery of these liturgies before varied audiences at the Kyoto temple Chishakuin. It explores their ritual content and performance and shows how alternative modes of reception emerged within the

same ritual sequence during the early modern period (1603–1868).

While Buddha relics anchored both of these liturgies and maintained a cohesive field of devotion during sequential performances, semantic and rhetorical modulations of their ritual content widened the range of reception. Through examinations of motifs of relic devotion, the pedagogical potential of *kōshiki* commentarial literature, and coincident devotional practices at Chishakuin, this study reveals an array of performative and textual engagements with Kakuban's works that spanned both lay and clerical communities. Ultimately, this article seeks to blur the scholarly boundaries that tend to divide lay and clerical ritual practice.

## Tracing Yamashinadera

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Kōfukuji Temple in Nara was arguably one of premodern Japan's most influential monastic centers. Founded in the beginning of the Nara period by the illustrious Fujiwara no Fuhito (659–720), the temple grew into a large complex throughout the Heian period and exerted important religious, cultural, and economic influence well into the fourteenth century. In addition, the temple hosted one of premodern Japan's main rituals, the Yuima-e or Vimalakīrti Assembly. This article reconsiders the temple's origins described in various sources and suggests an alternative version of the temple's seventh-century origins in its two precursors, Yamashinadera and Umayasakadera. The narrative of these two temples is closely connected with the early beginnings of the Fujiwara clan and more specifically with the courtier who stands at the origins of this family: Nakatomi no Kamatari (614–669). A different reading of the temple's origins moves us away from the seventh century and instead urges us to focus on the middle of the eighth century when the temple and its clan sought to reinforce their acquired legitimacy.

## Authenticity, Preservation, and Transnational Space: Comparing Yin Yu Tang and the Linden Centre

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This essay discusses the problem of “authenticity” both on a theoretical and a practical level through a close comparison of two examples of Chinese rural architecture that have been repurposed: Yin Yu Tang and the Linden Centre. Yin Yu Tang was transferred from its original location in the Huizhou Region to the Peabody Essex Museum in Salem, MA (USA). Yang's compound, known today as the Linden Centre, still stands at its original site in Xizhou, Yunnan Province, but has been transformed into an American-run boutique hotel and destination for culturally invested tourists. Based on an art historical approach that is

informed by the social sciences, museum studies, and tourism studies, the author argues that both Yin Yu Tang and the Linden Centre use recontextualization to cultivate an authenticity found within the framework of display. Both structures share similar histories of recontextualization and provide the contemporary visitor a chance to escape from reality to experience the past, the foreign, and the endangered. However, the two examples also provide insight into current tendencies of preservation efforts as well as the future of this endeavor must increasingly consider the intersections of space, time, and display. Considering the two architectural ensembles in their past, present, and future incarnations, the author argues for a multifaceted, long-term approach to heritage preservation that moves beyond simplistic appeals to the illusory ideal of authenticity.

## The Production of the Healing Buddha at Kokusenji and Its Relationship to Hachiman Faith

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This article explores the links between a little-known statue of the Healing Buddha (Yakushi nyorai) at Kokusenji, an ancient temple in northern Kyushu, to one of the most celebrated early ninth-century statues of the same divinity at Jingoji in Kyoto. On the basis of the clear similarities in their appearances, the author traces the complex, heretofore unexplored political, economic, and religious connections between institutions in northern Kyushu and the capital. An understanding of the vital role of the Kanzeonji Lecturer, a post occupied at a critical juncture by the Shingon monk Eun, and early projects to copy the Buddhist canon are demonstrated as key to establishing the link that allowed knowledge of the Jingoji statue to reach northern Kyushu. An additional prime factor aiding this transmission was faith in Hachiman, a native deity deeply associated with both the imperial court and Buddhism. Pervading the northern Kyushu area, such a syncretic belief system served as a prerequisite for ties between the two regions.

**Sage Ladies, Devoted Brides: The *Kara monogatari* as a Manual for Women's Correct Behavior?**

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The *Kara monogatari*, compiled by Fujiwara no Shigenori (1135–1187), is a collection of twenty-seven secular anecdotes from Chinese literary and historical sources, written in the vernacular of the time, and traditionally classified in the *setsuwa* genre. However, considering its influence on the production of vernacular literary and practical knowledge manuals in the following Kamakura period (1185–1333), it is possible to rethink the work as a primer. The text exhibits several features that indicate a female audience. For example, many of the stories promote Confucian virtues, mainly those regarding the correct behavior of women, such as fidelity, wisdom, and forbearance. Furthermore, the rhetorical style is typical of post-*Genji monogatari* novels, which circulated especially among women. And lastly, the Buddhist flavor in some of the anecdotes connects them with the *kana* literary vogue and in turn with the Buddhist worldview that dominated the late Heian period (794–1185). Taken together, these features suggest the collection might well have been composed for mid-ranking court women. While modern literary scholars have conventionally assumed that in the twelfth century women no longer read or studied Chinese, *Kara monogatari* provides important evidence to the contrary.

REVIEWS

***The Life of Animals in Japanese Art. Exhibition. National Gallery of Art, Washington D.C. June 2, 2019–August 18, 2019.***

**Robert T. Singer and Kawai Masatomo, eds., with essays by Barbara R. Ambros, Tom Hare, and Federico Marcon. *The Life of Animals in Japanese Art. Exhibition catalogue. Washington, D.C.: National Gallery of Art, 2019.***

EXHIBITION/BOOK REVIEW BY ALISON J. MILLER

SEWANEE, THE UNIVERSITY OF THE SOUTH  
ASSISTANT PROFESSOR OF ART AND ART HISTORY

**Max Ward. *Thought Crime: Ideology and State Power in Interwar Japan. Duke University Press, 2019.***

BOOK REVIEW BY CATHERINE TSAI

HARVARD UNIVERSITY  
PHD CANDIDATE, HISTORY AND EAST ASIAN  
LANGUAGES

**Alice Y. Tseng. *Modern Kyoto: Building for Ceremony and Commemoration, 1868–1940. University of Hawai'i Press, 2018.***

BOOK REVIEW BY YU YANG

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KYUSHU AND ASIA

**Effluvia of the Foreign: Olfactory Experiences in Nagasaki during the Tokugawa Period**

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This article employs smell to examine Japanese encounters with others late in the early-modern period. In the past scholars have approached this topic primarily from an ocularcentric point of view by identifying outward appearance, such as facial hair and ornaments, as the crucial component of Japanese constructions of otherness. In order to move beyond this visual emphasis, this article instead features olfactory experiences, especially those related to Japanese encounters with meat-eating as practiced by Westerners. Focusing on the city of Nagasaki, the article demonstrates how smells associated with foreigners and their dietary practices served as a powerful vehicle through which Japanese configured themselves against foreignness.