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
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Ksitigarbha

Ksitigarbha (Sanskrit: क्षितिगर्भ *Kṣitigarbha*) is a bodhisattva primarily revered in East Asian Buddhism and usually depicted as a Buddhist monk. His name may be translated as “Earth Treasury”, “Earth Store”, “Earth Matrix”, or “Earth Womb”. Ksitigarbha is known for his vow to take responsibility for the instruction of all beings in the six worlds between the death of Gautama Buddha and the rise of Maitreya, as well as his vow not to achieve Buddhahood until all hells are emptied. He is therefore often regarded as the bodhisattva of hell-beings, as well as the guardian of children and patron deity of deceased children and aborted fetuses in Japanese culture.

Usually depicted as a monk with a halo around his shaved head, he carries a staff to force open the gates of hell and a wish-fulfilling jewel to light up the darkness.

1 Overview

Ksitigarbha is one of the four principal bodhisattvas in East Asian Mahayana Buddhism. The others are Samantabhadra, Manjusri, and Avalokiteśvara.

At the pre-Tang dynasty grottos in Dunhuang and Longmen, he is depicted in a classical bodhisattva form. After the Tang, he became increasingly depicted as a monk carrying Buddhist prayer beads and a staff.

His full name in Chinese is *Dayuan Dizang Pusa* (Chinese: 大願地藏菩薩; pinyin: *Dàyuàn Dìzàng Púsà*), or “Bodhisattva King Earth-Matrix of the Great Vow”, pronounced *Daigan Jizō Bosatsu* in Japanese and *Jijang Bosal* in Korean. This name is a reference to his pledge, as recorded in the sutras, to take responsibility for the instruction of all beings in the six worlds in the era between the parinirvana of the Buddha and the rise of Maitreya. Because of this important role, shrines to Ksitigarbha often occupy a central role in temples, especially within the memorial halls or mausoleums.

2 Sources

2.1 As a Brahmin maiden

The story of Ksitigarbha was first described in the *Kṣitigarbha Bodhisattva Pūrvapraṇidhāna Sūtra*, one of the most popular Mahāyāna sūtras. This sutra is said to have been spoken by the Buddha towards the end of his life to the beings of the Trāyastriṃśa Heaven as a mark



Ksitigarbha (or in Japanese, Jizo) statue at Mt. Osore, a location said to resemble children's limbo in Japanese Buddhist tradition. There, Jizo is said to appear to rescue the children from the limbo and its iron club-welding demons. Because of this, Jizo statues are often adorned with bibs, kerchiefs (pictured) and haori. In Jizo's right hand, he carries a khakkhara monk staff, and in his left, a wish-fulfilling jewel.

of gratitude and remembrance for his beloved mother, Maya.*[1]

The *Kṣitigarbha Bodhisattva Pūrvapraṇidhāna Sūtra* was first translated from Sanskrit into Chinese in the 7th century during the Tang dynasty by the Tripiṭaka master Śikṣānanda, a Buddhist monk from Khotan who also provided a new translation of the *Avataṃsaka Sūtra* and the *Laṅkāvatāra Sūtra*. However, some scholars have suspected that instead of being translated, this text may have originated in China, since no Sanskrit manuscripts of this text have been found. Part of the reason for suspicion is that the text advocates filial piety, which was stereotypically associated with Chinese culture. It stated that Ksitigarbha practised filial piety as a mortal, which eventually led to making great vows to save all sentient beings. Since then, other scholars such as Gregory Schopen have pointed out that Indian Buddhism also had traditions of filial piety.*[2] Currently there is no clear evidence indicating either an Indian or Chinese origin for the text.

In the *Kṣitigarbha Sūtra*, the Buddha states that in the distant past eons, Ksitigarbha was a maiden of the Brahmin caste by the name of *Sacred Girl*.*[3]*[4] She was deeply troubled when her mother died, because she had often been slanderous towards the Three Jewels. To save her from the great tortures of hell, the girl sold whatever she had and used the money to buy offerings that she offered daily to the Buddha of her time, known as the Buddha of the Flower of Meditation and Enlightenment. She prayed fervently that her mother be spared the pains of hell and

appealed to the Buddha for help.* [5]

While she was pleading for help at the temple, she heard the Buddha telling her to go home, sit down, and recite his name if she wanted to know where her mother was. She did as she was told and her consciousness was transported to a Hell realm, where she met a guardian who informed her that through her fervent prayers and pious offerings, her mother had accumulated much merit and had already ascended to heaven. Sacred Girl was greatly relieved and would have been extremely happy, but the sight of the suffering she had seen in Hell touched her heart. She vowed to do her best to relieve beings of their suffering in her future lives for kalpas.* [5]

2.2 As a Buddhist monk



Ksitigarbha painting, Goryeo, late 14th century

There is a legend about how Ksitigarbha manifested himself in China and chose his bodhimaṇḍa to be Mount Ji-



Korean painting of Ksitigarbha as supreme ruler of the Underworld, late 18th century

uhua, one of the Four Sacred Mountains of China.

During the reign of Emperor Ming of Han, Buddhism started to flourish, reaching its peak in the Tang and eventually spreading to Korea. At the time, monks and scholars arrived from those countries to seek the dharma in China. One of these pilgrims was a former prince from Silla named Kim Gyo-gak, who became a monk under the Chinese name Dizang “Ksitigarbha”, pronounced *Jijang* in Korean.* [6] He went to Mount Jiuhua in present-day Anhui. After ascending, he decided to build a hut in a deep mountain area so that he could cultivate the dharma.

According to records, Jijang was bitten by a poisonous snake, but did not move, thus letting the snake go. A woman happened to pass by and gave the monk medicines to cure him of the venom, as well as a spring on her son's behalf. For a few years, Jijang continued to meditate in his hut, until one day, a scholar named Chu-Ke led a group of friends and family to visit the mountain. Noticing the monk meditating in the hut, they went and took a look at his condition. They had noticed that his bowl did not contain any food, and that his hair had grown back.

Taking pity on the monk, Chu-Ke decided to build a temple as an offering to him. The whole group descended the mountain immediately to discuss plans to build the temple. Mount Jiuhua was also property of a wealthy person called Elder Wen-Ke, who obliged to build a temple on his mountain. Therefore, Wen-Ke and the group ascended the mountain once more and asked Jijang how much land he needed.

Jijang replied that he needed a piece of land that could be covered fully by his kasaya. Initially believing that a piece of sash could not provide enough land to build a temple, they were surprised when Jijang threw the kasaya in the air, and the robe expanded in size, covering the entire mountain. Elder Wen-Ke had then decided to renounce the entire mountain to Jijang, and became his protector. Sometime later, Wen-Ke's son also left secular life to become a monk.

Jijang lived in Mount Jiuhua for 75 years before passing

away at the age of 99. Three years after his nirvana, his tomb was opened, only to reveal that the body had not decayed. Because Jijang led his wayplace with much difficulty, most people had the intuition to believe that he was indeed an incarnation of Ksitigarbha.

Jijang's well-preserved, dehydrated body may still be viewed today at the monastery he built on Mount Jiuhua.

3 Iconography

3.1 Traditional iconography

In Buddhist iconography, Ksitigarbha is typically depicted with a shaven head, dressed in a monk's simple robes (unlike most other bodhisattvas, who are dressed like Indian royalty). In his left hand, Ksitigarbha holds a cintamani; in his right hand, he holds a staff (called *shakujo* 錫杖 in Japanese), which is used to alert insects and small animals of his approach, so that he will not accidentally harm them. This staff is traditionally carried by Buddhist monks. In the Chinese tradition, Ksitigarbha is sometimes depicted wearing a crown like the one worn by Vairocana. His image is similar to that of the fictional version of Xuanzang from the classical novel *Journey to the West*, so observers sometimes mistake Ksitigarbha for the latter.

Like other bodhisattvas, Ksitigarbha usually is seen standing on a lotus base, symbolising his release from rebirth. Ksitigarbha's face and head are also idealised, featuring the third eye, elongated ears and the other standard attributes of a buddha.

3.2 Iconography in Japan

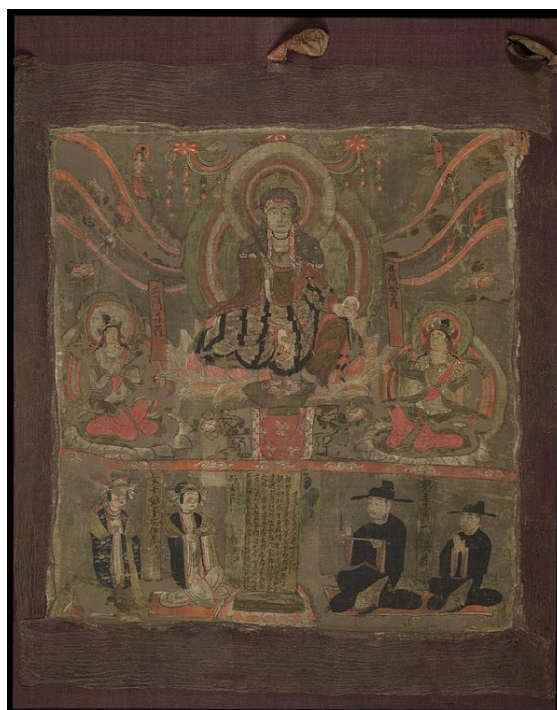
Tōsen-ji in Katsushika, Tokyo, contains the “Bound Jizō” of Ōoka Tadasuke fame, dating from the Edo period. When petitions are requested before Jizō, the petitioner ties a rope about the statue. When the wish is granted, the petitioner unties the rope. At the new year, the ropes of the ungranted wishes are cut by the temple priest.

The vandalism of a Jizō statue is the central theme of the Japanese horror film *Shibuya Kaidan*.

The anime series *Hell Girl* is also loosely based on the legend of Jizō and the zanpakuto of Mayuri Kurotsuchi from the manga series *Bleach* is *Ashisogi Jizō* “Leg-Cutting Jizō”, also a reference to the “Grass-Cutting Sword” (part of the Imperial Regalia of Japan). The dark mass spell utilised by Jellal Fernandes in the manga series *Fairy Tail* features the outline of Ksitigarbha's face when launched.



Jizō bodhisattva statue at Mibudera temple in Japan, depicted with children and bibs.



Painting of Ksitigarbha as the Lord of the Six Ways from Mogao Grottoes in Dunhuang

3.3 Ksitigarbha as Lord of the Six Ways

Another category of iconographic depiction is Ksitigarbha as the Lord of the Six Ways, an allegorical rep-

resentation of the Six Paths of Rebirth of the Desire realm (rebirth into hell, or as pretas, animals, asuras, men, and devas). The Six Paths are often depicted as six rays or beams radiating from the bodhisattva and accompanied by figurative representations of the Six Paths. Many of these depictions in China can be found in Shaanxi province, perhaps a result of Sanjie Jiao worship in the area.* [7] A Japanese variation of this depiction is the Six Jizo, six full sculptural manifestations of the bodhisattva. An example of this can be found in Konjikidō, the ‘Hall of Gold,’ in the Chūson-ji temple.

4 In Buddhist traditions

4.1 In China

Mount Jiuhua in Anhui is regarded as Ksitigarbha's bodhimaṇḍa. It is one of the Four Sacred Buddhism Mountains in China, and at one time housed more than 300 temples. Today, 95 of these are open to the public. The mountain is a popular destination for pilgrims offering dedications to Ksitigarbha.

In some areas, the admixture of traditional religions has led to Ksitigarbha being also regarded as a Taoist deity, albeit his duties differ to what Ksitigarbha does. For example, in Hong Kong and among overseas Chinese communities, his images are usually found in the memorial halls of Buddhist and Taoist temples.

4.2 In Japan



Buddhist statues of Jizō, the bosatsu beheaded by Christian rebels during the Shimabara Rebellion

In Japan, Ksitigarbha, known as *Jizō*, or *Ojizō-sama* as he is respectfully known, is one of the most loved of all Japanese divinities. His statues are a common sight, especially by roadsides and in graveyards. Traditionally, he is seen as the guardian of children, and in particular, children who died before their parents. He has been worshipped as the guardian of the souls of *mizuko*, the souls of stillborn, miscarried or aborted fetuses, in the ritual

of *mizuko kuyō* (水子供養, lit. *offering to water children*). In Japanese mythology, it is said that the souls of children who die before their parents are unable to cross the mythical *Sanzu River* on their way to the afterlife because they have not had the chance to accumulate enough good deeds and because they have made the parents suffer. It is believed that Jizō saves these souls from having to pile stones eternally on the bank of the river as penance, by hiding them from demons in his robe, and letting them hear mantras.

Jizō statues are sometimes accompanied by a little pile of stones and pebbles, put there by people in the hope that it would shorten the time children have to suffer in the underworld. (The act is derived from the tradition of building stupas as an act of merit-making.) The statues can sometimes be seen wearing tiny children's clothing or bibs, or with toys, put there by grieving parents to help their lost ones and hoping that Jizō would specially protect them. Sometimes the offerings are put there by parents to thank Jizō for saving their children from a serious illness. Jizō's features are commonly made more baby-like to resemble the children he protects.

As he is seen as the saviour of souls who have to suffer in the underworld, his statues are common in cemeteries. He is also believed to be one of the protective deities of travellers, the *dōsojin*, and roadside statues of Jizō are a common sight in Japan. Firefighters are also believed to be under the protection of Jizō.

4.3 In Southeast Asia

In Theravada Buddhism, the story of a Buddhist monk called Phra Malai, who has the similar qualities of Ksitigarbha, is well known throughout Southeast Asia, especially in Thailand and Laos. Legend has it that he was an arhat from Sri Lanka, who achieved great supernatural powers through his own merit and meditation. He is also honoured as a successor to Maudgalyayana, the Buddha's disciple foremost for his supernatural attainments. In the story, this pious and compassionate monk descends to Hell to give teachings & comfort the suffering hell-beings there. He also learns how the hell-beings are punished according to their sins in the different hells.

5 Mantra

In Shingon Buddhism and other schools of Tangmi, the mantra of Ksitigarbha comes from the ‘‘Treasury of Mantras’’ section of the *Mahavairocana Tantra*. The effect of this mantra is producing the ‘‘Samadhi Realm of Adamantine Indestructible Conduct.’’ This mantra is the following:*[8]

namaḥ samantabuddhānām, ha ha ha, su-
tanu svāhā*[8]



Statue of Jizō in the Toi gold mine, Shizuoka Prefecture, Japan.

Chinese: 喻，哈哈，温三摩地梭哈 / 喻，哈哈，温三摩地梭哈; pinyin: wēng, hā hā hā, wēnsān módi suōhā

5.1 Other mantras

- Mantra of Eliminating Fixed Karma:

ॐ प्रमर्दने स्वाहा - om pra-mardane svāhā

In Chinese, this mantra is called pinyin: *miè dìngyè zhēnyán*. It reads:

Chinese: 喻钵啰末邻陀宁娑婆诃 / 喻钵啰末邻陀宁娑婆诃;
pinyin: wēng bōluó mòlín tuóníng suōpóhē

- In Chinese Buddhism, the following mantra is associated with Kṣitigarbha:

Chinese: 南无地藏王菩萨 / 南無地藏王菩薩; pinyin: nánmó dìzàng wáng púsà

- In Korean Buddhism, the following mantra is associated with Kṣitigarbha:

namo jijang bosal

- In Tibetan Buddhism, the following mantra is associated with Kṣitigarbha:

om kṣitigarbha bodhisattva yaḥ

- In Shingon Buddhism, a mantra used in public religious services is: [9]

on kaka kabi sanmaei sowaka オンカカカ
ビサンマエイソワカ

- In Sanskrit:

OM HA HA HA VISMAYE SVAHA ॐ
हाहाहा वस्मिय सोहा

Om! Ha ha ha! O wondrous one! svāhā!

6 Haiku & Senryū



Bodhisattava Kṣitigarbha in Hsiang-Te Temple, Taiwan

falling freely
tears and rain
on the garden Jizo (anonym)

蛞蝓に口を吸われた石地

Namekuji-ni
kuchi-o suwaretā
ishi-jizo

• • •

The stone image of Jizo
kissed on the mouth

by a slug
(part of a Senryū)

雀の子地の袖にかくれけり

Suzume no ko
Jizoo no sode ni
kakurekeri

• • •

The young sparrows
return into Jizo's sleeve
for sanctuary
(haiku by Issa 1814)

. なでしこや地の菩薩の跡先に

Nadeshiko ya
jizō bosatsu no
ato saki ni

• • •

Blooming pinks
behind and in front
of Saint Jizo
(haiku by Issa)

Aki-no kure
tsuji-no Jizo-ni
abura sasu

• • •

In autumn dusk
at the wayside shrine for the Jizo image
I pour more votive oil
(haiku by Buson)

7 In works of Lafcadio Hearn

The Legend of the Humming of the Sai-no-Kawara, by Lafcadio Hearn:

But lo! the teacher Jizō appears,
All gently he comes, and says to the weeping
infants:
“Be not afraid, dears! be never fearful!
Poor little souls, your lives were brief indeed!
Too soon you were forced to make the weary
journey to the Meido,
The long journey to the region of the dead!
Trust to me! I am your father and mother in
the Meido,
Father of all children in the region of the dead.”

And he folds the skirt of his shining robe about
them;

So graciously takes he pity on the infants.

To those who cannot walk he stretches forth his
strong shakujō,

And he pets the little ones, caresses them, takes
them to his loving bosom.

So graciously he takes pity on the infants.

Namo Jizo Bosatsu!

8 See also

- Mizuko kuyō
- *Butsu Zone*, a manga in which Jizo is a main character
- Mount Jiuhua is one of the four sacred mountains of Chinese Buddhism dedicated to Ksitigarbha
- Akasagarbha, the Sky Store Bodhisattva
- The Sutra of the Fundamental Vows of the Earth-store Bodhisattva

9 References

- [1] Ksitigarbha Sutra - Chapter One: Miracles In The Palace Of The Trayastrimsas Heaven: - “Thus have I heard. Once the Buddha was abiding in Trayastrimsas Heaven in order to expound the Dharma to his mother.”
- [2] Schopen, Gregory. *Filial Piety and the Monk in the Practice of Buddhism: A Question of 'Sinicization' Viewed from the Other Side*.
- [3] Frederic, Louis. *Buddhism: Flammarion Iconographic Guides*. 1995. pp. 184-185
- [4] Edkins, Joseph. *Chinese Buddhism*. 2003. pp. 225-226
- [5] “Ti Tsang P'usa: Ksitigarbha Bodhisattva” . Bud-dhanet.net. Retrieved 2012-01-16.
- [6] “释地藏金乔觉考”. Fo365.cn. Retrieved 2012-01-16.
- [7] Zhiru (2007). *The making of a savior bodhisattva: Dizang in Medieval China* ([Online-Ausg.]. ed.). Honolulu (T.H.): University of Hawai'i press. p. 68. ISBN 0824830458.
- [8] Giebel, Rolf. *The Vairocanābhisaṃbodhi Sutra*. Berkeley: Numata Center, 2005
- [9] “Shingon Buddhism and Jizo” . Shingon.org. Retrieved 2012-01-16.

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- Visser, Marinus Willem de, *The Bodhisattva Tzang (Jizo) in China and Japan*, Berlin: Oesterheld 1914.
- *Jizo Bodhisattva: modern healing & traditional Buddhist practice*, by Jan Chozen Bays at Google Books. ISBN 0-8048-3189-0
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- *The Making of a Savior Bodhisattva: Dizang in Medieval China*, by Zhiru at Google Books
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11 External links

- Jizo Bodhisattva - Photo Dictionary of Japanese Buddhism
- Dizang text from Dunhuang
- The Earth Store (Treasury) Sutra is a text on Ksitigarbha Bodhisattva
- Buddhist Text Translation Society: The Sutra of the Past Vows of Earth Store Bodhisattva with commentary by the Venerable Master Hsuan Hua

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12.1 Text

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