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(in the alphabetical order of the surname)

ABE Yasurō 阿部泰郎 (Nagoya)
Keynote I／キーノート講演 I
中世日本における「聖なる物」のマテリアリティ：善光寺如来をめぐる造像・伝承・宗教空間（日本語）

○アジアの普遍宗教となった仏教は、数世紀を経て、祖師ブッダを象る仏像を創り出したが、遙かに伝わる古代日本では、その初めから仏像と共に仏教を受け入れた。その記憶は、中世に至り、「はじまりの仏（仏法伝来最初の仏像）」として、地方の一寺院の本尊に、その姿を現すことにになった。それが、善光寺の「三国伝来、生身一光三尊 阿弥陀如来」とよばれる金銅仏である。
ひとつの光背の中に、尊尊の本尊仏は一尺五寸（45 cm）、脇侍の二菩薩は一尺の小像が立つ、古代朝鮮の様式を伝える仏像である。
○中世に成立した善光寺の縁起は、この像の誕生と三国の伝来を説く。釈迦在世の時、天竺毘舍離国の月蓋長者が娘の病気平癒を祈り、釈迦の教えを受け本願となって、西方極楽浄土より阿弥陀如来を請じ、その像を龍宮の闕間檀金をもって造つたが、仏滅後に飛んで百済国に至り、更に自ら日本に赴こうと王に告げ、海を渡され到来し、推古朝に本尊（田）善光によって信濃にもたらされた、仏法伝来の経緯と重なる伝記である。中世初頭の縁起成立期、善光寺は炎上・再建の過程で鎌倉幕府の将軍ははじめとした信仰を集め、東国を中心に爆発的な流行をみて、無数の善光寺如来が造られ、各地に“新善光寺”や如来堂が建てられた。
○善光寺如来は、中世を代表する霊験仏であり流行仏として、日本独自の民俗的仏教信仰の本尊である。そこに「生身」の語が冠せられるのは、金像（金属製の仏像）でありながら、自らの意志で飛行し、動き、声を発して人に訳を告げる仏であるからだ。また冥界まで届く救いの光を放ち灯をもたらし、或いは歌を詠み、時に手紙まで書くことのできる能動的な“行為する”仏である。善光はこの仏の「託宣」に従い、仏を背負って故郷へ赴くが、夜は如来が善光を乗せて運んだと

○一介の「士民（庶民）」である善光は、如来を私宅に安置し妻子と共に一家で祀るが、息子善佐は急死し、冥府で闇魔王に裁かれるとところに如来が赴いて彼を助け、同じく冥途に堕ちた皇極女帝と共に蘇生させる。女帝は報恩として善光を国司に任じ、父子は如来を本尊とする善光寺の伽藍を建立した。この中世縁起は、掛絵絵伝（大画面説話画）としても制作され、絵解きというメディアにより物語られ、如来の霊験は広く唱導された。
○善光一族の子孫は、今も本尊如来と善光寺を祀り守護し続けている。中世には、善光をモデルとするような在俗の宗教者（家型）が全国に散在し、如来の霊験を説き広めた。この如来は上下貴賤、とりわけ女性の救済に霊験を示し、善光寺はあらゆる階層の人々が参詣する霊場となった。
如来は中世民衆の死後の魂を導く仏となり、善光寺は高野山と並ぶ死者の道善供養と納骨の聖地となった。この寺は、宗派をこえてあらゆる民衆宗教者と芸能者の集う場となり、中世民衆仏教の坩堝（メルティング・ポット）となったのである。

善光寺如来（一光三尊像）というイコンとマテリアリティ
For several centuries, Buddhism, now Asia's mainstream religion, has produced images representing its historical founder figure, Šakyamuni. In ancient Japan, the reception of such images went along with that of the Buddhist thought. By the medieval period, the memory of Buddhism's historic transmission...
Although the Zenkōji engi, a legendary temple history dating from the medieval period, explains the origin of the Amida triad and its arrival to Japan through the three countries. During Śākyamuni’s lifetime, a wealthy man named Gekkai of Bishari in Tenjiku (ancient India) was praying for the recovery of his daughter from illness. After receiving the teachings from Śākyamuni, Gekkai faced the western direction and summoned the buddha Amida from the Western Pure Land. The image of the triad was said to be made from the golden dust procured from the Palace of the Dragon King; after the Buddha’s death, this triad flew to the Kudara kingdom in Korea from where it was announced that it would reach Japan by crossing the sea, and during the reign of Empress Suiko this triad was transported to the Shinano Province by Honda Yoshimitsu; so the legend of this triad also overlaps with the details of how Buddhism came to Japan. During the early medieval period, when the engi was written, Zenkōji burnt in a fire, but was rebuilt. The triad was praised by the shogun, a leader of the warrior government (bakufu) in Kamakura, and enjoyed a certain vogue throughout the Kantō region: numerous Zenkōji Nyorai were made and the “New Zenkōji” and Amida halls were built rapidly.

The images of Zenkōji Nyorai, one of the so-called “miracle-performing” deities representative of the medieval period, were spread through a certain fashion (hayari butsu) and became the “idols” (honzon) of the Buddhist folk religiosity, specific to Japan. The reason why it is called “the living body of Buddha,” even though it was a golden statue (a triad made of metal), is because it was said to be able to fly out of its own volition, move, speak in its own voice, and could address people. Furthermore, the triad were active, “working Buddhas” (hataraki butsu): they emanated the light of salvation, which reached as far as to the underworld, they composed poetry, or at times, even wrote letters. According to the “oracle” of these Buddhas, Honda Yoshimitsu (alt. Zenkō) shouldered them and brought them home to Shinano, although at night it was said that Nyorai was the one who carried Yoshimitsu.

Being merely a “commoner,” Yoshimitsu (Zenkō) installed the Nyorai statues at his house for personal worship together with his wife. However, their son Yoshisuke died suddenly; Nyorai came to his help when Yoshisuke was about to be judged by the King of Hell Enma in the world of the dead. Thus, he was resurrected together with Empress Kōgyoku, who had also fallen into the underworld. As a sign of her gratitude, the Empress appointed Yoshimitsu a provincial governor. Father and son then built the temple of Zenkōji, where the Nyorai was installed as the main object of worship. This medieval engi was also produced as a pictorial narrative (kakehaba) and was widely transmitted through the practice of picture-storytelling (etoki). As a result, the legend of miraculous Nyorai became widely spread.

The descendants of Yoshimitsu’s family have been in charge of protecting the Zenkōji Nyorai and the temple itself to this day. In the medieval period, following Yoshimitsu’s example, semi-lay itinerant religious practitioners (zoku hijiri) traveled around the country, soliciting donations for the temple, and thus spread the legend of the miracle-making Amida Nyorai triad of Zenkōji. These buddhas extended their miraculous power of salvation to everyone, high or low, and especially to women. As a result, Zenkōji became a pilgrimage site frequented by the people from all classes, and the triad became a Buddhist divinity guiding the souls of the deceased in popular medieval imagination. Together with Mt. Kōya, Zenkōji thus became a sacred ground for the memorial services and deposition of bones of the dead. Transcending sectarian affiliations, the temple became a gathering place for all sorts of religious converts of various beliefs as well as artists. It can thus be called a melting pot of the folk religiosity in medieval Japan.

The Zenkōji Nyorai Icon (Amida Triad) and Its Materiality

Although the Zenkōji Nyorai is worshiped as the temple’s main icon (honzon), in the engi the statues...
appear to be concealed from the world since early on. While being the images and thus the objects of worship, these statues were venerated as the so-called “hidden Buddhas” (hibutsu). Thus, the Zenkōji Amida triad is representative of the Buddhist imagery that expresses the existential needs specific to Japan. Their state of being hidden from the eyes of an observer only increases their mysterious power and reinforces their significance in the phenomenal world. According to the engi, the construction of the statues was initiated by the religious practitioners towards the end of the 12th century and initially passed through the miracle-like phases of “dream revelations” (yume no tsuge) and “actual manifestation” (kengen). The Zenkōji phenomenon coincided with the beginning of the production of the Shaka Nyorai statues made of sandalwood at the Seiryōji temple in Saga, which were also conceived as the “living Buddha images transmitted through the three countries” (sankoku denrai no shōjin zō).

The numerous copies of the Zenkōji triad, produced during the medieval period, are mostly made as cast gilt-bronze statues (with addition of copper and lacquered gold), with some iron-cast, others wooden (there exist also the hand-painted icons, but the overwhelming majority is statues cast of metal). The specificity of their production technique lies in the ability to reproduce the same statue by using one prototype model. Thus, sometimes multiple statues were created with one identical mold. It can be confirmed that these statues had spread over the Japan’s regions. This phenomenon is a result of a contemporaneous religious movement, which produced a large number of “local avatars” of the miraculous Nyorai buddha of Zenkōji.

This phenomenon was also frequently observed with other medieval miracle-making Buddha statues. For example the Eleven-Faced Kannon of Hasedera is another example of a Buddhist icon for which a sacred tree (reiokō) was used as a source material (misogi). Notable here is the fact, that the many Kannon statues were carved out from the same tree and installed in “new Hasedera” temples appearing in many corners of Japan and thus forming the new spots for the Kannon pilgrimage. This aspect corresponds with another nation-wide religious movement whereby the local deities (jingi, kami) were “invited” (kanjō) to new locations, or “divided” (bunshin) thus “arriving” and “settling” in different corners of medieval Japan. Within this phenomenon of medieval mobility, the Zenkōji Nyorai statues were one of the largest amount of Buddhist icons (more than 600 examples have been counted by now) that spread all over Japan.

The Zenkōji Nyorai is a representative example of an important Buddhist object (one could even say “idol”), which enjoyed a great popularity among the common folk and transcended sectarian divides. It was reproduced from the materials, techniques and iconography of the bronze (gold-plated copper) buddhas of ancient Japan, with some further development during the medieval period. The people behind the production of the Zenkōji Nyorai were the groups or guilds of professional iron-casting artisans (imoji). It seems plausible that the Zenkōji Nyorai were the mythical symbolic icon of this professional group of metal workers whose high skills of production also encompassed manufacturing the temple bells. Another symbolic image of a bronze statue existing within the Buddhist cosmos was the Great Buddha of the Tōdaiji temple in Nara. 200 years after the introduction of Buddhism to Japan, the Vairocana Buddha, erected as a Dharmakāya Buddha following the pledge of Emperor Shōmu, became the most giant Buddhist image representing the Buddhist universe in Japan. However, it was lost in fire during the Genpei war (1180–1185) and was later reconstructed by the state, using the new techniques from Song China; it was brought back to life drawing on all sorts of latest technical innovations and religious fundraising campaigns. It seems that the mass production of the Zenkōji Nyorai falls together with this major turning point; it was probably inspired or intensified by the late twelfth-century reconstruction of the Tōdaiji Buddha.

The Shōtoku Taishi Eden (Illustrated Biography of Prince Shōtoku), an iconic medieval narrativization of the legend of how Buddhism came to ancient Japan, and the Zenkōji engi (a temple history of Zenkōji) have many similarities, overlap, and complement each other. In the Shōtoku Taishi Eden, the visualized story of origin (engi) tells how the principal image of Zenkōji functions as the “living body” of the Buddha and explains the materiality of the Amida triad statue and its indestructability. When this Buddhist image arrived in Japan, it was targeted by the certain elites as part of their “purging of Buddhism” campaign and was somehow destroyed. This campaign led in order to reject the introduction and assimilation of new foreign deities in Japan and the infliction of physical damage on the statue could be understood in reverse as a Buddhist idea of Amida’s accepting the suffering as a “substitute body”
However, the Nyorai statue made of the golden dust procured from the Dragon King’s Palace (or by other legends, from the Indian river) proved indestructible (even the metal cast workers who were in charge of its restoration in the medieval period, tried to melt it by fire and in the furnace, but failed). This kind of immortality corresponded to the idea of the miraculous indestructibility of relics left after the Buddhism was brought to Japan, and as a result, the legends about the statue were further spread and enhanced as an even richer narrative. The Nyorai statue of Zenkōji was thus perceived not only as the “living body” of Buddha Amida which could perform various miracles, but also as an iconic object embodying a special solid materiality, which ensured its indestructibility; these complex aspects were merged in one object that emulated and prompted the miraculous powers and experiences.

As described above, the Amida triad of Zenkōji was a “unique original Buddha,” created in medieval Japan. The *engi* even contains one popular folk etymological theory, stating that the Japanese reading of the Chinese character “buddha” as *hotoke* originated with the Zenkōji Nyorai. This is as a proof of the Zenkōji Nyorai being a “living body” of the Buddha; the golden statue was sensed to emanate heat and thus was believed to be a warming presence (*hotōrike*). Therefore, according to this theory, the Buddhas generally came to be called *hotoke* in Japanese. In this “basic knowledge” of medieval Japan, the Nyorai of Zenkōji thus emerges as a representative sacred object that fuses various elements rooted in materiality, in a versatile fashion.

(tr. by Maria Römer and Anna Andreeva)
The Worship of Sacred Objects and Their Forms, Spaces, and Legends in Medieval Japan— The Relics Inside Shōtoku Taishi’s Hand and the Icons of ‘Praising-Buddha Prince’

(in Japanese)

Prince Shōtoku (574–622) is worshipped as the key figure in the emergence of Japanese Buddhism. A mausoleum revering him was constructed by the imperial order in the eastern part of Hōryūji temple (founded by Shōtoku himself), during the Nara period (8th century), in Nara. The octagonal round hall known also as the “Dream Hall” (Yumedono, the worship hall of the Jōgūōin temple) enshrines the secret statue (hibutsu; lit. “hidden buddha”) of Guze Kannon (Saviour Avalokiteśvara) which is believed to be the original manifestation (honjishin) of Prince Shōtoku. After a period of both popularity and neglect, in the mid-eleventh century, a so called shōji eden (picture narrative on sliding paper doors) depicting Shōtoku’s life was found in the hall with wall paintings (edono) of the grand sutra repository (daikyōzō), located to the north of Yumedono. This repository was later remodeled as a treasure house (hōzō) containing all sorts of important items thought to have been in Prince’s possession. In connection with the erection of a statue showing Prince Shōtoku a boy (1069) used for religious festivals, it became another ritual space for the worship of Shōtoku Taishi.

During the late Heian period (12th century), the Jōgūōin treasure house became the reliquary hall worshipping the relics held by the Shōtoku Taishi in his hands at the time he was born. This is based on a particular chapter of Shōtoku’s biography Shōtoku Taishi Dennyaku which describes the period when the Prince was two years old: according to this legend, he faced the east direction and proclaimed “Hail Buddha!” (namu butsu). What does not appear in this legendary account is that when he pressed his hands together in a prayer gesture (gasshō), there were relics that appeared in his palms and were hailed further as a special object of worship. This detail appears in a later text, written by courtier Ōe no Chikamichi, Shichidaiji junrei shiki (Private Account of Circumambulating the Seven Great Temples [of Nara], 1134). According to this later account, these relics concealed in Shōtoku’s hand (kennai onshari) became regarded as a miraculous proof that the Prince was a reincarnation of the historical buddha Sakyamuni. This particular theory was further repeated in a preface to the Kamakura-period catalogue of sacred items kept at the Jōgūōin treasure house compiled by a thirteenth-century monk Kenshin. From these and other premodern texts (such Kenkyū gojunreiki [Pilgrimage during the Kenkyū era, ca. 1190–1199], Hōryūji hōmotsu waka [Poems about the treasured objects of the Hōryūji temple]), it is clear that the relics became an object of veneration and ritual observation in their own right. They became used as “sacred remains” and principal icon (honzon) which turned the Hōryūji temple in Nara into a pilgrimage destination.

The worship of the “relics in Shōtoku’s palm” resulted in another Shōtoku iconic representation: the so-called image of “Prince Shōtoku Hailing the Buddha” (nama butsu taishi). From late Heian until early
Kamakura period (12th – 13th centuries), numerous ritual images (honzon) of Shōtoku as a child were created. Among them one also finds the “physical, living body”-type (shōjin; here bare-bodied) images of Shōtoku dressed in cloth robes. The images modeled on the “Shōtoku Hailing the Buddha” are described in literary sources, such as Azuma Kagami (Eastern Mirror, ca. 1180–1266), but they do not presently survive. In the aforementioned Shōtoku Taishi Denryaku chapter describing a two-year old Shōtoku, one finds a depiction of this type: a standing statue of a bare-chested (ragyō) child-prince, clad in red hakama trousers, with his hands pressed in the gasshō gesture. The oldest surviving example of this statue is preserved in the collection of the Harvard Art Museum, dated by the 5th year of Shōō era (1292, the third anniversary of Saidaiji Eizon’s [1201-90] death). Transcending the sectarian boundaries (if such firmly existed) the production of such statues rapidly expanded in the early 14th century and circulated broadly in medieval Japan. So far there are more than one hundred Shōtoku images surviving from that period; this particular type of the Shōtoku imagery is among the most popular in Japanese history until now.

- It is of particular interest, that on the other hand, in the Shōtoku Taishi Eden (Illustrated Biography of Prince Shōtoku; a large hanging scroll for conducting didactic lectures and sermons), including its variation of four scrolls produced at Hōryūji in 1305, one finds the depictions of this so-called “Prince Shōtoku Hailing the Buddha” (namu butsu taishi) as a two-year old child standing on the eaves of the palace, facing the east, pressing his hands together in a prayer and chanting “Hail Buddha” (namu butsu). The existence of such imagery is also confirmed indirectly if one takes into account a traditional narrative of the didactic tales (setsuwa) featuring Shōtoku and performed during the “explaining of the scroll” (etoki) for temple parishioners, important donors, and pilgrims at Hōryūji. While this temple was the place where the namu butsu taishi was worshipped as icon, the aforementioned didactic Buddhist tales became also the icon’s story of origins (engi) and the first “relic” engi of Japan.

- In the medieval society, the icon of “Shōtoku Hailing the Buddha” was not anymore restricted to the space of Hōryūji, but circulated throughout the whole country and was venerated at temples of different persuasion and by practitioners of all stripes. This was because the Shōtoku statue itself formed the “external” body for the relics hidden in Shōtoku’s palms and thus allowed for the process of visualization (NB: many medieval examples of the “Shōtoku Hailing the Buddha” statues were interred with bones, sutras, and lists of practitioners’ names forming the karmic bonds (kechien) with Shōtoku – a fact that can be called the “internalization” of relics). These statues, initially created as bare-bodied (ragyō), were worshipped and further spread as representations of the “living body” of Shōtoku-cum-Buddha (shōjin zō). They were not only installed as the objects of veneration at temples, but they were also carried by the itinerant holy men known as nenbutsu hijiri (holy men hailing the name of Buddha Amida) as their principal image. Along with the Zenkōji Amida Triad, these iconic statues thus became deeply connected to the popular Buddhist religiosity. The secret transmissions and medieval myths featuring “Shōtoku Hailing the Buddha” and the relics he held in his palms were passed down and circulated by the medieval Vinaya (Ritsu), esoteric (mikkyō) Buddhist monks as well as the itinerant nenbutsu hijiri, during the Middle Ages. They are a splendid and vivid example of the “sacred material objects” produced by medieval Japan.

( tr. by Maria Römer and Anna Andreeva)

ABE Mika 阿部美香 (Showa Women’s University)
温泉の神と仏のマテリアルリティー走湯権現像をめぐって （日本語）

聖なる「神」の造形は、霊地の神話や縁起をいかに象り、その宗教空間を創り出すのか。
そこで、物質性はいかに関わるのか。この問いを、静岡県熱海市伊豆山に鎮座する伊豆山神社の
神像を通して考えたい。

相模灘の海に面して聳え立つ伊豆山（走湯山）は、平安時代より富士山とつながる東国の修験
霊場として知られている。鎌倉時代には鎌倉将軍顕朝（1147-99）の深い帰依を受け、箱根権現と
ともに将軍の参詣する「二所詣」の聖地として栄えた。そこで鎮まる神の力は、海に向かって流
れ出るる温泉「走り湯」とともに信仰され、「走湯権現」と崇められた。

その神像として、最も古様を示すのが、神社の本殿に安置される木造走湯権現像である。平安
時代にサクラの霊木で造られたこの像は、ニメートルを越え、神像としては類を見ない巨像であ
この金色の銅造走湯権現像は、走湯山のいかなる神話を纏い、象徴的な意義を担って、祀られたものであったの。

鳥帽子を被り、袈裟を着け、念珠と錫杖を持つ俗体神のイコンは、鎌倉時代に編まれた『走湯山縁起』『走湯山秘訣』に説かれている。それとともに、走湯権現の託宣の詞として、①走湯権現は、神功皇后二階征伐の折に、皇后の誓願にもとづいて請来された「異域の神人」であり温泉神であること、②走湯権現は、月盖長者が釈迦の教勅に従って闘浮権現により鍛造した“金像（善光寺如来）”を尊重し、高天原から天下ったこと、③走湯権現は、「“金像”を日本国へ迎えるように」との神功皇后の願いに応え、三国を経て降臨したことなどが語られている。

これらを踏まえれば、袈裟を着け念珠と錫杖を持つ仏道修行者としての権現のイコンは、善光寺如来に帰依し日本へ請来するとともに、その仏法を守護する神人としてのすがたを象るものでもあったことが知られる。同時にそれが金像として造られるのは、“金像（善光寺如来）”とともに三国から日本へ伝来した“異域の神人”的イメージを象ったものと考えられる。

このような善光寺如来と権現の密接な関係には、走湯山の伽藍造営と再興の勧進を担った勧進房源華（1156-1230）の思想が深く関わっていると考える。源華の事績は『走湯山縁起』『走湯山秘訣』とともに伝わる『走湯山下等諸堂目安』という年代記にあらわされている。源華は熱心な善光寺信仰者で、真名本『善光寺縁起』によれば、承久3年（1221）に善光寺如来の夢告を受けて、5月15日（承久の乱が起こった時）に模刻像を鍛造したという。この如来の伝験に発する源華による模刻像鍛造が、鍛金を施す銅造の権現像の誕生に影響を与えたのではないか。権現像の高さは48.8釘、すなわち一尺五寸であり、善光寺如来像と一致する。

また、権現の実的な願立ちは、おそらく「鎌倉殿」すなわち将軍顕朝のイメージが投影されているだろう。鎌倉殿が氏神と仰ぐ鶴岡八幡宮の本地は阿弥陀如来であり、八幡の末裔である将軍顕朝こそ、善光寺の大権門であった。善光寺如来は、女人救済の仏として名高い。その如来を、走湯権現が神功皇后の願いを受けて日本へ請来したとする縁起の神話は、将軍のみならず北条政子（1157-1225）や竹御所（1202-1234）をはじめとする女性たちの信仰を走湯山へ引き付けるうえでも、大きな効力を発揮したことだろう。

金像としての権現像は、走湯権現こそが、八幡を氏神と仰ぎ善光寺如来を信仰する鎌倉幕府はじめ東国の人々が帰依すべき神であることを、その神話とともに体現する像であった。その像に温泉をかけるという行為は、温泉を涌出して人々を救おうという神の本誓をあらわす祭儀であったのではなかったか。

“The Materiality of the Kami (Local Deities) and Buddhas of the Hot Springs—Focusing on the Icon of Sōtō Gongen” (in Japanese)

How does the representation of local deities (kami), described in the legends and foundational histories (engi) of local sacred sites, create these religious spaces? How is materiality involved in these processes? I would like to think about these questions through the example of Izu Shrine deity (Izu Gongen), located near Mt. Izu in the city of Atami in Shizuoka Prefecture.
Facing the Sagami Bay, Mt. Izu (also known as Sōtōsan) towers over its surroundings. Since the Heian period, this site was known among the mountain ascetics of the eastern provinces of Japan as a prominent shugen pilgrimage site linked to Mt. Fuji. Deeply revered by the Kamakura Shōgun Yoritomo (1147–99), together with the Hakone Gongen, Mt. Izu prospered as his favourite pilgrimage site; these two mountains were even nicknamed as the “two-places pilgrimage” (nīsho mōde). The power of the kami enshrined at Mt. Izu was revered along with the local hot spring known as the “Running Hot Water” (hashiriyu), which originated there and flowed towards the ocean. Altogether this site came to be known under the name of “Sōtō Gongen.” The Ize Shrine’s oldest sacred image is the wooden statue of Hashiriyu Gongen, enshrined in its main inner sanctuary (honden). This icon carved out of the sakura wood (that was itself considered sacred, reiboku) in the Heian period, exceeds two meters in height and is a giant statue unparalleled by any other. In contrast to this image, a different representation of Hashiriyu Gongen became transmitted during the Kamakura period (1185–1336): produced in the form of both a wooden and a bronze statue, it is a worldly figure (zokutai) wearing black-lacquered headgear, dressed in monk’s robes and holding strings of prayer beads as well as a ringed staff.

Among these representations of Hashiriyu Gongen, one bronze image, thought to have been created in the Kamakura period, was resuscitated in its original appearance: it was restored from layers of thick rust, which had made its features unrecognizable. As a result, while bringing to light its realistic facial features, it was revealed that the statue was golden-coloured and fully gilded. Moreover, the sulfur was detected to emanate from the rust. The rust in the facial part was especially heavy; it was the main cause that lead to some scholars pointing out that such rust might have been related to a ritual custom of pouring of water over the face of Hashiriyu Gongen (Nara National Museum, The Art and History of the Izu Shrine, commentary by Yamaguchi Ryusuke, 2016). What kinds of myths surrounding Sōtōsan did this golden-coloured bronze statue of Hashiriyu Gongen prompt and what kind of symbolic significance did its worship have?

The popular icon of a worldly deity wearing a black-lacquered headgear, monk’s garbs and holding a string of prayer beads as well as a ringed staff is explained in the ritual texts and foundational histories produced at the shrine during the Kamakura period, such as the Sōtōsan Engi (The Karmic Origins of Sōtōsan) and the Sōtōsan Hiketsu (Secret Transmissions about Sōtōsan). According to these records, the oracles delivered by Hashiriyu Gongen state: ① that Hashiriyu Gongen is a “divinity from a foreign land” (iki no shinjin) and the deity of a hot spring, brought to Japan following the order of the legendary Empress Jingū during her campaign of pacification of the three Korean kingdoms (Jingū Kōgō sankan seibatsu); ② that Hashiriyu Gongen has descended on earth from the High-Heaven Plain (Takamagahara) to revere the golden Amida triad of Zenkōji (Nagano Prefecture), originally created by Somachattra (Jp. Gakkai, alt. Getsugai), one of the attendants of Buddha Šakyamuni, after receiving the teaching; ③ that Hashiriyu Gongen descended on earth crossing the three countries (India, China, and Korea) to answer the request of Empress Jingū, in order to “welcome the golden triad to Japan.”

If one draws on these insights, it becomes clear that the icon of Hashiriyu Gongen appearing as a Buddhist practitioner wearing the monk’s garbs and holding strings of prayer beads as well as a ringed staff, represents a figure of a deity, the protector of Buddhism who was “invited” to Japan in relation to the Amida triad of Zenkōji (Zenkōji Nyorai). At the same time, it can also be understood that Hashiriyu Gongen’s appearance as a golden statue links it to the golden triad of Zenkōji, thus making both the “foreign deities that came to Japan via the three countries.”

This close relationship between the Zenkōji Nyorai and the Hashiriyu Gongen is deeply connected to the history of the temple buildings of Sōtōsan and one Shōrenbō Gen’en (1156–1230), who directed a fundraising campaign dedicated to the Sōtōsan restoration. The descriptions of Gen’en’s activities appear in a year-by-year record (nendaiki) entitled Sōtōsan jūge shodō meyasu (Records of Various Halls of the Upper and Lower Sōtōsan), which was transmitted together with the aforementioned Sōtōsan engi and Sōtōsan hiketsu. Gen’en was a passionate supporter of Zenkōji; according to the “Chinese-character only” (manabon) Karmic Origins of Zenkōji (Zenkōji engi), during the third year of Jōkyū era (1221) Gen’en received an oracle from the Zenkōji Nyorai in his dream, and on the fifteenth day of the fifth month (exactly at the time when the Jōkyū Uprisal happened) he cast the Buddha’s image using a wooden template. Could it be that this cast image originating in Gen’en’s dream influenced the production of the gilt-bronze Hashiriyu Gongen? The height of the latter is 48.8 cm (or 1 shaku and 5 sun) which matches that of the Zenkōji Nyorai.

Again, the realistic facial features of the Gongen may have possibly been influenced by the physical appearance of the “Kamakura Lord,” that is Shōgun Yoritomo. Yoritomo considered himself a descendant of the Hachiman deity and was a patron of Zenkōji; Amida Nyorai was the “original ground” (honji) of the Tsurugaoka Hachiman Shrine which was revered by the Kamakura Shōgun as a clan deity (ujigami). The Buddha of Zenkōji was also famous as a protector and savior of women. The mythical engi account
according to which the Hashiriyu Gongen brought the image of Zenkōji Nyorai to Japan on the wish of Empress Jingū, has attracted the veneration to this deity not only from the Shōgun, but also from the elite warrior women, including Hōjō Masako (1157–1225) and Take no Gosho (1202–1234), thus demonstrating an enormous impact.

The golden statue of Gongen, especially the Hashiriyu Gongen, was a deity that embodied the Buddhist myth and that the warrior government of Kamakura (bakufu) and people of the eastern provinces had to revered along with the clan deity Hachiman and the Zenkōji Nyorai. The act of pouring the hot thermal water over the statue’s head might have been a ritual symbolizing the deity’s promise to save people by welling up as thermal springs.

(tr. by Maria Römer and Anna Andreeva)

AKIYAMA Akira 秋山聡 (Tokyo)

Keynote II/キーーノート講演Ⅱ

「聖なるモノの聖遺物的性格とイコン的性格をめぐって—
比較宗教美術史的試み」（日本語）

キリスト教美術研究と仏教美術研究はそれぞれに長い伝統を有しているが、その成果が相互に比較参照されることはある。そこで、筆者はこれまで「聖遺物と美術の相関性」や「奇跡像／霊験像」、「造形イメージと幻視」、「儀礼における造形イメージの利用」といった視点から、主として相互に影響関係のない事例を中心に、比較宗教美術史的考察を試みてきた。こうした比較は、必ずしも何か大きな成果をもたらすとは限らないが、少なくとも比較するプロセスにおいて、西洋美術研究、日本・東洋美術研究双方の分野にいくばくかの刺激や発想、知見をもたらす可能性を有している。今回は、共に長い歴史的伝統を有したレガリアである神聖ローマ帝国の帝国宝物／帝国権標（Reichsschatz/Reichskleinodien）と日本の三種の神器をと比較美術史的観点から考察してみたい。

帝国宝物が一つのまとまりをもったレガリアとして扱われ始めるのはザリアー朝時代以降のことである。最初はその数があまり大きくなく権標が中心だったが、やがてさらに様々な品々が加えられ、中世後期になるとかなりの規模を擁するものとなり、①帝国権標、②戴冠武装束、③聖遺物に大別されるようになる。時代が下るにつれて、王位の正統性の証としての性格に聖遺物的性格が付加され、カール4世の時代にはほぼそのすべてが聖遺物と説明されるようになり、帝国宝物が「聖なる槍と釘の祝祭」という聖遺物清観（Ostensio Reliquiarum）の形式を取って一般に公開され、贊賛も与えられるようになった。この傾向はそれらが皇帝の手を離れてニュルンベルクに移管されると一層促進された。

これに対して、日本の三種の神器は、八咫鏡（Yata-no-Kagami）、天兎雲剣（Ame-no-Murakumono-Tsurugi）、八咫瓊勾玉（Yasakani-no-Magatama）からなる。これらは、いずれも神話的起源を持つと信じられ、神々の接触型聖遺物（Contact relics）ないし人造物（Acheiropoietos）とみなされている。またこの内、八咫鏡と天兎雲剣は、その霊力に強く居るという理由から、応神・亀井天皇時代に伊勢に、剣はさらに後に熱田に遷され、代わりに宮中に形代（Replica）が置かれるようになった。本発表では、三種の神器におけるオリジナルとレクリアの関係性、鏡と剣が起こしたとされる奇跡、鏡を損傷した際の宮中における議論、三種の神器の徹底的な秘匿性、神器逸失時の対策としての「在仮之儀（Nyozaï-no-gi）」等について、西洋美術研究を参考にしつつ、聖遺物的性格とイコン的性格という観点から論じてみたい。

“On the Relic-like and Iconic Character of the Sacred Objects –
A Comparative Art History Perspective” (JP)

Even though the studies of Christian and Buddhist art have long had respective traditions, it happens only rarely that their research results get compared. The author of this presentation has attempted to take up here a comparative religious art historical investigation: drawing on the previous research angles of the "interconnectedness of relics and art,” or, “Christian/Buddhist miracle statues,” “sculptured images and
visions,” and “the use of sculptured images in ritual customs,” it is mainly based on the central assumption that there is no mutually influential relationship between them. There is no guarantee for such a comparison to bring about remarkable results; however, through the process of comparing it is possible at least to gain some stimuli, ideas and expertise for the fields of Western and both Japanese and East Asian art historical research. From the perspective of comparative art history I would thus like to explore at this conference the regalia of the treasures and imperial insignia of the Holy Roman Empire, which all hold long historical traditions, and the three Japanese sacred treasures (sanshu jinki).

The time from when the imperial treasures have been taken as one coherent set of regalia dates back to the Salian dynasty of German kings (1024–1125). In the beginning their number was limited and mainly comprised of insignia; before long though more and various objects were added, making the scale of the treasures considerable towards the end of the Middle Ages. As a result, they came to be separated into ① imperial insignia, ② enthronement garments and ③ relics. With time passing, they gained a relic-like character on top of them being the signifiers of the throne’s legitimacy: at the time of the reign of Karl V, almost all of them came to be defined as relics. This imperial treasure was displayed to the common public through the form of a relic exhibit (ostensio reliquarium) called the “Feast of the Holy Lance and Nails,” and was also granted indulgence [through the church]. This trend was promoted even more when the treasures were transferred under the control of Nuremberg, away from the hands of the emperor.

By contrast, the three Japanese sacred treasures were comprised of the sacred mirror Yata-no-Kagami, the divine sword Ame-no-Murakumo-no-Tsurugi and the curved jade gem Yasakani-no-Magatama. These three were all believed to have mythical origins and thus have been considered to be contact relics of various deities or acheiropoiétos. Out of these, again, Yata-no-Kagami and Ame-no-Murakumo-no-Tsurugi were transferred to the sacred site at Ise during the reign of Ojin or Suinin Tennō and the sword to the Atsuta Shrine after that, for the reason that their spiritual power was too strong. As a result, replica were placed in the palace as their substitutes. While drawing on research in Western art history, I would like to discuss the relationship between the original and the replica concerning the three objects from the angle of their relic-like and iconic character. In doing so, I will touch upon the theme of the miracles said to be generated by the mirror and the sword, the argument arising in the imperial palace after the mirror was damaged, the necessarily secret character of the three and the measures taken against them losing their worth, which were called “Nyozai- no-gi” and more.

(tr. by Maria Römer)

Anna ANDREEVA アンナ・アンドレーヴァ (Heidelberg)

“The Bodies of Women, the Letters of Men: Ritual, Gender, and Medicine in Sanssei Ruijūshō (Encyclopaedia of Childbirth, ca. 1318).” (ENG)

Recent findings by Japanese and Western scholars specializing in Buddhism (Abe Yasurō, Itō Satoshi, Ogawa Toyoo, Lucia Dolce) have cast light on the theories of conception and gestation that pervaded the religious and cultural milieu of medieval Japan. Although the majority of these theories were secret and transmitted within the esoteric Buddhist milieu through ritual, toward the fourteenth century, the knowledge about the origins of life and the human body became gradually incorporated into the medico-religious compendiums that were circulated and copied by the non-elite Buddhist and medical practitioners. Remarkably, some of these writings were specifically aimed at women.

In this paper, I will discuss the theories of conception and gestation deriving from Indian and Chinese Buddhist and medical sources that appear in the fourteenth-century collection, Sanssei Ruijūshō 産生類聚抄 (Encyclopaedia of Childbirth, c. 1318). Found recently in Kanazawa Bunko, one of Japan’s rare medieval temple archives, this collection (or rather, a reference book) includes detailed sections on conception, infertility, childbirth, and women’s health. In doing so, it aims to provide theoretical and practical advice to women, and midwives, as well as ritual and medical specialists in charge of protecting women’s pregnant bodies and their gestating fetuses. In particular, this collection provides explanations for each of the 38 weeks of gestation, explains conception through ideas found in the Abhidharmakosa and its subsequent Chinese translations, and outlines the formation of the five viscera, according to the Tiantai teachings, while supplementing these theories with practical prescriptions and materia medica. I will argue that such hybrid knowledge made a significant impact on how pregnancy, childbirth, and women’s health were understood in medieval Japan.
"About the Eye-Opening Ceremony: Between the Medium and the Icon in Japan" (in English)

Generally speaking, the “opening of the eyes” ceremony (kaigen kuyō) aims at consecrate newly created statues or painted images of a Buddha, and it is known all over the East Asia region despite important variations depending on the goal of the ceremony, the buddhist school, the type of sacred artifact, the local traditions, the scale of the ritual, etc. Not only it is a key element of the Buddhist ritual world hard to grasp at a geographical level, but it has also been attested in the historical sources from the very beginning of Buddhism almost: firstly witnessed by an European observer (Robert Knox) in the 17th century in Sri Lanka, it is documented in Japan since the year 671 AD (Nihon shoki book 27, 10th year of Tenji’s reign) and is still vivid in contemporary Japan. Its performance takes place at the very last step of the elaboration process and enlivens the sacred image by intervening on a material basis (adding or removing matter) and / or chanting sacred formulas. Through this ritual, the images (but also pagodas, copied sūtras, and so on) become endowed with spiritual and magical power, and are assumed to become living Buddhas. It is the reason why the explanatory tales (setsuwa bungaku) corpus shows many stories about living sculptures and paintings, that is, sacred images that move, walk, rescue people etc, a kind of stories also very familiar to the European tradition. My talk will aim at sketching a general and tentative view of the question, in particular regarding the relationship between the devotee and the sacred image (as material artifact).

メディアとアイコンの間：開眼供養をめぐって

クレール＝碧子・プリッセ
CHIKAMOTO Kensuke 近本謹介 (Tsukuba)

聖徳太子をめぐる聖遺物とその重層的展開
—未来をかたる書とモノのマテリアルリティ（日本語）

日本古代から中世にかけての聖なるモノへの信仰のあり方を、仏教興隆の礎として認識された聖徳太子をめぐる聖遺物への信仰とその展開の観点から考えてみたい。日本に仏教が伝来したとされる弥明朝天皇13年（552年）の後、崇仏派と廃仏仏とのせめぎ合いの続いたことが『日本書紀』（にほんしき）等に記されているが、聖徳太子（574〜622）が現れたのはまさにそのような時代であった。推古天皇の授政となり、物部守屋（ものべのもりや）との戦に勝って、仏教興隆に努めた太子の事績は、『聖徳太子伝巻』（しようとくたいしでんりゃく）や『今昔物語集』（こんじゅくものがたりせつ）といったことばの世界はもとより、太子絵伝等の絵画世界においても喧伝され続けた。

太子建立やゆかりの寺院への信仰も深まりを見せるが、そのような場において、太子をめぐるふたつの聖遺物が出現する。そのひとつが四天王寺における『四天王寺御手印縁起』（してのうじごしゅいんえんぎ）であり、いまひとが太子の墓所である礎長廟（しながびょう）における「聖徳太子未来記」（しょうとうくたいしひろき）である。前者は太子自筆になると思われた縁起の書であり、後者は箱型の石に彫られた太子が未来を予言したとされる碑文であった。現代の研究では、両者ともに太子に仏託した仏聖遺物と見なされているが、これがいずれも太子ゆかりの場から「発見」という体裁で世に出現し、太子がはるか昔に残し置いた未来への予言として意図（演出）されたことでは、聖遺物のマテリアルリティとしての重要な側面を表しているように思われる。これらふたつの太子をめぐる聖遺物については、先行研究に丁寧に触れつつ考察を深めた銭原史子『『四天王寺縁起』の研究—聖徳太子の縁起とその周辺』（勉誠出版 2013年）が近年刊行された。本発表は本書に負うところが多いが、聖遺物としての意義について、さらに歴史的展開も含めて分析を加えてみたい。

『四天王寺御手印縁起』が四天王寺僧慈運（じゅん）によって金堂から発見されたのは寛弘4年（1007）であった。写本に朱色の手形を描すといった、多分にモノとヒトとの濃厚なかかわりをとどめるこの聖遺物は、後世後醍醐天皇（ごだいごてんのう）によって新写され、奥書に自らの手形を描すというかたちで、聖遺物としての意味が継承されることとなる。こうした聖遺物の継承への原動力として、『四天王寺御手印縁起』に記される太子の転生の予言が有する意義は多大であったと思われる。『四天王寺御手印縁起』が『聖武天皇御記文』の影響下にあり、『東大国師要録』や『東大寺記録』が聖武天皇を聖徳太子の転生とする説得を有する点からも、『四天王寺御手印縁起』そのものの造型方法と意図が奈辺にあったかが窺われる。

一方、「聖徳太子未来記」が法隆寺僧智禅（ちゅうぜん）によって礎長廟から発見されたのは天喜2年（1054）であった。自らの入滅後430年余りが経過したときにこの記文が世に現れると太子が予言する内容と、実際の発見時期との一致は、予言に符合させた聖遺物発見の演出への強い意図を背景に想定することができるが、それ故にその意図を探るべき余地があるように思われる。それを考える上で、碑文に記される、時の国王大臣が寺院を造営し、仏法を求めるであろうとの予言の内容には注意が必要であろう。折しも時は、日本における末法突入と見なされた直後であった。

これらふたつの聖遺物の出現が、半世紀を隔てて、藤原道長（みちなが）・藤通（とおみち）父子の時代と重なる点も注意される。太子をめぐる聖遺物出現の背景には、仏教をめぐる国家的動きとのかかわりを見定める必要がありましたであろう。

平安時代における太子をめぐる聖遺物としての未来をかたる書とモノのマテリアルリティは、鎌倉時代に至ると重層的な展開を見せようになる。その一端を『如意経』（にょいしゅ）に記される鎌倉時代初期の清水寺（きよみすだい）における寺院草創に関わった始祖像の開眼供養唱導の構造のなかに確認することができる。この唱導においては、一般的な『清水寺縁起』の世界に、『四天王寺御手印縁起』に見える太子の転生の要素や、『聖徳太子未来記』に見える400年後
“The Sacred Relics Surrounding Prince Shōtoku and Their Multilayered Development
—The Materiality of Objects and Records Narrating the Future”

In this paper, I want to consider the worship of sacred objects, beginning from the ancient times and up to the medieval period, with a particular emphasis on the development of veneration of relics linked to the figure of Prince Shōtoku, who is considered to be the founder of Buddhism in Japan. The earliest Japanese mythohistorical records, the Nihon shoki (720), relate that after Buddhism was transmitted to Japan during the reign of Emperor Kinmei in 552, there was a continued division between the respective clans supporting and opposing the new religious teaching; Prince Shōtoku (574–622) appeared on stage exactly during that time. His deeds of setting the ground for the spread of Buddhism and fighting with Mononobe no Moriya during the reign of Empress Suiko, became the major themes of the hagiographic and literary accounts of his life, such as Shōtoku taishi denryaku (Abbreviated Biography of Prince Shōtoku) and Konjaku monogatarishū (Tales of Times Old and New); thus from the “world of words” these accounts spread into the “world of images,” appearing in visual productions such as Shōtoku taishi eden (Illustrated Biography of Prince Shōtoku).

The temples founded by Shōtoku or linked to his figure became the place of veneration themselves. There, we encounter two sacred relic-texts linked to the figure of this prince. One is the Shitennoji goshuin engi (The History of Karmic Origins of Shitennoji with Shōtoku’s Handprints), preserved at Shitennoji (“Four Heavenly Kings’ Temple,” nowadays Osaka), and the other is Shōtoku taishi miraiiki (Records of the Future by Prince Shōtoku), preserved at the Shinaga Mausoleum considered to be Shōtoku’s gravesite. The former is believed to be a record of the karmic origins of a Buddhist temple penned by the Prince himself; the latter is a stone inscription of Shōtoku’s prophecy for the future carved out on a box-like stone boulder. According to modern research, both are later productions attributed to Shōtoku; however, both were “discovered” at the sites linked to the figure of Shōtoku. Thus they display an important aspect as far as the materiality of relics is concerned: they are intended to be understood (or even perform) as Shōtoku’s predictions for the future left by him in the distant past. These two objects have recently been discussed by Sakakibara Fumi in her book, Shitennoji engi no kenkyū—Shōtoku taishi no engi to sono shūhen (A Study of the Shitennoji Engi—Shōtoku’s Stories of Karmic Origins and their Environment, Bensei shuppan, 2013); her study gently touches upon the previous research and deepens the further understanding of this topic. While owing some of its inspiration to Sakakibara’s book, this paper aims to add to this research direction by further deepening the analysis and discussion of the meaning of these writings as sacred relics and their historical development.

The former text, Shitennoji goshuin engi, was discovered by the monk Jiun in the Golden Hall of the Shitennoji Temple in 1007. This sacred object (or relic, we might say), carries the handprints pressed against the handwritten text, thus displaying a deep connection between the man and the object; it was later reproduced by Emperor Godaigo who left his own handprints at the back of the manuscript thus asserting the continuity of this particular object as a relic. The driving force behind the transformation of such objects into relics is the process of their codification (or one might say, “ensignification,” the meaning) emerging from Shōtoku’s prophecy of transmigration recorded in Shitennoji goshuin engi. This text owes much to the earlier Shōmu tennō gokibumi (Records by Emperor Shōmu, 701–756, r. 724–749). For example, the compendiums such as the Tōdaiji yōroku (Essential Records of the Tōdaiji Temple in Nara) and the Tōdaiji kiroku (Records of Tōdaiji) contain the accounts portraying Emperor Shōmu as the reincarnation of Prince Shōtoku; from this arrangement one might perceive the apparent intentions and the “methodology of construction” employed by the authors of the said Shitennoji goshuin engi.

On the other hand, the latter text, Shōtoku taishi miraiiki, was discovered by the Hōryūji monk Chūzen in the Shinaga Mausoleum in 1054. The text relates Shōtoku’s prediction that this inscription would be revealed to the world around four hundred and thirty years after his own death; the fact that this prediction somehow matched the timing of its discovery casts light on a strong intention highlighting the performativity of the discovered object, its strong predestination to become a relic. But it is precisely for this reason that we
must further question such an intention. One must exercise caution toward the content of this prediction allegedly portraying a kingly figure aiming to seek the Buddhist Dharma and construct Buddhist temples as recorded in the rock inscription. For it was precisely at that time (or very shortly afterwards) when it was believed that Japan was heading toward the Latter Days of the Law, the period when the Buddhist teachings were considered to be losing their efficacy.

It is notable that the appearance of these two relics coincides, after half a century, with the time of the Fujiwara no Michinaga and Yorimichi, the father and the son. The backdrop to the discovery of the relics connected to Prince Shōtoku must be determined in the juxtaposition to the nation-wide Buddhist movement that swept Japan. The materiality of the Heian-period objects and texts narrating the future that were also venerated as relics left by Prince Shōtoku show yet another multilayered development during the Kamakura period (1185–1336). Some aspects of such development are presented in the collection titled as the Nyoishō (Compendium on Fulfilling the Wishes); they are encountered particularly in the structure of hymns (shōdō) sung during the ceremony of “opening the eyes” (kaigen) of the Buddhist statues and the images of foundational deities and figures implicated in the foundation and construction of temple buildings within the Kiyomizudera temple complex, during the early Kamakura period. In these hymns, the aspects of the Shōtoku’s transmigration story seen within the aforementioned Shitennōji goshuin engi and the motives of Shōtoku’s prophecy from a distance of four hundred years as seen in the Shōtoku taishi miraiki are embedded within a more general context of the Kiyomizudera engi (Karmic Origins of Kiyomizu Temple). These inclusions cast light on the historical circumstances during the period when such hymns were continuously performed. This must have been a stage when a new engi (the story of karmic origin) was produced that gave impetus to the production and further development of the Shōtoku relics. At the basis supporting such development through the later historical periods one encounters the lively agency of memories of the Shōtoku memories that are strongly linked to the origins of Buddhism in Japan. This paper thus aims to raise the issue of materiality of such relics from the viewpoint of cultural history of both texts and objects.

KATSUTANI Yuko 勝谷祐子 (Strasbourg)
4rd year PhD student at the University of Strasbourg and Waseda University,
Research Fellow of the Japan Society for the Promotion of Science (JSPS)

「サン・ボネ・ル・シャトー参事会聖堂壁画研究—イタリア絵画との比較から」（英語）
“A Study of the Wall Paintings in the Lower Chapel of the Collégiale de Saint-Bonnet-le-Château—Drawing Comparisons with Italian Paintings” (in English)

This presentation aims to observe the style of the mural paintings in the lower chapel of the Collegiate Church of Saint-Bonnet-le-Château built in 1400 AD at the top of this city. The lower chapel, located in the southeast of this building, is rectangular in shape and about nine meters long and seven meters wide. The decor consists of twelve scenes from the New Testament; these are tempera paintings partly painted with oil. We have no contemporary documents that make reference to these mural paintings. Also, neither has the author been identified nor the date of completion been specified until now.

Regarding the style of the painter, Georg Troscher analyzed the influence of the miniatures of northern Europe on these paintings in 1966. In addition, some influences of Italian art have been indicated by other studies. However, there have been no specific analyses that compare them with Italian paintings. In order to clarify the Italian aspect and identify the influences on these paintings, it will be necessary to observe the Crucifixion painted on the northeast wall and compare it with the paintings of the Trecento.

We examine the composition of the Crucifixion for the first time and suggest a work of Altichiero da Zevio as a model for the paintings of Saint-Bonnet-le-Château. Later, we focus on specific details in the Crucifixion at Saint-Bonnet-le-Château, especially the representation of the body of Christ: his face, his legs, and his Perizoma. We find evidence that the portrayal of the body of Christ at Saint-Bonnet-le-Château is different from its portrayal in the paintings of northern Europe in the fourteenth and fifteenth centuries, suggesting that the painter followed the tradition of Italian art. This discussion will lead us to a hypothesis that the anonymous painter of Saint-Bonnet-le-Château had been born in a city strongly influenced by Italian culture, or in Italy itself.

Lastly, in order to determine the style of this painter, we identify differences between the Crucifixion at Saint-Bonnet-le-Château and the Crucifixion of Altichiero. By this comparison, we find that the painter of Saint-Bonnet-le-Château had taken a different approach to expressing personal gestures and the construction
of space, these being based on a different principle of design. Thus, we identify the qualities of this painting that create a particular visual effect in this sacred space.

**KIMATA Motokazu 木俣元一 (Nagoya)**

「シャルトル大聖堂における展示プログラム：
聖遺物・聖餐・ステンドグラス」（英語）

宗教空間における「モノ」やイメージに関する諸問題を考察するためには、それらが配置される場において、こうした要素がどのような経験や認識を人々にもたらしたかについて問うことが重要となる。12世紀中期から13世紀後半にかけ基本的形態を確立していたゴシック聖堂においては、都市空間に面した外壁、ファサード、扉口、そして内部空間に設置された彫刻、壁画、モザイク、ステンドグラス、墓碑、祭壇装飾、聖遺物とその容器、銘文等といった多種多様な視覚的イメージ及び事物によるネットワーク（展示プログラム）が編成されていた。本発表では、従来の研究で指摘されてきた主題の体系性に基づく個々のまとまりで静的な図像プログラムに加えて、周囲の都市空間や聖堂建築により課される動線や視線の方向づけを通じ、各種視覚的要素と観者との間で成立した運動的認識を前提として形成されていることを1つの実例に基づいて明らかにすることを目指す。

盛期ゴシック様式を代表する建築のひとつであるシャルトル大聖堂（フランス）には、1194年の火災後に再建が進められた再建の際に入り、13世紀初頭に多数のステンドグラスが設置された。これらのステンドグラスの配置は何らかのプログラムに基づくものであるかどうかについては、一部を除いて否定的な意見の研究者が多い。他方、クローディース・ローティエは、最近発表した研究において、かつてシャルトル大聖堂に所在され、大聖堂全体に渡って展開していた祭壇、あるいは祭壇上の聖遺物容器に収容されていた様々な聖遺物と、同様に大聖堂全体に渡って設置された各々のステンドグラスの主題との関係には、深い関連性が想定できることを指摘している。

この重要研究成果を踏まえながら、発表者は、このような聖遺物という観点に加えて、さらに聖餐の秘跡という観点を導入することによって、シャルトル大聖堂のステンドグラスの主題の配置に関する考察に、これまでない新たな展望をもたらしたいと思う。

たとえば、内陣の中心をなす主祭壇後方に設置されていた聖遺物容器には、シャルル禿頭王が大聖堂に寄進した聖母の嚏ビアという、由緒ある聖遺物が収納されていた。そのちょうど真上に位置する大聖堂中央軸線の高窓には、下から「受胎告知」、「聖母マリアのエリザベット訪問」、「聖母子座像」という、いずれも聖母によるキリストの受肉へのテーマに対応する画像が配置される。さらにこの窓と隣接する右の窓には、「モーセと燃え柴」、そして処女による救世主の懷妊と出産を予告する旧約聖書の預言者像が配置されている。これらも同様に、聖母によるキリストの受肉と密接に関わる主題である。

発表者が注目するのは、これら2つの窓の下部には、巨大な籠に白い丸いパンを入れて運ぶ2人の男が表される点である。従来の研究では、このようなパンの表現は、大聖堂にステンドグラスを寄進したパン職人たちの仕事の様子、あるいは大聖堂へのパンの寄進行為を描くものと解釈されていた。だが、主祭壇の真上という位置と、聖母によるキリストの受肉をテーマとする窓に置かれていることを考慮するなら、聖餐との関連性を想定することが可能となる。こうした仮説は、主祭壇の後方にある内陣周辺の暗中における《使徒伝》に窓の下部にも、主祭壇上の高窓と同様にパンに関わる場面が3つ並んでいることによって補強することができるにちがいない。

“The Exhibition Scheme at the Chartres Cathedral: Relics, Eucharist, Stained Glass” (in English)

In order to investigate the various issues presented by the “objects” and images situated in religious spaces, it is necessary to ask what experiences and insights their respective components bring to the people in the spaces they are located in. In the case of gothic cathedrals, which developed their basic shape from the mid-12th until the late 13th century, that would be the network (exhibition scheme) of a wide variety of
visual images and objects: their walls facing urban space, their façades and portals as well as the items located in their interior space, such as the carvings, wall paintings, mosaics, stained-glass windows, graves, altar ornaments, relics and reliquaries or inscriptions.

Based on the systematicity of their visual themes, previous research has pointed out the closed and static visual scheme of gothic cathedrals in its individual conclusions. Adding to these, this presentation aims at highlighting the fact that their visual scheme relies on the presupposition of dynamic knowledge arising between the various visual elements and the spectator through the flow lines and his/her gaze based on the surrounding urban space and the cathedral’s architecture.

It does so at one concrete example: Chartres Cathedral in France is one representation of the Golden Age of Gothic architecture; as part of its rapidly proceeding construction works after the fire in 1194, numerous stained-glass windows were installed in the beginning of the 13th century. Apart from a small group, researchers largely have had negative opinions on whether the arrangement of these stained-glass windows follows any image scheme. On the other hand, in a recently released research, Claudine Rotier points out that there is a significant connection between the altars spreading throughout the whole Cathedral, the various relics and reliquaries placed on these alters and the themes and motives of the various stained-glass windows.

Drawing on these important research results and through introducing the perspective of the Sacrament of the Holy Communion (the Eucharist) and adding it to that of the relics, I would like to contribute a new prospect to the analysis of how the themes and motives of Chartres Cathedral’s stained-glass windows are arranged.

For example, the reliquary located behind the main altar in the center of the inner sanctum, contains what is believed to be the tunic worn by the Blessed Virgin Mary at the time of Christ’s birth (Sancta Camisia). It was donated to the Cathedral by Charles the Bald. The Cathedral was thus able to add a historical relic to its possessions.

In the Cathedral’s central axis vault’s high window right overhead are displayed images (from below) “Annunciation of the Lord”, “The Visitation [of Mary by Elizabeth]” and the Madonna’s seated figure. Either is dealing with the theme of the incarnation of Christ. Moreover, in the adjacent window on the right one finds “Moses and the Burning Bush” and the image of Old Testament prophets announcing the pregnancy and delivery of the savior. Both themes are also closely related to the incarnation of Christ.

I would like to draw your attention to the fact that in the lower part of both windows two men are depicted. Both carry large baskets containing white, round bread. In the previous research, the depiction of such bread was interpreted as showing those bakers at work, who had donated stained-glass windows to the Cathedral, or alternatively, showing these bakers donating bread to the Cathedral. However, if one takes into account the fact that the window is located directly above the High Altar, it becomes possible to assume a relationship to the Holy Communion. This hypothesis can doubtless be reinforced by the fact that same as in the high window towards the higher part of the Altar, in the lower part of the “Twelve Apostles” window in the back part of the High Altar in the chancel, we can find three scenes in a row relating to bread.

(Eng. tr. by Maria Römer)

Jörg QUENZER ヨールグ・グヴェンツァー (Hamburg)

“Mediating between text and physical object: Paratexts in Japanese manuscript culture”

By coining the term “paratext” the French scholar Gerard Genette has identified a very important element of the text: textual elements which do not belong to the so-called “main part”, elements compromising title, author, table of contents, additional commentaries and others. Genette even counts non-textual elements like illustrations or external textual elements, for example a letter exchange by the author, as part of this subgenre (epitexts). Obviously, a certain literary and historical situation was in his mind: the formation of modern book culture, books mostly of fictional character, and part of the modern printing culture.

Having this in mind, paratexts are of course not restricted to printed books, but can also be found in manuscripts. It might equally well be maintained that, conversely, these phenomenon were actually developed even earlier as part of manuscripts cultures. There are good reasons, in this case, to differentiate the relationships between main text and paratext more closely. As for manuscripts, both will form a strong unit: Commentaries, added as glosses, could become part of the main text during later stages; single words or phrases become titles and so on. The material conditions of the manuscripts, especially the need to copy a certain text again and again in order to preserve it, is conducive to such flexibel separations and unifications. This ambiguous relationship of main text and paratext allows for the latter to contain both informations on
the text and on the physical object that contains it. This is why paratexts are the ideal means to mark the status of a manuscript as "sacred". With this paper, I would like to point out these functions of the genre. On the one hand, such an attempt may help us to understand the specific uses and meanings of sacred objects. At the same time this allows us to question assumptions within media studies and philology as well as religious studies.

フランスの文学研究者ジェラール・ジュネットは、テクストの重要な一要素を「パラテクスト」という概念で表した。題名、著者、目次、解説・評価など本文の一部と見なされない（テキスト）部分である。ジュネットによるとパラテクストには、図・挿絵といった非テキスト的要素や、著者の書簡など本文の外部にあるテクストも含まれる。このことから、ジュネットがパラテクストの定義において、文学の歴史的状況をきちんととらえていたことがわかる。つまり、近代的印刷文化の一部とたらえるべき、フィクションを主たるジャンルとする西洋での本の誕生である。留保付きであるが、同様の要素が写本にも見られる。むしろ、パラテクスト的現象の起源はすでに写本文化の中にあったと言える。写本の場合、テクストとパラテクストはより一体的にとらえなければならない。本文と本文以外のテクストの関係はっきり定義できないことが多い。傍注としてつけられた評価が、後に本文の一部となることもあり、単語や文の一部が後に題名として使われる。

写本というメディア、特に写本による伝承では、本文とパラテクストの境目が柔軟になりうる。このようにパラテクストは、本文に対して多義的な関係にあることで、本文とその内容についてだけでなく、本文を含む物理的な「もの」すなわち写本そのものについて、何かを伝えるための場所になっている。そのためにパラテクストは、写本に聖なるものというステイタスを付与するための理想的な手段となるのである。

この講演では、中世日本の写本文化からいくつかの例を挙げて、パラテクストの機能を明確にしたい。それにより、ものとしての写本が宗教においていかに重要であったかが理解できるようになる。同時に、メディア論、テキスト論や宗教、それぞれにおける理論的な前提やパラダイムを問い直すことも必要になるだろう。

Melanie TREDE メラニー・トレーデ (Heidelberg)
“Colophons and other Framing Devices in Hachiman engi scrolls of medieval Japan” (in English)
「中世日本の『八幡縁起絵巻』の奥書と他のフレーミング方策」（英語）

The illuminated handscrolls of the Hachiman engi 八幡大菩薩御縁起 prolifeated since the early fourteenth century at great speed and variety. One of the triggers were the Mongol invasions of 1274 and 1281, which resulted in the conceptualizing of Hachiman as one of the indigenous deities who protected Japan against the foreign invaders. The pivotal text, which manifests this thinking is the Hachiman Gudôkun, arguably conceived between the 1290s and early 1300s by priests at the Iwashimizu Hachiman Shrine, South of Kyoto. Just how exactly this text was adapted into the materiality of a shrine treasure, the illuminated handscroll (emaki), and how it proliferated, has not been investigated in detail yet.

However, the colophons 奥書 (or, in Genette's terminology, the peritexts) in extant Hachiman engi scrolls relate facets of distribution and copying activities; the process of finding the desired scribes or painters; soliciting funds to pay for them, and the impact the scrolls had on the donor on first view. These and other aspects shall be discussed in the paper.

At the same time, the materialities of the scrolls diverge quite significantly, defying, however, the dichotomic categorization by art historian MIYA Tsugio 宮次男 in types A and B (甲乙). These categories divided by painting style, textual sophistication and the choice of script type, have been canonized since its proposal in 1985/86. However, it seems that the scrolls' material set-up diverges according to the locale of the shrines to which they were donated. Materiality (an aspect of the concept of the "frame" in art historian Meyer Schapiro's terms) in this sense includes the size of the paper and the selection of pigments; the proportions of the figures, and the compositions of scenes as well as the choice of depicted moments of the story.
The Visual Experiences of the Spectator in the monastery of San Giovanni Evangelista in Parma” (in English)

In the San Giovanni Evangelista [St. John the Evangelist] Church in Parma, we find ceiling paintings, an apse, a chancel, a painted frieze in the church’s nave (1520–24) as well as numerous works of the Renaissance painter Antonio Allegri da Correggio (c. 1489–1534) dating from his mature phase. This presentation will highlight how this series of ornaments, while being closely linked to the architectural structure of the church itself as well as to its altar, altar pieces, its chancel’s enclosing walls and crucifix located within its interior space, creates a religious context corresponding to that of the Montecassino Abbey.

Depending on one’s point of view, the specificity of the Church’s ceiling painting, showing Christ surrounded by his 12 apostles, lies in the fact that an icon of St. John is shown/hidden in the Western edge of the dome. Accordingly, the spectator in the nave/chancel is presented with different views: From the nave, from which the icon of St. John remains hidden, one is shown the scene of the “Second Coming”. By contrast, from the chancel of the Church, which is dedicated to St. John, one is shown the “Death of John” as one scene from his life. According to Montecassino’s Liturgy of the Hours (1506), the Christ appearing in front of St John and the Christ of the eschatological “Second Coming” were understood to be one. Correggio
juxtaposed both motives, which are closely related content-wise; making use of the architectural structure of the Church, he merged them into one image.

If one takes one’s distance from the chancel, one sees a full-body statue of Christ in the cross-section space of the entry, which is gradually hidden by the architectural arch. This scene, which thus only presents us with Christ’s feet from the ankles to the tip of the toes, can be taken as another icon staged by the painter. More clearly, following the tradition of “Ascension” icons featuring feet-only Christ images, the sight of the apostles looking at this statue, can be considered to represent a contemplation about his life and divinity by those who are unable to see him in flesh in heaven. In the chancel, on the other hand, we find displayed a figure of St. John facing this Christ statue. According to Augustine, the encounter between St. John and Christ, when they were both invited to heaven, signifies the restoration of God’s vision which was realized at the last judgement. As Corregio used the techniques of prayer paintings to compose this West-side scene, the spectator’s gaze, like St. John’s, is guided towards a direct encounter with Christ. It can be assumed, that the chancel’s enclosing walls, which have been in existence since the beginning of the 16th century, reinforce the significance of the St. John statue, which solely appears in the chancel. Not only was the direct contemplation of God an aim to be achieved through religious study practices; the icon also shows that only the religious master was allowed to see him in special.

On the nave frieze “The Rituals of Christianity” on the wall behind the choir seats, one finds a painting of its type, the “Pagan Rites from the Old Testament”. From the wall display in the nave and the chancel focusing on these “rituals” in relation to the crucifix on the chancel wall, it can be assumed that the altar as well as the mass actually held on that altar, were in order to recall the sacrifice of Christ to the spectator.

Through the totality of these decorations, the theology of the Montecassino order, according to which Christ’s sacrificial death for humanity is realized in the salvation promised in the ceiling paintings, is narrativized visually.