

## Buddhist Themes in Japanese Films & Anime

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This article discusses some Japanese-language films and anime with Buddhist themes; i.e., narrative stories that, in Suh (2015)'s definition, "explore Buddhist doctrines and philosophical concerns" or "offer Buddhist interpretations of reality or uniquely Buddhist solutions to social problems." I list the films chronologically according to their content.

1: **Buddha** (1961). 2: **Osamu Tezuka's Buddha: The Red Desert! It's Beautiful** (2011) and **Osamu Tezuka's Buddha 2: The Endless Journey** (2014). 3: **Dedication of the Great Buddha** (2010). 4: **The Book of the Dead** (2005). 5: **Kwaidan: Hoichi the Earless** (1965). 6: **The Story of Nembutsu: Shinran, His Vow and Light** (2008). 7: **Zen** (2009). 8: **The Castle of the Fire Deity** (2009). 9: **Ran** (1985). 10: **Sanshiro Sugata** (1943) and **Sanshiro Sugata II** (1945). 11: **Black Rain** (1989).

### 1. **Buddha** 釈迦 *shaka* 1961: 156 minutes.

Daiei's spectacular of the life of the historical Buddha 釈迦牟尼仏 *shakamuni-butsu*. Prince Siddhartha says: "I cannot believe our fate is in the hands of the gods. I've been wondering if we ourselves can't find a way to achieve happiness." After he becomes the Buddha, he says: "Evil cannot be wiped out with more evil. Unless we forget hatred and malice, there can be no peace or happiness." In one scene, while the Buddha is preaching, the villain conjures a great wind which extinguishes all the votive oil lamps 灯明, darkening the room. One sincere believer's lamp, though, keeps burning. Its light merges with Buddha's own glow, and the room becomes bright again. At the end of the film, the Buddha rises into Maha-parinirvana 大般涅槃 *daihatsu-nehan*.

### 2. **Osamu Tezuka's Buddha: The Red Desert! It's Beautiful** 手塚治虫のブッダー 赤い砂漠よ!美しく *tezuka osamu no budda akai-sabakuyo! utsukushiku* 2011: 111min.

**Osamu Tezuka's Buddha 2: The Endless Journey** Buddha 2 手塚治虫のブッダー 終わりのなき旅 *budda tsu tezuka osamu no budda owarinaki-tabi* 2014: 85min.

Two anime based on the 1972-1984 series by *The God of Manga*. Part 1 ends as Siddhartha sets out on his path; Part 2, as he becomes the Buddha. Toei apparently cancelled Part 3. Young Siddhartha asks his teacher, "What happens when people die?"

The teacher answers, "There's a funeral." Siddhartha presses, "After the funeral, what happens to the dead?" The teacher protests, "I came here to teach, not to debate."

"If you desire more than you need, only suffering will occur. Greed is that dangerous. That is why I threw away everything and became a monk." "If the lute's strings are too tight they will snap, if too loose it won't make a sound. I will not pursue extreme asceticism or pleasures. I will live a moderate life." "We are connected to all the things in nature, creating a bond. If you didn't exist there would be an imbalance. Just by existing you are fulfilling an important part." "To live is to support another life." "How do you live each day without fearing death? By carrying out your purpose in life. You will be reborn as something greater than man. That is your purpose. If you fulfill your purpose everyone will be saved."

### 3. **Dedication of the Great Buddha** 大仏開眼 *daibutsu-kaigen* 2010: 176min.

At a ceremony in 752 with 10,000 attendees, pupils are painted onto the eyes of the 15-meter bronze statue of Dainichi Nyorai 大日如来 at Todai-ji. The brush and ink stick used are still extant (photos: [//www.kunaicho.go.jp/e-about/shisetsu/shosoin01.html](http://www.kunaicho.go.jp/e-about/shisetsu/shosoin01.html)).

### 4. **The Book of the Dead** 死者の書 *shisha no sho* 2005: 70min.

The characters are performed by director Kihachiro Kawamoto 川本喜八郎's gorgeous stop-action puppets. Tetsuko Kuroyanagi 黒柳徹子 tells the story. Nara, 8th century. Princess Iratsume is hand-copying the Amida Sutra 阿弥陀經 *amida-kyo*, which says that, by putting one's faith in Amida Buddha, one can attain birth 往生 *oji* in Amida's celestial Pure Land 浄土 *jodo*. Iratsume has visions of Amida floating over the far mountains, but it is the soul of a prince who was beheaded under false charges a hundred years earlier. "Kawamoto's stated intention in creating The Book of the Dead was to 'heal those innocent people who have died in recent wars'" (Bowman 2007).

### 5. **Kwaidan** 怪談 *kaidan* 1965: 183min.

Directed by Masaki Kobayashi 小林正樹. Scored by Toru Takemitsu 武満徹. Four stories from Lafcadio Hearn (1904)'s collection of spooky folk tales. The 60-minute segment **Hoichi the Earless** 耳なし芳一 *mimi-nashi hoichi* takes place in about 1885 but hangs on a historical event 700 years earlier. *Biwa hoshi* 琵琶法師 (blind monk skillful on the biwa lute) Hoichi is reciting the tale of the sea battle at Dannoura 壇ノ浦 in 1185 between the Taira 平 (*aka* Heike 平家) and the Minamoto 源 (*aka* Genji 源氏) clans. Samurai clash and are felled. Seeing the battle is lost, Nii-no-Ama 二位尼 takes her grandson, child emperor Antoku 安德 (1178 ~ 1185, reigned 1180 ~ 1185), and plunges into the bloody, churning waves. A narrator tells us, "And that sea and its shore have been haunted for 700 years."

Hoichi lives in Buddhist temple Akamagaseki Amida-ji 赤間関阿弥陀寺, built to console the souls of the dead Heike. One evening, a warrior appears and demands

Hoichi come perform for a high-ranking group visiting nearby. He takes him to a palace that seems to be floating in another dimension. He comes for Hoichi again the next night. Back at the temple, Hoichi sleeps all day; his face is ashen; he is vague about where he has gone at night. The third night, the abbot sends the temple groundskeepers out in a raging storm to follow him. Hoichi sits before an other-worldly audience and recites the story of the battle: "Your day is done. The heavens will welcome you. Call the holy name of the Buddha. Holding the infant emperor in her arms, she throws herself into the sea of blood." The people/spirits listening relive their own deaths. They change to gravestones as the groundskeepers arrive. The abbot tells Hoichi, "It has all been a vast illusion except for the calling of the dead. ... You have put yourself in their power. If you obey them again, they'll tear you in pieces."

The Heart Sutra 般若心經 *hannyashingyo* teaches:

Form is emptiness 空 *ku* [Sanskrit: *sunyata*] and emptiness is form. Emptiness is not different from form; form is not different from emptiness. What is form--that is emptiness. What is emptiness--that is form. Perception, name, concept, and knowledge, are also emptiness. There is no eye, ear, nose, tongue, body, and mind. ... But when the envelopment of consciousness has been annihilated, then the seeker becomes free from all fear, and beyond the reach of change, enjoying final Nirvana.

It stands to reason that writing the sutra on a person's body makes the person invisible to spirits and demons. The temple residents proceed to do so. When the warrior comes that night to fetch Hoichi, all he sees is floating ears. Somehow, they did not get painted. The warrior decides he better take the ears back with him. Hoichi's bloody encounter becomes widely known and attracts many visitors to his recitals. 魂込めて幾千の詩賦に榮えぬ霊を弔い続けましょう "I'll continue reciting poems and stories to mourn and console those sorrowful spirits."

Gunji (2018) describes theurgic rituals 呪法 *juho* ensuring infant Antoku's safe parturition 出産, such as copying and chanting sutras, displaying sculptures and paintings of Buddhist deities, reciting prayers 祝詞 *norito* to *kami* 神, and purification rites 祓 *harai* by Yin-Yang diviners 陰陽師 *onmyoji*. Gunji (2013) describes rituals at real-life Amida-ji to "commemorate, pacify, and help the spirits of Antoku and the Taira to attain rebirth in Amida's Pure Land," such as offering food to a portrait of Antoku, and "picture explaining" 絵解き *e-toki*, showing paintings of the battle while narrating the story. Gunji (2011) describes how Meiji decrees to separate indigenous *kami* from foreign *buddhas* caused Amida-ji to be torn down and replaced with Shinto shrine 安徳天皇社 *antoku-tenno-sha*, elevated in 1935 to Imperial shrine 赤間神宮 *akama-jingu*.

The battle at Dannoura is told in the 13th century oral epic, *The Tale of the Heike* 平家物語 *heike-monogatari*; an English translation, long out of copyright, is in Aston (1899: 141-142). The battle is also depicted, disconcertingly bloodlessly, in: (1) **Heike Monogatari** 平家物語 1993-95: 20min x 48 episodes. Featuring 400 Kawamoto stop-

action puppets. (2) **Yoshitsune** 義経 2005: 45min x 49 episodes. The victor of the battle, Minamoto no Yoshitsune (1159 ~ 1189), will soon also die tragically. (3) **The Heike Story** 平家物語 2021 anime: 23min x 11 episodes. (4) **Inu-Oh** 犬王 2022 anime: 97min. The *biwa hoshi* says about the Heike spirits: "They want people to remember that they were a part of this world. That's why I have to turn their lives into songs." He wields his biwa like Hendrix to a beat like *We Will Rock You*.

**6. The Story of Nembutsu. Shinran: Prayer and Light** 念仏物語 親鸞さま ねがい、そして ひかり *nembutsu-monogatari shinran-sama negai, soshite hikari* 2008: 108min.

An anime Shinran 親鸞 (1173 ~ 1262), founder of Jodo Shinshu 浄土真宗 *aka* Shin Buddhism, tells about his life. He was a disciple of Honen 法然 (1133 ~ 1212) who popularized the practice of *nembutsu* 念仏, chanting the name of Amida Buddha. In one scene Shinran says, "The Bodhisattva explained to me that by entrusting in the working of the Buddha, we could be saved. However, no matter what practice I may take up, I am a foolish being unable to become a Buddha." The film was produced by Shin branch, Hongwanji 本願寺. Porcu (2009:66) says this film as well as other anime and manga with religious themes are continuations of *e-toki*, i.e., teaching, preaching, and entertaining with pictures and narrated stories, as done in centuries past.

**7. Zen** 禅 *zen* 2009: 127min.

Dogen 道元 (1200 ~ 1253) brings Soto 曹洞 Zen teachings from China. In one scene, meditative visuals accompany thoughtful words from the *Genjokoan* 現成公案 chapter of Dogen's *Shobogenzo* 正法眼藏:

We cannot see Buddha because we blind ourselves. We sit and we sit until that blindfold falls away. To study the self is to forget the self. To forget the self is to be enlightened by everything. To be enlightened by everything is to free your own body and mind, and the body and mind of others.

**8. The Castle of the Fire Deity** 火天之城 *katen no shiro* 2009: 139min.

The story of the construction of Oda Nobunaga 織田信長 (1534 ~ 1582)'s Azuchi Castle. A replica of the castle's top floors in the nearby Nobunaga no Yakata Museum 安土城天主 信長の館 in Shiga Prefecture shows paintings of Confucian 儒教 sages on the top floor, and paintings of the Buddha on the next floor down. Neo-Confucianism 朱子學 was the preferred belief system of military rulers circa 1185 ~ 1863 (loyalty 忠義 *chugi* to one's lord being a Confucian moral virtue highly-regarded by lords), with bits of Buddhism (such as Zen practices of body/mind control), Taoism (apparent laws of nature justified claims that Confucian principles were likewise natural), and Shintoism. Imperial Japan 1863 ~ 1945 placed nationalistic Shinto myths and rites at the top of the heap.

9. **Ran** 乱 *ran* 1985: 162min. Akira Kurosawa 黒澤明 (1910 ~ 1998)'s epic. Scored by Toru Takemitsu (1930 ~ 1996).

Warlord Hidetora plans to retire and give his 3 castles to his 3 sons, telling them to stick together and obey the oldest, Taro. Hidetora banishes the youngest, Saburo, for saying that Hidetora must be senile to think that they who were brought up in an age of war will live peacefully together. Hidetora gives the First Castle to Taro, whose wife, Kaede, tells Taro to really act like the master. They invite Hidetora to visit but make him sit at a lower level than them and demand he give up his title. Hidetora leaves angrily. He goes to visit his middle son, Jiro, in the Second Castle. Hidetora opens the door of a small prayer pagoda. On the dias is a scroll painting of Amida Buddha. Hidetora sees Jiro's wife, Sue, who was, as was Kaede, a daughter of one of his defeated enemies. Sue is chanting: "Hail to the Western Paradise, to the Amida in 36 trillion identical manifestations." Hidetora takes her hand. "It has been a long time. Let me see your face. You always have a sad face. Every time I see you, it pains me." Sue smiles weakly.

That is even more heartbreaking. It was I, Hidetora, who burned your castle with your father and mother and your family in it. Why do you look at me like that? Rather glare at me with hatred. It would make me feel easier. Circumstances forced me to burn that castle. If your father had just opened the castle to me and had lowered his head to me, I would not have burned it; your father and mother would not have died. No, there is no use in talking about it now. Go on, hate me! Sue says, "I do not hate you. Everything is destiny 宿縁 due to our previous lives 前世. All things are the heart of the Buddha." Hidetora scoffs:

The Buddha 仏 *hotoke* again? There are no Buddhas in today's world. This is a degraded age 末世 *mappo*, when the Buddha's guardians, Bonten 梵天 and Taishaku 帝釈, have been routed by the raging Asuras 阿修羅. It is not a world where we can rely on the Buddha's compassion 同情.

Jiro arrives. Jiro tells Hidetora he is welcome to visit but Taro has ordered that Hidetora's soldiers may not enter the castle grounds. Hidetora leaves angrily. Hidetora goes to the empty Third Castle. Taro and Jiro attack him. Taro is shot dead. The castle burns. Hidetora wanders deranged with his companions, Kyoami and Tango. They come to a small hut. Tsurumaru, Sue's brother, lives there. Hidetora had Tsurumaru's eyes gouged out as a child. Tsurumaru tells them, "I tried hard to follow my sister's teachings, to pray to the Buddha and rid myself of hatred. But not one day have I failed to remember, and not one night have I been able to forget and to sleep peacefully." He says he will welcome them by playing on his flute. Hidetora crashes madly out of the hut. At the First Castle, Kaede tells Jiro that if he kills Sue and marries her, she will keep it a secret that she knows he killed Taro. Sue is warned to flee. Meeting her brother, she gives him the scroll of Amida to protect him while she goes to get his flute. Saburo and Hidetora reconcile. Saburo is shot dead. Hidetora dies, gasping. Kyoami cries. Tango admonishes him: "You must not call back his soul 魂. You must not let him wander in

this hellish world any longer." Kyoami exclaims, "Is there no God *kami*, no Buddha? Damn you 畜生! Are you so bored up there that you have fun crushing people like insects? Is it interesting to see men wail?" Tango stops him:

Enough! Do not swear at *kami* and *Buddha*. It is they who weep. Even they have no way of salvation for the evil deeds, the stupidity, of humans, who can't exist without killing each other, again and again throughout all time. Don't cry! That is the way of this world 人の世. Human beings pursue sorrow more than happiness, suffering more than peace. Look! In the First Castle, people are scrambling for sorrow and suffering, delighting in killing each other.

Saburo's ally attacks the First Castle. Sue is killed. Kaede's head is sliced off. Jiro prepares to die. The castle burns. Tsurumaru waits for his sister in the ruins of their old family castle, holding the scroll. He stumbles. The scroll flutters to the ground far below, revealing the painting of Amida.

**10. Sanshiro Sugata** 姿三四郎 *sugata sanshiro* 1943: 97min. 1952 re-release: 79min. First USA release: 1974. 2002 partly-restored version: 91min. **Sanshiro Sugata 2** 続姿三四郎 *zoku sugata sanshiro*. Opened May 3, 1945: 82min. First USA release: 1987. Kurosawa's 1st and 3rd films.

In 1882, Sanshiro becomes a student of judo master Shogoro Yano. At the climax of the first film, he defeats a jujutsu bad guy; in the second, two karate bad guys. The films have some terrific Buddhist/religious scenes: (1) Sanshiro has a moment of satori 悟り, or epiphany, or at least some sense of being, as Professor Marvel of *The Wizard of Oz* might put it, "in tune with the infinite," as he sees lotus flowers opening in the temple pond. (2) Yano and Sanshiro see a young lady praying at a shrine. Yano says: "In prayer 祈り *inori*, you discard your ego 己 *onore*. In leaving your self 我 *ga*, you become one with the shrine god/the numinous/the deific/etc 神 *kami*. There is nothing mightier than this beauty." (3) Sanshiro asks to sit in zazen meditation overnight with priest Osho 和尚, because he can't sleep and keeps seeing the faces of his opponents in an upcoming duel. Osho tells him as they sit down, "Without answering back, you must glare at the fellow approaching until he vanishes into thin air."

The 1942 novel and sequels by Tsuneo Tomita 富田常雄 have spawned a remarkable number of Sanshiro films (1943, 45, 54, 55, 65, 70, 77), TV dramas (1957, 62, 63, 70, 78, 2007), anime (1981, 87), and manga (1954, 70, 72, 76, 81, 87). Jujutsu and karate practitioners are not great fans of any of them. In Klinger (2006a, 2006b), I discuss the various versions as they reflect changes in society over the decades, particularly the disappearance post-war of militaristic or feudal lines in the wartime films and novels.

1943 Yano says: 人間の道とは忠孝の道だ。これこそ天地自然の真理である。 *ningen no michi to wa chuko no michi da. kore koso tenchi shizen no shinri de aru*. The Way of Humanity is the Way of Loyalty to One's Lord and Filial Devotion to One's Father. This is the Natural and Eternal Truth of Heaven and Earth (Kinema Junpo 1971).

The 1890 Rescript on Education 教育勅語 *kyoiku-chokugo*, Imperial Japan's most important "sacred text" (Davis 1996:44), begins with "Our subjects, ever united in 忠孝一致 *chuko-itchi* (the oneness of *chuko*)," indicating that the emperor was due both Confucian virtues from his subjects. Yano's words *chuko no michi da* are absent from the film post-war, with a noticeable cut in the film where his head suddenly jerks after he says *ningen no michi to wa*. Yano in the 1943 script continues with a line also missing post-war, asking Sanshiro if he can "be resolved to extinguish self 我 for great righteousness 大義 *taigi*." This Confucian term means "a purpose that benefits everyone;" in Imperial Japan it meant "readiness to die for country." Sanshiro says he can die if Sensei orders it, or for loyalty, or for filial duty, and to prove it he jumps into the pond where he stays all night, leading to his *satori* moment, whereupon he calls out, *Sensei!*, and bows deeply at Yano's feet. In the post-war editions of Tomita's novels, and in all the post-war Sanshiro films, or at least as they appear in the commercially-available VHS, laser disc, VCD, DVD, and Blu-ray releases, these lines have been replaced with a variety of innocuous or humorous lines. (One manga does give the *chuko* line and pokes a little fun at it: "Wow, are comics ever difficult these days!") The two Kurosawa films were banned by GHQ-SCAP 1945 ~ 1952 along with 225 others suspected of having contributed to the nation's fanatical wartime behavior (Yoshimoto 2000:125).

# 11. Black Rain 黒い雨 *kuroi ame* 1989: 122min.

The black rain was the mix of ash, radioactive fallout, and water that fell 1-2 hours after the atomic bomb levelled Hiroshima. A factory manager, concerned about his dead and dying workers, and hearing that no priests can be found nearby, tells an employee, "Mr. Shizuma, go to a temple, any temple, make a copy of the sutras that the priests recite at a funeral and learn how to chant." Shizuma protests, "Even if I can copy the sutras, I don't have the power to guide the dead." The manager insists: "Then who else can do it? There's no difference between amateurs and professionals. Shin, Zen, Nichiren, it doesn't matter what sect it is. Do it."

An elderly priest says to Shizuma:

I hear that Hiroshima has vanished. What a horrifying thing. Indeed, we are witnesses to the end of times 末法. How lamentable it is. At a funeral, followers of the Aki sect recite Kisanpoge, Shoshinge, and O-nembutsu, in that order. Next we address the transmigration into the three realms, which is the Amida Sutra. While you chant it, those who come to pay their respects offer burnt incense for the dead. Next, the Hakkotsu no Gobunsho.

Aki sect 安芸門徒 are Jodo Shinshu followers in the Aki region of Hiroshima. Kisanpoge 帰三宝偈 is a Chinese Pure Land text in which all are encouraged to entrust themselves to Amida's salvation. Shoshinge 正信偈 "The Hymn of True Faith" was written by Shinran. Hakkotsu no Gobunsho 白骨の御文章 "Letter on White Ashes" was written by Hongwanji patriarch Rennyo 蓮如 (1415 ~ 1499).

Backed by a poignant score by the prolific Toru Takemitsu, Shizuma reads from the *White Ashes* at two cremations:

There is no knowing if I will die first or if others will pass before me, whether death will come today or tomorrow. We depart one after another more quickly than the dewdrops on the roots or the tips of blades of grass. Hence we may have radiant faces in the morning only to turn to white ashes by evening. ... When I deeply contemplate the transient nature of human life, I realize that, from beginning to end, life is an impermanent illusion. We have never heard of anyone who lived 10,000 years. Who in this world today can maintain a human form for even 100 years? How fleeting is a lifetime.

Some more relevant films: **Prince Shotoku** 聖徳太子 2001: 179min. Shotoku (574 ~ 622) is credited as the founder of Japanese Buddhism. **Kukai** 空海 1984: 168min. Kukai (774 ~ 835) brings esoteric Shingon teachings from China. "Words, color, senses, together they tell what things are. Buddhism is alive. You can't describe it with words alone." "If we learn real Buddhism, we'll be in paradise alive." "My life was given by the origin of the universe." **Nichiren** 日蓮 1979: 143min. Nichiren (1222 ~ 1282) popularized another chanting practice. "The essence of the Buddhist teaching is in the Lotus Sutra." **Ikkyu the Little Monk** 一休さん 1975-1982 anime: 25min x 296 episodes. Antics of Zen monk Ikkyu (1394 ~ 1481) as a youngster. **Princess Mononoke** もののけ姫 1997 anime: 133min. Wolves and boars vs humans destroying their habitat. "We will erect a burial mound on this earth, and offer prayers for thy spirit. Forget thine anger against us, and be placated." **The Burmese Harp** ビルマの豎琴 1956: 116min. 1985 remake: 113min. A Japanese soldier stationed in Burma in the Pacific War stays to bury his dead compatriots. "I will stay behind to create a place where those thousands of young souls can find repose." "Our work is simply to ease the great suffering of the world." **Old Man Zetto** Roujin Z 1991 anime: 80min. A machine that helps old people eat, bathe, and travel around, evolves and becomes a Buddha. **Pom Poko** 平成狸合戦ぽんぽこ 1994 anime: 112min. Tanuki vs humans destroying their habitat. "Hage-Tanuki, looking rather befuddled, gathered the non-transforming tanuki, and all at once became the founder of a dancing, chanting Amidist religion." **Haunted Junction** HAUNTED じゃんくしょん 1997 anime: 23min x 12 episodes. Mayhem at a high school in the center of a triangle of power formed by a Buddhist temple, a Shinto shrine, and a Christian church. **Gensomaden Saiyuki** 幻想魔伝最遊記 2000 anime: 26min x 50 episodes. The 16th century Chinese classic *Journey to the West* aka *Monkey* revisited. **Ah! My Buddha!** あまえないでよっ! 2005 anime: 24min x 26 episodes. A teenage boy trains at a temple with 6 teenage nuns-in-training each personifying one of the six lower realms of rebirth and existence. **Saint Young Men** 聖☆おにいさん 2013 anime: 90min. 2018-2020 live action: 76 + 54 + 53min. Jesus and Buddha visit Tokyo.



There are many books and articles written in or translated into English and other languages about Japanese thought 思想 and ideas about how to live 人生の生き方. Films, as *e-maki*, invoke auditory and visual senses, offering a different way to understand history, society, and ideas. This article briefly discussed a few films exploring Buddhist themes. I hope movies like these, whether narrative or documentary, feature length or series, with live actors or puppets or drawn, will become increasingly accessible, with more foreign language subtitles (unfortunately rare in Japan-market discs) and more commentaries (written or as audio sub-track), so that we can better learn from each other about what is good and true.

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 The *Sanshiro* English translation is awkward; it was surely hastily prepared under GHQ-SCAP orders so that it could be checked for anti-democratic content. The 1943 screenplay also appears in a 1955 book, 日本シナリオ文学全集, 第3 (黒沢明集), Tokyo: 理論社. 国立国会図書館デジタルコレクション [//dl.ndl.go.jp/pid/1358050](http://dl.ndl.go.jp/pid/1358050), which makes me suspect that the 1952 theatrical re-release still contained the offending phrases. Kurosawa was scriptwriter and editor of the 1965: 152min version combining his 2 wartime films; the feudalistic phrases are gone, but sadly so is the zazen scene (Osho just tells Sanshiro he will surely lose the fight if his spirit is already resigned to die, and that, during the fight, he should think of nothing).

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