

# **The Thirteenth International Symposium Taoism in East Asian Culture**

## **Abstracts in English**

The purpose of this international symposium is to shed new light on the cultural characteristics of various regions in East Asia with reference to Taoism. It has been said that Taoism, along with Buddhism and Confucianism, constitutes the basic structure of East Asian culture. Therefore, an in-depth consideration of Taoism within the thought, literature, folklore, history and archaeology of East Asia helps to reveal the basic structure of the cultures of East Asia, including Japan.

Our basic premise is that Taoism, which originated in China, had a considerable influence on other regional cultures throughout East Asia. Focusing on Taoism allows us to distinguish similarities and differences among these regional cultures and put these cultures into a broader historical and geographical context. Ultimately, we hope to identify factors shared by various East Asian cultures.

Please note that these proceedings use the terms Tao and Taoism.

The words Dao and Daoism have been modified by the editor.

## Japanese Culture and Taoism

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The discovery of the Tomimoto-coin in Asuka from the seventh century suggests a relationship between the Han and the Tenmu period (天武朝) namely that the former influenced latter. One might argue that the emperor Butei of Han China and his faith in 'Taichi' (太一信仰) influenced emperor Tenmu and that Han China thus provided an ideal for Japanese authorities. This is evident from an account in the *Nihongi: Chronicles of Japan* (or *Nihon-Shoki*) which says that the emperor Tenmu carried out occult practices. Another example for this is that the Sengu ritual (ritualized shrine reconstruction) of Ise Shrine, which worships the ancestors of the emperors, the goddess Amaterasu. When the shrine was established in the time of Tenmu, the work clothes of the carpenters were decorated with the symbol of the Taoist god 'Taiti'.

One can also argue that the emperor Tenmu was named after the emperor Butei of Han. The document "Kaogongji", a commentary on the *Zhouli*, is known as the basis of the construction of the city Changan (長安) in China. According to recent excavations, the layout of the Japanese capital Fujiwara (藤原京) was also based on the same document. These examples show the influence of Han China on the emperor Tenmu.

The tombs of the emperors and other members of the royal family at that period were frequently octagonal. This is rooted in Taoist cosmology and worship of 'Taiti'.

Discourses about Ise shrine also outline the relation between Amaterasu and the Western Mother (西王母) of Taoism. The icon of the Western Mother wearing a fabric reel as a hair decoration are associated with Amaterasu who is sometimes depicted working at a loom. In addition, folklore about the Western Mother meeting the emperor Butei on July 7 explicitly show links with Tanabata, the Japanese festival on the same date. These examples suggest the popularity of the faith in the Western Mother during the Han period.

As stated above, one phase of Taoist influence is illustrated explained with examples from Japanese court culture. Thus, the emperor's palace was considered a place where the legendary wizards/saints (仙人) abide, and in the capital of Fujiwara were three

sacred mountains, also considered the abode of saints. In this light, we must reconsider the established interpretations of the court culture as grateful and refined. It is necessary to reassess the definition of “refined”, and to free it from the ‘profane’ or Confucian context. It is a culture in which the Taoist philosophy of Immortality (神仙思想) counteracts Confucian thought.

## Traces of Taoism in Han Chinese Art

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This paper responds to a methodological issue in the study of Taoist art: How can we trace the emergence of Taoist art by distinguishing it from other art traditions — images of immortals, cosmological symbols, and Buddhist motifs — from which early Taoist art derived its elements.

The method used in this paper is to establish a consistent relationship between a regional art tradition and a regional Taoist tradition. By focusing on some prevailing burial forms, ritual objects, and pictorial images from the Sichuan region from the second century to the early third century, I argue that these architectural and pictorial forms may be directly related to the Wudoumi Taoism which prevailed in this region during the period.

## Horse Culture and Ship Culture in Ancient China

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We may compare the northern horse culture and the southern ship culture using philosophical, political, and systematic approaches. The following six elements are characteristics of the horse culture in the North: (1) Celebrating the military unity of all China by a mock cavalry battle, (2) Confucian government, (3) a Confucian theory of 'the divine right of authority' (4) SENSEN SHISŌ (The Taoist Philosophy of Immortality) in which peace in the land should be reported to a heavenly god. (5) establishment of the GENJI system (6) faith in the god of war HACHIMAN. The ship culture in the South is associated with the philosophy of "Tao". (1) Tao is like water. (2) Tao is like mother. (3) Tao is nothing. (4) Tao is idle pure nature. (5) Tao is ridiculous. (6) Tao is chaotic. (7) Tao is Ch'i. (8) Tao is a flow. (9) Tao is a place.

The differences between the religious thought of the horse culture and the ship culture revolve around the following issues: (1) whether the sun and its color are considered male or female, (2) whether right or left has more precedence. (3) whether even or odd numbers are given more emphasis, (4) whether straight lines or curve are given more value, (5) whether the quality of hard or soft is considered more important, (6) whether wise or unwise is more valuable, (7) whether the pair right/wrong or real/fake is considered more useful, (8) whether the set of good/evil or sacred/profane is more valued, (9) whether competent or incompetent is considered more valuable, (10) whether cause or effect is given more emphasis, (11) whether order or chaos is considered more important, (12) whether society is based on patriarchy or matriarchy. (13) whether the foundation of every creature is considered vertical or horizontal.

## **Attaining the Goodness of the Tao : Moral Values and the Realization of Immortality in Taoism**

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The goal of Taoist practice in medieval China was immortality, realization of mystical oneness with the Tao while on earth, and ascension into the heavenly realm after transformation of the earthly body. Morality, on the other hand, is the guiding principle of human interaction, the way to be good within society. How do these two realms interrelate?

To explore this problem, I propose to distinguish between four different levels and forms of morality : ( 1 ) ordinal morality, the rules people observe in society ; ( 2 ) bodhisattva morality, the virtues of patience, compassion and love practiced by saintly people ; ( 3 ) nonmorality, a sagely way of acting that is in accord with the cosmos but disregards human rules and feelings ; and ( 4 ) transmorality, the oneness with cosmos that is free from all intention and just flows along with all.

In medieval Taoism, immortals are discussed in their relation to morality in three kinds of sources : immortals biographies and legends, texts on celestial registration and conditions for ordination. In examining these materials it becomes clear that the ultimate goal of immortality involves a state of transmorality, but the training immortals undergo necessitates perfecting the second level, bodhisattva morality.

# **What is the Core of Taoist Thought? The Meaning of the Trinity : Tao, Ch'i and God.**

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'Ch'i' is a core concept of Chinese thought shared by Confucians, Taoists and other scholars (zhu zi bai jia=諸子百家) throughout history. It was the shared assumption that every creation was given birth to by the interaction between Yin and Yang, which comes from 'Genki', foundation of the cosmos. This concept developed in the Han era, and in the late Han, a new theory of creation (生成論) appeared. According to the new theory, the 'Tao' gave birth to 'Genki' from which Yin and Yang appeared. The neutralization of Yin and Yang created a new energy, which was incorporated into other energy and eventually became the origin of every creation. This theory became the framework of Chinese thinking and was carried into the present.

In Taoism, 'Ch'i' is the central dogma, reflecting the history and tradition of Chinese religious thought. Yet, what is the idea most distinctive about Taoism is the idea that 'Ch'i' is the origin of 'Tao', 'God' and every other creation. Moreover, even though Tao is the foundation of the cosmos, God, which is the root of religion and every being, comes from 'Ch'i'. This Taoist concept developed from Liu Chao (六朝) through Sui-Tang and emphasizes 'Tao' as the origin of the cosmos. In this context, the substance of 'Tao' is 'Ch'i' or 'Genki' according to the theory of creation developed in Han China. Consequently, 'Ch'i', that is the substance of 'Tao', is classified as 'Tao-Ch'i'. The interaction and prevalence of the 'Tao-Ch'i' creates the universe and gods (神格), which are mere forms of 'Tao-Ch'i'. The words of these gods are also given shape by original energy (玄氣), basic energy (元氣), and starting energy (始氣) derived from 'Tao-Ch'i'. The martial arts, moreover, developed in parallel with this theory.

As stated above, in Taoist dogma, 'Tao', 'Ch'i', and 'god' represent the ultimate law, representation, and gods (神格) of existence, and all three are united as a trinity within 'Tao-Ch'i'. At the core of Taoist thought, therefore, is the trinity of Tao, Ch'i and, god.

## Prepositions regarding the Origin of Taoism and its Philosophical Roots

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### 1. The Philosophical Roots of Taoism

The base of Taoism was *Yi Jing*, and Taojia (道家) was its distant relative. The words Taoism and Taojia (道家) look alike, yet the two are quite different. Taojia (道家) is a scholastic branch of thought while Taoism is religious.

The transition from Taojia (道家) to Taoism took place in two stages. One was the "way of Huang-lao". Huang-lao Taoism proclaims its founder to be Huang-di, acquiring legitimacy to engage in Taojia (道家) under the law-codex of the state and thus, forming the base necessary for the transition to Taoism. The other step was combining with Shen-xian-jia (神仙家) when it acquired a clearly religious character. Ritual practices based on beliefs connected with the spirits *qui-shen* (鬼神) were already deeply grounded in society at the time Taoism appeared.

### 2. Taoism and the policy of the two Han dynasties

In the process of the transition from to Taoism, Taojia (道家) persistently sought unification with official policy and Taoism. At the time of the quarrel between Confucianism and Taoism, the problem was whether Taoism and policy would split or fuse. After the Han period, Taojia (道家) turned to the mountains and forests, and through an increasing emphasis on training and the creation of the doctrine of Taoism, Taojia became a real religion.

### 3. The relation of Taoism with Confucianism and Buddhism and its influence on the eastern culture

The introduction of Buddhism accelerated the development of Taoism, which often acted as a go-between among the different sects of Buddhism. Confucianism, Buddhism and Taoism, though frequently quarreling with each other, relied on each other. Since the Bei Song (Northern Song) period the basic dispute among the three was based on doctrinal aspects; quarrels for profit became disputes over theoretical differences.

Works that introduce Taoism stress training of the spirit and abandoning public life.

This is a very useful teaching, as it elevates one's life and helps provide stability for social life. Even nowadays, Taoistic works still maintain their significance.

# The Position of the Philosophy of Immortality in Taoism : the Example of *Shi-Jiexian*

## — The Ability of Taoist Immortals to Separate Their Souls from Their Bodies

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The notion of human immortality in Taoism comes from the influence from the Taoist Philosophy of Immortality (神仙思想). Religion in general deals with issues of death in relation to the concepts of afterlife and salvation. In worldviews of many religions, the spirit is immortal, and this view is valid for Confucian thought as well. What is different about Taoism is that “immortals” (*xian-ren*, 仙人) come into the foreground. “Immortals” have not only an immortal soul, but also an immortal body. This creates a conflict between Taoism and the existing religions as well as folk tales.

The word *xian* (仙) is rooted in human death, that is the spirit's secession and ascension. Shi Jiexian (尸解仙), the root of Xian, was a person who reached the state of Xian-ren through his own death experience. In opening his coffin, his dead body was gone and only his clothes were left within, just like the shell cast-off of a cicada. This is a metaphor meaning that the coffin is a place where the spirit is reborn, like a chrysalis from which the cicada emerges. In the case of Shi Jiexian the reincarnation was not only of his spirit but also of his body.

Death is the state in which the spirit leaves the body. Yet *xian-ren* such as Shi Jiexian achieves immortality both spiritually and bodily. Bodily immortality was believed to come from the rise of medical knowledge and the art of regimen. For these reasons, Taoist *xian-ren* do not seem to go in parallel with the existing religious dogmas of other kinds.

Becoming an immortal *xian-ren* did not mean being moralistic. However, starting from the eua of *Bao Pu Zi* written by Ge Hong in the East, good deeds and ascension to the state of immortality were increasingly interrelated. Thereafter developed the scenario that a good deed leads to becoming a *xian-ren* after one's death, for example in *Zhen-gao* (真誥) by Tao hong Jing (陶弘景) in Liang (梁).

As a result, the concept of immortality which at first seemed out of place among the traditional notions of death and birth (死生觀), was incorporated into the dogma of Taoism.

## Taoistic Images in *Sangokushi Engi*

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*Sangokushi Engi* was written during the 14th century by the ill-fated intellectual Rakanchû, who compiled in this wonderful literary work the wide-spread narratives of the common people called *Sangokushi monogatari* (stories about the history of the Three kingdoms). The main personages in *Sangokushi Engi*, be it the benevolent sovereign Ryûbi (Liu Bei) or his loyal subjects, are depicted in Confucian colors. Especially the image of Shôkatsuryô (Zhu Geliang), who served in administrative and military affairs devotedly and with distinguishment but behaved foolishly when it came to Ryûben, Ryûzen (Liu Chan), is clearly the personification of idealized Confucian philosophy and Confucian ideology. Yet, on the other side, it is beyond argument that the image of Shôkatsuryô, as he is depicted in *Sangokushi Engi*, has also strong Taoistic features. While revealing the Taoistic features in the image of Shokatsuryô, this paper seeks to show the way the *Sangokushi Engi*, compiled from the folk tales about the Sangokushi, absorbs different Taoistic elements popular among the people.

## The Appropriation of Myth in Korean Taoist Literature

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Emerging in the form of tales of Immortals around the Warring State period, Taoism established itself as a religion by incorporating different aspects of public culture, both high-brow or low-brow. Amongst the ways Taoism used to expand its appropriation of mythology is worth special attention. Taoism's appropriation of mythology has been studied in fields as diverse as literature, anthropology, and religion studies.

Taoism is closely associated with the traditional cultures of the nations bordering on China. In this vein, it is worthwhile to investigate Korean Taoism in terms of the appropriation of mythology. Through analyses of Taoistic poetry, fiction, and folktales in Korea, the present study seeks to find how Taoism developed and how it appropriated mythology in Korea. Unlike Chinese Taoism, the appropriation of mythology occurred differently in different genres in Korean Taoism. In Korea, to be specific, Taoistic poetry appreciated Chinese mythology, whereas Taoistic fiction and folktales appropriated Korea's intrinsic mythology.

Then why is there a discrepancy between genres in the ways that they appropriated mythology? The answer is that there were hardened principles in orthodox literature, and because poetry could scarcely avoid rules in form, Taoistic poetry could not break free from Chinese mythology. Poetry about Immortals was strongly influenced by Tang Poetry at that time was especially restricted in terms of content, form, and mood approximating that of Chinese poetry about the Immortals.

On the other hand, indigenous Korean mythology was appropriated by Korean Taoism for several reasons. First of all, there were many fewer restrictions on form and content of fiction and folktales than on poetry. Also, especially because fiction is a genre subject to constant changes and marked by its decentralization from the domain of dominant language and ideology, it could easily depart from the traditional Chinese influence and become impregnated with Korean mythology. The contra-form and contradictory tendencies of fiction at that time helped to counteract the Confucian, Sino-Centrist thought that had long held sway over intellectuals' minds.

In spite of these clear-cut appropriation of Korean mythology in Korean Taoistic literature, one could ask why did appropriation occur only in Taoistic literature? The question can be answered by clarifying the origin of Korean Taoism. Korean Taoism began to take shape through efforts to identify its roots in Korean mythology. In other works, Korean Taoism deepened its roots by consistently appropriating Korean mythology in itself. This argument may be described as the "Self-development Theory of Korean Taoism," and it appeals to Koreans' folktale-based sub-consciousness as if it had been in their possession for a long time.

The present study highlights the importance of the right perspective on Korean Taoism from two points of view: what it should be and how it should exist. This study also underscores the natural continuum in the relationship between Korean Taoism and mythology. Finally, this study brings forth the necessity of elucidating how Korean Taoism underwent self-transformation and became established as a religion deep-seated in Korean mythology.

## Japanese Poetry and The Thought of Lao-Tzu and Chuang-Tzu

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Given the main thrust of this symposium, it might have been preferable to call this paper "Japanese poetry and Taoism". However, as one goes further back in time and gets closer to the ancient world, it becomes more and more difficult to distinguish Taoism from Shinto, which is normally viewed as the indigenous religion of Japan. Supposing for a moment that Shinto and Taoism sprang from the same roots, far too many ancient Japanese poems (*waka*) end up appearing to be connected at their deepest level with 'something Taoistic'. On the other hand, if we narrow our focus to the topic 'Japanese poetry and the thought of Lao-tzu', we limit the number of works in the ancient period which show the influence of Chuahg-tzu to only a small part of the output of a handful of famous poets.

Japan never officially adopted Taoism as a religion. This fact takes on significance when considered together with the fact that, since the early tenth century anthology *Kōkin Wakashū*, for several hundred years official Imperial anthologies set the standard for Japanese poetry. Themes connected with Taoism practically disappear from view apart from traces in a small number of poems.

There is another hidden stream of development in Japanese poetry, that of *renga*. It can be deduced that *renga* was created in the context of *utagaki*.

*Utagaki* is a custom characteristic of a wide cultural sphere centering on Southern China; before the historical era, it is likely that considerable numbers of people migrated from this cultural sphere to Japan. Unlike *waka*, *renga* never became the official literature of the Japanese court. There was a tendency for *renga* to use materials which *waka* no longer had use for. From the fourteenth century, *renga* replaced *waka* as the representative literary form of its age, carrying an expressive power overflowing with life and reflecting the energy of the times. Compared to *waka*, there are many *renga* compositions which show a connection with both Taoism and the thought of Lao-tzu and Chuang-tzu.

In the middle of the seventeenth century, the thought of Lao-tzu and Chuang-tzu ex-

exercised a huge and decisive influence on Japanese poetry. Over a period of three hundred years' development, *renga* became completely formalized and restrictive. At this time, *haikai* emerged as a new movement within *renga*. Haikai was first regarded as a kind of practice, or as recreation after a taxing bout of serious *renga*. The rules of *renga* drastically relaxed, and restrictions on diction and content were removed. This represented a return to the original nature of *renga*. In fact, *haikai* was able to restore something of free, non-everyday quality which *utagaki* once possessed. At that juncture, *haikai* took as the basis of its values the thought of Lao-tzu and Chuang-tzu, especially the expression of the book *Sooji* (Chuang-tzu). At the end of this literary movement, Bashō emerged.

*Haikai* is in one line of literary development along with *utagaki*, which is connected with the culture of Southern China. It is suggestive that the thought of Lao-tzu and Chuang-tzu was a major element underpinning the Bashō style of *haikai*, which should rightly be called a new national poetry born about 2,000 years after the time of these great philosophers.

## Taoism and Korean Literature

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The influence of Taoism in Korea can be found in the period of the three Kingdoms (三国時代). The appearance of Taoist thought in Korean literature comes with unified Silla and Koguryo. The Han poems in Koguryo especially idealized the world of Taoist saints (神仙), and a number of poems use Taoism terms like *Jin dan* (金丹). During the era of the Li Dynasty (李朝), this trend disappeared. Novels, on the other hand, show Taoist elements, such as in the use of methodology (方術) for example. Nevertheless, these novels are mostly based on the motifs found in other Chinese novels and remain superficial.

Folktales of legendary saints/legendary wizards (仙人説話) show the greatest impact of Taoism on Korean literature. A document called *Kai Doug Chuan Dao Lu* (海東伝道録), discovered at the beginning of the 17th century, explains that the expansion of Taoism began in China and spread through Silla (新羅), Koguryo (高麗), in the Li Dynasty (李朝) which led to the construction of Kai Doug Xian Pai (海東仙派).

However, in another document, *Kai Oug Tei Jun* (海東累蹟) which was published shortly after, founder/progenitors like Tan Jun (檀君) were considered saints (仙人). This implies that Korean Taoism has indigenous aspects, independent of China. This nationalistic view relates to the political fluctuations in 17th century Korea.

Then, how is Taoism related to the construction of nationalism? The answer is that anti-Confucian dogma in Taoism was simply convenient, for Korea advocated its cultural independence from Chinese Confucianism. The change of the founders in tales of legendary saints (仙人) are obvious examples. In addition Shintoists in modern Japan share this stance. The case of Korea, nevertheless, can not be compared, as the degree of relation between Korea and China differs from that of Japan.

The Influence of Taoism on ancient Korea needs further investigation, yet, as stated above, the Taoist influence on ancient Korea is evident.

## **Xuanwu and the Origin of Taoism (Excerpt)**

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Xuanwu, one of the "four gods" (Qinglong, Baihu, Zhuque and Xuanwu) of ancient China, originated from folk worship of turtles and snakes. After Xuanwu was accepted by Taoism, it changed into the Mighty God of Xuanwu through the ages. However, the folk worship of turtles and snakes emerged when the worship of water gradually switched to the worship of the God and spirits. From the fact that Taoism worshipped Xuanwu and Xuanwu originated in the north of China and the lower reaches of the Yellow River, we can conclude that the folk origins of Taoism are water-worship and primitive witchcraft. Water-worship is one of the most popular forms of nature worship of the Qin and Han dynasties. The origin of Taoism can be traced back to the last years of the Western Han dynasty.

## The Mural Paintings of Oni and the Four Gods in Ancient East Asia

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Mural paintings appear in Koguryo somewhere in the middle of the 4th century. Their motifs, which represented the images of the owners of the tombs at first, were later replaced by images of "the four gods". To be more exact, at the beginning of the 5th century, the space covered with images of the owners of the tombs transferred from the left/western walls to the back/northern walls. Having emerged under the influence of Liaodong, the mural paintings in Koguryo, as seen from the examples of the tombs from Anak to Dokkung-ri, develop their own unique features, such as altering movement in one line with the development of mural paintings in China. The images of "the four gods" appear during the first half of the 5th century and become central during the 6th century. During the late 5th century the main motif the mural paintings as far up as the Ji-an region becomes the Taoist philosophy of Immortality. Tracing the process of alternation of the images from the Chum and Kakjo tombs to those of the Samisl and Sashin tombs, we can make conclusions guess about the changes in the concept of tomb-construction and the burial philosophy. This is a very important period in the evolution of the mural paintings in Koguryo. The images of beasts and 'the four gods' depict the Taoist philosophy of Immortality. Investigating the internal and external factors which have influenced this alteration, we can throw light on their relations with mural paintings of Sanyan, Beizhao, Sui, and, Tang in the international environment of contemporary East Asia, of which Koguryo was a part.

Taoism spread into Koguryo at the same time as Buddhism. The pictures of the Chum tomb (5th century) depict a Taoist, sitting in a Buddhist posture opposite to the owner of the tomb. In the mural paintings of Koguryo, as for the human images, the woman in a long skirt represents a Taoist nun. The people on the tapestry called Tenjukokushûchô and kept in Chûgu-ji, as well as those appearing on wooden tablets (*mokkan*) found at the excavations of the Fujiwara palace, all brought from Korea to Japan, are also images of Taoists.

## Immortalism as Appearing in Mural Paintings in Koguryo

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Mural paintings represent contemporary views of the cosmos as well as the view of life and death. Pictures that reflect the belief in Immortalism (神仙信仰) are found in the mural paintings of Koguryo (高句麗). These paintings suggest that the people of Koguryo believed in a Land of Immortals (仙界) and hoped to ascend to the Land of 'Never-Dying'. During the fifth century, pictures depicting belief in Immortalism and depicting immortals, mysterious animals and birds, monsters, and soon, are found more frequently than Buddhist (佛教信仰) paintings in the region of Pyongyang (平壤). Though the government ordered the people of Koguryo to bring good luck by believing Buddha, the people around Pyongyang adhered to Immortalism as practiced in their customs from the period of Lo-rang (樂浪). Later, many pictures depicting Immortalism are found in the Koguryo mural paintings from the Anak tomb no. 1 (安岳1号墳) and the Kangso great tomb (江西大墓).

During the first half of the fifth century, the pictures depicting Immortalism are frequently found in the mural paintings of Ji-an (集安) region, such as the like Chum (dance) tomb (舞踊塚). During the second half of the fifth century, they are not found nearly as frequently instead, pictures of Buddhism including Heavenly Lotus (天蓮) are found. The reason is that there was not as strong a belief in Immortalism and other systematic religions in the Ji-an region, unlike in the region of Pyongyang.

Around the end of fourth century, when the kingdom asked its people to believe in Buddhism, they obeyed. As Buddhism was diffused by the government, the people chose to convert to Pure-land Buddhism (Sukkavati, 淨土). This trend made a deep effect on the mural paintings of Ji-an region.

In the middle of the fifth century, the Ornamental Lotus Design in mural paintings appeared in Ji-an region. However, from the first half of the sixth century, pictures depicting Immortalism are more found in murals of the Ji-an region because the government didn't support Buddhism. Immortalism had took the place of Buddhism at that point.

Abstract No. 15

## **On the Origin of Taoism**

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This article agrees with other scholars that Taoism originates from primitive popular religion, and also agrees with the explanation that the origin of Taoism is connected to the primitive cultural heritage of Yi Nationality, but doesn't agree with the theory that Taoism originates from the primitive culture of the south-west Yi Nationality. This author maintains that although there was no flood legend or Genesis in Taoism, we should focus on the flood legend and Genesis to explore the origin of Taoism.

## Ancient Gardens, and Taoism, and the Idea of Immortality

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Looking into gardens is one way to explore the relation between Japanese culture and Taoism. The ancient gardens known as 'Shima' (嶋) were rooted in the Taoist idea of Immortality (神仙思想). It is believed that they came through the Korean peninsula in the 7th century to Japan. With the resume of exchange with the Tang in the early 8th century, existing forms of gardens in the peninsula came to Japan. Moreover, gardeners of the early Heian period used the motif of waterfalls (滝組), due to the introduction of mountains and waterfalls as garden elements in the 9th century.

In 626, Soga-no Umako, the authority of the time, worked with gardens, taking water from the Asuka river. At the time, Empress Suiko sent Japanese envoys to the Sui Dynasty of China four times, and the Chinese political system became a model for the Japanese political system borrowing the notion of Ritsuryo (律令) codes. The continental style of gardening was also adopted along with the political and cultural exchange.

When the Sogas fell from authority with the Taika Reform (大化の改新), their gardens became the property of several celebrities, such as the daughter of Kogyoku, Princess Kibi, and Prince Kusakabe, who was the son of Emperor Tenmu and Empress Jitô.

In the *Manyôshû* there are a number of songs about gardens. According to a series of elegies contained there within, there were ponds of various kinds, shores of stones and holes for waterfalls (滝口) within the gardens. There are presently various theories about how these elements were deployed.

## Taoism and Chinese Society

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It is 1,800 years since Taoism was founded against the background of traditional Chinese culture. As a part of traditional Chinese culture, Taoism has played an important role in the development of Chinese society.

Taoism came into being during the reign of the Emperor Shun of the Eastern Han Dynasty (2nd century A. D.). The Wudoumi Tao (or “the Five-Peck Rice sect”) and the T'ai Ping Tao (or “the Great Peace sect”) developed among the people of Sichuan, Hebei and Shandong provinces. These two sects are considered after going the primordial progenitors of Taoism. In the Southern and Northern Dynasties, Taoism, through some reformations, started to develop among people from upper class society, eventually forming the Southern Tianshi Tao (the Heavenly Master sect) and the Northern Tianshi Tao, and marking the maturity of Taoism. It did not flourish, however, until the Tang and Song Dynasties, when its doctrinal system was refined, more scriptures were written, and many scholars of Taoism emerged. Taoism exerted more social influence than ever. In the Southern Song, Jin and Yuan Dynasties, more sects of Taoism developed. Gradually, Zhenyi Tao emerged in Southern China, while Quanzheng Tao developed in Northern China. These two sects formed the mainstream of later Taoism and are still active to this day.

In Ming and Qing Dynasty, the various sects of Taoism declined with time. The doctrines, disciplines, and the system of morality, however, continued to attract the Chinese people.

In the history of the development of the thought and culture of China, Confucianism, Buddhism, and Taoism are closely correlated and interrelated. The Taoist religion is directly rooted in the Taoist School of the Pre-Qin Dynasty. It is known that *Tao Te Ching* (also known as *Lao Tzu*), the principal sacred text of the Taoist religion, was written by Lao Tzu, the founder of the school of Taoism. Religious worship of the Tao, is also an essential element of philosophical Taoism. In the Taoist School, “Tao”, or the Way, is regarded as the source of all things on earth and the law of evolution, while in

the Taoist religion, the Tao was deified. In the latter, Tao became the most revered God and in relation to this God, believers developed an elaborate system, the good of which was the achievement of Immortality. In order to be an Immortal, a series of disciplines and rituals were invented: nourishing the vital force, regulated breathing, external alchemy and inner alchemy, rituals and formulas on paper, etc. Moreover, the Taoism absorbed and developed the ideas of Yin and Yang, the Five Elements, and divination, and magic. The True Man of Taoism is one who floats over the universe, transcends all things, and forgets all about his temporal body. Confucianism after the pre-Qin Dynasty also influenced Taoism. The theory of Tien Jen Kan Ying (天人感应) of Dong Zhongshu (董仲舒), which was first elaborated in the Han Dynasty and successively popularized in Chen Wei (谶緯神学) were assimilated by Taoism. Chinese Buddhism also cast its influences over the constitutions, disciplines, and rituals of Taoism.

Taoism was based on ancient religious belief and absorbed traditional thought. The doctrines of Taoism exerted their impact to the worldview outlook on life, and morality of the Chinese people. Taoism left a profound and indelible impact on ancient literature, the fine arts, music. Taoism alchemy affected the development of ancient science and technology, and the Taoist technology of nourishing life positively guided the development of ancient medicine, *Qigong*, body-building, and sports. Likewise the affect of Taoist rituals on traditional folk ways was significant. In Chinese society today Taoism still plays an important role in society and affects the people in various ways.

## The Phrase “Live in a Mountain, Feed on Herbs”

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In this paper the author pays attention to the expressions “live in a mountain” (山居) and “feed on herbs” (服餌), which are seen in the 13th paragraph of the *Sōniryō* (the paragraph concerning Buddhist monks and nuns of the *Yōrōryō* codex, 養老令, 718). These expressions relate to folk Buddhism, and Taoism in ancient Japan.

“Folk beliefs” are beliefs connected with the deities and spirits known as *kami*, which developed on the Japanese archipelago from the ancient Jōmon and Yayoi periods and were systematically organized with the establishment of the Japanese state in the 8th century. Characteristic of these beliefs is the worship of countless *kami* abiding in mountains, such as Ōmononushi of Mt. Miwa and Ōyamatsumi. Other *kami* supplied water and controlled rain, such as Mikumari and Okami. Such traditional beliefs were greatly influenced by the beliefs and systems of worship brought from the continent by Chinese and Korean immigrants. And though there was no system of Taoist rank or religious system in ancient Japan, the philosophy of Immortality (神仙思想) and Taoistic magic practices (道術) were wide-spread.

In the 13th paragraph of the *Sōniryō*, there is an explanation of the steps to be undertaken by those who wished to practice asceticism, namely living in the mountains and feeding on fruits and herbs. The author extends his attention to the legends about Enno Odzunu (役小角, considered the father of asceticism 修験道 in Japan) found in old documents like the *Nihonryōiki* and *Shokunihongi*, which describe him as an ascetic who could run on the surface of the sea and fly through the sky.

The ancient Japanese differentiated between comparatively small mountains situated close to villages (*sato-yama*) and ones that were high and far from human dwellings (*taka-yama, fuka-yama*). Somewhere during the 6th c. the former started to be used for community burials (*gunshū-fun*) and towards the 7th c. they were already associated with the world of the dead. At the same time the latter were apparently not used until monks and ascetics began to seclude themselves there and feed on their herbs. The document *Ryōnoshūge*, written as an explanation of the *Yōrō* codex, says

that the phrase “feeding on herbs” in the *Sōniryō* does not mean to refrain from eating grain-based food, but to eat medical herbs that would help one become immortal. The Ryō-noshūge says that this is a reference to the Tang Taoist codex Taoseng-ge (道僧格), and it is right, as the phrase in question is a direct quote from the Yaoseng-ge. The deep reason this idea was accepted so widely in Japan is that its idea was not unrelated to the worship of mountains in the basic beliefs of the early Japanese.

In *Gyōki Neppu*, *Sōdōkyō*, *Nihonryōiki* and other documents there are many examples of ranked monks and other Buddhists who practiced asceticism in the late Nara period and early Heian period. Somewhere in the middle of the Heian period *shūgendō* was established. The 13th paragraph of the *Sōniryō* formed its background, and it was deeply influenced by Taoism.

Asceticism, according to the *Nihonryōiki*, was also widely practiced in many of the “mountain temples” (*yama dera*) mentioned in the *Nihonryōiki*. Archeological excavations also show such practices at temples such as *Ryūgai-ji* (now a part of Oka-dere, Takachi-gun, Asuka-mura), *Ryūhō-ji* (now belonging to Kamorihai-dera, Kitakatsuragi-gun, Taima-chō), and *Ryūmonhai-ji* (Yoshino-gun, Yoshino-chō). It is worth pointing out that these temples all include the character *ryū* (dragon) in their names — the mythical animal so deeply related to prayers for rain — and that they all share a common pattern of grapes on tiles excavated there.

There is a wooden tablet (*mokkan*), named *Honzōshi-chū jōkan*, excavated from the site of Fujiwara palace. *Honzōshi-chū* was written during the 6th c. and brought to the *Wa kuni* (Japan) during the 7th c. It contains descriptions of the effects of different herbs. There is a deep relation between this work and the concept of Immortality in ancient Japan. The “pine-tree fruits” which Enno Ozunu fed on, as well as the grape figures were considered medicinal foods that would help one reach immortality (仙藥). Quicksilver is also mentioned in *Honzōshi-chū* as a medicine for immortality and, as there were quicksilver deposits in Yoshino and Katsuragi, a lot of ancient legends connect these regions with the Taoist philosophy of Immortality, depicting them as the sacred abode of Taoist saints (神仙の住む神仙境). We should note that the previously mentioned temples are also situated in that region.

Legends such that of Enno Ozunu describing him as Taoist saint who could fly through the sky, all had as their background the historical details described above.

## The Imagination of the Body in Chinese Medicine

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My paper focuses on the imagination of the body in Chinese medicine, and it takes as its starting point the observation that a historical study of the imagination of the body can follow two distinct, if complementary paths.

One approach focuses on texts, and explores the terms in which past medical traditions understood the nature of the human body. The other inquires into imagination in the literal sense. It studies how diverse medical traditions envisioned the body in pictorial images, and asks not just how the body was analyzed intellectually but how it was actually seen.

Previous research on the imagination of the body in Chinese medicine has been marked by a distinct imbalance; it has concentrated almost exclusively on the first approach, and has largely ignored the second. The Chinese imagination of the body has, in other words, been studied only as a problem in ways of thinking, and not as a problem in ways of seeing.

That is the case for at least two reasons. One has to do with sheer numbers; pictures of the body in traditional Chinese medical text are, on the whole, few and far between. The other reason is that the few pictures that do appear simply aren't very interesting. Together, the rarity and blandness of medical illustrations work together to discourage interest and hint that images were at best peripheral to the understanding of the body in Chinese medicine.

Nonetheless, we cannot ignore the theme of visual imagination in Chinese medicine. Most immediately, we still need to interpret the pictures that do exist. Further, and more generally, there is the basic question of what the relative insignificance of picturing might itself signify.

My paper argues that some pictures from the Taoist tradition, and in particular those used to visualize visceral deities, offer significant insight into these problems. The paper pursues specially the implications of two key features of these pictures: (1) the close links between body and landscape, and (2) the will to map the body.

## Shunga and Taoism

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This essay elaborates upon the link between Taoism and shunga. Exploring the Taoist interpretation of shunga might lead to various interpretations which shed new light on the subject.

Shunga (春画) are depictions of sexual intercourse which were produced as both drawing and lithographic works in 17th to 18th century Japan. Due to technological improvements, it is estimated that there were about 2,300 books of shunga at most. A wide range of viewers enjoyed shunga, across genders, ages and classes.

Shunga were usually called 'Warai-hon' (a book with humor), as a number of shunga have an implicit or explicit humorous overtone. In fact, I would argue that shunga were closely linked with a sense of humour and a feeling of laughter. Laughing at these humorous works provided relief to tension and did not indicate derision. 'Tension' here can be understood as 'a pause' in Ch'i in a Taoist understanding. To laugh was a tool to refuse an analytical way of looking, and this view of things was shared both by Edoites and Taoists.

It seems unreasonable to argue that shunga were like text books for the married to learn about sexual intercourse and matters of general health, as the depictions of bodies and genitals are often exaggerated and far from reality. Interpreting Shunga in relation to Taoism, especially the harmony of Yin and Yang, we can say that the themes were to teach, but also to value the harmony of male and female in a wider sense.

It is widely known that shunga were used on a number of occasions, such as the Russo-Japanese and the Sino-Japanese Wars as talismans to ward off evil spirits and bad luck. It was even used for protection from fire in the Edo period. In other words, shunga were regarded as having magical potential. The magical potential can be explained with reference to the harmony of Yin and Yang. As stated above, the harmony of Yin and Yang overlaps with that of male and female in shunga, and these symbolized the synchronization of things — in other words, the state of peace. For these reasons, there seems to be a link between the magical power of shunga and the Taoist harmony of Yin and Yang.

According to a great number of diaries and other written records, shunga had a healing effect, especially on intellectuals.

As started above, it is possible to interpret shunga with reference to Taoism, and this leads to a broader understanding of shunga that might otherwise be overlooked.