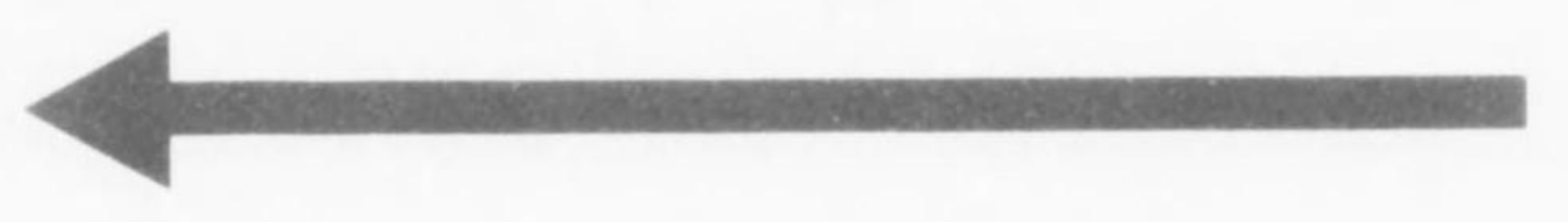


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法隆寺大鏡

第三



南都十大寺大鏡 第三輯 法隆寺大鏡第三冊 目次

解 說

同	圖版 一	金堂 玉蟲厨子全形(正面)
同	二	同 (右正對面)
同	三	同 宮殿(左正對面)
同	四	同 軒下構造
同	五	同 楣間文様
同	六	同
同	七	同 鳩尾
同	八	同 屋蓋軒
同	九	同 龕部(正面全形)
同	一〇	同 右原(二玉像)
同	一一	同 (左側面全形)
同	一二	同 原 (菩薩像)

同	圖版 一三	金堂 玉蟲厨子宮殿龕部(右側面全形)
同	一四	同 原(菩薩像)
同	一五	同 (背面全形)
同	一六	同 (同一部)
同	一七	同 (同一部)
同	一八	同 同 原内面千佛像
同	一九	同 須彌座腰(正面全形)
同	二〇	同 (同一部)
同	二一	同 (同一部)
同	二二	同 (同一部)
同	二三	同 (左側面全形)
同	二四	同 (同一部)
同	二五	同 (同一部)
同	二六	同 (右側面全形)
同	二七	同 (同一部)
同	二八	同 (同一部)

E708
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南都十大寺大鏡 第三輯 法隆寺大鏡第三册解説



左正斜面 軒下構造 相間文様 同 鴟尾 屋蓋軒
左部正面全形 同右部(二王像)
左部左側面全形 同原(菩薩像)
左部右側面全形 同原(菩薩像)
左部背面全形 同一部 同一部
左部扉内面千佛像

一九一三四 須彌座
腰正面全形 同一部 同一部 同一部
腰左側面全形 同一部 同一部
腰右側面全形 同一部 同一部
腰背面全形 同一部 同一部
上部板座下面 最下部板座上面文様 同脚文様

三五 實測圖

この厨子今金堂の内陣佛壇上東面北寄に在り。その玉蟲厨子の稱何れの時より起れるかを知らず。天平十九年二月の本寺實財帳

に宮殿像貳具 一具金堂押出千佛像とあり、その一具金堂押出千佛像と稱ふるもの即ち所謂玉蟲厨子と認めて可なり。承暦の金堂日記に「厨子堂内金銅小佛三尊」と記すものまた然り。降つて顯真の古今日録抄には次向東戸有厨子推古天皇御厨子也其形腰細也蓋以玉蟲羽以銅彫透唐草下臥之此佛堂之時所遺者也とありて玉蟲の羽を以て飾れる厨子と言へば即ちこの厨子なること明らかなり。右の中實財帳に宮殿の稱を與へたるは頗る注目し得す。この厨子よりは降れる奈良朝時代の建築として有名なる唐招提寺の金堂の棟には兩端に鴟尾を伏せたるを見れば梵宇としてこれを冠するの制をなせるを知るべきも、北史卷五十高祖之傳に依れば刺史李世哲その屋宇を廣興にし皆鴟尾を置けるを以て僧上の罪に問はれたる事あれば亦以て鴟尾の使用と屋宇の制と相関連し、その屋舎に宮殿の稱を與へらるゝ程高貴の人に非ざれば鴟尾の使用を許されざりしを知るべく、從つて鴟尾の存在は即ち宮殿の稱を附與するものと看做すを得べし。この厨子今や惜しい哉、元始の鴟尾を有せざれども、これ有りしこと既に明らかに、その制亦宮殿を尊したること疑ふべからず。實財帳に宮殿の稱を與へられたること最もその至當なるを覺ゆ。堂と言へるも亦その名宜しきに從へり。これを厨子と看做せるは前に言へる如く古今日録抄以後に係はれるならむ。

厨子材は總繪造漆を以て塗り、縁に或は透金物を伏せ、或は密陀僧

を以て藻文を繪き、内は同じ塗料にて龜の四面并に須彌座の四壁に
佛像及び佛縁の圖を描く。その玉巖を伏せたるは須彌座を除ける
龜の縁のみなり。

厨子は宮殿蓋と須彌座の二部より成る。宮殿は上にありて形態
若勢優雅の風を帯び、須彌座はこれを承け、稍堅實の趣をなせり。

宮殿は方一間單層にして、壇上に立ち、正面に階あり。正面及び左
右側に各扉二枚を設けたり。更に局部に就きこれを觀るに、壇には
狹間形を作り、柱は方に斗拱は皿板を有せる大斗と雲形肘木とより
成り、形式金堂のものに近く、流暢にして強健なる曲線を應用せり。
軒は一軒にして圓垂木を有せるは他の時代に無き所なり。屋蓋は
瓦葺俗に行基葺と稱するものを葺し、入母屋造なれども雨下と四注
とを上下に重ねたるは珍らしく、大棟の兩端に金銅の鴟尾を上げた
るは更に貴ぶべし。この鴟尾の一は早くより失はれ、遺れるものも
近年島有に歸せるは惜しむべし。(第七圖は幸に盜難以前の照影あ
りしを以て追憶の情を想むる料として掲げたるなり)。而も幸に精
巧なる彫造の存せるあり。充分當初の手法を徵するに足れり。
須彌座は亦上下の二部に分つべし。上部は高くして腰細く、上下
に豐肥なる蓮瓣あり。以て更にその上下の段狀をなせる板に連絡
せり。下部は臺座にして低く且廣く、四隅に穩健なる刹形を有せる
脚あり。

三

を畫けり。即ち宮殿正面の扉には二天の像を現はし、左右側面の扉
には各兩菩薩の像を寫し、背面の壁には多寶塔の圖を作れり。又須
彌座の正面には舍利供養の圖、左側面には金光明經捨身品の捨身伺
虎の圖、右側面には涅槃經聖行品の捨身開傷の圖、背面には須彌寶山
の圖を描きたり。

宮殿正面の扉に關せる二天は風貌溫雅にして、姿勢悠揚、他の時代
の忿怒相をあらはせるものと異なりて、隻手鉞を携へ、隻手鐵頭を有
せる劍を持つ。鎧甲亦一の特徵あり。鬼形は甚だ簡古にして、唯裸
形の人物の如きものを描きたるに過ぎず。

側面の扉に描かれたる菩薩像は面相溫和にして、少しく中央に對
し傾欹の姿勢をなせるは既に狹侍の意を現はせるものにして、當代
この種彫刻の多く直立不動なるものに似ず、隨て優雅の氣象に富め
り。

背面多寶塔圖は先づ中央に突兀たる山岳を寫し、上に三塔あり、挺
立す。塔中各佛ありて坐せり。又山腹の岩窟中に四羅漢あり。上
には日月懸り、左右には雲中に天人供養し、鳳凰飛翔せり。圖樣簡
れども筆力強勁なり。特にその鳳凰は金堂天蓋の木彫鳳凰と同様
式にして、又よく支那南北朝式と同型たることを示せり。

須彌座の左側面は捨身伺虎の圖にして、釋迦過去の世に摩訶羅院
王の第三子たりしとき、竹林中に於いて一乳虎の子を懐き、飢饉に
迫れるを見、衣を脱し山上より投下して虎餌となりし所の意を寫し
出せるものなり。即ち上段には王子衣を脱し樹に懸くる處、中段に

窟の内側は三方の扉及び後壁に至るまで、皆押出金銅の佛像を以
て貼りつめたり。これ天平十九年の本寺寶財帳記載にある金泥押
出千佛像と言へるに相當せるものならむ。第十八圖に示せるは扉
の内面を現はせるもの、その礎して佛形を敲き出せる様を窺ふに足
る。扉一面にして佛形既に百數十體を數へ得らるれば、三方六面の
扉のみを以てしても既に千體以上を算すること明らかなりと雖も、
天平寶財帳に千佛像とあるを如何せむ。古今日録抄に一萬三千佛
と見えたるも餘りに多きに過ぎ、また多數を表しての語と解して可
ならむ。當時の造像法は材料と手法とに由りてその様を一にせず
と雖も、最も簡便なりしは槌製を推さざるを得ず。その技巧の將來
せられての劈頭の試作は殆どこの厨子なりと言ふも誣言にあらざ
るべし。

この千佛形に圍繞せられたる宮殿の本尊は金堂日記に金銅小佛
三尊と言ふに従ふべく、佛とは宮殿中に千佛の貼れるあり、須彌座の
繪の釋迦傳を畫けるよりして釋迦像及びその脇侍像なるべし。た
ゞ眞實が嘉祿に日録抄を著録せる時既に盜難に罹りて所在を失し、
僅かに光背の破片二個を存するのみの狀態にて、その破片さへ今は
影だも見ることも能はざれば、揣摩を逞しうする餘地なく空しく遺憾
の念を表するに止まる。

四

宮殿及び須彌座の四面には、黒漆地の上に密陀繪にて諸種の圖像

は王子投身天華亂れ墜つるの處、下段には竹林中に於いて王子虎に
喰はるゝの狀を描き、異なりたる時間的現象を一圖に收めしものに
して、これやがて後世傳記的繪卷の先驅をなせるものなり。

須彌座正面の舍利供養の圖は恐らくは同捨身品阿難等が前記王
子の眞身舍利を敬禮せる所を現はせるものならん。中央臺上に舍
利壺を安んじ、左右に雲隈これを護れり。羅漢燃香禮拜し、上に香爐
あり、蓋煙上昇し、兩天人相對して讚歎するの狀を描き出せり。

須彌座の右側面は捨身開傷の圖なり。即ち釋迦が過去の世婆羅
門たりし時雪山に在りて難行苦行す。帝釋天これを試みむと欲し、
身を變じて羅刹となり、その前に至り、過去佛所説の半偈、諸行無常、是
生滅法を説きしに、婆羅門その身を羅刹に與ふることを約して、生滅
滅已、寂滅爲樂の後半偈を聞き、岩石その他あらゆる處にこの偈を書
き寫し、終りて高樹に上り投身せしに、羅刹忽ち帝釋に報し、空中に於
いてこれを支持せりと云ふの意を現はせるものなり。圖中下段に
は婆羅門羅刹と問答する處、中段には偈を岩壁に書寫する處、右方に
は高處より投下せるを帝釋の支持せむとするの狀を寫せるものに
して、これ亦左側面の圖と同じく時間的經過の現象を一圖中に現は
せしものなり。

須彌座の背面には大海上に須彌寶山の圖を作り、下に蟠龍あり、上
に日月懸り、瑞雲飛び、妙華飄れり。下方に鴟尾を上げたる佛殿あり、
釋迦内に跌坐し、兩菩薩侍立せり。又左右に鳳凰を描きたり。これ
金光明經讚佛品に諸菩薩過去捨身伺虎の説話を聞き、釋迦の無量功

徳を讃歎して大海須彌寶山の如しと言へるの意を寫せしものか。

今この厨子に施されたる繪畫を見るに、朱、綠、青、藍、黃、土の如き顏料を油とその乾燥劑たる密陀僧とに混和せるものを以て畫きしものにして、一種の油畫とも稱すべく、周匝精緻の筆致を示すには困難なりしなるべく、これを以て普通の繪畫と同一に論ずること能はざれども、當時の繪畫の實例の殆ど存せざる今日に在りては最も貴重なる資料にして、蓋し我が國に遺存せる最古の繪畫を以て目すべきものなり。

これ等の繪はその構圖に於いてその描法に於いて古拙たることを免かれざれども、若石、樹木、龍鳳、飛雲等を寫して筆力奔放自在、最も雄健の特色を發揮し、以て骨法用筆を重ねせし六朝時代繪畫の一斑を窺ふに足るべきものなり。

五

厨子の裝飾は廣き平面にありては主として繪畫を施し、狭長なる場處には透し金物若しくは曲線文様を配す。

金具は宮殿須彌座の屋蓋及び壁面を除き、その他の構材の外側及び木口には大抵漆地の上に著けたるが金銅透彫にして、特に宮殿にはその下に玉蟲の羽を伏せたり、今對往々これを辨すべし。その金具は最雄勁奇矯なる曲線より成れる一種の唐草文を透彫にせるものにして、この金色燦然たる金具の間地より玉蟲の羽が靈怪なる光を放ちし當初の美觀果して如何なりけむ。

六

厨子の前記飾金具及び繪畫の無き處には密陀僧を以て諸種の文様を描けり。宮殿扉の左右壁面には一種の葉樹に蔓草の纏ひたるものを作り、上に雲中妙華を現はせり。頭貫上の壁には山角突瓦として列樹群を成すが如き圓、その上の相間には天人の雲中を飛翔する圓を畫きたり、而してその上の通肘木に希臘風忍冬文様を並列せるは特に威典を惹くに足れり。

須彌座上下の透窓には皆一種の忍冬文あり、その上下の段狀をなせる板座の平面にも透勁雄健の唐草文を作れり。須彌座の最下の板臺の上面に畫けるものは曲線文様の最も複雑なる形式を執れり、特に列形を有せる脚には便化せる龍頭を描き、奔放飛動の勢をなせり。

密陀僧の色彩は總じて黃、綠、赤の三色に限られ、その變化を求むる其だ難きが如くなれども、古人の慧敏なる材料によりて手法を容れられず、却つて手法によりて材料を驅用するの妙を發揮す。即ちその色線使用の手法たるや、屢々複雑なる配合に出で例へば幹線は三色の累用より成り、黃色最もその光彩を發揮するあり、而して三色は常に相從ひ、黃、朱、二色の何れが主要色となつて形式を整へ、綠色は殆んど補助色の地位を保ち、文様の變化に應じ、形體の變動につれ適意に三色の調和を按排し、暈網色以外に裝飾界の生面を開拓せるのみならず、人物に山水に之くとして奔放自在の筆を遣れるは、佛陀が神通力もさこそと感ばれて、曾くもまた床しき限りならずや。密陀

五九一七一 須彌座

麗正面全形 同一部 同左側面全形 同右側面全形
同背面全形 同一部 同一部
上部板座下面 同一部 同側面一部 同
下部板座上面 同裏面

七二

實測圖

阿彌陀如來及兩脇侍像

銅造 中尊坐像 兩脇侍立像
彌陀 像高 一尺一寸 半圓 四寸二分 半圓 二寸八分
圓點 二寸四分五厘 面廣 三寸一分 膝廣 八寸九分
五厘 坐墊 六寸七分
蓮花座 肉厚 四寸二分五厘 圓徑 九寸五分五厘 坐
長 四寸四分
右脇侍像 左脇侍像 二尊
後屏 最高 一尺七寸六分 左右各高 一尺四寸一分五厘
幅中央 一尺七寸二分 左右各幅 四寸二分
圓支柱高 六寸八分
蓮池 圓口 二尺五寸七分五厘 圓輿行 一尺六寸九分
厚約 五分五厘

七三 阿彌陀如來及兩脇侍像 全形

七四一七七 阿彌陀如來像
正面 左正斜面 右背斜面 上半身左正斜面

七八一八一 兩脇侍菩薩像

觀音像正面 勢至像正面

僧一に没多僧と言ふ。その胡言なるよりは王朝の初め深江輔仁既に著算し併せて漢土傳來の意を灰めかせり。その遺品は極めて少けれど、鎌倉時代にも使用せられし例は今も大和國にて尋ね得られざるにあらず。

金堂 橋夫人念持佛厨子

三六、三七 全形

正面 右正斜面

三八一五一 天蓋

正面 斜面

棟吹返板正面 同一部 同側面 同一部

軒吹返板及帳板 同吹返板一部 同帳板一部

内面全形 天井一部 支輪間一部

帳板内面 同一部

五二一五八 扉

右側面扉裏面菩薩像 同一部 同一部

左側面扉裏面菩薩像 同一部

背面扉表面金剛力士像 同一部

八二、八三 光背及後屏

全形 光背

八四、八五 蓮池

全形 一部

橋夫人念持佛厨子は今金堂の内陣の佛壇上北面中央に在り、天
 平十九年の流記資財帳に宮殿像或具一具金堂押出佛像と載せたる中、
 一具金堂銅像とあるはこの厨子を指せるものか、承暦金堂日記に
 は玉盞厨子に當ると思はる、厨子に並びて阿彌陀三尊を安置せる
 ものとして載せたり。而るに右今日録抄には、次西戸方有厨子墨漆
 須彌坐光明皇后之母橋夫人所造也内陣佛三尊、古細銅像、以金銅敷
 地作波文中坐、蓮花三本其上令坐三尊、蓮花三本、古細銅像、以金銅敷地作波文中坐、蓮花三本其上令坐三尊、とあり。資財
 帳には、人々諸坐者の中に數へしに、これには橋夫人の造る所となせ
 り。日録抄の説述る所ありしか。流記所載の宮殿とこれとは別物
 なるか明らかならず。唯厨子及び内容佛の様式より橋夫人在世の
 頃のものと推定せんも敢て不當にあらざるを覺ゆるのみ。

二

厨子は檜材を以てこれを作り、或は漆を塗り、或はその上に蜜陀繪
 を以て畫き、或は胡粉地に彩色を以て繪畫文様を作り、内部に金銅彌

陀三尊を安置せり。厨子の様式は飛鳥時代の遺制を存し、文様亦然
 れども多少優雅の風を帯びたり。繪畫は純然たる新來の唐式より
 成り、一毫も飛鳥時代の分子を混せざれども、彌陀三尊及びその後屏
 光背は却つて飛鳥式を本として、稍唐式の影響を受けたるを見る。
 その年代を按ずるに、恐らくは天武持統朝の頃舊來の飛鳥時代の様
 式猶未だ消磨し盡さず、新たに入り來りたる優秀なる唐式の感化を
 受けて、これと混濁折衷の狀勢にありし時の產出にかゝれるものな
 らむ。

厨子は龍身天蓋須彌座の三部より成れり。龍身は平而長方形に
 して著しく大に四隅に細長き柱を立て、地覆内法長押及び頭長押を
 以てこれを繋ぎ、柱の内側に方立を作り、以て左右兩側並に背面の三
 面には各兩層より成れる扉を容れたり。正面には方立あり、扉を附
 したる痕跡もあれど、今扉を存せず、内なる三尊佛を露見せり。

天蓋はその様式金堂中の間及び西の間の天井に懸けたる天蓋に
 似て、その飛鳥時代の系統に屬するものなることを示せり。その軒
 は四面に斜に吹返し板を出し、その下に板板を垂れたり。板板は蓋
 し、補帳を懸せるもの上に二重に鱗形を刻み、その下に三角狀のもの
 を垂れ、その端に留置様を作り出せり。天井は折上げ組入天井なり。
 支輪は直線形にして斜に内方に傾き、以て中央部なる組入天井を承
 ぐ。支輪の背には斜に板を張り、天井組入格縁の上にも亦平に板を
 置き、以て屋蓋となし、椽には四面に再び斜めに吹返し板を張り、飾
 りとなせり。

須彌座は玉盞厨子のも

のに似て上下兩成より成
 る。上成は狭く高く、下成
 は廣く低くして安定の狀
 を呈せり。下成は即ち臺
 座にして、四隅に一種の列
 形を有せる脚あり。上成
 は四隅に柱形を立て、各面
 に嵌板を入れ、その上下に
 豐肥なる脚より成れる連
 華形を刻み出して裝飾と
 なせり。臺座の脚の列形、
 蓮瓣の手法皆玉盞厨子の
 ものに酷肖し、飛鳥時代様
 式の亞流に出でたること
 を現はせり。

蓋しこの厨子は、その蓋
 身及び天蓋が須彌座に比
 し頗る大なれども、彼の堅
 實安定に對し、却つて輕快
 優雅の風を示し、各部の權
 衡最も宜しきを得たり。



その様式を見るに天蓋
 は金堂内部の天蓋に似
 須彌座は玉盞厨子のも
 のと殆ど同様にして飛
 鳥時代の遺制を存せり。
 而も各部の形狀權衡と
 彼の雄勁を失ひて、都雅
 穩靜の氣象を現はし、時
 代の稍下れることを語
 るに似たり。

三

龍身の扉は漆もて塗
 り、表裏に蜜陀繪を以て
 佛菩薩四天王二力士等
 の像を畫けり。たゞ現
 在前面には扉を附した
 る痕跡はあれど、これを
 缺き、背面の一層は後補
 に係る。左右側の扉の
 内面には各菩薩の立像
 を見はし、外面には四天

七

王像を各一體づゝ寫せり。背面の扉の右來のものは右方東方の扉にして、内面には佛像を、外面には金剛力士を書けり。

今これ等兩側面の扉裏に於ける菩薩の像を觀るに何れも水面より挺生せる蓮華の上に立ち、體を少しく内に仄けて、隻手を胸邊に舉げて一は柳條を持ち一は拵指と食指とを接し、隻手を垂れて寶瓶を携へ、背に圓光を負ふ。その面相委勢金堂の壁畫のものに似て更に優雅の趣を加へたり。蓋し年代に於いて彼より稍下れるものなるべし。既に説きしが如く、厨子の形式が飛鳥時代の手法を踏襲し、又後に論すべきが如く、厨子内安



設の彌陀三尊が鳥佛師系の手法を祖述せるに拘はらず、この菩薩の繪は純然たる唐式を發揮し、毫末も飛鳥式の痕跡を有せず。これ當時の藝術界に於いて前代の形式對生命を保ち、新たに入り來りたる優秀なる唐式と對立混淆の狀態にありしことを説明するに足るべき無二の資料と謂ふべし。菩薩の面相は豐圓端麗にして、衣文の線條は流暢優美、意至り筆隨ふ。その天衣裳衣を距て、四肢を透見することを得るは唐式の特徴にして、金堂の壁畫と同巧なり。飛鳥時代のものと著しく



今これ等の菩薩を見るに眉秀で眼長く口少なり。頬は原繪菩薩の如く豐圓ならず。背腰衣を纏ひ左肩より右脇に狭き布片を繞らせり。この繪畫は原繪と異なり、彩色を以て胡粉地の上に作りしものにして、顔容手足肌膚は朱線にて輪廓を描き、更に朱を以て陰影を施せり。但し眼の上縁眉虹彩と上下唇の界線のみは墨を用ひたり。衣文は簡撰なる墨線を以て畫き、單純なる彩色を塗抹し、復暈染を用ひず。蓋しこの繪畫はその菩薩の姿勢面相及び陰影を施せる描法に於いて、著しく印度の「アジャンタ」窟寺の壁畫のものに類似せる所あるを認むべし。吾人これに由りてこの畫の様式が唐を通じて印度のものとして深く關係を有するものなることを信せむと欲するなり。更にこれを金堂の壁畫に比するに、その様式に於いてその手法に於いて彼此殆ど符節を合するが如し。唯彼は氣格雄大此は風尚研麗なるを異なれりとするのみ。蓋し規模の大小と年代の先後とによ



るに過ぎず。背面の繪畫は最もよく保存せらる。その圓様は兩華の蓮波上に挺生し、その端各分岐して中の兩華は未相合して中央なる菩薩の蓮座を承け、左右の華は各一の蓮華となりてその上各一菩薩を坐せしむ。これ等菩薩の姿勢は尤も安易にして、或は胡坐し、或は雙膝を立て、或は俯し、或は仰ぎ、或は顔み、或は手を以て頰を支へ、或は臂を延して指すが如く、或は互に談話を交ふるが如く、三者各その趣を異にせり。又その後には遠く山岳の狀を描けり。蓋しこれ等菩薩は七寶池上大如車輪の蓮華の上に在りて互に嬉戯せるの狀を寫せるものなるべし。

手法を異にせり。この側面扉の表面の四天王の像亦専ら唐式に據り、その面貌は慈實の裡英豪の氣象を成し、衣文圓甲の描法亦周匝纖麗の筆に成れり。その足下に一或は二の鬼形を踏む。これ等鬼形は飛鳥時代に屬する金堂佛壇四隅の四天王のものとして著しく性質を異にし、奈良時代この種の傑作たる東大寺法華堂及び戒壇院のものゝ先驅をなせり。

厨子の背面の扉は今右方の一扇を存す。その裏面には立てる佛像一軀を描けり。その何尊の像たるを知らず。委勢權衡尤も美にして面相端嚴なり。その流麗にして而かも勁健なる曲線を以て作られたる薄き衣を透して軀幹四肢を見るを得べきは、最も技工の精銳なるを示せり。この扉の表面には金剛力士の像一軀あり。磐石の上に立ち、左手金剛杵を携へ、右拳緊握胸上に在り。少しく體を仄け、仰ぎて右方の天を睥睨す。風貌雄豪にして四肢の筋肉隆起怒張し、衣文亦遒緊雄健の筆を用ふ。

四

厨子臺座の四面扉板には胡粉地の上に彩色繪を作れり。正面及び背面には各三菩薩形を寫し、兩側面には各一羅漢を圖せり。正面の繪畫は甚しく剝落し、幾かに左右端の菩薩の上半身を辨す

今これ等の菩薩を見るに眉秀で眼長く口少なり。頬は原繪菩薩の如く豐圓ならず。背腰衣を纏ひ左肩より右脇に狭き布片を繞らせり。この繪畫は原繪と異なり、彩色を以て胡粉地の上に作りしものにして、顔容手足肌膚は朱線にて輪廓を描き、更に朱を以て陰影を施せり。但し眼の上縁眉虹彩と上下唇の界線のみは墨を用ひたり。衣文は簡撰なる墨線を以て畫き、單純なる彩色を塗抹し、復暈染を用ひず。蓋しこの繪畫はその菩薩の姿勢面相及び陰影を施せる描法に於いて、著しく印度の「アジャンタ」窟寺の壁畫のものに類似せる所あるを認むべし。吾人これに由りてこの畫の様式が唐を通じて印度のものとして深く關係を有するものなることを信せむと欲するなり。更にこれを金堂の壁畫に比するに、その様式に於いてその手法に於いて彼此殆ど符節を合するが如し。唯彼は氣格雄大此は風尚研麗なるを異なれりとするのみ。蓋し規模の大小と年代の先後とによ

る結果を生せしものならむ。

吾人更にこれを原繪の菩薩に精ふるに、彼は密院繪にて作りたる繪畫にして、此は胡粉地の上に施されたる著彩畫なり。故に此には、彼になき所の彩色及び景染を有せり。その様式は固より共に唐式に出でしものにして、毫末も飛鳥式の痕跡を有せざれども、その筆路性質自ら別様の觀をなせり。蓋し同一様時代に於いて別人の手に成りしものならむ。

左右側面には各一僧形の側面を寫せり。蓋し阿羅漢の意ならむ。共に刻畫甚しけれども右側のもの稍分明にして、描法簡樸なり。

五

厨子の裝飾は天蓋と須彌座四面の嵌板を除き、他は悉く赤るに漆を以てし、密院繪を以て諸種の草花文様を寫し、天蓋は胡粉地に彩色を以て藻繪を施す。

龍身の裝飾はその柱地覆長押等にして漆地の上に優雅なる草花文様を密院繪にて描けり。須彌座には嵌板を除くの外漆を塗り、その上に密院繪を以て文様を施せり。刻畫多く辨じ難き處あれども、上部蓮瓣を以て支承せる二重の板の裏面にあるもの最も鮮明に遺れり。上板のものは一種の寶相花文様にして、温雅豊軟の曲線を以て描き出されたり。下板のものは飛鳥時代の忍冬文より出でしものなれども、既に彼の雄勁なく、著しく優雅の風を帯びたり。下部の蓮座下にある二重の板の表面にも殆ど同様の文様を現はせり。

六

厨子の内部には結夫人の念持佛と傳へられたる金銅彌陀三尊の

像を安置せり。下に波文を刻みたる金銅の座板を敷き、その上に三支の蓮華挺出してその端に各蓮華を承く。中央の花は大にして半球形をなし、上に彌陀の坐像を安んず。左右の花は小にして稍球形をなし、上に各持侍菩薩の立像を載せ、更に三尊佛の後方に稍長き二本の柄によりて支へられたる金銅の光屏あり。その中央本尊の背に當れる所に金銅透彫の圓光を著けたり。

中尊阿彌陀如來の坐像は面輪豐圓にしてその眼の細長なるは原繪の菩薩に似たれども、その他の手法は明らかに鳥佛師系の形迹を示し、その螺髪は大にして左右反對に旋回せり。その衣は多く飛鳥式の佛像に見るが如く兩肩を被褥すれども、消壁の線條は温雅にして、鳥佛師派の勁健奇矯なるものと稍性質を異にし、法隆寺夢達觀音、新樂師寺香樂師如來と契合せる所あり。持侍菩薩像は面容本尊に似て稍柔婉に、少しく腰を拗轉せるは鳥佛師派に見ざる所、衣文の線條は流暢穩健にして、寶冠には飛鳥式特有の忍冬文を以て裝飾せり。今これ等三尊を見るに、その様式の根本は鳥佛師系に出でしものなれども、多少唐式の感化を受け漸く優雅の分子を含みて手法の洗練を加へたるものなり。これを原繪菩薩の純然たる唐式より成れるものと比するに自ら別様の風趣を發露せるを見るべし。

座板は長方形にして、表面に波文を薄肉に刻み出し、處々に或は開き或は卷きたる蓮葉の浮泛せるの狀を作れり。その波文の意匠は極めて自由にして、その流轉し旋回し開合する狀最も巧みに、毫も苦澁の痕を遺さざるは、歎稱に餘りあり。吾人これと殆ど同様の蕃想

天蓋の裝飾は嵌板の鱗形三角形の部には金堂の中の間及び西の間に懸けられたる天蓋に於けるものと殆ど同様の裝飾を施し、以てその輪廓を摹せしことを示せり。軒及び棟を圍繞せる吹返し板に一種の寶相花文を描く。温雅柔婉の風飛鳥時代の雄勁なるに似ず、蓋し新たに入り來りし唐の様式の感化を受けしものなり。

天蓋の内面組入天井の格線及び支輪廻線等には塗るに丹土を以てし、格間には金堂の天井格間に描けるものと殆ど同様なる一種の蓮花文を作り、支輪の間には流麗にして而も勁健なる草花文様を施せり。忍冬文より脱化せる葉を雄勁なる筆を以て描き交ふるに一荷葉を以てす。一見その飛鳥時代のものより得來れるを知るべし。嵌板の裏面は下部には消壁狀を刻み、上部には前後面を横に八區に分ち、左右面を六區となし、各區描くに山岳樹木を以てす。これ亦金堂内の天蓋に於けるものと同様の手法なり。

要するに、この天蓋はその形状の飛鳥時代の製作にかゝれる金堂内の天蓋と殆ど同様なるのみならず、その裝飾の方法に於いても、彼を踏襲せるものたるや明らかかなり。唯その文様の性質が飛鳥時代の銳利雄勁なる性質を失ひ、稍温和温雅の風神を見はせるを異なれりとするのみ、蓋し當時輸入せられし唐式の影響を感受しかる結果を來せしものならむ。

より成れる波文の彫刻を金堂玉蟲厨子内容佛の座板に見たり。この座板は明かに飛鳥時代に屬すべきもの吾人こゝに於いてこの波文の意匠も亦飛鳥式より脱化し來りしものなることを知るなり。

この座板の上より挺出せる三支の蓮華は少しく舒曲し、その周圍に蓮の卷葉水草等を浮彫にしたれば、一層優美の觀を呈せり。蓮瓣の手法は飛鳥式の餘風を見るべく、本尊の蓮華を半球狀となし、持侍のものも稍球狀に作り且著しく少となし、以てその上に安置せられたる佛菩薩の姿勢と對應せしめたり。又持侍の蓮瓣には飛鳥式の忍冬文を除刻せり。三尊佛の後方に立てられたる後屏は左右中の三板より成り、二處の螺髪を以てこれを連結せり。その上部の輪廓を波狀となせるは多少印度的にして、これに沿うて垂布狀を爲し、忍冬文を刻せり。中板は廣くして内に三人の菩薩を浮彫に現はし、左右板は狭くして各一人の菩薩を容れたり。これ等の菩薩は何れも迂曲せる莖により支へられたる圓敷蓮華の上に坐し、姿勢尤も自由なり。その天衣は風に吹かれて空中に飄揚し、輕快流麗の妙言ふべからず。數葉の蓮その間に生じ點綴するに飛雲水草を以てし、上に數輪の化佛を現はし、冠するに唐草透彫の天蓋を以てせり。

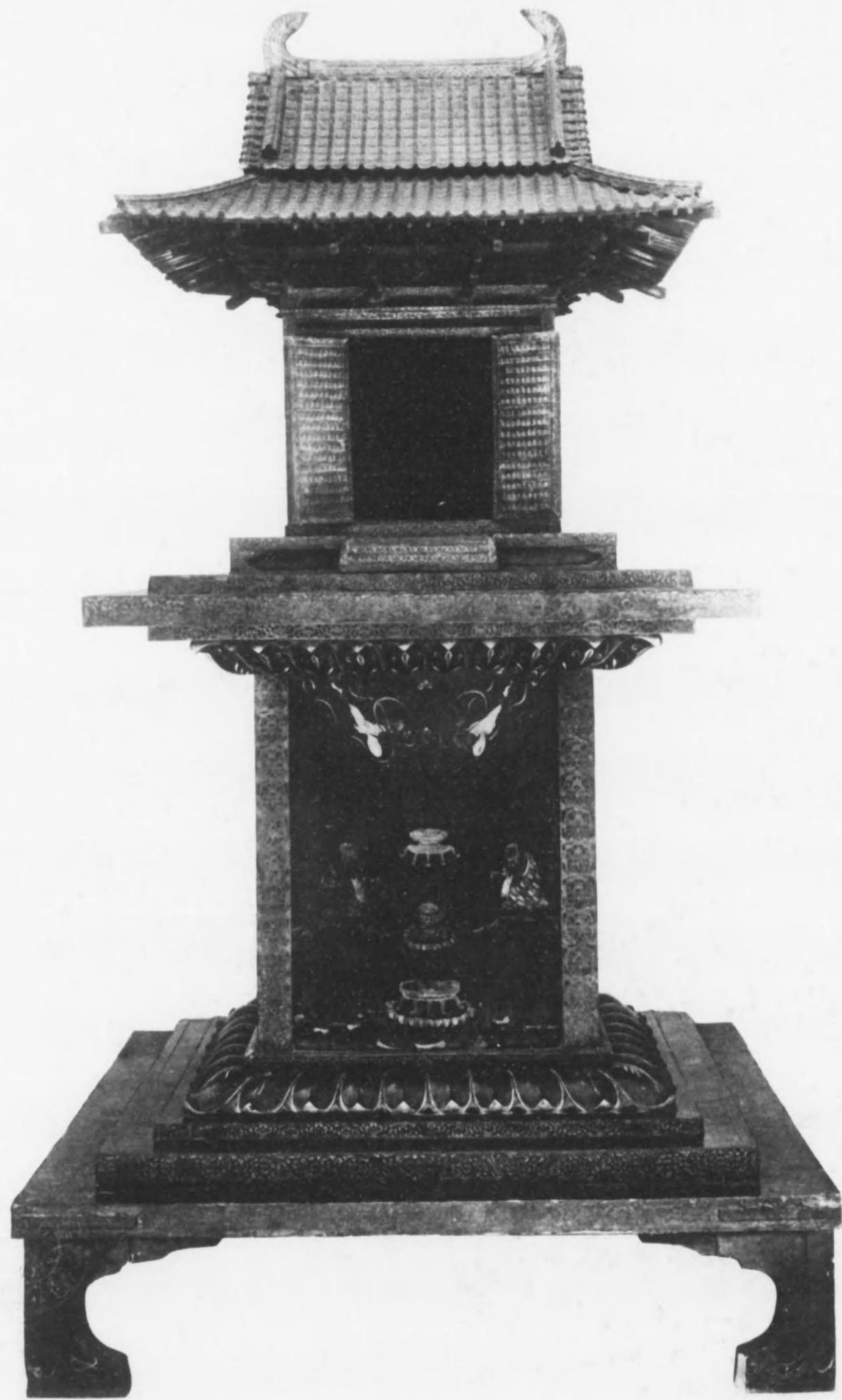
今この後屏の彫刻を見るに、意匠自在にして分布の妙を極め、線條流麗にして表情の美に富む。その様式を見るに蓋し飛鳥式と唐式と最も巧みに渾融せられ、天衣無縫の極致に達せるものと謂ふべし。後屏の中央上部には卷縮せる短き柄によりて支へられたる金銅透彫の圓光あり。恰も中尊の背に當れり。中央に優雅なる蓮華を

作り、その周圍に交叉せる弧線條を透彫にせるものを繞らし、更に道勁流麗なる透彫の唐草文様を以てこれを圍み、外周に火炎狀を點綴せり。この唐草文様は蓋し飛鳥時代の手法より脱化し來りて一層の洗練を加へたるもの、吾人實にこの種の文様を既に飛鳥時代のものたる夢殿本尊救世觀音の光背中に發見するなり。

七

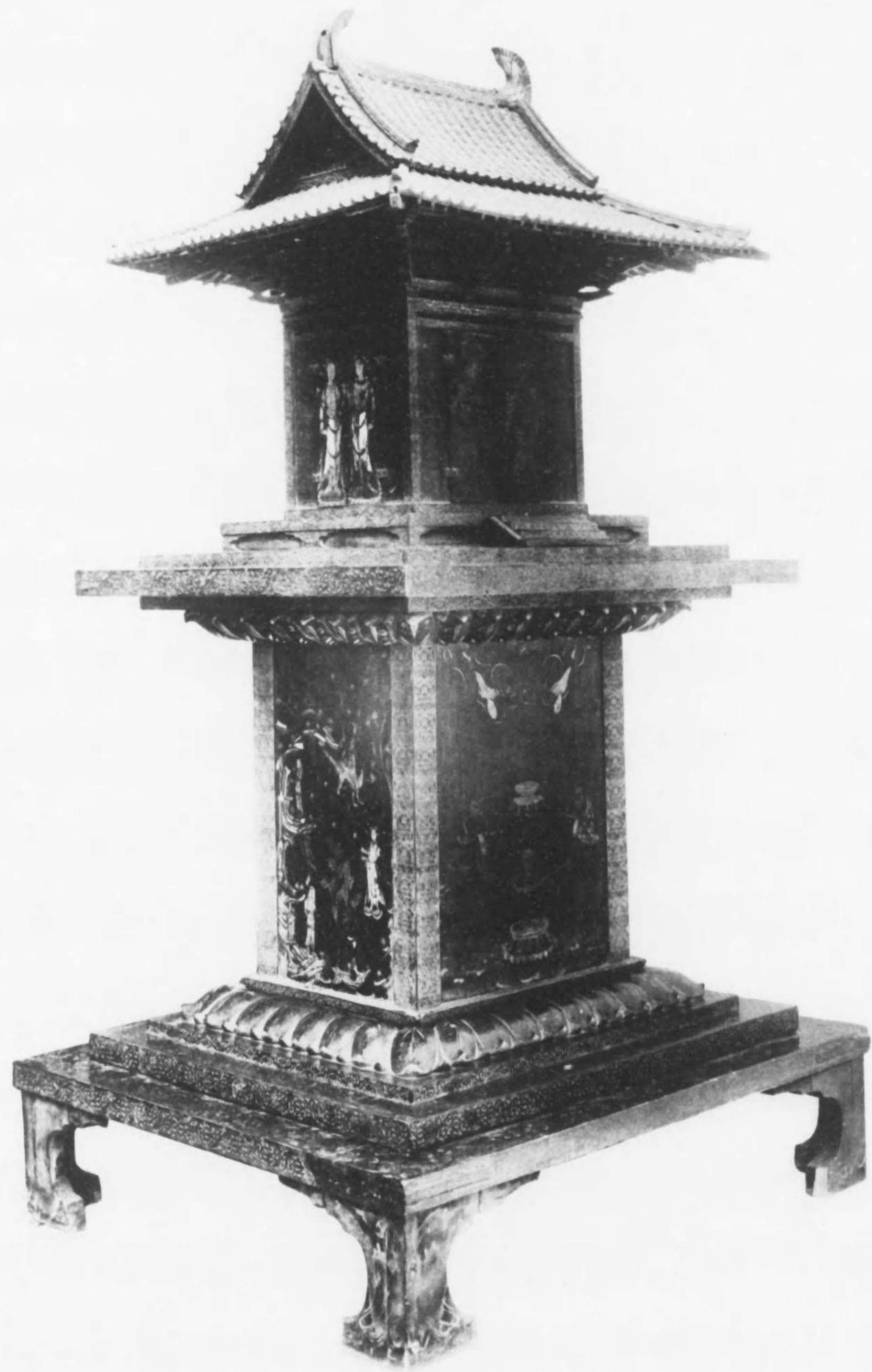
既に説きしが如く、吾人若し詳細にこの厨子及びその内容佛を研究する時は、藝術史上極めて興味ある事實を發見すべし。即ち厨子の形制は飛鳥時代のものより出で、これに施されたる文様亦然りと雖も、多少唐式の影響を感受せしものなり。その内容佛亦飛鳥時代に於ける鳥佛師派の餘流を汲みしものなれども、著しく唐式の感化を受けて、彼此融合の妙境に達せるを見るべし。而るに扉の内外面に描かれたる佛菩薩四天王二王等の密陀繪は何れも純粹の唐式より成り、毫も飛鳥式の痕迹を發見すること能はず。更に臺座四面の繪畫を見るに、亦全く唐式に出で、且大いに印度的手法を存せり。吾人これに於いてこの厨子内容佛は從來の飛鳥派對餘命を保ち、別に新たに入り來りたる唐の様式の爲めに大なる影響を感受せるの時に成りしものにして、恐らくは天武持統の兩朝前後に屬すべきものなることを信せんと欲す。記録及び寺傳にその由來を橋夫人に歸するもの様式上敢て不當にはあらざるに似たり。





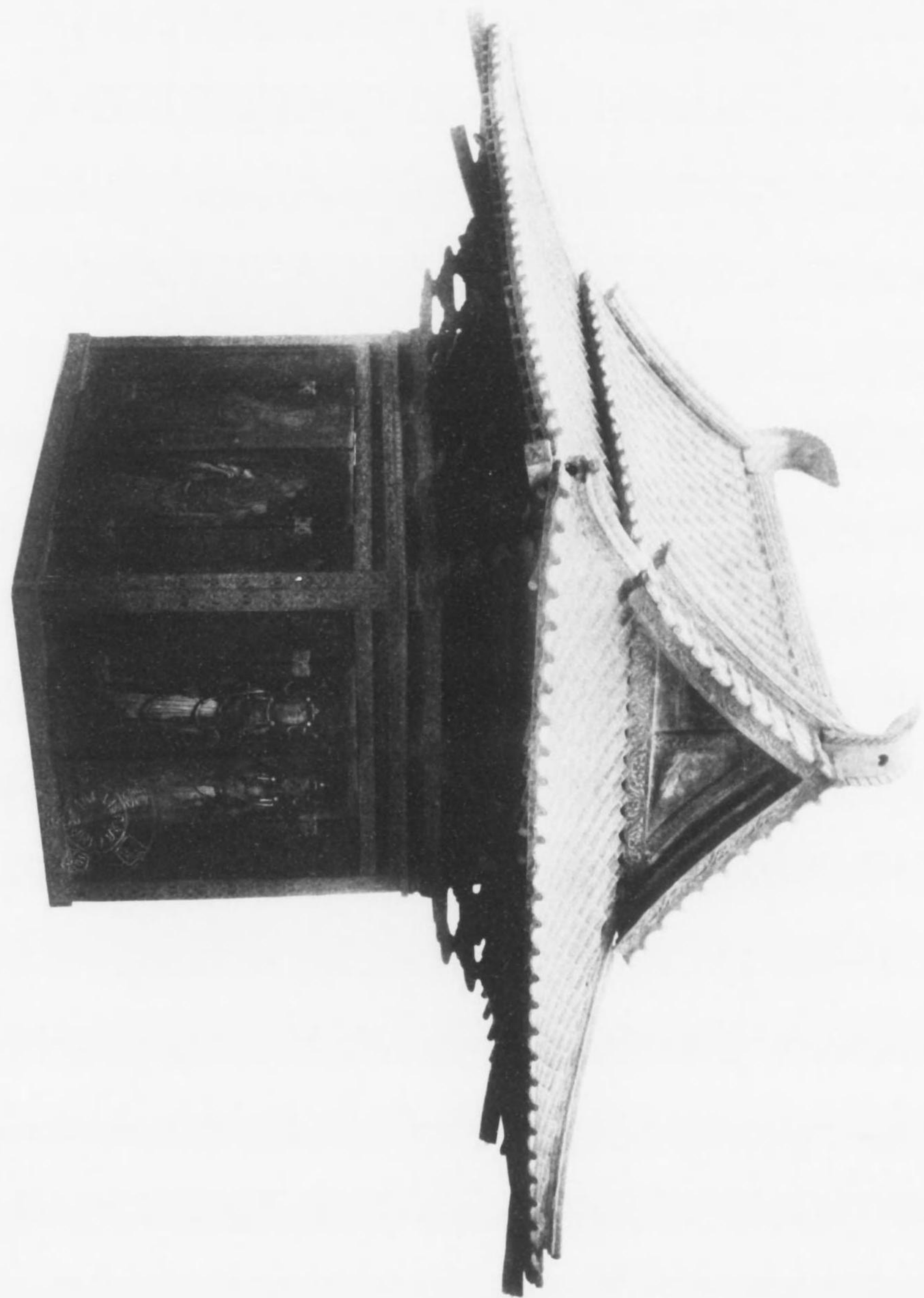
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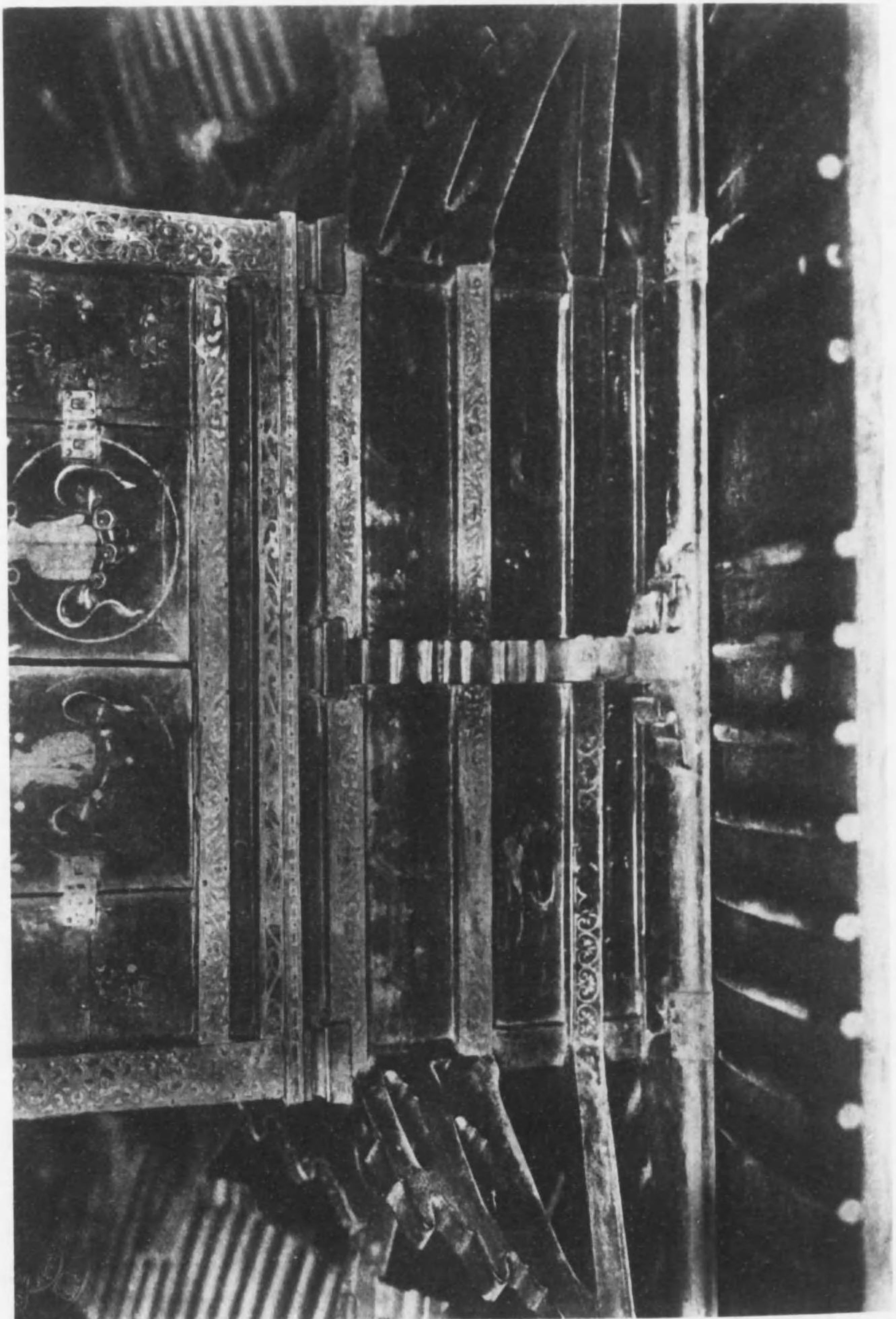
石塔



PL. 2

子明王塔

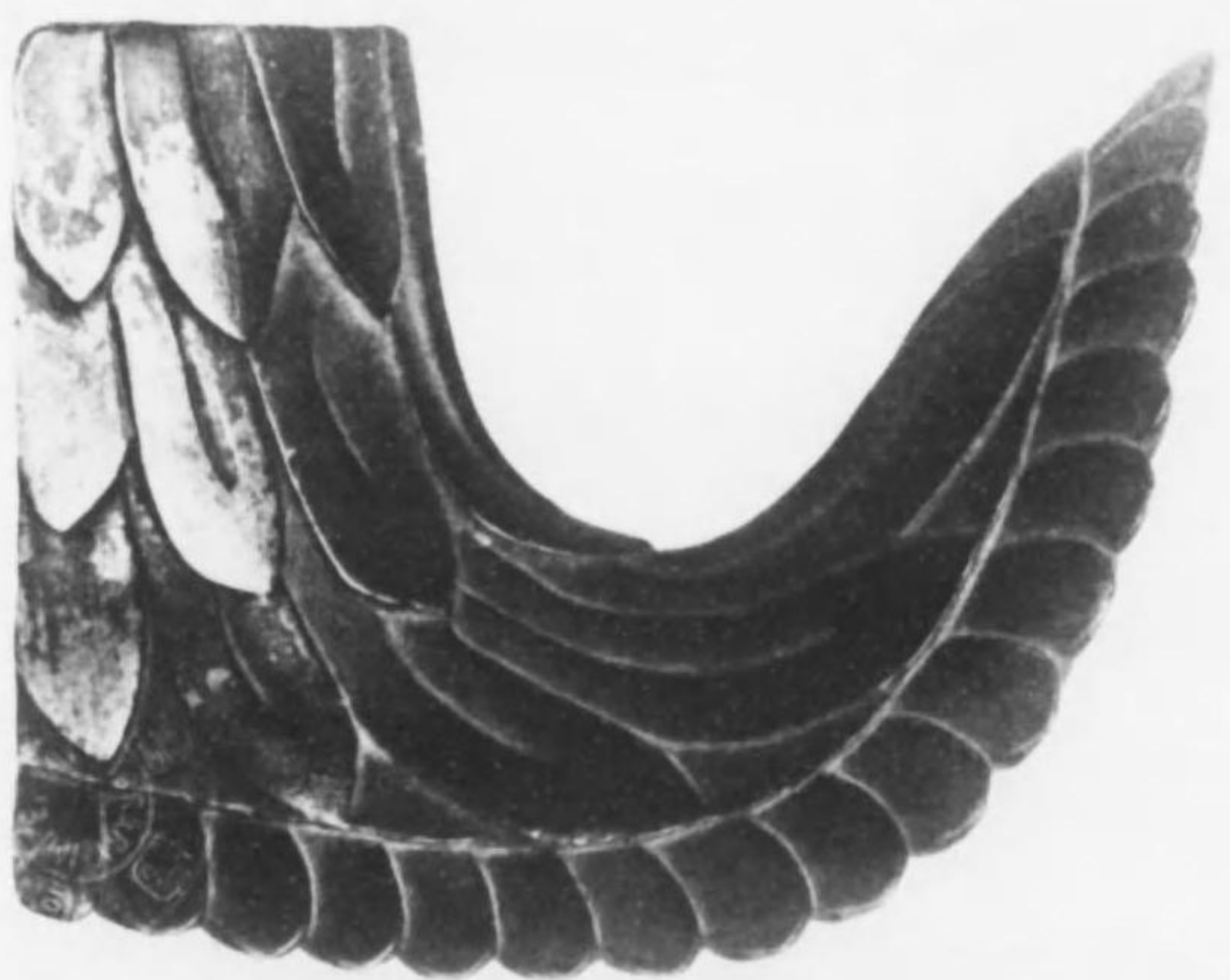
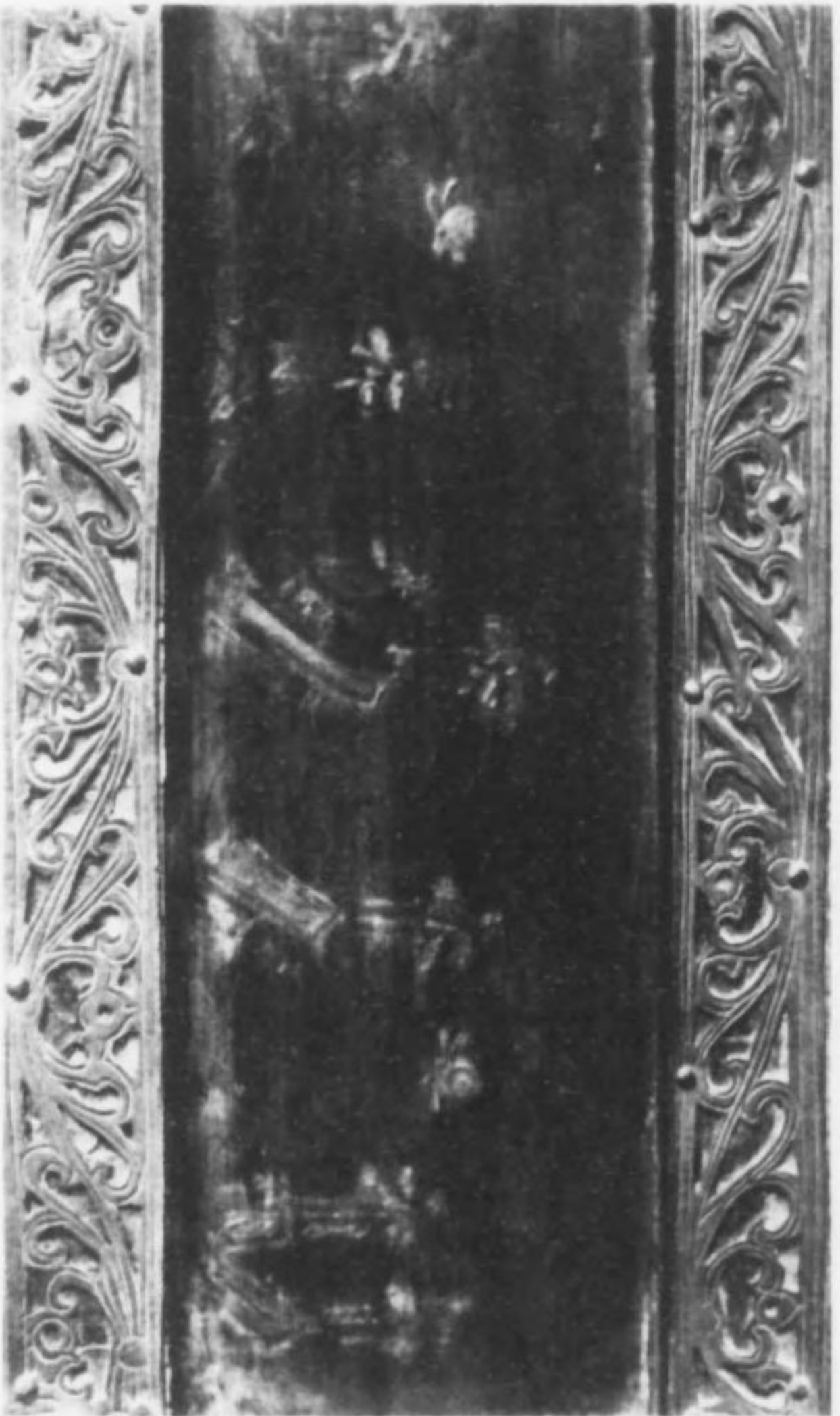


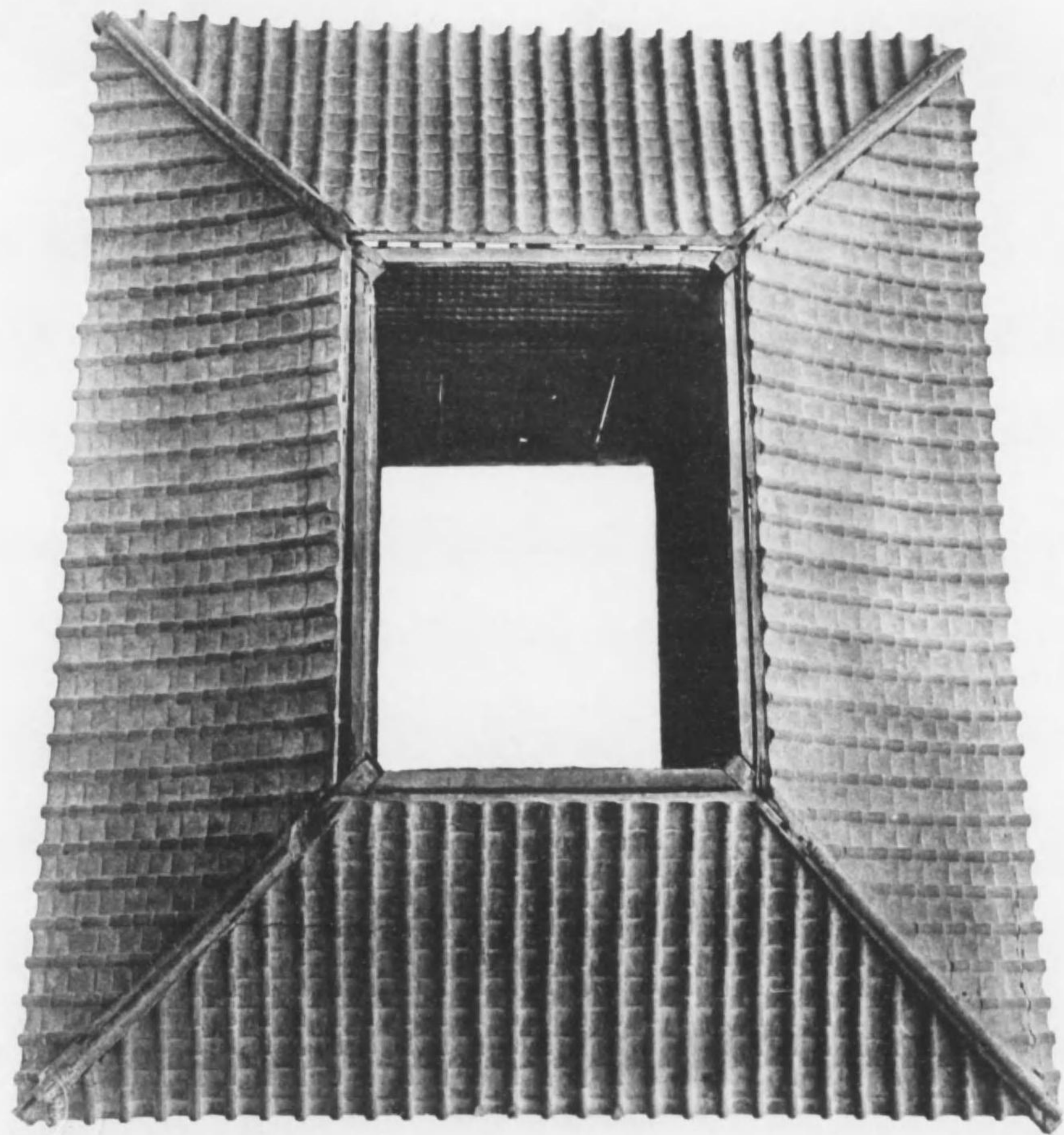


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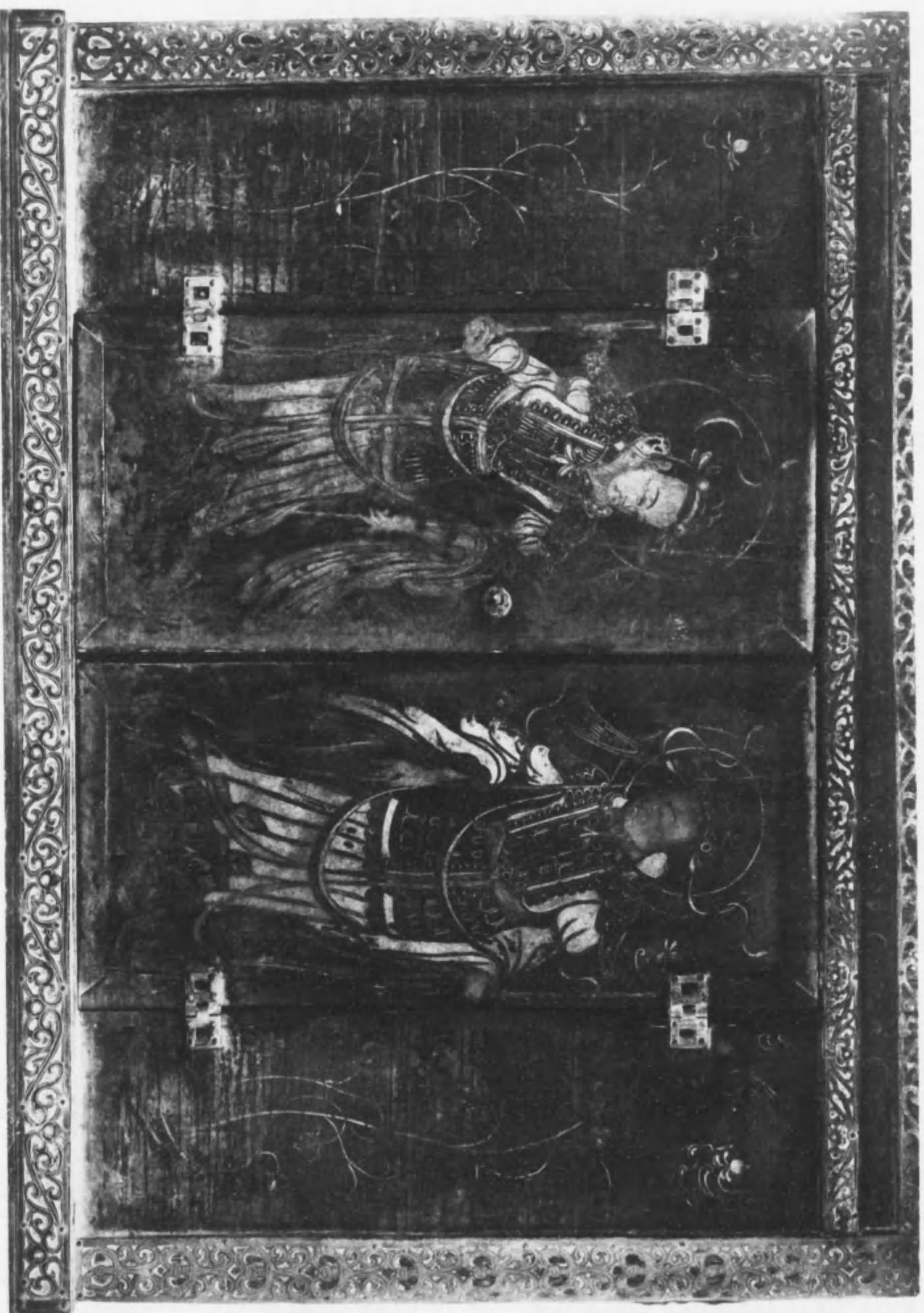






PL. 0

STEEL SHEET PILING





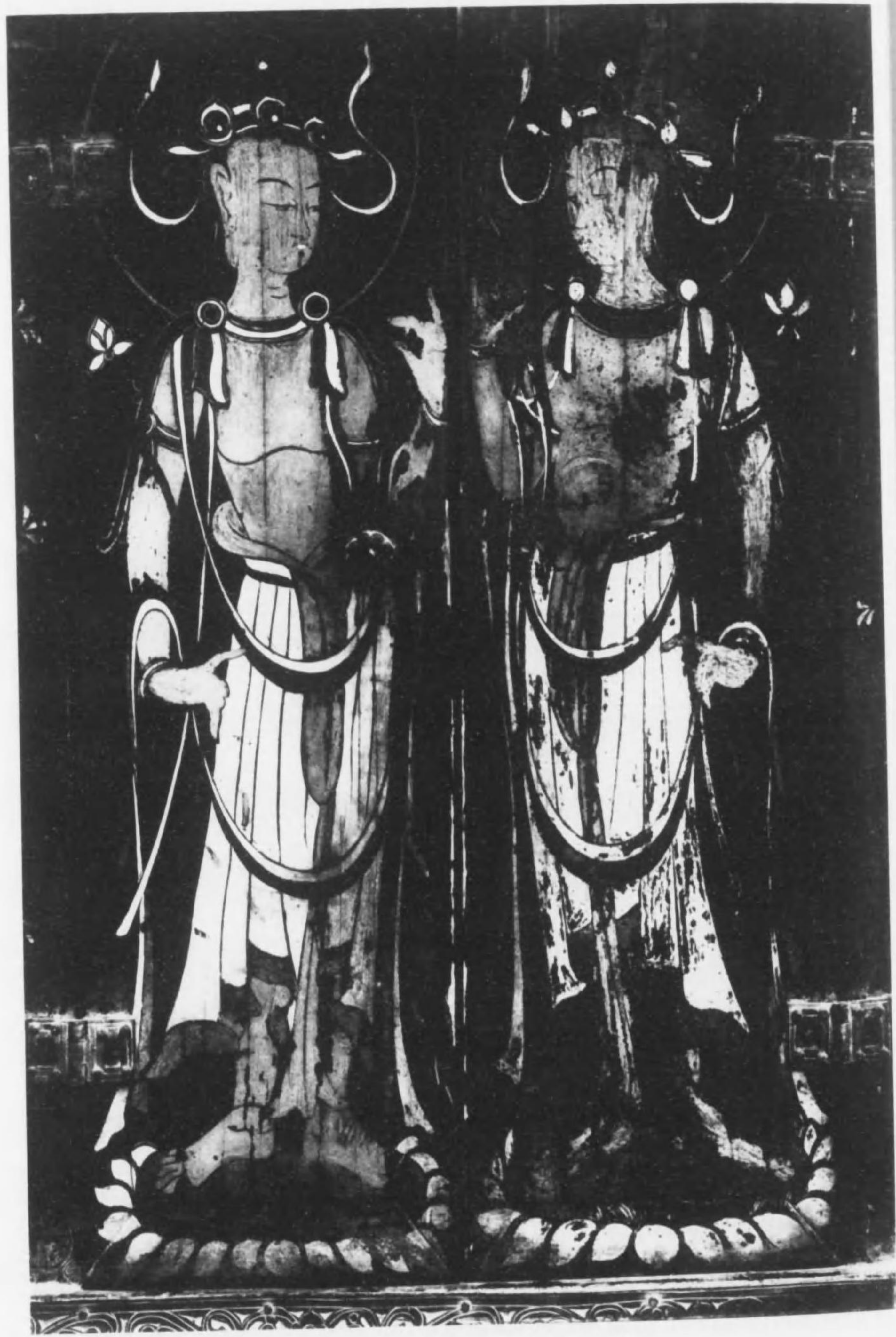


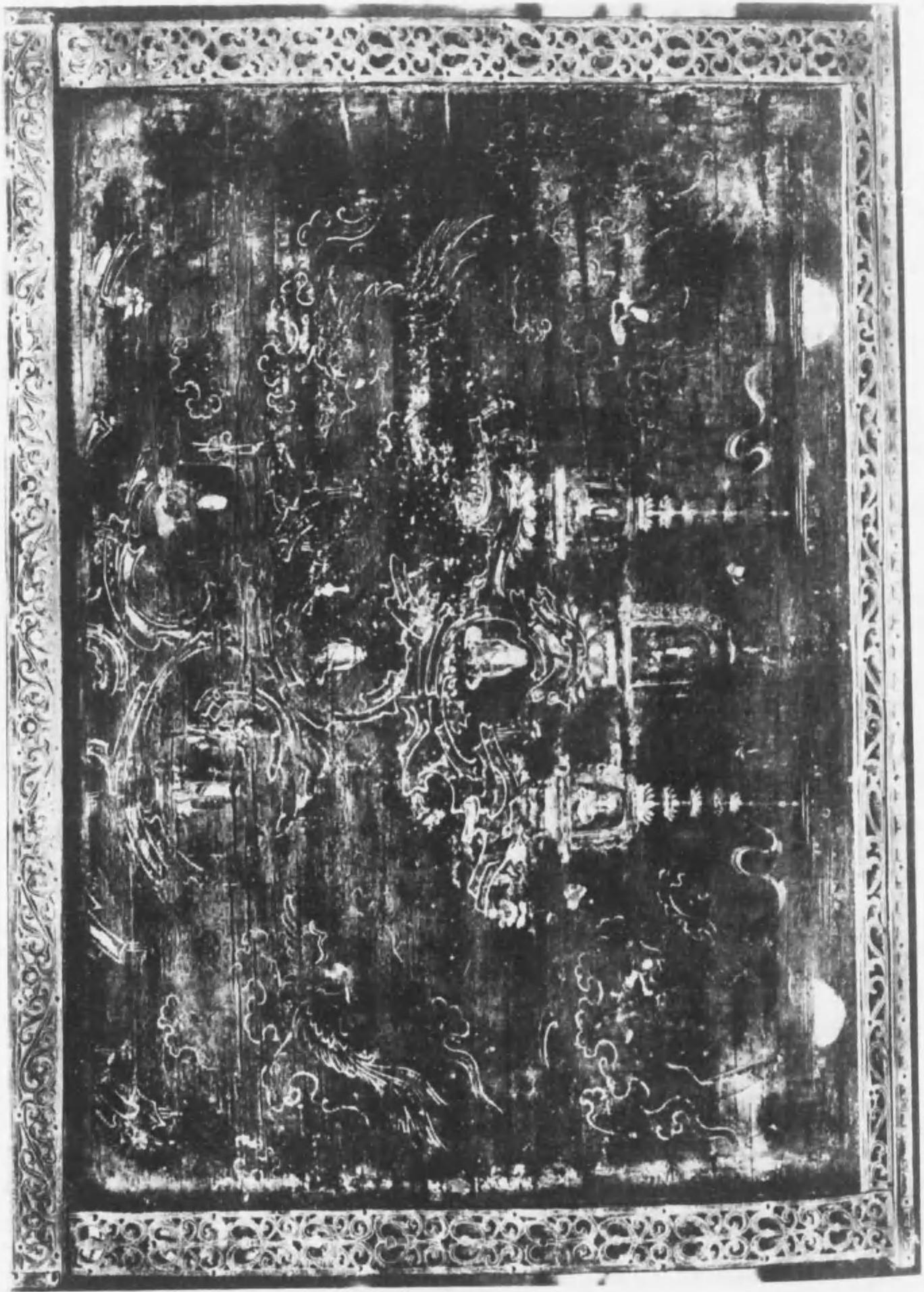




PL. 13

觀世音菩薩與普賢菩薩

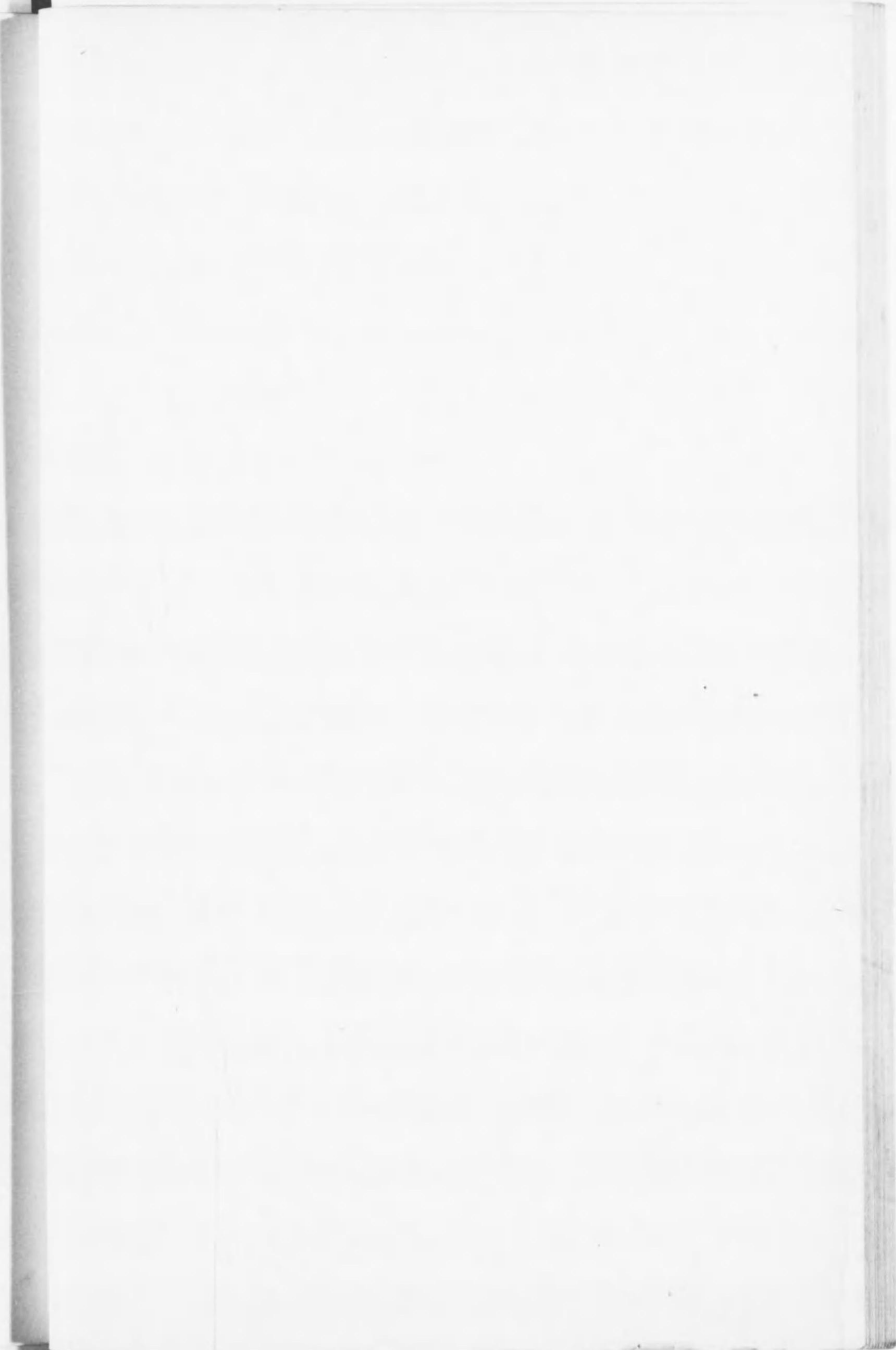
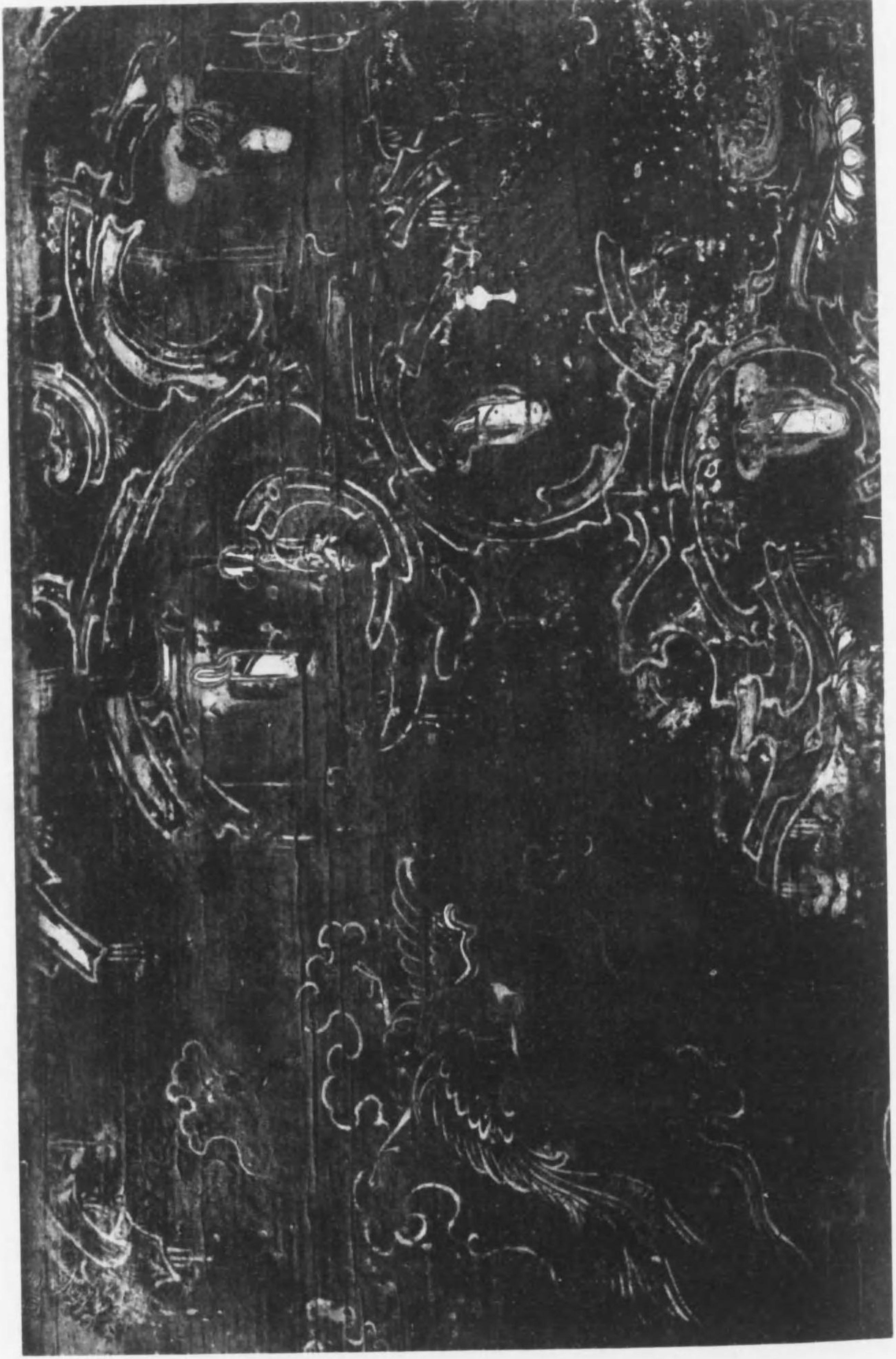


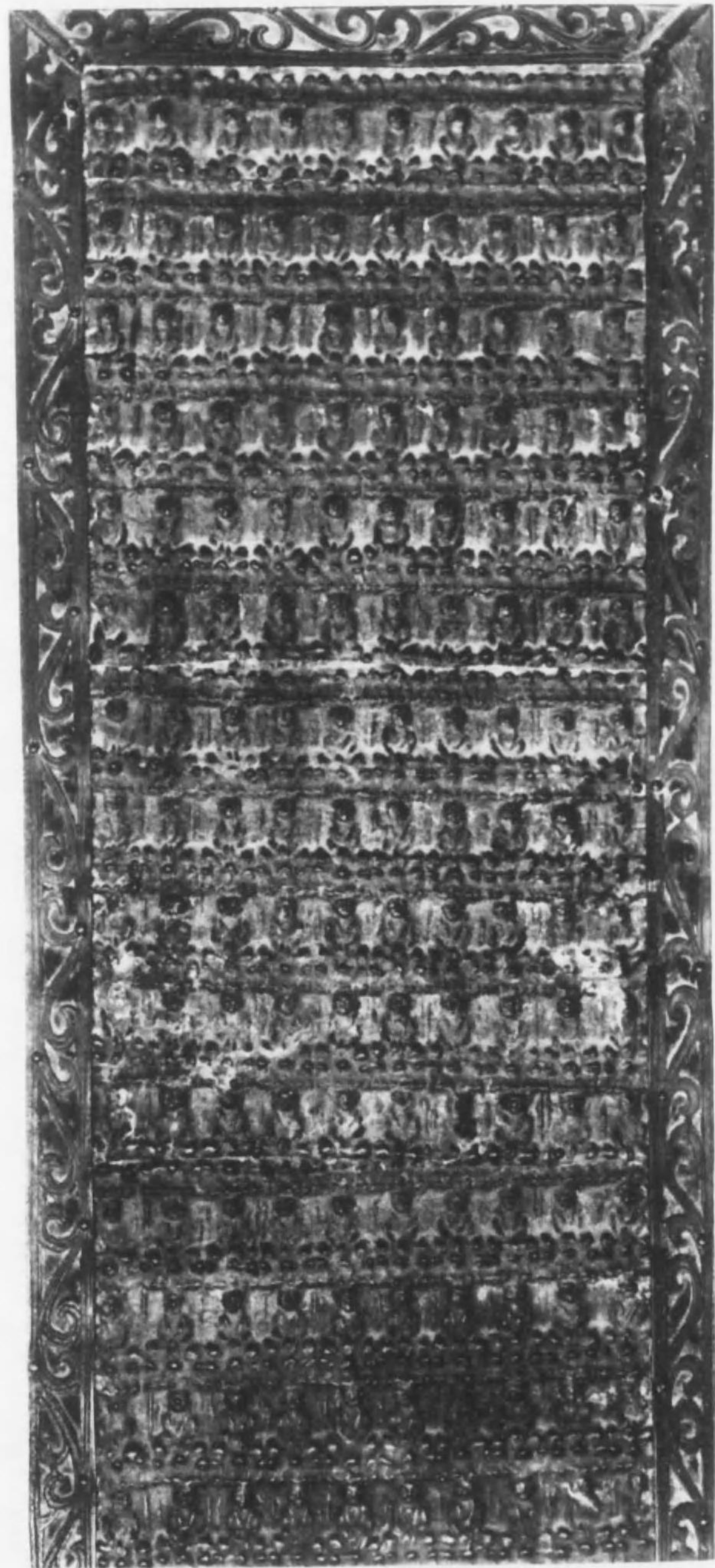




PL. III

THE GREAT GATEWAY





PL. 14

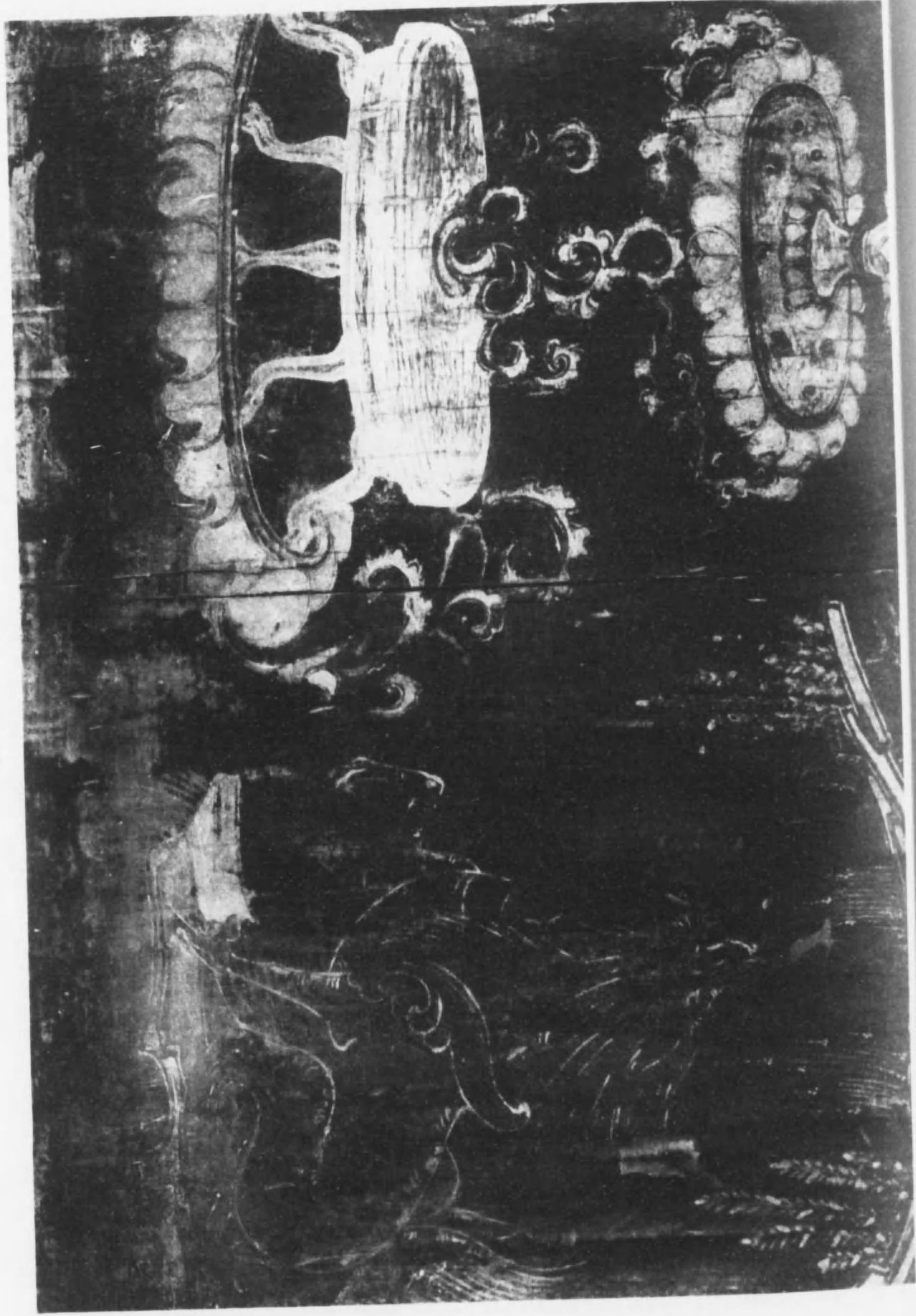
PLATE 14





PL. 20

SEEDLING (P. 18)



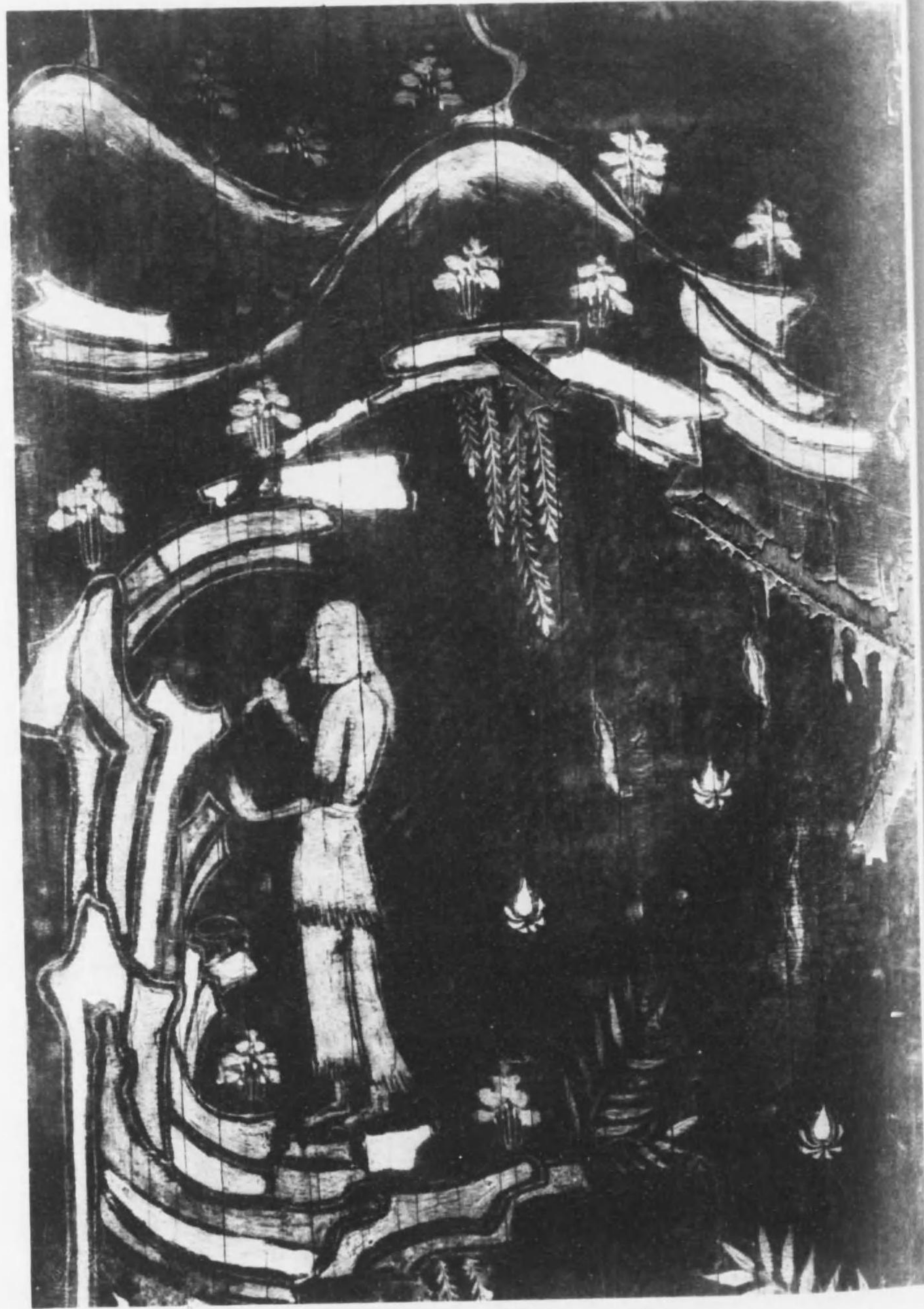
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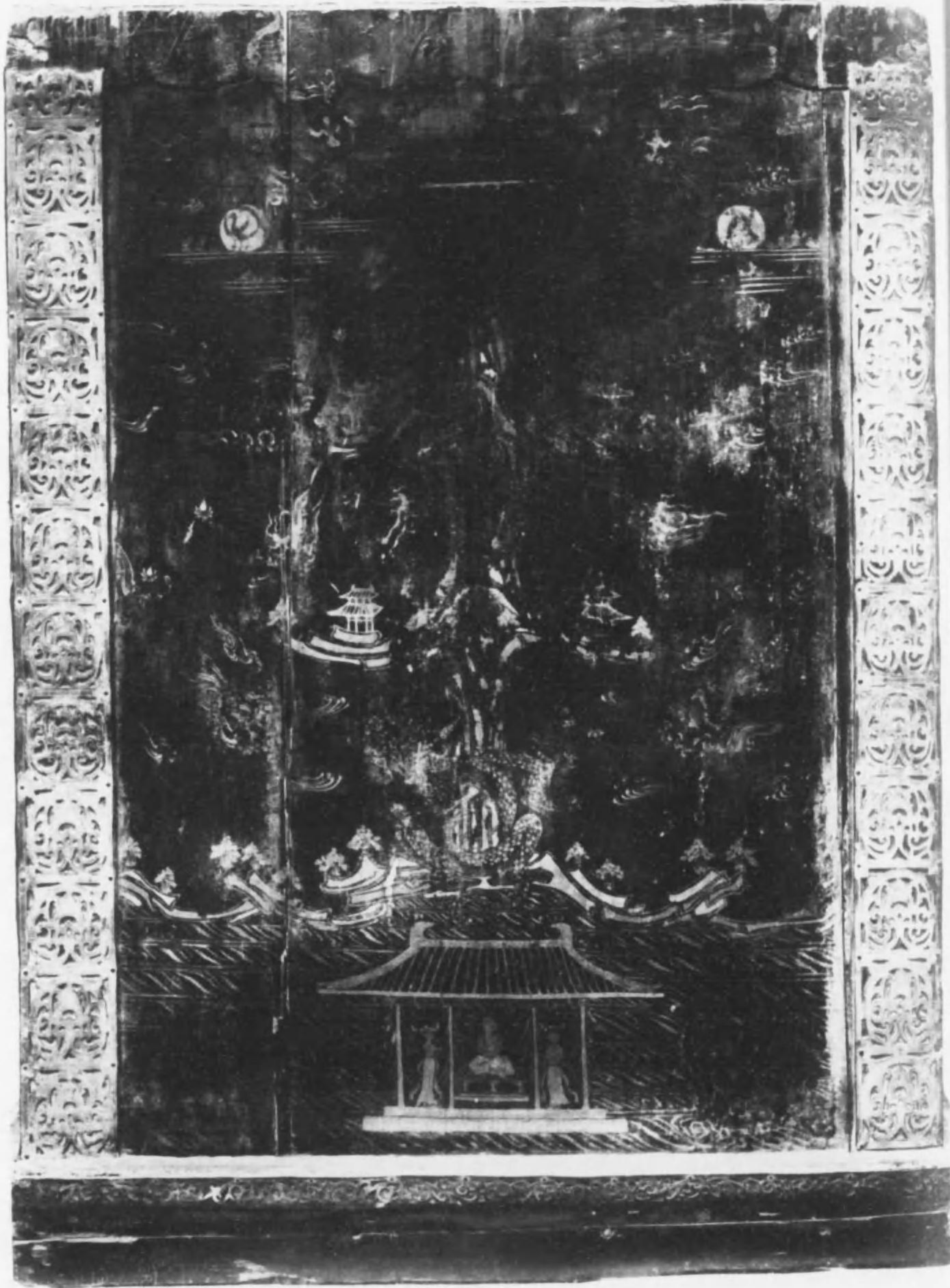


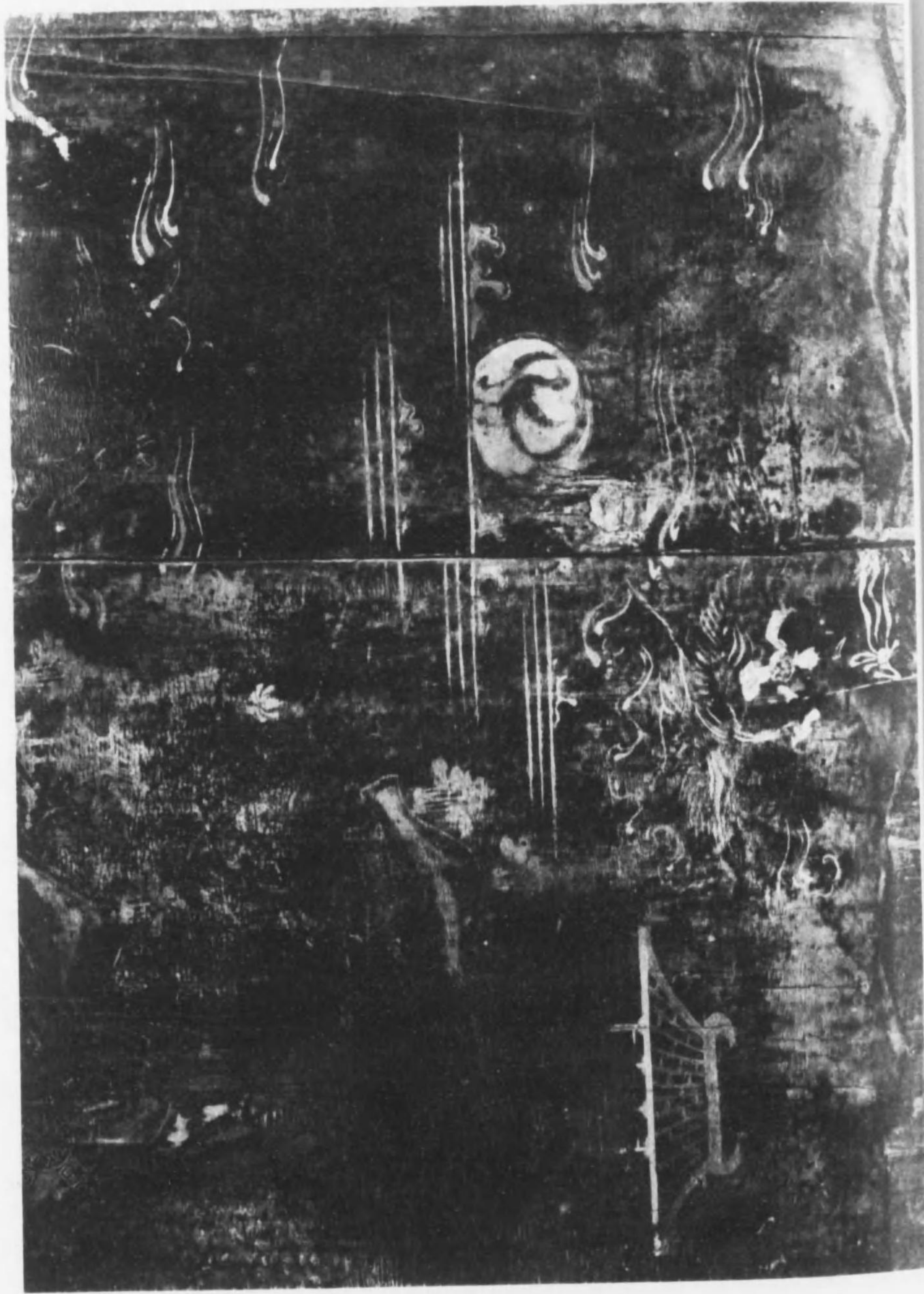


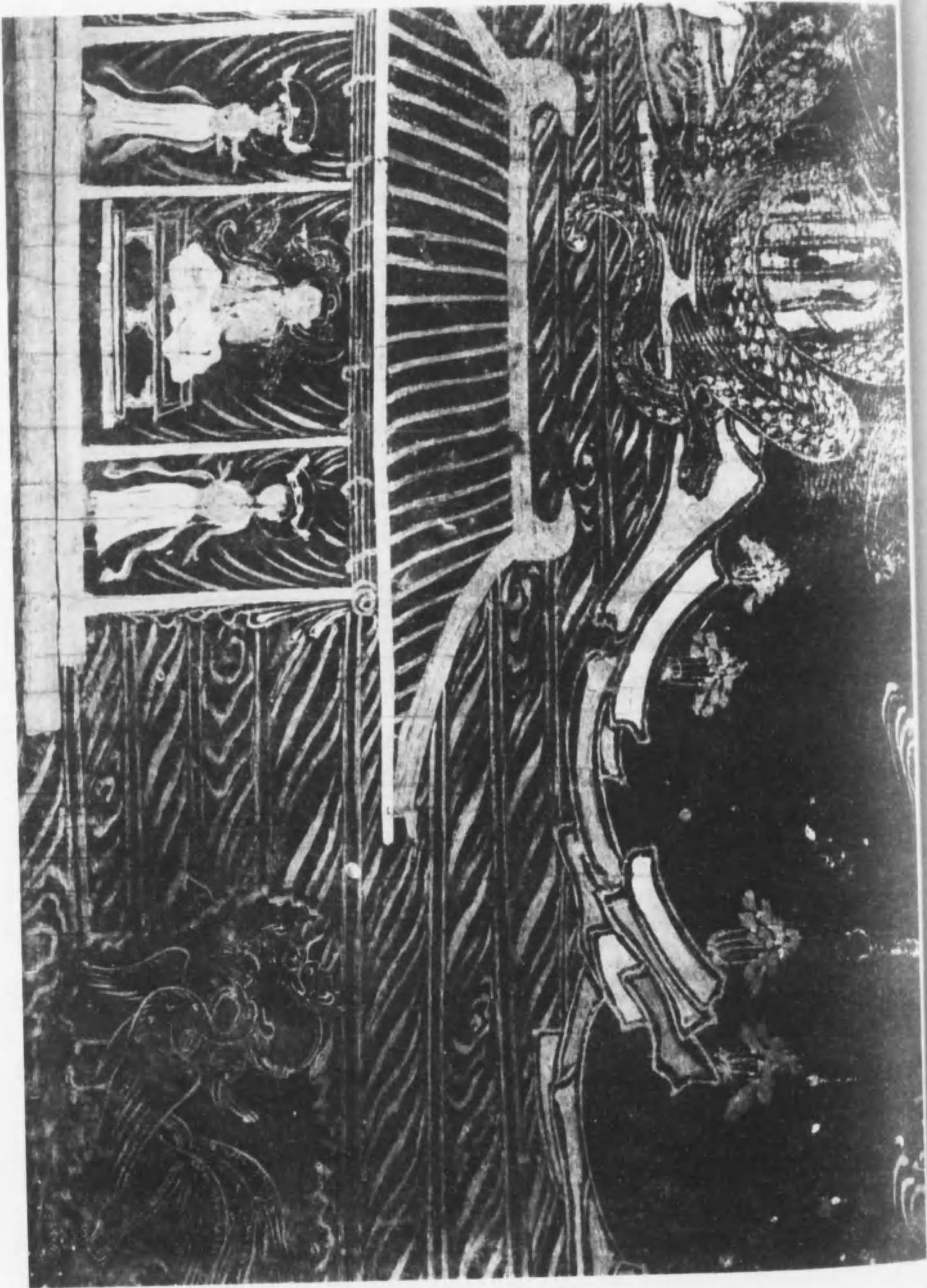


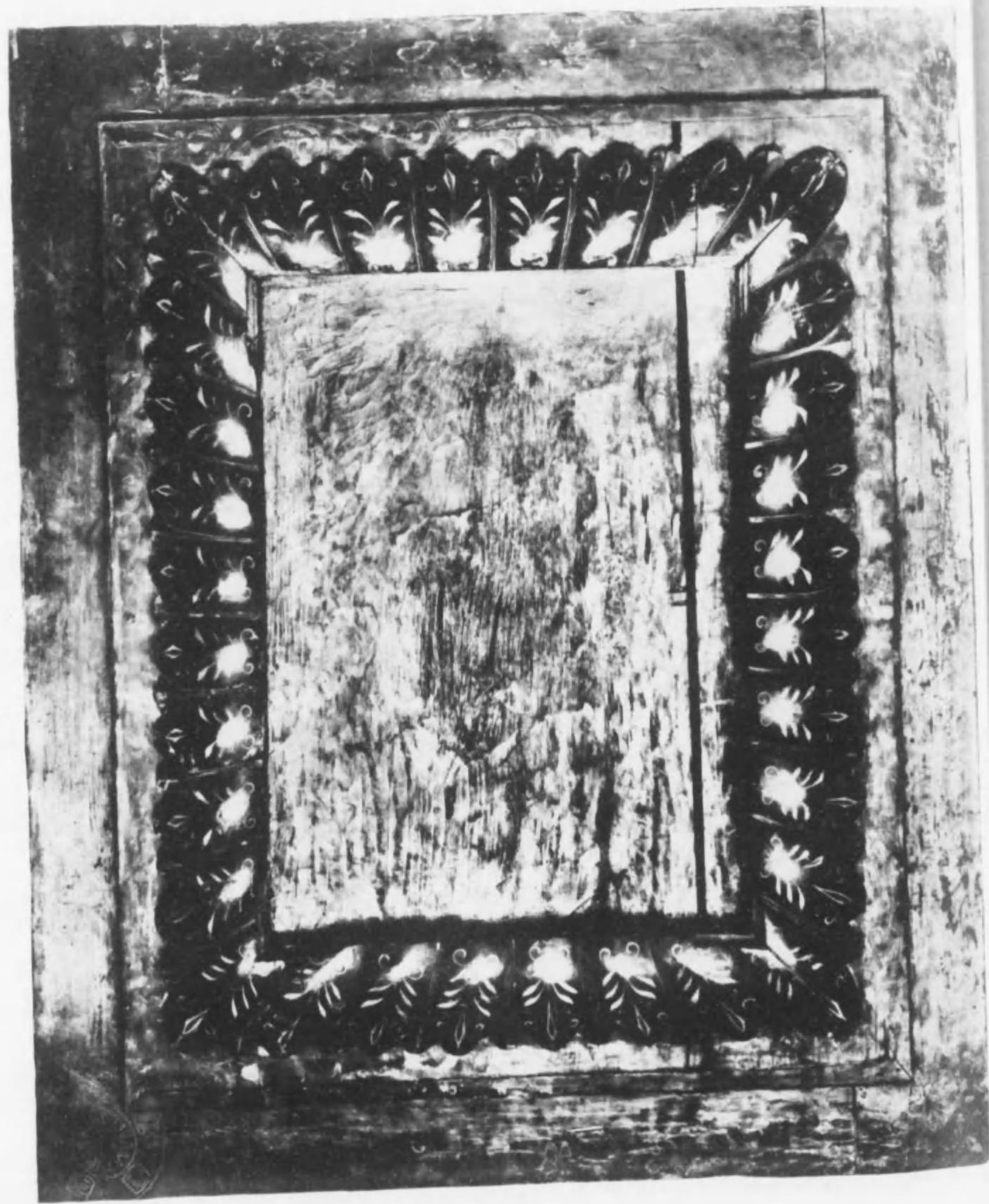


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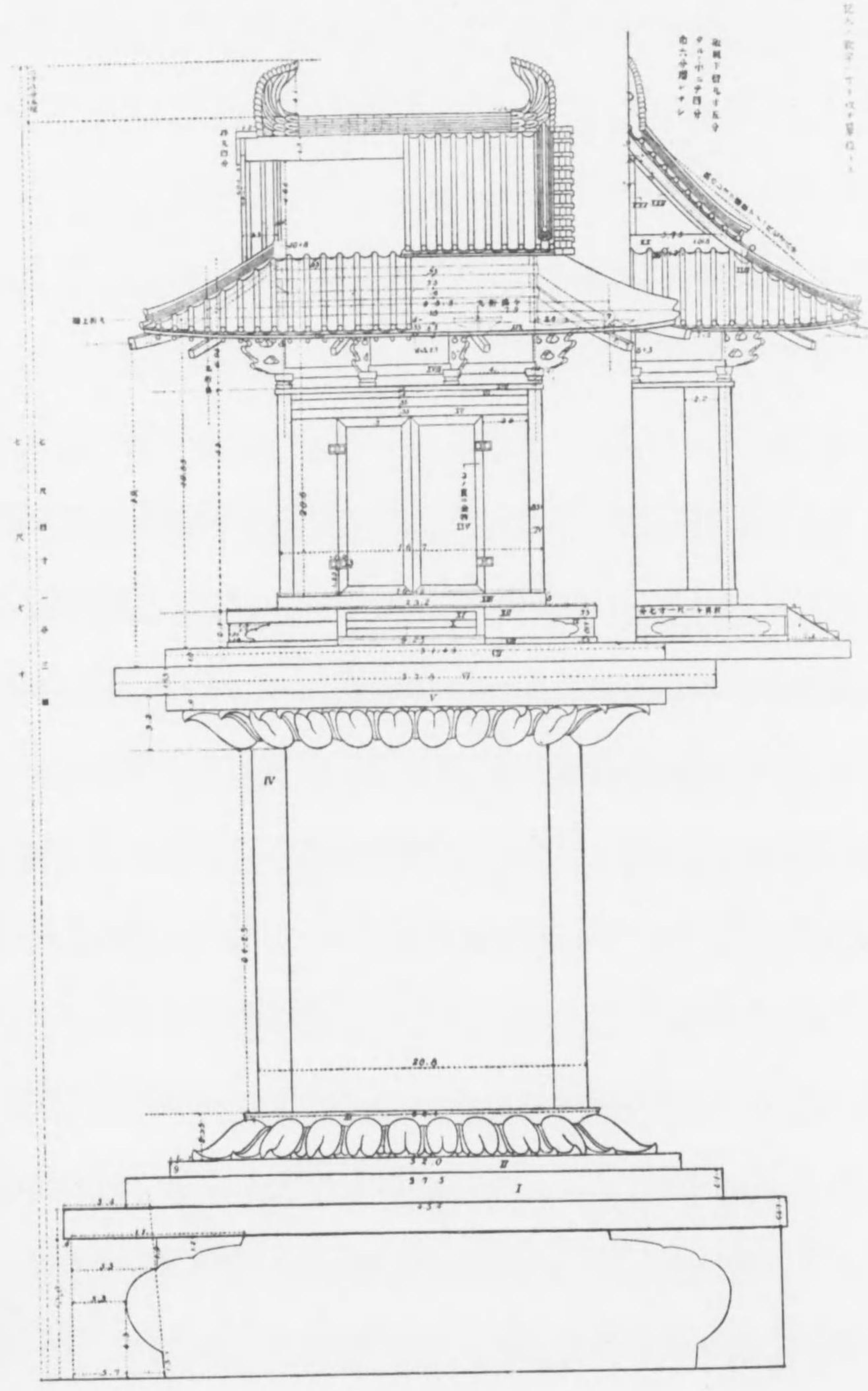






PL. 34

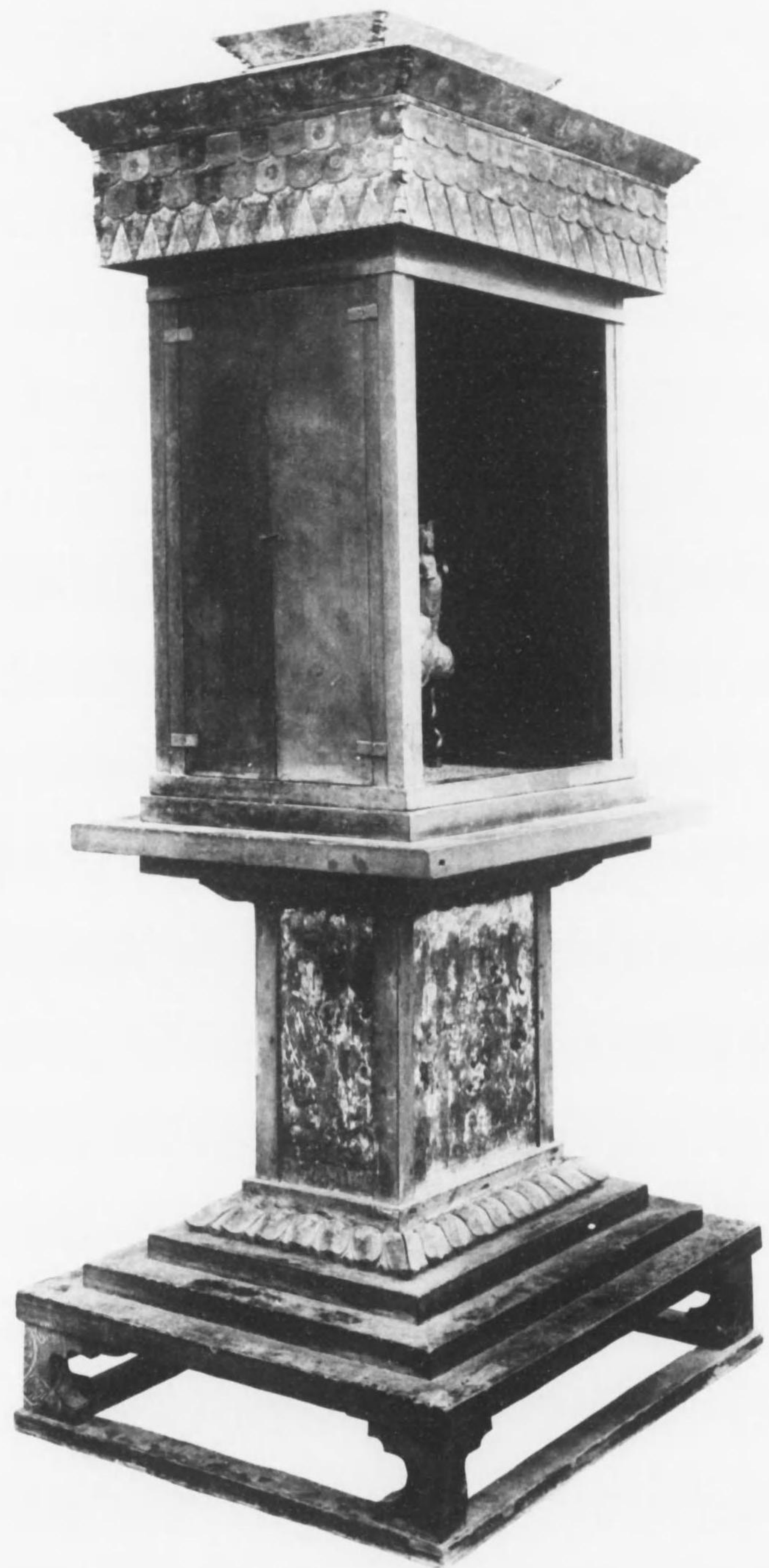
PLATE 34

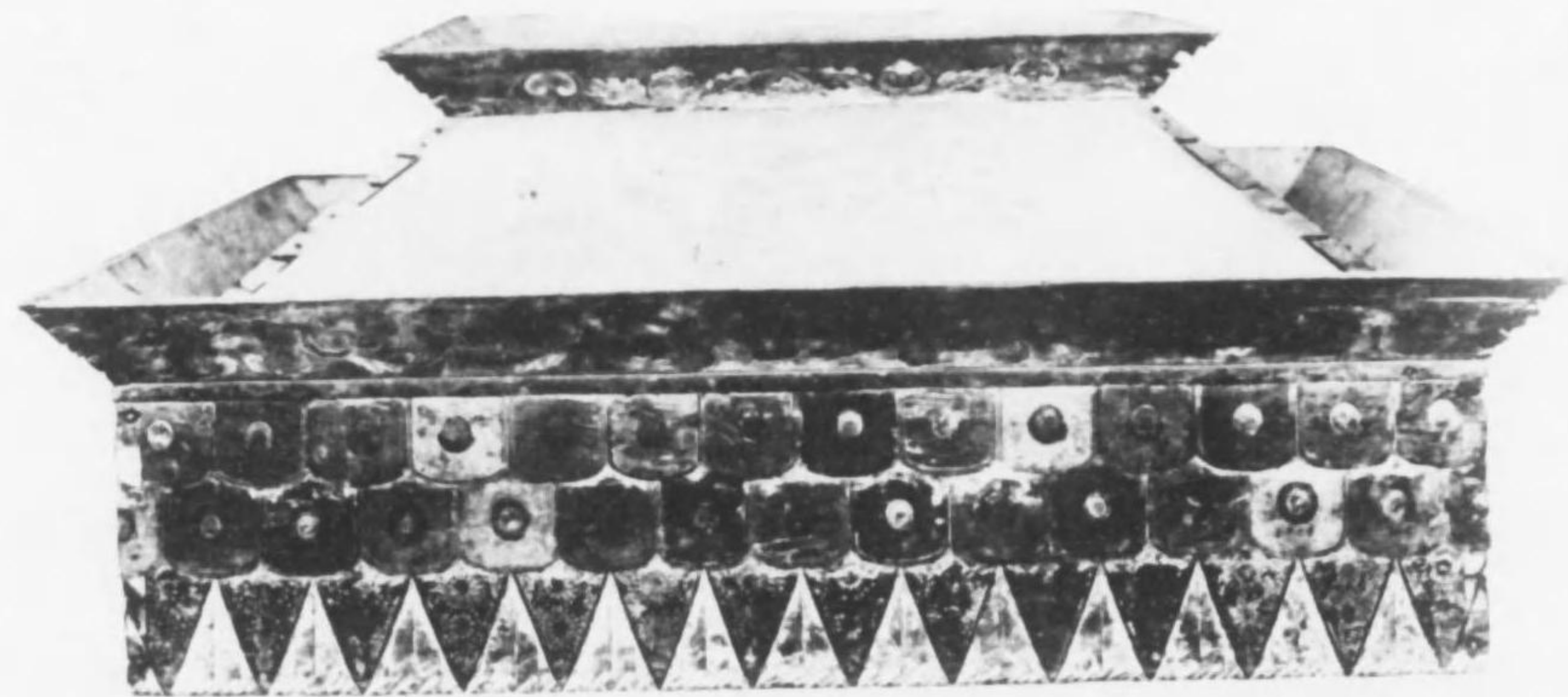


建物の構造
 各部の寸法
 及び
 材料の
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建物の構造
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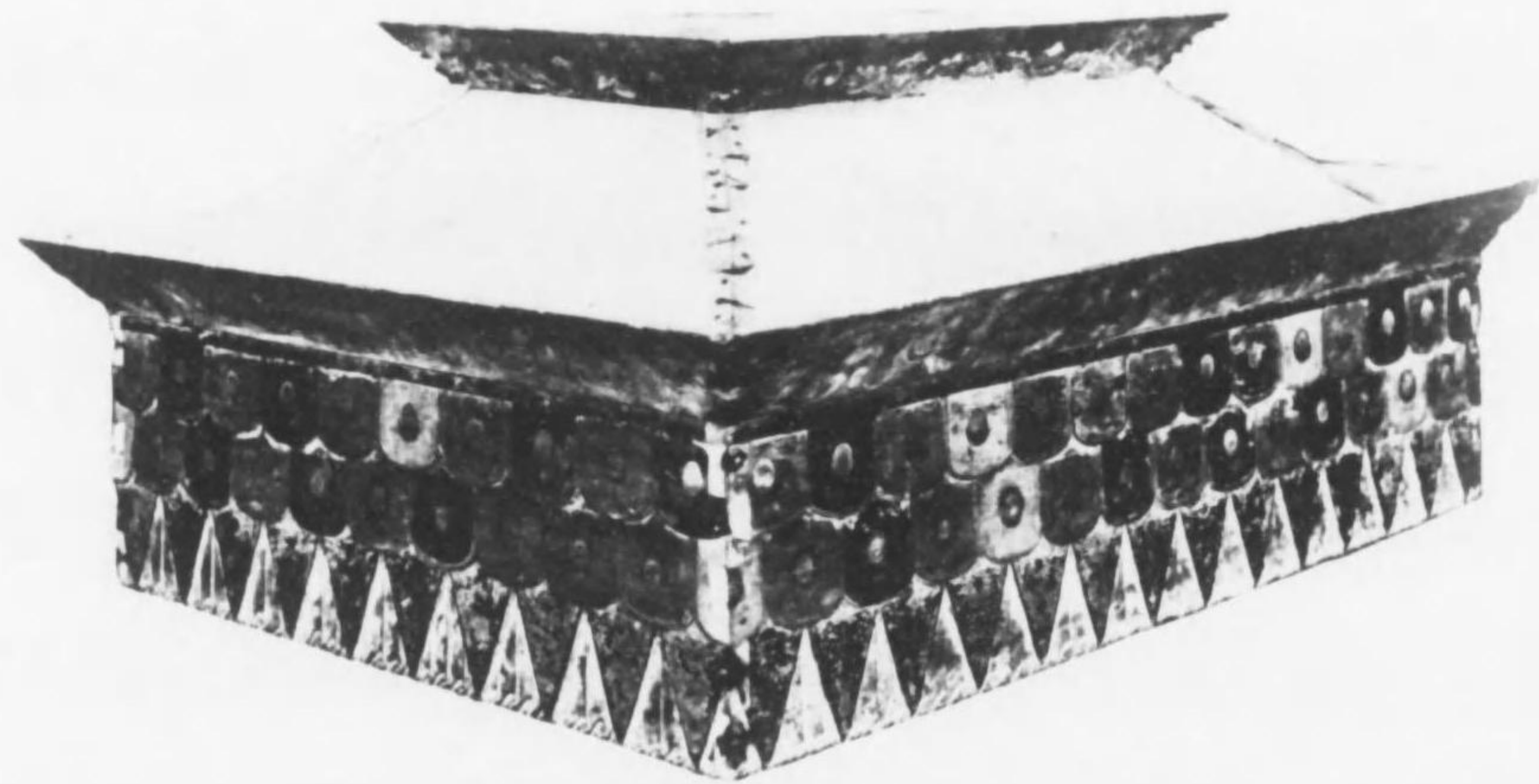






PL. 38

PL. 38



PL. 39

PL. 39

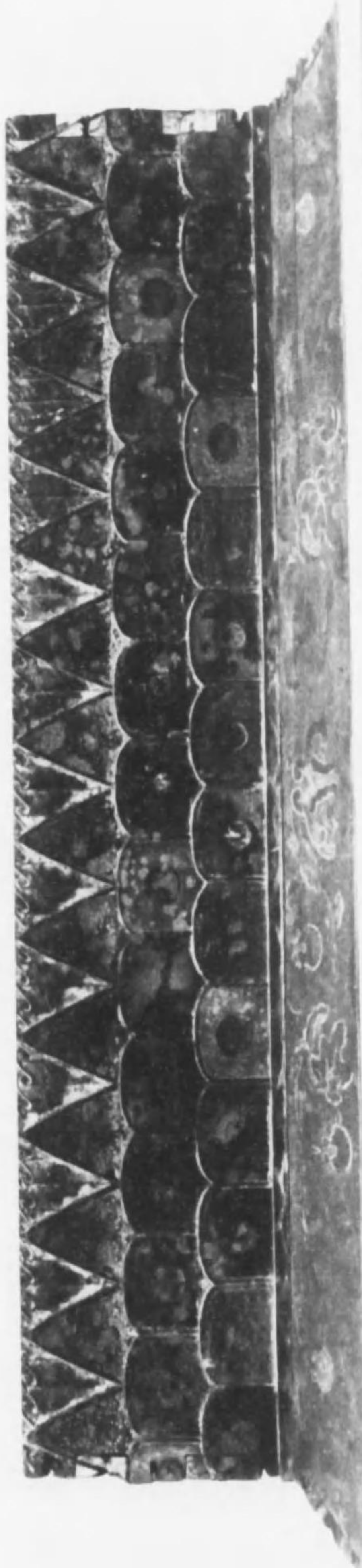
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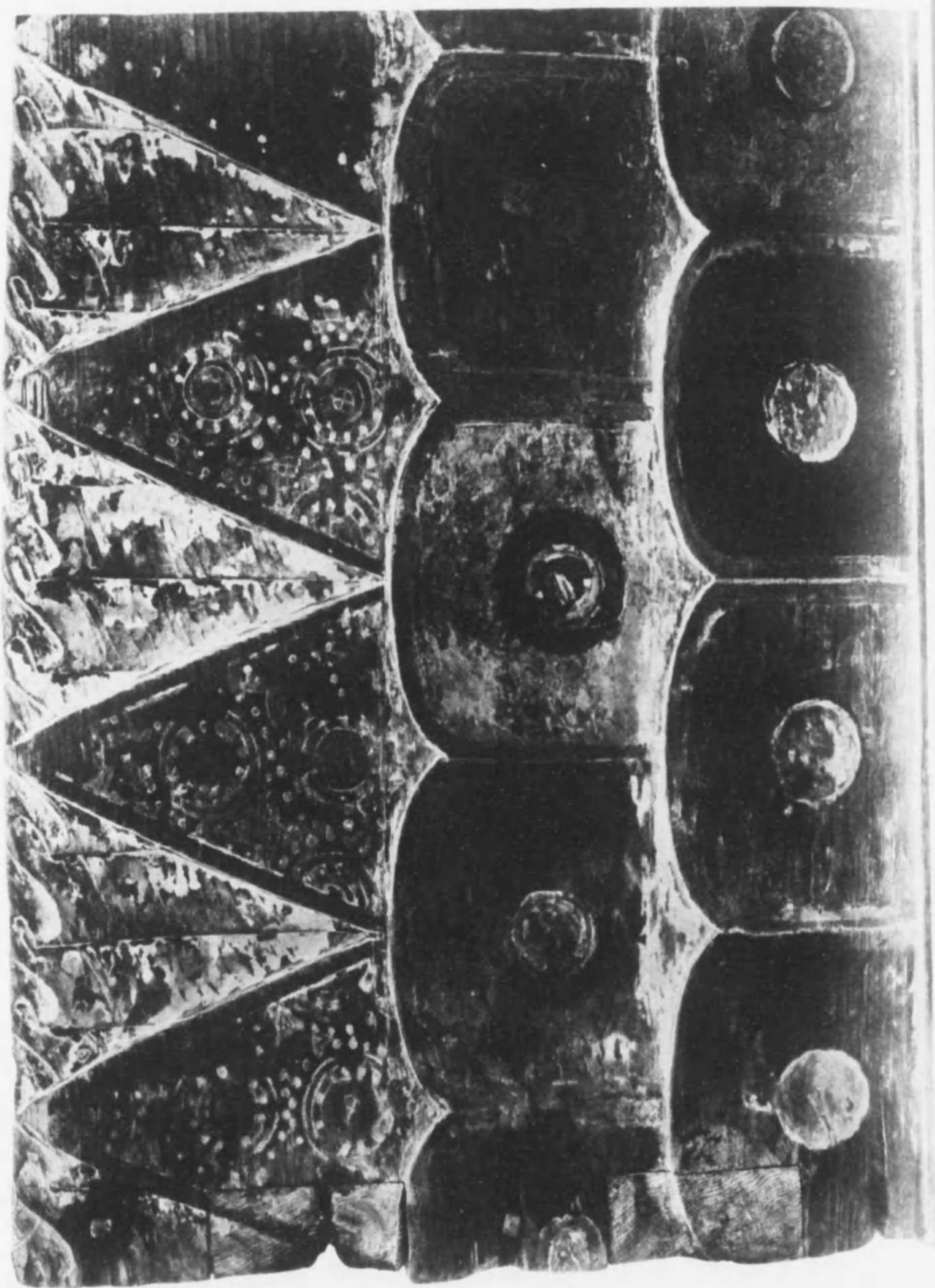


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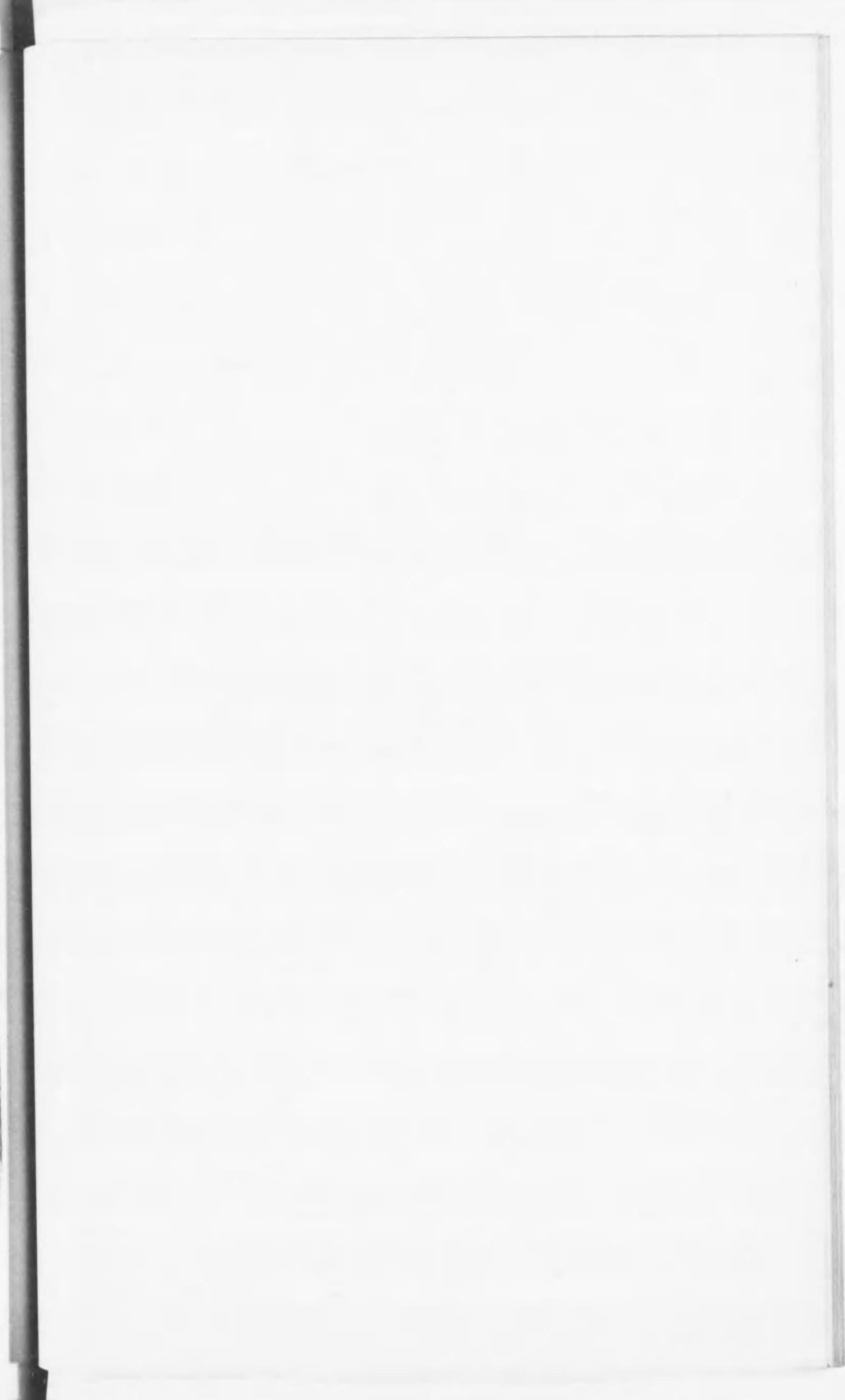
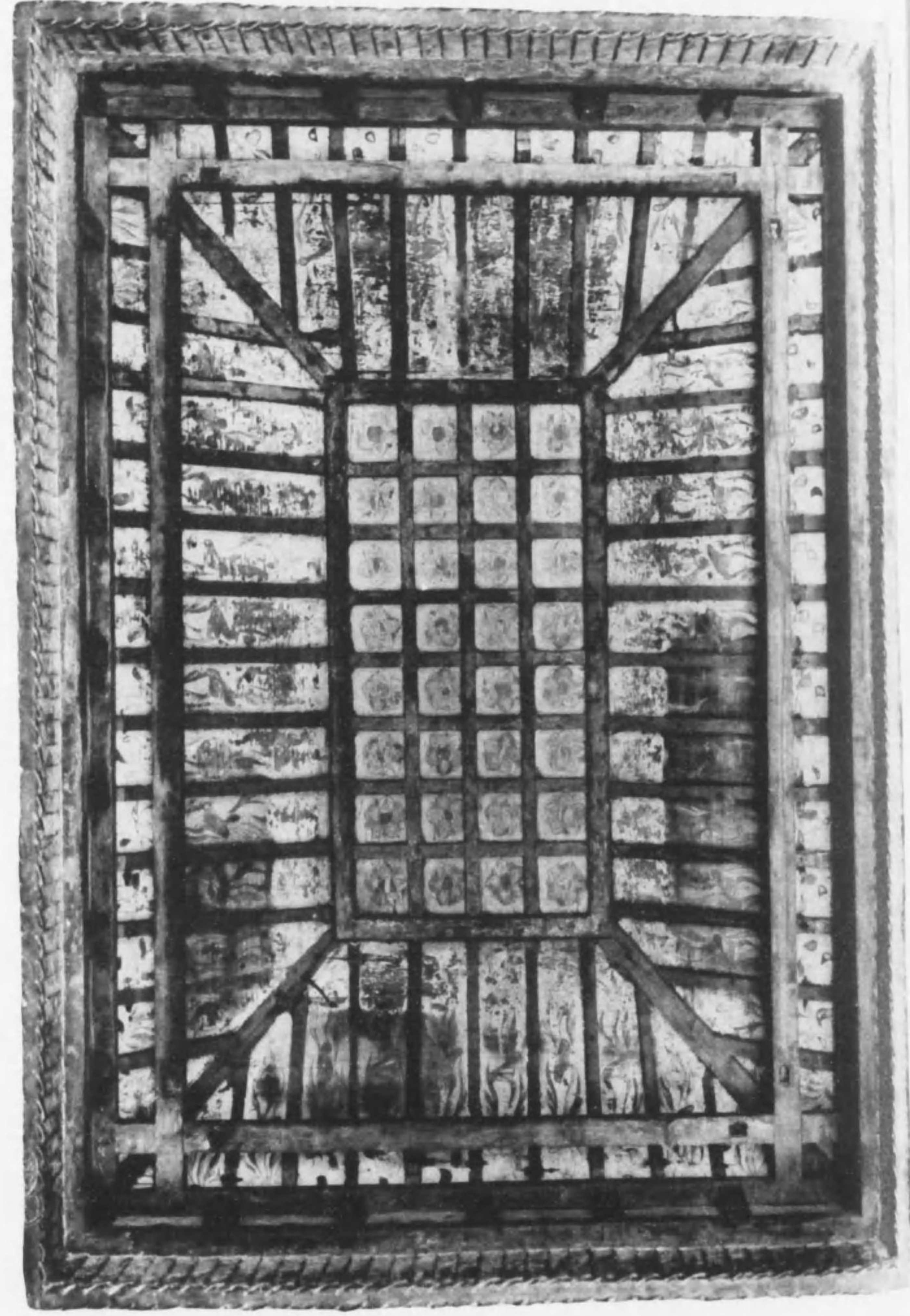


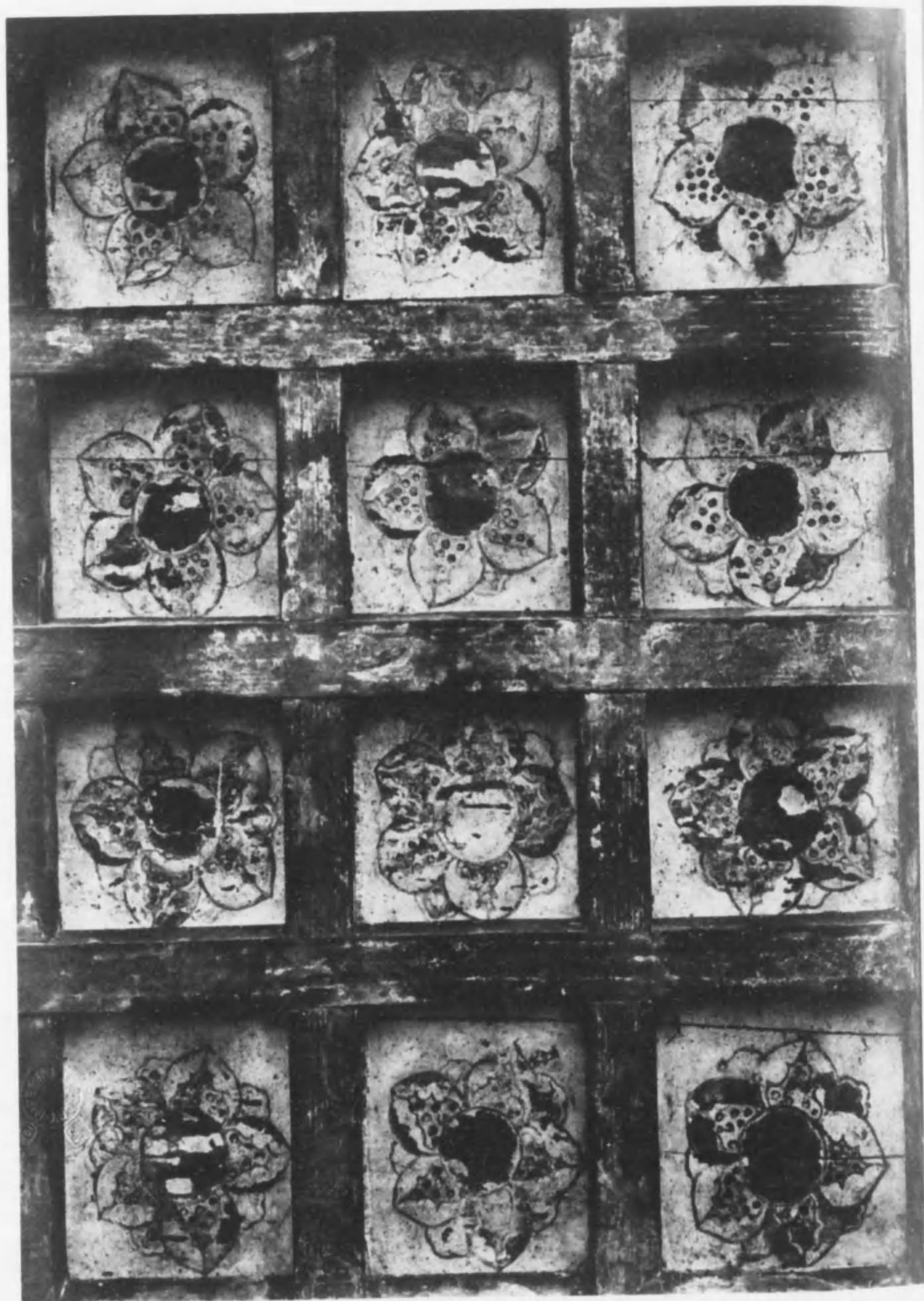




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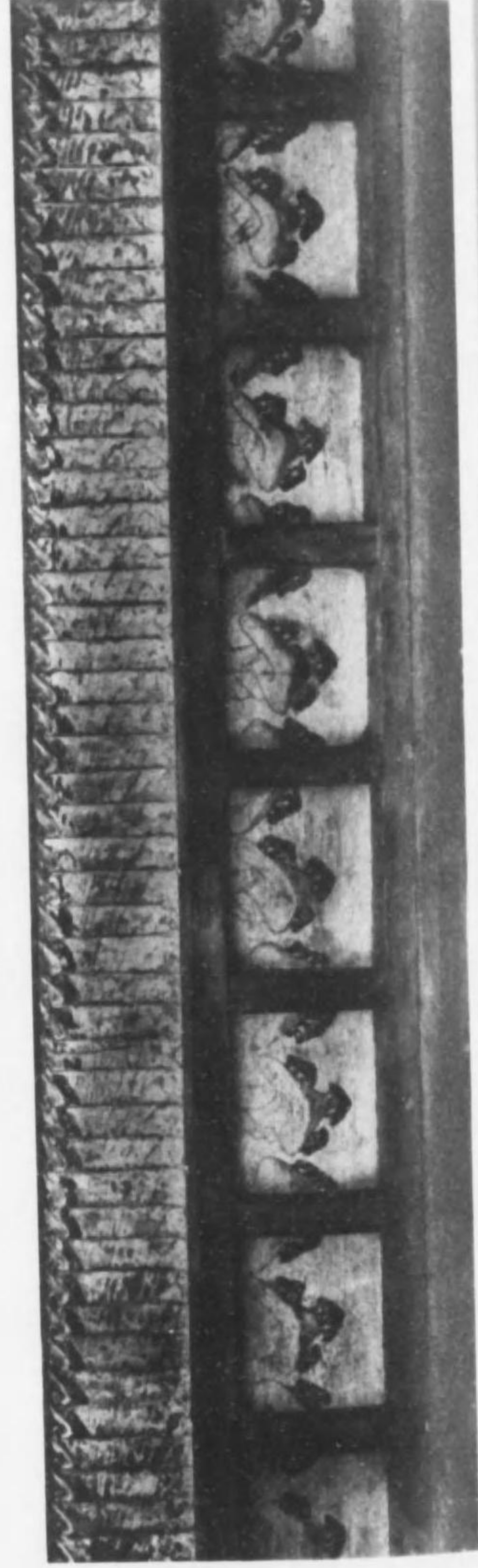
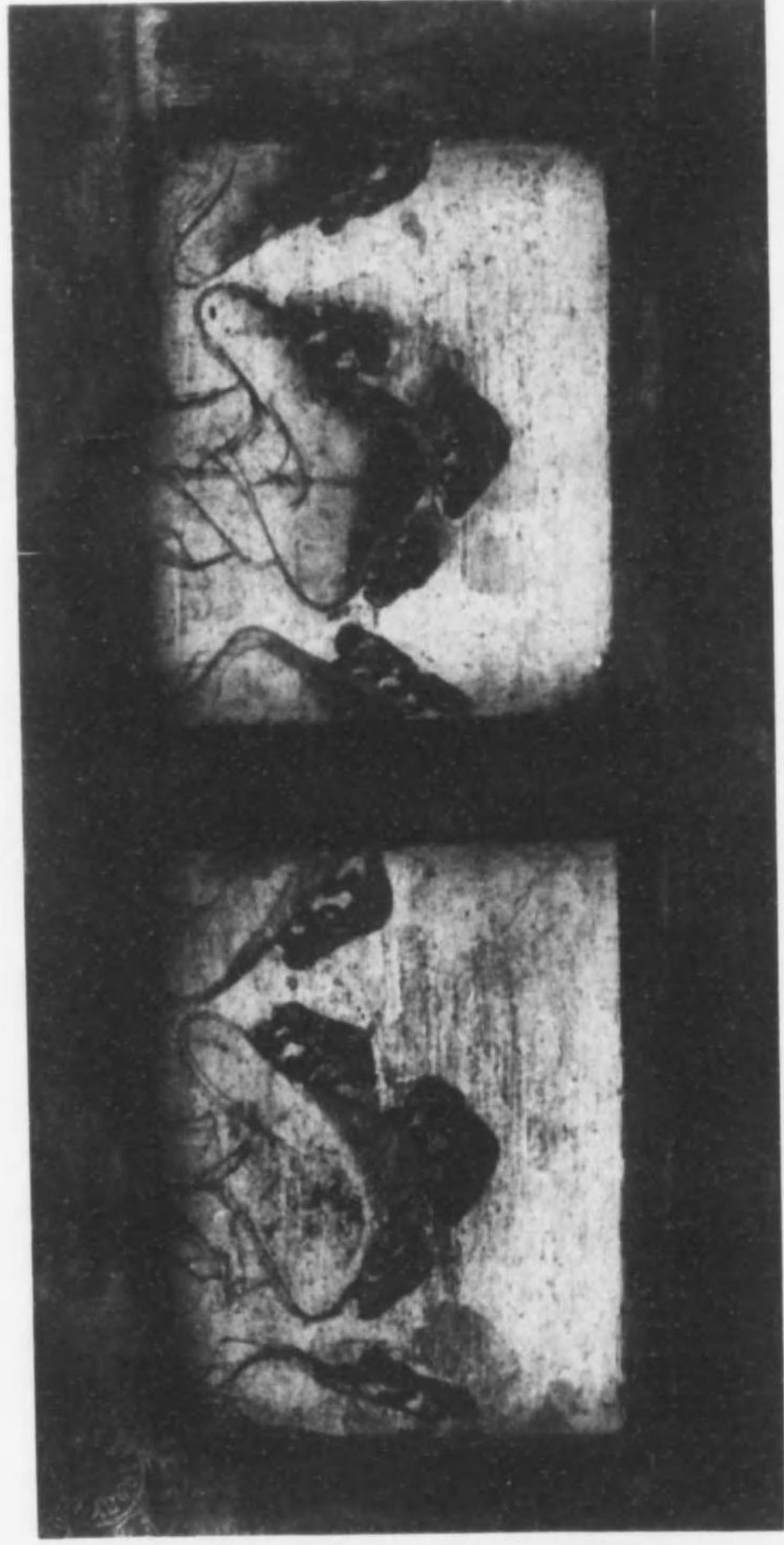
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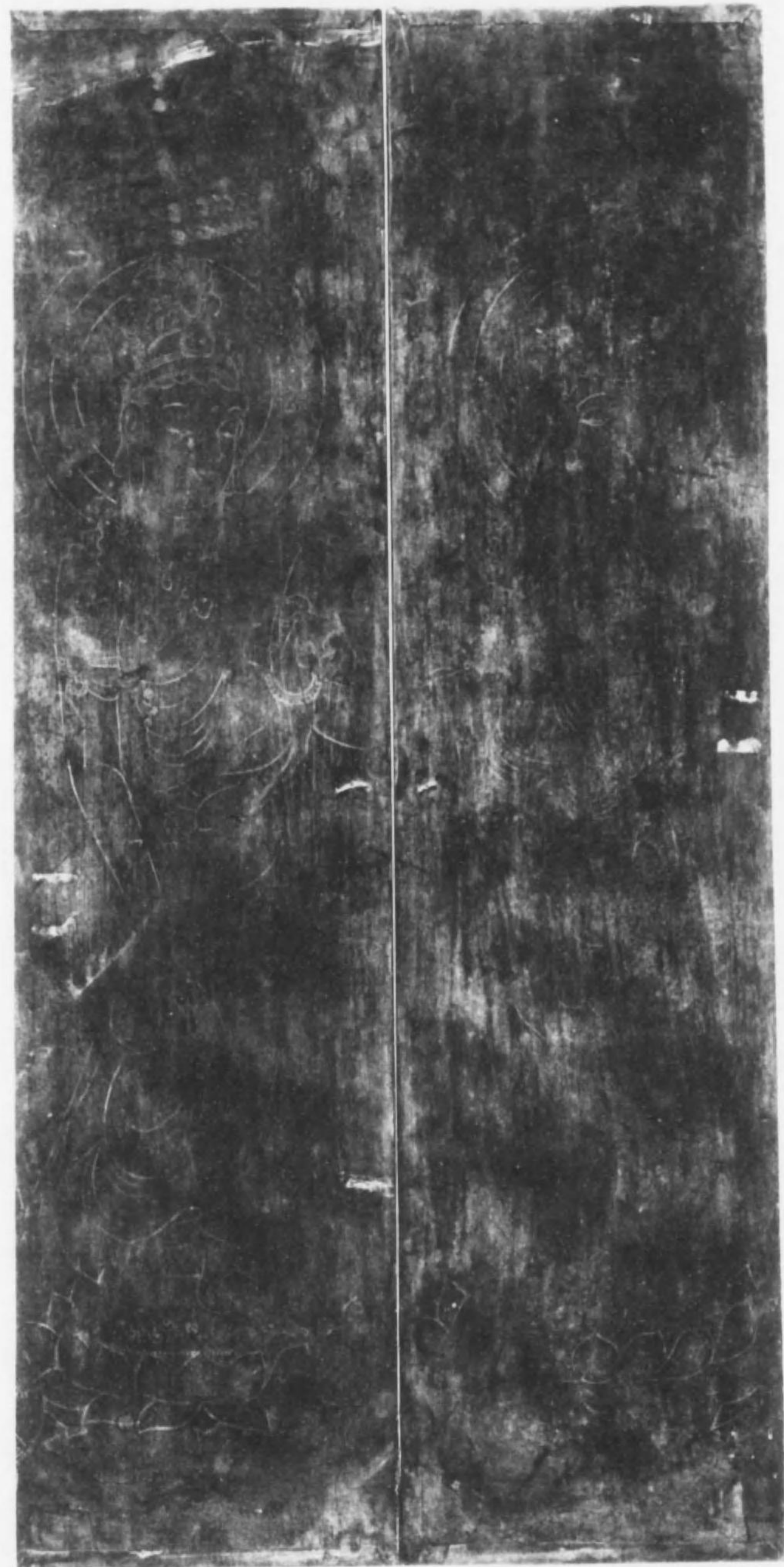




PL. 49

SHALV. YSHIYAZA. 189





PL. 52

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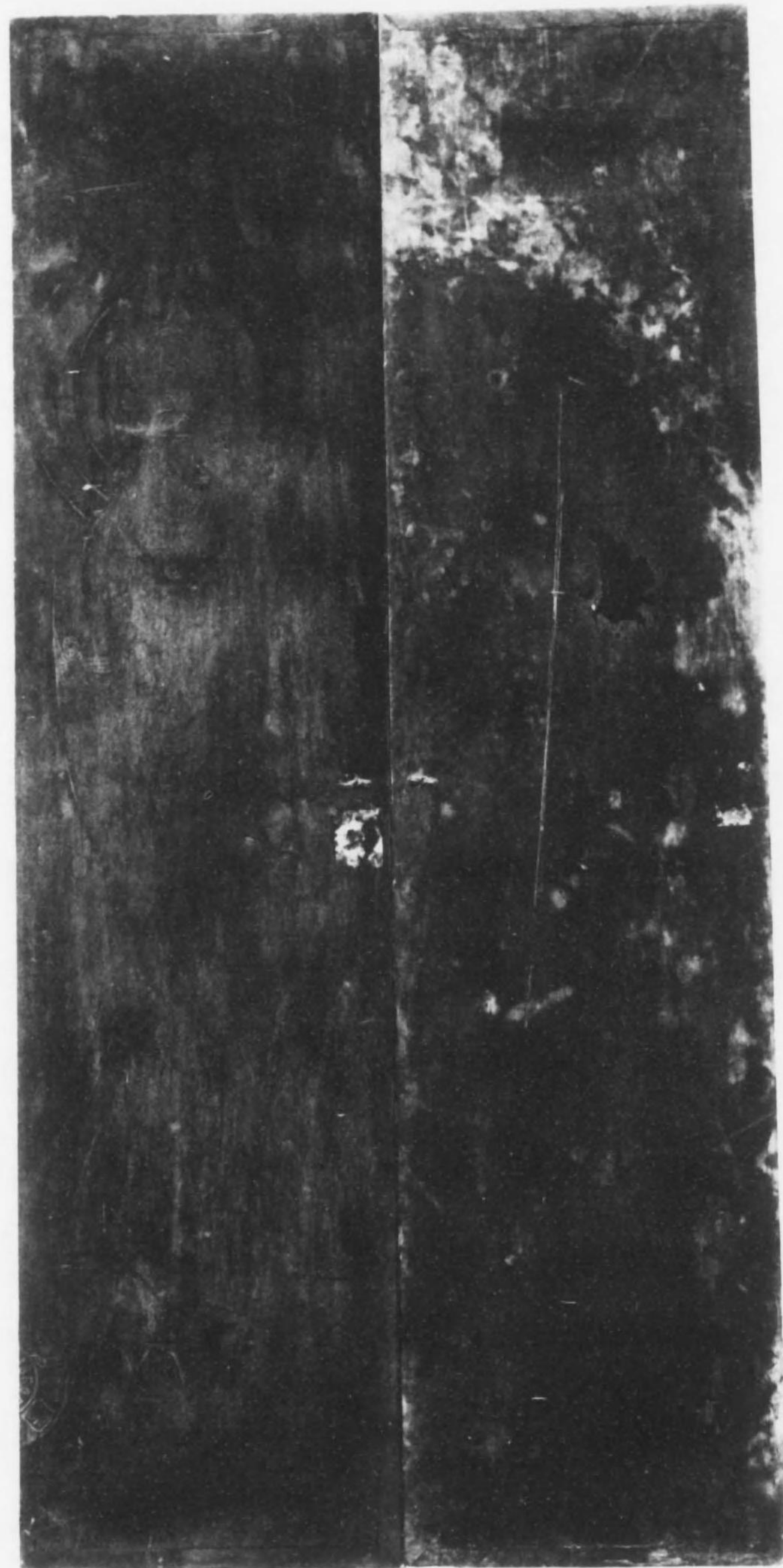
PL. 53

PLATE 53



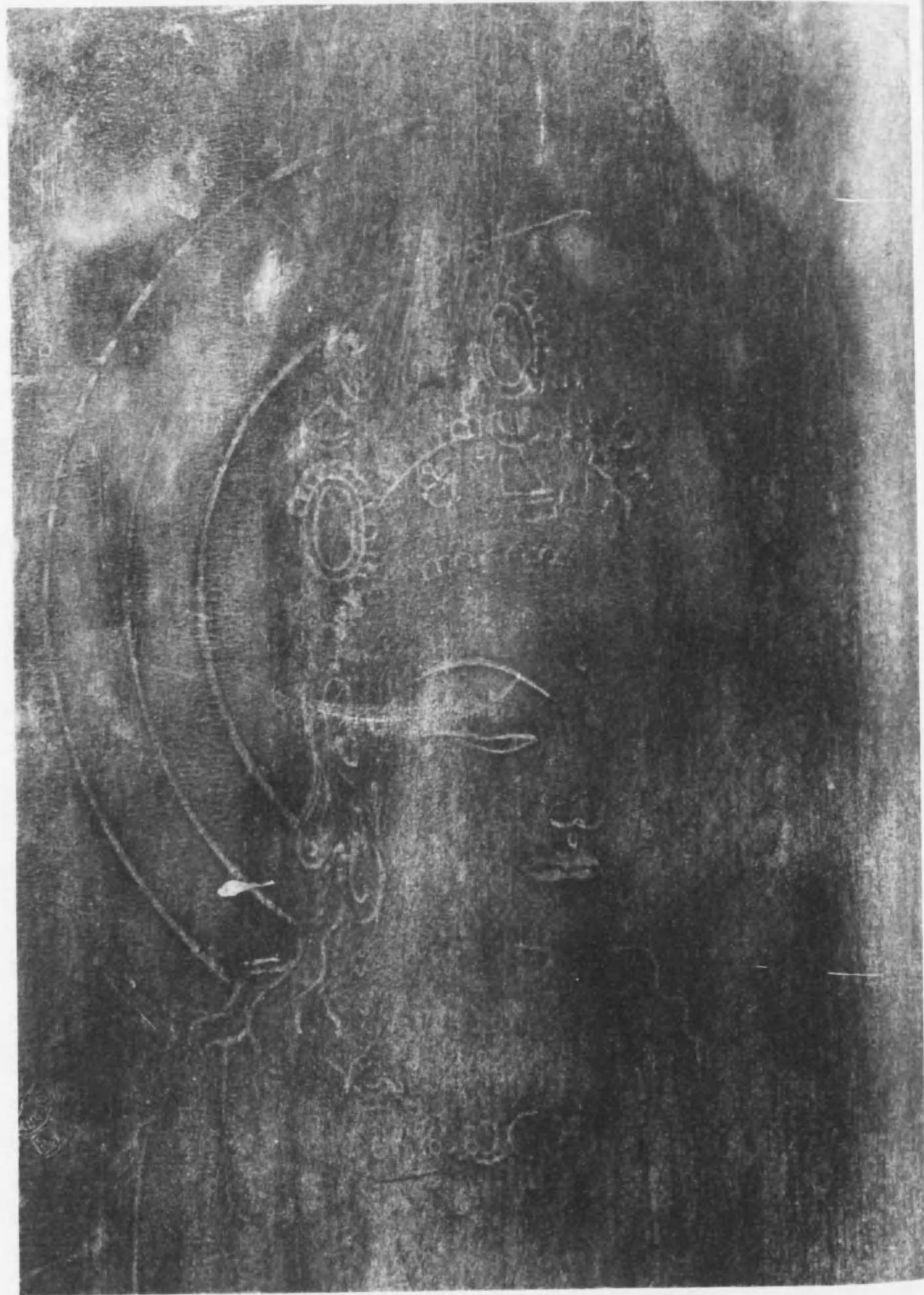
PL. 54

BUDDHA'S FACE



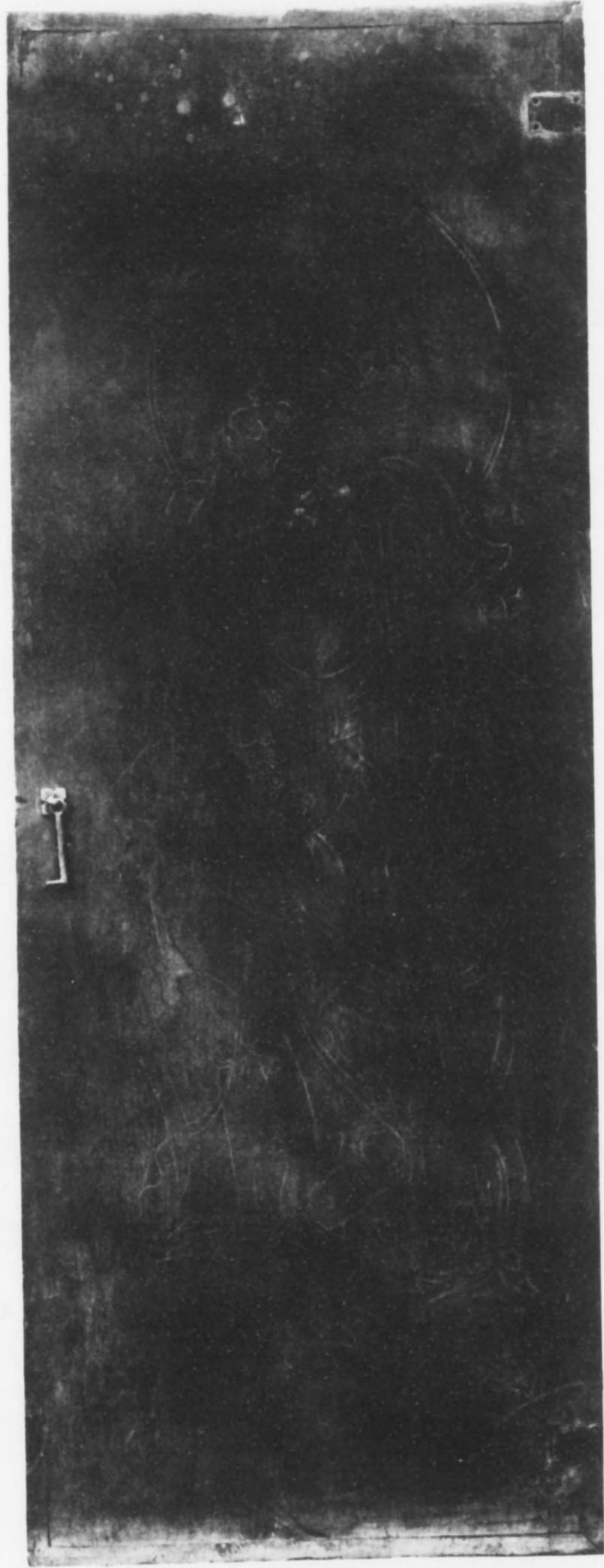
PL. 65

RESEARCH TUNING 92



PL. 56

INSTRUMENTA. FIGURA. 22



PL. 67 德意志帝国时期 1900年 柏林 文



PL. 50

SEMPERVIVENS GUYTON 22



PL. 27

TEMPLE OF KARNAK



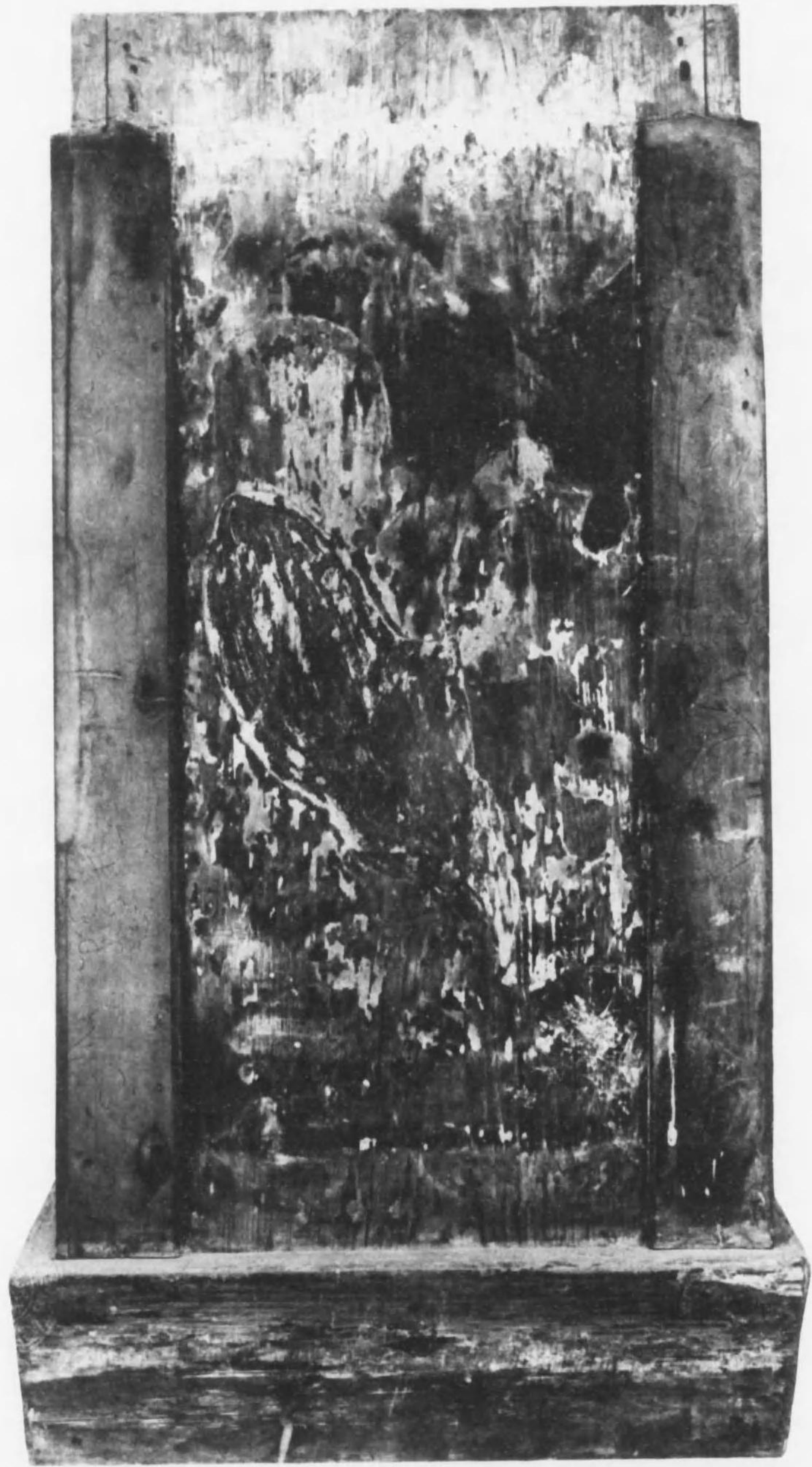
PL. 52

ALBERTA, CANADA



PL. 61

BRITISH MUSEUM



PL. 22



PL. 63

ANTHRAPOLOGICAL



PL. 64

Figure 1. The seated figure.



Fig. 101

THE INTERIOR OF A TOMB





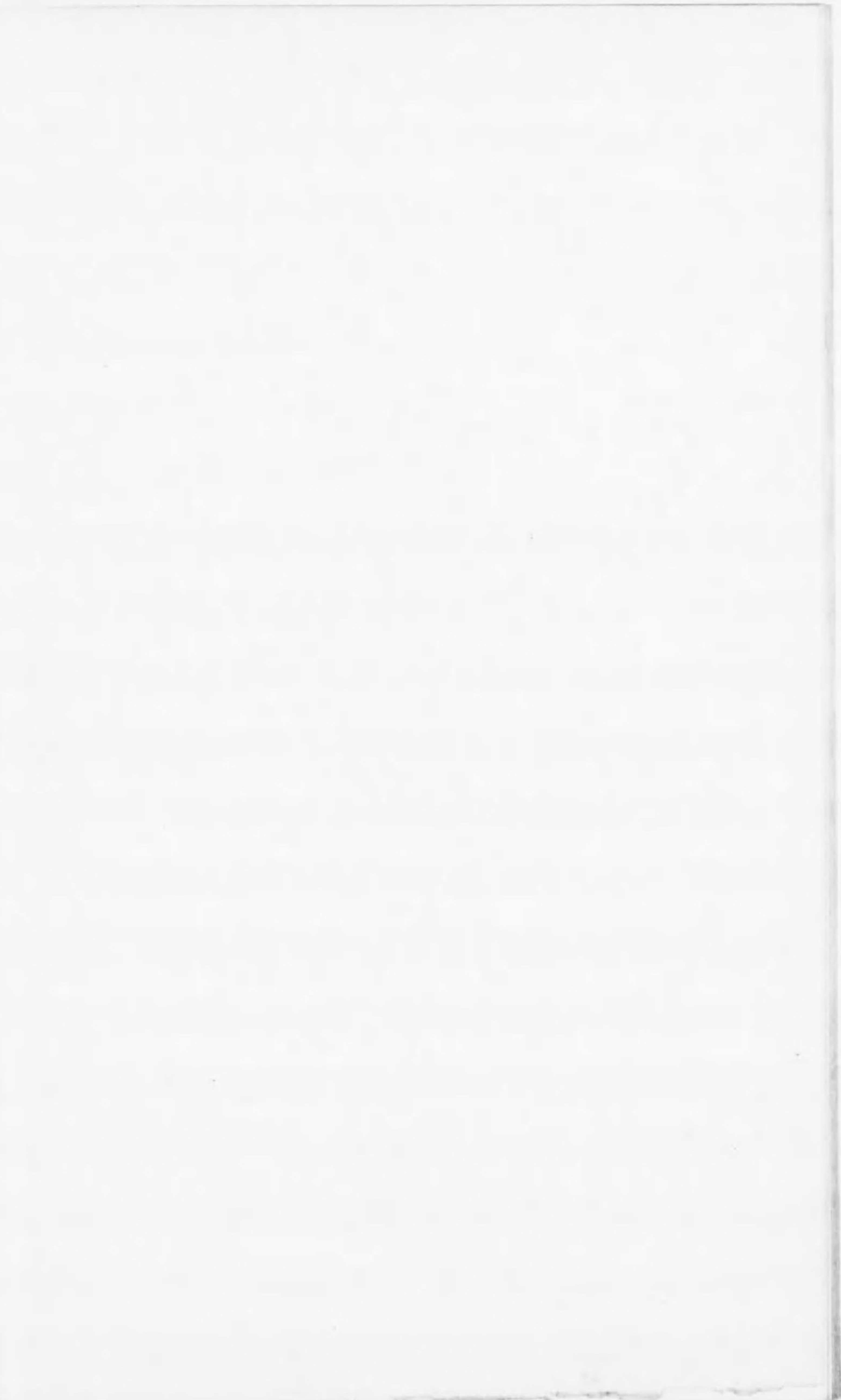
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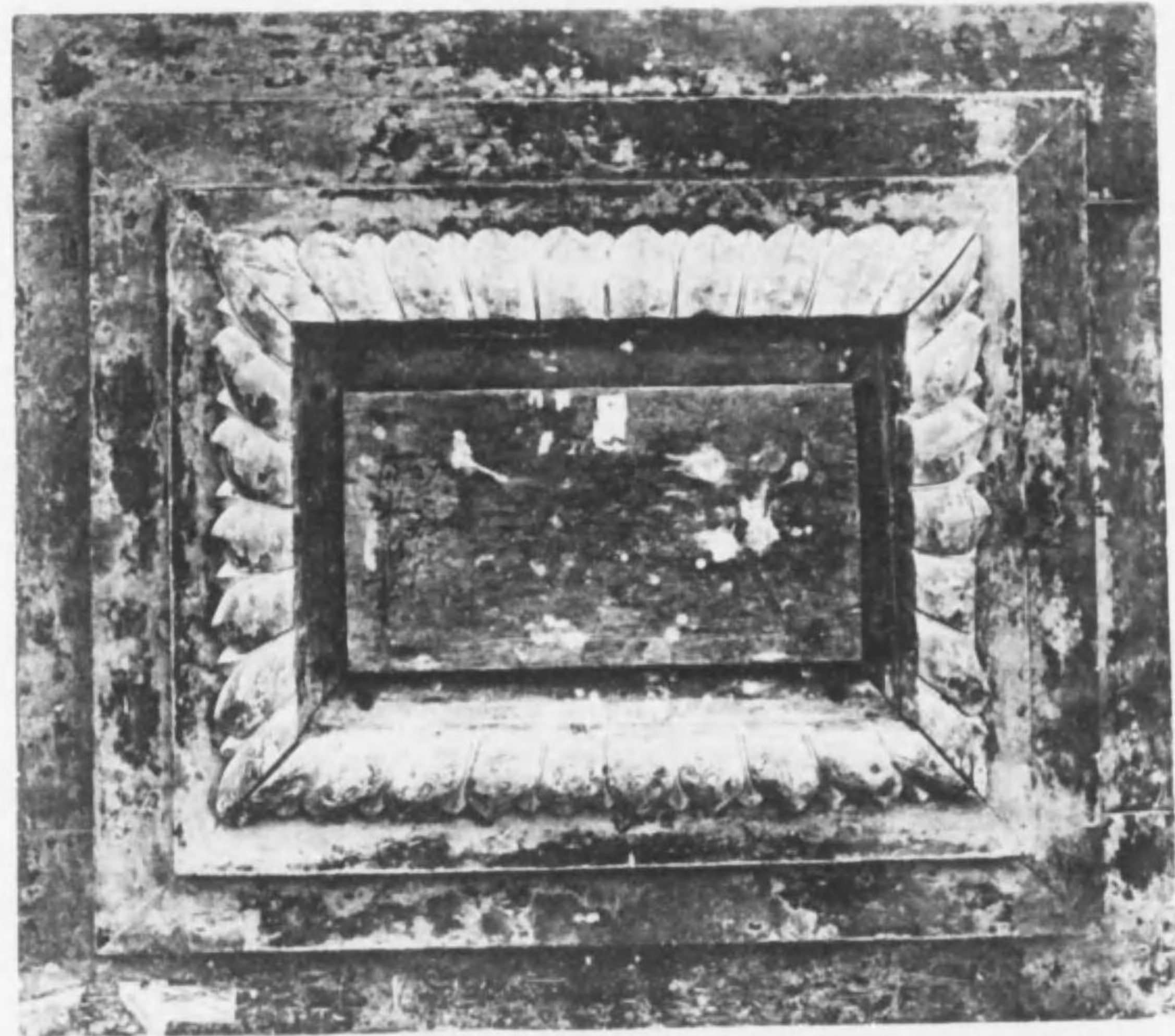
THE BRITISH MUSE



PL. 15

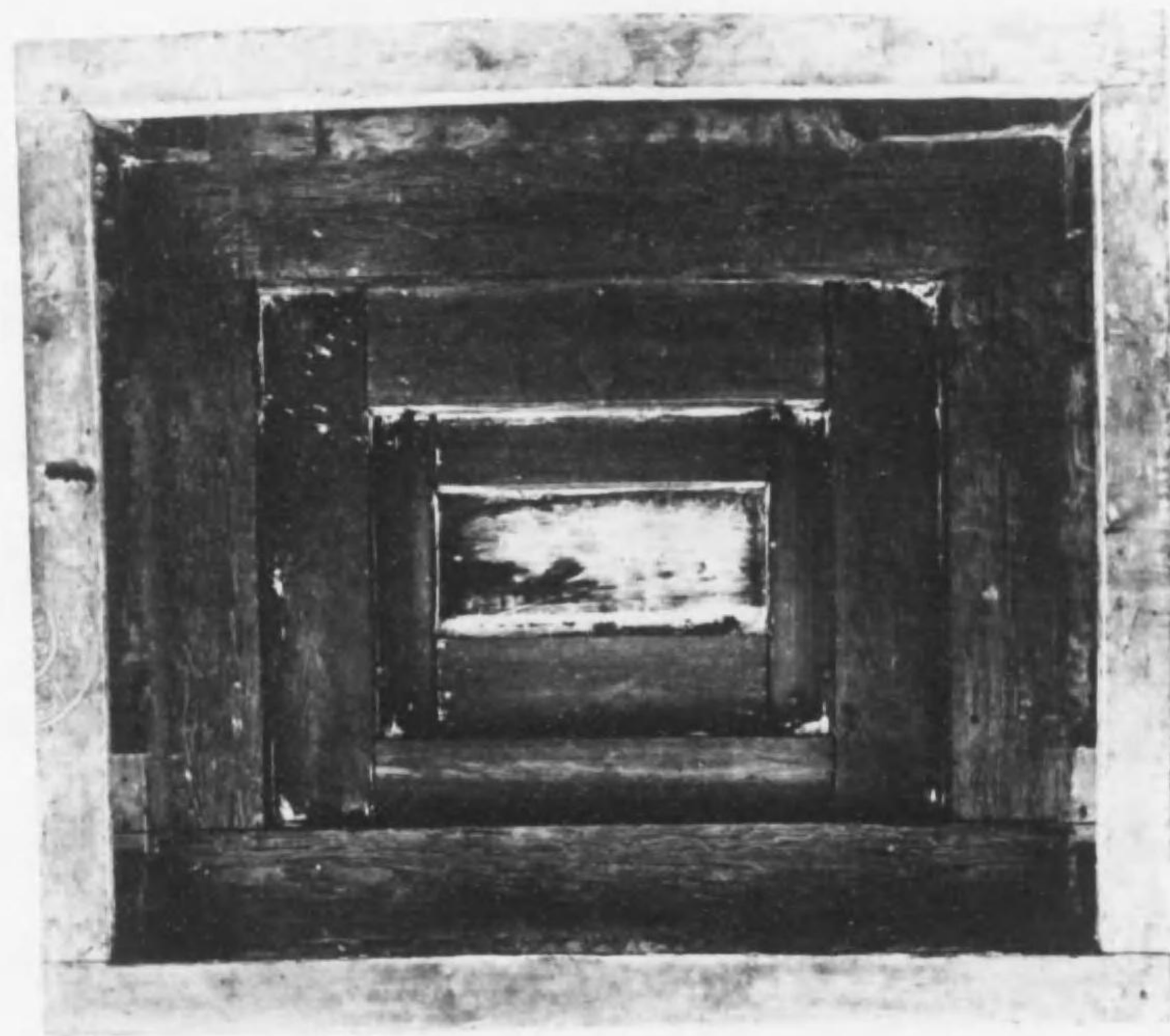
THE BRITISH MUSE





PL. 70

WINDING STAIRS TO



PL. 71

WINDING STAIRS TO



PL. 73

BUDDHISM IN JAPAN









PL. 77

東大寺 法華堂 坐像



PL. 78. 63240. 1875-1876.



PL. 79. 63241. 1875-1876.



PL. 81 北齐菩萨造像 背



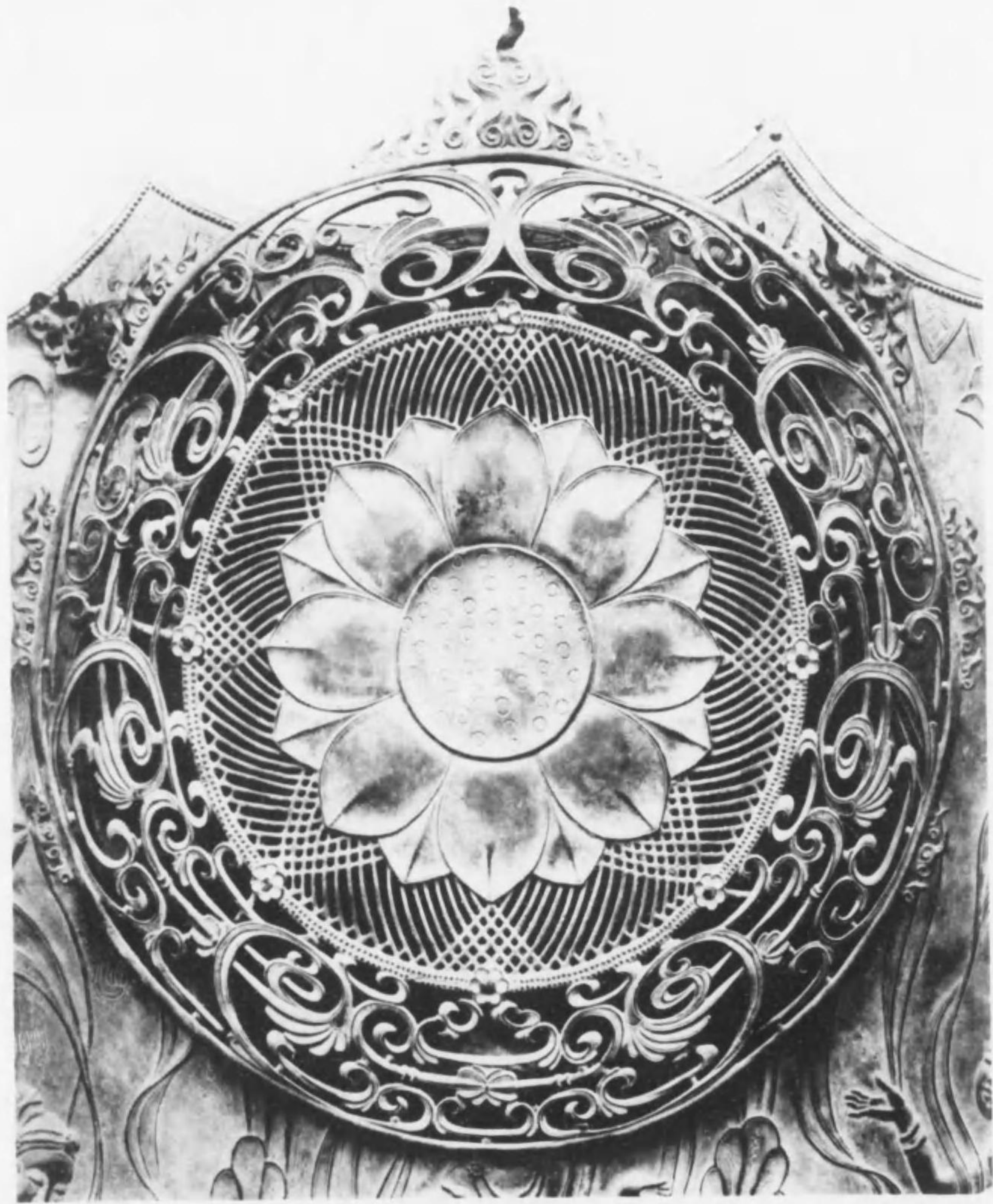
PL. 80 北齐菩萨造像 背



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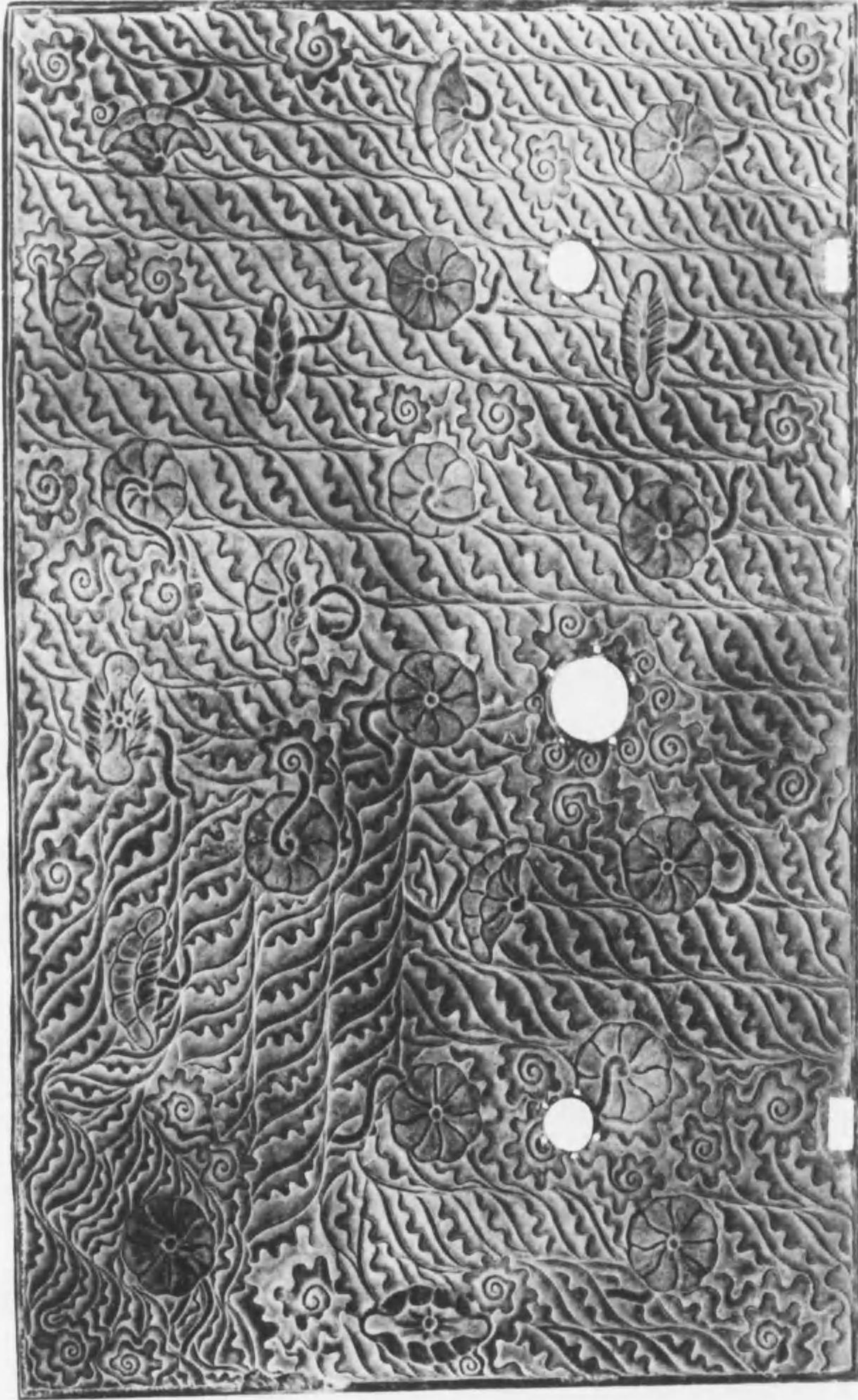
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PL. 02

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THE HORUJI TEMPLE
PART III

THE OTSUKA KOGEISHA
TOKYO
1932

ART TREASURES OF TEN GREAT TEMPLES OF NARA

VOLUME III

THE HORYŪJI TEMPLE

PART III

THE TAMAMUSHI SHRINE (KONDŌ)

PLATES 1-2 THE TAMAMUSHI SHRINE
Height, 7 ft. 8 in.

PLATES 3-18 THE MAIN PART OF THE TAMAMUSHI SHRINE

PLATES 19-34 THE PEDESTAL OF THE TAMAMUSHI SHRINE

PLATES 35 THE PLAN OF THE TAMAMUSHI SHRINE

The Tamamushi shrine is installed on the platform of the Kondō chancel near the northern edge of the eastern side. The origin of the epithet "Tamamushi" is unknown. It was first used in the document of the Hōryūji temple of the Katei era (1235-1237). The notable point in the temple document in the Tempyō period (645-781) is that it is referred to as the model of a palace on account of the use of *shibi* finials, which surmount the top of the roof. It is built of wood lacquered all through and decorated with open-work metal sheets along the edges and ornamental arabesques done in *Mitsudasō* or litharge (a combination of oxide of lead and oil). The four sides of the shrine proper and the pedestal are enriched with Buddhist images and designs in the same medium. The all-famous appliqués of *tamamushi* or wing-sheaths of beetles originally fringed the edges of the shrine.

The work consists of two parts, the palace or shrine proper and the pedestal. The former is remarkable for grace and symmetry and the latter for stability and balance with which it supports the superstructure. To state in detail, the palace is a one-storied building square in plan with four

corner pillars also square in section and stands on a platform provided with steps in front and adorned with *kōzama* mouldings. The front and two sides of it have two door-leaves respectively. The bracket-system, which is composed of the *masu* part having the *saraito* necking and the *hijiki* part carved in a cloud-like moulding, is executed in a vigorous flowing line and resembles the one used for the Kondō of the Hōryūji temple. The underside of the eaves is embellished with a single arrangement of radiating round rafters and this *shitonoki* (or one-fold rafters) is a peculiar feature of the structure nowhere to be met with. The roof is finished in the tiled *gyōgi* style, the ends of the roof looking as if an ordinary *irimoya* roof, but really consisting of two roofs, hipped and gabled, piled one upon the other. Both ends of the topmost ridge is crowned with a *shibi* finial, but one of the originals was stolen long ago and the other was destroyed by fire. Plate 7 reproduces the photograph of the former taken before its loss. The pedestal also consists of two parts, the upper one high and slender, of which the top and bottom are bordered with a band of thick lotus-petals and thereby connected with step-shaped parts, and the lower one broad and low standing on four solid legs moulded into a beautiful shape.

The interior of the shrine, even the reverse sides of door-leaves and the back wall are covered with gilt repoussé plates of Buddhist images—apparently what was referred to as "gilt repoussé one-thousand Buddhas" in the Shizaichō of 747. Plates 18 showing the back of a door will give an idea how

the images are hammered out. The number of the images per leaf amounts to a hundred and fifty or sixty and the whole number for six leaves exceeds a thousand, contradicting the account of the Shi-zaichō. Whereas another old record writes of "thirteen thousand Buddhas"—too many to be taken literally. The execution of Buddhist images is various according to their material and manner of workmanship, but repoussé works are simplest in technique. The present piece may be considered one of the earliest specimens when the art was introduced from the Asiatic continent.

The main deity enshrined in this work was, as the Kondō-nikki says, a small bronze triad. The Thousand Buddhas represented in the interior and Jātaka subjects depicted on the pedestal seem to show that Shaka was the main deity. It was stolen as early as in the Katei era (1235-1237), when Kenshin wrote the "Mokurokushō," leaving only two fragments of the nimbus and gives us no clue as to the subject.

The four sides of the shrine proper and of the pedestal are painted in litharge with Buddhist designs on the black lacquered ground: two Deva kings on the door-leaves in front, Bodhisattvas on those of both sides, a pagoda on the back, a memorial service for Shaka's remains on the front panel of the pedestal, Shaka's self-sacrifice to feed a hungry tigress on the left panel, Shaka laying down his life to hear the sacred verses on the right panel and Mount Sumeru on the back panel of the pedestal.

The first of these pictures, two Deva kings, totally different from the conventional type, are represented with mild features, a gentle and self-possessed bearing, carrying a halberd in one hand and in the other a sword with a ring on its hilt. Their helmets and armour are singular in certain points. Demons are very simply rendered being no more than nude figures. The tender Bodhisattvas on the side doors lean forward very slightly showing that they are attending on the central deity and the elegance consequent on this makes a contrast with the rigidity of posture obtaining in the contemporary sculpture. On the

back panel three pagodas are shown rising from the craggy mountain and containing a Buddha in each. Four Arhats are shown dwelling in its grottoes, with the sun and moon above, ministering angels and phoenixes flying in the air. Simple in design, the whole is rendered in vigorous and assured brush-strokes. It will be noticed that the phoenixes like the carved ones in the Kondō are of the Chinese Northern Wei type.

The left side of the pedestal is depicted with a Jātaka story of a prince, who is Shaka in his previous life, dying for a hungry tigress and her seven cubs by throwing himself from a height. Three successive scenes are drawn in one picture: the prince preparing himself for the act, his plunge through the mid-air and offering himself a prey to the beasts. Such a technique may be considered to have given rise to the method of our scroll-painting. The memorial service represented on the central panel seems to be the sequel of the same story, *i.e.* Arhats holding a requiem mass for the noble prince with the urn containing his ashes and guarded by sacred animals in the middle and two ministering heavenly beings showing themselves above the clouds of incense rising from the burner. The right hand panel is painted with another Jātaka story of Shaka, which tells how his former self a Brahman practising religious austerities had his strong faith tried by Indra. The latter turning himself into a demon appears before the Brahman and recites the first half of a certain sacred verse embodying the eternal truth he was seeking just to tantalize him and to tempt him into ruin. The seeker of truth promises to give his body if he is but allowed to hear the latter half recited. Now in the present work the Brahman bargaining with the devil is shown in the lower part, in the middle his writing the verse on the face of the rock lest it should be forgotten for ever and in the upper part his plunge into the air only to be saved by Indra himself. As in the left panel three successive stages of the same story are represented in a single piece. Lastly the back side of the pedestal represents the sacred Mt. Sumeru

rising out of the waves surrounded by the gigantic dragon, flowing clouds, sun and moon. Below Shaka is seen attended by two Bodhisattvas in a temple, which the fēng birds flank. The design seems to have been suggested by a passage of the Konkō-myōkyō which compares the infinite merit of self-sacrifice by Shaka in his previous existence to the heaven-kissing Mt. Sumeru and the boundless ocean.

The pigments used being vermilion, green, gamboge and yellow ochre mixed with oil and its desiccative, this may properly be called an oil painting. Such a medium does not lend itself to minute delineation and we cannot regard the present piece as an ordinary picture. However, the absence of any other contemporary work nowadays makes it all the more valuable as the oldest extant painting in this country. Broadly speaking, the execution is not yet free from crude archaism either in composition or in brush-work. But the deft and varied drawing of rocks, trees, clouds, phoenixes and dragons with a virile brush speaks very strongly of the style in the Six Dynasties period in China, which made a great deal of the fluency and variety of brush-strokes.

The decoration of the shrine consists of painting for broad surfaces and of open-work metal fittings or painted arabesques for narrow spaces. The metal-fittings being of gilt bronze are applied to the lacquered surfaces of beams and other structural parts, but not to the wall and roof. Those of the upper part or the shrine proper originally stood against the appliques of the wing-sheaths of beetles, the faint traces of which are still to be seen. The pattern consists of very vigorous curves interlaced fantastically and its unique beauty must have been wonderfully emphasized by the iridescent beetle wings glimmering through the dazzling gold. The space left unadorned with such metal-fittings and paintings is decorated with various designs—adjacent to the doors a spray twined with tendrils and an ethereal flower flowing on a cloudlet, above the *zunuki* a line of craggy peaks crowned with trees, higher in the upper row heavenly beings sailing

on clouds and above on the *tōri-hijiki* a series of a very interesting honeysuckle pattern common in Greek architecture. The lotus-petal border marking the upper and lower edges of the pedestal is also enriched with a kind of honeysuckle ornament. Even the surface of steps above and below is all covered with powerful arabesques, of which the one seen on the lowest step of the lower ledge is the most elaborate of all. The conventionalized dragon-head adorning the beautifully moulded legs is done with wonderful power.

The colour-scheme in litharge consists of three pigments yellow, green and red, but they are used with great skill. Making a subtle use of these few colours the painter manages to produce all but endless variety of effect. Principal lines are represented by the juxtaposition of the three colours, of which yellow takes the prominent place. Importance is given either to yellow or to vermilion to strike a dominant note and green is used to supplement it. Care is taken to bring the three colours into harmony so as to keep perfect accord with the character of a design. Thus the unknown artist succeeded in developing a new phase in decorative arts other than the *ungen* colour-shading and his method suits both figure and landscape designs. The word *mitsudato* or *motsudasō* is said to be of a foreign derivation and tells that the material was introduced from the Asiatic continent. The use of the pigment has become very rare since. But in the Yamato district we can still find specimens of its use dating from the Kamakura epoch. Generally speaking the age of *mitsudasō* decoration was the Asuka period, when it revealed endless variety in combination with metal carving. It is worthy of notice that litharge designs have a certain relation with ornaments of sword-hilts and horse-trappings unearthed from our ancient tombs and also with those of China during the Six Dynasties period.

THE TACHIBANA SHRINE (KONDŌ)

PLATES 36-37 THE TACHIBANA SHRINE
Height, Nearly 8 ft.

- PLATES 38-51 THE CANOPY
 PLATES 52-58 THE DOOR-LEAVES
 PLATES 59-71 THE PEDESTAL
 PLATE 72 THE PLAN
 PLATES 73-81 THE AMIDA TRIAD
 (Amida) Seated statue. Bronze. Height, 1ft. 11in.
 (Attending deities) Standing statues. Bronze.
 Height, 10 1/2 in.
 PLATES 82-83 THE NIMBUS AND SCREEN
 Bronze. Width, 2ft. 6 1/2 in.
 PLATES 84-85 THE LOTUS-POND
 Bronze. Size, 2ft. 6 1/2 in. x 1ft. 8 1/2 in.

The Tachibana shrine is installed in the middle of the northern side of the Kondō chancel. It is mentioned in an old record of 747. Another temple document dating from the Kamakura period says that it was made at the instance of Lady Tachibana, mother of queen consort Kōmyō-Kōgō. Although we cannot tell how authentic this statement is, we may well accept it and consider the reliquary comes from her times in view of the style of the shrine and the images housed in it.

It is made of *hinoki* wood (Japanese cypress), lacquered all over, painted with designs in litharge, decorated with pictures in colours on the white priming and has the Amida triad enshrined in it. The type of the reliquary is reminiscent of the style of the Asuka (or Suiko) period. So is that of the ornamental designs, although they are refined to some extent. On the other hand the painting executed on it is done in the pure T'ang manner newly introduced from China and is quite free from Asuka elements. Whereas the Amida trinity with its screen panel and nimbus is mainly in the Asuka workmanship slightly modified by the T'ang style. Its production therefore must be during the reign of the Emperor Temmu and the Empress Jitō (672-696), when the influence of the older school of Asuka had not yet spent itself, but was affected by the superb T'ang art, resulting in a mixture of the two styles.

The Tachibana shrine consists of three parts, the shrine proper, the canopy and the pedestal. The first rectangular in section is very large compared with the other parts. The slender uprights raised

at the four corners are connected with *jifuku, nai-hō-nageshi* and *zu-nageshi* members. The back, right and left sides are each provided with two door-leaves hinged on the *hōdate* boards set up inside the uprights. The canopy similarly designed as those of the middle and western compartments of the Kondō chancel of the Hōryūji is in the Asuka style. On its four sides it turns up oblique eaves and puts down hanging boards made apparently in the imitation of a hanging tapestry and composed of two rows of scale ornaments and a third of triangular patterns filled up with skirt-like folds. The ceiling divided into coffers is covered by means of a frieze of straight *shirin* props running along its four sides. Both the ceiling and *shirin* frieze are lined with boards and then covered with the roof, which is also provided with the turned-up oblique eaves. The pedestal like that of the Tamamushi shrine is divided into the upper and lower parts, the former being slender and high and the latter broad, low and stable. The lower part is the pedestal proper with legs moulded in a peculiar way. The upper part with panels set between its four corner posts is fringed with a rich lotus-petal border on the top and bottom. The manner of execution of the moulding of the legs and of the lotus-petals closely resembling that of the Tamamushi reliquary tells how closely it follows the Asuka workmanship. The whole piece, though with its very large canopy, and shrine and small pedestal, presents a certain harmony between the solid stability of the one and the graceful lightness of the other and the proportion of parts is excellent. Both the canopy, which is quite like those of the Kondō, and the pedestal, which is of the same type as that of the Tamamushi shrine, are in the style of the Asuka period. But the general proportion and form expressive not so much of vigour as of tenderness seems to show that it dates a little later than its companion piece.

The front of the shrine is open, but the other sides have two door-leaves, on which are painted Buddhist deities and Shitenno on the lacquered

ground—the four leaves on the sides represent on the back a standing Bodhisattva and on the exterior a Shitenno respectively and one of the leaves on the back, the other being a later restoration, delineates a deity on the inside and Vajrapāni or Indra on the outside. The Bodhisattvas with a nimbus behind are drawn standing on a lotus-flower growing out of the water with a slight bend of their person inward, one hand lifted to the breast holding a shoot of willow or pressing a forefinger against a thumb and the other hand hung down to hold a water-bottle. We notice that they resemble Bodhisattvas drawn on the Kondō walls in their posture and facial expression, but rendered more tender and graceful, showing that they date from a little later period. In spite of the Asuka technique with which the Amida triad as well as the reliquary is worked out these pictures of Bodhisattvas are done in the pure T'ang style, which reveals that the older Asuka workmanship had not yet suffered its final eclipse, but held its own against the newly introduced T'ang method. Their faces are replete with tenderness and their drapery is done in the facile brush of extreme suavity covering yet but half concealing the rounded limbs below—a characteristic T'ang feature to be seen in the wall-painting of the Kondō. Their diadems, bracelets etc. are also very different from those of the Asuka times. The Shitenno or "horizon gods" guarding Buddhism drawn on the opposite sides are likewise in the T'ang style, with faces calm yet valiant and draperies and armours represented with care and minuteness. A demon or two trampled under their feet entirely different from those of Shitenno installed in the Kondō are not unworthy forerunners of the masterpieces found in the Sangwatsudō and the Kaidan-in of the Tōdaiji temple. The deity depicted on the inside of the door-leaf on the back, though it is impossible to identify what it represents, is exquisitely proportioned and full of calm dignity. Especially beautiful is its half-transparent drapery clinging so naturally and rhythmically to the limbs and executed in flowing but powerful brush-strokes. On the outside of the same door is drawn Vajrapāni

standing on a rock, twisting himself sideways and glaring up to the heavens, with his left hand holding Vajra or club and with his right raised to the breast and clenching the fist. The heroic features and contorted Herculean frame are all the more emphasized by vigorous drapery lines done in powerful brushwork.

The four panels of the pedestal are adorned with pictures in colours on the primed ground, three Bodhisattvas on the front and back and an Arhat on the sides respectively. The picture in front is sadly battered and age-worn and we can only distinguish the upper parts of Bodhisattvas on the right and left side. The one at the back has been preserved best of all. Two lotus-stalks rise out of the water and each of them divides itself in two. The inner two combine to support the lotus-seat for the central Bodhisattva, the other two being each crowned with a flower and carrying a Bodhisattva on it. The deities are represented in an easy and care-free posture, sitting cross-legged or raising one knee, turning the face upwards, glancing aside, resting the cheek on one hand, pointing at something with a finger, or having a chat, each in his own way. In the background is seen a range of mountains. In all likelihood the picture represents a part of the Buddhist Paradise, heavenly beings enjoying themselves on the sacred pond, where blow, as the legend says, lotus-flowers as large as wheels. The deities have arched eye-brows, large eyes, small mouths and cheeks not so full as those of the deities drawn on the door-leaves. Their draperies consist of skirts and long narrow strips of cloth worn baldricwise. Unlike the drawings on the doors, these are polychrome paintings executed on the ground coated with Chinese chalk. The facial features, limbs and body are outlined in red lines and then shaded off in vermilion. But the eye-lids, eye-brows, pupils and division of upper and lower lips are marked in black lines. So are the folds of draperies done in black and then applied with simple tints instead of shading them off. In the pose and features of the deities and the character of painting such

as shading, the present work bears a strong resemblance to the frescoes in the cave-temples of Ajantā, India, and points to the great influence of Indian painting through that of China. There is also a remarkable coincidence between this and the wall-painting of the Kondō. We may think that the delicate charm in the former and the grandeur in the latter are simply due to the difference of the scale and date of the two works. The litharge drawings on the door-leaves and these full-coloured paintings on the white-washed ground, while they are equally free from the Asuka workmanship, are quite distinct from each other in their brushwork and other characteristics, perhaps owing to the difference of hand, though belonging to the same age. The right and left sides of the pedestal are each drawn with the side view of a priestly figure, probably an Arhat. The colours have peeled off and left the pictures very indistinct, but the right side, better preserved than the left, reveals a very simple drawing.

The reliquary is all lacquered and painted in litharge with various floral arabesques except for the four sides of the pedestal and the canopy, the latter of which is primed first of all and then decorated with ornamental designs in colours. Such a decoration on the four posts, *jifuku*, *nageshi* etc. of the shrine proper and on the pedestal excepting its four panels has been bedimmed by age, but the two-fold boards supported by the upper lotus-fringe of the pedestal show on the underside the ornamental designs best of all. The one on the upper board consists of a sort of *hōsōge* arabesque in very suave and delicate lines, while the one on the lower derived from the honeysuckle ornament of the Asuka period has lost the virile force of its prototype, but is striking for its exquisite beauty. The corresponding two-fold boards under the lower lotus-fringe is decorated with a similar pattern.

The hanging-board, which makes the lower part of the canopy, is enriched with the same figures as those of the canopies of the Kondō in the middle and western compartments suggestive of their bro-

cade origin. Its eaves and projecting boards from its ridges are painted with a sort of *hōsōge* arabesque strongly influenced by the T'ang arts and contrasting with the vigour of the Asuka times. The latticed frame of the coved ceiling and the frame of the *shirin* frieze are painted red, while the divisions of the ceiling are filled up with a lotus design similar to the one seen in the coffers of the Kondō ceiling and those between the *shirin* props with a powerful floral design combined with a modified honeysuckle leaf and a lotus leaf, clearly pointing to its Asuka origin. The back surface of the hanging boards is divided into the upper and lower rows, of which the former subdivided into eight or six compartments is painted with a range of mountains overgrown with trees and the latter with a fold-like pattern, in the same manner as in the canopies preserved in the Kondō.

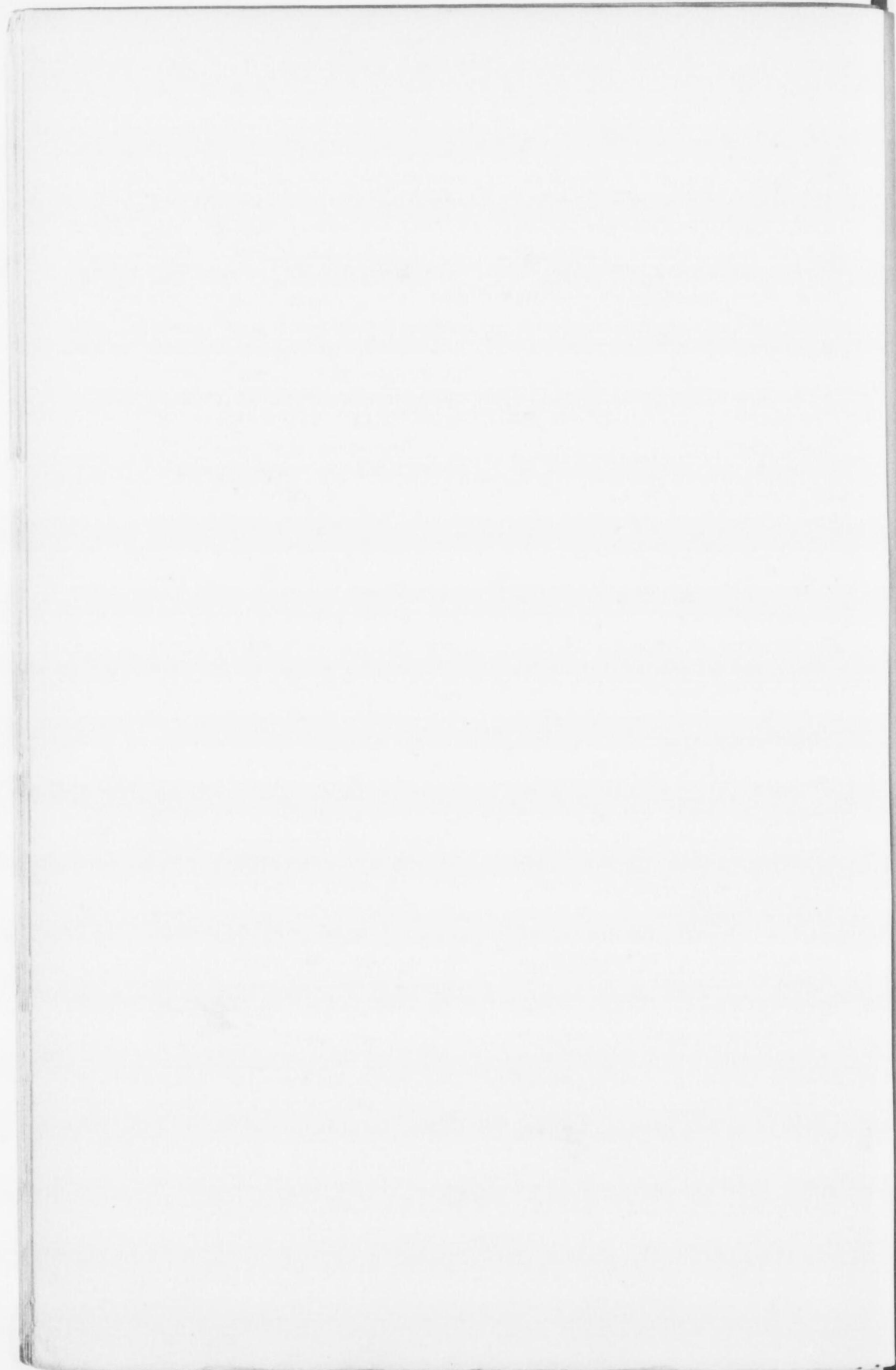
In the shrine is installed the gilt bronze triad of Amida said to be the tutelary deity of Lady Tachibana. The floor is covered with a gilt bronze plate carved with ripple patterns and intended to represent the sacred pond of Amida's Paradise. Three lotus-stalks rise therefrom crowned with a lotus flower. Amida is seated on the large hemispherical central flower and his attendants stand on the smaller globular one on either side. Farther back behind the triad stands supported by two handles a gilt bronze screen with a separate open-work nimbus made of the same material for the main deity. The central deity with its well-rounded affable face and long and narrow eyes like those of the deities represented on the door-leaves is undeniably executed in the style of the renowned Tori and the hair has large curls turning in opposite directions. The drapery though covering both shoulders in the manner of Buddhist statues of the Asuka period consists of facile and flowing fold-lines somewhat different from the singular virile ones peculiar to the Asuka period, but bearing a certain resemblance to those of Yumehigai-Kwannon in the Hōryūji temple or Kōyakushi in the Shinyakushiji temple. The attending deities with the facial expression very like that of the main deity, but a little

more suave has a slight bent in the waist unknown to the Tori school. Its drapery is executed in smooth flowing lines and its diadem is surmounted with a honeysuckle ornament peculiar to the Asuka style. To sum up, the keynote of the work is the technique obtaining in the Suiko epoch, but it is refined and beautified by the introduction of T'ang elements, and this is the reason why it strikes a note distinct from the technique shown in the purely T'ang Bodhisattvas drawn on the door-leaves.

The floor plate rectangular in shape is carved in bas-relief with lotus-leaves some open and some still folded and floating on the water and with water-rings rippling and swirling in startling truth and naturalness. The wave design of the same kind is patterned on the pedestal of the main deity of the Tamamushi reliquary. The latter belonging indisputably to the Asuka period, we see here again the Asuka origin of this admirable wave pattern of the Tachibana shrine. The three stalks rising out of the water slightly twisted and relieved with unfolded lotus-leaves and water-plants are crowned with flowers—the middle hemispherical and the other spheroidal—proportionate to the deities standing on them. The petals are suggestive of the Asuka workmanship and the Asuka honeysuckle is carved on those of the attendants' pedestals. The screen backing the triad consists of three bronze leaves connected with four hinges. The wavy outline above is somewhat Indian and is fringed with a series of pendant-like triangles marked with a honeysuckle ornament. Of the three leaves the central one, larger than the others, is executed with three heavenly beings in low relief and the others are carved with only one. These figures sitting on full-blown lotus-flowers with twisted stalks have a most graceful varied pose, their long scarfs and filmy draperies floating far behind and above them in swirls and undulations. The rest of the space is filled up with lotus-flowers and -leaves, water-plants and clouds and is surmounted with several Buddhas sitting

under open-work canopies. The engraving of this screen evinces a deftness that leaves little to be desired either in composition, disposition of parts or in the flowing rhythm of expressive lines. The style is the perfect fusion of the Asuka and T'ang styles. No less wonderful is the chaste finish of the open-work bronze nimbus for the central deity, which is fixed with a short curved handle on to the upper part of the central panel of the screen. It is composed of three parts: a delicate lotus-flower in the centre, an open-work geometrical pattern consisting of interlacing arcs and surrounding the central lotus and the outer ring made of a superb floral arabesque in vigorous and rhythmic lines, and enriched with several flame ornaments. The beautiful arabesque has its prototype of the Asuka date in the mandorla of the Yumedono Kwannon and was undergone the process of modification with wonderful success.

To summarize the foregoing account, the Tachibana shrine offers a most interesting subject for the study of art history. The type of the shrine and its ornamental designs are mainly of the Asuka style with some influences of T'ang arts. The images enshrined in the reliquary are done in the manner of the Asuka school headed by Tori, but modified to a great deal by the T'ang style of sculpture with perfect skill. While the *mitsuda* paintings of Buddhist deities, Shitennō and Niō depicted on both sides of the door-leaves are of the pure T'ang style without any trace of the Asuka technique. The pictures on the four sides of the pedestal are also in the genuine T'ang manner, recalling at the same time of many Indian elements. We must conclude therefore that the whole work dates from a period when the older Asuka style was still alive and was learning lessons from the Chinese school of T'ang, that is during the reign of the Emperor Temmu and the Empress Jitō. From this consideration the attribution to Lady Tachibana by the temple tradition and records is not improper, at least from the technical point of view.





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