



書院

寺院における書院とは通常、僧侶の私室、居間のことを指す。床の間と襖の全面に、浜田泰介画伯によって「四季の図」が描かれている。各部屋には「春の朝」、「初夏の芽」、「秋の音」、「新雪」と題された作品群からなり、繊細さと大胆さをあわせ持った筆致で鮮やかに彩られている。

Shoin (living quarters)

In a temple, the Shoin usually refers to the monks' private living quarters. Here, the alcoves and sliding doors burst forth with the "Four Seasons," rendered in bold yet exquisite brush strokes by contemporary artist Taisuke Hamada. Each room comes alive with works titled "Spring Morning," "Buds in Early Summer," "Sounds of Autumn," and "New Snow."



楓泉観（茶室本席）

Fuusenkan (tea-ceremony room)

In this Shoin-style structure, members of the ruling Ashikaga clan and upper class samurai enjoyed the tea ceremony in the 14th to 16th centuries. The tea-ceremony room has a main room with a nobleman's entrance and an inner room. The garden has stone lanterns, a stone washbasin, and a water basin made of rare fossil.



五大虚空蔵菩薩像 五軀 唐時代（重要文化財）

虚空像とは無尽蔵、広大無辺の知恵を無尽に蔵していることをいう。我国には求聞持法（この菩薩を念じて記憶力を得る法）の虚空蔵として伝えられ、空海も一説にこの法を勤操より受け、真言密教を開く足がかりとしている。五大虚空蔵は、その知恵を五つに表したもので、息災増益の祈願のための本尊となっている。この五大虚空蔵は、唐の都長安の青龍寺金堂の本尊であったもので、847年入唐僧恵運が請来したものである。その面貌、姿態のすらりとした特徴は宋代彫刻にみられる傾向で、これらの像の造られた晩唐期の彫刻様式を偲ばせるものがある。

Five Great Kokuzo Bosatsu (Akasagarbha Bodhisattva), Tang Dynasty China (Important cultural property)

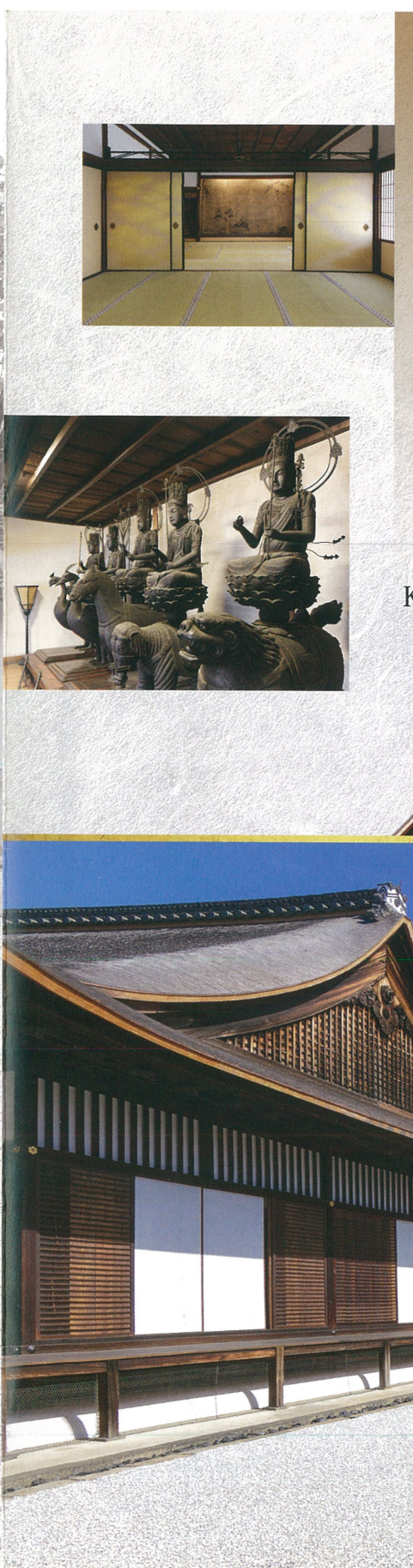
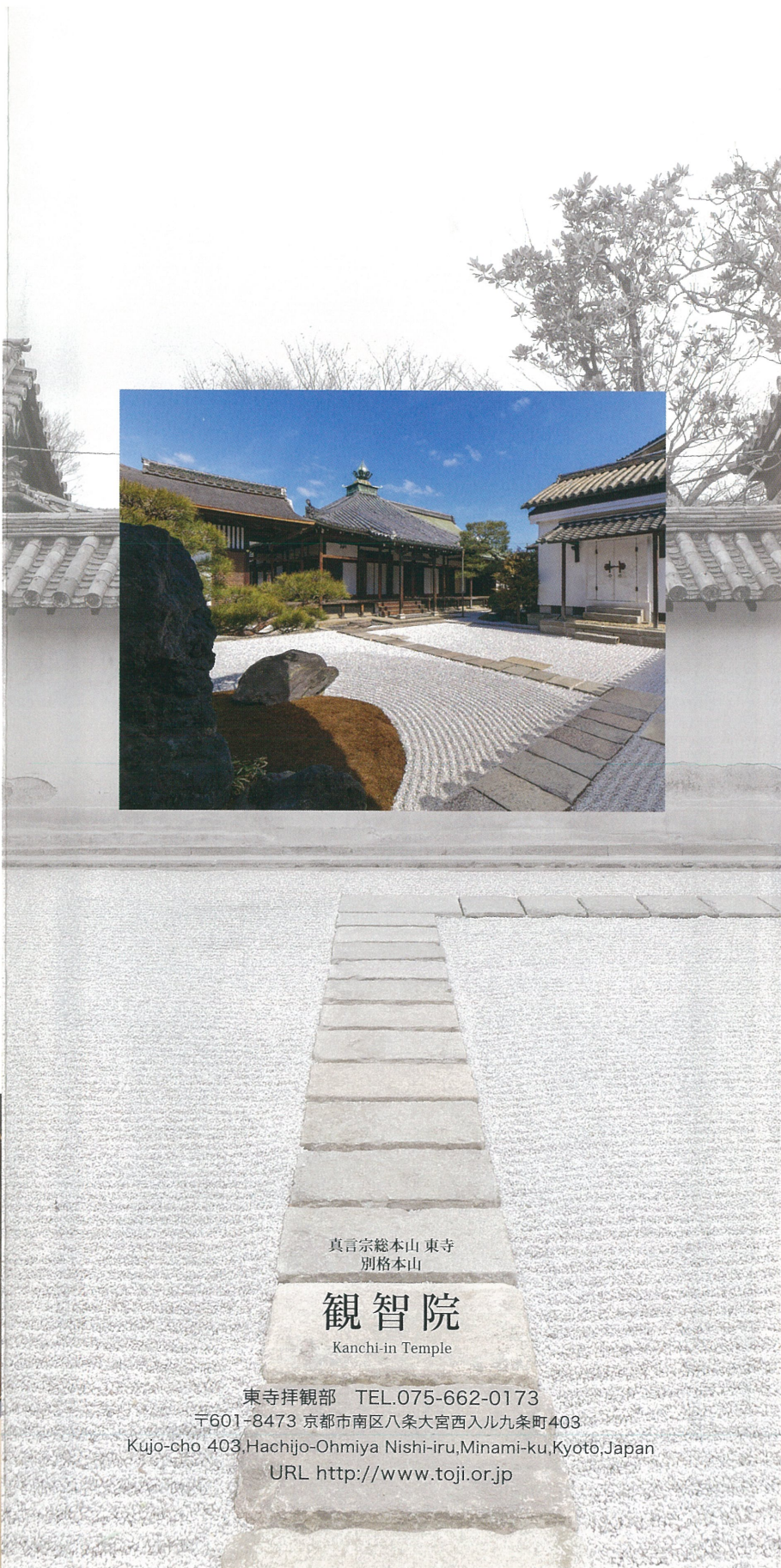
"Kokuzo" refers to the holding of infinite and never-ending wisdom. The concept was transmitted to Japan in the form of praying to these Buddhist saints to gain the power of memory. According to some accounts, the great master Kukai also studied this technique under the eminent scholar Gonso, through which he gained the insights for starting the Shingon Esoteric Sect. The Five Great Kokuzo Bosatsu embody this wisdom in the form of five beings in charge of safety and prosperity. The five statues in Toji Temple were originally the main deity of the main hall of the Azure Dragon Temple in Chang'an, the capital of Tang Dynasty China. The statues crossed the sea to Japan in 847 at the request of the Japanese monk Eun who studied in Tang China. The facial features and slender body structure of the statues are characteristic of Song period sculpture, and give a glimpse into the artistic styles employed in the late Tang period when they were created.

愛染明王像 一軀 江戸時代

この明王は愛の明王として知られ、愛欲貧染をそのまま浄菩提心にまで昇華させる、煩惱即菩提の本尊である。今日では縁むすび、開運、子宝の本尊として多くの信仰を集めている。

Aizen Myoo, Edo period

Aizen Myoo is known as the Wise King of Love who transforms worldly desires and lust into spiritual enlightenment. Today, Aizen Myoo is venerated by many as the deity of match-making, good fortune, and fertility.



る密教聖教の量と質では我が国最高といわ308)に東寺に帰依され、西院(御影堂)にこ
き興隆を発願された。この頃の東寺は、西院
しており、頼宝、杲宝、亮禪という真言界でも
随一といわれ、晩年、観智院を創建して東寺
々策の中で、徳川家康は黒印状をもって観智
いはひとえにこの寺の伝統とその大きな聖教
ある。



客 殿 (国宝)

この客殿は慶長十年(1605)に再建されたもので、入母屋造り、軒唐破風を付けた
桃山時代書院造りの一典型である。違棚、棹縁天井、竹の節欄間、帳台構の機能は
住房生活が考えられ、住宅建築として貴重な存在である。



Kyakuden Guest House (national treasure)

Rebuilt in 1605, this Kyakuden is a classic example of Momoyama period
Shoin-style architecture featuring hip-and-gable roof and cusped gable
eaves. The staggered shelves, board and batten ceiling, bamboo joint tran-
soms, and built-in ornamental doorway suggest daily life, making this build-
ing a precious piece of residential architecture.

涅槃緑 ―長者の庭―

観智院は長らく東寺長者が住持し、護持されてきた塔頭である。「長者の庭」は、平成
二十九年に東寺第256世長者砂原秀遍の代に、真言宗立教開宗1200年慶讃大事
業として新たに作庭された。枯山水様式の庭は涅槃緑の庭と称し、白川砂利の広が
りの中に隠岐島の赤
松、杉苔、吉野石、守
山石等を巧みに配し、
真言密教の無限の宇
宙観と涅槃寂静の境
地を表している。



Choja-no-niwa Garden: An Embodiment of Nirvana

Kanchi-in Hall has long been overseen and maintained by the Choja (chief
abbot) of Toji Temple. Choja-no-niwa Garden was newly created in 2017
during the tenure of Toji Temple's 256th Chief Abbot Shuhen Sunahara, as a
part of the commemorative project for the 1200th anniversary of the
founding of the Shingon Sect. The rock garden embodies nirvana in its
expanse of Shirakawa white gravel with artful arrangements of Japanese
red pine from Okinoshima Island, moss, and rocks from Yoshino and Mori-
yama. It is an expression of the infinite cosmos of Shingon esotericism and
the spirit of nirvana enlightenment.

鷲の図 宮本武蔵筆

床の間には、二羽の荒鷲が今にも飛びかかんとする様が的確に描かれており、
その鋭い筆致は他の追随を許さない。また、襖画「竹林の図」は竹があたかも交差
する二刀のように張りつめた緊張感で描かれ、二刀流武蔵の心意気を感じられる。



鷲の図(部分)

竹林の図(部分)

Painting of Eagles by Miyamoto Musashi

In the alcove is a vivid depiction of two wild eagles about to attack, painted
with precise, piercing brush strokes like no other. The bamboo forest
painted on the sliding doors conveys a sense of tension and strain as if two
swords are locked in battle. The spirit of Miyamoto Musashi, master of the
two-sword technique, lives on.



Kanchi-in Hall, Research Library for the Buddhist Shingon Sect

Kanchi-in Hall, the academic center of Toji Temple, houses the nation's
largest and most well-preserved collection of esoteric Buddhism writings.
In 1308, the Retired Emperor Gouda confined himself in Toji Temple's
Saiin (Mieido) Hall to study the Shingon teachings and to pray for the
prosperity of the temple, which at the time had made a new start center-
ing on the statue of Kobo Daishi (Kukai) in its Saiin Hall. Toji Temple pro-

duced the great erudite monks of the Shingon Sect: Raiho, Goho, and
Ryozen. Goho, in particular, was considered to have no parallel, and in his
later years built Kanchi-in Hall to lay the foundation for the Toji School of
Shingon Esoteric Buddhism. In the 1600s, the Shogun Ieyasu Tokugawa
issued a Black Seal to designate Kanchi-in Hall as the research library for
the Shingon Sect. This religious policy measure by the Shogunate is testi-
mony to the wide recognition of Toji Temple's tradition and the value of
its vast collection of sutras and other sacred writings.

