





PL. 130

杭州龍井寺 五代銅 普賢菩薩



PL. 132 德天院 玉天四 安命



PL. 131 德天院 玉天四 安命







PL. 136

— 聖德太子御坐像 全身像 —

CATALOGUE  
OF  
ART TREASURES  
OF  
TEN GREAT TEMPLES OF NARA  
VOLUME FOURTEEN  
THE KOFUKUJI TEMPLE  
PART 1

THE OTSUKA KOGEISHA  
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ART TREASURES OF TEN GREAT TEMPLES OF NARA

VOLUME XIV

THE KÔFUKUJI TEMPLE

PART I

The Kôfukuji Temple

In the fourth year of the Emperor Kôgyoku (645) Prince Nakano-ô-ye with the assistance of Kamatari, the founder of the Fujiwara family, put to death the rebellious Iruka of the Soga family and his son and accomplished on Prince Karu's accession to the throne the great political change or the Taika Reform as it is called. In order to propitiate Buddha for his successful undertaking Kamatari had images of Shaka triad and Shitennô carved in secret. In 668 when he was mortally ill, his eldest daughter Kagami-no-Himemiko proposed to build a temple to install them and to offer prayers for her father's recovery. Thus was founded at Yamanashi, Yamashiro Province, the Yamashina temple, the predecessor of the Kôfukuji temple. With the enthronement of the Emperor Temmu the capital was transferred from Ôtsu to Asuka and the Yamashina temple was also removed to Umayasaka and renamed as the Umayasaka temple. Again the capital was changed to Nara in 710 and the temple was raised in the present site by Kamatari's son Fubito under the name of Kôfukuji. Such being the history of the institution, it grew in prosperity as the family temple of the Fujiwaras until at last it came to hold its own against such great temples under the Imperial patronage as the Gwangôji, Daianji, Yakushiji and Tôdaiji temples. The temple was successively completed with the construction of the Hokuendô (721), Tôkondô (726), Five-Storied Pagoda (730), Saikondô (734), Kôdô (746) and Nanendô (813)—altogether making one of the most perfect of Buddhist temples at Nara. No less important was its position in the

development of the religious teachings in this country, for the Kôfukuji became a centre of the Hossô sect of Buddhism. The Hossô doctrine was introduced into Japan for the fourth time by Priest Gembô, who came back from China in 735, and it was enthusiastically studied in the Kôfukuji and Gwangôji temples, which were then respectively called the North and South Temple of the Hossô sect. The Kôfukuji, however, outstripped the Gwangôji on account of its connections with the Fujiwaras and became the chief representative of the Hossô tenets. Another source of the great influence enjoyed by the Kôfukuji is the Yuima-ye service annually held in the temple. The ceremony was instituted by Kamatari himself, whose death discontinued it for some thirty years, until during the reign of the Empress Jitô it was revived by his son Fubito and was regularly held in October in order to pray for the prosperity of Buddhism and the Imperial Household and for the repose of the soul of the Imperial and Fujiwara ancestors. With the rise of fortunes of the Fujiwara family the function grew in splendour. The chief priest in the ceremony being selected from among the most promising ecclesiastics, the post came to be considered an opening to all honours and added to the importance of the Kôfukuji itself.

Thus the history of the Kôfukuji was inseparably connected with that of the Fujiwara family, their star reaching the meridian in the Nara and mid-Heian periods, when heads of the family exercised their mighty influence as regents or first advisers to emperors and the temple in time came to be embroil-



ed in political strifes to form a faction with the Kasuga shrine and constitute an army of militant monks to blackmail the Court and fight with the Tōdaiji and Enryakuji temples under the Imperial patronage. From the later Fujiwara period the decline of the family led to the rivalry of the Taira and Minamoto families, the latter rising triumphant out of the strife. The Kōfukuji followed in the wake of the Fujiwaras' decay. It suffered from conflagration several times and lost its structures one after another. However, thanks to its prestige as the family temple of the Fujiwaras for thirteen hundred years, it rose out of ashes again and again and still remains with all the ravages of time it bears a rival monastery to the Tōdaiji among all important temples of Nara.

PLATES 1-2 THE HONDŌ OR MAIN HALL.

A flight of stone-steps to the north of Sarusawa Pond leads to the site of the now lost Nandaimon or South Gate, with the Pagoda and Tōkondō on the right and the Nanyendō on the left. Going straight on, we come to a raised level ground strewn with a number of foundation-stones in the turf, where once stood the Chūkondō or the original Main Hall of the Kōfukuji erected by Kagami-no-Himemiko in 710 to shelter the statues of Shaka with his two attending deities, Four Guardian Deities and Miroku in his Paradise (made in 721). The image of the main deity sixteen feet high had on his forehead a silver miniature Shaka of three inches, which Kamatari carried with himself as his guardian deity. The edifice was burnt down and rebuilt several times. The present main hall stands a little farther back and dates from 1819. On the dais in the middle are installed the images of Shaka and other deities, the latter being what was removed from other buildings fallen into decay. The former is a wooden statue traditionally attributed to the hand of Ninkei and is a typical work of the Ōyeyi era (1413-1427) carefully executed in accordance with the older canons and provided with its well-matched mandorla and pedestal.

PLATES 3 CEREMONIAL IMPLEMENTS IN CONSECRATION SERVICE OF KONDŌ.

These ten silver bowls and eleven crystal balls excavated from under the central portion of the platform in the Kondō in 1884 are supposed to be the ceremonial implements used in the consecration service of the Kondō. The gilt broken bowl shown in the middle has its bottom rather flat, and side making a comparatively abrupt curve and surrounded with a single line. The inside is plain, but the outside is carved with a vigorous and flowing arabesque with *hōsōge* flowers and sacred birds on the *nanako* or *roe*-like ground. The two on either side being nearly arc-shaped and gilt is decorated on the outside with a richer and more elaborate *hōsōge* arabesque on the *nanakoji* ground than in the former, but its inside is plain. The other seven bowls are not gilt and without any ornament. The crystal balls are of different sizes, some being pierced and others not. The circumstance of their excavation and their carved designs seem to tell that these bowls and crystals date from the same year (710) that the Kondō was erected in the present site.

PLATE 4 SEAL OF THE KŌFUKUJI

Size, 2½ in. square.

The present old seal of the Kōfukuji temple is to be attributed to the middle of the Heian period from its style of calligraphy and the shape of its handle.

PLATE 5 KICHIJŌTEN (HONDŌ)

Seated Statue. Wooden & colored. Height, 2 ft. 1½ in.

PLATES 6-8 SHRINE FOR KICHIJŌTEN

The statue ensconced on the platform of the Hondō is composed with a number of blocks and covered with elaborate ornaments in full colours. It is also adorned with a gilt bronze diadem, necklace and nimbus and provided with a richly coloured pedestal. On the bottom-board of the latter is inscribed that the work was done by the collaboration of the sculptor Kankei and the painter Meison in 1340. Kichijōten (Śrī) is always represented with the greatest decoration characteristic of the age of its authorship. So in this statue is clearly shown the peculiarities of the ornamentation in the latter days of the Kamakura period.

The shrine, belonging to the same date, is painted on the inside of folding-doors with the goddess's attendants Bonten (Brahma) and Taishaku (Indra) respectively and on the back panel a sacred mountain and a miraculous six-tusked white elephant on variegated clouds pouring out jewels out of an agate bottle held in its trunk. This notable painter, who seems to have belonged to the Kasuga Art Bureau, may probably be the same artist that decorated the image itself.

PLATES 9-12 SHITENNŌ (HONDŌ)

Standing statues. Wooden and coloured. Height, (Jikokuten) 6 ft. 7½ in. (Zōchōten) 6 ft. 3½ in. (Kōmokuten) 6 ft. 9½ in. (Tamonten) 6 ft. 4½ in.

These images of four guardian deities of Buddhism arranged on the platform of the Hondō preserve very well their original colouring and ornamental accessories. In all likelihood the sculptor's aim lay in the expression of dignity with a magnificent physique, not so much in that of the agility of movement as is the case with Kamakura artists. This reminds us of the similar effect to be seen in other earlier Shitennō groups such as are found in the Tōkondō (Plates 123-132) and inclines us to believe that the latter served as the model of these specimens, pointing to the presence of a certain sculptural tradition, in the Kōfukuji temple. The comparison of the two groups throws into strong relief the difference of technique in different ages.

PLATES 13-14 BONTEN AND TAISHAKUTEN (HONDŌ)

Standing statues. Wooden and coloured. Height, (Bonten) 5 ft. 8½ in. (Taishaku) 5 ft. 8 in.

These pieces Brahma and Indra are each placed in front of the main deity of the hall, but originally belonged to the Tōkondō. Evidently more stress is laid on carving than on form and colouring, so as to bring out realistically muscles and drapery by the dexterous chiselling that speaks of the Kamakura manner. Some difference in workmanship discoverable in these companion pieces seems to suggest that they were not by the same hand.

PLATES 15-16 YAKUŌ-BOSATSU AND YAKUJŌ-BOSATSU (HONDŌ)

Standing statues. Wooden and overlaid with gold-foil. Height, 11 ft. 10½ in.

These images overlaid with gold-foil and set with crystals for eye-balls were primarily intended as attending deities to Shaka of the now lost Saikondō, which was built by the Empress Kōmyō to pray for the repose of the spirit of her dead mother Tachibana on Jan. 11, 734, the anniversary of her death. Most statues originally belonging to the hall are likewise to be found in this building. As is shown by the inscription on a piece of board found inside, which contains a Buddhist sutra "Hōkyōin Daranikyō" and two written supplications, they are restorations of the second year of the Kennin era (1202). Another inscription under the left foot of Yakuō speak of the repair made in 1288. Although the sculptor is unknown, they are characteristic of the realistic Kamakura style founded on the older technique as is shown in their clever pose of resting on one leg and in the dexterous carving visible in the face, hand and drapery.

PLATES 17-32 TEN GREAT DISCIPLES (HONDŌ)

Standing statues. Lacquered and coloured.

PLATES 17-18 SHARIBOTSU

Height, 5 ft. 1½ in.

PLATES 19, 20, 23 MOKKENREN

Height, 4 ft. 10½ in.

PLATES 21, 22, 24 KASENYEN

Height, 4 ft. 9½ in.

PLATES 25-26 SUBODAI

Height, 4 ft. 9½ in.

PLATES 27-29 FURUNA

Height, 4 ft. 11 in.

PLATES 30-32 RAGORA

Height, 4 ft. 10½ in.

Originally the present Ten Great Disciples together with our next Eight Demigods appear to have been arranged around Shaka as his attendants in the Saikondō, which was dedicated by the Empress Kōmyō to pray for the repose of her mother's spirit. The hall decayed and other pieces were lost one after another, but these two groups have been miraculously preserved. Ten Great Disciples, of which six are to be

found in the Kōfukuji temple, bear a strong technical resemblance to Eight Demigods and speak of the same hand: they are both lacquered statues of much the same height, slim in figure, rather quiet in pose and given with common features such as knitted brows, heavy lidded eyes, small noses with a sharp ridge and small nostrils, and murmuring lips—all rendered with startling truth and naturalness. Except Subodai, these disciples of Shaka are represented as elderly persons in contrast with the Demigods who are endowed with youthful features. Variety is given to their drapery making fold-lines keep perfect harmony with the expression—very thick and numerous for haggard faces and slender and few for round and amiable ones. The general workmanship and facial expression have something similar to those dry lacquer statues which are preserved in the Sangwatsudō of the Tōdaiji temple, though not attaining to the perfection of the highest style in the Tempyō era. Hence we may rightly think that these works were produced about the time of the erection of the Saikondō *i.e.* 734.

PLATES 33-53 EIGHT DEMIGODS (HONDŌ)

Standing statues, Lacquered and coloured.

PLATES 33-34 GOBUJŌ

Height, 91 in.

PLATES 35, 36, 39 SHAKATSURA

Height, 5 ft. ½ in.

PLATES 37, 38, 40 KAKURA

Height, 4 ft. 11 in.

PLATES 41-42 GUHANDA

Height, 4 ft. 11½ in.

PLATES 43-45 ASHURA

Height, 5 ft. 1 in.

PLATES 46-48 KENTATSUBA

Height, 4 ft. 10½ in.

PLATES 49-51 KINNARA

Height, 5 ft. 3½ in.

PLATES 52-53 HIBAKARA

Height, 5 ft. 1½ in.

Originally intended as Shaka's attendants in the Saikondō, they are probably by the same hand that worked out Ten Disciples. Statues of Demigods are known to have been installed in the Daianji,

Hōryūji and the Chūkondō and Pagoda of the Kōfukuji, but their extant specimens are to be seen only here and in the Nirvana group in the Pagoda of the Hōryūji temple. Of Gobujō only the head and breast are preserved. The others have also some damage or other in their heads, hands or fingers. According to an old document they were repaired in 1232. The ornamental designs in colours were presumably of the same date. Except Ashura three-headed and six-armed, who is almost naked but for a skirt covering the lower part of the body, all wear a similar suit of armour and are represented in a rigid pose. Stiffness and proportion remarkable in these works also characterize Shitennō of the Sangwatsudō in the Tōdaiji temple (733) and Eight Demigods of the Pagoda in the Hōryūji temple. They leave something to be desired in the rendering of their heads, Ashura's body and skirt, *etc.* But the variety with which their facial expression is brought out—the frown, intelligent eyes, small child-like build, tiny nose—makes these statues lovely and even humorous as well as individualistic. Childish naiveté is remarkable in Gobujō, Shakatsura and Kentatsuba. The scowling Kyūbanda like goblins trampled by Shitennō has something ludicrous about him and gives variety to the group together with Karura, who is likewise amusing with his beak and suit of mail. The lean and daring Ashura inspires us with a certain awe with his steady gaze and weird display of six arms. The horned and three-eyed Kinnara is marked with an indefinable forlorn and even uncanny expression and must be called a very unique piece of work. Hikapara alone is represented as an elderly personage with facial features characteristic of advanced years. In Kentatsuba the contrast of his closed eyes with the glaring eyes of the lion in the headress is very striking; the more piercing they appear, the more contemplative he looks.

PLATES 54-58 TWO DEVA KINGS (HONDŌ)

Standing statues, Wooden & coloured

Height, (Left) 5 ft. 4 in. (Right) 5 ft. 3½ in.

These companion pieces were originally made for

the Saikondō. Crystals are used for eye-balls. Flesh colour is represented by the use of light crimson tint on the white priming. The drapery is decorated in crimson and yellowish green with floral arabesques, scrolls and *Kalavinka* designs surrounded with *hōsōge* ornaments and its border is trimmed with gold-leaf. A piece of paper found inside shows that they were repaired in 1288, when they seem to have been perfected and given with the colouring and ornamentation such as we see still preserved. The vociferating King turning his flashing eyes slightly downward stretches down his right arm and thrusts back his left elbow high up, pushing his breast forward, twisting his waist so violently that his clothes swirl backward and flinging his right leg forward. The other with his firmly set lips and fiery eyes fixed intently on a distant object throws out his arms and thrusts forward upper part of his body with salient breast-bones, on which all his strength seems to be concentrated, while the lower part serves to heighten such an expression of potential energy. This contrast of strength in the active and negative aspect has been traditional in Two Deva Kings. But, as exemplified in these typical Kamakura works, frenzied passion became more pronounced in this period than in the Nara and Heian epochs. Compared with another Kamakura specimen of Niō in the Nandaimon of the Tōdaiji, the present pieces have even more exaggerated muscular forms. Indeed we must think that the manner here reaches its limits and must break down if it goes a step farther. However, the dexterity in carving with which muscles and drapery are so realistically rendered is little short of marvellous and may be regarded as even more successful than in clay statues produced in the Tempyō era, for the wooden material lends itself more readily to the elaborate and precise representation. In this the works under notice could realize their purpose more successfully because of their smaller scale than the Herculean Niō of the Nandaimon Portal.

PLATES 59-62 DEMON LANTERN-BEARERS (HONDŌ)

Standing statues, Wooden & coloured

Height, (Tentōki) 2 ft. 5½ in. (Ryūtōki) 2 ft. 6½ in.

These famous statues of imps carrying lanterns came from the Saikondō. The inscription Ryūtōki bears inside tells us that it was executed by Kōben, the third son of Unkei, in 1215. Both, composed of a number of blocks and provided with crystal eye-balls, have lost most of their original colouring except some white chalk priming in hollows. They are very well diversified so as to make Niō-like contrast in their posture as well as mouths, one closed and the other open, and hairs, one coiled into ringlets and other shaggy and unkempt. Their lanterns are both later additions, especially Ryūtōki's being very new.

PLATES 63-68 KWAGENKEI BELL (HONDŌ)

Bronze. Height, 3 ft. 2½ in.

Diameter, (dragon rim) 1 ft. 2 in. (bell) 9½ in.

The name of this bronze bell Kwagenkei comes from Kwagen (Huayūan), a place in China famous for the production of Kei, a stone musical instrument for percussion. This improper use of the word for a bronze bell is very old as is mentioned in an old document. The work is composed of two pairs of dragons entwining themselves around the hexagonal pillar rising from the lotus-pedestal on the back of a crouching lion to divide themselves into a complete circle and then turn round their heads, each pair clinging fast with their claws and flashing hatred with their venomous eyes and open mouths. The conception of the ornamental use of four dragons is marvellous: their fearful heads and finned and scaly bodies full of energy and flexibility are just the right thing for such a decorative use and the elaborate beauty of turning and twisting tails and legs greatly adds to the effect of stability in the support. In all probability the piece is of the Chinese workmanship, whereas the bell much more inferior to the lion and dragons in its artistic value perhaps dates later than the Fujiwara times.

PLATE 69 STONE LANTERN (SAIKONDŌ)

On the site of the lost Saikondō stands this stone lantern remarkable for its slenderness, but somewhat lacking in massive strength. The relief of a heavenly being adorning the central part is reminiscent of the angel-musicians represented on the bronze lantern of the Daibutsuden Hall. Another peculiarity is the use of wheel symbols to enrich the sides of the lantern rest. The bat-shaped *Kōzama* moulding executed on the sides of the hexagonal pedestal base is very interesting and proves that the work dates from the Kamakura period.

PLATE 70 AMIDA-NYORAI (HONDŌ)

Seated statue.  
Wooden & painted gold on the lacquered ground.  
Height, 10 ft. 5½ in.

This Amida placed on the western side of the main deity was formerly the principal image of the Kōdō or Lecture Hall and is presumed to be the one referred to by a temple document as a work by Inson during the Kenkyū era (1190-1198). The Kōdō was erected in 748 by Fubito's grand-daughter with her brother Nakamaro's help to pray for the repose for her mother's soul and contained the Amida triad, Fukūkensaku-Kwannon and other statues besides Yuima and Monju, for it was here that they actually held the famous Yuimaye service and it was known by another name the Yuima Hall. The present image of Amida appears to be the work of the Kenkyū era, the original being destroyed in the devastating fire of Chishō (1177-1180). The artist Inson represented the traditional school founded by Jōchō in rivalry with Kōkei, Unkei, Kaikei, Jōkei etc., who headed the new sculptural movement of the Kamakura period. The fact is testified by this work characterized with the tender expression with its eyes cast down, elaborate hair conventionally treated, with open breast, parallel fold-lines, mandorla adorned with flying angels and so on. Nevertheless the renovating spirit of age makes itself felt even here in its modelling as well as in its carving, as shown by the plump well-developed physique, elaborate fine flowing folds of drapery and low strongly-

built dais. Taken altogether this is an excellent piece of work very perfect in form.

PLATES 71-72 A THOUSAND-HANDED  
KWANNON (HONDŌ)

Standing statue. Wooden & painted gold on the lacquered ground.  
Height, 17 ft. 2½ in.

Now installed on the eastern side of the principal image, this was primarily the chief statue of the Jikidō or Refectory. The original piece having been burnt down during the Chishō era, this must have been carved about the Kenkyū period, and is traditionally attributed to the hand of Kaikei. Both the Tōdaiji and Kōfukuji were nearly swept away by the conflagration caused by the war of Chishō. The result was the advent of the second era in their history giving rise to the unique opportunity to sculptors, who were thus enabled to break through the stereotyped manner of Jōchō's followers and work out the style of their own. Even now that we have lost a greater part of their works by many subsequent fires, we still can form an idea what was their wonderful achievement. Their efforts were directed towards the revival of ancient art in the new spirit of the times. Founding themselves on the Jōchō technique, they further exerted themselves to learn the lessons of the Nara arts and diligently studied Temyō sculpture. This Kwannon is a case in point. It reminds us at once of the one thousand-handed Kwannon in the Kondō of the Tōshōdaiji temple. But as is evident from its pronounced realism, it is not a mere copy of the Nara prototype with all its imitation in modelling and the treatment of drapery. The combination of the old and new methods was preferred by Kaikei and was his strong point. So the attribution of this colossal work of great beauty to the hand of Kaikei is on very substantial foundation.

PLATES 73-75 TŌKONDŌ  
Width, 67 ft. 6½ in. Depth, 32 ft. 10½ in.

The Tōkondō stands near the site of the Nandaimon portal now destroyed a little to the north-east of the stone steps overlooking Sarusawa Pond. In

front stands the old pine-tree Hananomatsu, beyond which is seen the Nanyendō, and close on the south towers up the Five-Storeyed Pagoda. The Tōkondō is the largest of all extant structures of the Kōfukuji except the Pagoda. The building dedicated to the Yakushi (Healing Buddha) triad was erected by the Emperor Shōmu in 726 to pray for the recovery of the ex-Empress Genshō from her illness. It was reduced to ashes three times and the present structure is of 1415. Nevertheless it preserves very well the original architectural style in its impressive proportion and scale, being faithfully restored on the first plan, as is evident from the front row of isolate pillars such as to be seen in the Kondō of the Tōshōdaiji. The second row of pillars marks the interior, of which the three sides of one span are made the *gwaijin* or ambulatory and the rest the *naijin* or chancel. On the platform of the chancel are installed the bronze triad of Yakushi, twelve guardian gods, Monju, Shitennō and others. The hall is constructed in the Wayō style, with *misesaki* composite brackets, *shirin* frieze, *kotenjō* ceiling and double rafters. The pillar on either end of the front colonnade does not stand free, but it is probably due to later alterations.

PLATE 76 YAKUSHI-NYORAI (TŌKONDŌ)  
Seated statue. Bronze. Height, 8 ft. 10½ in.  
PLATES 77, 79 NIKKO-BOSATSU (TŌKONDŌ)  
Standing statue. Bronze. Height, 8 ft. 4½ in.  
PLATES 78, 80 GAKKŌ-BOSATSU (TŌKONDŌ)  
Standing statue. Bronze. Height, 8 ft. 5½ in.

This triad of Yakushi is the restoration of 1415 modelled upon the original Nara work consumed by fire. The two attendants recall those of Yakushi in the Kondō of the Yakushiji temple, but show signs of the later Ashikaga technique.

PLATES 81-93 JŪNISHINSHŌ (TŌKONDŌ)  
Standing statues. Wooden and coloured.  
PLATE 81 BIKATSURA  
Height, 3 ft. 10½ in.  
PLATE 82 SHŌTORA  
Height, 3 ft. 11½ in.  
PLATE 83 SHINDATSURA  
Height, 3 ft. 10½ in.

PLATE 84 MAKORA  
Height, 3 ft. 10½ in.  
PLATE 85 BAIRA  
Height, 3 ft. 7½ in.  
PLATE 86 INDATSURA  
Height, 3 ft. 10½ in.  
PLATES 87, 89 SANTEIRA  
Height, 3 ft. 10 in.  
PLATE 88 ANIRA  
PLATE 90 ANTEIRA  
Height, 3 ft. 9½ in.  
PLATE 91 MEISHIRA  
Height, 4 ft. 11 in.  
PLATES 92, 94 BASSEKIRA  
Height, 3 ft. 11½ in.  
PLATE 93 KUBIRA  
Height, 3 ft. 11 in.

These tutelary gods of Yakushi's devotees attend on the Healing Buddha in the Tōkondō. They date from the Kamakura period as is proved by the inscription of 1297 found in one of them. Crystals are used for their eye-balls. It would seem that they were each carved by a different artist. The difference in style, not to speak of the difference in pose and costume, results in the lack of unity, but at the same time their common features suggest at the existence of the distinct Kōfukuji manner. Extant specimens of Jūnishinshō of Kamakura and later periods are numerous, but very few superb pieces, of which the present group is of the most important.

PLATES 95-114 JŪNISHINSHŌ (TŌKONDŌ)  
Half-relievs on wood. Coloured.  
PLATE 95 BIKATSURA  
Height, 3 ft. 1 in.  
PLATES 96-97 SHŌTORA  
Height, 3 ft. 4 in.  
PLATES 98, 100 SHINTATSURA  
Height, 3 ft. 1 in.  
PLATES 99, 101 MAKORA  
Height, 2 ft. 11½ in.  
PLATES 102, 104 BAIRA  
Height, 2 ft. 9 in.  
PLATE 103 INDATSURA  
Height, 2 ft. 4 in.  
PLATES 105, 107 SANTEIRA  
Height, 3 ft. 1½ in.

- PLATES 106, 108 ANIRA  
Height, 3 ft. 2 in.
- PLATES 109, 111 ANTEIRA  
Height, 2 ft. 11 in.
- PLATES 110, 112 MEISHIRA  
Height, 2 ft. 10 in.
- PLATES 113, 115 BASSEKURA  
Height, 3 ft.
- PLATE 114 KUBIRA  
Height, 3 ft. 11 in.

Here Twelve Guardian Gods are relieved on a thin wooden board, now lined with wood and framed as tablets. But it is quite unknown how they were originally displayed, whether they were arranged on the wall behind Yakushi, or used as panelling on a twelve-sided platform, or prepared as a sort of folding screen. The original rich colouring has peeled off, although not without some traces of beautiful designs and cut-gold ornaments. The technical peculiarities point to the earlier Fujiwara period. Not only they are very rare specimens of relief, but they are very noteworthy in combining solid sculptural effect with a very free pictorial treatment, making a clever arrangement of details within a rectangular panel and using lines in a very decorative style.

- PLATES 116-119 YUIMA (TOKONDŌ)  
Seated statue. Wooden and coloured.  
Height, 2 ft. 11 in. (Pedestal) 2 ft. 7 in.

Mention has been made of the Yuimaye service in the Kōfukuji temple. The ceremony being based on a chapter of the Yuimakyō in which is described the scene of the disputation between Yuima and Monju surrounded by a multitude of Bodhisattvas, heavenly beings and priests, the images of Yuima and Monju were made the two principal objects to be worshipped in the function. Fubito, who dedicated the Tōkondō, was advised by a Korean nun Hōmyō to offer prayers to the image of Yuima and to intone the Yuimakyō sutra for the recovery of his father Kamatari from his illness and he did so with success. This was the reason why he ordered the Yuimaye Service to be held annually in the Kōfukuji temple. With the loss of the Kōdō, where

they performed the ceremony at first, it was carried on in the Tōkondō. The first Yuima statue may probably have been of the type shown in the Yuima group in the Pagoda of the Hōryūji temple, that is Yuima as seen in his earnest theological debate with Monju. The work before us is a coloured statue composed of a number of wooden blocks with crystal eye-balls and is inscribed inside with a detailed account how it was made by Jōkei in 1196. It is strongly reminiscent of the statue of Yuima preserved in the Hokkeji temple—being another instance of the manner of a Kamakura sculptor modelling himself on ancient work, yet striking out a new style of his own. Thus we see Yuima's features wasted with illness are far more realistically rendered and his drapery much better brought out. Folds of drapery parallel and shallow are apparently one of Jōkei's characteristics, very different from Unkei's or Kaikei's and rather similar to Kōkei's, as exemplified by his Six Patriarchs of the Hossō Sect installed in the Nanyendō of the Kōfukuji temple. The screen and stand are very carefully executed; ornamental carvings of the latter are remarkably indicative of the artistic sense of the age.

- PLATES 120-122 MONJU-BOSATSU (TOKONDŌ)  
Seated statue. Wooden and coloured.  
Height, 3 ft. 2 in.

Being the companion piece of Yuima, it was worshipped as the principal deity in the Yuimaye service. It is rendered with sagacious boyish features, crowned with a top-knot supporting a sacred casket, laying the left hand with a scroll (now lost) on the lap, and holding a sceptre in his right hand. Clad in an armour and a priestly robe and keeping the casket on the head, the image has probably been the special representation of Monju for the Yuimaye ceremony. The statue composed of a number of blocks has crystals for eye-balls. The skin is painted in gold and the robe, armour, double nimbus and pedestal are beautifully decorated in colours, enriched with relieved designs of wheel-symbols and *tokko* patterns and interspersed with cut-gold ornaments. The lion supporting the pedestal is

gorgeously adorned in gold and colours and is given with crystal eye-balls. The difference in workmanship shown in the two pieces Yuima and Monju is due not only to the difference in the subject matter between the venerable and youthful figures, between a lay theologian and a Bodhisattva, but doubtlessly to the difference in hand, Monju being remarkable for the Unkei-like technique.

- PLATES 123-132 SHITENNŌ (TOKONDŌ)  
Standing statues. Wooden and coloured.
- PLATES 123, 126 JIKOKUTEN  
Height, 5 ft. 2 in.
- PLATES 124, 125, 127 ZŌCHŌTEN  
Height, 5 ft. 2 in.
- PLATES 128, 129, 131 KŌMOKUTEN  
Height, 5 ft. 4 in.
- PLATES 130, 132 TAMONTEN  
Height, 5 ft. 1 in.

Though introduced on the platform of the Tōkondō, no mention was made of these Shitennō pieces in old records relative to the hall and it is quite unknown where they were originally installed. They are made of a single block covered with dry lacquer and supplemented with a thick layer of lacquer in places, their pupils of eyes being represented with paste balls. Such a workmanship speaks of the earlier Heian period. Taking into consideration their sturdy build and solemn expression *etc.*, we may rightly think that they were produced in the mid-Heian period. In their thick-set physique instinct

with energy, solemnity, and grandeur of expression and pose, these works may almost take their places beside anything of the kind. The coloured ornaments are very well preserved. And their demons are not unworthy of such fine pieces.

- PLATE 133 SHŌRYŌCHI-TAISHŌ (TOKONDŌ)  
Standing statue. Wooden. Height, 5 ft. 6 in.

Shōryōchi installed here from an ancient period is a deity very rarely represented in art. As temple tradition has it, it miraculously escaped from fire several times. But the present piece being a later restoration probably of the Ōei era (1394-1427), when the Tōkondō was rebuilt, the original may have been lost either in 1327 or 1356.

- PLATE 134 SHAKA-NYORAI (TOKONDŌ)  
Seated statue. Wooden and overlaid with gold-leaf.  
Height, 9 in.

- PLATE 135 SHAKA-NYOYAI (TOKONDŌ)  
Seated statue. Wooden and overlaid with gold-leaf.  
Height, 9 in.

The statues placed in the eastern side of the ambulatory are composed with a number of blocks. A strong resemblance prevails between them in size, pose, expression, modelling, the treatment of fold-lines *etc.* But, if anything, the former is slightly superior to the latter. Both were probably produced almost simultaneously in the latter part of the Fujiwara period by artists in the Jōchō school. They are among fine works of the type preserved in the Kōfukuji.

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