

the body intercepting vertical bands, a characteristic to be met with nowhere else.

The first belfry was destroyed by a tempest in 989, but appears to have been rebuilt during the Chishō era (1177-1180). In 1239 it collapsed for the second time and was forthwith restored in the same year. This seems to be the one as we find today. It is a sturdy structure well matched with the colossal bell housed therein, the out-flaring roof-end appearing to counterbalance the heavy weight of the giant. Four corner columns are very thick and round. Braces are trimmed with a very interesting *Tenjikyō* moulding at their ends. Bracket-systems on the columns are out of the common; *hijiki* ending in the *odaruki* manner peculiar to the *Karayō* style, but moulded somewhat in the *Tenjikyō* fashion; *masu* looking as if arranged thickly on *hijiki*, but really a sham construction made of a single block. As a whole this peculiar bracket may be regarded as a modification of a *Tenjikyō* bracket and is remarkable for its rich effect.

It is also notable that various ingenious devices in construction cause the heavy weight of the bell to be divided in such a way as to lighten its enormous pressure. The general workmanship is characterised with boldness, following in the main the newly introduced Sung style, but striking a peculiar note not to be seen in the Nandaimon or other orthodox *Tenjikyō* buildings.

PLATES 50-51 THE KAIZANDŌ (FOUNDER'S HALL)

PLATES 52-54 THE MEMORIAL STATUE OF PRIEST RYŌBEN

Seated Statue. Wooden. Height, 3 ft. $\frac{1}{2}$ in.

Height of shrine (including dais), 9 ft. $\frac{1}{2}$ in.

This building dedicated to the first Abbot of the Todaiji stands in the east of the belfry. It is called the Kaizandō, or the Ryōbendō, but was known as the Sōjōdō in former times. In all probability it was erected in 1019. It is known to have escaped the conflagration of 1180. But it must have been destroyed soon afterward, for we have the record of its restoration during the abbotcy of Priest Bengyō (1199-1202)—the building being removed to the present site

in 1250 and coming down to this day.

The structure is a tiny one in the *anshitsu* style, surmounted with a wishing-gem ornament resting on the *roban* plinth on the top of the *hōgyō* roof. The gentle slope of its roof and low projecting eaves add to the effect of stability. Generally speaking its details evince the genuine *Tenjikyō* style, a fact showing an earlier date of its erection, and their slim appearance making a strong contrast with the sturdiness of the details of the Nandaimon and the Belfry harmonises well with the small scale of the building.

The chancel is nearly all occupied with an octagonal dais, on which is installed the shrine containing the memorial statue of the founder of the Todaiji. Both the shrine and the dais, which are probably of the same date as that of the hall itself, are adorned with those elaborate *kōzama* mouldings which have much in common with terminal mouldings abundantly used in the *Tenjikyō* style.

The statue is carved out of a single block and is painted in colours. Apparently it was made in 1019. The priest is represented as an old man in a calm, placid mood, with handsome and noble features more gentle than stern. The method of carving has characteristics of the Fujiwara workmanship, with folds rendered shallow, but full of softness. As a general rule memorial statues before the time are suggestive of homely simplicity and such an attempt at a tender facial expression for memorial statues was never thought of.

PLATES 55-59 BIRTHDAY BUDDHA

Standing statue. Bronze. Height, 1 ft. 6 in.

Diameter of basin, 2 ft. 11 in.

Tradition says Shaka was born on the dawn of the eighth of April, when the morning star was shining bright in the sky; then walking seven steps forward, he proclaimed his mission with his right hand raised heavenward. Of all birthday effigies of Shaka intended for the principal image in the anniversary celebration this piece is the oldest existing specimen and is provided with a bronze basin used in the ceremony. The smiling innocence

in chubby features, the nobility of pose and the simple and facile rendering of the skirt all go to show that it is by the hand of a Nara artist, whose skill considerably surpasses the primitive simplicity of the Suiko period. The basin is also a typical Nara production enriched on the outside with a delightful engraving of fabulous animals, their riders in an exotic garment, birds, insects, flowers and clouds done in a vigorous style.

PLATES 60-61 NYOIRIN KWANNON

Seated statue with one leg crossed. Bronze.

Height (including pedestal), 1 ft. 1 in.

The necklace, bracelets and scarf-like banderoles hanging in front from the shoulders are later additions and detachable. It is among successful productions of the Nara period. A high standard of skill may be witnessed in its tender and delicate facial expression, skilful rendering of hair and hands and the decorative treatment of rich and flowing fold lines.

PLATES 62-82 GIGAKU MASKS

Size, (1) 12 $\frac{1}{2}$ × 8 $\frac{1}{2}$ in. (2) 10 $\frac{1}{2}$ × 8 $\frac{1}{2}$ in. (3) 11 $\frac{1}{2}$ × 9 in.

(4) 10 × 8 $\frac{1}{2}$ in. (5) 11 × 8 $\frac{1}{2}$ in. (6) 15 × 9 $\frac{1}{2}$ in.

(7) 11 $\frac{1}{2}$ × 7 $\frac{1}{2}$ in. (8) 13 $\frac{1}{2}$ × 10 $\frac{1}{2}$ in. (9) 12 $\frac{1}{2}$ × 8 in.

(10) 12 $\frac{1}{2}$ × 8 $\frac{1}{2}$ in. (11) 12 × 10 in. (12) 11 $\frac{1}{2}$ × 8 $\frac{1}{2}$ in.

(13) 11 × 7 $\frac{1}{2}$ in. (14) 12 × 8 $\frac{1}{2}$ in. (15) 12 × 9 in.

(16) 13 × 7 $\frac{1}{2}$ in. (17) 11 $\frac{1}{2}$ × 7 in. (18) 12 $\frac{1}{2}$ × 9 in.

(19) 15 × 7 $\frac{1}{2}$ in. (20) 11 $\frac{1}{2}$ × 6 $\frac{1}{2}$ in. (21) 10 $\frac{1}{2}$ × 6 in.

Gigaku, a branch of instrumental music of *gagaku*, was introduced from *Wu* in South China and so was otherwise called *gogaku* or *Wu* music. It was always performed together with *rinyūgaku* or Indian music in Buddhist ceremonies and services. But the fashion ceased with the Nara epoch. Hence all the *gigaku* masks preserved in the Horyūji, Tōdaiji and Shōsōin collections are of the Nara date. On the other hand it is doubtful whether the so-called *gigaku* masks were all used in *gigaku* performances, for some of them seem to have belonged to the *bugaku* or *rinyūgaku* shows.

Gigaku masks are generally large and made so as to cover nearly the whole of the dancer's head except its back. No. 1 made of paulownia wood and originally painted blue on the lacquered ground has lost its cockscomb and hair. No. 2 also made

of paulownia, is painted red on the lacquered ground. No. 3 painted red is one of the best masks made of clay mixed with hemp fibres and has the name of its maker and the date 752 drawn on the back. From this inscription, which is identical with the ones to be found on many masks incorporated in the Shōsōin collection, we infer that the piece was among those which were used in the consecration ceremony of the Great Image. No. 4 being painted green and inscribed in India ink with the name of the Tōdaiji on the reverse is exquisite in its vigorous expression. No. 5 is made of paulownia and painted in brown colour. No. 7 sadly battered and age-worn shows the grain of the wood. Nos. 6 & 8 are black-painted and remarkable for their firm features when compared with goblin ridge-tiles of the Nara period. Nos. 9 & 10 are red masks with a very tense expression, both bearing on the back the inscription "made in 751 and repaired in 1793." No. 11 is a black one with fiercely contorted features, but less effective than the preceding specimens. No. 12 being a red mask has the same inscription as those of Nos. 9 & 10, so does the white mask of No. 13. No. 14, though we cannot tell what colour it originally was, has vestiges of white priming in the lines of wrinkles. No. 15 coloured red has its date of 751 drawn on the back. No. 16 worn and discoloured, but looking to have been painted red primarily, was made in 751 and repaired in 1793 as its inscription shows. No. 17 is a black-painted mask. No. 18, the paint of which has peeled off, appears to have been coloured brown and has a faint trace of a green-coloured design on its head-dress. No. 19 is a green mask deprived of its hair and broken in the tip of its nose. Nos. 20 & 21, smaller in size, have the name of their artist, one to be found in the list of carvers of masks in the Shōsōin Repository.

PLATE 83 LION MASK

Wooden. Size, 9 $\frac{1}{2}$ × 10 $\frac{1}{2}$ in.

This *gigaku* mask of a lion, though without colour, must primarily have been painted in some pigment. Its valiant expression testifies to the wonderful skill of Nara sculptors.

PLATES 84-87 BUGAKU MASKS

Wooden. Length, (I) 8½ in. (II) 9 in. (III) 8½ in.
(IV) 8½ in.

The *Kitoku* mask stripped of its paint has a trace of its original green colour. Considering *Kitoku* usually presents a white face, this piece presumably denotes one of his followers or *Banko* as they are called. It is to be assigned to the Kamakura times. *Sanju* has lost the eye-brows consisting of red hair. It was produced by Inken in 1207, as the inscription shows. *Nassori* is painted blue, but the reverse side is coated with black lacquer. *Onintei* being one of a set of four has its face painted light yellow and its back left uncoloured and is inscribed with the date 1042. Both *Nassori* and *Onintei* probably belong to the same date.

PLATES 88-91 BOX DESIGNED WITH BIRDS-&-FLOWERS

Wooden. Height, 10 in. Length, 2ft. 4 in.
Width, 1 ft. 11¼ in.

These lacquered boxes dating from the Nara period are painted with birds-and-flowers on the *shikkyū* lacquered ground and then finished off by the *yu-shoku* coating. Their inside is painted in red lacquer. Compared with similar works produced in the Asuka epoch, we notice a striking progress in the freedom with which pigments are applied and in the execution of a rich and delicate ornamental design. Indeed the present pieces are remarkable for their exquisite beauty and nobility in ornamentation. Together with a box of the same type in the Shōsōin collection, they are specimens of the wonderful art of Nara in this direction.

PLATE 92-96 COLOURED LEATHER

Length, 2 ft. 5¼ in. Breadth, 2 ft. 2¼ in.

From its shape we suppose this was used for covering something like a case. The ornamental design left white by the process of smoking it brown represents in one section a sacred tree with the sun above and underneath hermit-like figures, one of whom playing on a musical instrument, in another the moon above a sacred tree with two priests one

intoning a sutra and the other listening, and so on. Thus we see *motifs* of Taoist, Buddhist and other elements—a composition with a tree in the centre, which is very common in T'ang works; vine scrolls coming from Central Asia, also a favourite with T'ang artists; and other features frequently met with in the Shōsōin collection. At any rate it is difficult to decide whether this was brought out in this country or in China. The lively design and draughtsmanship of landscape, figure and bird and plant life suggest at the origin of the later Yamatoye style of painting. The technique of filling a whole space with ornamental designs and at the same time producing the effect of life and power is to be seen in many contemporary works.

PLATES 97-99 NYOI WITH FIVE-LION DESIGN

Length, 2 ft. 11 in.

This famous nyoï staff, possessed by Priest Shōbō (*d.* 897), dates from his period. It is made of tortoise-shell and is nailed with silver fittings of running lions on the head and five *sanko* on the handle. The head is also set with an ornamental border and the end of the handle with a gilt bronze cover engraved with a floral design. It is a delightful piece of work with its out-stretched upper part in a powerful outline. The design of scampering lions following one another along the border is very charming.

PLATE 100 TABLE

Height, 1 ft. 8½ in. Length, 3 ft. 8¼ in. Width,
1 ft. 9 in.

An exquisite work produced during the Fujiwara age (898-1185), decorated with a graceful arabesque of lacre inlaid and set with metal-fittings. Beauty of proportion is heightened by the perfect harmony of exquisite moulding and floral scrolls inlaid with mother-of-pearls.

PLATE 101 GONG

Bronze. Diametre, 8½ in.

The gong is engraved on its border with the date of 1198 and the name Namamidabutsu, which here means Priest Chōgen, and is accompanied with

its hanger, probably a post-Kamakura work. It is treasured in the Tōdaiji as a valuable relic of the great man who restored the Great Image and its Hall.

PLATES 102-109 THE SAIDAIMON TABLET

Wooden. Length, 8 ft. 11½ in. Width, 6 ft. 8½ in.

This is believed to have belonged to the now demolished Saidaimon, the western portal. As is evident from the inscription by the Emperor Shōmu, it is a temple tablet intended for a *kokubunji* (a state temple for every province founded during his reign), showing that the Tōdaiji temple was first erected as such. The one for the Tōshōdaiji and this are the only two tablets coming down from the Nara period. The frame, however, is a later addition. The statues represent in conformity to the inscription Guardians of Buddhism, *viz* Brahma, Indra, Four Horizon Gods and Two Deva Kings—an interesting

use of statuary as ornaments. Except the head of Niō on the right, which dates from the Nara epoch, they are works of the later Fujiwara and Kamakura times.

PLATES 110-112 THE TENGAIMON GATE

Width, 55 ft. 1 in. Depth, 27 ft. 5¼ in.

The gate stands facing the west at the intersection of the Ichijō and Nara roads and marks the north-western corner of the Tōdaiji precincts. It is the original construction as is shown in the Plan of the Tōdaiji of 756, though not without some modifications by later repairs, and is the oldest *hakkyakumon* (*amphi-pristyle tetrastyle*) gate. The majestic gesture of the slowly curving roof and deep projecting eaves and details of a large scale embody the genius of Nara architects in spite of some jarring elements added by the hand of later repairers.

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