

**BUDDHIST ART IN ITS RELATION TO
BUDDHIST IDEALS, WITH SPECIAL
REFERENCE TO BUDDHIST
IDEALS WITH SPECIAL REFERENCE TO
BUDDHISM IN JAPAN, FOUR LECTURES
GIVEN AT THE MUSEUM**

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Buddhist Art in Its Relation to Buddhist Ideals, with Special Reference to Buddhist Ideals with Special Reference to Buddhism in Japan, Four Lectures Given at the Museum by M. Anesaki

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M. ANESAKI

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Handwritten text in vertical columns, likely a dedication or inscription, located at the top of the right panel. The text is written in black ink on a light-colored background.



PLATE I

AMITA TRIAD RISING OVER HILLS
TRADITIONALLY ASCRIBED TO ESHIN SÔZU GENSHIN
JAPANESE, 942-1017

*Owned by the Konkai Kômyô-ji, Kyôto,
and now deposited in the Imperial Museum, Kyôto*

THIS group of Amita Buddha with Kwannon on the right and Seishi on the left is generally believed by critics to be a work of the Kamakura period (thirteenth century); but in the author's opinion the traditional ascription should be accepted. The text inscribed on the two upper corners expresses the artist's devotion to Buddha, and in this inscription the author sees Eshin's autograph.

Vertical line on the right side of the page.

Vertical line on the right side of the page.

Small handwritten mark or scribble.

Small handwritten mark or scribble.

Small handwritten mark or scribble.

MUSEUM OF FINE ARTS, BOSTON

BUDDHIST ART

IN ITS RELATION TO
BUDDHIST IDEALS

WITH SPECIAL REFERENCE TO BUDDHISM IN
JAPAN

FOUR LECTURES GIVEN
AT THE MUSEUM

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1913-1915*



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DEDICATED TO
THE PIOUS AND BEAUTIFUL SOUL
OF
SAINT FRANCIS OF ASSISI

*Di questa costa, là dov' ella frange
Più sua rutilanza, nacque al mondo un sole,
Come fa questo talvolta di Gange.*

*Però chi d'esso loco fa parole
Non dica Ascesi, chè direbbe corto,
Ma Oriente, se proprio dir vuole.*
DANTS, *Paradiso.*

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