

Title	Historical observation on the stone objects of art of the Kamakura Period
Sub Title	
Author	浅子, 勝二郎(Asako, Shojiro)
Publisher	三田史学会
Publication year	1967
Jtitle	史学 (The historical science). Vol.39, No.4 (1967. 3) ,p.1- 1
JaLC DOI	
Abstract	
Notes	Abstract
Genre	
URL	https://koara.lib.keio.ac.jp/xoonips/modules/xoonips/detail.php?koara_id=AN00100104-19670300-0148

慶應義塾大学学術情報リポジトリ(KOARA)に掲載されているコンテンツの著作権は、それぞれの著作者、学会または出版社/発行者に帰属し、その権利は著作権法によって保護されています。引用にあたっては、著作権法を遵守してご利用ください。

The copyrights of content available on the KeiO Associated Repository of Academic resources (KOARA) belong to the respective authors, academic societies, or publishers/issuers, and these rights are protected by the Japanese Copyright Act. When quoting the content, please follow the Japanese copyright act.

Historical Observation on the Stone Objects of Art of the *Kamakura* Period

Katsujirō Asako

On a dry river-beach of the upper stream of the *Narawa* river (成羽川) in *Bicchucho* (備中町), Okayama prefecture, there is a monument called "*Kasagami no Mojiwa*" (笠神の文字岩). It was set up in memory of the opening of the water way which had been completed in 1307. The details of its construction are engraved on that monument.

According to it, I would like to call attention to a stone mason, named *Ingyokei* (伊行徑) who took part in the construction of the water way. He was a descendant of *Ingyomatsu* (伊行末), a famous mason of the Sung dynasty who had come to Japan and made a contribution to the reconstruction of *Todaiji* (東大寺). We can find nine stone monuments which are regarded as *Ingyokei's* works. He started his work in *Bicchu* and afterward went to Kinki where he left some of his works. In order to study *Ingyokei's* works, it would be well to classify them into two groups, namely the works produced in *Bicchu* and the works produced when he left *Bicchu*.

In the same period when *Ingyokei* was working actively in *Bicchu*, an anonymous mason who had some relation with *Ninsho* (忍性), the priest of *Saidaiji* (西大寺) in Nara, was producing some excellent stone objects in the districts of *Hakone* and *Kamakura*.

In this article I wish to find out the currents of cultural influence between the western and the eastern parts of Japan during the *Kamakura* period with special reference to the aforesaid stone objects.