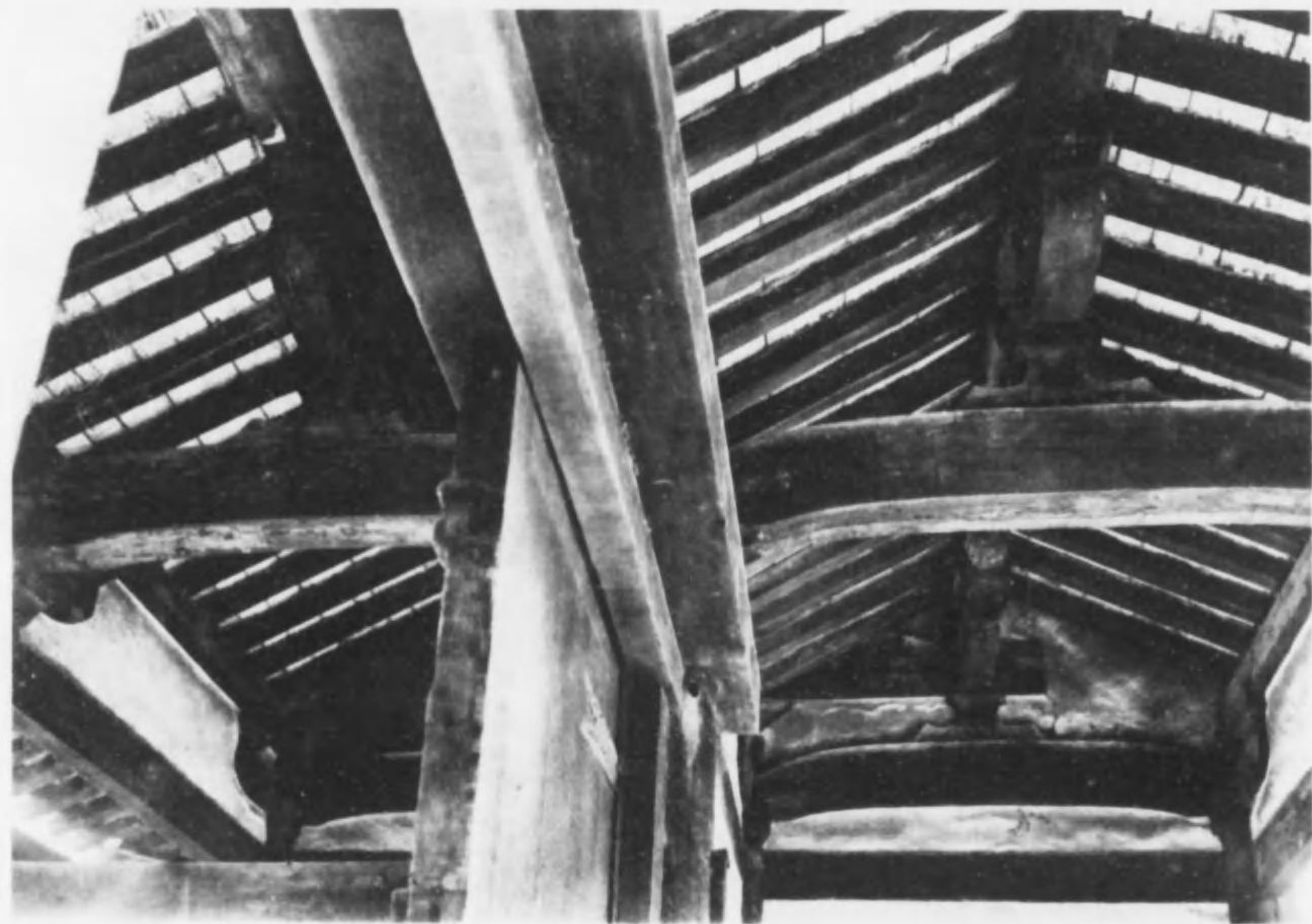




PL. 109

門 樓 閣



PL. 110

梁 架 木 骨



Fig. 100



211. 704

SHRINE OF THE

昭和七年十二月十三日印刷  
昭和七年十二月十五日發行  
十二月十六日

南都十大寺大鏡第四冊  
法隆寺大鏡第四冊  
東京市下各區上野公園內

編輯者 東京美術學校

印發者 東京市本郷區金助町四十五番地 大塚 稔

印刷所 東京市本郷區金助町四十五番地 大塚 巧藝社



不許複製

發行所

東京市本郷區金助町四十五番地

大塚 巧藝社

電話 水后川三六〇八番  
番替東京二二七二番



CATALOGUE  
OF  
ART TREASURES  
OF  
TEN GREAT TEMPLES OF NARA  
VOLUME FOUR  
THE HORYUJI TEMPLE  
PART IV

THE OTSUKA KOGEISHA  
TOKYO  
1932

ART TREASURES OF TEN GREAT TEMPLES OF NARA

VOLUME IV

THE HÔRYŪJI TEMPLE

PART IV

PLATE 1 THE VIEW OF THE HÔRYŪJI TEMPLE

A panoramic view of the Hôryūji temple as is seen from the pond in front of the Shoryōin Hall, which is dedicated to the spirit of Prince Shōtoku—the spot where we can best enjoy the architectural beauty and our mind is most likely to be carried back to the old days of the sage-prince.

PLATES 2-6 THE PAGODA OF THE HÔRYŪJI TEMPLE

Five-storied & tile-roofed. Height, 104 ft. 7½ in.

The two-storied Kondō, low-lying Kōdō, Shōrō and Kyōrō intersecting the Cloister, all combine to form an unrivalled architectural *ensemble* of the Hôryūji temple, but the Pagoda is the most important feature keeping a perfect harmony with the Kondō and setting off the beauty of the Kōdō to advantage. But for the Pagoda the Hôryūji would lose much of the beauty of its plan as well as of its elevation. It consists of five storeys having a roof sloping more gently than may be expected from the vertical axis of the building and lending itself to the effect of impressiveness. The projection of the roof varying in each storey does not make a straight line as in the case of later pagodas, which are provided with roofs regularly receding so as to present a straight line when they are connected. The first four storeys have four columns on each side. As we go higher up, we find the intercolumnar space is gradually lessened, until in the fourth storey we meet with a peculiar arrangement of brackets—a single *masu* supported by two adjacent *hijiki*—and in the fifth only three columns on

each side. This shows that scrupulous care was taken not so much for the uniformity of details as for the general effect they produce. The exterior of the Pagoda is painted red. The *kumire* ceiling has its compartments adorned with a floral design. Within four pillars surrounding the central column is represented in clay the sacred mountain Sumeru and around its foot are shown the Nirvana of Shaka, the Paradise of Miroku (Maitreya), the Miracle of Yuima (Vimalakirti) and the Distribution of Shaka's Ashes. Although without any documentary proof, we may rightly think that the erection of the Pagoda dates from the time of foundation of the Hôryūji temple, seeing that its architectural style coincides with that of the Kondō. Whereas the clay figures were produced a little later in 711, as is written in the Shizaichō of the Tempyō era. On the four sides of the building are found boards with magic formulas in Sanscrit to exorcise lightning (Plate 6). Originally they appear to have been painted in colours, though no trace of them is now visible. On the back the date of 1283 and the name of Priest Yeison are painted in India ink.

PLATES 7-33 CLAY STATUES IN THE PAGODA

As is recorded in an old document of 747, these works were produced in the fourth year of Wadō (711). Arranged around the central pillar of the pagoda, they represent mountain peaks, caves, Buddhas, Bodhisattvas, heavenly beings and others and are decorated in colours and gold-leaf. They are the most complete and large-scaled of our group sculptures, but have undergone repairs several times

—above all during the Kamakura and Tokugawa times. Here are shown specimens well preserving the original beauty.

PLATE 7 THE MIRACLE OF YUIMA (EAST SIDE)

PLATES 8-10 YUIMA OR VIMALAKIRTI  
Clay. Height, 1 ft.

PLATES 10-13 MONJU-BOSATSU  
Clay. Height, 1 ft. 4 in.

PLATES 14-16 BODHISATTVA  
Clay. Height, 1 ft. 3½ in.

PLATE 17 BODHISATTVA  
Clay. Height, 1 ft. 1½ in.

PLATES 18-20 FEMALE FIGURE  
Clay. Height, 1 ft. 2½ in.

PLATES 21-22 FEMALE FIGURE  
Clay. Height, 1 ft.

PLATES 23-24 SMALL BOY  
Clay. Height, 1 ft. 4 in.

The conception of the Yuima piece is taken from the sutra Yuimakyō, which exercised so great an influence on Japanese Buddhism from the very beginning of its history that Prince Shōtoku wrote a commentary on the sacred book, and we may well understand that such an artistic representation was the needs of the time. The dramatic scene is very finely emphasized by the contrast of the disputants Monju-Bosatsu full of noble dignity and the venerable old man Yuima. The former is executed in the characteristic T'ang manner. Much more elaborate care has been taken to portray the individuality of the long-bearded lay theologian. The next two Bodhisattvas are among the greatest of all clay statues in the T'ang style, representing deities of exquisite beauty and dignity. A large top-knot peculiar to the T'ang art was not to be seen in the Asuka period, but made its first appearance in the Hakuho period (645-707) in such prominent specimens as attendants of Yakushi in the Kondō of the Yakushiji temple and of Kwannon in the Toindō of the same temple. It becomes smaller and proportionate with the face in the Tempyō works (729-748). Here the intermediate type of a knot as well as facial characteristics

with the severity of the Asuka times more than the tenderness of the Tempyō era points to the production of the Wadō era (708-714). The most notable of all the figures of the audience are ladies illustrated in Plates 18-22. Being nonclerical figures, they are very realistically rendered as graceful women with tender features clad in robes very well executed. They are very interesting not only as rare figures representing ordinary females in our ancient sculpture of the Asuka and Nara periods, which took as its subject only Buddhas, Bodhisattvas, heavenly beings and such like, but also bearing witness to the similarity in style between these clay figures in the Hōryūji and female clay figurines unearthed from T'ang tombs. The boy attendant is another T'ang-like piece and its coiffure, though damaged a little, preserves an old type.

PLATE 25 THE PARADISE OF MIROKU (SOUTH SIDE)

Miroku (Maitreya) being a Buddha very much adored during the Asuka and Nara periods was abundantly represented in art and consequently a large number of its specimens are preserved in old temples in Nara district. The present group is a later restoration except the deity, which is rendered nobly in the characteristic T'ang style, though covered with gold by a later hand, and is interesting for its posture sitting upright on the throne.

PLATE 26 THE DISTRIBUTION OF SHAKA'S ASHES (WEST SIDE)

PLATE 27 SARIRA STŪPA

The theme of the distribution of Shaka's ashes as well as that of the Nirvana of Shaka accords perfectly well with the nature of the pagoda, which originated in stūpas erected to contain sacred relics of Shaka. The Sarira Stūpa being of the earliest type definitely shows its Indian origin.

PLATE 28 THE NIRVANA OF SHAKA (NORTH SIDE)

PLATES 29-30 BODHISATTVA  
Clay. Height, 1 ft. 1½ in.

PLATE 31 PRIEST

Clay. Height, 1 ft. 2½ in.

PLATES 32-33 DEMI-GOD (GANDHARVA)

Clay. Height, 1 ft. 3½ in.

From the northern group we here select a Bodhisattva and Gandharva, one of the Eight Demigods. The Bodhisattva is an admirable piece full of majestic expression and remarkable for merciful which has given tender eyes especially in its profile, almost suggestive of the artist's devoutness which has given birth to such a noble work. The demi-god is another master-piece with its dignified pose, life-like expression, realistic drapery and delightful colouring. The priestly figure, probably one of the Ten Disciples, shows wonderfully well the abandonment of grief and despair at his master's death. To represent such bitterness of sorrow and such a mobile posture in sculpture instead of painting must be called a feat of wonderful skill. Taken altogether, these statues testify to the perfection of workmanship in this branch of plastic arts reached by our artists twelve hundred years ago, when it was brought into Japan only a short time before. It is equally surprising that all the extant specimens of such clay figures have been preserved in the Hōryūji temple and nowhere else.

PLATES 34-47 CHŪMON OR MIDDLE PORTAL

Two-storied. Width, 39 ft. 6½ in. Depth, 28 ft. ½ in.

Concerning the date of the erection of the Hōryūji temple we find some divergence of opinion in old records. But from the evidence of the inscription of Yakushi's mandorla in the Kondō, the account in the Tempyō-garan-engi etc. we have no doubt that all its important buildings—the Kondō, Pagoda, Chūmon and Cloister—were raised around the fifteenth year of the Empress Suiko's reign (607), when the image of Yakushi was cast. The view that the present buildings are the reconstructions of the Wadō era (708-714) after the conflagration of 670 is untenable from the architectural point of view.

Let us take the Chūmon or Middle Portal as representing the architectural style of the Suiko period and examine its characteristics. The first thing that attracts our notice is its unusual plan with five columns both in front and in the rear, and four on both sides, consequently the central column of the front coming right on the middle of the gateway, whereas an ordinary portal always has an even number of columns in front and in the rear and not more than three on sides. All this seems to have come from the considerations of the proportion of parts and the harmony the structure makes with the surrounding buildings. We see the facade requires four divisions, the outer two for enshrining Two Deva Kings and the other two in the middle: the central section cannot be widened into one or subdivided into three without loss of perfect proportion. So does the side view necessitate three divisions in order to accord with the frontal view as well as the Cloister and other buildings. Among other important features of the Chūmon are very deep and gently projecting lower eaves, columns lessened in height compared with intercolumnar spaces, the roof made as low as possible, the well-matched two stories admirably graded in scale and connected by means of the balustrade, all adding to the dignity and balance of the edifice and to the harmony it makes with the surrounding buildings. Lastly the most notable characteristic of the Suiko period is found in a sort of entasis the profile of the columns presents. The diameter of a column in the lower storey measures twenty-one inches at the base, about twenty-two inches at a third of the whole length from the bottom, twenty-one inches at two-thirds and sixteen inches at the top. Thus it bulges at one-third from the bottom and gradually tapers towards both ends. The *daito* part of the composite bracket, which surmounts the column, is provided with a necking called the *sarato*. Vigorous lines used for columns and brackets heighten the effect of majesty pervading the structure. The unique type of the graceful balustrade reminds one of its prototype in Chinese architecture.



Foundation-stones on which columns of the Chūmon stand are unfinished ones as shown in Plate 42. Old roof-tiles—the *hiragawara* in Plate 39 and the *tomoegawara* in Plate 40—were both discovered in the loft of the Kondō. The former with low edges and a floral arabesque between the bead and zigzag bands apparently dates from the earlier Nara period in view of the nature of its lines. While the latter consisting of the lotus-flower to be seen in lotus-pedestals of the Suiko period is among the most representative species in that epoch. The *tomoegawara* in Plate 40 is rather a rare specimen of the Suiko times. The place of its discovery is unknown, but we must think that it came from the Hōryūji as there is another such found there.

PLATES 48-53 TWO DEVA KINGS  
Standing statues. Clay & coloured.

These are the oldest statues of Niō or Two Deva Kings in this country. Of all images of guardian deities of Buddhism Niō and Shitennō present the largest variety and the most interesting historical development. This is partly because we have a large number of extant specimens of them, though earlier examples are lamentably few in number, which makes these works all the more precious. The left piece is made of clay and the wooden core. But the right one, although its head is of the same material and the same technical characteristics as its companion, is made of wood in the apparently Kamakura-like technique very different from the workmanship shown in the head. In all probability the original must have been irreclaimably damaged by the earlier days of the Kamakura epoch, when it underwent a complete restoration in the characteristic Kamakura manner.

PLATES 54-57 CLOISTER  
Length, 507 ft. 2 in.

An account of the Cloister in the Kokon-mokuroku-shō holds right of the present state: the Cloister consisting of seventy-eight spans, thirty-eight on the eastern and forty on the western side, and seven each on the east and west of the Kōdō, filled up with *renji* posts between outer pillars and provided

with the east and west gate and a wicket on both ends of the eastern and western part of the Cloister besides a side-gate on the east and south side of the Kōdō. In spite of frequent alterations more than half of the present structure seems to be the original Cloister of the Asuka period. It produces unity of effect combining the trio of the Kondō, Pagoda and Portal into a harmonious whole and herein lies its great importance for all its humble appearance.

PLATE 58 THE BELL-TOWER  
Two-storied. Height, 34 ft. 11½ in.

PLATE 59 THE BELL  
Height, 6 ft. 3½ in.

The bell-tower, which rises from the east side of the Cloister symmetrically to the drum-tower on the west side, is a reconstruction of the Fujiwara period copied from the latter dating from the Tempyō era—a fact recognizable in its details characterized with the Fujiwara grace instead of the Tempyō power—but this is the oldest specimen of a bell-tower in this country. The two-storied building required for the purpose of hanging the bell contrasts well with the low and far stretching Cloister as does its companion drum-tower. Such a two-storied type of a bell-tower may have originated from a practical purpose. In the Kamakura period the Chinese Sung influence brought into Japan an open species with four corner-pillars only like the one in the Tōdaiji temple and the *hakamagoshi* type like the one in the Shinyakushiji temple, but we could find a two-storied bell-tower no more. Thus the present specimen is the only instance of the ancient style, not yet separated from main buildings.

The bell cast during the Asuka period has very broad bands with the *tsukiza* part unusually high, showing that it was rung by a man standing side by side with the bell. It has a very large *ryūzu* hanger and a quaint *manjūgata* ornament. The ornament between the upper and lower bands, though very faint, is designed in an old style.

PLATE 60 THE KYŌRŌ OR LIBRARY OF SUTRAS  
Height, 34 ft. 5 in.

The Kyōrō preserves the style of the Tempyō period. In ancient Buddhist architecture a bell-tower was required to stand in correspondence with a drum-tower, the place of which is here taken by a *kyōzō* or *kyōrō* as it is specially called to show its relation with a *korō* (drum-tower), although it retains all the characteristics of a drum-tower.

PLATES 61-65 THE DAI-KŌDŌ  
One-storied. Height, 47 ft. 8½ in. Width, 110 ft. 11½ in. Depth, 53 ft. 11½ in.

The Kōdō or lecture-hall intended for the study of Buddhist sutras originally had no separate building, but a part of the main hall usually in front of the chancel was used for the purpose. Later a lecture-hall exclusively devoted to the end was specially built at the back of the Kondō. The present site just opposite to the Chūmon was formerly occupied by the Priests' Apartments and the original Kōdō stood to the east in its proper position at the back of the Kondō, as is described in an old document, but the time of its erection is unknown. In 925 a fire caused by lightning destroyed it and its place was taken by a building of the Fumiyōji temple, Kyōto, removed to the site of the Priests' Apartments. With all its later repairs the building retains the characteristics of the earlier Fujiwara period and comes second only to the Pagoda of the Daigoji temple as the oldest specimen of the architecture of the age. It is a one-storied building with the full-tiled *irimoya* roof, a *mitsuto* bracket and the latticed ceiling—a spacious construction well-fitted for seating a large audience and executed in a simple and grand workmanship. As stated in the Mokurokushō, the golden Yakushi triad and Shitennō are installed in the building. Whether they are the original statues dedicated at the time of the restoration of the hall is not ascertainable. The author of the book also mentions images of Kwannon modelled on the famous Yumedono-Kwannon and of Binzuru-Sonja, but now no trace of them remains.

PLATE 66 YAKUSHI-NYORAI (DAI-KŌDŌ)  
Seated statue. Wooden & lacquered. Height, 8 ft. 11 in.

PLATE 67 NIKKŌ-BOSATSU (DAI-KŌDŌ)  
Seated statue. Wooden & lacquered. Height, 5 ft. 7½ in.

PLATE 68 GAKKŌ-BOSATSU (DAI-KŌDŌ)  
Seated statue. Wooden & lacquered. Height, 5 ft. 7½ in.

These images of Yakushi and his attendants Nikkō (Sūryā) and Gakkō (Chāndrā) are worked out in the same style. So are their mandorlas and lotiform pedestals. The carving still retains some characteristics of a single block sculpture, largely depending on the subtle rhythm with which deft and powerful lines are varied. Curling hairs not yet flattened; eyes which are not turned downward, but directed straight forward; the resolute expression in the eyebrows and the firm-set lips—all serve to indicate spiritual courage combined with benevolence and compassion of the deities, a technique quite different from that of the so-called Fujiwara age represented by the master sculptor Jōchō, and belonging to the same date as the building itself. We may rightly consider the work as the most important of all earlier Fujiwara triads. The mandorlas of an open-work floral arabesque and pedestals consisting of full-open and thick lotus-petals leave something to be desired in proportion or disposition of parts, a problem which was to be successfully solved by the genius of Jōchō.

PLATES 69-76 SHITENNŌ (DAI-KŌDŌ)  
Standing statues. Wooden & coloured. Height, (Jūkōkuten) 6 ft. 7½ in. (Zōchōten) 6 ft. 4½ in. (Kōmōkuten) 6 ft. 5½ in. (Tamonten) 6 ft. 8½ in.

In view of their size and general workmanship these statues of Shitennō must have been produced together with the image of the main deity so as to keep a perfect harmony with the size of the hall—a fact corroborated by documentary proofs. The facial expression with a low and flattened top-knot and eyes looking down, for which the use of crystals was not yet known, as well as the static posture expressive not so much a martial god as a calm and benevolent deity is brought out by a shallow and deliberate carving which lends itself to the effect of

gravity and composure. This manner of workmanship denotes the spirit and artistic tendency of the latter days of the Fujiwara epoch. The flame-nimbus, out-flaring parts of the drapery and stand are all later additions.

PLATES 77-79 PRIEST KANROKU (DAI-KÔDÔ)  
Seated statue. Wooden & coloured. Height, 2 ft. 11 in.

Traditionally this statue is said to represent a Korean priest Kanroku, who came over to Japan in 602 and was the first bonze to receive the honourable title of "Sôjô." He was so much adored by his generation that they believed him to have been born predestined to be the master of Shôtoku-Taishi. But the image has nothing particular either in facial expression or in pose to justify such an attribution. On the contrary it may have been intended to be Monju as a priest or Binzuru and subsequently taken for the Korean priest. It is almost made of a single block supplemented with a small amount of wood and is rendered in a peculiar undulating carving frequently used for the material. Originally it was covered with colours, still visible on some parts of the *kesa* (scapulary), which is very simply represented with few folds and heightens the effect of calm and dignity.

PLATES 80-81 CEREMONIAL DRUMS  
Diameter, (Left) 3 ft. 4 in. (Right) 3 ft. 3 in.  
Height of Rim, (Left) 8 ft. 10 in.  
(Right) 8 ft. 5 1/2 in.

PLATES 82-83 CEREMONIAL BELLS  
Height of Rim, 3 ft. 2 in.

These musical instruments used in Buddhist ceremonies are provided with their balustraded stands. The drums are believed to have been presented by Minamoto-Yoritomo. Though there is no proof, we may as well regard them to date from his times. They are unique works not to be met with except the one preserved in the Tamukeyama Shrine. The history of the bells is unknown. Only they are later in date and very inferior to the drums as is evident from workmanship of their rims.

PLATES 84-85 KAMI-NO-DÔ  
Height, 40 ft. 8 in.

From its site on the top of a hill behind the Kôdô the building is called Kami-no-dô or the Upper Hall. It was originally intended for the use of priests who practised penance during summer. The date of the erection is unknown. The present building, however, is the restoration of 1311, though not without some older features of the Fujiwara days. The front and back have eight pillars and the sides five, which are surmounted with *mitsuto* brackets, and the ceiling of the chancel is of a latticed type with a coving.

PLATE 86 SHAKA-NYORAI (KAMI-NO-DÔ)  
Seated statue. Wooden & lacquered. Height, 7 ft. 5 1/2 in.

PLATE 87 MONJU-BOSATSU (KAMI-NO-DÔ)  
Seated statue. Wooden & lacquered. Height, 5 ft. 11 in.

PLATE 88 FUGEN-BOSATSU (KAMI-NO-DÔ)  
Seated statue. Wooden & lacquered. Height, 5 ft. 1 in.

This triad of Shaka was undoubtedly produced in the earlier Fujiwara period, when sculptors belonging to the Hôryûji seem to have preferred a rotund form and a full face, as is shown in such pieces as are preserved in the Dembôdô Hall. Statues like these are apt to become too rough and robust, but usually full of dignity and fit to be installed in a spacious hall like this.

PLATES 89-92 SHITENNÔ (KAMI-NO-DÔ)  
Standing statues. Wooden & coloured. Height, (Jikokuten) 5 ft. 6 1/2 in. (Zôchôten) 5 ft. 7 1/2 in. (Kômokuten) 5 ft. 8 in. (Tamonten) 5 ft. 5 1/2 in.

These images of Shitennô placed on the platform of the Kami-no-dô were carved during the period 1346-1351, as is proved by old records and the inscription found in the pieces. Three of them, Jikokuten, Kômokuten and Zôchôten, are worked out in the same style and coincide with documentary proofs, whereas Tamonten very different in its execution appears to have been produced in the Tokugawa period. In spite of the decadence which set in the art of sculptors in that age they are not unworthy of the Hôryûji temple and have a certain

vigour and spirit. As usual Jikokuten and Zôchôten are arranged on either side of the front and Kômokuten and Tamonten of the back. The former two put one of their hands on the waist and raise the other high to hold a halberd, throwing themselves forward to keep guard of the front; the latter two stand rigidly upright expressing in their repose their mission of defence in the rear. Their attributes quite free from elements of Shingon Buddhism show that the statues retain their original type.

PLATES 93-96 VIEWS OF PRECINCTS

Plate 93 is the view of the main avenue flanked by priests' apartments as seen from the Chûmon towards the Nandaimon or Main Gate of the Hôryûji. With all changes the sight must have been much the same when the Seven Temples of Nara were at the height of their prosperity. The vista of Plate 94 is to be obtained from the West Gate when we face towards the East Gate. Following the path we see on the left the lane leading to the Saiyendô, then the Sankyôin, the main buildings of the Saiin, the Shôryôin, the Kôfûzô, the Hosodono, the Refectory and on the right the office of the Hôryûji and a long series of subsidiary temples. Plate 95 shows the avenue between the East Gate and the West Gate of the Saiin and Plate 96 the one between the East Gate of the Saiin and the Gate of the Jôgûôin.

PLATES 97-107 THE NANDAIMON OR SOUTH GATE

The Nandaimon being the main entrance of the Hôryûji temple must have existed from the beginning of the temple. The present one was built in 1436-8 according to the inscription, which is borne out by its architectural style. It is a remarkable structure conceived nobly and worked out with exquisite skill. No less charming are its details such as the *hanahijiki* bracket (Plate 100), *onigawara* or demon antefixes (Plate 103) etc.

PLATES 108-110 THE TÔDAIMON OR EAST GATE

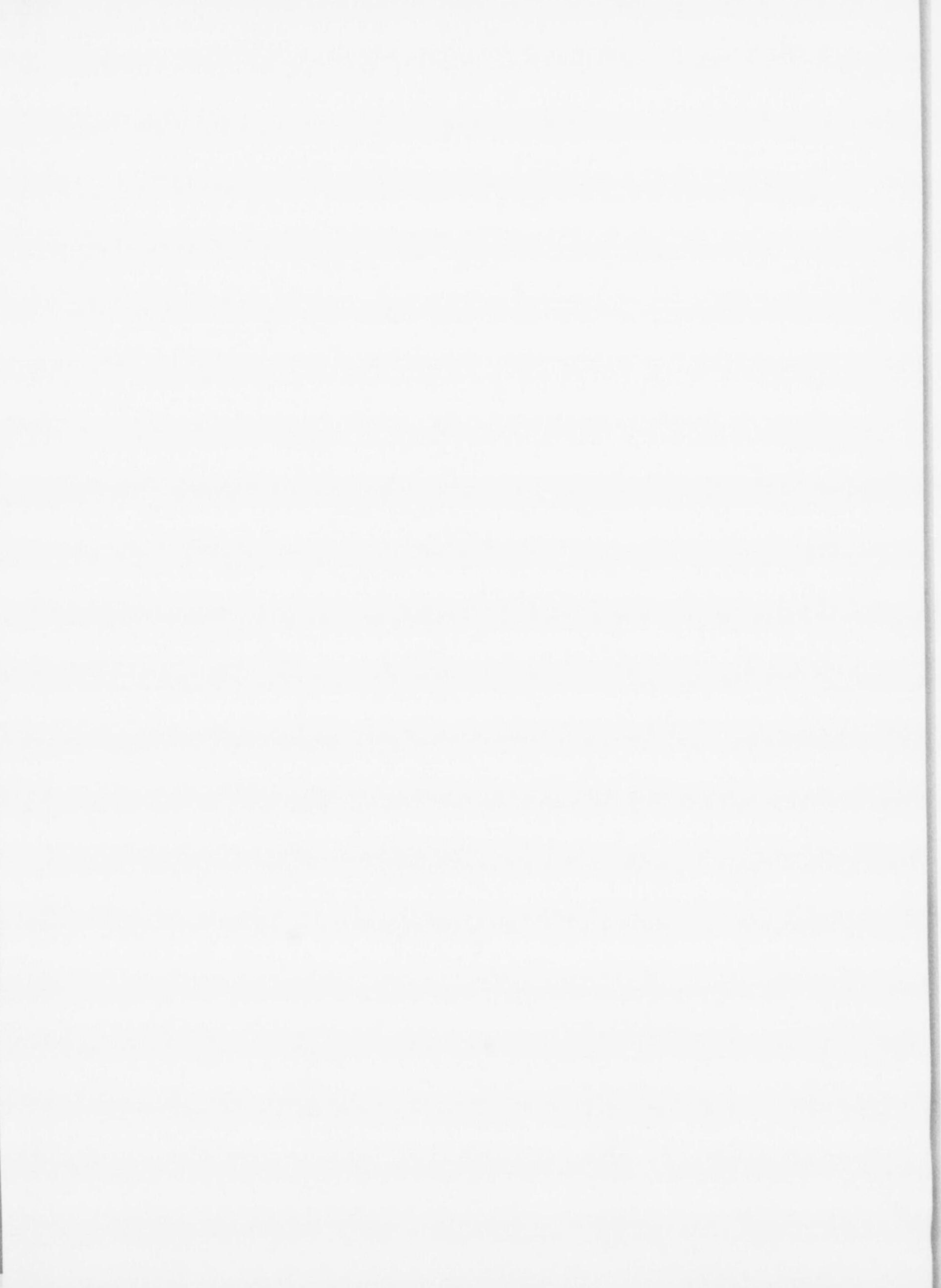
The east gate is popularly called the Nakanomon or Higashigomon. The year of its construction is unknown, but it appears to be during the Nara period. It makes use of *mitsuto* brackets, and for the tympanum-like space in the sides a double *kôryô* and *kaerumata* ornaments and instead of the ceiling shows the structure of the three-ridge roof—characteristic features of the Nara architecture. Together with the Tengaimon this constitutes the only two extant *hakkyakumon* (*amphi-prostyle tetrastyle* portal) of the Nara period. The small scale deprives the gate of the effect of grandeur to be seen in the Tengaimon, yet we must think it almost miraculous that it should have escaped destruction and was repaired from time to time to preserve the original beauty of the Nara times.

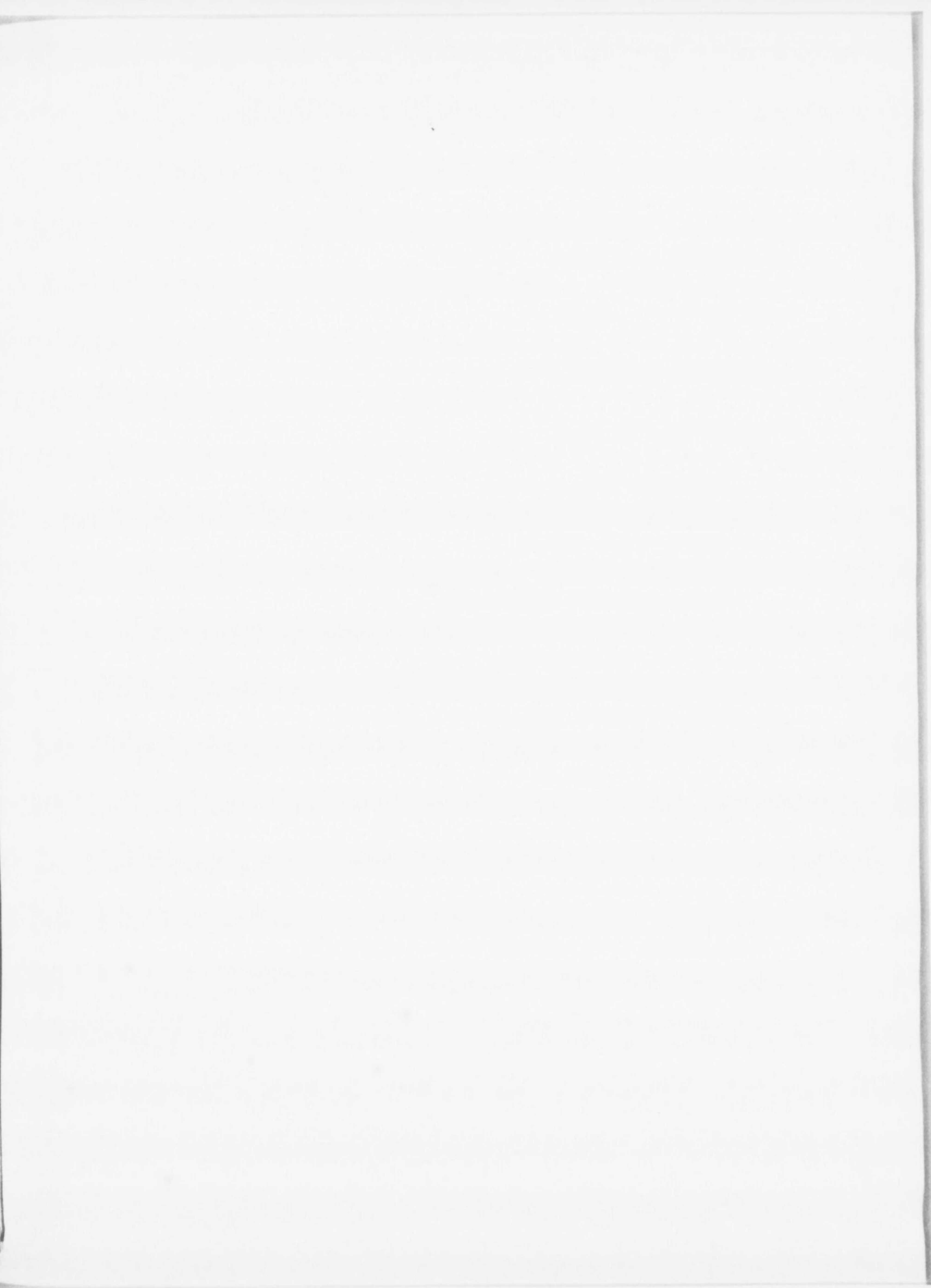
PLATE 111 THE WEST GATE

The present west gate is the reconstruction of 1697 and shows the characteristics of the Tokugawa period very well—the *mitsuto* composite bracket in the *karayô* style, the *kaerumata* standing on the *daiwa* and supporting the *daikôryô*, the *totsuka* surmounting a beam so as to sustain a ridge-pole, an animal-shaped *kobushibana* and so on.

PLATE 112 THE KANGAKUIN GATE

This gate formerly belonged to the Sôgenji, which was replaced by the present Kangakuin, but before that to the Konkôin, the predecessor of the Sôgenji. An old record ascribes its erection to 1237. Thus it is the only specimen of Kamakura gates in the Hôryûji and in date comes next to the East Gate, which is the second oldest, the Chûmon being the oldest of all gates. It is rendered with power and grace, the slender proportion made more prominent by the absence of plastered parts.





~~425~~  
~~80~~

E708  
N48  
(4)

終

