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## HISANO, Kaho. Shizuoka Prefecture Designated Cultural Property *Fuji Sengen Mandara-zu* (*Fuji Sankei Mandara*) from an Interpretation of Artistic Design Perspective

*Fuji Sengen Mandara-zu* (“Mandala of Fuji Sengen,” Fujisan Hongū Sengen Shrine), a painting on silk from the latter half of the sixteenth century registered as a Shizuoka Prefecture Designated Cultural Property, is one of nine paintings currently referred to as *Fuji Sankei Mandara* (“Mandala of Pilgrimage to Mount Fuji”). The *Fuji Sengen Mandara-zu* differs significantly from the other extant versions. For example, it does not depict honjibutsu (the original Buddhist form of a native *kami*) or pilgrims climbing the mountain; instead, it focuses on daily customs and manners unrelated to religious motifs. This paper first examines certain details and figures in this painting, tracing their artistic sources, identifying their original contexts, and interpreting the particular messages they transmit. This analysis is followed by a discussion of the intended function and purpose of the *Fuji Sengen Mandara-zu*.

Previous studies have argued that there are no female pilgrims represented in the *Fuji Sengen Mandara-zu*. However, through close examination I have found that there are indeed female pilgrims depicted in the painting. In addition, local scenery and a wide variety of customs, including those related to travel and commerce, are represented along the Tōkaidō road. These scenes appear to be related to a group of screen paintings known as *Tōkaidō Ōrai-zu byōbu* (“Scenes Along the Tōkaidō,” Nara Prefectural Museum, painted in the latter half of the sixteenth century), which depict the manners and customs of travelers along the Tōkaidō.

Within *Fuji Sengen Mandara-zu*, the large depiction of the fence at Kiyomiga Seki (Kiyomi Checkpoint) alludes to the poetry term, Seki no Aragaki, which can be found in *Shōkō Nikki* (“The Diary of Shōkō,” latter half of the fifteenth century) and *Socho Nikki* (“The Diary of Sōchō,” early half of the sixteenth century). The plovers and seagulls depicted around Miho no Matsubara may be associated with the image of this area described in the Noh song *Hagoromo*. In addition, the depictions of these two locations in the *Fuji Sengen Mandara-zu* differ significantly from other Fuji mandalas. I believe renga poets were involved in the creation of *Hagoromo* and that the differences we find in the mandalas indicate that the *Fuji Sengen Mandara-zu* represents the renga poet’s world. Moreover, the function of Seki no Aragaki as both gate and boundary is emphasized, serving to both connect and separate the inside and the outside of the painting.

The extraordinarily large depiction of the Wakutama Pond motif in the center of the Sengen Taisha shrine complex attracts the viewer’s eyes with a fictional depiction of the pond that suggests the surrounding rocks are made of lava. Incidentally, the rectangular remains of a shrine fence made from lava gravel was discovered at the Yamamiya Sengen Jinja, a shrine with close ties to Sengen Taisha where it is believed that rituals of faith were held. From this it can be surmised that the lava rocks around the Wakutama Pond in the *Fuji sengen Mandara-zu* have their origin in the Lava Tamagaki of Yamamiya Sengen shrine. If this is indeed the case, the depiction of the Wakutama Pond, which is emphasized more in this painting than in any other work, is not merely an artistic exaggeration but a deliberate attempt to visually express the importance of the religious ritual of *mizukori* (cold-water ablutions) at the Wakutama Pond. This painting does not depict pilgrims climbing Mt. Fuji, further allowing the viewer’s focus to be drawn to the Wakutama Pond. The highlighted depiction of the pond in this painting clearly shows the importance of Sengen Taisha and the figures participating in the *mizukori* symbolize the pilgrim’s faith in this shrine.

It can be said that the *Fuji Sengen Mandara-zu* functions as a religious painting that contains features of depictions of famous places from medieval literature. What is important to note is that the focus of the faith is not Mount Fuji, but rather Sengen Taisha, so I believe *Sengensha Sankei Mandara* is a more appropriate title for this painting.

By comparing the pictorial details of the *Fuji Sengen Mandara-zu* with other works, I believe the painting was produced in the latter half of the sixteenth century. The inclusion of references to Seki no Aragaki and Miho no Matsubara, together with the stylistic similarity to *Tōkaidō Ōrai-zu byōbu*, further support this date. In addition, the depiction of female pilgrims suggests the possibility that this painting dates to the third year of the Eiroku era (1560), a *kōshin en’nen* (*kanoe-saru year*) when it is thought that women were included in the large number of pilgrims who gathered to make the pilgrimage to Fuji.

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