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Synopses

著者 (英)	The Literary Association Doshisha University
journal or publication title	Doshisha University Jinbungaku (Studies in Humanities)
number	100
page range	1-3
year	1967-12-25
URL	http://doi.org/10.14988/pa.2017.0000002713

THE RELATION BETWEEN OGIU-SORAI'S (荻生徂徠) PHILOSOPHY AND YEH-SHIH'S (葉適) THEORY

Kanshi Imanaka

Old Chinese Confucianism had been too practical and non-speculative but *Chu-His's theory* 朱子学, the Confucianism in Sung dynasty which was brought into Japan at the beginning of the 13th century, was the new speculative philosophy, making good use of Buddhism and natural philosophy. And then at 18th century, the trading capital in Japan had become prosperous, and feudal thought that was supported with *Chu-His's theory* and Buddhism, was behind times.

Ogiu-Sorai's (1666-1728) theory in his early ages was *Chu-His's* one, and at the 18th century he had returned to old Chinese Confucianism, that was called as the *Fukkogaku* 復古学, reactionary thought in Japan. But I think, *Sorai's* reactionary thought was utilitarianism that was under the influence of the theory of *Yeh-Shih* (1150-1223), the great utilitarianist in China at the 13th century.

THE SCROLL-PAINTING OF SHIGISAN ENGI AND BISHOP TOBA-SŌJŌ

Masaaki Kasai

The Shigisan Engi ("scroll-painting of stories about Shigisan") had been attributed to Toba-Sōjō (1053-1140) since the eighteenth century. But in the last two or three decades study of Shigisan Engi has altered that opinion. The deciding factor which denied Toba-Sōjō as the painter of Shigisan Engi is the analysis of the first scene in Scroll II (Scroll of Exorcism of the Engi Emperor). It is the scene in which the imperial messenger and his suite are leaving the palace to invite Myōren from Shigisan. In this picture the messenger is walking to the imperial gate along Oki-michi, the raised walk reserved for courtiers of higher ranks. Professor Keizō Suzuki concludes by analysis of costumes that the imperial gate is Yōmei-mon, and the Oki-michi in the Yōmei-mon was laid between 1156 and 1159. The fact, then, proves that this painting was done later than 1156. Toba-Sōjō died in 1140 so he could not have painted it.

On the other hand, when I made it clear that the worship of Shōtoku-Taishi influenced the formation of the Shigisan Engi, I realized the importance of re-examining Toba-Sōjō who was Shitennō-ji-Betto.

Toba-Sōjō-Kakuyū was born as the great-grandson of Minamoto-no-Takaaki who was the Chief minister of the Emperor Murakami. And Kakuyū's father Minamoto-no-Takakuni, was well-known as the author of *Uji-Dainagon-Monogatari*, and was one of the Ministers of the Emperors Go-reizen and Sanjo. Now, Toba-Sōjō himself won the favour of the Ex-Emperors Shirakawa and Toba: he was in the center of the Culture of the Insei Period. He was appointed the head of Onjō-ji, Jōbodai-in in the Toba detached palace, Enryaku-ji at Mount. Hiei, and so on. He was not only a distinguished scholar of Buddhism as prelate but also a great artist. Unfortunately we have no other reliable workes of his, but we can know from a contemporary literary source that he was asked to paint the murals on the Imperial temples, and that he had a profound knowledge of painting. It appears that they had a novel and

dynamic quality and the prebeianism of the Insei culture. It is that which is often described as the chief characteristic of the Shigisan Engi.

When Toba-Sōjō lived in the Toba detached palace, he knew the monk Kakuban who had connections with Shigisan. It is possible that Toba-Sōjō was asked to paint the Shigisan Engi through the monk Kakuban.

In the last two or three decades, two characters of the style and techniques on the Shigisan Engi has always been pointed out: "court painter" (e-shi) and "Buddhist painter" (e-busshi). But we ought also to pay attention to the following points: when one speaks of the elements of Buddhist painting, one implies it's techniques, and when one speaks of the elements of court painting, he points out the very accurate depiction of the Seiryō-den, one of the most important buildings in the Imperial Court, and of the manners or the costumes of the Imperial Court. These points may also suggest that the Shigisan Engi was painted by the artist who had many of the techniques of Buddhist painter, and was familiar with the affairs of the Imperial Court. We find, then, Toba-Sōjō, the painter, had the necessary and sufficient conditions.

On that occasion, a obstruction is the problem of Oki-michi. But I question Professor Suzuki's opinion. His view is based on Professor Fukuyama's opinion. But Professor Fukuyama said that the Imperial gate may be either Taiken-mon or Yōmai-mon, and it may be right to think it to be Taiken-mon. Then, I cannot understand why Professor Suzuki takes it to be Yomei-mon. There were Oki-michi in both gates. Taiken-mon had Oki-michi since the tenth century, more over, by the literary source which Professor Suzuki has shown, there were Oki-michi in Yomei-mon also since the the tenth century, and it was only repaired in 1156.

Thus, there is room again for considering Toba-Sōjō as the real painter of the Shigisan Engi.