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Handwritten Chinese calligraphy in cursive script (caoshu) on aged paper. The text is arranged in approximately six horizontal lines, reading from right to left. The characters are highly stylized and fluid, with varying line thickness and some ink splatters. A circular seal is visible in the bottom right corner of the calligraphic area.





PL. 119

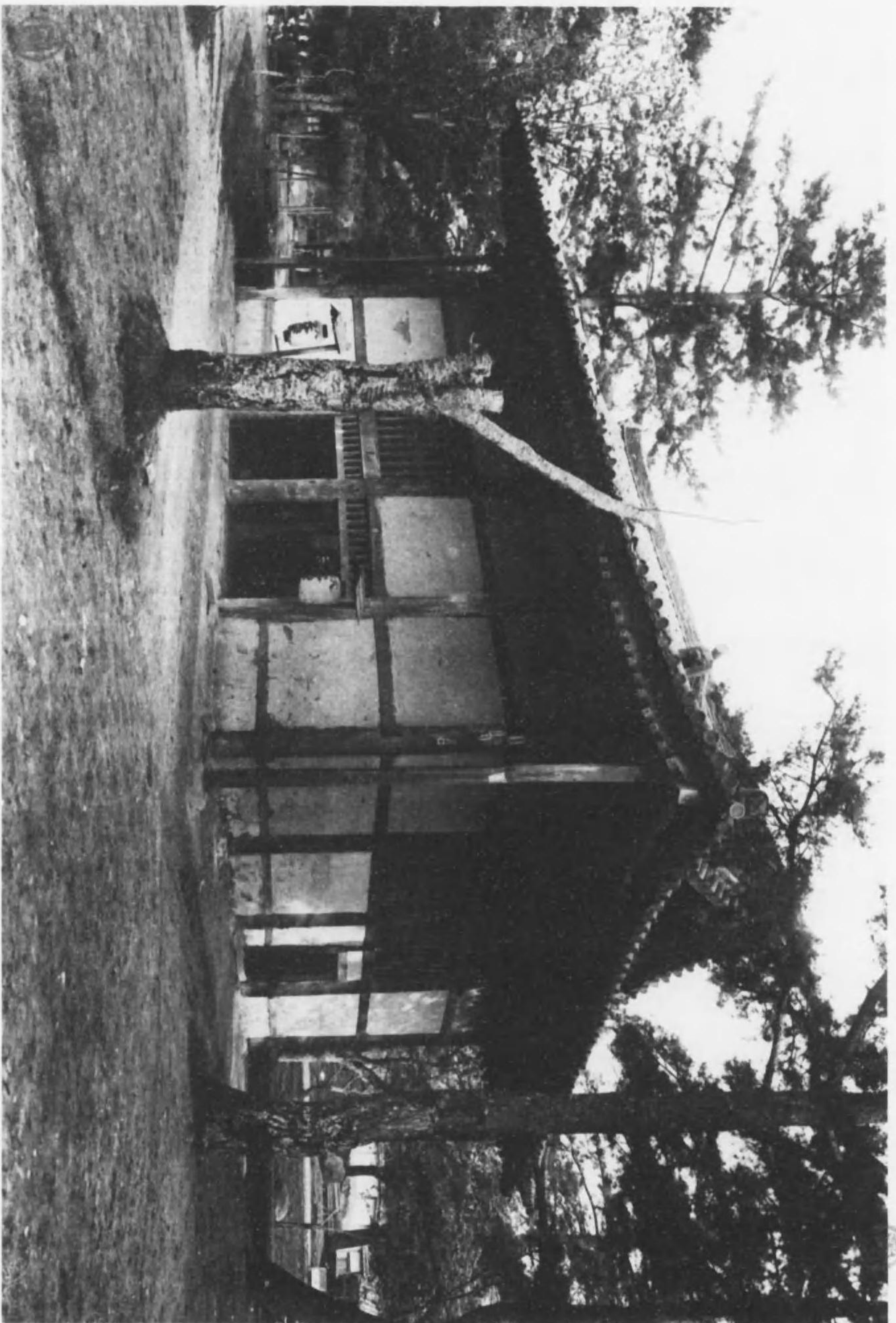
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CATALOGUE
OF
ART TREASURES
OF
TEN GREAT TEMPLES OF NARA
VOLUME FIFTEEN
THE KOFUKUJI TEMPLE
PART 2

THE OTSUKA KOGEISHA
TOKYO
1933

ART TREASURES OF TEN GREAT TEMPLES OF NARA

VOLUME XV

KÔFUKUJI TEMPLE

PART II

PLATES 1-3 HOKUENDÔ

Height, 48 ft. 8½ in.

PLATE 1 VIEW OF HOKUENDÔ

PLATE 2 CEILING OF CHANCEL

PLATE 3 BRACKET-SYSTEM OF GAJJIN

In 721 the Emperor Genshō and the preceding Emperor Gemmyō decreed the Prince Nagafusa to erect a temple in the grounds of the Kōfukuji in commemoration of the merit of Fujiwara Fubito, one of the faithful retainers. The Hokuendō had originated in this. According to the old documents of the Kōfukuji, the Hokuendō had occupied one compartment in the grounds, originally consisting of two Halls with corridors and the images of Miroku-Triad had been ensconced in the main round Hall.

After the erection the Kōfukuji had a fire in 878, 1017 and 1046, and in every time only the Hokuendō had scarcely escaped the flames. But at last a fire in 1049 had reduced it to ashes. For a long time there were no attempts to rebuild the Hokuendō. Once in 1092 it was restored as it had been, but this new one was consumed by fire again in 1906. The third restoration in 1108 also was burnt to the ground, when the Tōdaiji altogether were fired by the Heike Family. The present Hokuendō is the fourth rebuilding which was constructed in 1208, and yet is to be said as the oldest structure among others in the Kōfukuji, while the many other temples and Pagodas in the precincts were utterly ruined by frequent conflagrations.

The outside parts of the present Hokuendō are all pillars, while in usual the posts of the octagonal temple are formed in octagon. The door in each

of four sides and the window in each of the rests are to be seen. The bracket-system is the mitesakigumi, lacking in small ceiling and slanting props. It was unusual at this era to adopt the double use of mitsuto and totsuka between the bracket-systems as we see now. The eaves with the trinal rafters are also an exception. It might be said that the manner of such a rare kind was a new departure from the old conventions, inspired by vital power of culture in the early days of the Kamakura epoch.

The roof, roofed with tiles, is formed in octagon and on the roof are set the same octagonal-formed roban with the small hōshu on each corner; upon the roban, the hachi, the ban, the renga (the lotus flower), the hōshu and others are put upon one another and the Kaen is put on the top. All these are of bronze.

The interior are divided in two parts, najjin and gajjin, by setting up eight pillars between them. The najjin (the chancel) is a little higher than the gajjin and the images of Miroku-Triad rest on the najjin. From the Shumidan placed within the centre of the coffered ceiling hangs the tengai (the canopy), on which we can trace the several marks of decorative forms made of flat boarders and in coloured, such Sun and Moon, Lotusflowers and several music instruments.

Its appearance in the whole shows us a little unstability, in the cause of the fact that the each length of the eaves is longer in relation with the width of the ground-platform and as a matter of course the dimensions of the roof are too broader.

But if we stand on the other point of view, we can see the complexity and gravity which might be characteristics of the Hokuendō. In this point the Hokuendō is one of the remarkable one among the temples of the Kamakura period.

PLATES 4-6 MIROKU-TRIAD (HOKUENDŌ)

Seated Statue. Wooden and in gilt lacquer.
Height, 4 ft. 7 in.

The fires had done damage to the images enshrined originally in the Hokuendō; now the present images are said as the productions of Hōin Unkei, who had made them in 1208, when the present temple had been rebuilt. The central image, Miroku-Bosatsu, is formed in Nyorai's form. To the pedestal and the nimbus some repairings of later times are visible. On the images of two Attending Deities, together with their pedestals, some repairings in the Ashikaga period are also traceable.

This image shows us the features of human beings more than that of images in the later Fujiwara period at the mark of swelling contours of its form or of its coarse-grained style of rahotsu. The borders of the hair appears in waves at the forehead, and the strained lines of eyelids, the large nostrils and the tight lips are all remarkable. The sculptural treatise seen at the folds of draperies shows us the realistic intention. In comparison with the images in the preceding era, this images of Miroku-Triad have so much tones of smoothness and vividness that remind us of the Images of the Nara epoch, and yet they are not lack in some newer tastes of the days.

To be sure have they the true style of the Kamakura period and moreover it might be said that they are the best among the Buddhist images, because they are the representatives among the works of Unkei, the first man in the age.

PLATES 7-11 MUCHAKU-BOSATSU (HOKUENDŌ)

Standing Statue. Wooden and Coloured.
Height, 6 ft. 2 in.

PLATES 12-16 SESHIN-BOSATSU

Standing Statue. Wooden and Coloured
Height, 6 ft. 2½ in.

Each stands on either side of the Miroku-Triad in the Hokuendō and has been believed as the works of Hōin Unkei, made in 1208 together with the images of the Miroku and Shitennō. According to the old documents they were named such as of Seshin, the founder of the Hossō sect, and Genzō, but the name of the one of them had been mistaken for the name of Muchaku, the elder brother of Seshin and the founder of the Hossō sect.

Each has a broad crown, deep eyes, big nose and tightened lips. Its robust frame and the air of perfect composure show us the greatness of virtuous men. The contrast between two images is very interesting; one seems like a saint of strenuous efforts, showing mental vigour about his features, and the other is like a wise and virtuous person, showing the air of gentleness of the mind. And each shows us the subtlety of realistic carving technics, yet we must notice the boldness in the handling of the draperies.

It might be said that the genius of Unkei, the excellent master of the age, had its swing in such realistic works more than in idealistic ones like the image of Miroku.

PLATES 17-28 SHITENNŌ (HOKUENDŌ)

Standing Statues. Lacquered and Painted.

PLATES 17-19 JIKOKUTEN

Height, 4 ft. 4½ in.

PLATES 20-22 ZŌCHŌTEN

Height, 4 ft. 5½ in.

PLATES 23-25 KŌMOKUTEN

Height, 4 ft. 6 in.

PLATES 26-28 TAMONTEN

Height, 4 ft. 4½ in.

In the Kōfukuji temple many Images of Shitennō are found; in the Tōkondō, in the Nanendō, in the main Hall (Hondō) and in the Hokuendō. The statues in the Hokuendō are made of dry-lacquer, painted by many colours and decorated with rich designs. In the apples of the eye are inlaid obsidians (or pastes). Although can we find many traces of repairing, the general features of them

have fully air of being original and the original designs also remain for the most part.

According to the writings impressed upon the reverse sides of the pedestals of Zōchōten and Tamonten, it is known that these images were made in 792 and enconced primarily in the Daianji Temple and repaired heavily in 1285. Though can we not trace up a clue of the fact that when and why they were afterwards removed to the Hokuendō from the Daianji, we may believe in the reports of the writings mentioned above.

Now, facing to these images, we notice the dowerful manner as well as grand spirit of the Nara epoch. About the year 792 there happened the transfer of the capital, but as the cultures of the new age did not come out for a while, then the spirit of art survived still in the former capital (Nara) and its neighbourhood. This is the reason why these Shitennō have the peculiarities of the later Nara style.

The image of Jikokuten displays the air of being ready for an encounter, Zōchōten shows us a valiant gesture in excitement; Kōmokuten threatening his enemies, and Tamonten remaining unruffled. They are all simply interesting. Each of them shows us the air of more sublimity, characteristics of the Nara style, than the same images in the Sangatsudō (Tōdaiji) or in the Kaidan-in, or the Jūnishinshō in the Shin-yakushiji temple.

Their shorter necks, thick trunks of body and legs, and steady postures all intensify the air of gravity or sublimity. An experienced hand only could make these sculptures. Anyway we may count these Shitennō as the best among other productions of the late Nara style.

PLATES 29-32 PAGODA (HOKUENDŌ)

Five-Storeied. Tile-roofed. Height, 164 ft. 3½ in.

PLATES 33-36 FOUR BUDDHAS

Seated Statues. Wooden and in gilt lacquer.

PLATE 33 YAKUSHI-TRIAD

PLATE 34 MIROKU-TRIAD

PLATE 35 SHAKA-TRIAD

PLATE 36 AMIDA-TRIAD

This five-storeied Pagoda soars above the clouds to the south of the Tōkondō. But this is not the original one. The Temple tradition says that the original pagoda was erected in 730, following the idea of the Empress Kōmyō, and had a small pagoda and the Mukujōdarani within. Enshrining the images within the pagoda was religious tradition of old age, so in reality we can cite such instances in the Hōryūji or in the Yakushiji.

The original Pagoda, together with many other images, had been burnt to ashes by the fire caused by lightning in 1018. Once in 1031 it had been rebuilt. Since then, the fall and restoration of it was repeated often.

Late in 1426 the present Pagoda was erected, making a set with the Tōkondō; and in respect of its height this one comes next to the Pagoda in the Tōji Temple. Between the Tōkondō and this Pagoda, there are many resemblances in their whole constructions and in details, showing us the style of the Nara epoch. We can find many marks in respect of its construction; for instance, the eaves with double rafter have a small ceiling with slanting props, coffered Ceiling in the first story and the shinbashira (the centre post) covered with boards in every side. Around the shinbashira was based the shunidan (the platform), on which Four Buddhas are enconced.

PLATE 37 NAN-ENDŌ

The Nan-endō was built in 813 under Fujiwara Fuyutsugu's instructions and the image of the Fukūkensaku-Bosatsu was enshrined within.

As the Nan-endō and the Fukūkensaku were originally made to pray for the prosperity of the Hokuke (one of branches of Fujiwara Family) so they became the objects of the worship of the Family. Since then, as the Family (especially the Hokuke) enjoyed higher prosperity, the worship to them grew stronger.

Before the present Nan-endō was rebuilt, the original had a fire in 1046 and its restorations and falls had been repeated.

Its octagonal style is as the same as that of the

Yumedonō or the Hokuendō, but we cannot find either the gracefulness of the Yumedonō or the sublimity of the Hokuendō.

PLATES 38-39 FUKŪKENSĀKU (NAN-ENDŌ)

Seated Statue. Wooden and in gilt lacquer.
Height, 11 ft. 3½ in.

Buddhist doctrines teach us that Fukūkensaku-Kwannon, the principal image in the Nan-endo, has immeasurable Benignity to save the world and satisfy all desires. So the belief in Fukūkensaku had become fashionable during the Nara epoch, and it is no wonder that the productions of the image of Fukūkensaku were found during this era.

Although many images of his are there, the typical form which flourished in Japan is that which has one face and eight elbows. The original image in the Nan-endo barely escaped from the conflagration in 1046; and after the Nan-endo was rebuilt, it was ensconced again on Feb 22, 1048. But it was burnt to ashes at last, when the horrors of war fell upon the Nan-endo and to fire sprung up again. Many years later, in 1189, Kōkei, a master carver of Buddhist idols, had produced the image which has remained to our days in defiance of fires.

Kōkei, the sculptor of this image, is said to be the successor of Zōchō of the fifth generation, and he was the son of Kōjo and the father of Unkei; and gained the rank of Hokkyō in 1183, and the rank of Hōgen afterwards.

The images which remained as his real work and documents also assured of, are the images enshrined in the Nan-endo only, so their historical value is immeasurable.

This Fukūkensaku shows us the characteristics that leaved out and exalted above the types or manners of the Fujiwara era, or the technic of Jōchō survived to his days. The most evident marks of the images are the proportions to be seen in every parts of the bodies, and the expressions of their features. These marks of realism were attained by Unkei, his son, extremely, but we should not neglect his realistic spirit and his success.

PLATES 40-45 SIX PATRIARCHS OF HOSSŌ SECT (NAN-ENDŌ)

Seated Statues. Wooden & coloured. Height.
(Shin-ei) 2 ft. 8½ in., (Gembō) 2 ft. 9½ in., (Zenshu) 2 ft. 9 in., (Jōtō) 2 ft. 6½ in., (Gyōga) 2 ft. 6 in., (Gempin) 2 ft. 6 in.

The so-called Six Patriarchs of the Hossō Sect in this country are high priests who lived in the Nara and earlier Heian periods, *viz.* Shin-ei (*d.* 737), Gembō (*d.* 746), Zenshu (*d.* 797), Gyōga (*d.* 803), Gempin (*d.* 818) and Jōtō (*d.* 815). Like the principal image of the Nan-endo these statues are by the hand of Kōkei. It is not known whether the Hall was primarily provided with such images of the Six Patriarchs. However, an old record refers to the rescue of Patriarch pieces from flames during the fire of the Eishō era (1046-1052) and so their presence as early as the eleventh century is undeniable. Like Kōkei most sculptors of the Kamakura period, who evolved a new style of realistic sculpture, reverted from the Heian tradition to the superb Nara technique, applying at the same time lessons they learned from Heian masters in wood carving, which was apparently no favourite in the Nara epoch, and giving expression to the spirit of the age with which they were imbued. In producing these works Kōkei must have thought of memorial portraits of Nara date as well as the original group lost in the fire of the Chishō era. However, he did not slavishly imitate either, for he was apparently dissatisfied with the process of excessive idealization to be seen in those earlier works. True Kōkei's pieces are free from such a defect, but their lifelike realism tends to lose delicacy and coarsen. Minor details of face, fingers and drapery are rendered very minutely. The artist's characteristics are well seen in the execution of fold-lines, which are carved very boldly in a large number of irregular and disorderly lines brought closer together with deep hollows between. The effect of complexity and some lack in harmony herein is successfully removed in works of his followers Unkei, Kaikei, Jōkei *etc.* This is very noticeable as reveal-

ing Kōkei's position as the founder of the sculptural art of the Kamakura period.

PLATES 46-53 SHITENNŌ (NAN-ENDŌ)

Standing statues. Wooden & coloured.

PLATES 46-47 JIKOKUTEN

Height, 6 ft. 7½ in.

PLATES 48-49 ZŌCHŌTEN

Height, 6 ft. 5½ in.

PLATES 50-51 KŌMOKUTEN

Height, 6 ft. 9 in.

PLATES 52-53 TAMONTEN

Height, 6 ft. 9 in.

These statues of Shitennō or Four Guardian Gods are installed around the principal image of the Nan-endo. The history of their production is much the same as that of the latter. The original Shitennō made in the Kōnin era (810-823) lost in the fire of 1046 impaled underneath by deities of the East, West and North, but was forthwith supplied with the ones made by Jōchō. Another fire in 1180 destroyed them altogether as well as the principal image. Finally the present work was carved by Kōkei in 1189. We notice in the pose of these pieces little of that dynamic power which characterizes the Kamakura workmanship of warlike deities. It was because Kōkei as eldest of the exponents of new Kamakura sculpture found himself unable to free himself from the earlier static technique so completely as his brother artists. Thus in facial expression and manipulation of fold-lines he is as realistic and powerful as any master in the Kamakura period, but posture in his works is too tranquil to keep perfect harmony.

PLATES 54-57 BRONZE LANTERN (NAN-ENDŌ)

Height, 8 ft. 8 in.

The lantern placed in front of the Nan-endo, has lost two out of its six panels on its main part and four out of six scroll-ornaments on its roof surmounted with the ornamental finial restored in 1833. The cast bronze inscription of the panels tells how the lantern was made in 817 by Fujiwara-Manatsu in order to pray for the repose of his deceased father's soul and expiates on the merits of offering

a light to Buddha, as does the inscription on the lantern of the Daibutsuden in the Tōdaiji temple. Unlike the latter work, which is very large and impressive with the gigantic main part, the present piece graceful and well-proportioned has a small main part. This is supported with a loftiform base diminishing in size and ending in two fillet mouldings. The column a little thicker at the end is dexterously marked with three mouldings and rests on a pedestal curved very powerfully. The lower part of the lantern and pedestal is diversified with carvings of lions set within *kizama* mouldings.

PLATES 58-66 THREE-STORIED PAGODA

This pagoda standing in the south-western corner of the Kōbukuji temple on a lower level west of the Nan-endo is assigned to the year 1143 by temple tradition, but there is no proof. On the contrary its architectural style bespeaks a later date, *viz.* the earlier Kamakura period. It is executed in the native *wayō* style. A peculiarity of composite brackets used here is the *hijiki* seen at the four corners, which projects in an unusual manner so as to take the place of the *onito*. The curve of the roof and eaves and the proportion of different members follow the canons of the later Heian period, but acquire more delicacy and gracefulness. Close resemblance to such structures as the Korō of the Tōshōdaiji, Shōrō of the Shin-yakushiji, Portal of the Hannyaji *etc.* makes it indisputable that the pagoda is among the most notable of the earlier Kamakura buildings. Particularly admirable is the flawless perfection with which the details are unified into an organic whole as well as the harmony visible in the graduation of the three stories and small members such as brackets, rafters *etc.* In the first storey the ceiling of the chancel as well as the ambulatory is latticed and is provided with a cove. The four pillars are connected with the central pillar with boards, on the primed surface of which are drawn a thousand Buddhas in full colours representing, as the tradition goes, the Land of Yakushi in the East, the Land of Amida in the

West, the Land of Shaka in the South and the Land of Miroku in the North. Nearly all the available space of the ceiling panels, *shirin* friezes, pillars, braces, jambs *etc.* is enriched with coloured decorations, which, though very much discoloured and peeled off, remind us of the original splendour in ornamentation—another Fujiwara characteristic retained in the earlier days of the Kamakura period. The style of painting shows that it dates from the time of the erection.

PLATES 67-68 JIZŌ-BOSATSU

Standing statue. Wooden & coloured. Height, 4 ft. 7 in.

Though overlaid with colours and ornamental designs by a later hand, the image together with its lotus pedestal is made of a single block in the earlier Heian manner. As is usual with such works, it is very powerfully carved out with stout build, massive and statuesque. Likewise it is corpulent and slightly out of proportion having a large head, broad brow and prominent eyes, nose and mouth. Seen sideways the brow and nose presents a straight line as is often the case with statues of this type. However, the style and technique become more dexterous and refined than in earlier works, particularly in the treatment of drapery—folds over the arms and elbows and somewhat conventionalized ones over the knees. From these considerations we must assign it to the Fujiwara rather than the earlier Heian period.

PLATES 69-70 YAKUSHI-NYORAI

Standing statue. Wooden & coloured. Height, 3 ft. 6½ in.

The head and body are made of a single block, but the shoulder, arms and knees consist of separate pieces of wood. In a cavity hollowed out in the back were recently discovered two hand-written rolls of the Yakushi-kyō sutra dated 1013 and 1248 respectively. The dates tell the time of authorship and repair, which is testified by the workmanship—a rather thick physique, slightly larger beads of conventionalized hair, facial features somewhat dignified

in the manner of the preceding Kōnin period and billowy folds of drapery largely softened in the Fujiwara style. Beautiful features though sadly damaged are admirable.

PLATES 71-74 KŌMOKUTEN

Seated statue. Wooden & coloured. Height, 5 ft. 2 in.

The history and sculptor of this statue are not known and the other three companion pieces now belong to private collectors. However, it is assigned to the mid-Fujiwara period from its general type and technical characteristics. It is of stout build, well-proportioned and of intense, but somehow tender expression. The armour is decorated with beautiful details such as bells on the breast, a *kikuza* ornament in front, a flower-ornament hanging down and bells set round the lower body. Floral arabesques are also very graceful. The style and workmanship of the piece balancing simplicity and elaboration with success are free from being effeminate, indicating the time of production very well.

PLATES 75-76 BONTEN

Standing statue. Wooden & coloured. Height, 5 ft. 11 in.

The image carved by Jōkei in 1202, as is told by an inscription, was discovered in 1915 when it was repaired. Being a typical work of the master, this graceful figure of Bonten makes a delightful contrast with another representative statue by him, the venerable Yuima in the Tōkondō of the Kōbukuji temple. Jōkei's art is quite different from his contemporaries, neither with Unkei's finish and solemnity nor with Kaikei's beauty and charm, but is praiseworthy for steady execution, though somewhat lifeless and lacking in unity of effect.

PLATE 77 BUDDHA'S HEAD

Wooden. Height, 3 ft. 5½ in.

Nothing is left of the statue to which this head belongs and except the inscription "Saikondō" in India ink we have no clue regarding its history. It is lacquered, but gold leaf has been lost altogether. From its hair and facial features distinct

from Jōchō's manner we must think that it belongs to the Kamakura period.

PLATE 78 HEAD OF SHITENNŌ

Wooden.

The expression of rage and vociferation seems to show that it belongs to Zōchōten, but it is not known which hall the statue belonged to. It is coloured, set with crystal eyes and crowned with a metalwork chaplet. The realistic carving very dexterous is very typical of Kamakura sculpture.

PLATE 79 AMIDA-NYORAI

Seated statue. Wooden & gold-lacquered. Height, 9 ft. 2 in.

This is installed as the main image in the Ōmidō (popularly known as the Jūsangane) of the Bodaiin, a subsidiary temple of the Kōbukuji. It is a representative Kamakura piece composed of several wooden blocks and covered with gold-lacquer. The skill shown herein is very high, especially admirable for its large and impressive eyes.

PLATES 80-81 MIROKU-BOSATSU

Statue seated in *lalitāsana*. Wooden & lacquered. Height, 1 ft. 11 in.

PLATES 82-83 PAINTING ON SHRINE-DOORS

Height: Shrine 5 ft. 5 in., Doors 3 ft. 10½ in.

According to tradition this enshrined Miroku-Bosatsu was the principal image of the Daijōin established in 1087, of which successive abbots were royal princes in holy orders. The shrine as well as the painting is typical of the earlier Kamakura arts. The statue is painted in gold, decorated with medallions in cut-gold leaf on drapery and set with crystal eyes. It is backed with a sort of mandorla of the so-called Mibu style, which is more like a screen and has later cloud-scrolls. The pedestal is designed very elaborately and is diversified with the use of a lion image instead of the so-called *shikinasu* part. As for the deity, it is a good specimen representing a phase of Kamakura art, very powerful yet stressing external details and novel devices such as shown in the treatment of varied and diversified fold-lines. The canopy is a

later restoration except for its flying angels, which are of the same date as the image itself. The shrine in the Kasuga style and belonging to the same period is provided with doors on all sides. The inner surface of these door-leaves is painted in full colours with Patriarchs of the Hossō sect, Shitennō, Dairin-myōō and Fudō-myōō, making a mandala painting with the statue of Miroku in the centre. Above are inscribed life-histories of Bodhisattvas and priests within rectangular sections. The pictorial style is the conventional one of the Kasuga Art Bureau.

PLATES 84 KWANNON-BOSATSU

Standing statue. Wooden & gold-lacquered. Height, 2 ft. 10½ in.

The statue, which is the principal image of the Naidōjō of the Kōbukuji temple, is composed of a number of wooden blocks and painted all over in gold. The drapery is very beautifully coloured and set with medallions of cut-gold leaf. Crystal balls are used for eyes. Intricate and detailed ornaments in its robes, skirts, long scarfs, pendants, diadem and pedestal show the loss of grip and date it not earlier than the Ashikaga period. The decoration and moulding remind us of later architectural ornaments of that time.

PLATE 85 SHAKA-NYORAI

Standing statue. Wooden & gold-lacquered. Height, 2 ft. 1½ in.

PLATES 86-91 PAINTING ON SHRINE-DOORS

Height of doors, 2 ft. 1½ in.

This is a work of extraordinary beauty, constituted of several blocks of wood, set with crystal eye-balls, painted in gold and attired in *kesa* gorgeous in bright colours and ornamented with cut-gold leaf patterns. It is believed to have been installed as the principal image in the Rokkakudō or Hexagonal Hall erected at Kasagi by a famous priest Gedatsu-Shōnin in 1194. The style being that of the earlier Kamakura period attests the truth of the tradition. The hair is done in coils after the manner of Shaka of the so-called Seiryōji type. The

facial expression is tender and tranquil. The folds of drapery are remarkable for absence of realism for such a sculptural work in the Kamakura times. Whereas the mandorla is very notable for its novel device in ornamentation. The shrine for this statue is lost leaving behind its twelve door-leaves. Being of the same date as the image, these pictures are rendered in steady brushwork and elaborate colouring, which give a certain sense of dignity, though not of refinement.

PLATE 92 PORTRAIT OF PRIEST JION

Kakemono. In colours on silk. Height, 7 ft. 11 in. Breadth, 4 ft. 1 in.

PLATE 93 PORTRAIT OF PRIEST JION

Kakemono. In colours on silk. Height, 5 ft. 11½ in. Breadth, 2 ft. 7½ in.

Jion-daishi is a Chinese priest during the reign of the T'ang emperor Kao-tsung. He was a disciple of the famous translator Genjō-Sanzō and himself translated Buddhist scriptures into Chinese and wrote commentaries, dying in 682 and leaving behind him as many as a hundred and twenty volumes of his works. As he is regarded as the founder of the Hossō sect, the anniversary of his death is commemorated with the Jion-e ceremony, which was as important a function in the Hossō sect as the Yuima-e ceremony. The fashion of dedicating his portrait for this purpose began in the T'ang dynasty in China and was introduced into this country together with such works by Chinese painters. These two pieces almost identical except for a rug delineate a priest of a very striking personal appearance and must be a truthful portrait as it perfectly coincides with the accounts of him. In view of native elements in brushwork we must pronounce them to be Japanese copies. The former dating from the end of the Heian period has a very life-like expression, while the latter being a work of the later Kamakura epoch is inferior to the other.

PLATES 94-95 JIKOKUTEN

PLATES 96-97 ZŌCHŌTEN

Kakemono. In colours on silk. Height, 4 ft. 4 in. Breadth, 3 ft. 1 in.

These pictures must have made with the other two a complete set of Shitennō or Four Heavenly Guardians of Buddhism. Unlike in ordinary pictures or statues the demons are here represented not as trampled underfoot, but as following Shitennō carrying a banner or an arrow. They are done in colours, but their colouring and colour-shading are very slight, giving prominence to brush strokes, which are not so slender as the so-called *lessen* or wiry lines and vary in thickness so as to give the effect of movement to sleeves, flying scarfs and skirts. The lines being full of tenderness produce together with slight shading of colours an effect of grace and realism. Their date must be the end of the Fujiwara age, of which pictorial relics are very rare.

PLATE 98 FUMONBON OF HOKEKYŌ

Scroll. In India ink on paper. Height, 10 in.

PLATE 99 JŌYUISHIKIRON

Scroll. In India ink on paper. Height, 10 in.

The former is a Nara transcription of the chapter of Fumonbon in a Buddhist sutra Hokekyō. The latter is the tenth chapter of the Jōyuishikiron, a treatise on Buddhist philosophy, copied in 761 as the postscript tells.

PLATE 100 JŌYUISHIKIRON

Scroll. In India ink on paper.

PLATE 101 CATALOGUE OF KASUGA-NŌKYŌ

In 1100 the ex-Emperor Shirakawa made a donation of a complete collection of all the sacred writings of Buddhism to the Kasuga Shrine. Of these valuable Buddhist scriptures nearly all was lost in the turbulent days of the Meiji Restoration. The Yuishikiron and Hokekyō we see here are what has been rescued from the vandalism at that time. Nine out of the ten volumes of the former and five out of the eight volumes of the Hokekyō together with its sequel Muryōjūkyō are now preserved in the Kōbukuji temple. It is accompanied with the catalogue made in 1264. We must congratulate ourselves on the luck that even so small a portion of these historic records is still extant.

PLATE 102 PROCLAMATION OF SHISHŪE CEREMONY

Scroll. In India ink on paper.

This is a proclamation of the Shishūe ceremony held to the memory of Shishū-Daishi, head of the Hossō sect of the second generation. He was a disciple of Jion-Daishi and died in 714. The ceremony was held in our temples from the beginning of the Heian period. The present document read in the Shishūe ceremony of the Kōbukuji temple is a precious material for the study of ancient Buddhist rites.

PLATE 103 JŌYUISHIKIRON

Scroll. In India ink on paper.

Six volumes out of this Yuishikiron complete in ten volumes are here preserved. We suppose the work was rescued from a fire, as it is scorched in the upper and lower parts. The decoration of gold and silver leaf and the style of handwriting show that it dates from the later Heian or earlier Kamakura period.

PLATES 104-106 SHISHU-SŌI DANSAN-IKI

Scroll. In India ink on paper. Actual size.

The Shishu-sōi Dansan-iki, which makes a volume with the Immyō-ketsugo Nisō-sanryakuki, is Shishū-Daishi's commentary on Immyō or ancient Indian logic. Shishū-Daishi being an exponent of Buddhist philosophy of Jion-Daishi's school wrote these books in order to attack heretical doctrines of his time and they are responsible for the exclusive sway of Jion-Daishi's school in successive ages. Except these works there is no other book of worth on the subject and these transcribed copies are the only replicas of the invaluable material for the study of Immyō. According to the inscription at the end the original from which this was copied from the text of 971 and was never allowed to be carried out of the library, but in 1010 a priest of the Tōdaiji succeeded in copying it out very secretly. On the other side of the paper is written notes on Shūeki, a classics of abstruse Chinese philosophy. Indeed our manuscript was written making use of the reverse space of Shūeki notes. In every point this is a very invaluable specimen.

PLATES 107-109 SAFUSHŌ

Scroll. In India ink on paper. Height, 11½ in.

The Safushō in three volumes consists of notes made by Fujiwara-Yorinaga of a lecture on Immyō given by Priest Eryū of the Kōbukuji temple. It describes in order of time questions and answers made on the occasion. The present scroll is what was copied by a priest in the temple during the Kanki era (1229-31).

PLATE 110 MEIHONSHŌ

Scroll in India ink on paper. Height, 1 ft. 1 in.

PLATE 111 DEED OF TRANSFER OF MEIHONSHŌ

PLATE 112 WRITTEN VOW ON RECEIPT OF MEIHONSHŌ

In Indian ink on paper.

The Meihonshō in thirteen volumes is a work on Immyō or ancient Indian logic written in 1212 by Priest Jōkei or Gedatsu-Shōnin as he was popularly called. The priest well-known for his piety and high moral character exerted a great influence in the spiritual revival of Nara Buddhism. He also had a very great learning and wrote a number of important books, of which the Meihonshō is best known. This most authoritative book on Immyō came into the possession of Prince Ichijōin and was jealously guarded. The accompanying deed and pledge written on the occasion of the transfer of the book to Priest Ryōsan shows in what esteem it was held.

PLATE 113 LIFE OF PRIEST SANZŌ

In India ink on paper.

The life of Genjō-Sanzō in ten volumes is a work by Priest Eryū, who lived in the reign of the Emperor Kao-tsung in China. This transcription was made in 1071 and collated in 1116 as is told in the inscription at the end.

PLATE 114 ZŌ-KŌBUKUJI-KI

In book form. In India ink on paper. Height, 1 ft. 4 in. Width, 10 in.

This is a document describing about the reconstruction of the Kōbukuji temple in 1047. It is written in the manner of a diary—the oldest and minutest record of the construction of a temple.

PLATES 115-116 REGISTER OF KŌBUKUJI ESTATE

In book form. In India ink on paper. Height, 11½ in. Width, 8 in.

The present record of farms in Yamato belonging to the Kōbukuji temple was made in 1070. The other is a replica in 1408. According to this account the whole farms amounted to 2,357 *chō* or so, covering the greatest part of the district. It is not a matter for surprise as the Fujiwara family, who was the greatest patron of the temple, was at the zenith of their fortune during the time.

PLATE 117 KİYOMORI'S LETTER

In India ink on paper. Height, 11 in.

The document Kōbukuji-Bettō-Shidai is pasted on the reverse with old letters. This reply of Kiyomori of the Taira family acknowledging the receipt of a letter is found among them in the fourth volume. His handwritings are very rarely preserved. This adds to the value of the piece.

PLATES 118-119 BELL

Bronze. Height, 4 ft. 5½ in.

This bronze bell with the date of 727 is said to have belonged to the Kanzen-in, a subsidiary temple of the Kōbukuji. It is the second oldest bell with an inscription, the oldest being the one in the Myōshinji temple dating from 701. Its style is that of an ordinary Japanese bell, bearing resemblance to the one in the Shin-yakushiji temple rather than the one in the Myōshinji temple.

PLATE 120 SHIHIN-FUKEI

Stone.

On the surface of the *kei* or percussion instrument is carved the name of "Shihin-Fukei," a *kei* renowned in Chinese literature. It is not certain whether this is made of stone produced at Shihin in China. But the inscription is apparently by a Japanese hand. Nevertheless the work is to be made much of for its unusual type.

PLATE 121 ŌYUYA

The building stands by a small pond about two hundred yards to the east of the Five-Storied Pagoda. The present structure is the restoration of 1415. It is unusual in construction with a small entrance, a lan-

tern above and the earthen floor. Having been used as a bathroom for priests, it still has two large pots for heating water.

SHŌMYŌJI TEMPLE

The history of this subsidiary temple of the Kōbukuji is unknown. Nowadays it belongs to the Jōdo sect.

PLATES 122-124 YAKUSHI-NYORAI

Standing statue. Wooden. Height, 5 ft. 4½ in.

This statue of Yakushi made of a single block of plain cherry-wood dates from the earlier Heian period. The use of the material is often seen in the sculpture of the earlier days of the Heian period. It is esteemed for its hardness, fine grain and beautiful colour. So it is usually left unpainted. The facial expression in this work is very singular with a smile, which, though represented in some very early statues, is never to be seen in subsequent pieces. This peculiar smile, quite different from the archaic smile of Suiko works and from the ecstatic one of Kō-Yakushi of the Shin-yakushinji, Yumechigai-Kwannon of the Hōryūji, Birthday Buddha of the Tōdaiji etc., is a significant human smile very articially carved out. The arrangement of drapery showing the naked right shoulder is very rare, though not without a parallel. As is usual with a single-block image it represents a very thick and corpulent body with constrictions marked with more than one line and palms very realistically rendered. In order to produce an effect of stability legs are stretched out more widely. Perhaps because of the hard material the carving is comparatively shallow. Hence fold-lines less prominent and less diversified have something peculiar to a bronze statue. This together with the beautiful finish of the surface produces the effect of a very thin drapery. Thus the image is among the most notable works produced in the earlier Heian period.

6. 11. 13

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