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ART. XV. — *The Statue of Amida the Niorai*¹ in the *Musée Cernuschi*. By F. VICTOR DICKINS.

IN the following pages I submit a translation of the Chinese inscriptions engraved on the noble bronze image or statue of the Amida² Buddha, which is the glory of the Musée Cernuschi,³ together with some particulars descriptive and historical. I have, however, paid little attention to Buddhism, and the few explanations of Buddhist terms I offer must be regarded as merely tentative. One object of the present paper is to elicit information on the many points of interest suggested by the inscriptions from members of the Society who are versed in things Buddhist.

The statue was brought from Japan in 1871 by the late M. Henri Cernuschi,⁴ and is the largest and finest example of Oriental bronze statuary work in Europe.

¹ Niorai is the Japano-Chinese equivalent of Tathāgata — the Perfect One. But Niorai means 'one who has come in like manner,' i.e. with previous Buddhas.

² Amitābha.

³ Parc Monceau, Paris.

⁴ The inventor of the expression 'bimétallisme,' and the ardent apologist of that now dormant doctrine. He died in 1896, leaving his beautiful house in the Avenue Velasquez, together with his unequalled collection of Japanese bronzes and ceramics, to the city of Paris. A man of singularly noble and generous character, his sweetness of disposition won him a large circle of devoted friends, to whom his memory will be ever dear. At my suggestion he caused a copy of the inscriptions to be made, which at his request I translated into French. Unfortunately the manuscript, which was sent to him only a day or two before his somewhat sudden death, was mislaid, and the present version is an entirely new one.

The following details I owe to the kindness of M. Causse, the present able and courteous Director of the Musée. The height of the statue from the base of the Lotus, on which the figure is represented as sitting in one of the mystic attitudes,¹ to the highest point of the nimbus is 14 feet 8 inches. The breadth from knee to knee is $11\frac{1}{2}$ feet. The whole rests now on a carved, open-work, octagonal support of oak, 10 feet high and $11\frac{1}{2}$ feet in diameter. On the purchase being effected men were at once set to work to take it to pieces, and the various portions were packed in eleven cases, which were immediately put on board a Messageries steamer and sent to Paris, where ultimately the statue was restored by the famous house of Barbedienne, and was exhibited at the Palais de l'Industrie in 1873-4, at the time of the first meeting of the Congrès des Orientalistes, before removal to its present home.

The original seat of the statue was within the precincts (*keidai*) of the *tera* or monastery of Hanriu (the Coiled Dragon²), in the village or suburb of Meguro, a few miles direct west of Shinagawa, the western approach of Tōkiō. Meguro is famous as the burial-place of the devoted girl Komurasaki and her very second-rate lover Gompachi, whose story is excellently told in Lord Redesdale's *Tales of Old Japan*. The general appearance and attitude of the Buddha, cross-seated on the usual lotus-flower, are accurately rendered in the woodcut opposite, which is a facsimile of the one occupying pp. 46 v^o and 47 r^o of the 7th part (*Ken* iii) of the well-known *Yedo Meisho* (Famous Places in and near Yedo). From that superbly illustrated work the following description is extracted:—

“The Tera of Hanriu on Rei-un Zan (Spirit-Cloud Hill), also known as the In of Anyō (Peace and [religious] Nourishment). It is situate on the right one chō ($\frac{1}{15}$ mile)

¹ The various attitudes of Buddhist images, chiefly of the hands and fingers, have an esoteric meaning, of which I refrain from attempting to give any explanation.

² Such as is often represented curling round a sword resembling the weapon usually borne by the idol Fudō (Akshara or Vairōkṣaṇa).

beyond the bridge along the *Nishi-minami* (South-West) Road. A dependency of the monastery of Emu (En) Zan, it belongs to the Jōdo (Pure Land) sect.¹ The *honzon* (principal object of reverence) is a statue of Amida the Niorai, the work of Jikaku Daishi.² The monk who founded the monastery was the *Riū-yō* (Dragon-fame), his Reverence (*oshō*) Ichi-u Rei-un (Spirit-Raincloud) of the shrine of Gin-ren (Chant of the Lotus), upon retirement from the In of Taikwō (Great Light) at Nitta, in the province of Kōzuke. Within the precincts is a statue in bronze of Amida Nyorai six *jō*³ high (60 feet). Behind is a cliff or high bank, at the foot of which is seen the opening of a cave, within which is seated an image of the goddess Benzaiten,⁴ said to be the work of Kōbōdaishi.⁵ The principal shrine (of the goddess) is within the *tori-i*.⁶ On the tablet fixed on the main entrance is written the name Anyō In from the pencil of his Reverence Ōbaku Tokutan."⁷

The statue is seated on a lotus-flower of thirteen petals, each one of which bears inscriptions in Chinese. Round the head is a fine nimbus of later date than the statue. On the central petal in front, within the left⁸ half, is the invocation in large characters (repeated on every petal, often twice):—

¹ According to the doctrine of the Jōdo, salvation through Amida can only be attained after the removal of all carnal and worldly desires shall have opened a path to the grace of the Buddha.

² This, of course, is mere myth, if not mere invention. Jikaku Daishi flourished in the ninth century; the temple was founded in 1677. See second edition (1884) of the Handbook to Central and Northern Japan prepared by Mr. (now Sir Ernest) Satow and the late Lieut. Hawes, R.M.L.I.

³ This is, of course, a great exaggeration, even including the stone-faced base on which the statue was originally placed.

⁴ Or Benten, one of the seven gods of Fortune (Shichi Fukujin), a manifestation of *Vairocana* or Dainichi the Niorai. See Handbook cited above, p. 58.

⁵ The great teacher Kōbō (Propagator of the Law) flourished in the eighth century. A very interesting account of him will be found in the Handbook (which contains a vast amount of Shinto, Buddhist, historical and legendary lore), p. 415.

⁶ *Tori-i*, written and usually understood as bird-perch; originally the perch for the cocks who greet the sun near Shinto shrines, now the imposing open portals distinctive of the approach to a Shinto shrine. This is much the more picturesque explanation. Other explanations, purely prosaic, have been suggested.

⁷ A Chinese monk, Yin-yüan, who founded a sub-sect Ōbaku of the Zen sect in the seventeenth century. See Handbook, pp. [89] and 381.

⁸ Right and left refer to the figure, not to the spectator.

NAMU AMIDA BUTSU.

Hail, Amida Butsu!

To left of the invocation—

“The In¹ of Chi-on (Wisdom and Grace), the mother-monastery of the two Sō² under the 47th abbacy [from the foundation].”

To right—

“Shōyō³ Nioku Gyō-a Kenchō,”⁴

under which is the Abbot's *kakihan*, a peculiar (Japanese) form of seal.

The right half of the central petal is occupied by the Dedication, the translation of which follows:—⁵

“The pious dedication of a sacred statue in golden bronze of the Holy Amida the Niorai, erected on a pedestal shaped like a Ran flower⁶ within the Court of the Tera of Hanriu (Coiled Dragon), situate on the Holy Hill of Rei-un (Spirit-clouds) in the district of Ebara in the province of Musashi. In the Holy Chapel of the Tera of Zenkō (Righteousness and Enlightenment), in the province of Shinano, on forty-eight occasions have prayers been reverently offered, at crossways and on all ways have collections been made, year by year, coin by coin have

¹ In 院 and *tera* or *ji* 寺 are both usually translated monastery or temple. The precise difference between these terms cannot be stated. *In* seems more modern, *tera*, which Mr. Aston identifies with Korean *ch'il*, more ancient, the former a more dignified appellation than the latter. There is no distinction between regular and secular clergy in Japanese Buddhism. *Tera* and *in* are commonly translated temples or monasteries. Strictly, they are neither in a Western sense, and it is best to use the terms themselves.

² The provinces of Kazusa and Shimōsa.

³ *Shōyō* seems to be a title; the characters = Shining Fame.

⁴ Of *Kenchō* the value is doubtful. The characters = perceive, excel.

⁵ The closing sentences of the Dedication are somewhat obscure, but it is believed that the translation is not inaccurate.

⁶ ‘Ran’ is some kind of orchid. For some reason it is often used when lotus is intended.

funds been painfully gathered, and thus has it become possible to found this image of golden bronze, and to complete and instal this Buddha in pious honour of Amida the Niorai. May all the congregation of the faithful in this parish for ever chant hymns of praise and joy, may they gaze upon this statue and pray to the Niorai and attain the limits of this life, and may all and all equally as they pass over those limits reap the reward of their piety, for who would not hasten to be born again in that other Land?

"The Suppliant (*negai-nushi*) Seiyō, a dweller in Yedo, in pious humility presents this Dedication.

"Under the abbacy of the third Abbot since the Restoration of the Tera of Hanriu.

"For the Very Reverend ¹ the Ginyō,² the Reverend ³ Zui-un."

SECOND PETAL (left of Central).

In the centre, the invocation "NAMU," etc., accompanied by—

"The 38th Kwanshu (Chief Priest) of the Tera of Zōjō (Increasing Excellence), the Dai Sōjō.⁴ By his Order."

Here follow a *kakihan* and two seals (not decipherable). Below—

"Yamato House (probably sign of a shop) at Meguro (village or suburb west of Tokyo). The eldest son (of the House?) . . . Gorō. The second son . . . Rōheimon."

To left (upper series of five columns)—

"Benefactor—Godai Tomosada of the family Ueno."

Then follow the *kaimiō*,⁵ as under—

"The *Koji*,⁶ the Shinyō Ikkwan-ku of the In of Daizen (Supreme Goodness).

¹ *Shōnin*, 上人, superior.

² A titular prefix? The characters mean chant-praise.

³ *Oshō* = *hoshang*, *upadhyāya*, but used as above both in China and Japan.

⁴ Often rendered Archbishop, more properly perhaps Grand Superior or General.

⁵ Posthumous religious name, lit. renovated name.

⁶ For the Buddhist titles and names see below, pp. 444-446.

The *Daishi*, the Engyō Kakushō of the In of Chikyō (Mirror of Wisdom).

The *Shinshi*, Sōgaku Eishin.

The *Shinnio*, Shuoku Gekkei.

The *Hōni*, Miōrin.

Dōkyō of the Zenjō sect.

For the salvation of the souls of the above six relatives now *bodai* (bōdhi = knowing salvation).

For the salvation of all the souls equally of deceased believers."

Middle series of fifteen columns, and a lower series of twelve columns, of *kaimiō*—

"The *Koji* Kaku-ō Dōshō of the In of Tessō,¹ two *Koji*, three *Daishi*, two *Bikuni*, six *Shinshi*, three *Shinnio*, one *Dōji*, two *Dōjo* (Dōnio), two members of the *Zenjō* sect, and one *jō*."

Five of the above are *shaku*, and seem to be *kaimiō* of members of the family of Ozawa Sakubei. At the end of the lower series—

"All the souls of the Ancestors of the Murata Family."

To right are four series of columns, from above downwards.

1st series: uneffaced *kaimiō*: two *Shinshi*, one *Shinnio*, two *Dōnio* (or *Dōjo*). Two *kaimiō* are more or less effaced. One—Gen-an—is doubtful.

2nd series: one *Shinnio*, two *Dōji*.

These two series seem to intermingle.

3rd series: one *Koji*, two *Shinshi*, one *Shinnio*, one *Shinbiku*, one member of Zen sect.

4th series: two *Shinshi*, four *Shinnio*, one *Oshō*, and one *Hōin*.

Some of the above are *kaimiō* of members of the Murata family.

¹ Tetsu-so = Iron-face, or perhaps Iron Buddha-masks.

THIRD PETAL.

In the centre and above, "NAMU," etc. Below the invocation, a *kakihan*. To left, the 39th Shuhō¹ (Master of the Law) of the Tera of Zōjō. To right, the Dai Sōjō, the Kakuyō¹ Enkan Sho-a;¹ to right of the last column, a tripod with a *kin* (bronze bowl used as a gong) containing its baton. Below, a long list of *kaimiō* in four series (partly effaced), one above the other: twenty-three *Shinshi*, eighteen *Shinnio*, eight *Dōji*, three *Dōnio*, one *Kōji*, several *Biku*, *Daishi*, *Bodai*, *Zenmon* (member of Zen sect), and other Buddhist designations, such as Tsūteki (Aim attained), *Myōsen* (Genius), etc. There is also mention of "All the souls of the Ancestors of," apparently a person whose *kaimiō* is given as the Tōyō Rishun. At the end, prominently, the *Daishi* Kaoku Rikun of the In of Myōgen (Admirable Austerity). To right of the last, "Returned to the origin of things the *Shinshi* Hakushin Jōkei"; below is a lotus with the characters above it 'rei-i' (here the Spirit standeth). Lastly, the *Biku* Zenshin, a *Bodai* born in the village of Ichinomiya (county of Kanra in Shimotzuke) of the family of Kuroyanagi. Chōsu (Elder?).

FOURTH PETAL.

In the centre, "NAMU," etc. Below the invocation the characters "Kenchō,"² of which the value here is not apparent, over a *kakihan*.

Left—

Kaimiō of two *Shinshi* and five *Shinnio*, each with the prefixed title *Shaku*.

Right—

Kaimiō of three *Shinshi* and two *Shinnio* of the Tanaka family, all intituled *Shaku*.

¹ See Buddhist titles, etc., below.

² See above, p. 436.

In large characters on either side of the invocation—

“The Shōyō Nioku Giō-a¹ of the In of Dentsū”
(Propagation of the Tradition).

FIFTH PETAL.

The invocation “NAMU,” etc., is repeated on either side in large characters. Accompanying the left invocation are inscriptions to the effect—

“Province of Shimōsa, Prefecture of Namami, Tera of Daigan (Great Rock), the twentieth Abbot, the Unyō Washun.” Follows his *kakihan*.

Accompanying the right invocation are inscriptions to the effect—

“Province of Musashi, Prefecture of Fukagawa, Tera of Reigan (Spirit-Rock), the eleventh Abbot, the Tōyō Chōei.” Follows his *kakihan*.

SIXTH PETAL.

The invocation “NAMU,” etc., is repeated on either side in large characters. Accompanying the left invocation are inscriptions to the effect—

“Province of Musashi, Prefecture of Kawagoye, Tera Renkei (Fragrancy of the Lotus), the 19th Abbot, the Shōyō Senrei.” Follows his *kakihan*.

Accompanying the right invocation are inscriptions to the effect—

“Province of Shimōsa, Prefecture of Yūki, Tera of Kōkei (Propagation of the Scriptures), on the Hill Juki (the Long-lived Tortoise), the 25th Abbot, the . . . yō Kwakushun” (character imperfect). Follows his *kakihan*.

SEVENTH PETAL.

Two invocations, “NAMU,” etc., arranged as on the Sixth Petal, with inscriptions to the effect :—

¹ See under Central Petal.

On the left—

“The 22nd Superior . . . ” (name and monastery illegible).

On the right—

“The 18th Superior of the Tera of Dainen (Great Prayer), on the Hill Shōjō (Righteous Decision), the Shōyō.” Follows his *kakihan*.

EIGHTH PETAL.

Invocations, “NAMU,” etc., and inscriptions as on preceding Petal.

Left—

“The 25th Superior of the Tera of Shōgwan (Victorious Prayer), on the Hill Tenshō (Celestial Glory), the Seiyō Kojun.” Follows the *kakihan*.

Right—

“The 21st Superior of the Tera of Tōzen (East-advance),¹ on the Hill Buppo (Law of Buddha), the Kaizō Ryōdō.” Follows the *kakihan*.

NINTH PETAL.

Invocations, “NAMU,” etc., and inscriptions as on preceding Petal.

Left—

“Province of Musashi, Prefecture of Takiyama, Tera of Daizen (Great Virtue), under the In of Ōjō (Former Life?) on the Hill of Kwanchi, the 19th Superior, the Sonyō Ryōhan.”² The *kakihan* follows.

Right—

“Yedo, Honjo. The In of Sonkyō (Admirable Doctrine) and the In of Reizar (Spirit Hill), on the Hill Jōzai (Ever-existing), the 8th Abbot, the Very Reverend the Kōyō Dansatsu (?).” Follows the *kakihan*.

¹ The meaning is doubtful.

² Two characters follow, one Ten (heaven), the other illegible.

TENTH PETAL.

Invocations, "NAMU," etc., and inscriptions as above.

Left—

"Province of Musashi, Asakusa, Kanda Hill, In of Hanryu (Coiled Dragon), the 18th [Superior?], the Shōyō Shinsatsu." Follows the *kakihan*.

Right—

"Province of Musashi, Iwazuki, Butsugan Hill (Eye of Buddha), Tera of Jōkoku (Pure Country), the 19th [Superior?], the Teiyō Enryu." *Kakihan*.

ELEVENTH PETAL.

Invocations, "NAMU," etc., and inscriptions as above, with some additions.

Left—

"The 29th Superior of the In of Daikwō (Great Light), on the Hill Gichō (Accumulation of Righteousness), the Tsūzō Sekisai Atonshu." Follow a *kakihan* and two seals.

Right—

"The 38th Superior of the Tera of Kōkei (Propagation of the Scriptures), at Inuma [in Shimōsa], the Kenyō Fugiaku Ōteki."

There is no *kakihan*, but the *kaimiō* of three *Shinshi*, one *Shinnio*, and three *Shinni* are given in the lower right-hand corner of the petal.

TWELFTH PETAL.

Invocations, "NAMU," etc., and inscriptions as in last.

Left—

"The 58th Superior of the Tera of Kwōmyō (Shining Brilliance), on the Hill Tenshō (Celestial Radiance), the Giyō Kwan[shuku?]." Follows the *kakihan*.

To left of above are the *kaimiō* of one *Fōji*, three *Shinshi*, four *Shinnio*, and a monk of the In of Myōgen. Two of the *Shinshi* are *shaku*.

Right—

“The 35th Superior of the Tera of Jōfuku (Constant Happiness), on the Hill Sōchi, the Enyō Jiku Junko Riten.” Follows a very complicated *kakihan*.

NIMBUS.

On the nimbus is engraved another series of groups of *kaimiō* similar to those inscribed on the petals of the Lotus, but without the invocation *Namu Amida Butsu* and without *kakihan*. The columns of Chinese characters (there are none other) are arranged concentrically with the circumference of the nimbus. Here, as on the Lotus petals, the engraving is most carefully executed, and the characters are beautifully formed. The groups of *kaimiō*, twenty in number, are separated by equal interspaces and symmetrically disposed along the two demicircles, with wider interspaces above and below. In the lower of the wider interspaces is engraved the name of the founder who cast the statue:—“Iseya Chōbei Minamoto Masamitsu, corner of Daimon Road, Yedo.” But there is no date, and the name of the founder is not contained in the *Nihon Jinmei Jisho* (Dictionary of National Biography).

Beginning from below and passing leftwards of the figure, the groups of *kaimiō* follow as under:—

- 1st group: 4 *Shinshi*, 2 being *shaku*.
- 2nd „ 1 *Shinshi*, 1 *Shinnio*, and 1 *Dōji*, all *shaku*.
- 3rd „ 3 *Shinshi*, 1 being *shaku*.
- 4th „ all the characters (with two exceptions) are effaced.
- 5th „ 3 *Shinshi*, 1 *Shinnio*.
- 6th „ 1 *Shinshi*, 1 *Shinnio*, 2 *Dōji*.
- 7th „ 3 *Shinshi*, 1 *Hōshi*.

- 8th group: 3 *Shinshi*, 1 *Shōnin* (Very Reverend), also the Most Reverend the Archbishop and Grand Priest Dōa Kūgwatsu.
- 9th ,, 1 *Shinshi*, 2 *Shinnio*, 1 *Shōnin*.
- 10th ,, 1 *Shinnio*, 1 *Shōnin*, 1 *Dai Sōjō*, and the souls of all the generations of the family of Kitamura.
- 11th ,, 1 *Shinshi*, 1 *Koji*. The souls of the ancestors of the families of Seki, Wada, and Yokoyama. The Rengwan family (or the individual Rengwan) and the name and titles of a priest or monk.
- 12th ,, 1 *Shinnio*, 1 *Daishi*.
Groups 11 and 12 run into each other.
- 13th ,, this consists of two long concentric and parallel columns and a shorter one in succession.
1 *Shinshi*, 1 *Shinnio*, the Rector under the 4th [Superior] Chihon Riōkū, the Reverend Dōyō (Ringo Kwo Dai-se-shu).¹ The second *Se* (Benefactor) or Vice of the preceding. The families of Tanabe and Nakada.
(This was on a fortunate day in the 11th month of the 2nd year of Kiōwa, January, 1802.)
- 14th ,, 1 *Shinshi*, 2 *Shinnio*, a fourth *kaimiō* is partly effaced. All are *shaku*.
- 15th ,, 1 *Shinshi*, 1 *Shinnio*. Both are *shaku*.
- 16th ,, 1 *Shinshi*, 1 *Shinnio*. The souls of all the generations of the families Tanabe and Nakada.
- 17th ,, 2 *Shinshi*, 1 *Shinnio*. All are *shaku*.
- 18th ,, 3 *Shinshi*, 1 *Dōji*. All are *shaku*.
- 19th ,, 1 *Shinshi*, 1 *Shinnio*, 2 *Dōji*. All are *shaku*.
- 20th ,, 1 *Shinnio*, 1 *Dōji*, 2 *Dōnio* (Dōjo). All are *shaku*.

The titular prefixes to the above *kaimiō* are almost all compounds of the character 譽 *yō*, 'praise,' 'fame,' with one

¹ Meaning dubious. "The Ringo (behind the Tchakra), the Shining, the Chief Benefactor," is merely a tentative explanation.

of the following characters:—吟 *gin*, 'chant,' 'intone'; 生 *sei*, *-djāti*, 'life'; 性 *sei*, 'human nature' or 'disposition'; 靜 *sei*, 'peaceful,' 'retired'; 義 *gi*, 'faithful,' 'righteous'; 衍 *en*, 'abundant'; 堅 *ken*, 'firm,' 'solid'; 海 *kai*, 'sea,' 'vast'; 馨 *kō*, 'fragrant'; 尊 *son*, 'honourable,' 'excellent'; 通 *tsū*, 'penetrating,' 'pervading'; 心 *shin*, 'heart,' 'mind'; 圓 *en*, 'round,' 'full'; 諦 *tei*, 'judge,' 'discern'; 運 *un*, 'circulate'; 照 *shō*, 'shining.'

釋 *shaku*, one of the characters of Shaka Muni (Sākya Muni), denotes a monk or priest.

The designations that follow the *kaimiō* are:—

居士 *Kōji*, *upāsaka*, 'a parishioner.'

信士 *Shinshi*, 'believer,' equal perhaps to 'communicant.'

信女 *Shinnio*, 'believer,' 'female.'

大姊 *Daishi*, great elder sister.

法尼 *Hōni*, designation for a nun, as understood in Japan.

比丘 *Biku*, 'professed mendicant monk,' *Bhikchu*.

比丘尼 *Bikuni*, 'nun,' not necessarily secluded.

信比丘 *Shinbiku*, 'believing monk.'

童子 *Dōji*, 'youth,' 'adolescent.'

童女 *Dōjo* (*Dōnio*), 'girl,' 'young woman.'

Of the *kaimiō*, which are those probably of deceased subscribers or parishioners, or of deceased relatives of living subscribers and parishioners, I have not thought it advisable to transcribe all. A few are appended, taken as fairly characteristic from the lists on the second and third petals. The *kaimiō*, it will be seen, are composed of two vocables, and remind one of Greek and Hebrew names, with the difference that the former mostly relate to martial or civil qualities, the latter to relations with a personal God, while the Buddhist names designate moral or pious states.

Dōshō, 道正, 'Upright in the faith.'

Seikō, 清香, 'Pure fragrance.'

Chōjun, 長順, 'Continued obedience.'

Miōkiu, 妙休, 'Mysterious or Delicious repose' (i.e. beyond human conception).

Hōgo, 法 悟, 'Discernment of the law.'

Chishō, 智 正, 'Wisdom and uprightness.'

Kwōren, 光 蓮, 'Shining lotus.'

Dōju, 道 樹, 'Tree of the law.'

Kwōgetsu, 光 月, 'Shining moon.'

Dōkiku, 道 菊, 'Chrysanth of the law.'

Jusō, 壽 松, 'Everlasting pine.'

Jōkwō, 淨 光, 'Pure light.'

Jōhon, 淨 本, 'Pure source.'

Rōon, 展 穩, 'Excellent peace.'

Shuntetsu, 春 徹, 'Spring path' (path to renewed birth).

Renchu, 蓮 中, 'Midmost the lotus.'