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KAKIZAWA, Kaho. An Investigation of Hakuin Ekaku's *Dainichi Nyorai-zu*: Focusing on its Relationship with *Shin'ei-zu* of Shōrinji Temple

Hakuin Ekaku (1685-1768) was known as a Rinzai Sect reformer; in addition to being religious, he also created many paintings and calligraphic works. He did so many paintings over the course of his life that his works have been estimated to be in the thousands. Up until now, art historical research on Hakuin's paintings and calligraphic works has focused on the development of his painting style, the production period of his works, the classification and analysis of his widely diverging subject matter, and the embedded meanings in his paintings and calligraphy. However, there has never been a study that has used historical documents and other painting examples as a means to clearly elucidate the production background of a specific work. Therefore, in this article, I will use historical documents written by Hakuin, as well as available background information to investigate the ideological meaning embedded in Hakuin's painting of *Dainichi Nyorai*, entitled *Dainichi Nyorai-zu* (Private collection).

In the painting, Hakuin wrote the buddha's name "Namu Chūō Dainichi Nyorai" in ink at the top of the work. In many cases, the image of *Dainichi Nyorai* is usually depicted facing the front, as seen in the Mandala of the Two Realms (Ryōkai mandara), for example. However, the deity in this painting does not face the front. Instead, he faces diagonally toward the left sitting on a rock. He wears a Daoist robe and a crown inscribed with a character reading "longevity." In this sense, this portrayal is considerably different from the typical representations of *Dainichi Nyorai*. Moreover, since we do not see other paintings of *Dainichi Nyorai* within Hakuin's extant works, this is a singular example even within Hakuin's *oeuvre*.

This article will focus on the depiction of the crown with the character of longevity. Since the same type of crown is depicted in Hakuin's paintings of *kami*, such as *Daikokuten* or *Totō Tenjin*, it seems possible that even in this work the crown still suggests the image of a *kami*. Moreover, with regards to its production background, this motif points to the influence he received from *Shin'ei-zu* which Hakuin saw in 1751 at Shōrinji in Niwase, while he was on a preaching tour in Okayama.

In Hakuin's *Kana mugura*, a text explaining the syncretism of *kami* and buddhas, he describes his encounter with *Shin'ei-zu* at Shōrinji as an experience that influenced him as much as his decision to enter the priesthood. According to Izumi Takeo, it is estimated that *Shin'ei-zu* was produced around the fifteenth century, and that the gatha at the top, inscribed "By Amaterasu ōmikami," (Sun God), is a Chinese poem consisting of six lines of seven characters that equates *Dainichi Nyorai* with Amaterasu Ōmikami and Kannon Bosatsu. In other words, we can understand *Shin'ei-zu* to be a syncretic-style image that conflates buddha, *kami*, and bodhisattva.

Considering Hakuin viewing of *Shin'ei-zu* at Shōrinji and the styles of painting and calligraphy at that time, there is a high possibility that Hakuin produced the painting when he was in his late sixties to his early seventies at the latest, after he had he seen *Shin'ei-zu* in person. Moreover, since the form of *Dainichi Nyorai* sitting on the rock is identical to the one that appears in the painting *Kannon Bosatsu* that Hakuin painted, it is thought that the image of the *Kannon Bosatsu* is alluded to in this work as well. In sum, we can also understand Hakuin's *Dainichi Nyorai* to be a syncretic-style image of buddha, *kami*, and bodhisattva.

Hakuin has many works that repeat the same motifs in a stylized manner, but never before has a work like this been singled out, where the painting itself clearly demonstrates how Hakuin's experiences and viewings of other visual sources directly related to its production, and how those experiences shaped the final painting. In other words, this painting can be understood as an important document within Hakuin's body of work that concretely establishes the production background for us.

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