

Otoko no shinwagaku

- - WORKS JAPANESE COMPOSERS



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Buddhas and Kami in Japan: Honji Suijaku as a Combinatory Paradigm

Such a comparative perspective, however, is beyond the scope of this book.

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After transmigrating, they awaken from the slumber of ignorance because they rely on the teachings of the Buddhist scriptures, and they return to original enlightenment. No requests for or links to copyrighted material. As in earlier goryō cults, important daimyos were shown to be incarnations of a kami, who in turn was a manifestation of a buddha.

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Shinkoku thought was based primarily on the exoteric-esoteric logic of honji suiaku, which served as a powerful ideological support for the kenmitsu cult centers. To achieve that, one needed visible, tangible deities who were present and real in every sense of the word. Finally, Tenshō Daijin is equated to Yakushi and Kannon, who are also described as stars or masters of stars.

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For a study of Kintoki, see Takasaki Masahide 1971. Their presence here is not easy to explain, but it is striking that later esoteric Ise texts claim that these snakes or dragons dwell under the central pillars of the Inner and Outer Shrines see also the introduction to this volume, p. It is often combined with the of female fictional characters by men.

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These festivals, called goryōe, also included a wide range of entertainments songs, dances, wrestling, horse races, archery and popular theatre , and attracted large crowds. For example, Zonkaku in his Shoshin honkai shi quotes a story by the Chinese poet Bo Juyi on Chinese practices that had close parallels in Japan: Believing that a dragon lives on the bottom of a pond, people build shrines and worship it.

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