Sophia University Institute of Comparative Culture for SORW

The Holy Relics of Ananda and the Dragon Girl's Jewel:

As Depicted in the Honpō-ji Lotus Sūtra Mandala

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The relatively unknown late-Kamakura-period masterpiece, the *Lotus Sūtra Mandala* (or *Hoke-kyō mandara*, in the collection of Chōshō-zan Honpō-ji in Yatsuo-chō, Toyama-shi), consists of twenty-two hanging scrolls that illustrate the twenty-eight chapters of the *Sūtra of the Lotus of the Wonderful Dharma* (*Myōhō renge-kyō*). The driving force behind the creation of these paintings was the vinaya master Jōshin, who was the head priest of Ichijō-modoribashi-dera, a branch of Hosshō-ji temple. Furthermore, the set was moved to Etchū Province (present-day Toyama Prefecture) at the behest of Ashikaga Yoshiki (1466-1523; the tenth [r.1490-93] and twelfth [1508-22] Ashikaga shogun), who had fled to the region during a government upheaval. It is likely that Yoshiki, in hopes of regaining his position as shogun, had the work repaired in 1497 (Meiō 6), after which it was installed at Honpō-ji.

This talk will focus on the bones of Ananda depicted in the ninth scroll and the Dragon Girl's jewel shown in the twelfth scroll. Ananda was widely considered the founder of the Ritsu sect of Buddhism, based on canonical texts called the Vinaya Pitaka. He was also venerated as the patron saint of nuns, since the Buddha permitted his step-mother Mahapajapati to be ordained as a bhikkhuni or nun only after Ananda's intercession.

Haraguchi Shizuko teaches at Toyama Prefectural University. She has studied the Honpō-ji painting set for many years, and published *A Study of Toyama*, *Honpō-ji-zō 'Hoke-kyō mandara-zu* with *Hōzōkan* in 2016. Her research has done much to clarify the context of the creation and repair of this important work.

This talk is coordinated by Caroline Hirasawa (FLA) for the ICC Research Unit "Materialities of the Sacred."

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