

**Anonymous**

***Fragment of the Sutra of Cause and Effect  
in the Past and Present (Kako-Genzai Inga Kyō)***

Japan, Kamakura (1185-1336) to Nanbokuchō (1336-1392) period,  
14<sup>th</sup> century

Handscroll fragment mounted as a hanging scroll; ink and color on  
paper

Gift of the Oriental Art Gallery, 1953  
(1815.1)

The *Sutra of Cause and Effect in the Past and Present*, which is believed to have been composed in India in the third century A.D. and translated into Chinese in the fifth century, recounts the life of Shakyamuni, the historical Buddha, including his former incarnations, his life as the young prince Siddhartha, and finally his enlightenment. Through numerous anecdotes, it explains that one's existence is inevitably affected by one's past and present deeds. In this fragment of an illustrated version of the sutra, the Buddha is shown meditating by a river when two supernatural beings fly down from heaven to offer nourishment to him.

**Anonymous**

***Fragment of the Illustrated Legends***

***of the Kitano Tenjin Shrine (Kitano Tenjin Engi Emaki)***

Japan, Kamakura period (1185-1336), early 14<sup>th</sup> century

Handscroll fragment mounted as a hanging scroll; ink on paper

Gift of John Gregg Allerton, 1955

(2047.1)

The *Illustrated Legends of Kitano Tenjin Shrine* tells the early history of the Kitano Tenjin Shrine in Kyoto and the tale of the gifted but tragic courtier Sugawara Michizane (ca. 840-903). He was a celebrated statesman and scholar but ended his life in exile after being slandered by a rival at court. His vengeful spirit caused natural disasters and visited horrible fates upon his persecutors until he was appeased by a posthumous promotion to the highest civil rank and deification as Tenjin (“celestial being”).

This fragment depicts a scene from a story about two daughters of an impoverished coppersmith in Kyoto. Having been mistreated by their stepmother, they fervently prayed for divine protection at the Kitano Tenjin Shrine. Thanks to the intervention of Tenjin, they were rescued by a kind nobleman, married well, and lived happily thereafter.

**Anonymous**

***Fragment of the Illustrated Legends of Jin'ōji***  
***(Jin'ōji Engi Emaki)***

Japan, Kamakura (1185-1336) to Nanbokuchō (1336-1392) period,  
14<sup>th</sup> century

Handscroll fragment mounted as a hanging scroll; ink and color on  
paper

Gift of John Gregg Allerton, 1960  
(2824.1)

Paintings of the history of a temple or shrine, usually amplified by legends accompanied by miraculous tales, were frequently produced to propagate the institution and to enhance its prestige. This painting is a section from a larger narrative handscroll that depicts the founding of the Jin'ōji Buddhist temple in Osaka which had become the center of the Shugendō cult, a syncretic religious order that combined elements of mountain worship, ascetic practices, and the doctrines and rituals of Esoteric Buddhism.

In this scene, En-no-Gyōja, the seventh-century founder of Shugendō, is seen in an encounter with a local guardian deity named Hōshō Gongen. The encounter is said to have taken place in the Korean kingdom of Shilla, where Gyōja was dispatched by the Shinto *kami* (deity) of the Jin'ōji site, Jinushi Myōjin, to solicit support for the founding of the temple. En-no-Gyōja is depicted as a hermit dressed in a robe of vines, seated on a tiger skin, while the deity, seated across from him, is dressed in armor. The six surrounding figures on the ground are their attendants.

**Anonymous**

***Fragment of the Illustrated Life of Priest Hōnen  
(Hōnen Shōnin E-den Emaki)***

Japan, Kamakura period (1185-1336), 13<sup>th</sup>-early 14<sup>th</sup> century  
Handscroll fragment mounted as a hanging scroll; ink and color on paper

Gift of Mrs. Theodore A. Cooke, 1955  
(2111.1)

Narrative paintings of Buddhist subject matter frequently depict the founder of a school, sect, or movement in order to promote their doctrines and teachings, especially among lay commoners.

This fragment comes from the *Illustrated Life of Priest Hōnen*, which depicts the life of the famous late-Heian period monk Hōnen (1133-1212), founder of the Jōdo, or Pure Land Buddhist sect. He taught that one could find salvation merely by reciting the name of Amida, Buddha of the Western Paradise.

By denying the reliability of traditional methods for attaining enlightenment, Hōnen faced the wrath of the powerful Tendai sect, to which he initially belonged. Because of the growing popularity of his teachings, he was exiled to Shikoku in 1207. In this scene, Hōnen, on his way into exile, meets a woman who laments over her present misery (a result of sins committed in her former life) and asks him how she can be saved. Hōnen compassionately tells her to recite the sacred name of Amida.

**Attributed to Kaida Sukeyasu (flourished ca. 1500)**  
***Fragment of the Tale of Saigyō (Saigyō Monogatari)***

Japan, Muromachi period (1392-1573), 16<sup>th</sup> century

Handscroll fragment mounted as a hanging scroll; ink and color on paper

Gift of Mr. and Mrs. J. Scott B. Pratt III, 1964

(3212.1)

Although this fragmentary scene of a landscape with cherry blossoms provides little content through which it could be identified with a specific story, its horizontal format clearly indicates that it was once part of a longer handscroll, which would have been an illustrated narrative. It is likely that it comes from a handscroll telling the life story of the renowned monk-poet Saigyō (1118-1190). The illustrated story of Saigyō typically includes a section depicting his pilgrimage to the Ōji Shrine in Kii Province, where he composed poems about cherry blossoms; this fragment may have come from such a section.

Kaida Sukeyasu was most famous for his painting of the life story of Saigyō (now lost), and the association of this fragment with the *Saigyō Monogatari*, together with the likelihood that it dates to about the same time that Sukeyasu was active, make for an obvious connection between this fragment and Sukeyasu's lost masterpiece. However, the lack of more definitive details, including any inscriptions or a signature, makes a firm attribution impossible.

## **Anonymous**

### ***Iconographical Drawing of Kongō Zuishin Bodhisattva***

Japan, Kamakura period (1185-1336), 13<sup>th</sup> century

Hanging scroll; ink on paper

Gift of a Group of Friends, in Memory of Langdon Warner, 1956  
(2201.1)

This sketch depicts the fierce Esoteric deity Kongō Zuishin Bosatsu, the “Bodhisattva Whose Mind is in Accord with the Diamond.” He holds a *vajra*, or thunderbolt, in his hand. His posture resembles that of the Five Guardian Bodhisattvas of Esoteric Buddhism. Many sketches such as this were made at temple workshops during the Heian and Kamakura periods. The back of this sketch has a seal from the Kōzanji Temple in Kyoto.

The sketch was given to the Academy one year after the death of, and in memory of, prominent expert of Chinese and Japanese art and Harvard University professor Langdon Warner (1881-1955), from whom the two framed narrative fragments on display nearby were obtained. Warner became infamous for his removal of mural paintings from the Buddhist caves at Dunhuang on the Silk Road, but also was instrumental in protecting the Japanese historical sites in Nara and Kyoto from destruction during his time as a U.S. military officer in World War II. His adventures in Central Asia are thought to have been one of the sources of inspiration for the popular movie character Indiana Jones.

## **Anonymous**

### ***Fragment of the Illustrated Origin of Kumano Shrine (Kumano Honchi Emaki)***

Japan, late Muromachi (1392-1573)  
to early Edo (1615-1868) period, 16<sup>th</sup>-17<sup>th</sup> century  
Handscroll fragment; ink and color on paper  
Gift of Mr. and Mrs. Philip E. Spalding, 1955  
(2048.1)

As Buddhism entered Japan, a theory of “assimilation” (*honchi suijaku*) developed in which indigenous Shinto deities were identified as manifestations of Buddhas and Bodhisattvas, or as protectors of the Buddhist faith. In the case of Kumano Shrine, the deities were attributed with Indian origins that identified them as protectors of Buddhism. According to the legend, a beloved concubine of an Indian ruler became pregnant, but through the machinations of her rivals, she was exiled from court. After her child was born, he returned to court and was recognized by his father who offered to relinquish the throne. However, rather than replace his father the child requested a new kingdom. Consequently, both father and son mounted a magical flying chariot, which bore them to Kumano in the islands of Japan, where the boy became a protector deity who paved the way for Buddhism’s entrance to the country.

The two sections of the scroll on display here show the concubine with her guards being escorted into exile.

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Japan, late Muromachi (1392-1573)  
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Handscroll fragment; ink and color on paper  
Gift of Mr. and Mrs. Philip E. Spalding, 1955  
(2049.1)

This and the other fragment from the same handscroll on display nearby were once in the collection of adventurer and art historian Langdon Warner. He died in 1955, the year that both fragments entered into the Academy's collection. A professor of art history at Harvard University, Warner was a noted expert in ancient Japanese art, and advised against the bombing of Nara and Kyoto during World War II, helping to protect countless historical sites and cultural relics. At the same time, he has been vehemently criticized for his removal of artifacts from Silk Road sites, including the destructive act of cutting away mural fragments from the early Chinese masterpieces of Buddhist painting in the cave chapels at Dunhuang.

## **Anonymous**

### ***Events in the Life of Kōbō Daishi***

Japan, Kamakura period (1185-1336), late 13<sup>th</sup>-early 14<sup>th</sup> century

Handscroll; ink and color on paper

Gift of Robert Allerton, 1952

(1689.1)

Executed in the classical Yamato-e technique, this is one of the best-preserved Kamakura-period narrative handscrolls in American collections. The scroll consists of fragments of three sections depicting key events in the life of Kūkai (Kōbō Daishi, 774-835), founder of the Esoteric Shingon Buddhism in Japan. Originally, the scroll included at least ten scenes, several of which are now in private Japanese collections. The section on display here shows Kūkai's mother dreaming of an Indian saint entering her womb, whereupon he was conceived.

Born into an aristocratic family, Kūkai was a precocious youth. As a young man he studied Buddhism, Confucianism, and Daoism. At the age of seventeen, he wrote a work entitled *Indications of the Three Teachings* in which he showed the superiority of Buddhism over the other two philosophies. In 804 Kūkai sailed to China; upon arrival he went to the great Tang capital of Chang'an, where he studied Esoteric Buddhism with the master Huiguo (746-805). He returned to Japan in 806 and ten years later began the construction of a monastery on Mount Kōya (Wakayama Prefecture) that would become the headquarters of the Shingon sect. Kūkai introduced many of the key Esoteric texts and rituals to Japanese Buddhist practice.