The Distinctive Features of Sannō Ichijitsu Shinto

SUGAHARA Shinkai
菅原信海

Sannō Ichijitsu Shinto is a religious system formulated in the early Edo period, based on Tendai Hokke ichijitsu thought and providing a religious basis for deifying the spirit of Tokugawa Ieyasu. The first section of the present analysis is a critical survey of the main sources relating to the creation and textual history of Sannō Ichijitsu Shinto. The second section is an analysis of the tradition’s theoretical structure and ritual symbolism, which testify to its intimate affiliation with Tendai esoteric Buddhism as well as its explicit political purpose of legitimizing Tokugawa rule.

Translator’s Introduction

The translation that follows is of the article “Sannō Ichijitsu Shintō no tokushitsu” 山王一実神道の特質, a representative example of Professor SUGAHARA Shinkai’s lifelong work on the history of Shinto-Buddhist syncretism (1994). Since the article is part of a large body of research it takes up a number of complex issues, so some introductory explanation is in order.

Sannō Ichijitsu Shinto 山王一実神道 is often regarded as identical to Sannō Shinto 山王神道, since both were intimately connected with the Japanese Tendai sect and were created by Tendai monks. One of Sugahara’s concerns is to show that, despite the doctrinal continuities, the two traditions form distinct historical entities.

Sannō Shinto developed out of the Tendai sect’s efforts to integrate the Japanese kami into the Buddhist worldview; the tradition was centered at a shrine compound called Hie Taisha 吉大社 at the eastern foot

* This article has been modified in consultation with the author for publication in English. The translator wishes to thank James Reed for his valuable assistance with the translation. The present translation serves not only to bring this important article to English-speaking readers but also to commemorate the author’s retirement at age 70 from Waseda University. For more detailed studies see SUGAHARA 1985, 1992a, and 1996.
of Mt Hiei, upon which the Enryaku-ji complex (the Tendai headquarters) is located. The three main Hie Taisha deities are collectively referred to as Sannō 山王 (mountain king) or Sannō Gongen; probably since the time of the esoteric Tendai monk Enchin 阇真 (814–891), they have been worshipped together under the title of Sannō Sanseī 山王三聖 (The Three Sacred Deities of Sannō).

Sannō Ichijitsu Shinto, in contrast, was formulated in the early Edo period and was centered at Tōshōgū 東照宮, the complex built at Mt Nikkō to enshrine the spirit of the first Tokugawa shogun, Tokugawa Ieyasu (1542–1616). Although based on the same Tendai thought as Sannō Shinto, Sannō Ichijitsu Shinto was, Sugahara argues, a highly political religious system designed to legitimize and stabilize the rule of the Tokugawa house.

The syncretistic thought that led to the development of Sannō Shinto had its roots in the early Heian period, when Buddhist monks came to regard a number of Shinto kami as guardian deities of Buddhism; Sannō in particular was seen as the protector of the Tendai sect. Later this view developed into the so-called honji-suijaku 本垂迹 theory, which held that the kami were simply manifestations (suijaku 垂迹) of various buddhas and bodhisattvas, the latter being regarded as the kami’s “true nature” (honji 本). The honji-suijaku theory dominated Shinto thought through the medieval era.

Among the Buddhist concepts that conditioned such syncretistic thought, particular attention should be paid to the notion of upāya (hōben 方便), commonly translated as “skillful means.” The idea underlying this concept is that Śākyamuni utilized different teachings to lead people of differing capacities to the truth of Buddhism. Since these teachings are tailored to suit the varying levels of understanding of the listeners they occasionally appear contradictory, but they are compatible in the sense that they are all intended to lead sentient beings to enlightenment. The Tendai sect systematized this concept by referring to all upāya as “provisional” or “tentative” (gon 棟; sometimes expressed as sangon 三椛, the “three provisionals”) in contrast to the teaching that is “true” or “real” (jitsu 真, or ichijitsu 一真, the “one real”). The true teaching is that which is expounded in the Lotus Sūtra. Japanese kami could thus be regarded as “skillful means” utilized by the Buddha to teach such things as moral behavior. For this reason kami were sometimes called gongen (provisional appearances), an expression that became something of a title applied to such important deities as Kumano Gongen. In the Sannō Shinto tradition Sannō Gongen served as this “provisional appearance.”

Another Buddhist concept that contributed to the integration of Japanese kami into Buddhism was the trikāya (three body) theory. According to this theory, the Buddha has three bodies, or levels of existence, only one of which—the so-called manifestation body (nirmānakāya,
The historical Buddha, Śākyamuni, is thus sometimes regarded as the manifestation body of the absolute or original Buddha, who exists as dharmakāya (Dharma body) or sambhogakāya (enjoyment body, a form somewhat closer to human experience). The dharmakāya is known in Japanese as hosshin or honji-shin 本地身, the latter term also being used in the honji-suijaku concept. The notion of absolute but conceivable truth, and of visible but provisional manifestation, is thus basic to various aspects of Japanese Buddhist metaphysics, and can be applied relatively freely even to extra-Buddhist religious phenomena within a generally Buddhist worldview.

As Tendai Buddhism gave rise to Sannō Shinto, its rival the Shingon sect developed what was later called Ryōbu Shugō Shinto 両部習合神道. Both forms of Shinto were heavily influenced by the teachings of Mikkyō 禪教 (esoteric Buddhism, Japanese Tantrism). Esoteric ritual, which promised worldly as well as spiritual rewards, was introduced into Japan by Tendai and Shingon in a competitive endeavor to win the support of the court, and was also utilized in the forms of Shinto associated with the two Buddhist traditions.

Mikkyō rites consist basically of mantras, ritual formulas of pre-Buddhist origin that are also known in Japan as “true words,” or shingon 真言 (hence the name of the Shingon sect). A mantra is a short text that is often symbolized by a simple letter or syllable, called the mantra’s “seed letter” (shuji; Skt. bija). Even in Japan these seed letters are often represented by the original Sanskrit or Siddham letters. In popular belief they are endowed with the same magical power as the original mantra, and are thus themselves objects of veneration. They also serve as symbols of various buddhas and bodhisattvas. The Sanskrit seed letters were also introduced with Mikkyō into Shinto. Mantras are often applied together with mudrā (inshō 印章, “hand symbols”), leading to the expression inmyō 印明, which refers to mantra and mudrā together. These elements, as Sugahara shows, were much utilized in Sannō Ichijitsu Shinto.

By the end of the Heian period (12th c.) the identification of kami and buddhas had left virtually no Shinto belief unaffected. In the fourteenth century, however, a more nationalist outlook began to develop that placed the Japanese kami at the basis of Shinto-Buddhist syncretism. This was expressed by the phrase shinbon butsujaku 神仏徴, “kami as origin, Buddhas as manifestation.” This theory was set forth principally by the Yoshida family of Shinto priests, and was finally systematized by Yoshida Kanetomo 吉田兼種 (1415–1511), the founder of Yuitsu 唯一 or Yoshida 吉田 Shinto. The shinbon butsujaku theory might be regarded as the first step of Shinto towards a doctrine independent of Buddhism. A further step in this development was what might be called a temporary alliance with Confucianism that led to the creation of various Confucian-Shinto interpretations in the early Edo period.
Sannô Ichijitsu Shinto, though influenced by Yûitsu Shinto, may be seen as a reaction against this school. It was in some ways a final attempt to restore the medieval Buddhist worldview in which both kami and buddhas endeavored to lead sentient beings along the path of Buddhist enlightenment. It also had, as mentioned above, the highly political function of religiously supporting the Tokugawa family’s claims to power. It was propounded by the famous Tendai abbot Tenkai, who is said to have lived for 108 years (1536–1643) and who was one of the most influential religious advisors of Ieyasu and his successors, to the extent that he was sometimes called “the blackfrocked chancellor.”

When Ieyasu died in 1616 there was no question that his spirit was to be venerated as a kami, but quarrels arose concerning the way to do so. It was Tenkai who finally took control of Ieyasu’s enshrinement at Mt. Nikkó and supervised the funeral ceremony discussed in the article below. He probably also decided Ieyasu’s posthumous name, “Tôshô Daigongen” (Great Deity Illuminating the East), an allusion to Amaterasu Ômikami, the imperial ancestor deity “illuminating the sky.”

Tenkai placed Tôshô Daigongen at the top of the Sannô Ichijitsu Shinto system and made Tôshôgû its religious center. Although, as Sugahara points out, he did not set forth a completely new doctrine, he changed the parameters of the existing doctrinal structure of Sannô Shinto in order to maximize the symbolic prestige of his divine lord. The level of symbolism he introduced rivaled even that of the imperial court in Kyoto. Tenkai’s concern in this respect testifies to the supreme position that the court still enjoyed in terms of symbolic importance, even under the political rule of the Tokugawa.

While carefully reexamining the main relevant sources, Sugahara’s article provides a fascinating insight into the fabric of Shinto-Buddhist myth creation at the beginning of the Tokugawa era, documenting the religio-ideological discourse relied upon by the ruling Tokugawa house.

Bernhard Scheid

**Sannô Ichijitsu Shinto and Sannô Shinto**

SANNÔ ICHIJITSU SHINTO IS AN INTERPRETATION of Shinto formulated by the Tendai monk Jigen Daishi Tenkai 太山寺內山. Sannô Ichijitsu

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1. This was not without precedent. An early example, also mentioned in the text below, is the enshrine of Fujiwara no Kamatari (614–669) at Tônomine in Yamato. A more recent example is Toyotomi Hideyoshi (1536–1598), who is worshipped at the Toyokuni Shrine in Kyoto as Toyokuni Daimyôjin.

2. Important studies on Sannô Ichijitsu Shinto include Tsui 1983, Shimai 1931, Uesugi 1935 (1972), Tajima 1934, Kobayashi 1978, and Kubota 1973. Tajima, Kobayashi, and Kubota take the view that Sannô Ichijitsu Shinto was expounded by Tenkai. The study of
Shinto is often believed to be the same as Sannō Shinto, but, although the two traditions share the same basic Tendai teachings, their purposes and characteristics are quite different. Sannō Shinto involves devotion to the guardian deities of Mt Hiei and is centered around the Hie Shrine at the foot of Mt Hiei, where the “Three Sacred [Deities] of Sannō” (Sannō Sansei)—Ômiya 大宮, Ninomiya 二宮, and Shōshinshi 聖真子—are worshipped. Sannō Ichijitsu Shinto, in contrast, centers on religious ritual for Tōshō Daigongen 東照大権現, the deified soul of Tokugawa Ieyasu. It would not be inaccurate to call it Tōshō Shinto. The nature and function of these two forms of Shinto are thus quite different. In this essay I will attempt to clarify some of the basic features of Sannō Ichijitsu Shinto.

The Foundation of Sannō Ichijitsu Shinto

In order to understand the basis of Sannō Ichijitsu Shinto it is necessary first to examine Tenkai’s ideas concerning Sannō Shinto. These ideas can be found in the first fascicle of a work attributed to Tenkai, the Tōshō daigongen engi (mana 東照大権現縁起 [真名] [Chronicle of the great deity illuminating the east (in Chinese characters)], also abbreviated as Mana engi [Chronicle in Chinese characters]. In this work Tenkai is questioned by Ieyasu about the honji suijaku of Sannō Shinto. He answers: “The Shinto of Sannō Gongen is neither Sōgen [Shinto], Honjaku Engi 本源縁起 [Shinto], nor Ryōbu Shūgō 諏訪縁起 [Shinto], nor is it one of the forms of Shinto transmitted among those born into Shinto priest families” (JDZ 1: 10). Tenkai’s intention, it seems, is to show that Sannō Shinto is completely autonomous and not to be associated with any other existing form of Shinto. Then, using citations from the works of great masters of the past, he explains that this is a Buddhist Shinto transmitted within the

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3 Tenkai here refers to the most popular Shinto interpretations of his time as classified by Yoshida Kanetomo (1435–1511). Yuitsu Sōgen, also known as Yoshida Shinto, is Kanetomo’s version of Shinto, while Ryōbu Shūgō (Shingon Shinto) and Honjaku Engi Shinto are based on Buddhist doctrine. See Translator’s Introduction.

4 It seems that Tenkai tried to position Sannō Shinto—as well as Sannō Ichijitsu Shinto—as a tradition independent of other forms of Shinto. However, Tenkai’s biographers, Tōgen and Shintai, obviously regarded Sannō Ichijitsu Shinto as based on Ryōbu Shūgō Shinto. It is only in the biography by Inkai that we find expressions like “Sannō ichijitsu no shūgō no shintō” 山王一実の習合の神道 (the syncretic Shinto of Sannō Ichijitsu) or “Sannō shūgō no kami” 山王取(習)台の神 (the syncretic kami of Sannō), which indicate a tendency to regard Sannō Ichijitsu Shinto as an autonomous form of Shintō.
Tendai sect, and that it is based on Tendai doctrines:

1. Jikaku Daishi [Ennin] 慈覚大師円仁 (794–864) says: “The appearance of the Three Sacred [Deities] of Sannô 山王三聖 in this world...is due to the wonderful principle of the secret storehouse of the three virtues 三德秘義之妙理 [of wisdom, liberation, and the Dharma body]. They appeared in order to help sentient beings plagued by the three poisons [greed, anger, and ignorance]. [Sannô] is a spirit whose three actions [of moving, speaking and thinking] are in harmony. Therefore it is called the Pure [Deity of] Miwa Sannô.”

2. The Shimei anzen gi 四明安全義 says: “His benefits cannot be grasped and the ordinary mind cannot comprehend him. First, he is unknown to the worldly dharmas; second, he is the well-spring of kami, buddhas, and sentient beings; third, he pervades the four [Buddha] lands 四土. However vast the dharmas may be, none transcend Sannô’s transmission. Therefore this is called a mystery, and will be realized by only two people.” His name has been handed down to us. However, by virtue of our good karma 宿願 we are able to write [this], following the august decree [of the shogun].

3. A secret transmission says: “The various kami in their provisional forms 諸神権 will unite and return to the one truth of Sannô 山王一実. The teachings of the first Buddha, Śākyamuni, are all encompassed within the [teaching of the] provisional and the true 権実. Finally, the three provisional 会三権 [teachings] will unite with the one truth 即一実 and return to [the teachings of] the Lotus [Sūtra] 師法華. All rivers flow into the sea, where the water tastes equally salty. All your various exercises will unite in the Way of the Bodhisattva, resulting in a perfect person 円人. This is the great principle 大権 of the Buddha Dharma. Furthermore, all provisional forms of the kami will unite under the name of Sannô.”

4. The Nimon sōsokusho 二門相即集 says: “Sannô is the name of all dharmas, the one perfect all-embracing body. It contains the true

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5 A disciple of Saichō, the founder of the Japanese Tendai sect. During his long sojourn in China, Ennin acquired many Tantric transmissions. These he introduced into Tendai, thus stimulating the development of Taimitsu, or Tendai esotericism.

6 A work attributed to Annen; see below.

7 A Tendai classification of all Buddha lands into four types: the land where ordinary people and sages dwell together; the land where skillful means remain; the land of true recompense without obstruction; and the land of eternal quiescent light.

8 In Tendai terms, the “person of the Perfect Teaching,” that is, one who has realized the highest insight and goal.

9 Commonly regarded as a work of Eshin Sōzu Genshin 恵心僧都源信, the author of the Ōjōyōsha 往生要集.
meaning 実義. Despite our respect for all kami 冥慮, what was it that made the seven generations of the Heavenly Kami, the five generations of Earthly Kami, the sovereigns, and the ministers? What made the buddhas of the past, present, and future, and also ordinary people? The mind cannot grasp it and words cannot speak of it."

5. According to an old transmission 相伝, Jūzen-ji 十禅師 says: “I am the divine child, warp and woof of heaven and earth, I am coexistent with the fundamental life 本命 of all beings.”

6. The Kenmitsu naishō 窮密内証義 says, “Three rays appeared in the sky, nurturing the thousand phenomena and the myriad things, and on the earth there appeared the Three Sacred [Deities], supporting the sky and the four seas. In their inner heart there are benevolent clouds supporting all beings so that no place is ruined. Outwardly, there is soft light and mild winds so that nothing remains unaffected. Ultimately, Sannō Gongen is the archetypal deity of heaven, earth, and human beings, the spirit dwelling in the green of the willow, the red of the blossom. This is a truth transmitted from mind to mind 以心伝心.”

7. The Masafusa-ki 匡房記 says: “There are no kami outside the one shrine of Sannō. All kami are parts 分身 of Sannō.” Was Masafusa a transmitter of Sannō Shinto?

Tenkai first presents Jikaku Daishi Ennin’s explanation that the Three Sacred Deities of Sannō appeared in order to save sentient beings, lost in worldly passions, by conferring upon them the benefit of the “wonderful principle” inherent in the virtues of the Buddha.

The Shimeian zengi cited in the second passage is an apocrypha attributed to Ennin 安然, the famous Tendai monk who systematized Taimitsu thought (the Tendai version of esoteric Buddhism). The passage states that although the benefits resulting from the appearance of the Three Sacred Deities of Sannō cannot be comprehended by ordinary people, these deities nevertheless form the basis of the existence of kami, buddhas, and sentient beings.

The third quote is said to be a secret transmission, according to which the teachings of the first Buddha, Śākyamuni, are all reducible to [the Tendai categories of] the provisional 櫻 and the ultimately true

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10 One of the seven avatars of Hie Sannō.
11 Questionably attributed to Enchin (814–891), a disciple of Ennin who was also instrumental in the development of Taimitsu in Japan.
12 In Buddhist cosmology, the oceans that surround this world, with Mt Sumeru in the middle. A way of referring to the entirety of the world in which we live.
13 JDZ 1: 10. The numbering of the passages was added by the author.
Since all provisional teachings eventually return to the one truth of the *Lotus Sūtra*, the transmission maintains that in due course the provisional teachings of all kami will also return to the teachings of the kami of Hie Šannō, which is, again, representative of the one truth of the *Lotus Sūtra*. The expression, “the various kami in their provisional forms will unite and return to the one truth of Šannō” was presumably inspired by a passage in a work called the *Šannō hiketsu*, by a certain Chishin 智信, cited in volume 6 of the *Keiran jūyōshū* 源氏拾遺集:14

The *Šannō hiketsu* 山王秘決 says: “The various kami of the three provisional [teachings] will unite and return to the one true Šannō (ichijitsu Šannō). Therefore, the unification of the kami 神明開会 is called a mysterious event 稽事. In this way the kami 神明 of the Land of Japan will return to their true nature 本地, Šannō.”

(T 76.515)

Another possible source is a passage from the same work found in volume 7 of the *Keiran jūyōshū*:

Chishin Ajiari’s *Šannō hiketsu* says: “The buddhas and bodhisattvas of the ten destinies [from hell to Buddhahood] in the past, present, and future, are all derived from the first Buddha, Šakyamuni. We, the kami of Japan, great and small, are manifestations 広運 of the Three Sacred [Deities] of Šannō. As Šannō appeared in the world and revealed [the truth] starting [with provisional means] 開顯 in the remote past, he united the kami of the three provisional [teachings] and led them back to the one true Šannō (ichijitsu Šannō). In this way, Šannō united them. This must be deeply reflected upon.”

(T 76.524a)

However, whereas the *Šannō hiketsu* speaks of ichijitsu Šannō (the one true Šannō), the *Mana engi* 参考 reverses the order to Šannō ichijitsu (the one truth of Šannō). This expression, I believe, forms the source of the name “Šannō Ichijitsu Shinto.”

Thus Tenkai maintains that Šannō Gongen is the basis of all dharmas (phenomena, laws, things) and that it comprises the archetypal form

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14 The *Keiran jūyōshū* is an important work on Taimitsu and Šannō Shinto by Kōshū 大宗 (1276–1350). Elsewhere in the *Keiran jūyōshū* the *Šannō hiketsu* is called the *Mudō-ji Chishin ki* 源氏拾遺集 [Report of Chishin of Mudō-ji Temple]. Furthermore, towards the end of the *Wakō ōjin rieki kanjō* 和尚道人秘要 談, another work in the Šannō Ichijitsu Shinto tradition, we find “Chishin of Mudō-ji” mentioned as the author of a certain *Enjókōshiki* 聖極講式. We may presume that this refers to the same person. At the beginning of his *Keiran jūyōshū* Kōshū names several teachers under whom he studied, but Chishin’s name is not to be found among them. The fact that Kōshū cites from Chishin’s work indicates that Chishin predated Kōshū; he may have been a man of the Kamakura period.
of the kami of Japan; all kami, he says, are bunshin 分身 (divided bodies) of Sannō Gongen. Tenkai’s sixth quote, from the Kenmitsu naishō-gi, says, “Ultimately, Sannō Gongen is the archetypal deity of heaven, earth, and human beings.” The passage from the Nimon sōsokushū in Tenkai’s fourth quote also stresses this point, stating, “Sannō is the name of all dharmas, the one perfect all-embracing body.” Again, the “old transmission” used in quote number five attributes to Jūzen-ji (one of the deities of the seven shrines of Sannō) the remark that “I am the divine child, warp and woof of heaven and earth, I am coexistent with the fundamental life of all beings.” Tenkai concludes in number seven with a quote from the Masafusa-ki of Ōe Masafusa 大江匡房 (1041–1111),15 which expresses the essence of Sannō Shinto doctrine in its claim that Sannō Gongen is the original source of all Japanese kami, that all kami are, in other words, bunshin of Sannō. Tenkai simultaneously stresses the fact that Sannō Shinto is an autonomous form of Shinto not to be subordinated to any of the already existing Shinto schools.

We may assume that in formulating Sannō Ichijitsu Shinto, Tenkai took the above interpretation of Sannō Daigongen and applied it to Tōshō Daigongen, the apotheosis of Tokugawa Ieyasu.

Tenkai and the Tōshō daigongen engi

The above-mentioned Tōshō daigongen engi (hereafter TDE) by Tenkai consists of the three fascicles of the Mana engi and the five fascicles of the Kana engi 仏名縁起 (Chronicle in kana), the latter complete with illustrations.16 The TDE was, according to Tenkai’s biographies, compiled in Kan’ei 12 (1635). The biography of the painter Kanō Tannyū 畫野探幽, however, reports that he did the illustrations for the Kana engi in Kan’ei 13 (1636). Again, the Taiyū’in-dono gojikki 太宰院殿御英紀,18 drawing upon sources like the Kan’ei nikki 寛永日記, maintains that the TDE was completed in Kanei 17 (1640). We are left wondering when, exactly, the work was compiled. Let us thus reexamine the dating of the work, drawing primarily from an early study of this issue by HIRAIZUMI Kiyoshi (1926).

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15 A scholar of the late Heian period, and author of the Honchō shinsenden 本朝神仙伝.
16 The TDE’s Mana and Kana engi are both contained in the collection Zōkan shūyō, vol. 2, and in Jigen daishi zenshū, vol. 1, Tokyo: Kaneiji, 1923. The Mana engi alone is contained in volume 1 of the Zokuzoku gunsho ruijū (Jingi-bu).
17 Also called Kanō Morinobu, 1602–1674. One of the most famous painters of his day, he was also employed by the Bakufu.
18 The official report of the reign of the third Tokugawa shogun, Iemitsu, whose posthumous name was Taiyū’in.
The dating of 1635 (Kan’ei 12) for the compilation of the TDE is based, as mentioned above, on Tenkai’s biographies. For example, Tōgen’s 東源 Tōei kaisan jigen Daishi denki 東叡開山慈眼大師伝記 (abbrev. Tōgen-ki 東源記) states,

The Tōshōgū engi was written in [Kan’ei] 12. The emperor himself copied the head fascicle, called the “Shinto no ichijiku” 神道一転 [The scroll on Shinto], and priestly princes, courtiers, and court officials added their excellent writings to the later fascicles.

Shintai’s 諏訪 Bushū Tōei kaisan jigen Daishi-den 武州東叡開山慈眼大師伝 (abbrev. Shintai-ki 諏訪記) records,

In (Kan’ei) 12 the master wrote the Tōshō daigongen engi. The “Shinto no ichijiku,” which the emperor himself copied, was made its head fascicle. Princes and courtiers were ordered to write the remaining parts, and the painter Kano Tannyū 潘渓 painted pictures for every section.

The Tōgen-ki was written in 1650 (Keian 3) only seven years after Tenkai’s death, when his memory was still quite vivid. Although Tōgen headed the Fukuju-in of the Rinzai temple Myōshin-ji and thus belonged to a different sect than the Tendai priest Tenkai, he had been personally acquainted with the latter. The biography was based on a rough draft by Shintai, a monk of the Genryū-in temple of the Tōei monastery, and on personal accounts from leading disciples of Tenkai, such as Kōkai 高海, Kōkai 晃海, and Gōken 龍倪, and from other scholars of the Tendai school.

The Shintai-ki was written in 1659 (Manji 2), only sixteen years after Tenkai’s death. Thus this biography too was written when memories of Tenkai remained fresh. Shintai based his biography on reports from his master Ryōshin 亮信, a conferee of Tenkai, to which he added several stories about the old priest.

It may therefore seem safe to take 1635 as the year that the TDE was compiled. How then, are we to interpret the statement in Hōin Tan’nyū-sai Kano Morinobuhi 法印探幽嘉頌野守信碑, the biography of Tannyū by Hayashi Gahō 林鷹峯 (1618–1680),19 that “in the year 13 [of Kan’ei (1636)], [Tannyū] received an order from Lord Taiyū [Tokugawa Iemitsu] to illustrate the chronicle of Lord Tōshō [Tokugawa Ieyasu]”? Although we cannot be sure, the one-year difference might be due to the fact that the report refers only to the illustration of the chronicle, and not to when the text itself was actually completed.

19 Son and successor of Hayashi Razan, Confucian advisor of the shogun.
Tannyū’s illustrations were not in the Mana engi, but rather in the Kana engi. Hayashi Gahō continues his biography by reporting that, for the excellent work he did in illustrating the TDE, Tannyū received the Buddhist title of Hōgen, and the name-suffix “-sai”:

This was of such special importance that he shaved his head, received the title “Hōgen,” and changed his name from Morinobu to Tannyū-sai, before he painted the pictures of the kami. Therefore he went by the name of [Tannyū]-sai, also receiving the title of edokoro. He was then thirty-five years old.

Hayashi’s dating of these events is called into question, however, by an entry in the Taiyüin-dono gojikki under the date Kan’ei 15 (1638)/12/29, to the effect that “the painter Kanō Morinobu received the [title of] Hōgen, shaved his head, and changed his name to Tannyū” (KT 40: 122). This indicates that the bestowing of the name Hōgen and suffix -sai actually occurred in 1638, and therefore that the illustrations for the TDE were made sometime later than 1636.

The next problem is how to account for the report in the Taiyüin-dono gojikki that says the TDE was completed in Kan’ei 17 (1640). The relevant Taiyüin-dono gojikki entries are as follows:

- Kan’ei 16/11/3 Chief abbot Tenkai presents the draft of the Tōshōgū goengi [to the shogun]. [KT 40: 159]
- Same year/11/25 [The shogun] summons chief abbot Tenkai, listens to the engi. [KT 40: 160]
- Kan’ei 17/4/7 Chief abbot Tenkai brings the engi of the Divine Ancestor [Ieyasu] and presents it [to the Shogun]. [KT 40: 181]
- Same year/4/17 The engi is now dedicated. Tenkai had discussed the text with the priestly Prince Sonjun [1591–1653], a disciple of Shōren-in, before continuing the edition. To the final copy the emperor himself added his august writing and the regent as well as members of the imperial family inked their brushes to write a chapter each. [KT 40: 182-83]

This suggests that Shogun Iemitsu asked Tenkai a second time to com-

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20 Nephew of Emperor Go-yōzei, famous as a Buddhist monk and calligrapher. He received religious instruction at Shōren-in, one of the three Tendai temples in Kyoto established for the education of imperial princes.
pile the TDE, which was ten completed in Kan’ei 17 (1640). This new TDE was then dedicated to Tōshō Daigongen on the seventeenth day of the fourth month, the twenty-fifth anniversary of the death of the deified Ieyasu.

The revised TDE consisted of fascicles 2 and 3 of the present Mana engi plus the five fascicles of the Kana engi. We know this from a letter contained in fascicle 2 of the Kōzan shūyō collection. The letter, dated the seventh day of the second month of (in all probability) Kan’ei 17 and addressed to Tenkai, was written by Prince Sonjun of Shōren-in; confirming the account in the official chronicle, it reports the compilation of the two fascicles of the Mana engi and the draft of the Kana engi. Hiraizumi hypothesizes that the three-fascicle Mana engi found in the present TDE was formed by combining fascicle 1 of the first Mana engi (i.e., the one completed in 1635) with the two fascicles of the revised Mana engi. It was, Hiraizumi believes, Tenkai’s intention to produce this three-volume Mana engi from the time he began compiling the two new fascicles of the Mana engi first presented to Iemitsu in 1639.

The Amalgamation of Tendai and Shinto Teaching

As mentioned above (see note 16), the Kōzan shūyō collection contains versions of both the Mana engi and the Kana engi. The order of three fascicles of the Mana engi is the reverse, however, of what it is in the present TDE. The Kōzan shūyō version begins with a section entitled the Mana go-engi 真名御縁起 that consists of fascicle 3 and fascicle 2 of the present TDE, in that order. This is followed by a section entitled the Tōshōgū-ki 東照宮記, consisting of fascicle 1 of the TDE. In the Kōzan shūyō version, furthermore, the writing style constantly shifts between kanbun (only Chinese characters) and kana majiribun (a mixture of Chinese characters and kana), as though the work had yet to be properly edited. The supports Hiraizumi’s hypothesis that the first draft of the Mana engi was written in kana.

Let us examine the significance of fascicle 1 of the TDE, the “Shintō no ichijiku,” which seems to have received special treatment. As the above-mentioned passage in the Tōgen-ki puts it, “The emperor himself copied the head fascicle, called the ‘Shintō no ichijiku’” (JDZ 1, p. 313). A similar passage is found in the Tōshō daigongen shinbyō saie-ki 東照大権現新朝抄会記 [Report on the ceremonies of the new
mausoleum of Tōshō Daigongen], by the historian Hayashi Razan (1583–1657): “Tenkai presented his one-fascicle Engi and the emperor himself inked his brush and added his writing to it” (Hayashi 1918, 1, p. 261). The “one-fascicle Engi” mentioned here refers, of course, to the 1635 version of the Mana engi, comprising the first fascicle of the Mana engi found in the present TDE. Hayashi dated this event to the fifth month of Kan’ei 13 (1336).\(^{22}\)

The appellation “Shinto no ichijiku” (the “Scroll on Shinto”)—an appellation also used in the Shintai-ki—reflects the significance of this fascicle. It was called the “Scroll on Shinto” because it concerned itself with the origin and the special features of Sannō Ichijitsu Shinto, explaining the historical significance of venerating Ieyasu as a kami and the doctrinal justification therefor. Its teachings are drawn from the doctrine of Hokke ichijitsu (the one truth of the Lotus Sūtra), and are therefore based entirely upon Tendai Shinto theory.

If Sannō Ichijitsu Shinto can be seen as a form of Sannō Shinto centering on the doctrine of Hokke ichijitsu, one would expect the honji (true nature) of Tōshō Daigongen, its central figure, to be Shaka (Sākyamuni). Yet Sannō Ichijitsu Shinto regards Yakushi Nyorai (Bhaiṣajyāra, the “healing Buddha”) as Ieyasu’s honji-Buddha. This apparent contradiction can be accounted for by the fact that Tenkai regarded both Shaka and Yakushi as manifestations of the same body (dōtai 同体). In a passage entitled Dōjō kan in the Tōshōgū gohonji kyō 東照宮御本地供 [Dedication to the honji of the Tōshōgū], a work attributed to Tenkai, we find:

In the hall of the Main Shrine (大宮 Ōmiya) there is a Lotus seat. On the seat there is the character 呪 [be, for Sanskrit ve]. The character represents a medicine bottle. The medicine bottle represents Yakushi Nyorai. In his heart, bright as the moon, Yakushi has a white lotus. On the lotus there is the character 咏 [ba, for Sanskrit va], representing a big bowl. The big bowl represents the Buddha Shaka. In his heart, bright as the moon, Shaka has the characters 言亀 [kiri; 呢 seems to be for Sanskrit r, and 言亀 for j]. The character represents a red lotus. The lotus represents Amida Nyorai. Yakushi Nyorai sits in the middle, with Shaka and Amida to his left and right.

(JDZ 1: 121)

In this way Tenkai explains that Yakushi, Shaka, and Amida can be regarded as the same body. The identity of the three buddhas is also

\(^{22}\) The date Kan’ei 13 in this text is probably in error, like the same date given in Hayashi Gahō’s Hōn Tannyū-ai Kana Morinobu hi. In this case we may assume that the year should actually be Kan’ei 12 (1635).
argued in another section of the *Tōshō-gū gohonji kyō*, entitled *Nyū-sanmai* (JDZ 1: 123).

Thus Sannō Ichijitsu Shinto regards Yakushi as the *honji* of Tōshō Daigongen, and, at the same time, as identical with Shaka Nyorai, the master of the *Lotus Sūtra*. This identification of Yakushi with Shaka is what links the teachings of Tendai and Sannō Ichijitsu Shinto. Seen in this light, our conclusion that Sannō Ichijitsu Shinto is an expression of Shinto designed to support worship of Ieyasu as a kami is certainly not unwarranted.

At this point we may recall that the *honji* of the Three Sacred [Deities] of Sannō—Ōmiya, Ninomiya, and Shōshinshi—center upon Shaka Nyorai, with Yakushi Nyorai and Amida Nyorai in subordinate positions. In the Tōshōgū Shrine we find Tōshō Daigongen, the “Great Manifestation” of Yakushi Nyorai (the *honji*), in the middle, with Sannō Gongen and Matarajin to his left and right. Given the above-mentioned views on the fundamental identity of Shaka Nyorai and Yakushi Nyorai, it is self-evident that both Sannō Shinto and Sannō Ichijitsu are compatible with the *Hokke ichijitsu* teaching.

*The Purpose of Sannō Ichijitsu Shinto*

Let us turn now to the purpose of Sannō Ichijitsu Shinto as a religion. Sannō Ichijitsu Shinto was intended as a teaching that would guarantee “peace and tranquillity in this world and enlightenment in a coming rebirth” (*genze annon*, *goshō zensho*). It was, in other words, to be an eternal, unchanging teaching that would pray for the stability of the *bakuhan* system and the prosperity of the Tokugawa house, and hence ensure that the Tokugawa house would rule Japan forever.

Sannō Ichijitsu Shinto was plainly a religion with a quite clear political import. This is quite frankly expressed in the *Sannō Ichijitsu Shinto kujū gosōjō hiki* [Secret chronicle of the oral transmission of Sannō Ichijitsu Shinto], a work by Tenkai’s successor Jōin of Kanshō-in in Mt Togakushi monastery:

[Sannō] Ichijitsu Shinto was taught by Jigen Daishi to our lord, the great deity Tōshō. It is a great teaching, never weakening for a myriad generations, to insure the prosperity of [Ieyasu’s] descendants and the stability of the state. (TZ 12: 253)

Kenyō’s *Wakō saiki* [Second shining of the soft light] also contains a passage pointing to the political nature of Sannō Ichijitsu Shinto:
Hie’s Sannō Ichijitsu Shinto is an essential device (yōjutsu 要術) so that the worldly truth will prevail forever (zokutai jōju 常畠常住), and so that the government will rule and benefit the people (jikoku rimin 治国利民).

(TZ 12: 422)

That this was indeed Sannō Ichijitsu Shinto’s aim is indicated by the fact that the transmission (kechimyaku 血脈) of Sannō Ichijitsu Shinto was referred to as “the secret method of governing the country and benefitting the people” (jikoku rimin hihō 治国利民秘法).23

In this way, Sannō Ichijitsu Shinto was a teaching that expounded the divine power of Tōshō Daigongen, the deified Tokugawa Ieyasu, seeking prosperity for his descendants and peace for the realm. Accordingly, Tenkai writes in the first fascicle of the Mana engi:

Tōshō Daigongen, [a deity] of the Proper First Court rank, reveals himself. He knows the way of peace and tranquillity in this world and of enlightenment in the life to come. For the prosperity of the Tokugawa house and the eternal benefit of the people, you must by all means guard Sannō Shinto and not combine it with any other doctrine. Instead you must imitate the etiquette of Tō-no-mine 多武峯,24 then your descendants will prosper.

(JDZ 1: 12)

And in the third fascicle he adds,

Tōsho Daigongen has penetrated this principle and has pledged that he will always guard his descendants and provide benefit to all living beings.... The Gongen’s power doubles that of the sun; it provides wealth to his descendants, solidity to the temples, and peace to the three shrines. (JDZ 1: 34)

All of these statements express basically the same idea, and indicate that the central concerns of Sannō Ichijitsu Shinto were that the Tokugawa lineage prosper and never come to an end, that the feudal system of the Tokugawa Bakufu continue, and that the country be governed for the people’s benefit.

The distinct features of Sannō Ichijitsu Shinto were, moreover, prefigured by the expectations of Ieyasu himself. As seen in a passage of the Tōgen-ki, Ieyasu’s hope was to appear as a kami upon his death and aid his descendants through his divine power:

23 There is, indeed, a “Genealogical Table of the Secret Method of Governing the Country and Benefiting the People” (jikoku rimin hihō sūshō keifu 治国利民秘法世系表) contained in JDZ 1: 94-100.

24 This refers to the cult of Fujiwara no Kamatari (614–669), the ancestor of the Fujiwara house, who was enshrined in the mountains of Tō-no-mine, Nara Prefecture, and worshiped there by the members of his family. For details see the Translator’s Introduction.
[By the virtue of] this Sannõ Ichijitsu Shinto, I have acquired merit for a long time, yet I pray for another favor. The reason is that upon the day of my death I want to appear as a divine power and give my protection: first, may the leaves and twigs of my descendants bloom forever; second, may the seeds of the Buddha’s teachings never cease; and, third, may the realm be forever protected from the misfortunes of war. Tenkai could not suppress his feelings and shed tears like waves. (JDZ 1: 294)

Also, it is reported in the Shintai-ki:

(Ieyasu said: …) [By the virtue of] Sannõ Ichijitsu Shinto, I have acquired merit for a long time, yet, I pray for another favor. The reason is that upon the day of my death I would like to appear as a divine power, so that I might protect my descendants, pacify the state, and let the Truth [of the Buddha] prosper. (JDZ 1: 353)

These remarks indicate what kind of religion Sannõ Ichijitsu Shinto had to be in order to fulfill the expectations of Ieyasu.

The Death and Apotheosis of Tokugawa Ieyasu

After Ieyasu’s death his remains were interred first in a grave on Mt Kunõ 久能山,25 then later moved to their final resting place at Toshõgu in Nikkõ. The reentombment at Nikkõ was already stipulated by Ieyasu himself in his last will. One or two days before the fourth day of the fourth month, Ieyasu called Honda Masazumi 本多正純 (one of his most trusted vassals), Nankõ-bõ Tenkai, and Konchi-in Sõden 26 to his bedside and spoke to them on matters to follow his death. The content of this conversation may be discerned from Sõden’s diary, the Honkõ kokushi nikki, where we find a letter dated Genna 2 (1616)/4/4 to the bakufu-inspector of Western Japan, Itakura Iga-no-kami Katsushige:

One or two days ago Honda Jõshõ, Nankõ-bõ, and I were summoned by his lordship, who told us to keep his body at Mt Kunõ and to conduct the funeral rites at Zõjõ-ji. [He said that] the mortuary tablet should be placed in the Daijin-ji in Mikawa.

25 A mountain to the southeast of Ieyasu’s castle in Sunpu (Shizuoka Prefecture), where the first Toshõgu was built.

26 Ishin Sõden (1569–1633) was, along with Tenkai, one of the closest advisors of Tokugawa Ieyasu. He belonged to the Rinzai branch of the Zen sect, heading the Nanzen-ji in Kyoto, where he resided in a temple called Konchi-in. He was posthumously awarded the title Honkõ Kokushi.
After the first anniversary of his death we should erect a small temple at Mt Nikkô and enshrine (kanjô 勧請)27 him there. He should be made the guardian deity of the Eight Provinces [of Japan]. That was his august will. (DBZ 140: 1094)

Ieyasu died soon after, on the seventeenth of the same month. In the fourth month of the following year, 1617, the reentombment in Nikkô was conducted under the supervision of Tenkai.

This entombment ceremony was, by the way, almost certainly conducted according to the rites of an independent Sannô Ichijitsu Shinto.28 Fascicle 3 of the Mana engi reports that "following the example of Sannô Daigongen and the Imperial Shrine of Amaterasu, [Tôshô Daigongen] received Buddhist orders and an initiation in the esoteric precepts and ritual in the Inner Shrine" (JDZ 1, pp. 31–32). Thus Buddhist ordination rites and an esoteric abhiśeka ritual were performed for the deified Ieyasu in front of the sanctuary of the Inner Shrine of Mt Nikkô. There is also an entry in the Tôgen-ki, dated Genna 3 (1617)/4/8, that reports as follows:

The sacred palanquin of Tôshôgû was transferred to the stone cavern of Mt Nikkô’s Inner Shrine 奥院. The respectful transport and the order of the entourage followed strictly the directions of Chief Abbot Tenkai. At noon, the chief abbot spread the nishidana-mat30 in front of the deity, performed a purification rite, and bowed respectfully. Quietly sitting in the full lotus position, he contemplated the assimilation of kami and Buddha. Respectfully taking [this notion to his heart], he took a five-pronged vajra and invested the precinct of the kami with magical power. He conducted himself as if the kami were actually present. Finally, in front of the Daigongen he performed the inmyô 印明 [mudrā and mantra] of the Five Eyes (gogen 五眼).31 (JDZ 1: 296)

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27 This term refers to a ceremony performed at the setting up of a branch shrine in which the deity of the original shrine is called into the new one. It could also be translated as “invoke,” “invite,” or “summon up.”

28 Regarding Ieyasu’s reentombment in Nikkô, Tenkai maintained that it was Ieyasu’s last will to be buried according to the rites of Sannô Ichijitsu Shinto, not those of Yoshida Shinto. Some claim that this “last will” was an invention of Tenkai, but my research substantiates Tenkai’s position. See Sugahara 1958; 1992a, pp. 199–203.

29 Lit. “sprinkling water on the head.” Originally an Indian water-sprinkling ritual or initiation called abhiśecana or abhiśeca, resembling Christian baptism. Applied in Mikkyô to confer the precepts, a mystic teaching, etc., on a person.

30 One of the six possessions of a Buddhist monk, used for religious services. Jpn. nishi-dan 西壺 or nidan.

31 The five types of “seeing” or “insight” possessed by a Buddha, consisting of ordinary
Thus the esoteric Buddha-Eye inmyô ceremony was performed in the stone cavern of the Inner Shrine of the Nikkô mausoleum.

**The Ceremony for Enshrining Ieyasu in Nikkô**

Let us now take a closer look at the enshrinement ceremony that Tenkai performed in the cavern. The ceremony is described in several ritualistic prescriptions furnished with titles such as “Sannô Ichijitsu Shinto’s Utmost Deep Secret Enshrinement Ceremony in the Pagoda” (Sannô ichijitsu shintô tatchû kanjô chinza saigoku shinpi shiki 山王一実神道中勤請鏡座最極深秘式) or, “Sannô Ichijitsu Shinto’s Deep Secret Enshrinement Ceremony” (Sannô ichijitsu shintô kanjô shinpi hoshiki 山王一実神道勤請深秘法式). There are, as far as I know, five extant manuscripts of this kind. However, all date from the late Edo to early Meiji periods (see SUGAHARA 1992b), almost three hundred years after the fact, so the information therein must be treated with care.32

The most likely date for the enshrinement ceremony is, I believe, the eighth day of the fourth month of Genna 3 (1617). It was on this day that Ieyasu’s cofìn, which had been transferred from Mt Kunô to Mt Nikkô, was installed in the stone cavern of the Inner Shrine. Further support for this dating is found in volume 45 of the *Daitokuin-dono gojikki* 杜德院殿御実紀, the official record of the second shogun, Hidetada. In its entry for that date, this text draws from the *Tôgen-ki* (see passage cited above) to report:

> The cofìn was installed in the stone cavern of Mt Nikkô’s Inner Shrine. Chief Abbot Tenkai contemplated the assimilation of kami and Buddha and performed the inmyô of the Five Eyes.

(KT 39: 123)

There is, admittedly, another entry in the *Daiokuin-dono gojikki* dating from the nineteenth of the same month with a report that “a religious service was held in the pagoda of the mausoleum of the Inner Shrine” (KT 39: 125), but it is unlikely this was the enshrinement ceremony, since the latter would not have been held subsequent to the anniversary of Ieyasu’s death (celebrated on the seventeenth).

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32 One of these manuscripts, the “Sannô ichijitsu shintô tochû kanjô chinza shinpi shiki” 山王一実神道中勤請鏡座勤請深秘式, stored in the Fukuda Collection of Tennô-ji in Tokyo, comprises the postscript (shikigo 準語) of an earlier copy. This postscript indicates that the ritual was performed in the Treasure Pagoda (Hô tô) of the Inner Shrine in the fourth month of Genna 3 (1617). It is unlikely, however, that this postscript was written near that time, as it contains a number of statements not in accord with historical fact.
Let us now list the individual steps of the “Secret Enshrinement Ceremony in the Pagoda” as recorded in a manuscript in the Kaikô-in collection of Mt Hiei. Written on the front page is “The Utmost Secret Abhiṣeka Ceremony of Sannō Ichijitsu Shinto in the Nikkô Pagoda” (Sannō ichijitsu shin Nikkô tatchû kanjô saigokuhi hichû shinpihô 仏王一実神日光塔中密頂最極秘中秘秘法). It dates from the late Edo and was copied by a certain Ryõchô from a book of Mittan Sõji’s transmission. As we examine the details of the invocation ceremony in the pagoda (listed below), we should note the peculiar fact that, in addition to the “Buddha-Eye inmyô,” the “inmyô of the Three Regalia” (sanshu no jingi inmyô 三種の神器印明) was performed.

1. First, the esoteric ceremony of 100 rays shining together.
2. Next, the inmyô of Invoking the Saints.
3. Next, the summoning of the live spirit.
4. Next, the Later Five Offerings.
5. Next, the inmyô of Offering Three Pieces of Food.
6. Next, the inmyô of candles, drink and food, paper money, and light.
7. Next, the inmyô of the Bliss of All Heavens.
8. Next, the inmyô of Receiving the Precepts of the Aspiration for Enlightenment (bodhicitta).
9. Next, the inmyô of Awakening the Aspiration for Enlightenment.
10. Next, the inmyô of the Precepts of Samaya.
11. Next, the clarifying of karmic bindings.
12. Next, the secret mudrā of the Three Perfections (siddhā).
13. Next, the secret inmyô of the Eight Characters of the Mother Womb [Mandala].
14. Next, the secret mudrā of the Mother Womb World.
15. Next, the secret mudrā of the Diamond World.
16. Next, the secret inmyô of Kongōsatta (Vajrasattva).
17. Next, the inmyô of the Buddha-Eye.
18. Next, the inmyô of the Three Perfections.
19. Next, the deep secret inmyô of the Three [Imperial] Regalia.
20. Next, the ritual master descends from his seat.
21. Next, the ritual of self-protection.
22. Next, the inmyô of conquering the three realms.

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33 “Sannō ichijitsu shin” in this title should be “Sannō ichijitsu shinto,” but it seems that the character 上 was omitted.

34 The Three Regalia refer to the three symbolic treasures of the emperor, that is, the sword, mirror, and magatama jewels.
Next, the ritual master approaches the spirit of the dead, contemplating the character ね (ram).

Next, the Yogic Mind Pagoda Mudrā う (vaṃ), contemplation of the character で (a), contemplation of the character ね (ram).

Next, the inmyō of the five rings [the five elements of earth, water, fire, wind, and sky].

Next, the inmyō of the Samaya of the Victorious Body.

Next, the Golden Ring.

Next, the master spells the Heart inmyō of the Three Mandalas.

Next, he turns to the mortal remains spelling the Mother inmyō of the Three Mandalas.

Next, the loosening of self-protection.

Next, the [tortoise] shield of the Three Mandalas.

Next, the master returns to his seat.

Next, prayer.

Next, the water offering 関伽.

Next, the thanksgiving.

Next, the ringing of the bell.

Next, the skillful means of transferring ones merits [to the deceased].

Next, offering goods, offering lectures.

Next, the transferring of one’s merits to all directions.

Next, dissolving the ritual precinct.

Next, seeing off [his Lordship].

Next, the [tortoise] shield of the Three Mandalas.

Next, descending from the seat, bowing to the Buddha.

As this description of the esoteric enshrinement uses terms like seikon 生魂 (life spirit), igai 遺骸 (mortal remains), and shirei 死霊 (spirit of the dead), words that are not of a level of sanctity appropriate to the divine spirit of Ieyasu, it seems more appropriate to regard it as a general outline of the esoteric enshrinement ceremony rather than as a description of the ritual specifically used for Ieyasu.

The inmyō of the Three Regalia, referred to above, was a ritual connected with the enthroning of an emperor. Why was such an important inmyō utilized in a Mikkyō abhiṣeka initiation ceremony? When an emperor was enthroned this inmyō was bestowed along with an esoteric abhiṣeka initiation into the imperial rank (sokui kanjō 即位灌頂); its bestowal upon the spirit of Ieyasu must have been of much the same import. Needless to say, venerating Ieyasu as a kami and bestow-

35 Editor’s Note: On the use of the sokui kanjō in medieval Japan, see Kamikawa 1990.
ing the inmyō of the Three Regalia on Tōshō Daigongen was part of an attempt to confer imperial status on this deity and legitimate the rule of the Tokugawa Bakufu over Japan.36

Outside of Sannō Ichijitsu Shinto the inmyō of the Three Regalia is absent from Tendai esoteric ritual, whether that of Taimitsu or of Tendai Shinto. It is found only in connection with Shingon Ryōbu Shinto, in the esoteric abhiseka of Miwa-ryū 三輪流 Shinto.37 This abhiseka has in the course of its transmission become almost identical with the imperial abhiseka ritual of enthronement (sokui kanjō). The Three Regalia abhiseka ceremony used by Tenkai during the enshrinement ceremony differed from the Miwa-ryū ritual only in that the original “seed letters” (bijja) of Shingon esotericism were replaced by Tendai seed letters, indicating a great familiarity on Tenkai’s part with the Miwa-ryū ritual. A similar Three Regalia ritual can probably be found in the writings of Goryū 御流 Shinto (the Shinto of the imperial house), but since study of the writings of Goryū Shinto is still not allowed this supposition is impossible to verify.

That Sannō Shinto took an interest in the Miwa-ryū Shinto transmitted at the shrine of Ōmiwa is certain, for it regarded the Ōmiya Gongen 大宮権現 deity of the Hie Shrine to be the Ōmiwa Myōjin 大三輪明神 deity of Yamato that was enshrined at Mt Hiei during the reign of Emperor Tenji (662–671) to serve as the guardian deity of the new capital in Ōmi.38 From this point of view it seems quite natural that Tenkai might utilize an esoteric abhiseka ceremony associated with Miwa-ryū Shinto. That Tenkai had a strong interest in the tradition may be inferred by the presence of Miwa-ryū works like the Tenchi reiki-ki 天地麗気記 in the Tenkai collection of the Mt Nikkō library, or of the Shintō kanjō injinsho, Miwa-ryū 神道印頂印信法三輪流 and the Shintō kanjō injin kuketsu 神道印花印口決 in the Tenkai collection of the Mt Hiei library. Although it cannot be proven that Tenkai

36 Another interesting piece of evidence in this respect is the existence of an imperial seal in the Nikkō Pagoda, known from secret transmissions. The inner box in which the seal is kept is inscribed with the words, “The entire threefold world is my domain; And the living beings in it are all my children.” These words are from the “Parable” chapter of the Lotus Sūtra, but from their location it is clear that they refer to worldly dominion. For a more detailed discussion of this seal, which is so secret that it is never exposed to human eyes and is thus only known through written sources, see Sugahara 1992a (pp. 221–24) and Sugahara 1992b (which also discusses the above-mentioned ceremony in greater detail).

37 Doctrinally affiliated with the Shingon sect, Miwa-ryū Shintō regards the monk Kyōen 慶円 (1140–1223) as its founder, yet is probably of later origin.

38 For details see Sugahara 1992a, pp. 9–12. After the removal of the capital from Yamato to Ōtsu in Ōmi in 667, the imperial guardian deity of the Ōmiwa Shrine was also worshiped in a new shrine on Mt Hiei, a shrine later named Ōmiya.
actually used these texts, their age suggests that he most probably did (the Shintō kanjō injinhō, for example, is dated Keichō 2 [1597]). In due course he then used the abhiṣeka ceremony of Miwa-ryū Shintō in a Sannō Ichijitsu Shinto service, transforming it into a type of Tendai esotericism.

**Conclusion**

As we have seen, Sannō Ichijitsu Shintō was a form of Shinto developed in order to realize the goals of deifying Ieyasu under the name of Tōshō Daigongen, raising him to imperial rank, and legitimizing the rule of the Tokugawa Bakufu over Japan. It provided prayers for the prosperity of the descendants of the Tokugawa house, supported the eternal continuation of the shogun line, and aimed for peace and stability under Tokugawa Bakufu rule. Since it supported the replacement of imperial power in Kyoto with a permanent government in Edo it was quite political in nature, although it was its religious teachings that gave Sannō Ichijitsu Shinto its character as a Shinto tradition.

Much the same can be said about the name Tōshō Daigongen. Tōshō, meaning “illuminating the east,” was intended to indicate a presence in no way inferior to the sun-like being that “illuminates the sky,” that is, Amaterasu Ōmikami, the ancestral deity of the imperial line.

Thus, as we have seen, the distinctive doctrine of Sannō Ichijitsu Shinto was directed toward furthering the prosperity of the Tokugawa family and continuing its rule over Japan, as expressed in the phrase “governing the country, benefiting the people.”

**ABBREVIATIONS**


REFERENCES

HAYASHI Razan 罗山

HIRAIZUMI Kiyoshi 平泉澄

KAMIKAWA Michio 亀山道

KOBAYASHI Kenzō 小林千景

KUBOTA Osamu 久保田収

SHIMAJI Daitō 島地大登

SUGAHARA Shinkai 櫻原信海


TAJIMA Tokuon 田島徳音
Tsuji Zennosuke 近善之助

Uesugi Bunshū 上杉文秀