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The Influence of Chinese Thought on Ōbaku Zen Buddhism: Some notes about the discovery of “internal organs” hidden inside the seated Shakyamuni statues of Nagasaki’s Kōfukuji and Shōfukuji temples

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Abstract

In the wake of a special exhibition to commemorate the 350th anniversary of the Ōbaku school of Zen Buddhism in Japan, metal objects shaped like internal organs were found hidden inside Buddha-statues from Nagasaki’s Kōfukuji and Shōfukuji temples. This paper will try to offer some ideas about the Chinese thought behind that custom.

要約

黄檗宗大本山萬福寺開創350周年記念特別展の準備中に長崎の興福寺と聖福寺の仏像の内部に「五臓」と呼ばれる心臓や肺などの形をした薄い金属製の板が発見された。この論文で「五臓六腑」の基である中国思想について述べる。

Keywords : Ōbaku school, dedicatory zàng-fū organs

キーワード : 黄檗宗、五臓六腑

“The simulacrum is never that which conceals truth -
it is the truth which conceals that there is none.

The simulacrum is true.”¹

Jean Baudrillard

When the Chinese Zen² master and founder of the Ōbaku school, Yin-yuan Longqi (隱元隆琦, 1592-1673) fled the political turmoil of the late Ming period (1368-1644) and finally accepted an invitation³ to come to Nagasaki in 1654, he was enthusiastically greeted by a considerable Chinese community and some reform-minded Rinzai clergy. At the time of his arrival there were three Chinese temples in Nagasaki: Tōmeizan Kōfuku-ji (東明山興福寺), a temple established in 1624 with the financial support of traders from Nanking, Fukusaiji (福濟寺), constructed in 1628 with the support of people from the Amoy area and Taiwan, and Sōfuku-ji (崇福寺), built in 1635 by Chinese immigrants from Fujian province. These temples catered to the needs of the Chinese expatriate community, and their architecture and structures included many Chinese elements and

gave room to several deities from Chinese folk religion, like Mazu or Guan Yu.⁴ Religious studies were hardly pursued, so the dogmatic profile of the Chinese temples was rather low, the Chinese clergy’s activities were limited mostly to funerals, holidays and festival services.

This changed however, when Yin-yuan Longqi became first abbot of the Kōfuku-ji and later also of the Sōfuku-ji, where he introduced his Chinese style of Rinzai school Zen Buddhism, later to be called Ōbaku Zen. He drew huge crowds and soon became the centre of religious attention.

Whereas the Rinzai school had developed independently in Japan from its introduction by Myōan Eisai (明菴 榮西, 1141-1215) in 1191 until Yin-yuan’s arrival, its Chinese older sister, the Linji school, had evolved differently.⁵ This showed (among other things) in different monastic styles and the incorporation of Pure Land and esoteric elements into Zen practice. With this in mind, it should be noted that in spite of the enthusiastic welcome, many Japanese

“found the Chinese practices and styles abhorrent, apparently for their very foreignness (...) the Chinese masters maintained aspects of life known to them in China that an outside observer might tend to classify as culturally rather than religiously significant, including the language used in ritual, the design of monastic robes and shoes, clerical hairstyles, and the like. Ōbaku monks seemed committed to preserving their cultural identity as Chinese in the face of the dominant Japanese culture surrounding them. As native speakers of Chinese, they also expressed some scepticism about the ability of the Japanese to fully understand and utilize the large corpus of Zen literature written in Chinese.”⁶

Also, Zen Buddhism, especially in China, stresses the extreme importance of Dharma lineage, and the concept of a patriarchal succession

“[it] was a central tenet of Chan (...) [that] the teachings could not be learned from scripture, but had to be handed down from master to student via a process of personal transmission. It was on the concept of this direct personal line back to Śhākyamuni that Chan based its claim to be the one and only true teaching”⁷

Zen in China had succeeded through a process of gradual sinification and adaptation,

“it managed to identify itself as being Chinese rather than foreign. As the Chan master began to supplant the Buddha as the source of all wisdom, so there developed a canon that consisted not of translations from Indic languages but of vernacular Chinese.”⁸

Hence the use of the Chinese language during ritual and the reference to Chinese scriptures and Chinese monastic rules. Yin-yuan and his entourage saw themselves as the true keepers of orthodoxy, a viewpoint not shared by the Japanese Rinzai elite.

As a result, Japanese Rinzai and the new import, later to be called Ōbaku, developed to become two different schools, although the Ōbaku lineage did not gain official recognition as an independent religious body until 1876.⁹ During the Tokugawa-period it was officially referred to as the *Rinzai shu Ōbaku ha* 臨濟宗黄檗派 (Ōbaku branch of the Rinzai school), although monks belonging to this tradition called it the *Rinzai shōshū* 臨濟正宗 (True Rinzai lineage), again indicating their claim for the only true Dharma succession.

In spite of these doctrinal, cultural and organizational differences, Yin-yuan managed to impress the

country's political elite with his wide knowledge and his fame as a calligrapher. So after an audience in 1658 with the shogun Tokugawa Ietsuna, who convinced Yin-yuan Longqi to stay in Japan, he received a stipend of 4000 koku and land in Uji, close to Kyoto, to build the new school's head temple: Mampukuji (萬福寺), which was founded in 1661 and constructed completely in the Chinese Ming style.

In 2011 the Kyushu National Museum in Dazaifu held a special exhibition to commemorate the 350th anniversary of Mampukuji and many important exhibits were on loan from Nagasaki's "Chinese temples" Since the third temple, Fukusaiji had been destroyed during the Atomic bombing of Nagasaki in 1945 and today's structure was rebuilt after the war, the chosen exhibits originated from Kōfuku-ji and Sōfuku-ji and from the later built fourth Chinese temple, Shōfuku-ji 聖福寺 (also called Manjusan 万寿山), which was founded by Tetsushin Dōhan (鉄心道胖, *1641 - †1710), the grand-disciple of Yin-yuan. Shōfuku-ji was completed in 1677 with the financial backing of Chinese merchants from Canton.

Many of the materials used in the construction of these temples had been shipped directly from China: For instance, Sōfuku-ji's Daiippō-mon (第一峰門), one of the three temple gates, adorned with calligraphy by Yin-yuan) and it's Daiyū Hōden (大雄宝殿; Great Buddha hall).¹⁰ Or Kōfuku-ji's and Shōfuku-ji's Great Buddha halls which also consist of wooden elements which were carved in and imported from China. Most of the statues enshrined within these temples had also been brought over from southern and eastern China, the home provinces of the Chinese settlers in Nagasaki. Among these some important pieces were chosen for display and underwent X-ray and CT-scannings prior to the exhibition. These examinations revealed the hitherto unknown presence of metal objects in the shape of internal organs inside the statues in question.

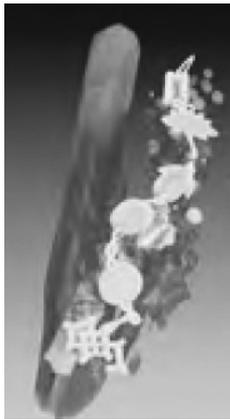
In 2001, examinations of Shōfukuji's seated Shaka Nyōrai¹¹ statue,¹² a 17th century Chinese wooden artwork of 148.5 cm in height, had already shown the insertion of the 5 Viscera. It was ascertained that these were



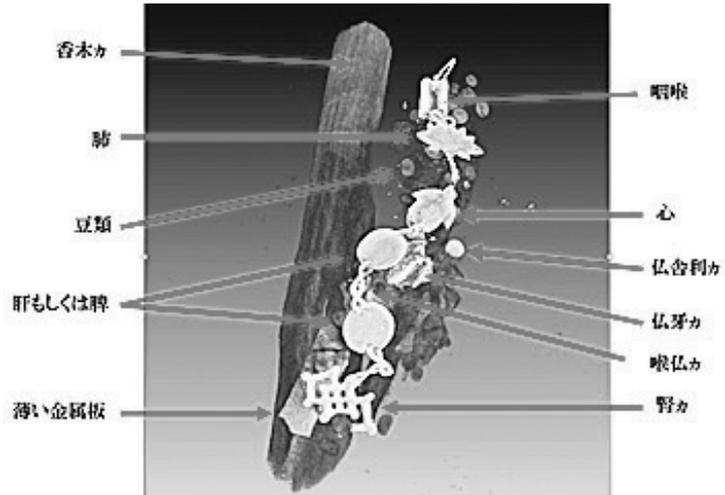
Shōfukuji's seated Shaka Nyōrai¹³



X-ray of Shōfukuji's seated Buddha¹⁴



CT-Scan detail¹⁵



CT-Scan detail with explanation¹⁶

made of silver, and that their overall-length was 17 cm.

Then, in 2013, the Kyushu National Museum released the news¹⁷ about the examination of Kōfukuji’s seated Shakyamuni statue, a 80.8 cm high gilded wooden piece, probably crafted at the end of the 17th century in Eastern China, somewhere along the Yangtze river between Nanjing and Soochow.

It revealed a 15.5 cm long string with a Throat¹⁸ (咽喉), and five thin silver elements, representing the Five Viscera (五臟六腑) or zàng-organs (臟): Heart (心臟), Lung (肺), Kidneys (腎臟), Liver (肝臟) and Spleen (脾臟). It was also found to contain a wooden staff as the representation of the spinal cord (脊髓), and yet unclear objects in the area above the statue’s hands, thought to be the fū organs (腑): Large intestine (大腸), Gall bladder (胆), Urinary bladder (膀胱), Stomach (胃), Small intestine (小腸) and Triple Energizer (*San Jiao*, 三焦). A huge surprise was the detection of a bronze-mirror (10.3 cm in diameter and 1.1 cm thick) thought to represent the Spirit (魂). The only other Buddha statue known to contain a mirror, can be found inside the Shaka Nyōrai at Seiryō-ji (清涼寺) in Kyoto. The Kyoto statue is said to have been brought to Japan by the



Kōfukuji’s seated Shakyamuni²⁰



X-ray of Kōfukuji’s seated Shakyamuni²¹

X-ray detail²²X-ray detail with explanation²³

monk Chōnen (齋然938-1016), who in 985 went on a pilgrimage to China, where he commissioned a copy of the legendary but now lost Udayana Buddha.¹⁹ In the case of this 10th century piece, the organs had been made from silk.

The museum's press release emphasized the importance of the discovery, as world-wide, there are only 11 confirmed metal-viscera findings in Buddha statues of Chinese origin, and of those a total of 8 have been found in Nagasaki prefecture. The bulletin was very detailed about the forensic side of the findings, which were to help the Museum teams in Dazaifu and Nagasaki find out more about the statue's provenance. As for an explanation concerning the symbolic meaning of the hidden objects, the statement only mentioned that it was customary practice in China to outfit Buddhist statues with replicas of vital organs in order to animate them.²⁴ I would like to offer some thoughts regarding the philosophy behind the presence of "hidden organs" in Chinese statuary.

A visit to any Ōbaku temple will immediately reveal its strong connection with Chinese spiritual life.²⁵ the locations of Ōbaku temples are chosen based on Feng-Shui principles, the arrangement of the buildings follows Chinese geomantic principles, important parts of the temple were often crafted in China and shipped to Japan and the temples' embellishments usually show mythical animals like bats, butterflies, phoenixes, and dragons as well as others of Chinese lore. Common decorations also depict plants and fruits like lotuses, peaches and Citrus medica, often used in Chinese medicine, which was widely practised by the clergy.²⁶

Buddha's teachings from the earliest times had been seen as a remedy to cure all kind of afflictions:

"From the time Buddhism was first introduced to Japan up to the point at which the Meiji government instituted German style medical education in 1869, the majority of those involved in the healing arts were Buddhist priests."²⁷

Healing methods consisted not only of (preventive) sutra readings or esoteric rituals, but also incorporated Chinese ideas concerning medical therapy and pharmacology.²⁸ Even during periods of limited contact with China,

“Buddhist clergy remained among the most consistently well informed about intellectual developments on the continent (... and) were thus able to maintain a position of authority in matters of higher learning, including medicine.”²⁹

A key point in Buddhist/Chinese medicine was the belief that the physical and the spiritual world were corresponding systems and could not be understood separately, since only their harmonious interaction would bring about an organic, healthily integrated whole.³⁰ This view was also prevalent at the time of the initial introduction of the Linji-school by Eisai in the 12th century. Even so, Buddhist medicine gradually lost its importance in Japan.

Buddhist temples in China had a long history of actively participating in the dissemination of medical knowledge,³¹ and Yin-yuan, raised in the Chinese Buddhist tradition, was no exception. Hence, Ōbakus’ cenobitic life was influenced on many levels by Chinese (preventive) medical practices, for example by the emphasis on tea drinking³² and by a special type of Ōbaku Shōjin ryōri, called Fucharyōri (普茶料理),³³ which is a type of vegetarian temple cuisine based on the elementary rules of Chinese medicine and food therapy (Yakuzen, 藥膳). We also know about Yin-yuan’s interest in medical questions and about his close acquaintances with Ryōō Dōkaku (了翁道覚, 1630 - 1707)³⁴, founder of the Chinese medical academy Kintai-en (錦袋円) and influential advocate of Chinese medicine and food therapy in Japan.

Meanwhile, the Japanese practice of traditional Chinese medicine, Kampō (漢方医学), had not only encountered a strong competition with the arrival of Western medicine since the 16th century, by the late 17th century it had also split into two schools, the 16th century Gosei-ha (後世派, School of Later Developments in Medicine) and the Kohō-ha (古方派, School of Classical Formulas), which emerged about 150 years later.³⁵ An important consequence of these developments was an increased Japanization of traditional medicine, as the shrinking demand for orthodox Chinese medical books during the Edo-period suggests.³⁶ It also partly explains the case of the forgotten dedicatory organs, since the subsequent secularization of medicine eventually ended the Japanese Buddhist clergy’s monopoly on health care and medical knowledge. So, when Yin-yuan arrived, he must have felt the need to reset the Japanese Rinzai school and reconnect it with its Chinese roots, and that included not only the claim for true Dharma-lineage and the resulting insistence on Chinese monastic rules, Chinese temple iconography and architecture, but also on the preservation of Buddhist healing. The obvious way to reconnect Japanese Rinzai with its Chinese past was via references to Eisai,³⁷ who had expressed his thoughts about Buddhist healing in his treaty Kissayōjōki (喫茶養生記 written in 1211).³⁸ Eisai’s views on how to nourish life and support longevity were the result of his study of esoteric sutra texts³⁹ and his witnessing of medical treatments during his journeys to China in the 12th century.

Traditional Chinese medicine covers a wide range of physical, emotional, mental, social and ontological aspects, and has absorbed elements of Daoist, Buddhist, Confucian and other thought. It is less concerned with fixing perceived malfunctions or repairing damage but rather observes bodily functions and the way

the body interacts with the cosmic environment, and then monitors the flow of energy, in order to keep and restore harmony. Subsequently, ideas about an organ system based on Chinese medical theory, are not equal to the image of Western anatomical organs. The Chinese Organs, called *zàng fǔ* organs (臟腑) are seen as expressions of the Five Elements, chin. Wu Xing, 五行, Wood 木, Fire 火, Earth 土, Metal 金, and Water 水. These five elements are themselves the result of the interaction of positive and negative energy, Yin and Yang 陰陽. Subsequently, all organs are sorted into two groups, they are either close to the Yin-side or to the Yang-side: The so-called *zàng*-organs, Heart, Lung, Kidneys, Liver and Spleen are regarded as Yin-organs, while the *fǔ* organs, Large intestine, Gall bladder, Urinary bladder, Stomach, Small intestine and Triple Energizer (*San Jiao*) are regarded as Yang-organs.

The Heart, as the vessel for “shen” 神, the “Chief of Forces” and was associated with cognition and emotion, the Liver corresponded to the “Celestial Spirit”, 魂, the Lung was associated with the “Terrestrial Spirit”, 魄, the Kidney- *zàng* with “Essence”, 精 and “Will”, 志, while the Spleen was seen as being linked to “Intention”, 意.⁴⁰

Body parts were never seen in an isolated way but always in relation to each other and, by extension, to the order and harmony of the cosmos. Each organ corresponded to a certain mental quality, a certain emotion, a certain sense, a certain taste, a certain smell, a certain extremity, a certain body tissue or a certain body-fluid etc., while in connection to the environment an organ was related to a certain planet, plant, animal, mineral, color, sound, a certain hour, month and season and so on.⁴¹

Eisai, who was originally trained in the esoteric tradition of the Tendai school, took these concepts one step further by linking each *zàng*-organ with a certain aspect of Buddhist cosmology and by associating it with suitable mudras and mantras. In his chart, the Liver represents two aspects of the Buddha, Ashuku Nyōrai (阿闍如来, the “Immovable Buddha”) and Yakushi Nyōrai (藥師如来, the “Healing Buddha”), the Heart corresponds to Hōshō Nyōrai (宝生如来, the “Five Meditation Buddha”) and to Kokūzō Bosatsu (虚空藏, the “Buddha of Boundless Space”), the Lung represents Amida Nyōrai (阿弥陀如来, the “Buddha of Infinite Light”) and to Kannon Bosatsu (觀音菩薩, the “Goddess of Mercy”), the Kidney is the aspect of Shaka Nyōrai (釈迦牟尼, the “Historical Buddha”) and to Miroku Bosatsu (弥勒菩薩, the “Buddha of the Future”) and lastly, the Spleen corresponds to Dainichi Nyōrai (大日如来, the “Celestial Buddha”) and to Hannya Bosatsu (般若菩薩, the “Buddha of Transcendental Knowledge and Perfect Wisdom”).⁴²

In a converse conclusion of Eisai’s logic, that would mean, that the outfitting of a Buddha statue with the Five Viscera, would turn that statue into a vessel which represents the “Real Buddha” in all his spatial, temporal, cognitive, cosmic and transcendental facets. The combination of the constituent elements: statue (=body), Liver, Heart, Spleen, Lung, and Kidney work like a mandala - a mandala, which is intended to establish a sacred space and represent the structure of the universe. Thus, the practice of inserting the five viscera turns the body of the statue, the physical representation of the Buddha himself, into a Mandala, which in its vast meaning can be only properly understood by the initiated.

From the viewpoint of Buddhist healing, the *zàng*-organs were attributed the highest importance, since they “were at once reservoirs for *qi* 氣 (the constituent material in living things), *jing* 精 (*qi* in its most refined

form), and the five animating forces 五神, which were themselves understood to be formed out of *qi* and *jing*.”⁴³ Chinese medicine interprets aging and subsequently death as a gradual evaporation and depletion of these vital animating forces, so in China, the esoteric practice of outfitting a Buddha statue with dedicatory organ replicas, came to be seen as a way to spiritually (re)animate it and became popular in Northern Song Buddhist statuary, of which the above mentioned 10th century wooden statue of Shakyamuni Buddha, found in Kyoto’s Seiryōji Temple is one example.⁴⁴



Replica of the silken organs found in the Shakyamuni Buddha in Seiryōji⁴⁵

However, although many Chinese influenced medical schools existed in Japan, the custom of outfitting Buddha statues with organs did not catch on in the Japanese statuary tradition. And while it is not uncommon to find sutra copies or prayer texts inside them, about 700 years had to pass before the *zàng-fū* finally reappeared in Japan, by way of statues imported from China for the Ōbaku temples.

I have been unable to verify whether the presence of “internal organs” within Buddha statues was common knowledge within Chinese monastic communities or whether it was part of an esoteric tradition known only to the initiated. However, it should be noted that China has a long tradition of hiding important scriptures, such as the library caves and sutra stone tablets of Yunju Temple (雲居寺), and artefacts, such as the famous Terracotta-Army of the mausoleum of Emperor Qin Shi Huang (秦始皇陵).

It has been argued that hiding “internal organs” within Buddha statues was thought to invest the statues with power.⁴⁶ That seclusion was even seen as a prerequisite for their effectivity, just like with real inner organs, which only keep the body alive as long as they are not exposed. Furthermore, in the Chinese language there is a phonetic connection between the words for “hide”, “contain”, “crypt”, “bury” and “organ”, all of which are pronounced “zang”.⁴⁷ This is further proof that the custom of hiding mock-organs inside Buddha statues has long historical roots.

Although the Chinese cultural heritage of hidden organs in Buddhist statuary is undisputable, the possibility of some Tibetan influence can’t be excluded. Since its foundation by Linji Yixuan (臨濟義玄; ? - 866), the Chinese Linji tradition has absorbed various aspects of esoteric Buddhism, so knowledge about the Tibetan

custom of “Hidden Treasures” (Terma), meaning religious objects, which are hidden for the benefit of future generations, might also play a role.⁴⁸

The tendency within the Ōbaku-school to have Buddha statue’s outfitted with zàng-fǔ organs shows not only the desire to animate them, but also the intention to create for each Buddha statue (and by extension for each temple) a metaphysical reference, transcending both the micro- and macro-cosmos, since it puts the “real (re) animated Buddha” inside the temple thus connecting it with the true Dharma line, and it connects that very living Buddha into the cosmic context of all the Buddhas of all the times and spaces according to the esoteric tradition.

The addition of a mirror, like in Kōfukuji’s seated Shakyamuni, adds the extra element of protection against evil to the (re)animated statue and the Dharma. Mirrors are Buddhist symbols for clarity, completeness of perception and purity of mind. The Chinese Linji School of Ch’an Buddhism teaches,⁴⁹ that the Buddha-nature is the inherent nature of all sentient beings and Zen practice is just a process of enlightening to this inherent nature, so putting a mirror inside a Buddha statue expresses the wish for awakening, since the worshippers true selves are reflected in the Buddha. Mirrors are also believed to “reveal the secrets of futurity”⁵⁰ and can be seen as expressing the hope of continuing revelation and a deeper understanding of the Dharma, the similarities with Tibetan Terma should be noted here.

Having a “living” Buddha in an Ōbaku temple also strongly corresponds to the school’s claim to possess the true Dharma lineage, based on the teachings of the historical Buddha. In order to keep it that way, Yin-yuan and his close disciples tried to make sure that the Dharma lineage was kept Chinese. The Tokugawa government even “cooperated with the sect officials in making the arrangements for travel papers”,⁵¹ so that promising young monks, who were probably aware of the practice of placing hidden organs within the Buddha statues, could be brought over from China and be trained in the Chinese temples, but eventually this practice was discontinued. In 1740, therefore, the Ōbaku school appointed the first non-Chinese, Ryūtō Gentō (龍統元棟, 1663-1746) as the 14th abbot of it’s head-temple Mampuku-ji, and so he became the first Japanese to assume leadership of the Ōbaku school⁵². In the years following Buddhist medicine lost most of its former importance in Japan. Historical developments since the Meiji Restoration have further weakened Japanese Buddhism, meaning that over the years, the spiritual and medical mandala of the Ōbaku-Buddhas has become largely forgotten. This helps explain why the discoveries on the occasion of Mampukuji’s 350th anniversary came as such a surprise.

¹ Baudrillard, J. *Simulacra and Simulation*, T. S. Faria Glaser. Ann Arbor 1994.

² Zen is a school of Mahayana Buddhism that developed in China during the 6th century as Chan 禪 (Jap.: Zen). The Japanese Rinzai school of Zen Buddhism is the Japanese line of the Chinese Linji school, which was founded during the Tang Dynasty by Linji Yixuan (Japanese: Rinzai Gigen) and eventually transmitted to Japan in the late 12th century by Myōan Eisai.

³ In 1651 Sōfukuji was looking for a new abbot, and the Chinese community sent invitations to Wan-fu-ssu-temple in Fukien, which was originally accepted by Yin-yuan’s disciple Yeh-lan Hsing-kue (1613?-1651), but he was lost at sea. Repeated requests from Nagasaki clergy and the worsening situation in China finally convinced 62-year old Yin-yuan to make the dangerous trip to Nagasaki himself. See Baroni, p. 35 ff or Dumoulin, p. 301 ff. for details.

⁴ Mazu (also Ma-tsu or Maso 媽祖, 天后聖母, 天妃娘娘, 海神娘娘), the goddess of the sea and patron to sailors and fishermen, who in Chinese Buddhism is worshipped as an incarnation of the Mercy Goddess Kannon (觀音菩薩), and Guan Yu (also Kuan-ti, 關羽), originally a historical general of the 2nd/3rd century, who was first canonified as a warrior deity, but later came to be the

- patron of financial success and trade. In Chinese Buddhism, Guan Yu is revered as Sangharama Bodhisattva (伽藍菩薩) a protector of the Buddhist temples and the dharma.
- ⁵ Among the most noticeable changes were the incorporation of the Guiyang, Caodong, Yunmen, and Fayen schools into the Linji school, which resulted in a greater portion of esoteric practices, the incorporation of amidhistic doctrines, a different monastic code and others. See H. Baroni: *Obaku Zen*. Honolulu 2000.
- ⁶ H. Baroni: *Obaku Zen*. Honolulu 2000. p.10
- ⁷ R. Bowring: *The Religious Traditions of Japan*. Cambridge 2005, p. 289.
- ⁸ R. Bowring: *The Religious Traditions of Japan*. Cambridge 2005, p. 299.
- ⁹ For a detailed description of the sects development see: H. Baroni: *Obaku*. Honolulu 2000 and H. Baroni: *Iron Eyes. The Life and Teachings of Obaku Zen Master Tetsugen Doko*. New York 2006
- ¹⁰ Both listed as National treasures
- ¹¹ Statues of the Founder of Buddhism, Prince Siddharta Gautama are also referred to as Gautama Buddha, Shakyamuni, Shaka Nyōrai or Historical Buddha. For details of the iconography see <http://www.onmarkproductions.com/html/shaka.shtml>
- ¹² See http://www.jsps.go.jp/j-grantsinaid/22_letter/data/news_2011_vol3/p-20-21.pdf
- ¹³ picture source : http://www.kyuhaku.com/pdf/pamphlet_en.pdf
- ¹⁴ picture source : http://www.kyuhaku.com/pdf/pamphlet_en.pdf
- ¹⁵ picture source : http://www.kyuhaku.com/pdf/pamphlet_en.pdf
- ¹⁶ picture source : <http://www.n-syoufukuji.com/06.html>
- ¹⁷ 読売新聞、2013年1月9日
- ¹⁸ In order to indicate the difference between organs in the Western medical sense and the “spiritual” organs of the Chinese Buddhist context, the later are written with capital letters.
- ¹⁹ According to legend the Indian King Udayana is said to have had an actual likeness of the historical Buddha made during the Buddha’s lifetime. See <http://ja.wikipedia.org/wiki/%E6%B8%85%E5%87%89%E5%AF%BA#.E5.9B.BD.E5.AE.9D>
- ²⁰ picture source: <http://www.asahi.com/national/update/0108/SEB201301080017.html>
- ²¹ picture source : <http://www.asahi.com/national/update/0108/SEB201301080017.html>
- ²² picture source : <http://www.asahi.com/national/update/0108/SEB201301080017.html>
- ²³ picture source : <http://blog.livedoor.jp/nappi11/archives/3666950.html>
- ²⁴ “九州国立博物館 楠木隆志主任研究員：「中国では 仏像に五臓六腑の模型を入れて物体である仏像に生を与える風習があった」 “Press release quoted by KTN, Nagasaki Television, see : <http://ameblo.jp/rallygrass/entry-11445973981.html>
- ²⁵ It has been mentioned before, that Ōbaku’s founder Yin-yuan Longqi insisted on the strict observance of Chinese monastic discipline, which he had laid down in the Ōbaku shingi (黄檗清規) (See Baroni: *Obaku Zen*. p.88ff) with some help of his disciples Mu-an (木庵性瑫; 1611 - 1684) and Kao-ch’üan (高泉性敦, 1633 - 1695).
- ²⁶ About the temple decorations, please see my article “Ōbaku’s Shōfukuji-temple” in: *The Journal of Nagasaki University of Foreign Studies*, No. 16, Nagasaki 2012
- ²⁷ See E.R. Drott: *Gods, Buddhas, and Organs*. In *Japanese Journal of Religious Studies* 37/2, 2010, p. 247-273, p. 249.
- ²⁸ See E.R. Drott: *Gods, Buddhas, and Organs*. In *Japanese Journal of Religious Studies* 37/2, 2010, p. 247-273, p. 251
- ²⁹ See Drott, p. 252
- ³⁰ See Drott, p. 254
- ³¹ “The Northern Song imperial medical official Wang Weiyi 王惟一 (c. 987-1067) who served under Emperor Renzong 仁宗 (r. 1023-1063), designed two bronze models of the human body (tongren 銅人) for educational purposes (Yuhai 玉海63: 27; Xu Zizhi tong jianchang bian 續資治通鑑長編105: 26a; Goldschmidt 2008: 31-36). 17 One was on display in the Buddhist temple Xiangguo si 相國寺 in the capital Kaifeng 開封, and thus accessible to the public.” See: Shih-Shan Susan Huang: *Daoist Imagery of Body and Cosmos*. In: *Journal of Daoist Studies*. Vol.4, 2011, p.49 f.
- ³² Other than Eisai, who recommended powdered tea (matcha), Yin-yuan favoured leaf tea (sencha) and founded the senchadō (煎茶道), the way of sencha.
- ³³ See my article “普茶料理 Fucha ryōri” in: *The Journal of Nagasaki University of Foreign Studies*, No. 15, Nagasaki 2011
- ³⁴ <http://ja.wikipedia.org/wiki/%E4%BA%86%E7%BF%81%E9%81%93%E8%A6%9A> (23. 9. 2013)
- ³⁵ See <http://www.kampo.ca/history.shtml>
- ³⁶ See Mayanagi Makoto, <http://mayanagi.hum.ibaraki.ac.jp/paper02/netherlandsEng.htm>
- ³⁷ Yin-yuan showed his respect for Eisai for example in naming Nagasaki’s fourth Ōbaku temple “Shōfukuji” like the oldest Rinzaï temple in Japan in Hakata, Fukuoka, which was built in 1195 by Eisai with support from Minamoto no Yoritomo. Like Eisai, Yin-yuan also recommended the consumption of green tea, in his case in the easier to handle leaf tea version, which reflects the Chinese Linji’s trend towards a growing democratization and layization unlike the Japanese Rinzaï’s elitism. Fucharyōri, but also the inclusion of Amidhistic elements into the dogma also show this growing openness to the temple community.
- ³⁸ About the importance of the Kissayojoki see Drott, p. 247 ff.
- ³⁹ See Drott, p. 260 f.
- ⁴⁰ See Drott, p. 255 f.

- ⁴¹ See : http://en.wikipedia.org/wiki/Traditional_Chinese_medicine
- ⁴² See Drott, p. 262-263
- ⁴³ See Drott, p. 255
- ⁴⁴ It's silk organs originally were made by a Chinese nun from Taizhou in Zhejiang and are decorated with Brahmin and Sanskrit characters or contain incense or small gems. See: Shih-Shan Susan Huang: Daoist Imagery of Body and Cosmos. In: Journal of Daoist Studies. Vol.4, 2011, p.49 f.
- ⁴⁵ Picture source : <http://ukyoku.jugem.jp/?eid=55>
- ⁴⁶ Lothar Ledderose (Ostasiatische Kunstgeschichte, Heidelberg) quoted in Wilfried E. Keil / Tobias Frese, Tagungsbericht: Verborgen, unsichtbar, unlesbar, zur Problematik restringierter Schriftpräsenz, http://www.materiale-textkulturen.de/mtc_blog/2012_011_Keil_Frese.pdf
- ⁴⁷ See Lothar Ledderose
- ⁴⁸ The Bon branch and the Nyingma School of Tibetan Vajrayana has a tradition of adepts hiding "Terma" (hidden treasures) for future generations. The aim is, that their eventual discovery by chance or through the intermediation of "Tertöns", specially gifted adepts, fosters a tradition of continuing revelation in Buddhism. See: http://en.wikipedia.org/wiki/Terma_%28religion%29
- ⁴⁹ See T.Graham (Transl.): Master Hsing Yun's Being Good: Buddhist Ethics for Everyday Life. New York 1999, pp. 152-153
- ⁵⁰ See Williams, C.A.S: Outlines of Chinese Symbolism and Art Motives. New York 1941, p. 276
- ⁵¹ See: Baroni: Obaku. p. 65
- ⁵² Please note, that Baroni (see Obaku. p. 65) states, that "since the death of the twenty-first abbot in 1784, all of the abbots at Mampuku-ji have been Japanese", while Dumoulin and the Japanese Wikipedia entry (<http://ja.wikipedia.org/wiki/%E9%BB%84%E6%AA%97%E5%AE%97>) declare the 14th abbot to be the first Japanese on that post.

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