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**“The Five Hundred Arhats by Henmi Kazunobu and the Revival Movement of Buddhist Precepts in the Late Edo Period”**

This essay is the first study to clarify the background of Henmi (Kanô) Kazunobu's hanging scroll paintings of *Five Hundred Arhats* at Zôjôji (増上寺), based on an extensive and scrupulous examination of historical materials and the result of Buddhist studies research. In the past studies of Kazunobu have focused on his strangely weird style. This has meant that while artists up through the Edo period based their works on the pioneering iconographic precedent of the Daitokuji provenance *Five Hundred Arhats* paintings, studies in general have indicated that Kazunobu did not adhere to the Daitokuji precedent, but rather maintained his own distinctive individuality. In this essay, however, the author has done a detailed analytical reading of the previously introduced material *Shinzu Gohyaku Dai Arakan ki* (新図五百大阿羅漢記), and using the term “ancient rites of *bondo*” (梵土の古儀) as a clue, considered the late Edo period's Buddhist precepts revival movement as the background for the Zôjôji set's production.

First the author introduces the contents of the *Shinzu Gohyaku Dai Arakan ki* by Daiun, one of the scholar-priests at Zôjôji who directed the production plan for Kazunobu's paintings. The author particularly noted the production plan section of Daiun's text, indicating that Daiun's detailed explanation of the “ancient rites of *bondo*” is strongly reflected in some of the Zôjôji hanging scrolls.

The author also indicates iconography that reveals a close connection with Nakanishi Seiô's book *Gazô suchi* (畫像須知), which illustrates *kesa*-wearing methods in its explication of the writings of Jiun and others. Jiun was a mid-Edo period advocate for the Buddhist precept revival in the Kamigata region, and the *Gazô suchi* reveals the influence of Jiun's heralded Buddhist precept revival. In turn, as noted above, the *Gazô suchi* strongly influenced Kazunobu's paintings, indicating that the Buddhist precepts revival had also spread to the scholar-priests at Zôjôji who were involved in Kazunobu's painting production.

The author continues with a clarification of how the garments and ritual implements depicted in the Zôjôji hanging scrolls convey the appearance of the “ancient rites of *bondo*”. The author prepared and included a detailed chart comparing the *kesa* iconography seen in each of the Zôjôji hanging scrolls and the *kesa* images in Jiun's *Hôfuku zugi* (方服図儀). This chart indicates that not only were the Zôjôji hanging scrolls influenced by the previously noted *Gazô suchi*, they were also strongly influenced by its source text, Jiun's *Hôfuku zugi*. Thus we can say that these paintings accurately depict the garments as ordained by the precepts, and further, that the scholar-priests at Zôjôji directing Kazunobu's work shared this focus on the precepts found in the paintings.

The author goes on to indicate that the precepts philosophy in the Edo period Buddhist world was a pan-sect affair that extended from Jiun, who heralded their importance through human relationships and doctrinal connections, to Daiun, who decided the Zôjôji paintings production plan. While working from the basis of previous studies on the subject, this essay is a conscious effort to provide a new detailed understanding of the contribution made by the Zôjôji scholar-priests to the production of this work. This study is underscored by the results that the author gained from her thorough and detailed observation and analysis of the individual hanging scrolls in this massive set of 100 scrolls. Through the detailed reading and explication of the source materials, the author grasped an approach to the work's hidden production process, and then showed the results gained through an even further detailed comparison of these works with various materials. All of these factors mean that this study is sincere, superb research.

For these reasons we have awarded the Bijutsushi Prize to Shiraki Nahoko in recognition of these accomplishments.