

A Study of the Recreation of the Shugendo Art of Mt. Hiko and its Geographical Relations: Buddhist Stone Reliefs of Imakumano Cave, Kiyomizu, and Aoki

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Introduction

Shugendo, Japanese mountain asceticism-shamanism, incorporates Shinto and Buddhist concepts, and its adherents are called Yamabushi or Shugensha. Mount Hiko in Fukuoka is one of the three important mountains of Shugendo along with Haguro (Yamagata) and Kumano Omine (Nara). However, the Shugendo tradition was almost interrupted by law in 1872 and by the Haibutsu-kishaku (a movement to abolish Buddhism) ¹ during the early Meiji Period, when most Buddhist artifacts were destroyed. This paper analyzes the results of molding 3D data to recreate Shugendo art from Mt. Hiko (Hikosan). It also examines the influence the Yamabushi in Mt. Hiko throughout Kyushu.

Shugendo, which prospered during Japan's middle ages,² fuses worship of ancient mountains with Taoism, Shinto, Buddhism, astronomy, and medicine. It was transmitted via oral tradition, and it values action (*gyou*). It is difficult to inspect the tradition because few documents remain. This study illuminates the culture of Shugendo by drawing upon the author's knowledge as a sculptor to examine Magaibutsu (stone Buddhist reliefs carved on natural rock).

The Magaibutsu of Imakumano Cave features three Gachirinbonji (moon circle Sanskrit characters) 250 cm in diameter and a bodhisattva relief carved in the stone. It is surprising that these Magaibutsu indicate their title, client, texts of dedication, and year of production. The inscription on the bodhisattva relief indicates that the carvings depict three Amida divinities and were produced in 1237. However, only one bodhisattva relief remains in Imakumano Cave (Photo 1). Another (Photo 2) was discovered preserved in a hut in a gorge 20 m away in 1983. Its scale and style suggest that it depicts one of the three Amida divinities. These reliefs were attendant images to a statue of Buddha (Amitabha). The three divinities have not been designated cultural artifacts because no remnant of the primary Amitabha remains.

This paper presents the results of an analysis of 3D images of these figures. The analysis sought clues to discern whether the carvings depicted the three Amida divinities. In addition, it examines how the influence of Shugendo art of Mt. Hiko spread

throughout Kyushu, Kiyomizu (Kagoshima), and Aoki (Kumamoto), and it reassesses their cultural significance.

The Gachirinbonji of Shugendo are dignified rock engravings in a natural landscape that depicts Buddha within a symbolic circular moon.³ According to Satoshi Nagano, 420,000 adherents of Shugendo of Mt. Hiko inhabited the Kyushu area from Nagato (Yamaguchi) to Ryukyu (Okinawa).⁴ A signature indicates that Yamabushi of Mt. Hiko produced the Gachirinbonji in Kiyomizu in South Kyushu in 1264, four years into the Kocho Era.⁵ This example indicates that the faith of the Shugendo of Mt. Hiko extended to the Satsuma countries (Kagoshima) in the middle ages.⁶ The polished cliff contains no inscription for the Gachirinbonji in Aoki, but a nearby historic landmark is named Mt. Hiko, suggesting Yamabushi of Mt. Hiko participated in its creation.

In the first stage of this study, the author measured 3D images of the Buddhist carvings using an EXASCAN portable scanner, which renders a solid image using 3D Zprinter). In the second stage, the cultural significance at the time of production was clarified by reconstituting the 3D prints. In addition, 3D data about the Gachirinbonji on the high cliff were measured by a Focus3D laser scanner. Prior art history studies that make use of 3D data include Shuya Onishi (2006) and Akio Hashimoto (2010).⁷

Section 1 Magaibutsu in Imakumano Cave, Mt. Hiko

(1) Cultural positioning

Among the sacred mountains of Shugendo, Mt. Hiko (1,199 m) is special because it is near the Chinese mainland and the Korean peninsula. The transmission of Buddhism from Mainland China was tied to the ancient mountain worship of Mt. Hiko.⁸ The Haibutsu-kishaku of the Meiji Period destroyed cultural artifacts of the Shugendo of Mt. Hiko.⁹ The 7-m-high stone hokyointo (1817) in Mt. Hiko was saved by converting Sanskrit characters and the curved lotus flower into designs unrelated to Buddhism. It is rare that the Magaibutsu of Imakumano Cave survived with an inscription.

The formative arts of Imakumano Cave yield important clues to the spiritual world of the Shugendo of Mt. Hiko. The name “Imakumano Cave” derives from the Ima Kumano Shinto shrine that emperor Go-Shirakawa Honu erected to invite the gods from other lands to Kyoto in 1160. He donated 28 manors for this shrine, including Buzen in Mt. Hiko. This is evidence that the Kumano faith entered Mt. Hiko.⁹

There are three peaks in Mt. Hiko: Kita-dake (north), Naka-dake (center), and

Minami-dake (south). Imakumano Cave inhabits the Bonjigaiwa Valley in upper Minami-dake. In antiquity Mt. Hiko meant “mountain of the children of the sun god,” a name that suggests sun worship. The kanji notation was changed in 819 by a Buddhist priest Houren. Acknowledging the sacred mountain Mt. Hiko, Emperor Reigen ordered a kanji added to express its excellence. Mt. Hiko’s 49 Caves are likened to the 49 palaces of the bodhisattva Maitreya¹⁰ and considered hallowed ground.

Few rock faces other than Kumano feature large-scale engravings. Viewed from Kitadake, the Minami-dake lies west–southwest (magnetic declination 243°).¹¹ They almost form an east–west line. Star-worship of Taoism and sun worship may have been linked through Kitadake in the east.¹² The Yamabushi of Mt. Hiko valued the movement and direction of celestial bodies. Five stone tablets with text (Photo 3) were produced in 1182 at the foot of Mt. Hiko (Iizuka-shi). This tablet, 146 cm in height, is engraved with five wisdom Buddhas¹³ Buddhas of the three peaks of Mt. Hiko, and Mandara are in the yagen-bori style (a method wherein each line is carved to form a V-shaped section). Its Sanskrit characters are clear and powerful. In addition, this shows evidence that esoteric Buddhism and honji suijaku existed in Mt. Hiko during the Heian Era. Also called manifestation theory, honji suijaku is the belief that Shinto gods are manifestations of Buddha. It holds that Kitadake is Amitabha, Naka-dake is the thousand-armed Kannon, and Minami-dake is Buddha. Kitadake is the most important in Mt. Hiko.

The inscription on the Imakumano Cave expresses these two concepts and is important for understanding Mt. Hiko of the Kamakura Era. The weathered part that was difficult to read (underlined) was recovered using 3D data from multiple angles (Fig.1).¹⁴ The 12-line inscription is 79 × 125 cm².¹⁵

(□is estimate)

“It is a Kongo Buddhist priest who served for this work.

I offered three degrees prayer whenever I wrote one character when I copied a Lotus Sutra.

I produced the three Amida divinities on a surface of stone.

I made the building for the God of Three Places.

I engraved the circular moon into the rock face and engraved Sanskrit characters.

These purposes are for Keishun priests, masters, and seniors,

And to pray for all without sharing the nobility and the commonalty will be born in Amitabha's Pure Land.

I held a memorial service for the equal benefit of all life in the universe.

Middle of June in the third year of the Katei Era (1237)

The priest of Ryoukaiin who carved the Sanskrit characters

Was Kongo Buddhist priest

Myoubunbou. (author translation)“

The act described in the second line expressed devotion to the Lotus Sutra. The fourth sentence indicates acceptance of manifestation theory in Mt. Hiko, which also is evident in the third and fifth lines extolling the three Amida divinities and Sanskrit characters, respectively. Shugendo art was created in observance of the manifestation theory. In the Imakumano Cave, Amitabha apparently is more important than manifestation theory because the reference to the three Amida divinities appears in the first half.

(2) Regeneration of the Amitabha relief

We recreated the Buddhist reliefs (Photos 1-A, 2-B, 4-C) of Imakumano Cave using 3D images to determine whether they were three Amida divinities. First, we confirmed the engraved line forming a double circular halo in the right corner of the bodhisattva relief (A). This curve is large-scale in comparison with the halo of bodhisattva relief (B); hence, we decided that the halo did not accompany the bodhisattva image (B) and is more likely the extended halo of Amitabha.

Then, we addressed the engraved halo of bodhisattva relief (A) from the collapsed rock (C). It was confirmed that the engraved line on the rock(C) matched that of rock(A) when rock(C) is turned 45 degrees counter clock wise. The line forming a halo and the aureole of (A) conformed exactly to line engraving (C) when we combined the solid printings of (A), (B), and (C). It confirmed the horizontal line of a mokakeza (the pedestal supporting a statue of Buddha), outlines of the knee from the left shoulder, and the halo of the central Amitabha figure. The connection of these elements becomes evident if the central Buddha statue is presumed to be seated. We concluded that the images were the three Amida divinities: a seated Amitabha with a circular halo in the center, the Goddess of Mercy (figure holding a lotus flower in the left hand) with a boat-

shaped halo to the right, and the Bodhisattva of Wisdom (figure with joined hands) with a boat-shaped halo to the left.

The author established a scale for the head from the outline of the neck to the right ear and concluded that it was an iconic Amitabha. Then, he three-dimensionally reconstituted the images. The reconstituted Amitabha was approximately 198 cm high and 136 cm in size. The Bodhisattva of Wisdom (A) was approximately 156 cm high, the size of the image was 112 cm. [Remark 3] The Amitabha image was 1.2 times larger than the bodhisattva.

The Bodhisattva of Wisdom is engraved in depth with a boat-shaped halo on a concave surface. The Amitabha is engraved in full scale to a depth of approximately 25 cm. Reliefs of these three divinities are molded using the convex equal to the corner of the rock face so that the protruding central Buddha seems larger. It is engraved to open radially.

The Chronicle of Mt. Hiko (Kamakura Era) ¹⁶ indicates the three divinities were golden in color.¹⁷ Ocher (reddishness from secondary iron oxidation) turns yellow through baking, not from the application of gold leaf. It was not unusual to color a Magaibutsu in the middle ages, as indicated by the coloration of the Magaibutsu of Usuki and Aoki. However, it is still mysterious that only Amitabha has been shaved and flattened.

Izumi Yahiro determines that the three Amida divinities remained until the Meiji Period from the sentence “the shadow of the three Amida divinities” in the Mt. Hiko Guide (1914).¹⁸ The Mt. Hiko Guide would not have used the word “shadow”, if the complete Amitabha image remained. During the Haibutsukishaku, statues of the Buddha often were only partially destroyed. It is thought that the Amitabha images of the Meiji Period already had been destroyed. The current rock recently and naturally collapsed.

Information from the 3D printer suggested that the two bodhisattva belong to a relief portraying three Amida divinities. However, numerous art history scholars note errors in the clothing of the Bodhisattva of Wisdom and that the face of the Goddess of Mercy differs from the Bodhisattva of Wisdom.¹⁹ These inconsistencies might be attributable to differences in the ability of their sculptors and the distance from Kyoto.²⁰ We compared the shape of the face of both Buddhist statues using 3D data. We modeled the Goddess of Mercy (B) using reversed 3D data for half of the damaged head. These were

cast in stone powder clay (Fig. 6). The top of the head of the Goddess of Mercy (B) is higher than that of the Bodhisattva of Wisdom (A). The face of the Goddess of Mercy (B) is oval with slit eyes. The face of the Bodhisattva of Wisdom (A) has a short chin and was likely molded by a priest's young apprentice. The sculptor of the Goddess of Mercy had greater ability. However, the richness of the body and the rounded baby face of the two bodhisattva images are common. It is defensible to believe Yamabushi of Mt. Hiko interpreted it freely and that different sculptors worked on the two bodhisattvas during the same period.

(3) Gachirinbonji of Imakumano Cave

Three 17.5 m-wide Gachirinbonji are tucked away in the rock in the imakumano in yagen-bori style (Photograph.5). These huge Sanskrit characters project a compelling presence. Each is engraved in the circular plane reflecting the image of the moon. The outline of the Sanskrit characters is engraved as a line, the outside edge is keenly individualized, and the interior is gentler (Photo 6). Therefore, aspects of the Sanskrit characters appear embossed. One line engraving in the center of the line of Sanskrit characters emphasizes daring movement. The center of the line of the general Gachirinbonji is the deepest. Sanskrit characters are rarely engraved in the center of the line. The point²¹ of the general Gachirinbonji is engraved into a diagonal linking tops of the four corners. However, the point of Gachirinbonji of Imakumano Cave is engraved across, linking the midpoint of each side and imparting an impression of stability. The expression method helps widen the line width and reduce labor.

The Gachirinbonji of Imakumano Cave is 1.5 times the scale of the Gachirinbonji of Kiyomizu and 2.3 times that of the Aoki. The size matches the majestic landscape. It is thought that locations for prayer occupied both sides of the Cave beneath the Sanskrit characters and the starting point for climbing the cliff. We see the centerline of these Gachirinbonji to the right under the Sanskrit characters and the cliff. The Gachirinbonji of the Womb World Dainichinyorai has a diameter of 269 cm, that of Sakyamuni has a diameter of 228 cm, and that of Amitabha has a diameter of 200 cm.²² There is a difference of 41 cm in the diameters of Dainichinyorai and Sakyamuni, and 28 cm in the diameters of Sakyamuni and Amitabha. The Dainichinyorai in the center of the Gachirinbonji clearly is the most important, but reasons for the difference in scale of Sakyamuni and Amitabha are unclear.

The Womb World Dainichinyorai was centered among the three Gachirinbonji to symbolize Mt. Hiko, whereas the Diamond World Dainichinyorai symbolizes Mt. Houman (Fukuoka). These Gachirinbonji in Imakuanokutsu do not accord with the manifestation theory of Kumano (Nara). No documents indicating this arrangement exist, but Hikomatsu Saito's papers mention the choice of Sanskrit characters for Gachirinbonji. According to Saito, the basic Buddha of Buddhism in Japan is Dainichinyorai and Sakyamuni, and the two major faith Buddhas are Yakushi-nyorai (Buddha able to cure all ills) and Amitabha. The former is more important. This hierarchy would explain why the Gachirinbonji of Sakyamuni in Imakumano Cave was bigger than Amitabha. In addition, Mt. Hiko was affected by the esoteric Buddhism of the Japanese Tendai sect that regarded Sakyamuni from the Kamakura Era.²³ Slight differences in their scales suggest yamabushi may have engraved them for the sake of perspective. The author examined the location and noted that the diameters of the Gachirinbonji of Sakyamuni and Amitabha are almost equal. At present, they are located in the hut preserving the Goddess of Mercy relief, which is the starting point for climbing to the relief of the Bodhisattva of Wisdom. The location may have been where people prayed to Gachirinbonji.

This section has explained the recreation of the Magaibutsu of Imakumano Cave in Mt. Hiko by analyzing the molded output of the 3D data. We now examined the complex world of the Sugendo of Mt. Hiko, who harmonized astronomy, nature worship, worship of Amitabha, manifestation theory, and the Buddhism of Tendai.

Section2 : The cultural positioning of Gachirinbonji of Kiyomizu and Aoki

(1) Gachirinbonji of Kiyomizu

The Magaibutsu of Kiyomizu is engraved with 200 Buddhist remnants; five-ring towers and Gachirinbonji, and stone pagoda Hokyointo and a relief of the Buddha on the rock (tufa) measuring 20 m × 400 m (Photo 8). These were created from the late Heian Period to the Meiji Era. Three Gachirinbonji stand at a height of 10 m on the accorded rock face (Photo 9). The Yakushi-nyorai (Buddha able to cure all ills) is 171 cm in diameter, Keito-sei (comet) is 150 cm in diameter, and Fudo-myouou (God of Fire) is 171 cm in diameter. The inscription is exfoliated, but the Kawanabemeishouki (edited 1789-1801) reports its content. There were originally five Sanskrit characters engraved

by Yamabushi of Mt. Hiko in 1264. The Satsuma brought their faith to Mt. Hiko from the middle ages, according to the record of its adherents (Fig. 8). Though Satsuma is far from Mt. Hiko in Kyushu, it has many worshippers devout to Mt. Hiko.

Hikomatsu Saito estimates that the exfoliated Sanskrit characters were Lagou-sei (a solar and a lunar eclipse) and Bishamon-ten (guardian god of Buddhism).²⁵ It is said that Yakushi-nyorai, Fudo-myouou, and Bishamon-ten were situated to confine Keito-sei and Rago-sei as ill omens.

The author confirmed 3D data for these Gachirinbonji using laser instrumentation and multi-directional measurement, and sought traces of the collapsed Sanskrit characters.²⁶ Fig.9-a views the Sanskrit characters at an angle from the top. Fig.9-b is assumed to be the rock face before it collapsed. Part of the top right corner of the Sanskrit characters of Lago-sei was relatively undamaged. Only two lines of the Sanskrit character of Lago-sei remains on the rock.

We cannot confirm a tracing of Bishamon-ten, which is substantially damaged. An inscription likely would have been engraved under Bishamon-ten. The inscription read: “A priest living in □□Temple of Mt. Hiko. This priest had the will to work, engraving Sanskrit characters. The purpose is a memorial service to benefit all life in the universe equally. February in the fourth year of the Kocho Era (1264).”

The phrase “benefit all life in the universe equally” expresses the principle of equality in the Amitabha faith. It is supposed that the inscription of Kiyomizu was engraved in the space under the Bishamon-ten to the right. The author finds a relation between the accordion-like rock formation of Kiyomizu and the legend that water sprang from an octagonal crystal in Mt. Hiko, because the angles of the accordion formation are 130°–139° (the interior angle of the original octagon is 135°).

Junichi Uemura, a thorough scholar of ancient history, reported that a comet appeared for extended periods from July to December in 1264.²⁷ The Gachirinbonji of Kiyomizu would be completed five months from the date a comet appeared in the historical record. The Kocho Era became the Bunei Era on Feb. 28, 1264. It is difficult to believe that the date in the inscription was erroneous. The Yamabushi of Mt. Hiko reacted to some incident with alacrity and had little time to create Gachirinbonji because the distance to Kiyomizu is 240 km. In addition, perhaps the Gachirinbonji of Keito-sei was not the actual comet.

(2) Cultural background of the Gachirinbonji of Aoki

The Gachirinbonji of Aoki is in the Shinto shrine, Aoki Kumano Za Jinjya, near the Kikutchi River in Tamana-shi (Kumamoto). Multiple Gachirinbonji measuring 6×15 m² are engraved on tufa in the area (Photo 10). Tradition would have extended them to 20 m, but the surface of the northern rock was insufficient. Five large rocks collapsed in a state that maintained a vertical direction. Red coloration that remains on parts of the tufa was likely intentional, because unlike andesite, tufa does not discolor red. Twelve Gachirinbonji occupy the rock face (Fig.11).

Natsuki Tazoe (1971) and Hikomatsu Saito (1979)²⁸ decoded the images: 1 is Sakyamuni; 2 is Amitabha or Senju Kannon (Goddess of Mercy with 1,000 arms); 3 is Kurikara-ryuou (Dragon God); 4 is the Diamond World Dainichinyorai; 5, 6, and 7 are the three Amida divinities (Amitabha, the Goddess of Mercy, and the Bodhisattva of Wisdom); 8 is Fukujojyunyorai (one of the Five Wisdom Buddhas); 9 is Om (the word uttered as an incantation); 10 is Sakyamuni; 11 is Yakushi-nyorai; and 12 is A-Bira-Un-Ken (mystical Sanskrit sound of Dainichinyorai/Souensei-kaitou).²⁹ No inscription reveals the date and sculptor; Tazoe and Saito presume Tendai priests engraved these Gachirinbonji during the Kamakura Era.³⁰ Nishida Michiyo (2013) noted that the Yamabushi of Mt. Hiko were concerned with producing Kurikara-ryuou Sanskrit characters.³¹

A small shrine (Photo 11) named “Mt. Hiko” stands by the hilltop in the Mizoe-machi district 500 m from Aoki. Local inhabitants still worship there. It is thought to be connected with the Shugendo of Mt. Hiko because the granite in the small shrine is found in the Aoki Kumano Za Jinjya of Gachirinbonji.

The author tried to recreate the arrangement of Gachirinbonji in Aoki at the time of their production using drawings supplied by the Board of Education of Tamana (Figure 12). Representation of the three Amida divinities apparently was important in Aoki, because they occupy the highest position in the arrangement.

Nishida (2013) said that members of the esoteric Buddhist Jodo sect engraved the Sanskrit characters because yamabushi never engraved the three Amida divinities together.³² However, the author surmises that two groups of Yamabushi of Mt. Hiko produced the Gachirinbonji of Aoki because there are Magaibutsu of the three Amida divinities in Imakumano Cave and Sanskrit characters of three Amida divinities appear

together in Kurikarakutsu in Mt. Hiko.

As noted, the Kumano faith (Nara) entered Mt. Hiko in 1180 during the late Heian Era. Mt. Hiko and Kumano share three commonalities: their important Buddha statue was Amitabha, they were the locales of the esoteric Tendai, and both revered “the water” (river). The author therefore sought links among Mt. Hiko, Kumano, and Aoki. The primacy of Amitabha is the first link. The center shrine of Kumano occupies a sandbank on three rivers (removed and rebuilt after a flood during the Meiji Era). Thought to be the Jodo of the Amitabha,³³ this was the place for contemplating death. The pre-eminent Buddha in Mt. Hiko is Amitabha of Kita-dake, who was engraved at a height in Aoki.

The second link is the relation with the Tendai. The guide of Go-Shirakawa Honu (1127-1192) for Kumano was the yamabushi of the sect. Mt. Hiko long respected the Tendai’s beliefs. Relations with the sect are evident in the description in the Hikosaruki (Kamakura Era) that the God of Mt. Hiko came from Mt. Tendai in China.³⁵ The expression method to Cave in plural Gachirinbonji of Aoki was influenced by the Tendai Sect religion.

The third link is their shared reverence for water (rivers). Kumano occupies the sandbank of three rivers; Aoki is adjacent to the Kikuchi River, and Kiyomizu with the river before the accordion-shaped rock. All lie west of their respective rivers; the direction of Buddhists' paradise where the dead go. Mt. Hiko is the God of Mikumari (distribution of the water). The legend concerning the beginnings of Mt. Hiko in the Chronicle of Mt. Hiko is that the first sword of octagonal crystal came to Hannyakutsu (Kurikarakutsu) from the sky. Kurikara-ryuou (the God of Dragons) appeared bearing a precious stone in its mouth, and the sacred water flowed from this Cave.³⁴ The Sanskrit character for Kurikara-ryuou at Aoki is the largest (353 × 123 cm²).

Given this evidence for relations among Kumano, Mt. Hiko, and Aoki, it is possible that the yamabushi of Mt. Hiko engraved Gasurinbonji of Aoki.

Gachirinbonji of Aoki (Fig. 12) is distributed considering a difference in production method, Period 1-A: (5), (6), and (7); Period 1-B: (4), (8), and (10); Period 2-A: (1), (2), and (3); and Period 2-B: (9) and (12). Considering whether yamabushi of Mt. Hiko produced it, this chapter examines the cultural background of Sanskrit characters of Aoki.

Period 1-A: the Gachirinbonji of Period 1-A have relatively strong expression engraved.

in yagen-bori style in the circle reflecting an image of the moon 80 cm in diameter. Traces of a flat chisel 1 cm wide remain on Gachirinbonji. It is thought that three Amida divinities (5), (6), and (7) with the shimidan (an altar supporting a principal Buddha statue) on the highest position in Aoki.

The same group of 1-A is relatively powerfully engraved. Diamond World Dainichinyorai (4), Fukujojunyorai (8), Sakyamuni (10), and Yakushi-nyorai (11) (Fig.12 green dashed line). These were mixed Four Buddha of Kenkyo (teaching of Buddhism disclosed) and Four Buddha of Diamond World Buddhist. Four Buddha of Kenkyo were affected by esoteric Buddhism; therefore, Sanskrit characters might be moved.³⁶ In this case, Maitreya-bodhisattva situated to the north was replaced by Fukujojunyorai. As mentioned in Section 1 (Photo 3), there was the way of thinking to let a direction and Buddha link from the late Heian Period in Shugendo of Mt. Hiko. In Aoki, the value of the Amitabha was raised. In repeating the religious concept that Amitabha was concerned with the placement of Sanskrit characters compositely.

Period 2-A : A colored Sanskrit characters group engraved in a relatively narrow line, Sakyamuni (1), Amitabha (2), 3: Kurikara-ryuou (3). In the opinion of Saito, Gachirinbonji (1) and (2) are “Hakkengoushou”; the combination of Buddha to transport for the west Buddhists’ paradise of Amidha. In the author’s opinion, these were expressed Buddha of three peaks of Mt. Hiko because of the placement of Sanskrit characters (Fig. 12 red solid line). By this interpretation, representation of the Amitabha has a triple meaning: Amitabha faith, four Buddha of Kenkyo (Four Buddha of Diamond World Buddhist), and the manifestation theory. The Kurikara Ryuo Sanskrit characters are most decorative. The lotus position was engraved under the Sanskrit characters of Kurikara-ryuou, indicating that Kurikara-ryuou was regarded in Aoki. These three Sanskrit characters share the light carving, decorativeness, and coloration of the Gachirinbonji in Mt. Hiko. If they were produced at the same time as Mt. Hiko, then these Sanskrit characters would have been inscribed during the middle Kamakura Period.

Period 2-B: The Gachirinbonji of A (on)³⁷-Bira-Un-Ken (9) and (12) share the style and coloration of carvings produced during Period 2-A. The Sanskrit characters (9) feature only circle line carving, unlike those engraved on the plane in a circle. It is placed the words of the beginning of the Singon (words repeated by a Buddhist priest) for Womb World Dainichinyorai (Figure 12 blue solid line). This is located at the same height as

Kurikara-ryuo. It is possible that the yamabushi of Mt. Hiko engraved them because the Womb World Dainichinyorai symbolizes Mt. Hiko, and the Sanskrit characters of the Womb World Dainichinyorai are centered on the Imanokutsu of Mt. Hiko.

Molding characteristics of Sanskrit characters during Periods 1-A and 1-B resemble Kiyomizu more than Mt. Hiko. Periods 1-A and 1-B were engraved in the middle Kamakura Era. Periods 2-A and 2-B were engraved in the late Kamakura Era.

Many ancient tombs surround the Kikuchi River near Aoki. During the Kofun Period (latter half of the third century to around the seventh century), the ancients transported tufa for sarcophagi down the Kikuchi River.³⁸ The surrounding population had traded with China since the Heian Era. They made iron using the sand at Mt. Shoudaisan in Tamana, and exported ironworks such as swords.³⁹ The ocher coloration of the carvings could have been produced by sculptors' iron tools. In addition, active trade during the Kamakura Era Chinese would have brought influences there.

Similarly, the abandoned area of Kiyomizu at the mouth of the Manose River (the upper reaches were named the Kiyomizu River until the Showa Period) was a trade route with China in the middle ages.⁴⁰ Continental culture flowed into these areas, but so did a Mongolian invasion. Anxiety might increase demand for Shugendo of Mt. Hiko had the ability to perform incantations.

Conclusion

This study employed 3D data to examine the Magaibutsu of Imakumano Cave, Kiyomizu, and Aoki. At first, it is increased legible letters of the inscription of Imakumano Cave. In addition, images from the collapsed rock were restored to their original state using a 3D printer. As a result, we conclude that a relief of a seated Amitabha was engraved between the Bodhisattva of Wisdom and the Goddess of Mercy. The three Amida divinities were carved using convex equal to the corner of the rock so that the principal Buddha statue appears larger.

The author measured the diameter of the Gachirinbonji and ascertained that the Sanskrit characters of the central Womb World Dainichi were the largest. Characters pertaining to the Buddha were second-largest, and those for the Amitabha on the right were smallest. The difference in scale was attributed to differences in importance and the plurality of places for prayer. About Gachirinbonji of Kiyomizu which the Yamabushi of Mt. Hiko produced, the author investigated the cultural background

using 3D data. These were a place of Amitabha worship by the esoteric Tendai sect, which revered “the water” (rivers) and represented an association among Mt. Hiko, Kumano, and Aoki.

Furthermore, this paper showed the possibility that the Gachirinbonji of Aoki embodied the worldview of the Shugendo of Mt. Hiko. In addition, production time of 12 Sanskrit characters group is divided into two by characteristic of characters, was mentioned and examined: Amitabha faith, four Buddha of Kenkyo (Four Buddha of Diamond World Buddhist), the manifestation theory, regarding for Kurikara-ryuou, Singon of Womb World Dainichinyorai.

One question remains: why did the Yamabushi of Mt. Hiko not engrave an inscription at the Buddhist Stone Reliefs in Aoki that it was engraved by them? Was the structure carved progressively, or did the inscription disappear in the collapse of the northern rock. The author will continue to investigate this question.

This paper clarified that the Sugendo was tied to the Amitabha faith. One motive for creating Magaibutsu was a strong awareness of death. This illustrated a belief in the soul of ancestors and Gishisaisei (deciding dead and being born again) of Sugendo.⁴¹

The motive for creating Magaibutsu originated in China and Kyushu. The Magaibutsu of Imakumano Cave at Mt. Hiko were created in 1237 and at Kiyomizu in 1264. During that span, the Mongolian army attacked the Korai Dynasty (1231-1273) and south Soong (1235-1279). The Mongolians later attacked northern Kyushu in the Bunei Invasion (1274) and the Koan Invasion (1281). Active interchange with China occurred at each of these historic spots. Widespread anxiety might have spurred the creation of Magaibutsu. Perhaps the Sanskrit characters were ill omens expressing the Mongolian invasion, thus explaining why the Gachirinbonji of Kiyomizu were completed earlier than the actual appearance of a comet. Since a comet appeared after the completion of Kiyomizu, the faith of Mt. Hiko might have increased. The oral tradition of the Shugendo produced few documents, but its spirituality remains in its art. Future studies need to study the relation of the Shugendo art of Mt. Hiko to the Kyushu District.

1 The Meiji government forbade the intermingling of Buddhism and Shintoism in 1868. Anti-

Buddhist movements occurred throughout the country.

2 This paper situates the middle ages from the end of the 12th to the end of the 16th centuries, the period wherein the lord of the manor territoriality existed in Japan. About the establishment of Shugendo, it is said that it originated from another religion sometime in the latter half of the Heian Era. Hitoshi Miyake *The world of Ennogyouja and Shugendo*, Mainichi Shimbun, 1999, p.171.

3 Gachirin in Buddhism is a full moon, the symbol of absolute being. It expresses Buddha and the wisdom of Buddhism.

4 Satoshi Nagano *The Study of the historical geography of the Shugendo of Mt. Hiko*, Meiyoshuppan, 1987, pp.299-309.

5 On the Gachirinbonji of Kiyomizu, two Sanskrit characters on the right and the inscription collapsed, but the inscription left Kawanabemeishouki in Kansei era was recovered using digital technology (1789-1801).

6 Masatoshi Hirose, *The study of the history of Mt. Hiko faith*, 1994, pp.108-149.

7 Shuya Onishi *The study on the reconstruction and preservation of Japan-Korea ancient sculpture (results of research report)*, 2006.

Satoru Kitago Woman from 3D data to bronze casting, *Ragusa and Rokuzan Ogiwara*, Tokyo Art University, 2010, pp.40-41.

8 Tradition has it that (536) Zenshou Buddhist priests of Wei held Emperor Keitai in Mt. Hiko for 25 years.

9 Izumi Yahiro "The Magaibutsu in three years in Katei era of Imakumano Cave," *Shugendo of Mt. Hiko display document*, 1987, p.35.

10 *Chronicle of Mt. Hiko*, Kamakura era.

11 Geographical Survey Institute "calculating formulas of distance and magnetic declination."

12 Asahi Shinbun in western *Mt. Hiko excavation* Ashishobou, 1983, pp.17-20.

13 With five intellect Buddha "Dainichi, Ashuku, Hosho, Amitabha," and link a direction each the center, the east, the south, the west, and the north.

14 The estimated part of the illegible letter follows precedents in studies by Akito Negoro (1983) and Izumi Yahiro (1987).

15 The kanji to express "etc." and "carving" are expressed in a variant character.

16 Appearing in the Chronicle of Mt. Hiko in 1213 (the inaugural year of the Kenpo Era), but dispute continues over when it was written, because there was a description of the Magaibutsu of Imakumano Cave in 1237 (three years into the Katei Era).

17 Soeda-machi, *Hikosanruki*, Ashishobou, 1993, p.57.

18 Izumi Yahiro, op. cit., p.33.

19 Shuya Onishi “Magaisekibuthu and Kongo Buddha statue” *Mt. Hiko excavation*, Ashishobou, 1983, p.110, Izumi Yahiro, op. cit., p.39.

20 Getting a knowledge offer from Satoshi Nagano (advisor at Japanese mountains mountaineering asceticism society), Noriyuki Iwamoto (Soeda-machi government office) Susumu Igata (Kyushu history museum curator). “Investigation briefing session” Sep. 20, 2013, Soeda-machi government office.

21 Kuten is an upper point on Sanskrit characters that expresses a nasal sonant. Nehanten is a point on the right of Sanskrit characters expressing an aspirated sonant. Shuugyouten is a signifier on the right shoulder of Sanskrit characters expressing a long sonant. *Introduction to Sanskrit characters*, Sougeisha, 1967, pp.3-4.

22 A Japanese unit of length in use from 701 (Taiho Codes) until the Eisho Era, Small shaku 29.6 cm.

23 Hikomatsu Saito “Five big Gachirinbonji in Kiyomizu” *The stone tower in South Kyushu tower*, Minami Kyushu Sekitou-Kenkyuukai, 1997, p.18.

24 Nagano, op. cit., pp.299-309

25 Hikomatsu Saito “Survey of Magaibutsu in Kiyomizu,” *Kawabe-cho cultural assets working papers*, the Board of Education of Kawanabe,1997.

26 Offer of data: Hisanaga Co., Ltd. and the Minamikyushu-shi Board of Education.

27 Junichi Uemura “A consideration about the motivation to produce Magaibutsu in Kiyomizu,” *History of human study 9t*, Shibundou, 1997, p.6.

28 Natsuki Tazoe “Magaibonji of Aoki,” 1971; Hikomatsu Saito “Magaibonji of Aoki” Religion study, *meeting for the study*, 1979, pp.288-290.

29 It is faced each other Sanskrit characters of Singon of Womb World Dainichinyorai and expressed the form of the five-ring tower.

30 Shingon esoteric Buddhism regards Dainichi Buddha. Tendai esoteric Buddhism tend to respect to the various Buddha, Dainichi Buddha, Sakyamuni of Kenkyou, Yakushi-nyorai.etc.

31 Michiyo Nishida, “A study of Magaibonji of Aoki. *History Tamana*, 2014, pp.23-34

32 Nishida op. cit. p.33.

33 Manifestation theory of Kumano is Amitabha (center shrine), Yakushi-nyorai (new shrine), and Senju Kanon (Nachi).

35 Soeda-machi op. cit. pp.7-24.

36 Susumu Ishii *The stone Buddha statue and tower*, Yamakawa Publishing Company, 2001, pp.62-

63.

37 “Om” is sacred sound in India from ancient times.

38 Kyoji Takagi, “Kofun of Kikuchi River basin,” *History folk museum memoir 173rd*, 2012, pp.521-523.

39 Tamana City History Museum, Kokoro Pia, Tamana-shi history complete history first book, Tamana-shi, 2005, pp.147-151+431-436.

40 National History Folk Museum, “Report of study about the Manose River Basin,” 2007.

41 Gishisaisei is a unique concept in Sugendo. They regard the mountains as life after death. And they believed that they could be reborn as a mountain. If they get over hardships, such as the hell in a mountain.



photo.1 «Bodhisattva of wisdom» (A), 1237



photo.2 «Goddess of Mercy» (B)



photo.3 «Five wisdom Buddhas stone tablet in Tutuno» 1182



fig.1 «Inscription of 3D data»



photo.4 «The rock collapsed» (C)

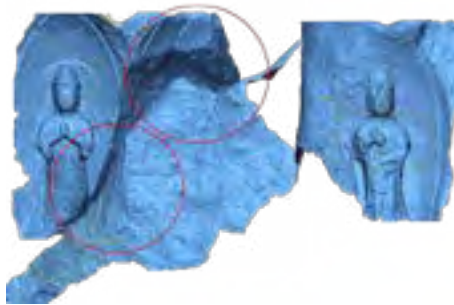


fig.2 «3D data of the three Amida divinities» * (A) (C) (B) from the left



fig.3 «3D printed of the three Amida divinities»



fig.4 «Pictuer of imagination of the three Amida divinities»



fig.5 «Figure of imagination of the three Amida divinities» »



fig.6 «Comparison of the Bodhisattva»



photo.5 «Gaachirinbonji in Imakumanokutsu» »



photo.6 «Part of Womb-store world world Dainichi Buddha»



photo.7 «Imakumano Cave and Hut»



photo. 8 《Magaibutsu in Kiyomizu》



photo. 9 《Gachirinbonji in Kiyomizu》 1264

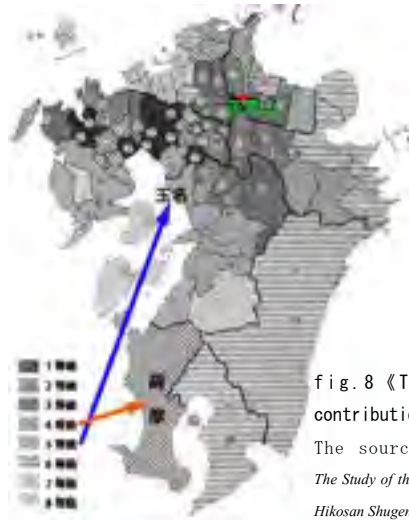


fig. 8 《Taxation to the contribution to Hikosan》 1873
The source: Satoshi Nagano
The Study of the historical geography of the Hikosan Shugendo

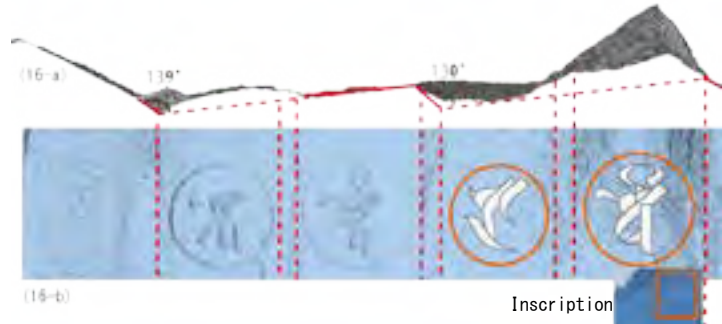


fig. 9 《Pictuer of imagination of ;UMX]f]bVcb^] by 3D data》



fig. 10 《Sanskrit characters trace》



photo. 10 《Ma[Uibutsu of Aoki》



fig. 11 《Measured drawing of Aoki》
The source: Tamana-shi the Board of Education, 1999



photo. 11 《Small shrin Hikosan in Tamana》



fig. 12 《Pictuer of imagination of Gachirinbonji in Aoki》



photo. 12 《Sanskrit characters of Kurikara-ryuou and 3D data》