

REL 248B Paths to the Buddha: Japanese Buddhist Pilgrimages

Instructor Mark MacWilliams

T/TH 7-8:30 p.m. in RI 202

Office Richardson Room 207

Office Hours: W 9-12 p.m., or by appointment.

Phone (Office)#5128

Email: mmacwilliams@stlawu.edu

Many paths lead from the foot of the mountain
But at the peak we all gaze at the single bright moon.

Zen Monk Ikkyū

Why take this class?

Human beings orient their lives around what they believe is good, beautiful, true, and sacred. To do this, they often travel, taking to the road to discover those special places that speak to their deepest needs and provide meaning and power for their lives. Pilgrimages are quests in which the pilgrim leaves home and the familiar world behind to journey to a sacred center or centers "out there." But pilgrimages are also a journey "in there," in which pilgrims go within themselves seeking that something which is spiritually lacking in their lives—a deep sense of mystery and wonder, power, well-being, meaning, and connection with the numinous, divinity, and powers. As Alan Watts once said: "If you do not get it from yourself where will you go for it?"

This course explores the above double-movement of experiences, rituals, stories, beliefs, temples, images and traveling in Japanese pilgrimages. Pilgrimage has been a continual feature of Japanese religious life from its early history and has enjoyed a "boom" in popularity in recent decades. This course explores the varieties of pilgrim's experiences in Japanese Buddhism from ancient to modern times.

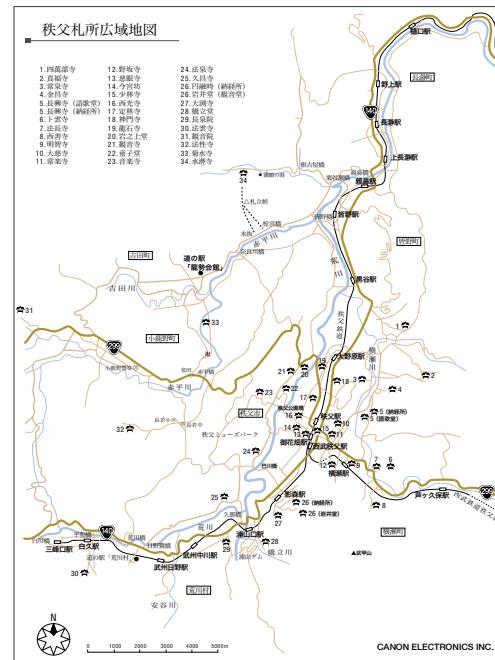
This class is one of a series of courses designated as Paths of the Buddha, linked because they focus on the interdisciplinary study of Buddhism, and are supported by the Mellon Humanities Crossing Boundaries Project that will be offered in the 2014/2015 academic year.

The goals of our class will be:

- + Understanding the variety of Japanese Buddhist pilgrimages—historically and morphologically.
- + Critically reading classic texts and contemporary studies on this topic. If you read, *passively*, just to get the assignment done, you are wasting your time. You must read *actively*: What are authors trying to say? Why was it important for them to write about it? What do they believe is vital for you to know? Why should it matter to you intellectually and existentially? In other words, you need to read critically and reflectively.
- + Increasing visual literacy---Watching a variety of films and documentaries about Buddhist journeys and pilgrimages.
- + Hands on learning—studying pilgrimage from within by creating our own Kannon pilgrimage site on campus.
- + Learning to work together on group research assignments in order to create a digital humanities ebook on the contemporary Chichibu pilgrimage.
- + Reflecting on pilgrimage as a human religious phenomenon and its continuing relevance in the contemporary world.

Required Texts:

1. Ivan Morris, *As I Crossed a Bridge of Dreams*
2. H. Byron Earhart, *Mount Fuji*
3. Amy Chavez, *Running the Shikoku Pilgrimage*
4. Selected readings available on Sakai



Class Procedures

Class Attendance. Attendance is essential for doing well in this class. More than **two** absences will reduce your participation grade (.25 per absence). Two cases of tardiness will be counted as one absence. If you enter the room after your name has been called in roll, you are tardy. (It is your responsibility to contact me immediately after class to change an absence into a tardy.) **When you are absent or tardy, be sure to tell me why you missed class time.** An absence because of sickness, or a game, or practice is still an absence. That is why I allow you *two* excused absences (a full week of class). **Please Note: Excessive absences over 6 (three full weeks of class) will require you to withdraw from the class.** Expect a meeting with me if you go over the limit. **Please note:** In case of emergency (family, medical, etc.) where you must leave campus for an extended period of time, please contact your advisor and the office of Student Life (x 5311), who will notify me in writing. **Please also note:** if you are having problems that are hindering your class attendance and performance in the class, contact me immediately.


Common Courtesy in Class: Cell phones and other electronic devices must be turned off during class. Students who receive or make calls during class will be asked to leave. You may take notes on a laptop computer, although the instructor reserves the right to ask you to turn off the computer if circumstances warrant (it's wise to bring printed copies of your work to class). The instructor also reserves the right to ask any student engaging in disruptive behavior (e.g., giggling and whispering, texting, surfing the Internet, talking to yourself because you have a split personality, etc.) to leave class. If that occurs, the student will be marked absent for the day. Please also refrain from getting up in the middle of the class to go to the bathroom—it's only a 90 minute class!

Class Work. Read your syllabus carefully every week to find out what is happening. There really is no excuse for you not to know when papers and readings are due. Changes in the schedule may have to be made during the semester and will be announced in class. You are responsible for knowing about these announced changes whether you are in class or not. Occasionally scheduling conflicts do arise because of unavoidable commitments. In these cases, notify me well in advance of the test/paper due date so that other arrangements can be made. Otherwise, class work (such as tests, writing assignments) cannot be made up. **Late Work:** In-class work cannot be made up later. I will automatically lower the grade of late papers (**.5 per day late**). If you do not have it the day it is due, then it is late and you should bring it to the next class or directly to me as soon as possible. DO NOT e-mail it, shove it under my office door, or put it in my mailbox. Group and individual and paper or project due dates cannot be rescheduled except under extraordinary circumstances. Occasionally scheduling conflicts arise because of unavoidable commitments or illness. In such instances, notify me **well in advance** so that special arrangements can be made. **Please note:** Some of you may have IEAP needs, and, if so, notify me no later than the second week of class.

Feedback: I will do my best to present course material clearly, effectively, and interestingly. However, tell me if you have any problems with lectures, discussion sessions, readings and course work so that I can make changes accordingly. If you don't, I cannot improve the class to make it appeal to your learning needs.

Reading: You should come to class prepared, having read the assignment for the day listed. If you do not read the assignment, you will not understand what anyone is saying. An untouched book is a waste of paper. You bought the books, now you need to read them. Reading is one of the most important things you can do to further your education. But reading does not just mean casting your eyes on a page: You need to think as you read, write comments in the margins and underline significant passages, read well enough in advance of the due date that you have properly "digested" the reading, and come to class with your own observations and questions. If you do this, class will not be boring. It will be boring if you are dead silent and all I do is lecture! I want you to download and print out readings we have for discussion. You need to bring these essays and your books to every class. What's due is listed in the syllabus on the day it is assigned. Please download all readings that we will discuss in class. I have found that simply reading stuff on the screen without underlining key points and writing your own notes on it means that you do not read closely or carefully. When we discuss a day's assignment. I expect that you have the downloaded reading there on the desk before you also noted that many of you had not taken notes on the reading. Please note that the class is intended for discussion not lecture if I can help it. It will be a good class if you have taken **notes** of the major points in the readings that you have in hand for the class. For class you should take notes that answer the following questions: What does the reading tell me about Japanese Buddhist pilgrimage? What are the major points the author makes? What do I find interesting and what questions does it pose for me? . A pattern of coming to class unprepared and without the reading will lower your grade.

Office Hours: I hold office hours as listed at the top of this syllabus. It would be best if you notified me in advance (via email) when you want to come so I can schedule sufficient time for you. I really enjoy talking about the class, working on improving student writing, helping out in research, reading drafts, and so on. That's what I am here for and why you're here too--- to work with me to further your education. Don't waste this opportunity. I do not bite.

Sakai: Class schedule, syllabus, assignments, various readings and PowerPoint lectures can be found on Sakai. Readings that I have placed there are marked by the following symbol in your class schedule: . Information about this course will be sent to your St. Lawrence University e-mail account. You must therefore check your account regularly. For occasional readings and assignments, you will also need to access my course site through the online system.

Class Evaluation

Reading Quizzes (20%): You should come to class prepared, having read the assignment for the day listed. If you do not read the assignment, you will not understand what I or other students are saying. Pop reading quizzes will be given periodically to keep you honest and prepared for this class. **Please note** that the class is discussion based and not a lecture format. It will be a good class if you have taken notes of the major points in the readings that you have in hand for the class. For class you should be asking this question and taking notes that answers it for each reading. What does Reader's essay tell you about on asceticism and its role in Japanese Buddhist pilgrimage? What did you learn about Japanese Buddhist pilgrimage from this reading? What questions do I have? For each essay you must identify the main point, ask what does the essay tell you about Japanese Buddhist pilgrimage? and what questions does it pose for further discussion?

Sakai Discussion Forum (10%): You will be asked frequently to post a discussion question or a response to a question posted by another student on the course Sakai site. The question should be posted by 12:00 pm the day before our class by the assigned student or the instructor. All students are required to respond to the posted question no later than 12 p.m. on the day of the class. I will monitor but not participate in the forum. Your question or response reflects your effort in completing the required readings and preparation for class discussion. Please—no responses like “It was fun reading.” Be informative, raise good questions, responding cogently, specifically, and critically to other posts with reference to the readings (rather than make global observations—“I found it was fun too”). **The procedure is as follows:** 1) Write an engaging question that comes out of the readings. (2) After you post and well before the class you should read the posts. By the way nothing is standing in the way if you want to post a replies. (3) Come to see me to prepare for the class and discuss what you will do as a discussant. (4) Actually lead the class in a directed discussion—I will not do so..

Class Discussion Leaders on the Day's Reading (10%) I will assign one of you per class to summarize and discuss what you found interesting in the day's readings (the same student who poses the discussion question on the Sakai forum). This will involve reading the posts on the Sakai forum site, offering a written outline of the argument or contents of the day's reading, and discussing points or questions you have that will be a stepping off point for large class discussion.

Special Project #1: North Country Japanese Garden Pilgrimage Project: (20%) (See below for details)

Special Project #2: Chichibu Pilgrimage Digital Humanities Project (20%) (See below for details)

Class Participation (20%) This class is a seminar. In class, I expect your active, informed, and respectful participation. You are part of a learning community, which means you are also responsible for making the class environment stimulating. What will make this course interesting and exciting is hearing what you think. Passivity is not acceptable. Tell me if you have any problems with lectures, discussion sessions, readings and course work so that I can make changes accordingly. The level and quality of your participation is factored into your final course grade. Another duty is to weekly work on the Japanese garden in April so it is suitable for spring viewing. I will give you an opportunity to reflect on your contributions and a provisional grade at mid-term to give you an idea of how I see you participation in class discussions and group assignments. Absences also affect your grade so come to class having read and thought about the day's assignment.

Special Project #1: North Country Garden Kannon Pilgrimage Project: (20%) Due March 27th

This project will be undertaken during the first ½ of the semester. The goal is to create a Kannon *reijō* or spiritually powerful place as our own *junrei* or pilgrimage site on campus. We will also give it a digital presence on line in the hopes of attracting pilgrims.

The class will be divided into four groups (three students each for this assignment) and is due on Tuesday, March 27th. We will first visit the North Country garden, and discuss its potential as a Kannon *reijō*, where the icon of the bodhisattva should be sited, what changes need to be made to turn the garden into a worship site, etc. The next seven weeks we will design the basic elements of the site—which includes carving a spiritually powerful main image of Kannon (*honzon*), composing an *engi* (or sacred story of the site), making a *reijō* stamp book with *junrei uta*, *miei* and places for a pilgrim's stamp (*shūin*), and spiritual amulets (*omamori*) that offer spiritual benefits (*rieki*, *riyaku*). Class readings and films will help us gain a deeper idea of what makes a spot a *reijō*. All groups will be required to document their projects on Scalar—the class's digital ebook about the site. One of you in each group needs to be the Scalar person who is responsible for gathering the pictures and documents of your project and for serving as a liaison with the Scalar group who is helping to design the pages. Of course everyone can contribute content to your pages and contact the PIC (person in charge) of the Scalar e-book with your material. By project two each research group will mount their own designed pages for their part of the digital museum. Please also note that we will take time from

regular class time to offer each group to tell the others about updates of their group's work. This updating weekly is essential since much of what you're doing requires knowledge of what the other groups are doing. Also, by project two, each group will be linking their content on Scalar with other pages and links. So you need to communicate with each other.

Here is a list of the four possible projects this semester:

1. *Reijō* group. This group is responsible for a variety of tasks. Participants will do research on Kannon bodhisattva and Japanese pilgrimages generally researching all parts of the pilgrimage (finding at least two sources per person beyond the class readings for information). For example, key sources they should read are my own work. Other sources would include Ian Reader, "From Asceticism to the Package Tour: The Pilgrim's Progress in Japan," *Religion* 17 (April, 1987):133-48, and Michael Pye's "Buddhist Circulatory Pilgrimage in Japan," from René Gothóni, *Pilgrims and Travelers in Search of the Holy* (2010), Sherry Fowler, "Views of Japanese temples and shrines from near and far: precinct prints of the eighteenth and nineteenth centuries," *Artibus Asiae* 68, no.2 (2008) p. 247-285. One might want to explore the whole issue of sacred space generally as well—for example, Belden Lane's *Landscapes of the Sacred* (2001) looks at this in terms of American spirituality. There are several books on the subject. They will write an *engi* or origin tale specific to the *junrei* site and the living icon we are making (in consultation with the other groups). The main icon of this site is Kannon. For general information on Kannon and Japanese pilgrimage see:

<http://www.onmarkproductions.com/html/pilgrimages-pilgrims-japan.html>, and <http://www.buddhist-artwork.com/statues-buddhism/kannon-bodhisattva-bosatsu-statuary.html>.

They will also be responsible for writing an informational pamphlet for our Kannon *reijō* and the North Country Japanese garden (and add photos and stories about it throughout the semester, a map for directions. Before the April 1st due date, they will also upload some of their materials, photos and information about their whole project, and pages for visitor comments, and whatever else they think of for an interesting informational on our Scalar ebook site under the rubric of "The North Country Kannon Pilgrimage." They will be responsible for presenting their work in class, reflecting on what they have learned about Japanese Buddhist pilgrimage. They will work with me and their mentors (Lucas Wright and Matt Lavin) who will help them organize their information and help them present it on Scalar. They will also collect materials (photos, journal entries, comments, etc.) from the other groups working on this project and put them on Scalar. **PLEASE NOTE:** You will need to have your Scalar part of the project up and running (but by no means complete) by 3/4/14—That is, Special Project #1 Workshop #3. This is a hard deadline. We will use what you have done as the basis for working with members from the other project groups how to use Scalar, to add tags and link their own multi-media and pages. Please expect that another duty will be to help troubleshoot other group's problems working with Scalar and help them upload their materials before the 3/37 deadline. They will also work with the rest of the class in April to prepare the garden for showing.

2. *Honzon* group. This group will study Kannon Buddhist icons (finding at least two sources each beyond the class readings for their information). Participants will do research on Kannon bodhisattva and Japanese pilgrimages generally researching all parts of the pilgrimage (finding at least two sources per person beyond the class readings for information). For example, one key source would be Sarah Horton's *Living Buddhist Statues in Early Medieval and Modern Japan* (2007). Other books they could read for your research should be on the bodhisattva herself (Kwan-yin, in Chinese, and Kannon in Japanese). They will work together to design and carve a Kannon icon that will be suitable for the *reijō* space (in consultation with the other groups). For general information on Kannon and Japanese pilgrimage see: <http://www.onmarkproductions.com/html/pilgrimages-pilgrims-japan.html>, and <http://www.buddhist-artwork.com/statues-buddhism/kannon-bodhisattva-bosatsu-statuary.html>. Other vital sites to read are: (1.) On making Buddhist statues--<http://www.onmarkproductions.com/html/making-buddha-statues.html> and http://www.finewoodworking.com/item/111262/shopmade-veneer-by-hand?utm_source=email. To do this will they have to learn rudimentary carving skills (working with a sculpture) and know enough about Kannon faith and iconography to create a reasonable likeness for installation. Upon the successful completion of the icon, we will install it in the garden hopefully with an eye opening ceremony to make it spiritually efficacious. For how to do basic sculpting, see, for example, http://www.thesculpturestudio.com/how_to_carve_stone.html or <http://www.youtube.com/watch?v=ajXXYfgKGGk>. To do the work properly, students will be guided by our resident artist, Professor Amy Hauber. Please note all this work must be documented by the students and uploaded for our ebook on Scalar. Please note that one of your group will be responsible for learning how to use Scalar and work with other team members to put your information (pictures and explanations of your project) on our ebook site. The group will also work with the rest of the class in April to prepare the garden for showing.

3. The spiritual amulets (*omamori*) group. This group is responsible for producing spiritual amulets that can be given to pilgrims who visit the *reijō* site. Kannon bodhisattva temple sites in Japan sell a variety of amulets for success in exams, family health, safe childbirth, freedom of evil, etc. For general information on Kannon and Japanese pilgrimage see: <http://www.onmarkproductions.com/html/pilgrimages-pilgrims-japan.html>, and <http://www.buddhist-artwork.com/statues-buddhism/kannon-bodhisattva-bosatsu-statuary.html>. To do this project they will need to do research, finding at least two sources each beyond the class readings for your information, one of which is Ian Reader

and George Tanabe's *Practically Religious: Worldly Benefits and the Common Religion of Japan* (1998). Other research should be on the meaning of knots and tying and packaging in Japanese culture (See for example Joy Hendry's book, *Wrapping Culture* (1995). This group will have to do some basic library research to find out the details about amulets in religious pilgrimage as types of religious material culture. In addition other Internet sites may be useful for learning about *omamori*. See, for example, the Wikipedia entry <http://en.wikipedia.org/wiki/Omamori> and "How to tie a Japanese *omamori*" (<http://www.youtube.com/watch?v=7LcRVGq9lzo>) and Tsubaki Grand Shrine of America (<http://www.tsubakishrine.org/omamori/omamori.html>). This group will work with a seamstress to learn the proper techniques of making an *omamori*. Upon the successful completion of the amulets, they will give them to the other class pilgrims during the eye opening ceremony in the garden in the spring. To do the work properly, you will be guided by our resident seamstress, Kaori Takashima. Please note that one of your group will be responsible for learning how to use Scalar and work with other team members to put your information (pictures and explanations of your project) on our ebook site. The group will also work with the rest of the class in April to prepare the garden for showing.

4. The temple stamp book group (*nôkyôchô*). Kannon pilgrimage sites usually stamp pilgrims books to authenticate that they have indeed worshipped at their site. These temple stamp books are called (*nôkyôchô*) This will require some initial research, finding information on the types and uses of this important pilgrim's possession. For general information on Kannon, Japanese pilgrimage, and temple stamp books, see: <http://www.onmarkproductions.com/html/pilgrimages-pilgrims-japan.html>, and <http://www.buddhist-artwork.com/statues-buddhism/kannon-bodhisattva-bosatsu-statuary.html>. There are several other more specific academic sources where you can hunt for information (for example, information can be found in such sources as Ian Reader's *Making Pilgrimages* (2006), Michael Pye, "Buddhist Circulatory Pilgrimage in Japan," from René Gothóni, *Pilgrims and Travellers in Search of the Holy* (2010), or Michael Pye, "Ephemera in Japanese religion with special reference to Buddhist pilgrimage [ephemeral documents and artefacts]," in James Baskind, ed. *Scholars of Buddhism in Japan: Buddhist studies in the 21st century: the Ninth Annual Symposium for Scholars Resident in Japan. Kyoto: International Research Center for Japanese Studies* (2009, pp.67-78. But there are also some basic informational sites on the Internet (see, for example, <http://www.youtube.com/watch?v=xbjNYTc-eEU>, and also <http://www.kizoa.com/slideshow/d1947645k1138093o1/nokyochô>). This group will have to do some basic library research to find out the details about this type of pilgrim's book, and the role of books like this and souvenirs in pilgrimage generally as types of religious material culture. This group will work with Mark McMurray, our expert in specialty book printing, to create a *reijô* stamp book that will be designed for our class members who will be the first pilgrims to our site. To do this project they will need to do research, finding at least two sources each beyond the class readings for your information. The stamp book will include the abbreviated *engi* composed by group #1, a poem-prayer (*junrei uta*) that the group will create, *reijô* stamps for stamping the book for visiting pilgrims, calligraphy to add to the book, and a *miei* (an drawn image of the *honzon*). All of this will be put in a book format designed by you with the help and instruction from our master print and bookmaker, Mark McMurray. Please note that one of your group will be responsible for learning how to use Scalar and work with other team members to put your information (pictures and explanations of your project) on our ebook site. The group will also work with the rest of the class in April to prepare the garden for showing.

The goal of this assignment is to gain deeper insights into the material culture of Kannon faith and *reijô* pilgrimage in Japan though exploring the different votive implements that pilgrims use or come in contact with during the visit to a sacred site. By doing this assignment we will also be creating a sacred site on campus, and improving the design of the North Country Japanese garden. At the end of the class, we will hold a brief "Eye Opening Ceremony" at the garden to inaugurate our new *reijô*—advertized as an event for the campus community. This event as well as your weekly volunteer work in the garden from April 1st will be lead and organized by Zach Sloan, North /country Student Gardener, who will be consulted in terms of statue placement and so on.

Special Project #2: Chichibu Pilgrimage Digital Museum Project (20%) Due April 29th

This project will be undertaken during the second ½ of the semester. The goal is to create a Scalar ebook database on the Chichibu thirty-four temple Kannon pilgrimage as a digital resource for people interested in studying (and perhaps traveling to) it. Our class work on Kannon pilgrimage and the Chichibu route in general will have oriented you, providing the basic information to begin your project. I will be responsible for writing a Scalar digitalized overview of the Chichibu pilgrimage. This will include a short 1000 word article introducing Japanese and the Chichibu pilgrimage—its history organization, and importance, with some photographs of the route from my collection, and an introduction to the digital ebook as a whole. I will also include a map with links to each temple.

The class will be divided into four research groups (three students each for this assignment). This project is based on the Nicholas Cage movie, *National Treasure* (2004) (See <http://www.imdb.com/title/tt0368891/>). That is, you are doing a kind of treasure hunt, using artifacts collected from the Chichibu pilgrimage, photos, and so on as clues to figure out what they are, what their meaning is, how they are used, and so on.

Each group will be given artifacts from the Chichibu pilgrimage. You will be given some basic hint about the materials (photos, religious material culture, texts, etc.) in your possession. Your task is to decode the items in your

group's possession explaining in detail your findings. For example, you have been given a keychain, which is a souvenir from the Chichibu pilgrimage. Your goal is to decipher all the writing, images, symbols on the item, knowing their significance. You then take photos of the item and put your information (labeling it like a museum piece) on Scalar. You should have an introduction, section, objects, and credit labels. For labeling please see http://en.wikipedia.org/wiki/Museum_label. Each group should include other pages that decode the item on Scalar, as well as tagging elements to other items in the ebook as the group find relevant and meaningful. In many cases, you may need to contact an expert to help you do your work. I will not be available as an information resource. You will have to find your own research sources in the library—there I can be of great help if you come to me for reference questions. I expect your research to be based upon academic sources. For example, if you find a Sanskrit character on an item, you will need to find its meaning in a dictionary that should be cited in your work. That is, as in any research paper, you need to document your sources (in your credits label). Your grade will be determined as follows: (1) The detail and accuracy of your analysis; (2) Correct use of labels; (3) Creative design of your Scalar pages for your section of the museum; (4) Correct style, grammar and punctuation (any mistake here will result in a ½ letter grade lowering of your final grade!).

The four projects are the following: (1) The Chichibu general materials group; (2) Fudasho #1 group; (3) Fudasho #4 group; (4) Fudasho #17 group and *Anohana* group. Please note that materials for you to do this assignment will be on Sakai, or distributed to you directly (they are precious so you have to take good care of them).

All of these projects require research. In most cases, these will be partially based on research you have done earlier on in the semester, as well as material we have already ready for class. But additional materials including academic sources will be needed to complete each project. You may have to see out experts on campus or through the Internet to get information. In addition, you will need to learn how to use and upload your materials on Scalar, the digital website used for this class.

Class Schedule: What questions will we ask? What topics will we cover?

Week #1 Overview and Definitions

What kinds of travel do human beings do? What are some of the characteristics of pilgrimage as a kind of travel?

T 1/21 Introduction and Overview of the Course

H 1/23 Travel and pilgrimage

Readings: Kris Baranovic, "Some Human Need: Pilgrims, Pilgrimage, and What They Do to Us," from *Disorganized Tourist Spaces* <<http://pl499readingjournal.wordpress.com/final-paper/>>; Alan Morinis, "Introduction: The Territory of the Anthropology of Pilgrimage," pp.1-22; Peter Ackerman, "Travel as a Spiritual Quest in Japan," from *Pilgrimages and Quests in Japan*, eds., Maria Rodriguez del Alisal, Peter Ackermann and Dolores P. Martinez (New York: Routledge, 2009), pp.1-9. Please also check out: <http://www.onmarkproductions.com/html/pilgrimages-pilgrims-japan.html>

Week #2 Buddhism and Travel—

What kind of travel is Buddhist travel? What kind of religious experiences does it evoke? How is it tied to the Buddhist quest for freedom from suffering? How does it develop historically?

T 1/28 Introduction to Buddhism—The Life of the Buddha as a Sacred Journey

Readings: Edward Conze, trans., "The Legend of the Buddha Shakyamuni," from *Buddhist Scriptures* (Penguin Classics, 1959), pp.34-66; Robert Stoddard, "The Geography of Buddhist Pilgrimage in Asia," (pp.2-4) and Max Moerman, "Outward and Inward Journeys: An Introduction to Buddhist Pilgrimage," (pp.5-9), from *Pilgrimage and Buddhist Art*, ed. Adriana Proser (New Haven: Yale University Press, 2010); C Michael Hall, "Buddhism, Tourism, and the Middle Way," pp. 172-85.

Film on Sakai: *Between Two Worlds—A Japanese Pilgrimage* Joanne Hershfield & Susan Caperna Lloyd, produced and directed (1992)

H 1/30 **Scalar** (Lucas Wright and Matt Lavin) **and Project Teams #1 Selection and Orientation** (Meeting Project Mentors)

Week #3 Japanese Pilgrimage

What is Japanese pilgrimage? How does it develop historically in Japan? What is a *junrei*? Why are mountains sacred?

T 2/4 No Centers Out there—Is *The Burmese Harp* a "pilgrimage movie"?

Reading: Stephen Parmelee, "'Such Inexplicable Pain': Kon Ichikawa's *The Burmese Harp*," *Christian Scholar's Review* 40 (Summer 2011): 393-405. See also: Wikipedia, "Burmese Harp" [http://en.wikipedia.org/wiki/The_Burmese_Harp_\(1956_film\)](http://en.wikipedia.org/wiki/The_Burmese_Harp_(1956_film))

Film on Sakai: *The Burmese Harp* (1956), directed by Kon Ichikawa

H2/6 The Japanese Mahayana Tradition and Pilgrimage--Overview and Definitions

Reading: Leon Hurvitz, trans., "The Gateway to Everywhere of the Bodhisattva He Who Observes the Sounds of the World," from *The Lotus Sutra*; Ian Reader, "Buddhist Pilgrimages in Japan," from *Pilgrimage and Buddhist Art*, ed. Adriana Proser (New Haven: Yale University Press, 2010), pp.30-33; Ian Reader and Paul Swanson, "Editors Introduction: Pilgrimage in the Japanese Religious Tradition," *JJRS* 24 (1997): 226-62.

Week #4 Shugendō or Mountain Buddhist Pilgrimage

What is Shugendō? How does it reflect the characteristics of Buddhist pilgrimage? What do we mean by asceticism? Pilgrimage and walking can be a form of ascetic practice and has been down through Japanese history with *Shugenja* or *gyoja* being the founders of sacred sites that become centers out there for ordinary pilgrims? What kind of practice is Shugendō pilgrimage?

T 2/11 Special Projects Workshop (1) (Please work with your group's mentors)

Reading: Ichiro Hori, "Mountains and Their Importance for the Idea of the Other World," from *Folk Religion in Japan*, eds. Alan Miller and Joseph Kitagawa (Chicago: University of Chicago Press, 1968), pp.141-79.

H 2/13 Sacred Mountains, Sacred Areas, and Asceticism

Reading: Max Moerman, "Mandalas and the Mapping of Japanese Buddhist Pilgrimage," *Orientalia* 41, no.2 (Mar 2010) p. 95-101; Allan Grapard "Flying Mountains and Walkers on Emptiness," *History of Religions* 21 (February, 1982): 195-221; Ian Reader, "Individuals, Ascetics, and the Expression of Power, in *Religion in Contemporary Japan*, pp.107-33.

Film in Class: *Ima no Shugendō* (2012), directed by Jean-Marc Abela (first half)

Week #5 Modern Shugendō Pilgrimage

Why is Shugendō, which has an ancient history, alive and well in contemporary Japan?

T2/18 Shugendō Pilgrimage—Yesterday and Today

Reading: Miyake Hitoshi, "Shugendō-Its History and Organization," in *Essays in the Structure of Japanese Folk Religion* (Ann Arbor: University of Michigan Press, 2001), pp.11-35; Paul Swanson "Shugendō and the Yoshino-Kumano Pilgrimage. *Monumenta Nipponica* 36: 55-84.

Film in Class: *Ima no Shugendō* (2012), directed by Jean-Marc Abela (second half)

H 2/20 Special Projects Workshop (2)

Reading: Barbara Ambros, "Liminal Journeys: Pilgrimages of Noblewomen in Mid-Heian Japan," *JJRS* 24 (1997):301-45.

Week #6 Heian Aristocrats and Pilgrimage

What was pilgrimage like for the aristocracy in the Heian period? What role did travel play in their lives? How does a journey to a center out there tell us about the life of the noblewoman who wrote about her pilgrimages as she tells us about her life?

T 2/25 *Sarashina nikki*

Reading: *As I Crossed a Bridge of Dreams* (first half)

H2/27 Kannon Faith (*shinkō*) in the *Sarashina nikki*

Reading: *As I Crossed a Bridge of Dreams*, Finish

Week #7 Topics in Pilgrimage—The Kannon Saikoku and Bandō circuits:

T3/4 Special Project Workshop (3) (PLEASE NOTE: All members of the *Reijō* group and at least one representative from the other projects will meet with mentors Lucas Wright and Matt Lavin for an intensive Scalar Workshop. Please have your informational materials ready to upload for this workshop. After this workshop,

please meet with your group, discuss your design and presentation ideas showing them what you have done, and finish creating your informational materials on Scalar documenting your project.)

H3/6 Kannon Reijō, Reizō, Engi and Kechien

What is Kannon pilgrimage? What are the various components of it in terms of sacred space, icon, sacred history and spiritual benefits?

Readings: MacWilliams, "The Holy Man's Hut as a Symbol of Stability in Japanese Buddhist Pilgrimage," *Numen* 47 (2000):387-416; Temple Myths and the Popularization of Kannon Pilgrimage in Japan; A Case Study of Ōya-ji on the Bandō Route," *JJRS* 24 (1997):375-406; Living Icons: "Reizō Myths of the Saikoku Kannon Pilgrimage," *Monumenta Nipponica* 59 (Spring, 2004):35-82. Recommended site: <http://www.onmarkproductions.com/html/kannon-pilgrim.shtml>

Spring Break



Week #8 Writing Pilgrimage

T3/18 Manga in Japanese Kannon Pilgrimage

How is pilgrimage represented in popular culture? How does the Kannon pilgrimage develop into a modern spiritual practice? How is pilgrimage visualized in manga?

Reading: Ian Reader, "Back to the Future: Images of Nostalgia and Renewal in a Japanese Religious Context," *JJRS* 14 (Dec., 1987):287-303; MacWilliams, "Religion and Manga," from *The Handbook of Contemporary Japanese Religions* (Brill, 2012), pp.595-628; MacWilliams, "Buddhist Pilgrim/Buddhist Exile: Old and New Images of Retired Emperor Kazan in the Saigoku Kannon Temple Guidebooks *History of Religions* 34 (May 2995):303-28.

H3/20 Calligraphy Workshop (with Zhenjun Zhang)

Week #9

T 3/25 On the Road—Buddhist Ghost Stories and Pilgrimage *Ugetsu*

Reading: Zhenjun Zhang, "From Demonic to Karmic Retribution," *Acta Orientalia*, 66 (3): 267-87; William R. LaFleur, "Inns and Hermitages: The Structure of Impermanence," from his *Karma of Words* (University of California Press, 1986), pp.60-79; Phillip Lopate. "*Ugetsu*: From the Other Shore" (<http://www.criterion.com/current/posts/401-ugetsu-from-the-other-shore>)

Film on Sakai: *Ugetsu* (1953), directed by Kenji Mizoguchi

H3/27 Special Project #1 is Due Presentation of Projects and Scalar Pages/ Explanation of Special Project #2 Chichibu Pilgrimage Digital Museum and Distribution of Research Materials (You will continue to serve in the same groups for this project)

Week #10 Chichibu 34 Temple Pilgrimage and Japanese Gardens as Sacred Areas

T 4/1 The Contemporary Chichibu 34 *fudasho junrei*

Reading: Ian Reader's Chapter 6 "Sites and Sights" Temple s and Shrines as Centres of Power and Entertainment ," from *Religion in Contemporary Japan*(1991), pp.134-67; MacWilliams, "Japanese Pilgrimage--A Case Study of the Chichibu Thirty-Four Kannon Circuit."

Film in Class: *Chichibu junrei*

H4/3 The North Country Japanese Garden (Mr. Zachary Sloan)

Readings: Reading to be announced & Mark MacWilliams and Cathy Shradly, "The North Country Japanese Garden."

Week #11 Fuji-san

T4/8 The Sacred Mountain in Japan

Reading: Earhart, *Mount Fuji*, pp.1—71

Film in Class: *Fuji: Sacred Mountain of Japan* (1990), H. Byron Earhart

H4/10 Art and Representations of Fuji

Reading: Earhart, *Mount Fuji*, pp.71—124, 169-194.

Week #12

T 4/15 Overview: Kobo Daishi and the Shikoku Pilgrimage

Reading: Joseph M. Kitagawa; “Kūkai as Master and Savior,” from *The Biographical Process: Studies in the History and Psychology of Religion*, eds. Frank E. Reynolds and Donald Capps (The Hague: Mouton, 1976), pp.319-41; Chavez, *Running the Shikoku Pilgrimage*, pp.1-63.

H4/17 Working on Special Project #2

Reading: Justine Digrance, “Religious and Secular Pilgrimage,” from *Tourism, Religion and Spiritual Journeys*, eds., Dallen Timothy and Daniel Olsen (New York: Routledge, 2006), pp.36-48

Week #13 Globalized Pilgrimage—The Shikoku Route

T4/22 Chavez, *Running the Shikoku Pilgrimage*

Reading: Chavez, pp.64-114

Film in class: *Arukihenro: Walking Pilgrims* (part 1)

H4/24 Class Evaluations/ Chavez, *Running the Shikoku Pilgrimage*/ In Class

Reading: Chavez, Finish.

Film in class: *Arukihenro: Walking Pilgrims* (part 2)

Week #14

T4/29 Special Project #2 In Class Presentations of your Scalar Pages/Planning for Eye Opening Ceremony

H5/1 Eye Opening Ceremony at the North Country Japanese Garden (Organized by Zach Sloan)

Reading: Check out: Donald Swearer, *Becoming the Buddha: the Ritual of Image Consecration in Thailand* (New Haven: Princeton University Press, 2004); Huff Post Religion, “Shinnyo-en Buddhist 'Eye Opening' Ceremony In Japan” < http://www.huffingtonpost.com/2011/10/18/shinnyo-en-buddhist-eye-opening-ceremony_n_1018542.html#s418436&title=Shinso_Ito>

Shimasa Zen Center Eye Opening Ceremony, < <http://www.youtube.com/watch?v=dBA0uJY5yEc>>