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Chapter 1 : Japan--Traditions, Holidays, and Folklore

This is the first collection of Buddhist legends in Japan, and these stories form the repertoire of miraculous events and moral examples that later Buddhist priests used for preaching to the people.

Japanese style has always favoured ambiguity, and the particles of speech necessary for easy comprehension of a statement are often omitted as unnecessary or as fussily precise. In many cases, ready comprehension of a simple sentence depends on a familiarity with the background of a particular period of history. Despite the great difficulties arising from such idiosyncrasies of style, Japanese literature of all periods is exceptionally appealing to modern readers, whether read in the original or in translation. Because it is prevalingly subjective and coloured by an emotional rather than intellectual or moralistic tone, its themes have a universal quality almost unaffected by time. Just as English borrowed words such as morality, honesty, justice, and the like from the Continent, the Japanese borrowed these terms from China; but if the Japanese language was lacking in the vocabulary appropriate to a Confucian essay, it could express almost infinite shadings of emotional content. For the most part, however, Japanese writers, far from feeling dissatisfied with the limitations on expression imposed by their language, were convinced that virtuoso perfection in phrasing and an acute refinement of sentiment were more important to poetry than the voicing of intellectually satisfying concepts. These codes of poetic diction, accompanied by a considerable body of criticism, were the creation of an acute literary sensibility, fostered especially by the traditions of the court, and were usually composed by the leading poets or dramatists themselves. These codes exerted an inhibiting effect on new forms of literary composition, but they also helped to preserve a distinctively aristocratic tone. The Japanese language itself also shaped poetic devices and forms. Japanese lacks a stress accent and meaningful rhymes all words end in one of five simple vowels, two traditional features of poetry in the West. By contrast, poetry in Japanese is distinguished from prose mainly in that it consists of alternating lines of five and seven syllables; however, if the intensity of emotional expression is low, this distinction alone cannot save a poem from dropping into prose. The difficulty of maintaining a high level of poetic intensity may account for the preference for short verse forms that could be polished with perfectionist care. Instead, Japanese poets devoted their efforts to perfecting each syllable of their compositions, expanding the content of a tanka by suggestion and allusion, and prizing shadings of tone and diction more than originality or boldness of expression. The fluid syntax of the prose affected not only style but content as well. The longer works accordingly betray at times a lack of overall structure of the kind associated in the West with Greek concepts of literary form but consist instead of episodes linked chronologically or by other associations. The difficulty experienced by Japanese writers in organizing their impressions and perceptions into sustained works may explain the development of the diary and travel account, genres in which successive days or the successive stages of a journey provide a structure for otherwise unrelated descriptions. Japanese literature absorbed much direct influence from China, but the relationship between the two literatures is complex. Although the Japanese have been criticized even by some Japanese for their imitations of Chinese examples, the earliest Japanese novels in fact antedate their Chinese counterparts by centuries, and Japanese theatre developed quite independently. Because the Chinese and Japanese languages are unrelated, Japanese poetry naturally took different forms, although Chinese poetic examples and literary theories were often in the minds of the Japanese poets. Japanese and Korean may be related languages, but Korean literary influence was negligible, though Koreans served an important function in transmitting Chinese literary and philosophical works to Japan. Poetry and prose written in the Korean language were unknown to the Japanese until relatively modern times. From the 8th to the 19th century Chinese literature enjoyed greater prestige among educated Japanese than their own; but a love for the Japanese classics, especially those composed at the court in the 10th and 11th centuries, gradually spread among the entire people and influenced literary expression in every form, even the songs and tales composed by humble people totally removed from the aristocratic world portrayed in classical literature. Origins The

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first writing of literature in Japanese was occasioned by influence from China. The Japanese were still comparatively primitive and without writing when, in the first four centuries ce, knowledge of Chinese civilization gradually reached them. They rapidly assimilated much of this civilization, and the Japanese scribes adopted Chinese characters as a system of writing, although an alphabet if one had been available to them would have been infinitely better suited to the Japanese language. The characters, first devised to represent Chinese monosyllables, could be used only with great ingenuity to represent the agglutinative forms of the Japanese language. The ultimate results were chaotic, giving rise to one of the most complicated systems of writing ever invented. The use of Chinese characters enormously influenced modes of expression and led to an association between literary composition and calligraphy lasting many centuries. Early writings The earliest Japanese texts were written in Chinese because no system of transcribing the sounds and grammatical forms of Japanese had been invented. The oldest known inscription, on a sword that dates from about ce, already showed some modification of normal Chinese usage in order to transcribe Japanese names and expressions. The most accurate way of writing Japanese words was by using Chinese characters not for their meanings but for their phonetic values, giving each character a pronunciation approximating that used by the Chinese themselves. In the oldest extant works, the *Kojiki* ; The *Kojiki*: Origin of the tanka in the *Kojiki* The *Kojiki*, though revered as the most ancient document concerning the myths and history of the Japanese people, was not included in collections of literature until well into the 20th century. The myths in the *Kojiki* are occasionally beguiling see Japanese mythology , but the only truly literary parts of the work are the songs. The early songs lack a fixed metrical form; the lines, consisting of an indeterminate number of syllables, were strung out to irregular lengths, showing no conception of poetic form. Some songs, however, seem to have been reworkedâ€”perhaps when the manuscript was transcribed in the 8th centuryâ€”into what became the classic Japanese verse form, the tanka short poem , consisting of five lines of five, seven, five, seven, and seven syllables. Altogether, some primitive songs have been preserved in various collections. Many describe travel, and a fascination with place-names, evident in the loving enumeration of mountains, rivers, and towns with their mantic epithets, was developed to great lengths in the gazetteers *fudoki* compiled at the beginning of the 8th century. These works, of only intermittent literary interest, devote considerable attention to the folk origins of different place-names, as well as to other local legends. His tanka also display the evocative qualities often associated with later Japanese poetry. The poets were certainly not artless songsmiths exclaiming in wonder over the beauties of nature, a picture that is often painted of them by sentimental critics, but their emotions were stronger and more directly expressed than in later poetry. The corpse of an unknown traveler, rather than the falling of the cherry blossoms, stirred in Hitomaro an awareness of the uncertainty of human life. Perhaps some of these poems were actually written by courtiers in the guise of commoners, but the use of dialect and familiar imagery contrasts with the strict poetic diction imposed in the 10th century. His poems are also prefaced in many instances by passages in Chinese stating the circumstances of the poems or citing Buddhist parallels. The lack of a suitable script probably inhibited literary production in Japanese during the Nara period. These poems are little more than pastiches of ideas and images borrowed directly from China ; the composition of such poetry reflects the enormous prestige of Chinese civilization at this time. The earliest writings of the period, however, were almost all in Chinese because of the continued desire to emulate the culture of the continent. Three imperially sponsored anthologies of Chinese poetry appeared between and , and it seemed for a time that writing in Japanese would be relegated to an extremely minor position. The most distinguished writer of Chinese verse, the 9th-century poet Sugawara Michizane , gave a final lustre to this period of Chinese learning by his erudition and poetic gifts, but his refusal to go to China when offered the post of ambassador, on the grounds that China no longer had anything to teach Japan, marked a turning point in the response to Chinese influence. This anthology contains 1, poems divided into 20 books arranged by topics, including 6 books of seasonal poems, 5 books of love poems, and single books devoted to such subjects as travel, mourning, and congratulations. Skill in composing tanka became an asset in gaining preference at court; it was also essential to a lover, whose messages to his mistress who presumably could not

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read Chinese, still the language employed by men in official documents often consisted of poems describing his own emotions or begging her favours. Although these restrictions saved Japanese poetry from lapses into bad taste or vulgarity, they froze it for centuries in prescribed modes of expression. Only a skilled critic can distinguish a typical tanka of the 10th century from one of the 18th century. This criticism is unsatisfying to a modern reader because it is so terse and unanalytical, but it nevertheless marks a beginning of Japanese poetic criticism, an art that developed impressively during the course of the Heian period. Events of the journey are interspersed with the poems composed on various occasions. Tosa nikki is the earliest example of a literary diary. Most of the later Heian diarists who wrote in the Japanese language were court ladies; their writings include some of the supreme masterpieces of the literature. The first volume, related long after the events, is in the manner of an autobiographical novel; even the author confesses that her remembrances are probably tinged with fiction. The next two volumes approach a true diary, with some entries apparently made on the days indicated. She evidently assumed that readers would sympathize, and often this is the case, though her self-centred complaints are not endearing. Yet her journal is extraordinarily moving precisely because the author dwells exclusively on universally recognizable emotions and omits the details of court life that must have absorbed the men. Her Diary and Poetic Memoirs, at once an absorbing literary work and a source of information on the court life the author Murasaki Shikibu described more romantically in her masterpiece Genji monogatari. The brevity and often the ambiguity of the tanka gave rise to a need for such explanations, and, when these explanations became extended or as in the case of Ise monogatari were interpreted as biographical information about one poet Ariwara Narihira, they approached the realm of fiction. Priests probably used these stories, written in Chinese, as a source of sermons with the intent of persuading ordinary Japanese, incapable of reading difficult works of theology, that they must lead virtuous lives if they were not to suffer in hell for present misdeeds. No such didactic intent is noticeable in Taketori monogatari 10th century; Tale of the Bamboo Cutter, a fairy tale about a princess who comes from the Moon to dwell on Earth in the house of a humble bamboo cutter; the various tests she imposes on her suitors, fantastic though they are, are described with humour and realism. This uneven, ill-digested work is of interest chiefly as an amalgam of elements in the poem tales and fairy tales; it contains tanka, and its episodes range from early realism to pure fantasy. The contrast between this crude work and the sublime Genji monogatari is overwhelming. The Genji monogatari is the finest work not only of the Heian period but of all Japanese literature and merits being called the first important novel written anywhere in the world. The story is related in terms of the successive women Genji loves; each of them evokes a different response from this marvelously complex man. The success of Genji monogatari was immediate. As I Crossed a Bridge of Dreams describes how as a girl she longed to visit the capital so that she might read the entire work which had been completed some 10 years earlier. Imitations and derivative works based on Genji monogatari, especially on the last third of it, continued to be written for centuries, inhibiting the fiction composed by the court society. Aware means sensitivity to the tragic implications of a moment or gesture, okashi the comic overtones of perhaps the same moment or gesture. The Heian court society passed its prime by the middle of the 11th century, but it did not collapse for another years. Long after its political power had been usurped by military men, the court retained its prestige as the fountainhead of culture. But in the 12th century, literary works belonging to a quite different tradition began to appear. These stories, though crudely written, provide glimpses of how the common people spoke and behaved in an age marked by warfare and new religious movements. Page 1 of 3.

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Chapter 2 : Miraculous Stories from the Japanese Buddhist Tradition: The Nihon Ryoiki of the Monk Kyokai

Aiming to shed light on the mode of interpreting Buddhism in early Japan, this text contains the translation of the 8th-century monk Kyokai's collection of "miraculous stories" ("Nihon ryoiki").

A mailing list archive containing a bibliography of fox references. Transactions of the Asiatic Society of Japan 36 3: Japan Foundation Newsletter 19 3 December: "The Remarkable Japanese Fox". Southern Folklore Quarterly 38 2: Folk Religion in Japan: University of Chicago Press, Asian Folklore Studies Beauty of the World. California Folklore Quarterly 3 2: Journal of the Association of Teachers of Japanese 22 2: Folklore Studies 51 1: Several of the prints are fox-related. One even shows an amusing variant of jan-ken-pon in which the fox beats the headman, the headman beats the gun, and the gun beats the fox. Anime and Manga Kitsune in anime and manga represent playfulness and deceit. And very little sexual allure, strange to say. Kitsune characters may be attractive, even seductive, but they are attractive or seductive because of their unique personalities, not because they are kitsune. Fans often find this unsatisfying, and rectify the problem by re-injecting folkloric kitsune qualities into anime and manga characters in fan art, fan fiction, and fan manga doujinshi. For instance, in Fox Trip , Mizushima Yui makes the dignified and reserved kitsune Kurama chase after Inari-zushi like a pup. They spend much of their time in fox-form, and have fox ears when they take on human form. Shouko, on the other hand, almost never has fox ears, and takes on fox form only rarely. Inu-Yasha The kitsune cub Shippou is a main character, who joins the story in a plot reminiscent of the classic Genkuro story. Shippou is unusual because in addition to having fox-ears and a fox-tail, he has fox-paws and fox-feet. A kitsune cub appears in one chapter as a minor character. Naruto The main character, ninja schoolboy Naruto, is the reincarnation of a powerful and thoroughly evil nine-tailed kitsune. Yuu Yuu Hakusho Youko Kurama Minamino Shuuichi , a kitsune reincarnated in the body of a human boy, is one of the main characters. Hosted on the Japanese Buddhist Corner , by Mark Schumacher, itself an entertaining and extensive read. The fourth picture down is not a kitsune, it is a tanuki. The badger-kettle of Morinji Temple, to be precise. Bruno Lewin zu Ehren: Festschrift aus Anlass seines American Anthropologist 48 1:

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Chapter 3 : Kitsune - The Japanese fox

This is the first collection of Buddhist legends in Japan, and these stories form the repertoire of miraculous events and moral examples that later Buddhist priests used for preaching to the people. As Kyokai describes his own intentions, "By editing these stories of miraculous events I want to pull.

Scholars and practicing Buddhists have begun to acknowledge and explore ways in which Buddhism as a religious tradition possesses richness, drawing upon and responding to many different dimensions of the human condition: Yet, scholarship in Buddhist studies has not been satisfied to rely upon easy equivalencies. Instead, it has begun to explore in more depth both the indigenous Buddhist terminology and the various contexts in which such terminology is found. By paying close attention to indigenous Buddhist conceptions of miracles, wonders, magic, superhuman powers, and the supernatural broadly considered, as well as the doctrinal, literary, material, and social contexts in which these notions appear, scholarship has begun to produce more nuanced understandings of the relationship in Buddhism between reason and wonder and between skepticism and imagination. In this way, scholarship can help to mitigate another cause of the persistent oddity of the expression: Ultimately at stake is the way that Buddhists as well as scholars and non-Buddhists will choose to frame Buddhism as a religious tradition. Still, greater familiarity with the miracle stories of Buddhism will increase awareness of the extent to which the tradition also grounded its authority by means of appeals to the miraculous, and may alter our basic understanding of Buddhism by allowing a greater role for the wondrous alongside the rational.

General Overviews There is no scholarly monograph in any language devoted to the systematic, comprehensive analysis of miracles in Buddhism. Fiordalis is a preliminary attempt to analyze the indigenous Buddhist terminology for miracles, superhuman powers, and the like in a detailed way based upon indigenous Buddhist classifications. One of the obstacles standing in the way of a comprehensive survey of the topic is the cognitive dissonance that persists concerning the question of what qualifies as a miracle in Buddhism. Some have argued that since Buddhism appears to deny the omnipotence of any supernatural creator god, it entertains no concept of the miracle by definition. While not explicitly making this argument, Gombrich offers a vision of Buddhism in which miracles would seem to have little role to play and supernatural powers are relegated along with magic to the sphere of the secular, at least until the advent of Mahayana and Tantric Buddhism. Kalupahana can be read in a similar vein: Granoff , on the other hand, argues that the early Buddhists had no problem either conceptualizing or affirming miracles but also makes the somewhat speculative claim that Buddhist attitudes toward miracles differed according to the intended audience. Most discussions of miracles in Buddhism have focused attention only on those stories featuring the miraculous display of superhuman powers. Fiordalis and Gethin both go further, noting that a broader array of events comes under the purview of the traditional Buddhist terminology. These two articles cover somewhat similar ground to one another, though entirely independently, and are the most recent, succinct introductions to the topic. Argues that Buddhism, while not univocal or free from internal tensions, conceives the miracle as the means by which the Buddha and his eminent disciples demonstrate their sacred authority and further their mission. Actually published in *Miracles in Early Indian Buddhism*. Edited by Graham Twelftree, " Cambridge University Press, Testifies to the importance of the topic. Indicaet Tibetica Verlag, Part of a special section of the Journal edited by David Fiordalis. *Buddhist Understandings of Supernatural Power*. Texts of the former category characterized by an absence of doubt concerning the evidentiary value of miracles, whereas those of the latter portray miracles as more problematic. Provides an interesting interpretation of the three types of Buddhist miracle that deemphasizes the role played by wonder and awe, and lays stress upon the unique moral significance of the teachings. *Schwierige Bekehrungen und ihre Ikonographie im Indischen Buddhismus*. Nine chapters each describe a separate episode, drawing extensively upon both narrative and iconographical materials. Users without a subscription are not able to see the full content on this page. Please subscribe or login. [How to Subscribe Oxford](#)

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Chapter 4 : Japanese literature | calendrierdelascience.com

Read "*Miraculous Stories from the Japanese Buddhist Tradition The Nihon Ryoiki of the Monk Kyokai*" by Kyoko Motomuchi Nakamura with Rakuten Kobo. This is the first collection of Buddhist legends in Japan, and these stories form the repertoire of miraculous events an.

This tendency seems stronger in the Japanese academic field, where introducing concepts of gender and feminism is often seen as insinuating a particular political agenda or a lack of scholarly neutrality. From an academic gender and feminist perspective, in turn, religion is seen as a tool of patriarchy that is still used to oppress and alienate women see, e. In this sense, gender and feminist studies maintain an awkward relationship with religious studies in Japan. One is, however, beginning to see the impact of gender and feminist studies on Japanese religions. Japanese religious circles have been informed by gender studies and feminism since the mid-twentieth century, and movements to reform religious organizations are taking root as a result. These movements have commonalities with feminist theology movements in Europe and the United States that use feminism for critical leverage to reform male-dominated Judeo-Christian religions Kawahashi and Kuroki, Rather, this overview of gender in Japanese religions will identify important debates and isolate points that deserve greater attention in terms of both methodology and empirical research. Impact of Gender Studies Barbara Ruch and Bernard Faure have written essential studies for considering the impact of gender studies on Japanese Buddhism. Studies of women and Buddhist history have shifted significantly away from a focus on institutions and activities of male priests. Questions are posed in ways that reveal this reversal. Ruch presents the collaboration of Japanese and American scholars who examined women in premodern Japanese Buddhist history from that perspective. Such research examines how gender has informed the world and history of Buddhism. Thus Faure aims to explicate Buddhist conceptions of women and gender in order "to see how the history and doctrine of Buddhism were changed because of its relationship with women" Faure, , p. Such an approach, he finds, also reveals how "ascetic religion" and male-dominated Buddhist communities were feminized and domesticated. The linear notion that elitist ancient Buddhism denied women salvation, which was later extended to them for the first time by more democratic Kamakura Buddhism, is mistaken Yoshida, Katsuura, and Nishiguchi, However, women were not strictly constrained by the Buddhist view that women had to be taught by men Katsuura, , p. Not just passive recipients of patriarchal Buddhist teachings, women also resisted and appropriated those teachings. There is a need to examine relationships between Buddhism and various types of women, including nuns, lay followers, the mothers and wives of priests, and folk shamanic practitioners, from this perspective. Similarly, Confucian tradition was often generalized as an ideological and cultural force that made the women of Asia victims of patriarchy, but modern studies show that women resisted patriarchal norms. Dorothy Ko, Jahyun Kim Haboush, and Joan Piggott affirm that women in Confucian cultures should not be portrayed merely as suffering victims or heroic rebels but also as "agents of negotiations who embraced certain aspects of official norms while resisting others" Ko, Haboush, and Piggott, , p. The new religions are sustained by their women memberships. These women are commonly represented as a troubled category, and new religions generally teach them to step back and humble themselves in order to achieve this-worldly benefits. Such strategies religiously sanction traditional, existing gender roles and therefore do not lead to an amendment of gender role assignments. Helen Hardacre terms these "strategies of weakness" by women who are economically dependent upon male householders. These religions take a "characteristically conservative stance in regard to family, gender, and interpersonal relations" that she finds analogous, in its sexual discrimination, to fundamentalist religion, which places women in positions subservient to men and forces them to be self-sacrificing Hardacre, , pp. However, this generalization is countered by newer studies. Women in the new religions have adopted a strategy of working from traditional domestic roles sanctioned by their religions and may also appear to lack critical attitudes toward the oppressed positions assigned them. Further studies, however, expose the error of concluding that

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these women simply accede to submissive positions in male-controlled institutions without taking any interest in criticizing or reforming their religious communities Usui, , Usui Atsuko argues against a conventional view that sees women in new religions as a special category in modern society dealing with some kind of problem caused by their disadvantageous and relatively deprived social standing. To depict women in new religions as supporting male-dominance ideology in order to compensate for their feelings of deprivation, Usui says, leads to the experiences of these women being erased Usui, , pp. As this implies, the experiences of women in the new religions are characterized by diversity. It may be difficult to claim agency by self-assertion in a context like religion, where self-transcendence is valued and emphasis is placed on new communal groups based on self-transcendent relationships. Nevertheless, future researchers would do well to conduct detailed fieldwork while attending to the agency of female believers. It is necessary to consider, for example, how women are able to enact values traditionally associated with femaleness without succumbing to their own subordination. This is not to counter the conventional model of victimized women by reifying exceptional, heroic figures in history, needless to say. Yanagita viewed women as innately possessing a mystical spiritual power that originated in their reproductive capability. He believed that, by virtue of "female-specific physiology and emotional nature," women possessed various religious abilities. Carmen Blacker describes female shamanic practitioners who fit this view. Used uncritically, she states, this approach risks generating the facile fantasy that all women are worshipped as goddesses Tanaka, , p. Although Yanagita writes that "in the past, the women in each household invariably served the deities, and it appears that the wisest among the women was the most superior priestess [miko]," he does not discuss specifically how ordinary housewives functioned as priestesses in their households Yanagita, , p. The research done by Yoshie Akiko is important for understanding the ritual roles of women in Japanese religious history and their relationships to male ritual specialists. Contrary to Yanagita, who claimed that ritual observances were intrinsically the unique province of women, Yoshie points out that this cannot be verified throughout history and stresses that ancient rituals were performed by women and men acting together. Yoshie explains that the sexual union of women and men was considered an important aspect of ritual, and rituals for fertility were sustained by faith in the primal power of such sexual union Yoshie, , p. At the same time, the practice of invoking fertility by means of sexual ritual also lost its importance Yoshie, , pp. Okinawa, as one such context, has received increasing attention. Subsequent studies, however, have highlighted the distinctive gendered nature of Okinawan religious culture and its allocation of authority to females. Women nearly monopolized priest-like roles in village communities and kin groups and even at the state level during the time of the Ryukyu kingdom, which lasted until The Okinawan belief in onarigami, where sisters become the spiritual guardians of their brothers, is another characteristic distinguishing Okinawan from Japanese culture Kawahashi, ; Wacker, Also unlike the Japanese mainland, Okinawa has almost no pollution beliefs associated with women, who are thus not excluded as unclean from ritual sites. Female Gender and Ritual Uncleanness in Japanese Religious Culture While women were seen in Japanese religious history as possessors of spiritual power, there was also a view that women are polluted and must be kept apart from sacred things. These are implicated in nyonin kinsei and nyonin kekkai. Nyonin kinsei is the practice of forbidding women to enter, reside, or perform religious practice in temples, shrines, sacred mountains, and ritual sites. Nyonin kekkai demarcates the boundary of a ritual space that women cannot enter. Suzuki Masataka acknowledges criticism of nyonin kinsei as discriminatory, maintaining that his stance is not to condemn the practice but to clarify the processes whereby it came into being and to delineate its changes, if any Suzuki, , p. Suzuki seems to be distancing himself from the polarization in accounts of nyonin kinsei as either discriminatory or religiously meaningful. Indeed, some suggest nyonin kinsei is an important ritual mechanism for male religious practitioners to acquire spiritual power. Yet the argument that sacred mountains had to be sealed off from women for the sake of male acquisition of spiritual power naturally raises the question of why men took priority over women. Ushiyama Yoshiyuki , examining this problem as a Buddhist historian, identifies three basic reasons for the origination of nyonin kinsei: Ushiyama holds that while conventional accounts overemphasize pollution, the focus should instead be on the

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Buddhist precept against sexual indulgence, which is applicable to both genders, and suggests that the notion of blood pollution was a later development Ushiyama, , pp. It is necessary to examine how the perpetual or temporary exclusion of woman from a locus of cultural value is implicated in the situations of women in the early twenty-first century. The study of gender issues in Japanese religion, as in other traditions, must be positioned within a dialectic between research to refine existing theories of gender and feminism on the one hand and thoroughgoing fieldwork and rereading of historical texts on the other. It must also take into account contemporary maneuvers by Japanese women and men to reform religious communities as well as influences on Japanese society at large from religions that have been changed by feminist thought. This is a diverse group that includes, among others, wives of male priests, female priests nuns , women who are a combination of both, and women who do not belong to any particular Buddhist order. Their project is to amplify the voice of women in the Buddhist community by a variety of means, including workshops and the publication of workshop findings. They also aim to form networks across sectarian boundaries for information exchange. The commitment of these women extends beyond the boundaries of any particular school. They envision a new Buddhism that empowers the women of the early twenty-first century, and their project necessitates reinterpretation of conventional, male-centered Buddhist history and doctrine in light of their own experiences. This is not to say that Buddhism is a primary cause of Japanese patriarchal structures, nor does their criticism make such a claim. The discipline of religious studies remains rather unaware of its habit of reducing other religious traditions to fit into Western categories. It is important to recognize, however, that the rise of non-Western feminism makes it necessary to consider feminisms in the plural. Researchers who categorize Japanese women as silenced victims of patriarchy and their religious experiences as strategies of the weak will be called on to be reflexively aware and critical of whether their own interpretations are imposing a Western or some other agenda on their subject. At the same time, the religious world in Japan must no longer dismiss the study of gender issues in Japanese religions as a problem for women, and therefore secondary, but instead improve the quality of researchers and raise the level of work in the field through institutional reform. A Study of Shamanistic Practices in Japan. London, ; 3d ed. Classic wide-ranging description of shamanic practitioners in Japanese religious history. The Power of Denial: Buddhism, Purity, and Gender. Lay Buddhism in Contemporary Japan: A study of Buddhist-based new religions by prominent Western researcher on Japanese new religions and women, based on fieldwork in the operation and organization of those religions. An examination of gender in relation to Japanese new religions, proposing similarity between them and fundamentalist religions. Religion, Gender, and Okinawan Studies. Women in Traditional Buddhism. An overview focusing on issues of folklore research and gender from postcolonialist perspectives. Review article that thematically discusses various gender issues in Japanese religious studies. Kawahashi Noriko, and Kuroki Masako, eds. Special issue on Feminism and Religion in Contemporary Japan. Japanese Journal of Religious Studies 30, nos. This special issue examines effects of gender studies and feminism on Japanese Buddhism, Christianity, and new religions and introduces feminist research on religion in Japan. Some Postmodern, Feminist, and Spiritual Challenges. Argues for the importance of postmodernism and gender studies in the changing discipline of religious studies by a European pioneer of religion and gender studies. An anthology that reassesses the position and significance of women and Confucian traditions and modifies former stereotypes of women. Yanagita Kunio to Joseikan. Songs to Make the Dust Dance: Miraculous Stories from the Japanese Buddhist Tradition. An introductory work by a polemicist on Japanese feminism and religion; discusses subordination, abuse of women in religious history, and the need for feminism. Women and Millenarian Protest in Meiji Japan: Women and Buddhism in Premodern Japan. Ann Arbor , Mich. Groundbreaking collaborative collection of twenty studies by Japanese and Western scholars in this neglected area of Japanese cultural history.

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Chapter 5 : Japanese folktales - Wikipedia

Miraculous stories from the Japanese Buddhist tradition: The Nihon ryōiki of the monk calendrierdelascience.comated and edited by Kyoko M. Nakamura. (Harvard-Yenching Institute Monograph Series Vol.) pp. xii,

A washer woman cut off the tongue of a sparrow that was pecking at her rice starch. They found it, and after a feast and some dancing which the sparrow prepared, the neighbors were given the choice between two boxes; one large and one small. The neighbors picked the small box, and it was filled with riches. The washer woman saw these riches and heard where they came from, so she went to the sparrow. She too was entertained and given the choice between two boxes. The washer woman picked the largest box and instead of gaining riches, she was devoured by devils. A man kills a drake mandarin duck for food. That night he had a dream that a woman was accusing him of murdering her husband, and then told him to return to the lake. The man does this, and a female mandarin walks up to him and tears its chest open. A man catches a tanuki and tells his wife to cook it in a stew. The tanuki begs the wife not to cook him and promises to help with the cooking if he is spared. The wife agrees and unties him. The tanuki then transforms into her and kills her, then cooks her in a stew. Once he is done, the tanuki transforms back to his original form and teases the man for eating his wife. Then the rabbit treated the burn with hot pepper paste. Finally the rabbit convinced the tanuki to build a boat of clay, and the rabbit followed in a sturdy boat. The clay boat began to sink, so the tanuki tried to escape, but then the rabbit hit him in the head with an oar, knocking him out and making him drown. Then they would have money to buy food. The vixen pretended to be dead while the badger was the merchant. This infuriated the cub, so he proposed a competition. They would both disguise as humans and go into the village at different times. The cub walked towards the village first, but he hid behind a tree. The badger went into the village, and accused the governor of being the fox, so the bodyguards of the governor beheaded him. Please help improve it or discuss the issue on the talk page. May Learn how and when to remove this template message The folklore of Japan has been influenced by foreign literature as well as the kind of spirit worship prevalent all throughout prehistoric Asia. The monkey stories of Japanese folklore have been influenced both by the Sanskrit epic Ramayana and the Chinese classic Journey to the West. Indian materials were greatly modified and adapted in such a way as would appeal to the sensibilities of common people of Japan in general, transmitted through China and Korea.

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Chapter 6 : NCC Center for the Study of Japanese Religions, Kyoto

Japan's religious tradition as a whole is often said to be unusually eclectic, but perhaps it was due to this relative weakness that the Buddhism disseminated in the Nihon ryoiki so obviously drew upon other continental traditions as well.

Heisig, Philosophers of Nothingness: On the Translation of God. Part 2 Andrew Ion Hamish: Religion Concealed and Revealed: Christianity in Meiji Japan James L. Huffman Niihori Kuniji, Kami wo tatau: Kisala and Mark R. The 11th Century Revival of Mt. Its Genesis as a Popular Religious Site On the Translation of God Alexander Kabanoff: Aum Shinrikyo in Russia Galina A. Monks and Charitable Projctes: Mullins, Christianity Made in Japan: From Nagoya with Gratitude Notto R. Dialogue " Study " Friendship Haakan Eilert: How are Your Studies Proceeding? Love is the Beginning and the End Yuki Hideo: Christianity and Japanese Culture Ariga Tetsutaro: From Confucius to Christ: Christianity and the Notion of Nothingness Yuki Hideo: The Emperor of Japan: Symbol and Realitiy Yamashita Akiko: Interreligious Dialogue and Evangelization Martin Repp: Daoist Immortality and Buddhist Holiness: Bodhisattva Practice and Pure Land Practice: Recovering the Golden Age: Between Mercantilism and Millenarianism Yamashita Akiko: Hermits and Ascetics in Ancient Japan: Moral Disposition and Personal Autonomy: The Case of D. Suzuki and Shin Buddhism Hara Makoto: Genku shonin shi nikki: The Revisions to the Religious Corporations Law: Reform, Reformation oder Haeresie? Perspectives on the Buddha and Christ Harold A. Christianity and the Notion of Nothingness John A. Ghosts and Spirits in Tokugawa Japan: Western Science and Japanese Confucianism: Spirit Possession in Sukyo Mahikari: Korean Shamanism and Christianity: Pure Land Practitioner or Lotus Devotee? The Earliest Biographies of Genshin. Translation of the Kakocho Biography Christoph Kleine: The Separate Biography of Honen: The Supreme Dharma for the Meanest People: McCallum, Zenkoji and Its Icon: Goodwin, Alms and Vagabounds: A Taoist Cult in Japan. Todaisha and the Watch Tower Society in Japan: Strong and Sarah M. A Tooth Relic of the Buddha in Japan: Historical Development Brian McVeigh: Learning Morality Through Sentiment and the Senses: Grapard, The Protocol of the Gods: Mullins, Shimazono Susumu, and Paul L. Selected Readings Doron B. Drummond Reports David Burger: Gracia Hosokawa Tama Oskar Mayer: The Kirishitan of Aizu Stephen Turnbull: From Catechist to Kami: The God of Amae: Tapping the Source Directly: Contemporary Practices Brian McVeigh: Building Belief through the Body: Of Flowers and Phalli: Buddhism " Jodo Shinshu " Christianity: The Master Metaphor of Purity: The Empire Strikes Back: Anna Seidel - Alfred Bloom: Zen Glossary on the Quick Book Reviews.

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Chapter 7 : Nihon Ryōiki - Wikipedia

Kyoko Motomochi Nakamura (tr.): Miraculous stories from the Japanese Buddhist tradition; the Nihon ryōiki of the monk Kyōkai. (Harvard-Yenching Institute Monograph.

No use of intoxicants Shintoism History: Japanese culture, while on the cutting edge, is also a very primitive culture that we learn about through archeological sources, written sources, Chinese, and contemporary practices. Shintoism believes in kami or spirits that are anything out of the ordinary or awe-inspiring. There are four types of kami in Japanese society: Nature Kami sun goddess and the star goddess are the most common. Kami that protect the uji 3. Hero kami great marshal men, scholars, and poets 4. Kami of locales areas that kami presided over According to Shinto beliefs, when bad things happen they are due to unhappy kami and so they use rituals to appease the kami. These rituals have four components: Purification- before one can approach the sacred a cleansing process must be completed 2. Offerings- gifts for the kami such as cloth, water, food, and dance are expected at a ritual ceremony 3. Prayer- the recital of magic, certain words and sounds that are repeated again and again 4. Japanese Tea Ceremony History: The Japanese Tea Ceremony is a cultural tradition that originated in China. The tea was considered medicine that promoted physical and spiritual health and was consumed for enjoyment purposes primarily. The spiritual aspect involves harmony between the persons participating in the ceremony, respect for those involved in the ceremony, and purity. These three aspects bring tranquility to those who participate in the tradition. Before the ceremony begins the host cleans the serving bowls, boils water, prepares a sweet treat for the guests, and then mixes the tea. The combination of the bitter and sweet compliment each other and are a sign of harmony. When you receive your chawan-cup of tea--you should bow. Take the tea with your right hand and place it in the palm of your left hand c. Turn the chawan clockwise three times before you take a drink d. When the tea is gone, make a loud slurp to show the host that the tea was truly enjoyed e. Wipe the part of the chawan your lips touched with your right hand f. Turn the chawan counterclockwise and return it to the host The above tea ceremony information was gathered from www. Noh plays are short dramas combining music, dance, and lyrics, with a highly stylized ritualistic presentation. Kabuki Drama Kabuki drama combined elements of no drama and folk theater. Dance was the basis of performances and the musical dance dramas that developed revolved around stories that were romantic and often erotic performed by women. For more information on Japanese Theater please visit: During this time they begin the New Year with a clean slate, spend time with family and friends and prepare for the events of the New Year. Coming of Age Day January 15 In keeping with a time honored tradition, the Japanese have a ceremony for every young person who turns 20 over the year. The heads of local government give ceremonial speeches to celebrate and commemorate the occasion. The holiday was created in because at the age of 20 in Japan young people receive the right to vote, drink, and smoke but they are also considered adults and must uphold the responsibilities of an adult. On these two days many Japanese families visit the tombs of deceased family members and pay their respects. They weed the tombs and place fresh flowers at the grave sites. The cake is made by bakeries and ordered very far in advance of the Christmas holiday. Christmas is seen as a more democratic holiday because it is geared towards both sexes and not of religious origins. Folklore Japanese folklore gives glimpses of morals, lifestyles and values in Japan. Below are links to a few sites on Japanese folktales.

Chapter 8 : Gender and Religion: Gender and Japanese Religions | calendrierdelascience.com

Editions for Miraculous Stories from the Japanese Buddhist Tradition: The Nihon Ryoiki of the Monk Kyokai: (Hardcover published in),

Chapter 9 : Buddhist Miracles - Buddhism - Oxford Bibliographies

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Miraculous Stories from the Japanese Buddhist Tradition The Nihon ryōiki oE the Monk Kyōkai Translated and annotated with an introduction by.