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The Tateyama Mandala

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CHAPTER II: **THE TATEYAMA MANDALA**[1]

While the literary and visual sources examined in the previous chapter revealed some general cosmological concepts as well as insights into contemporary religious practices, the following chapters will shift attention to specific Japanese sites. The focus of this chapter is on illustrations known as the Tateyama Mandala. These are devotional paintings which circulated among the supporters of the Tateyama cult,[2] which was a popular mountain cult of the Edo period (1603 – 1867). In the centre of the Tateyama cult were the worship of deities and practices associated with the Tateyama Mountain Range.[3]

What is of particular interest here is that in these paintings, the cosmological concepts such as the Six Realms are reflected in the concrete geographical locality of the Tateyama Mountain Range. Therefore, the Tateyama Mandala images serve as a useful source of the religious perspective of a mountain cult in the Edo period.[4] With hells occupying significant space in the renderings of the Tateyama Mandala, it is possible to say that they also demonstrate a relationship between the cult of mountains in Japan and the visualization of hells.

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1   Also known as the Tateyama *mandara*, based on the transcription of the Japanese reading for 'mandala' 曼荼羅. There were historical variations in the name of this mountain range as well as the transcriptions of 'Tateyama'. For example, in the 17th scroll of *Manyōshū* 万葉集 (a collection of poems from the 8th century) it appears under the name *Tachi yama* (Kimoto, 1997: 55). For more information on the development of the transcription styles, see Kimoto (1997).

2   The term 'Tateyama cult' is used through this work as an equivalent for the Japanese term *Tateyama shinkō* 立山信仰.

3   The term Tateyama will be used throughout the work to indicate the Tateyama Mountain Range (as it is used in the Japanese language).

4   On the images of holy mountains of a similar type, see for example the work of Grapard (1982). On the images associated with mountains on the Kii Peninsula, see for example Moerman (2005). On the image of a holy mountain known as *Sannō Miya Mandara*, see Arichi (2006).

What type of mandala is the Tateyama Mandala?

Although some Tateyama Mandala paintings display similarities, each of them represents a unique painting with a unique style and a unique combination of motifs. They portray the world of local and Buddhist notions of the afterlife with the topic of rebirth located in the real terrain of the mountains.

A common shape of the Tateyama Mandala is a hanging scroll consisting of four parts. The height of the mandalas varies between 130 and 180 centimetres and their width is between 95 and 180 centimetres. Apart from the common shape of the four parts, there are sets of five, three, and two parts as well as single sole hanging scrolls (Fukue, 2005: 155; Hirasawa, 2012: 1). The shape of a scroll set enabled its easy transfer. As for material, the mandalas were painted on silk cloth or paper. In 2011, according to the Tateyama Museum of Toyama, there were forty-eight known images of the Tateyama Mandala.[5]

The Japanese term mandala *mandara* 曼荼羅 refers to the images that were used to visualize and interact with the realms of Buddhist cosmology (Moerman, 2005: 81). Moerman suggests that there was a semantic shift of the term 'mandala' during the Kamakura period. In this time the paintings connected to the pilgrimage sites became termed as mandalas. This was, according to Moerman, related to the contemporary change in the function of visual materials – they came to be used as devotional and didactic objects (Moerman, 2005: 81).

Judging from the absence of geometrical shapes, with the exception of circles which represent the sun and the moon, typologically, the Tateyama Mandala does not strictly represent the Indian iconographic type of mandala.[6] It also differs from the types of mandala which have been used in Esoteric Buddhist rituals and in meditation. The mandalas of esoteric tradition contain a diagram scheme representing a micro-cosmos. The micro-cosmos of a sacred space may have been projected onto a two or three-dimensional rendering, or imagined in the mind (Hirasawa, 2012: 48). In this esoteric type of images gods and buddhas are located within the structure of the sacred space.[7] The concepts of esoteric

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5   These forty-eight mandalas were displayed at a special exhibition commemorating 20 years of the Tateyama Museum's foundation in 2011 and later published in the special issue of the museum's bulletin (Tateyama Museum of Toyama, 2011). The Tateyama Mandala images analyzed throughout this work are to be found in this publication. Fourteen of them are painted on silk, thirty-three on paper and one is painted on a folding screen. Twenty-four of the paintings consist of four parts.

6   The Indian iconographic type is related to the expression *bodhimaṇḍa*. Mandala in this sense refers to the site of Enlightenment of Buddha Śākyamuni (Moerman, 2005: 77; Hirasawa, 2012: 45–53). Moerman explains that *maṇḍala* was 'used to consecrate and circumscribe the ritual space of altars, initiation platforms, temples, palaces, and kingdoms' (Moerman, 2005: 77).

7   In the Japanese esoteric tradition there are two unique mandalas: the Mandalas of the Two Worlds *Ryōkai mandara* 両界曼荼羅, also known as the Dual or the Twofold Mandala *Ryōbu mandara* 両部曼荼羅 (Moerman, 2005: 77). Mandalas of the two worlds are images representing a micro-cosmos. They are

tradition were later projected onto the mountain landscape and depicted in the images of sacred mountains (Hirasawa, 2012: 48; Moerman, 2005: 77–80). In such an understanding the mountains represent buddhas or gods.

The Tateyama Mandala represents a locality and resembles a map or a landscape; however, similarly to the esoteric type of mandala, it represents a micro cosmos and it bears meaning which only a person with certain knowledge of the local and Buddhist traditions can decode. Although the esoteric tradition had its space in the teachings of the Tateyama cult, the images of the Tateyama Mandala reflect multi-layered concepts, among which the esoteric tradition may be viewed as one layer.

The Tateyama Mandala has been classified as a pilgrimage mandala *sankei mandara* 参詣曼荼羅 (Hirasawa, 2012). [8] Such mandalas were connected to a pilgrimage site and used in the proselytizing of its cult and for the purpose of *etoki* 絵解き, which might be translated as 'explaining pictures'.[9] They were produced widely during the Sengoku period (1467–1568) and throughout the Edo period (Kuroda, 2004: 102–103; Moerman, 2005: 26).

The current work considers yet another type of images related to interaction with the realms of Buddhist cosmology. They are known as paintings of 'changed aspect or transformed vision',[10] 'transformation tableaux',[11] or *hensō(zu)* 変相(図).

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known as the Mandala of the Womb realm *Taizō kai* 胎蔵界 and the Mandala of the Diamond realm *Kongō kai* 金剛界. Both of them represent the cosmological concepts that developed around Buddha Dainichi 大日, an important element of the esoteric mandalas (Hirasawa, 2012: 47; Moerman, 2005: 77). While the Womb mandala, which is based on the Dainichi Sutra *Dainichi kyō* 大日経, focused on the spiritual aspect, the Diamond mandala, based on the Diamond Sutra *Kongōchō kyō* 金剛頂経, was associated with the practical and material aspects (Okada and Tsujimoto, 1979: 52).

8   For other types of images which are considered in the case of the Tateyama Mandala, see Hirasawa (2012: 45–53). Hirasawa discusses other types of mandala typology (the older type of an illustrated hagiography *eden* 絵伝, or festival images *saireizu* 祭礼図) and problems that such typology might involve. For the same problem with the categorization of mandalas connected to the Kumano pilgrimage site located in the southern part of the Kii Peninsula, known as the Kumano Mandala, see Moerman (2005: 81–84). Moerman mentions examples of other pilgrimage mandalas such as those from Nachi in Kumano, Kiyomizudera, Kii Miidera, Fuji and Chikubushima.

9   The term *etoki* refers to the act of narrating and explaining the ideas expressed in religious paintings. It also indicates the narrator (Kaminishi, 2006: 27). Kuroda mentions that in the Heian period *etoki* referred to an explication of Buddhist wall paintings to emperors and courtiers by high priests. Later, it became a form of performance and lay *etoki* performers emerged by the Middle Ages (Kuroda, 2004). Glassman (2009) compares the Tateyama representatives with the *Kumano bikuni* preachers. The Kumano pilgrimage area was one of the famous sites with *etoki* practice. On their rounds, itinerant nuns, known as *Kumano bikuni*, using a visual rendering of the Kumano – *Kumano kanshin jikkai mandala* – provided explanations in front of an audience gathered in shrines or temples or in the Kumano area. For more information on the *Kumano bikuni* see for example: Kaminishi (2006: Chapter 7), Keller (2006b: 181), Kuroda (2004) and Moerman (2005: 222).

10   The translation is taken from Ten Grotenhuis (1983: 66).

11   The term 'transformation tableaux', which responds to the term *hensō* (in Chinese *pien-hsiang*), was used by Teiser (1994: 40) and Wang (2005: 13). For more information on transformation tableaux, see for example, Mair (1986: 3–43).

Ten Grotenhuis characterizes the paintings of the *hensō* type as portrayals of 'visual transformations of doctrinal themes or legends' and 'interpretations of literary themes' (Ten Grotenhuis, 1983: 66). She notes that although the Japanese terms *mandara* and *hensō* were used interchangeably, compared to the images of the esoteric tradition the *hensō* paintings depict an element that is lacking in the esoteric mandalas – a narrative.[12]

Wang (2005), who in his study *Shaping the Lotus Sutra: Buddhist Visual Culture in Medieval China*, focuses on Chinese visual representations inspired by Buddhist sutras, explains that 'transformation tableaux' portray scenes of miraculous transformations such as rebirth in a land of bliss, Buddhist deities manifesting themselves in various capacities, bodhisattvas in a transformed form, people transformed into an animal or other form, as well as scenes from hells (Wang, 2005: 13).

Contrary to understanding of the paintings of the *hensō* type as visual transcriptions of the canonical Buddhist texts, the sutras and their commentaries or legends, Wang has argued that they are not limited to a textual source of inspiration (Wang, 2005: 15). Wang sees the sutra as 'a pretext for something else' which he characterizes as a 'world' (Wang, 2005: 15). He argues that 'When medieval Chinese painters visualized the world of the Lotus Sutra, they used a certain spatial structure to map out the disparate scenes described in the sutra. ...they were approximating the imaginary world of Lotus Sutra inherent in the text with their own world picture they carried in their heads, which already had its own internal topographic structure and spatial logic, a mental grid on which they plotted the disparate scenes from the Lotus Sutra' (Wang, 2005: 20).

Indeed, the images of the Tateyama Mandala depict scenes indicating rebirth in a paradise and they also include scenes from hells. Moreover, they portray transformed bodhisattvas, as well as people transformed into animals, stones or trees. The Tateyama Mountain Range is a terrain in which people not only lived *in* mountains but also *with* mountains, and as these mountains were part of their everyday lives, so were they part of their practices which included interactions with the beings dwelling there. Therefore, familiar with the topography and space of Tateyama, they plotted on this familiar topography scenes from the Buddhist texts. But exactly as Wang argues, the content of the Buddhist texts is not sufficient to understand the visual images of this topography as painted in the Tateyama Mandala. These visual renderings carry local knowledge from the legends and practices that were part of this pilgrimage site. Thus, it is in this sense that the current work considers the Tateyama Mandala as an example of the *hensō* type of painting.

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12   See also Ten Grotenhuis (1999).

The world of the Tateyama Mandala

The Tateyama Mountain Range is located in the south-eastern part of the current Toyama Prefecture. The volcanic origin of the mountains resulted in sulphur springs and steam vents covering the landscape of the area. It is not difficult to imagine such characteristics of the natural environment, with the visual and osmatic sensations of volcanic gases and exhaling steam, intensifying the idea of hells (Fukue, 2005: 37; Kodate, 2004: 132).

Legends about ascetics practicing in Tateyama are evidence that a relationship between the Tateyama Mountain Range and notions of the afterlife, particularly the hells, was probably widespread between the 11th and 12th centuries (Takase, 1981; Blacker, 1975: 83; Formanek, 1998: 186). Examples of such legends can be found in the collection of texts *Honchō hokkegenki* 本朝法華験記 dating from the 11th to 12th centuries, and in narratives from approximately the same time period compiled in the *Konjaku monogatari shū* 今昔物語集. Besides the notion of hells, these legends are suggestive of a tradition of mountain asceticism within the Tateyama area. They contain stories about ascetics in Tateyama who encountered the spirit of a young woman, or about a woman who had fallen into the hells in Tateyama (Formanek, 1998: 186; Takase, 1981; Kodate, 2004).

Compared to these textual references, the visual images of the Tateyama Mandala are of a later date. They were produced in the late or middle Edo period (Fukue, 2005: 156).[13]

They portray a broad spectrum of scenes and motifs. Judging from the analysis made by Fukue which has revealed as many as 219 motifs in the renderings of the Tateyama Mandala (Hirasawa, 2012: 52), a complete list exceeds the scope of this book. The following examples, however, may well demonstrate the concordance of local knowledge and Buddhist ideas.

The paintings portray a panorama of the mountain range with the sun and the moon on the horizon,[14] along with places on the pilgrim path known as 'the guide on ascetic path' or 'the guide on a purification mountain climbing' *zenjōdō meisho annai / zenjō tōzan annai*,[15] (禅定道名所案内/禅定登山案内). Within the

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13   In the cases with unclear dating, Fukue suggests the middle of the Edo period.

14   Moerman notes that the solar and lunar discs first appeared in shrine mandalas in the late 13th century and by the late 14th century and they 'had become a standard iconographic convention'. The sun and the moon are depicted in various pilgrimage mandalas and they might indicate an 'unspecified temporality' of a scene (Moerman, 2005: 33–34).

15   The term *zenjōdō meisho annai* was used by Takase (1981) and the term *zenjō tōzan annai* was used by Fukue (2005). *Zenjō* 禅定 refers to a state of mind during meditation (Sanskrit *dhyāna*). Moreover, according to Hirasawa it refers to austerities or 'meditations' at sacred mountains (Hirasawa, 2012: 2).

spots on the pilgrim path are the abodes of creatures known as Tengu,[16] as well as places related to the topography of local legends such as the legend of the 'opening of the mountain' *kaisan engi* 開山縁起,[17] and the legends about women who entered mountains despite the restriction that bound them[18] and so turned into stones or trees. Such narratives were recorded in a specific style of 'origin legends' which Teiser defines as 'narratives that explain the existence of ideas, books, or practices by linking them to events, usually of an extraordinary nature, that occurred in the lives of important persons in the significant past' (Teiser, 1994: 63). They often combine a local legend and an explanatory tale.

The 'origin legends' about the opening of Tateyama are called *Tateyama kaisan engi* 立山開山縁起.[19] They are recorded in a work dating from the Kamakura period: *Ruijukigenshō* 類聚既験抄,[20] *Irohajiruishō* 伊呂波字類抄,[21] fourth scroll of *Shintōshū Etchū Tateyama gongen ji* 神道集越中立山権現事 (1352 – 1361), in the texts from the Edo period *Tateyama mandara kaisetsu wa* 立山まんだら解説話, and in the encyclopedia *Wakansansaizue* 和漢三才図会 (1712).

The history of the Tateyama cult is connected with two villages – one is Iwakuraji 岩峅寺, located at the foot of the Tateyama mountains, and the other is Ashikuraji 芦峅寺 on the mountain's slopes. These two villages were involved in the spreading of the Tateyama cult throughout the country. Stories, which were created by the proselytizers of the Tateyama cult in the middle and late Edo period, have been recorded in the *Tateyama dai engi* 立山大縁起,[22] the *Tateyama shō engi* 立山小縁起,[23] and the *Tateyama ryaku engi* 立山略縁起 'Abbreviated

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16   Tengu are portrayed as human or half-bird creatures. Their characteristic trait is their big, long nose and red colour. Sometimes they are portrayed with a beak or wings. A text of the *Tengu sōshi* 天狗草紙 (13th century), which retells stories of fallen monks, indicates that they are related to ascetic practice and monastic life in the mountains. On the topic of Tengu and ascetic practice, see for example Wakabayashi (2012).

17   The legends about the opening of mountains retell stories of Buddhist or local deities that revealed themselves to a person who becomes the founder of a tradition of worshipping the deities at the mountain.

18   The topic of the restriction on women will be mentioned in the third chapter.

19   For information about the legends, see Takase (1981: 146), Fukue (2005: 16–17), Hirasawa (2012: 53–61) and Kimoto (1997, 1999).

20   They were compiled in the last half of the 13th century (Hirasawa, 2012: 53); see also Abe (2008: 324–40).

21   The content of the stories had already been formatted by the later Heian period. The oldest of *Irohajiruishō*'s manuscripts available nowadays were composed in the Kamakura period. However, parts of the forth scroll are scattered (Kimoto, 1997: 56; Gorai, 1991: 135).

22   It is the oldest recension which dates to 1779. It is with extensive damage (Hirasawa, 2012: 53). On *Tateyama Daiengi* and *Shōengi*, see Yasuda (1999: 44–54).

23   These recensions were handed down from 1853 (Hirasawa, 2012: 54).

foundation legends'.[24] Studies have suggested that the *Tateyama ryaku engi* were the versions utilized by the proselytizers from Ashikuraji during the explanation of mandalas that they performed around the country (Fukue, 2005; Hirasawa, 2012). The versions used by Iwakuraji survived in 'the Stories of the Tateyama Mandala' *Tateyama Mandala kaisecu wa* and in 'the Handbook of the Tateyama Mandala' *Tateyama tebiki gusa* 立山手引草.[25]

The story of the hunter

The origin legends of Tateyama contain accounts of the apparition of a deity in front of a hunter. Scenes from this tale are characteristic motifs of the Tateyama Mandala.[26] Because different combinations of apparitions illustrate the overlapping of local and Buddhist deities, the content will be retold in this section.

While *Ruijukigenshō* does not specify the hunter's name, the 10th scroll of *Irohajiruishō* (*Tateyama daibosatsu kenkyū honengi* 立山大菩薩顕給本縁起) gives him the name Ariwaka. Later documents from the Edo period mention Ariwaka and his son Ariyori. In these later texts Ariyori figures as the main character. The encyclopedia *Wakansansaizue*, for example, recounts the story as follows:[27]

> One night Emperor Monmu had a dream in which Amida Nyorai[28] revealed to him that if he assigns a man named Saeki Ariwaka as a ruler of Etchū Province,[29] it will bring peace to the land. After the emperor woke up, he obeyed the dream and named Ariwaka as ruler of Etchū. One day Ariwaka encountered a white hawk, which came flying from the south-east. The white hawk sat on his palm and from that time Ariwaka took care of the bird.

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24   According to Hirasawa, this might be suggesting the existence of an earlier longer text. A recension belonging to the temple lodge Sōshinbō includes a note with the oldest date, in 1716, associated with the local foundation legend (Hirasawa, 2012: 54).

25   The recensions used for explanations of the Tateyama Mandala by Iwakuraji, compiled in *Tateyama mandara kaisetsu wa* (Takase, 1981:146) and *Tateyama tebiki gusa* (Fukue, 2005: 17), do not contain any explanations for motifs that are related to Ashikuraji. On *Tateyama Tebiki gusa*, see Hayashi (1984: 237–59).

26   The motif of a hunter opening a mountain is not peculiar to Tateyama. Similar stories are to be found in legends related to the mountains of Kōya, Nikkō and Hiko. Examples of such stories in English can be found for example in Gorai (1989) and Hori (1966).

27   I have paraphrased the account from a summary made by Fukue (Fukue, 2005: 17–18).

28   In Sanskrit Amitābha. The term *Nyorai* 如来 is the honorific title of an enlightened being.

29   Etchū Province *Etchū no kuni* 越中国 is a historical name of the province to which Tateyama belonged at that time. It covered the whole area of the current Toyama Prefecture.

The tale continues with the story about Aiwaka's son Ariyori. The scenes from the hunt are a common motif in the paintings.

When Ariyori borrowed his father's hawk and went to hunt, the bird suddenly disappeared in the sky. Ariyori was unsuccessfully looking for the hawk, when he encountered Morijiri no gongen[30] who advised him to look for the hawk in the south-east direction. Following this advice Ariyori reached a deep forest. It was already dark and Ariyori stayed overnight in the mountains under rocks. The next morning Ariyori met an old person, who advised him where to look for the hawk. The old person introduced himself as Tachio Tenjin[31] of the mountain. Then Ariyori continued on his search deeper into the mountains, where he was attacked by a bear.[32] After Ariyori shot an arrow into the heart of the animal, the bear ran away. Ariyori followed the traces of the bleeding bear through the mountain to the cave of Tamadono *(Tamadono kutsu* 玉殿窟*)*. When Ariyori entered the cave, instead of the bear he saw Amida accompanied by the two bodhisattvas: *Kannon and Seishi*.[33] Ariyori noticed that Amida's heart was pierced with the arrow. Amida explained to Ariyori that he was the bear and the hawk was Tachio Tenjin of Mount Tsurugi. He continued saying that he had revealed Hells and Paradises inside the Tateyama Mountains in order to save people living in the chaotic world, and waited for Ariyori. He urged Ariyori to become a Buddhist monk. Ariyori obeyed Amida's proposal and became a Buddhist monk with the new name Jikō.

Then he built temples and shrines in Tateyama and it is said that he ascended to the Jōdō peak of Tateyama where he worshiped the Amida trinity and the twenty-five bodhisattvas.

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30   Deity of a deep forest. The term *gongen* 権現 indicates a deity of Buddhist origin manifested through local deities. This idea is linked with the *honji suijaku* thought, which was mentioned in the previous chapter. According to Takase (1977), *Morijiri no gongen* was worshipped in the place 新川郡森尻 (probably read as *Shinkawagun Morijiri*), which is today's town of Kamiichi 上市町, in the local shrine Kamido jinja 神度神社.

31   Takase (1977) claims that references to Tachio Tenjin are recorded in historical materials in which the deity appears under names such as Tachio gongen 力尾権現, Tōzan Tachio Tenjin 当山力尾天神, Tsurugisan Tachio Tenjin 剣山力尾天神 and Tachio Tenjin fumoto jinushi 力尾天神麓地主. According to Takase, this local deity ruled over the mountains including the peak of Mount Tsurugi. Moreover, the shrine Tachio jinja 力尾神社 and the temple Tachio tera (or Tachio ji) 力尾寺, located in Toyama, are dedicated to this deity (Takase, 1977: 223). Hirasawa (2012) argues that the character 力 used in the name of the deity in the *Wakansanzaiue* (1712) might be wrong. The character 力 is associated with another deity, Tajikarao. The encyclopedia *Wakansanzaiue* mentions Tachio Tenjin elsewhere as a local deity and Tajikarao as a manifestation of Fudō Myōō (Hirasawa, 2012: 22).

32   On the significance of the Asiatic black bear in the upland regions of Japan, see a study written by Knight (2008).

33   In Sanskrit Mahāsthāmaprāpta. He appears as an attendant of Buddha Amida together with Bodhisattva Kannon. Bodhisattva Seishi has been associated with the virtue of wisdom, while Bodhisattva Kannon has been associated with the virtue of mercy.

Another version comes from the *Tateyama ryaku engi*.[34] This version adds details to the story.

The tale similarly begins with the assigning of Saeki Ariwaka 佐伯有若 to rule the Etchū 越中 area in the year 701 by the Emperor Monmu. Ariwaka ruled in accord with virtue. However, because he was missing a successor, together with his wife they decided to pray for a child for 37 days. On the last day, an old woman holding a golden stick and a white hawk in her hands appeared. She promised them a child and asked them to raise the white hawk together with the child.

After this, Ariwaka's wife delivered a boy child whom they named Ariyori 有頼. Ariwaka looked after the hawk with great care. The tale then focuses on Ariyori at the age of sixteen. Longing to see the white hawk, one day he took the bird and went on a hunt. Yet, the white hawk flew far away. His father Ariwaka was informed about the situation and sent a message to Ariyori not to return home without the white hawk. Ariyori's retinue, shedding profuse tears, left him alone and returned back to his father. Ariyori spent a night in the eastern mountain and the next day looking for the hawk when he finally found him on a tree. After they were successfully reunited, all of the sudden a ferocious roaring bear appeared in front of them and the white hawk flew away again. Ariyori shot an arrow and pierced the bear's heart, but the bear ran away to the southeast. The white hawk flew away in the same direction as the escaping bear. Ariyori chased the two animals and spent another night in the mountain. That night he had a dream in which he saw an old woman who told him that the white hawk and the bear climbed the high peak of the mountain in the southeast. She advised him to follow the traces of the bear's blood. On the following day, Ariyori climbed the high mountain peak of Tateyama and came to a cave which the animals had entered. As he was approaching the cave he saw a light coming out of the cave. Surprised, Ariyori entered the cave where he saw a golden Amida Nyorai with the arrow in his heart. Amida was bleeding. Next to him was Fudō Myōō – the transformed white hawk.[35] Moreover, many buddhas and bodhisattvas were descending and flowers were falling from the sky. It was a scene of the Land of Bliss. Witnessing this scene, Ariyori cut his hair with his sword, threw away his bow and arrows, took off his hunter's attire and bowed his head. The buddhas and the bodhisattvas ascended back to the Land of Bliss on purple clouds. After that, Ariyori was left alone in pain and feeling weak, thinking

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34 The story is from the temple lodge Sōshinbō 相真坊. It is paraphrased from a summary made by Fukue (Fukue, 2005: 20–27).

35 Fudō Myōō became important in Esoteric Buddhism and in the tradition of Shugendō. About the association between the worship of this deity and the Shugendō tradition in Tateyama, see Fukue (2005: 27). Worship of Fudō Myōō can be dated back to around the Heian period. Descriptions of this deity can be found in the Sutra of Dainichi *Dainichi kyō* 大日経 (724) and its commentary *Dainichi kyōsho* 大日経疏 (725–727). For more information about the worship of Fudō, see Miyasaka (2006) and Okada and Tsujimoto (1979).

Fig. 4: The apparition inside the Tamadono cave. Detail from a miniature copy of the Kisshōbō Tateyama Mandala (author's collection).

of his sin of wounding the Buddha. He had repented of what he had done and made a decision to commit suicide *jigai* 自害. At that moment an anchorite, Yakusei (Yakusei sennin 薬勢仙人), appeared and gave him medicine for his weakness and worries. When Yakusei began to utter an incantation, an old Buddhist monk appeared in front of them, introducing himself as Jichō sennin 慈朝仙人. He revealed to Ariyori that Tateyama is a holy mountain encompassing nine paradises at its peak and 136 hells in its valley, rewarding good and punishing evil. He promised that Ariyori would be rewarded with endless blessings if he opened the mountain. Ariyori became a disciple of Jichō, changed his name to Jikō and practiced austerities. After he fulfilled a difficult 1000 days' ascetic practice of retirement inside a cave, he opened the mountain. Finally, he founded temples and in Ashikuraji he worshipped the triad of Amida, Shaka and Dainichi. He died at the age of 83.

Based on the style of the language used in the legends compiled in *Tateyama ryaku engi* and their correspondence to the scenes depicted in mandalas affiliated with Ashikuraji, they were suggested to be the stories that might have been told during the explanation of the Tateyama Mandala (*etoki*) (Fukue, 2005: 19). For example, the story from the *Tateyama ryaku engi* describes how Ariyori entered the Tamadono cave facing the golden Amida bleeding from the wound caused by the arrow wound, and next to Amida was Fudō Myōō – the transformed hawk (Figure 4). Such a scene is depicted in twenty of the renderings of the Tateyama Mandala. To compare, the apparition inside the Tamanodo cave described in the version from the *Wakansansaizue* appears in only one mandala (from Saishōji).

The Realms of transmigration

The sacred topography of Tateyama also encompasses scenes inspired by the idea of the Six Realms of existence or transmigration:[36] Hell, Hungry Ghosts,

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36 Another idea that has been identified within the scenes is the concept of the Ten Worlds *jikkai* 十界. In the four supplementary worlds dwell *shōmon* 声聞, *engaku* 縁覚, bodhisattvas and buddhas. The concept of the Ten Worlds (existing in all persons' hearts) adds four higher existences or 'worlds' to the Six Realms. The design of the Ten Worlds was copied and imported to Japan from China. It is common in the images of *Kumano kanshin jikkai mandala*, in which ten lines are stretching from the central character of *kokoro* 'heart' towards the Ten Worlds (or Realms). A significant idea of the cosmology of the Ten Worlds is that any person possesses the potential to attain Buddhahood (Kuroda, 2004). The paintings of the Kumano Mandala are dated to the 17th century. A text from the first half of the 14th century *Keiran shūyōshū* 渓嵐拾葉集 (referring to an unknown foundation legend) mapped the Ten Realms onto the Tateyama landscape. Because the textual reference to the Ten Realms mapped onto the Tateyama mountains predates the oldest surviving examples of the Kumano Mandala, it has been noted that the Ten Realms which may be recognized in the Tateyama Mandala were not necessarily inspired by the cosmology found in the Kumano Mandala (Hirasawa,

Animals, Humans, Asura and Heaven. In addition to beings from the Human realm such as pilgrims and religious professionals, scenes from the other realms that can be identified in the paintings of the Tateyama Mandala are introduced here, to demonstrate how they were situated in the topography of Tateyama.

Two beings are depicted in the upper part of the Tateyama Mandala floating above the Tateyama mountain peaks. Close to the scene are figures descending from heaven on clouds accompanying Amida (Figure 5). The scene is known as *raigō*.[37] It is commonly localized on the sides of Mount Jōdo 浄土山 or between the peaks of Mount Jōdo and Oyama 雄山. Amida is accompanied by Bodhisattva Kannon carrying a lotus pedestal,[38] and Bodhisattva Seishi. In other versions Amida descends together with the twenty-five bodhisattvas, but there are also images portraying twelve (including Seishi and Kannon it is fourteen), eight, six or five bodhisattvas accompanying Amida.[39]

The Asura Realm, or the Realm of fighting spirits, is located near Mount Tsurugi in some of the paintings, in others near the Blood-Pool lake, and alternatively, altogether remote from these spots. Scenes from this realm depict fighting warriors, and interestingly they also include a demon beating a drum and a male figure cutting his belly (Figure 6, Figure 7).[40] There are images portraying the scene with the fighting warriors and the figure performing *seppuku* in the Asura Realm in which the demon hitting the drum is missing (Figure 2, Figure 8 and Figure 9).[41] Alternatively, the demon hitting the drum accompanies the warriors

Fig. 5: Amida accompanied by the twenty-five bodhisattvas. Detail from a miniature copy of the Kisshōbō Tateyama Mandala (author's collection).

2012: 101–103). More details about *Kumano kanshin jikkai mandala* can be found, for example, in Kuroda (2004) and Takasu (2007).

37   The concept of *raigō* will be explained in more detail in the following chapter.

38   The pedestal is meant for a dying person who will be reborn in the Pure Land.

39   Takase (1981) has noted that the five-coloured cloud is common in depictions of the heavenly realm. However, in the case of the Tateyama Mandala such a cloud is depicted only in the image from Daisenbō (B). The clouds on which heavenly beings are descending from heaven in the Tateyama Mandala are mostly two-coloured.

40   In Japanese this act is known as *seppuku* 切腹 – an act commonly associated with the class of Japanese warriors. The scene is depicted in the paintings from Raigōji 来迎時 (late Edo period, dated before 1830, 4 parts), Tsuboi-ke A 坪井家 (dated before 1830, 4 parts), and Kinzōin 金蔵院 (4 parts, unknown date of production). The motif of the demon with a drum and the scene of *seppuku* are not particular to the Tateyama Mandala. They are depicted for example in the images of the Kumano Mandala: *Kumano Mandala Hon Kumano kanshin jukkai zu*, kept in Dairakuji (Edo Period, 18th century), the Hyōgo Prefectural Museum of History (Edo Period, 17th century), and in Rokudō Chinkōji (Muromachi Period, 16th century). Another example is *Hon Jizō jūō zu*, (property of Dairakuji, Edo Period, 18th century, 8th of 11 parts). For studies which take as their subject the *seppuku* and other acts of self-immolation and their association with rebirth, see for example Blum (2009) and Moerman (2007, 2005).

41   In the renderings of the Tateyama Mandala from Nishida-ke 西田家 (4 parts, unknown date of production) and Tōgenji 桃源寺 (4 parts, unknown date of production). The demon is also missing, for example, in the images of *Hon rokudō jūō zu* (kept in Shōzenji, 17th century, 3rd plate of 7) or *Ōjō yōshū e maki* (15th century, third scroll: Asura Realm).

but the motif of *seppuku* is missing.[42] Finally some of the paintings portray solely the fighting warriors.[43]

Within studies discussing the Six Realms, the Asura Realm has been somehow overlooked.[44] However, an analysis of the passage from the *Ōjō yōshū* addressing the Asura Realm revealed a reference to the drum and the tearing of bodies:

> 'Fourth, there are two explanations for Asura Realm. Those who are supreme dwell at the bottom of the ocean, north from Mount Sumeru. Those who are inferior dwell in the steep mountain, which is within the Four Great Islands. When thunder rumbles, they (the creatures in the Asura Realm) think it is the drum of gods, which causes great fear and trembling and grief (among them). Further, many gods intrude upon them, (and they) either tear their bodies or lose lives. And every day, three times, weapons appear from somewhere and hurt them, there is a lot of lamentation and suffering, there is so much of it, that I cannot explain all.'[45]

This passage of *Ōjō yōshū* may be seen as an explanation of the motif of the demon hitting the drum and the scenes of *seppuku*. In addition to this literary source of inspiration for the scene, the medieval tradition of warrior suicide may have played a role in the visualization of the Asura Realm. Therefore, in accordance with the explanation given by Wang (quoted above), the practice of *seppuku* seems to be a part of the contemporary '*world* picture'.

Hungry Ghosts are easily recognized in the paintings thanks to their protrusive bellies. They are trying to eat rice or drink water, but everything they touch changes to fire (Figure 3, Figure 8 and Figure 9). Their pitiful condition is the result of human greed, ignorance and avarice (Matsunaga and Matsunaga, 1972:77). They are damned to be hungry and thirsty unless a rite of merit transference is held on their behalf or food and drink are given to them in a ritual way in the *segaki* rite.[46] The ghosts are situated on the plateau

Fig. 6: Detail from the Kinzōin Tateyama Mandala originally published in the Tateyama Museum of Toyama (2011). Image reproduced with permission from the Tateyama Museum of Toyama.

Fig. 7: Detail from the Tsuboi-ke A Tateyama Mandala originally published in the Tateyama Museum of Toyama (2011). Image reproduced with permission from the Tateyama Museum of Toyama.

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42   For example, in the images of the Tateyama Mandala from Tateyama machi 立山町 (4 parts, unknown date of production), Senzōbō 泉蔵坊 (4 parts, unknown date of production), Etchū Tateyama kaizan engi dai mandala 越中立山開山縁起大曼茶羅 (kept in Toyama kenritsu toshokan, 4 parts, unknown date of production), Daisenbō B 大仙坊, (4 parts, unknown date of production), Ryūkōji 龍光寺 (4 parts, unknown date of production), Etchūshorin 越中書林 (1 part, unknown date of production), Hōsenbō 宝泉坊 (4 parts, 1858), Kisshōbō 吉祥坊 (4 parts, 1866), Tsuboi-ke B 坪井家 (4 parts, unknown date of production) and Saeki-ke 在伯家 (4 parts, unknown date of production).

43   These are the versions of the Tateyama Mandala from Itō-ke 伊藤家 (2 parts), Takeuchi-ke 竹内家 (4 parts), Shōnenji A 称念寺 (1 part) and Chūdōbō 中道坊 (4 parts).

44   An exception is a study of the 13th century rendering of *Rokudōe* from *Shōjuraigōji* made by Takasu (2005: 50–51), which touches on the topic.

45   This part is translated by the author based on the original text in Ishida (1970).

46   As was already mentioned on page 40, the rite has its origin in the story of Mokuren as described in the text of the sutra known as *Urabon kyō*.

known until the present time as *Gaki no ta* 餓鬼の田 the 'Fields of the Hungry Ghosts'.

Some motifs from the realm of the Hungry Ghosts were inspired by folk tales. An example of this is the scene of a hungry ghost who gives a white robe to a monk practicing his ascetic training in Tateyama. The hungry ghost asked the monk to show the robe to his daughter and to tell her to perform a rite *hokke hakkō* 法華八講 on his behalf (Fukue, 2005: 53).[47] The white robe is proof of their encounter. Yet another scene shows a hungry ghost who gives a sleeve of his robe to a monk as evidence of their encounter (Figure 3).[48]

Animals and partly human-partly animal bodies portrayed in the paintings around the realm of hell belong to the animal realm (Figure 3). A frequent motif in the Tateyama Mandala is an ox-headed monk (Figure 3, Figure 9). As with many other monks in didactic medieval tales, his ox head is punishment for making his living out of the offerings of believers (Hirasawa, 2012: 104, Fukue, 2005: 53–54). Such stories portray the animal realm as a space for retribution against clerics who failed to live respectable lives. However, it has also been noted that stories such as those of the travels through the Six realms and back described in the *Fuji no hitoana sōshi* (around the 17th century) and *Chōhōji yomigaeri no sōshi* 長宝寺よみがへりの草子 (dated between the 15th and 16th centuries) suggest a connection between rebirth in the animal realm and the guilt of attachment of parents to their children (Keller, 2006b: 191–193).

Fig. 8: Detail from the Tōgenji Tateyama Mandala originally published in the Tateyama Museum of Toyama (2011). Image reproduced with permission from the Tateyama Museum of Toyama.

Like the other realms, the hells in Tateyama Mandala are localized in the real terrain of Tateyama within the valley with sulphur springs. In a like manner, the Blood-Pool Lake and the Cold Hell were identified with real lakes in the mountains, and the Sword (needle) mountain with Mount Tsurugi.

Suffering in the hells

The mandalas depict scenes from the eight Great Hells, scenes from some minor hells, the trial in front of King Enma and the hells intended specifically for women or children. It is possible to identify sinners being crashed in between rocks, secured by chains, the damned tortured in the lakes, demons stretching out the tongues of sinners with pliers, demons grinding sinners inside a mortar, cutting

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47   During the rite *hokke hakkō* 法華八講 the Lotus Sutra was divided into parts and recited. According to Moerman, it was one of the popular Buddhist ceremonies of the Heian period. The merit accumulated through the ceremony was transferred to the dead (Moerman, 2005: 57).

48   Presenting the robe or the sleeve of a robe of a deceased as proof of an encounter is a common motif in the medieval and early modern stories about helping the deceased. On similar motifs, see Tsusumi (1999) and Glassman (2009: 193).

them into pieces on a table, pouring liquids on the sinners' bodies or through their bodies, carrying the bones of the sinners in a pan, nailing and skewering the sinners' bodies, boiling them in cauldrons and sawing sinners in half, as well as children collecting pebbles and snake-like women and women soaked in the Blood-Pool Lake.

Scenes depicting sinners being cut into the pieces or boiled in the cauldrons represent scenes from the Hell of Revival. These scenes illustrate the punishment for those who killed (Fukue, 2005). Sinners here are smashed with a hammer or cut and boiled in a pot. Moreover, they are revived to undergo the pains repeatedly. In one of the minor hells of the Hell of Revival, there is a forest with trees of sharp twin-bladed swords (Matsunaga and Matsunaga, 1972: 107). This is a minor hell which is known as Sword (Needle) mountain (Hirasawa, 2012: 97–98; Tateyama Museum of Toyama, 2011). The paintings of the Tateyama Mandala portray Sword Mountain as Mount Tsurugi (Figure 9).

According to Matsunaga and Matsunaga, the main cause of suffering in the Black Rope Hell and its subdivisions is punishment for stealing, but also the use of 'objects of which an individual is unworthy or undeserving' (Matsunaga and Matsunaga, 1972: 86). One of the descriptions of the Black rope hell is as follows:

> '...black iron ropes are stretched across the mountains of the hell with boiling cauldrons placed beneath them. The demons of the hell force the sinners to carry heavy iron bundles on their backs and walk across the rope until eventually they topple and fall into the cauldrons below where they are boiled' (Matsunaga and Matsunaga, 1972: 86).

Such a scene is depicted in two images of the Tateyama Mandala (version from Kurobe kankō Co. Ltd. and Saishōji). However, in these renderings the ropes are secured on pillars instead of mountains. The sinners shown, each laden with a large stone on his back as they climb on the ropes.

Sinners who fall into the Hell of Assembly are guilty of killing, stealing and sexual indulgence. There is yet another hell related to the image of the swords. It is one of the minor hells called the Sword leaf forest. In this case, Mount Tsurugi is depicted with a beautiful woman near the mountaintop and the sinners climbing the sharp barbed surface of the mountain. An example of such scene can be found in the renderings of the Tateyama Mandala from Sōshinbō A, Kinzōin and Tsuboi-ke A. Driven by their lust, the sinners ascending to the top cut their bodies.

A similar scene, depicting a tree with a beautiful woman (or a man) on top, comes from the minor hell known as *Tōyōrin* 刀葉林. As in the Sword leaf forest, the sinners in their desire climb up and down the tree which cuts their flesh with its blade-like branches. Such a tree is depicted in the versions of the Tateyama Mandala from Kisshōbō, Hōsenbō and Etchū Shorin.

Fig. 9: Detail from the Nishida-ke Tateyama Mandala originally published in the Tateyama Museum of Toyama (2011). Image reproduced with permission from the Tateyama Museum of Toyama.

One more recurring scene from the Hell of Assembly in the Tateyama Mandala portrays the bodies of sinners being ground with a pestle inside a huge mortar by the demons (Figure 9).[49]

Those who, besides killing, stealing and sexual indulgence, drank intoxicants are punished in the Hell of Screams. Demons torture the sinners by pouring molten copper into their mouths which then flows through their bodies and burns their organs (Matsunaga and Matsunaga, 1972: 90). Scenes of a demon punishing a sinner by pouring a burning liquid into his or her mouth are portrayed in some images of the Tateyama Mandala.

In addition, sinners who beguiled others into drinking alcohol are burned inside an iron room in one of the minor hells (Fukue, 2005: 49; Tateyama Museum of Toyama, 2011). This hell is probably depicted in the scene portraying a room or a small roofed house on a rock with an iron entrance engulfed by fire (Figure 3). This motif is depicted in the renderings of the Tateyama Mandala from Zendōbō, Daisenbō A and Sōshinbō B.

The Hell of Great Screams is a place of torments for those who killed, stole, committed sexual indulgence, drank and lied. Using iron pliers, the demons pluck out the sinners' tongues which grow again and again, so their suffering has no end.[50] This scene is common in the Tateyama Mandala images (Figure 3, Figure 9).

The Hell of Incineration is designated for those with varieties of false views. For instance, those who rejected or denied the teaching about cause and effect (Matsunaga and Matsunaga, 1972: 94). According to Matsunaga and Matsunaga (1972), these sinners include those who set fires in order to please the fire god and hoped that in this way they would reach a deva heaven. Punishment for those who please the fire god is being forced to witness how their loved ones, such as their wives, friends and parents, burn in flames (Matsunaga and Matsunaga, 1972: 95).

Fukue mentions that in the Hell of Incineration, the demons skewer the bodies of the sinners and grill them (Fukue, 2005: 50). Such punishment appears in the text of the sutra *Bussecu Mokuren kyūbo kyō* 仏説目連救母経, according to which Mokuren finds his mother in the deepest hell skewered over a fire and burned (Fukue, 2005: 51). The story of Mokuren shows that the motif of punishment by skewering is also linked to the deepest of the hells – the Hell of No

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49   Fukue suggests that the tools used for grinding represent sexual organs (Fukue, 2005: 47). In Japan, the process of making *mochi* (rice cake dough) is associated with the idea of reproduction, while the tools used for the production – pestle and mortar – are connected with the idea of sexual organs. (An example of such association may be seen in a Kabuki play called *Dango uri* 団子売り).

50   Hirasawa and Fukue have specified this place of punishment as *Jumuhenku* 受無辺苦 (Hirasawa, 2012: 91–92; Hirasawa, 2008: 10; Fukue, 2005: 49 and Tateyama Museum of Toyama, 2011).

Interval. Moreover, as Fukue has noted, scenes depicting Mokuren overlap in the paintings of the Tateyama Mandala with scenes depicting Ariyori facing the punishment of his mother skewered on a fork over the burning flames in the Hell of No Interval. Such overlapping of motifs serves as an example of a blend of local and Buddhist knowledge in the paintings as described by Wang.

Another scene from the Hell of No Interval depicts the figures of human bodies falling upside down to the flames or cauldrons (Figure 3). The sinners have been falling down to this place for 2000 years (Matsunaga and Matsunaga, 1972: 99). However, there is an alternative way of transport to this hell – a fire carriage (Fukue, 2005: 51). Demons pulling the fire carriages with the sinners are a frequent motif of the Tateyama Mandala (Figure 3, Figure 9).

Besides concrete scenes from hells, in some images of the Tateyama Mandala the space related to the hells is represented simply by flames. Alternatively, the hell is indicated by a legend with an inscription, or by combination of both the flames and the legend. These differences between the simplified and the rich versions have been ascribed to the different roles of the two villages associated with the Tateyama cult, presuming that the mandalas with the rich motifs were used in the proselytizing of the cult around the country (Hirasawa, 2012: 40).

This chapter has presented the Japanese way of visualizing the cosmological concepts interconnected with the real topography of the Tateyama Mountain Range. Scenes portrayed on the Tateyama Mandala are inspired by various Buddhist concepts, the texts of various sutras and legends projected onto the familiar terrain of Tateyama. However, besides these textual sources of inspiration and narrations, the mandalas also refer to various ways of influencing rebirth in the realms of samsaric existence. Among the motifs depicted in the images of the Tateyama Mandala are rituals such as *segaki*, the *Cloth Bridge Consecration rite*, *nagare kanjō* 流れ灌頂,[51] and the rites related to the Blood-bowl Sutra. These practices, related to endeavours to influence rebirth, are the focus of the next chapter.

51　It may be translated as 'flowing anointment' or 'flowing consecration', see an explanation later in the next chapter.