

## Reference Materials Relating to the Detached Segments of the Poem Anthology Iseshu, Known as "Ishiyoma-gire"

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The collection of the Ishibashi Foundation contains three hanging scrolls bearing works belonging to the Detached Segments of the Poem Anthology *Iseshū*, known as “*Ishiyama-gire*.” As the term “detached segments” in the title suggests, these were originally all part of a book of *waka* poems by the great Heian period poet, Lady Ise (c. 872–938). To be more precise, the *Iseshū* [Anthology of Poems by Ise] was part of the *Nishi Honganji-bon sanjūrokunin kashū* [The Nishi Honganji Anthology of the Works of Thirty-six Master Poets] (collection of Honganji temple), and it took its present form on July 27, 1929, when the *Iseshū* and the *Tsurayukishū no ge* (Anthology of Poems by “Ki no Tsurayuki” volume 2) were split up into separate sheets in order to raise money to establish a girl’s school.<sup>1</sup>

The *Iseshū* consisted of 95 leaves (190 pages) and *Tsurayukishū* of 86 leaves (172 pages) in traditional Japanese-style binding, these being cut up to produce 320 individual pages that were then divided up into sets of ten pages each that were presented as an expression of gratitude to people who had donated the sum of ¥20,000 towards the establishment of the school. Of the thirty-eight books that comprised the *Nishi Honganji-bon sanjūrokunin kashū*, it is said that the *Iseshū* and the *Tsurayukishū* were selected because of the outstanding beauty of the decorated paper upon which they were written. However, there was a large disparity in both the contents of the poetry and the beautiful decoration applied to the papers upon which they were written, so when dividing them into sets of ten pages, care was taken to ensure they all of equal quality and furthermore, in order to be fair, they were allocated by drawing lots. The lottery was held at the residence of Masuda Takashi,<sup>2</sup> one of the leaders of this project, at Hekiundai, Gotenyama in the Shinagawa district of Tokyo and according to Takahashi Yoshio’s *Showa Sadōki* [Record of the Tea Ceremony During the Shōwa Period],<sup>3</sup> nineteen sets of pagers were allocated in Tokyo, the winners including: Mitsui,<sup>4</sup> Masuda Takashi, Dan Takuma,<sup>5</sup> Ōkura Kishichirō,<sup>6</sup> Kondō Shodanke,<sup>7</sup> Magoshi Kyōhei,<sup>8</sup> Nezu Kaichirō,<sup>9</sup> Makita Tamaki,<sup>10</sup> Katō Masaharu,<sup>11</sup> Yasuda Zenjirō,<sup>12</sup> Fukui Kikusaburō,<sup>13</sup> Tanaka Heihachi,<sup>14</sup> and Takahashi Yoshio. Eight sets were allocated in Nagoya, the winners including: Morikawa Kanichirō,<sup>15</sup> Tomita Shigesuke,<sup>16</sup> Sekido Morihiko,<sup>17</sup> Takamatsu Teiichi,<sup>18</sup> Okaya Seijirō<sup>19</sup> and Moroto Seiroku.<sup>20</sup> Five sets were allocated in the Kyoto/Osaka area, the winners including: Isono Ryōkichi,<sup>21</sup> Kodama Ichizō,<sup>22</sup> and Tsuchihashi Kahe-e,<sup>23</sup> all of these participants being renowned as being people of refined tastes.<sup>24</sup> The *Showa Sadōki* also describes a tea ceremony<sup>25</sup> at which Masuda Takashi presented one of the poems he had had immediately mounted

as a hanging scroll. These detached segments of the poem anthology came to be known as the “*Ishiyama-gire*,”<sup>26</sup> and were later mounted as hanging scrolls or made into poetry books by their various owners as they were passed down through the years.

We know from accompanying documents that the three *Ishiyama-gire* scrolls belonging to this foundation originally all belonged to different people and this research paper will explore their provenance subsequent to July 27, 1929.

### 1. *Nisaeya*

This work starts with second-half of the *waka* poem: *Hitorinomi nurutokonatsuno tsuyukekiwa namidanisaeya irowasomuran*. It came with a copy of a document (ref. ni-1), issued on February 16, 1937, certifying it to be an Important Art Object<sup>27</sup> and allowing us to know that it was then in the possession of an Itō Kihee, who was the owner of the Manki Shōten antique shop in Nagoya City and a member of the Nagoya Art Club. He is also known to have attended tea ceremonies held by Tomita Shigesuke, who had been one of the winners in the lottery mentioned above.

In addition, we know from a receipt (ref. ni-6) that this work passed to Ishibashi Tokujirō (1886–1958) from Setsu Inosuke (1896-1969), proprietor of the Setsu Gatōdō antique shop in the Nihonbashi district of Tokyo on March 9, 1940. There is a three-year interval between these two documents but it is unknown if it passed through other hands between Itō Kihee and Setsu Inosuke. The receipt shows that it was sold for the sum of ¥33,000. When the pages were first cut eleven years earlier, ten pages had been awarded to people who made donations of ¥20,000 and even taking into consideration that the country was in a state of war at this time, it demonstrates a substantial increase in price. Ishibashi Tokujirō was the elder brother of Ishibashi Shōjirō (1889-1976) who established the Ishibashi Foundation, he was a businessman with enterprises throughout the country and also served as the mayor of Kurume City. It is a well-known fact that the tea ceremony served an important role during the Meiji, Taishō and early Shōwa periods, (mid-19<sup>th</sup> century to mid-20<sup>th</sup> century), allowing industrialists to network and Tokujirō was no exception, being accomplished in the tea ceremony and a collector of art and antiques. In the “Inventory of Important Fine Art Objects,” published by the Ministry of Education’s Cultural Agency, this work is listed as belonging to Itō Kihee<sup>28</sup> at the end of March 1942, but this is probably due to a delay in registering the change of ownership.

Due to the condition of this work it underwent an eighteen month restoration from November 2010, in which it was completely dismantled and repaired. During this process, the lower rod (ref. ni-3) and the upper rod (ref. ni-4) of the scroll mounts were found to bear inscriptions, allowing us to ascertain that the work was mounted by the Okabôkkôdô company of Kyoto. The "Inventory of Important Fine Art Objects" lists the work as being "one sheet", meaning that it had yet to be mounted at that time and that it was subsequent to this that it became a hanging scroll. We are currently making inquiries with the Okabôkkôdô company regarding any records from this time concerning the mounting.

## 2. Momoshikino

This work starts with the *waka* poem: *Momoshikino hananonoiwa kuretakeno yoyonimonizuto kikuwamakotoka*, and the inner box (ref. mo-3) in which it is stored is inscribed: "*Showa go nen kanoenuma, Kantô Don-ô shi*" [Written by Kantô Don-ô, year of the horse, 1930]. Kantô Don-ô was the tea name used by Masuda Takashi, and from the date, we can tell that this work was mounted as a hanging scroll the year after the *Iseshû* was cut into individual pages so it may be one of the ten pages that Masuda received.

This work has a tag (ref. mo-4), thought to be a storage tag from another collection in the past, but there is nothing to suggest who else may have owned it. However, the work appears in the 1937 "Inventory of Important Fine Art Objects Recognized by the Ministry of Education" and the 1943 "Inventory of Items Recognized as Important Fine Art Objects,"<sup>29</sup> from which we can ascertain that this work was first registered as an Important Art Object on July 31, 1934 when it was in the possession of Dan Inô (1892–1973). Dan Inô was an assistant professor in the Department of Art History of the Faculty of Letters, Tokyo Imperial University, as well as being active as a politician and businessman. Inô's father, Takuma, had been recognized by Masuda Takashi for his business ability, the two of them working together managing the business of the Mitsui Zaibatsu conglomerate and sharing a love for the tea ceremony. It is not difficult to imagine that Takuma's son, Inô, may have received one of the hanging scrolls belonging to Masuda. However, Takuma was also one of the winners in the original lottery so it is possible that Masuda was involved in mounting one of Takuma's pages as a hanging scroll, thereby writing the inscription on the box.

The mounts are ornate, employing a pale brown fabric with a cut-branch and flower motif and the roller ends carved in a spiral. The elegant box in which it is stored is finished in black lacquer with vermilion decoration, all this demonstrating the love and care with which the work was held by the owner.

## 3. Misomesumo

This work, which starts with the *waka* poem: *Misomesumo aramashimono-o karakoromo tatsunanomishite kiruyonakikana*, is accompanied by a document dated September 27, 1940, certifying it to be an Important Art Object (ref. mi-3). At that time it was registered to Maeyama Kôhei, the son of president of Hamamatsu Bank and well-known art collector, Maeyama

Hisakichi (1872–1937). In addition, there is an envelope (ref. mi-4) containing a deed of transfer with a sample "notification of change of ownership form" dated June 1, 1942, attached and from this we learn that the work passed from Nagao Tetsuya (1892–1981?) to the Nanjô Shûhôtô shop and then to Ishibashi. Nagao Tetsuya was the president of the Wakamoto Pharmaceutical Company and also a tea master, with the tea name, Giusô. The envelope had not been sent through the postal service and it is likely to have been handed over with the documents inside together with the work.

In addition we know from a letter written by Akiyama Teruo to Ishibashi Tokujirô (ref. mi-5) that the "Ishibashi" mentioned above, was in fact Ishibashi Tokujirô. Akiyama Teruo (1888–1977) was a curator at the Tokyo Imperial Household Museum (now known as Tokyo National Museum) and an art historian. From the contents of this letter we learn that Ishibashi had informed Akiyama that he had obtained this hanging scroll, and upon learning this, Akiyama commented that it was a wonderful work and would be suitable for Ishibashi's newly-built tea room. The letter opens with the salutation "*Saitei*" from which we can tell that they have corresponded regarding this work several times in the past. The documents for the change of ownership were completed on June 1, while this letter was dated June 3, meaning only two days had passed. From this we can catch a glimpse of the joy Ishibashi experienced in obtaining this work.

In this way, the accompanying documents, etc., have allowed us to trace the ownership of the three hanging scrolls subsequent to July 27, 1929. The *Nisaeya* and *Misomesumo* came into the possession of Ishibashi Tokujirô then were passed down to Ishibashi Shôjirô or Shôjirô's son, Kanichirô (1920–1997) on May 4, 1956. Although no materials remain to indicate that *Momoshikino* also belonged to Ishibashi Tokujirô, there is a record of it having been bequeathed to Ishibashi Shôjirô or Kanichirô by Ishibashi Tokujirô on December 20, 1959.

As we have seen, these works, known collectively as the *Ishiyama-gire*, were beloved by Tokujirô and other tea masters who displayed them in the special alcove in their tea rooms during tea ceremonies. Today, they have been entrusted or gifted to the Ishibashi Foundation and are displayed in the museum where they can be appreciated by a large number of people. If we trace them back to their origin, the *Nishi Honganji-bon sanjûrokunin kashû*, of which they are a part, is believed to have been created to celebrate sixtieth birthday of the cloistered Emperor Shirakawa in 1112, so nine hundred years ago this beautiful collection of poems, on which no expense was spared, could only have been appreciated by a small number of nobles, and then only when held in their hands. In this way, we intend to continue our research into the accompanying materials, despite their fragmentary nature, in order to ascertain where and how these works have been appreciated and the way they have been passed down to us today.

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(Translated by Gavin Frew)

## Notes

1. In accordance with Buddhist doctrine regarding the education of women, the Nishi Honganji temple established the Musashino Women's University (now known as Musashino University). It is said that the Ôtani family discussed how to raise the necessary funds with Masuda Takashi. In the *Showa Saddôki* [Record of the Tea Ceremony During the Shôwa Period], Takahashi Yoshio, who is mentioned later, wrote that he was also consulted, and considering the size of the project, it seems certain that many other people, apart from Masuda, must have been involved.
2. Masuda Takashi (1848–1938). Businessman (Mitsui Zaibatsu). Used numerous tea names, including: Kantô, *Don-ô*, etc.
3. Takahashi Yoshio (1861–1937). Businessman (Mitsui Gofukuten Co., Ltd., Oji Paper Company, etc.). Tea name: Sôan. He also worked as a reporter on the Jijishimpô newspaper, run by Fukuzawa Yûkichi, and after retirement, wrote numerous books.
4. Mitsui. Numerous members of the Mitsui family were people of refined tastes and it is impossible to determine to whom this refers.
5. Dan Takuma (1858–1932). Businessman (Mitsui Zaibatsu). Tea name: Rizan.
6. Ôkura Kishichirô (1882–1963). Businessman (Ôkura Zaibatsu). Singing name: Chôshô.
7. Kondô Shodanke. This may refer to Kondô Shigeya (1882–1953), Businessman (Director, Yokohama Senkyo Shipyard, etc.), politician. Tea name: Sonohian.
8. Magoshi Kyôhei (1844–1933). Businessman (President, Nippon Breweries Limited), politician. Tea name: Kasei.
9. Nezu Kaichirô (1860–1940). Businessman (Tôbu Railway, etc.), politician. Tea name: Seizan.
10. (Probably) Makita Tamaki (1871–1943). Businessman (Mitsui Zaibatsu).
11. Katô Masaharu (1871–1952). Jurist. Tea name: Saisui.
12. Yasuda Zenjirô (1879–1936). Businessman (Yasuda Zaibatsu). Tea name: Matsunoya.
13. Fukui Kikusaburô (1866–1946). Businessman (Mitsui Zaibatsu). Tea name: Kenan.
14. Tanaka Heihachi (1866–?) Businessman (President of Tanaka Bank, etc.). Tea name: Shiroyama.
15. Morikawa Kanichirô (1887–1980). Wealthy farmer. Tea name: Nyoshun.
16. Tomita Shigesuke (1872–1933). Businessman (Managing Director, Nagoya Railroad Co. Ltd., etc.). Tea name: Sôkei.
17. Sekido Morihiko (year of birth and death unknown). Businessman (President, Aichi Bank). Tea name: Shôkaken.
18. Takamatsu Teiichi (1889–?). Aichi Prefecture businessman (President, Horikawa Savings Bank, etc.). Tea name: Morosada.
19. (Probably) Okaya Seijirô (1887–). Businessman (President, Aichi Bank, etc.) Tea name: Shinai.
20. Moroto Seiroku (1888–1969). Businessman (Chairman, Mie Farm, etc.).
21. Isono Ryôkichi (1869–?). Businessman (President, Osaka Yôgyô Cement, etc.). Tea name: Tan-an.
22. Kodama Ichizô (1881–1930). Businessman (Director, Toyota Boshoku Corporation, etc.).
23. Tsuchihashi Kahe-e (1868–1947). Kyoto Antiques Dealer (Eishôdô, Kyoto Art Club). Tea name: Musei.
24. Takahashi Sôan (Yoshio), *Shôwa Saddôki* 1 [Record of the Tea Ceremony During the Shôwa Period 1] (Edited by Kumakura Isao, Tankosha Publishing Co. 2002) pp. 466–467.
25. Ibid. pp. 420–424, pp. 462–466.
26. It is common for ancient writings to adopt the name of the place in which they have been handed down. The Nishi Honganji Anthology of the Works of Thirty-six Master Poets was bestowed on the holy priest, Shônyo, of Nishi Honganji temple by Emperor Go-Nara in 1549 and as the site of the temple at that time was Ishiyama in Osaka, Masuda Takashi referred to this provenance when naming them.
27. Before the passing of the "Cultural Properties Protection Law" in 1950, the system of certifying Important Fine Art Objects was established under the "Law Relating to the Preservation of Important Fine Arts" on April 1, 1933, certification being carried out until 1949.
28. Ministry of Education's Bureau of Religion's Preservation Department's "Inventory of Objects Registered as Important Fine Art" (Ministry of Education's Bureau of Religion, Preservation Department, 1938) p. 42.
29. "Inventory of Important Fine Art Objects Recognized by the Ministry of Education" compiled by the editorial department of Shokasha (Shokasha, 1937) p. 169. A record of all the works listed as Important Fine Art Objects between July 25, 1933 and July 13, 1936. "Inventory of Items Recognized as Important Fine Art Objects" compiled by the Ministry of Education (Cabinet Printing Bureau, 1945) p. 104.

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