

Abstracts

Yorozu Tetsugoro's Genjin — Interpreted from the Perspective of Zen Buddhism

SAWADA Keizo

A collection of the writings of Yorozu Tetsugoro [1885-1927] entitled *Tetsujin Dokugo* ("A Master's Monologue") has been quoted by scholars frequently as a symbol of his peculiar thinking and spirit. This paper interprets the background of Yorozu's thinking in one section of the work, entitled *Genjin*, from the perspective of the Zen Buddhism that he studied from the time he was in middle school until he graduated. We attempt to connect works of art by Yorozu thought to have connections to *Genjin* by way of two key phrases.

We attempt to determine if *Genjin*, the image of Yorozu's ideal man, has its origin in the "true man without rank" given in Rinzaï Gigen's (the founder of the Rinzaï sect of Buddhism) *Rinzairoku* (also known as *The Book of Rinzaï*). We also discuss how as a western-style painter fated to live in an increasingly westernizing Japan, *Genjin* may have been Yorozu's way of fighting against westernization, or his "principle of resistance to the West."

(Senior Curator, The Niigata Bandaijima Art Museum)

Results of the Inquiry into Takeishi Kozaburo's works at Marui-Imai House and Information about the statue of Imai Toshichi Received in 2018 (Heisei 30)

IZAWA Tomomi

This report contains information regarding the results of the inquiry conducted in 2018 (Heisei 30) into the engraving works of Takeishi Kozaburo at the Marui-Imai House in Sanjo City and information about the Statue of Imai Toshichi (Small Statue) created by Kozaburo that was received as a gift the same year.

The Marui-Imai House is located in Sanjo City and conducted the inquiry. The mansion itself belonged to the founder of the Department store Marui Imai in Hokkaido, Imai Toshichi (1849-1925). The creation of the marble sculptures of Toshichi's brothers, Bushichi and Ryoshichi, and the statue honoring Toshichi, was commissioned from Takeishi Kozaburo, a sculptor from what is today Nagaoka City. When Toshichi celebrated his birthday in 1925 (Taisho 14), people from Marui-Imai proposed the construction of a statue praising his life's work, and the Imai Memorial Hall was erected in Sapporo as a home to the statue. The statue of Toshichi was unveiled in the front garden of the Imai Memorial Hall, on a base created by Yoshida Kyoji (1887-1951), an architect, and the statues of Bushichi and Ryoshichi stand on either side of the large stairs in the hall.

The government seized the original statue of Toshichi during the war, but the small statue still exists today, received as a gift in 2018 (Heisei 30). The statue was a gift to all those with connections to Marui-Imai. Though the majority of Kozaburo's works have been lost, the gifts and replicas that were passed on to others have become clues to the look of the original works and are considered very valuable. They have also become very useful for learning about the many activities Kozaburo undertook in portrait sculptures.

(Curator, The Niigata Prefectural Museum of Modern Art)

Analysis of the Impact of Suzuki Meitaku's HEKIJU and SOKYU on Early Period of Eguchi Sogen's Calligraphy Study

MATSUYA Kuninori

Eguchi Sogen learned calligraphy from competition magazines of calligraphic skill at early study of calligraphy. In these magazines, there were HEKIJU and SOKYU which were published by Suzuki Meitaku. Not much has been said about the influence of Meitaku or these magazines on Sogen until now, but in the investigation of All about Eguchi Sogen exhibition (2018), it became clear that Meitaku had had a great influence on Sogen's career as a calligrapher.

This article describes detailed consideration how Sogen has been influenced by Suzuki Meitaku, based on HEKIJU, SOKYU and the letters which Meitaku wrote to Sogen, including investigation after the exhibition.

(Senior Curator, The Niigata Prefectural Museum of Modern Art)