

# Miyamoto Musashi Niten's Shrike

Carl K. Smith

## Introduction

One of the most unusual and unique paintings in Japanese art history was executed not by a professional artist, but by a *samurai* more noted for his martial strategies and his skill with his swords than his work with his brushes. His name was Miyamoto Musashi (1584-1645), and he used the art name Niten.<sup>(1)</sup> He was born during the turbulent era when Japan was being unified after more than one hundred years of civil strife. As a youth he participated in the battle of Sekigahara (1600) and the winter and summer campaigns at Osaka (1614-1615). In his fifties he acted as a military advisor for the Ogasawara clan of Kokura when it fought with the Tokugawa forces in quelling the rebellious Christians and *rōnin* (unemployed warriors) at Shimabara (1637-1638). The last five years of his life he served the Hosokawas in Higo, or Kumamoto. His life coincided with the unification of the country, the establishment of the Tokugawa shogunate, the liquidation of the Toyotomi family, and the closing of Japan to foreign trade and intercourse. Despite the tumultuous times he lived in, it was a rich cultural environment greatly influenced by Zen Buddhism and the tea ceremony.

Musashi painted in the abbreviated style (*genpitsuhō*), strongly imbued with the spirit of Zen, and while he did some excellent paintings of Hotei and Daruma, his best paintings are *kachō-ga*, or bird and flower paintings.

His most celebrated painting depicts a cocky shrike perched high on the top of a withered branch (see photograph No. 1). This painting has attracted more attention than any other Musashi painting, and no eulogy for this work has been more eloquently stated than that of the late Aldous Huxley (1894-1963):

The effects of isolation combined with proximity may be studied, in all their magical strangeness, in an extraordinary painting by a seventeenth-century Japanese artist, who was also a famous swordsman and a student of Zen. It represents a butcherbird perched on the very tip of a naked branch, waiting without purpose, but in a state of highest tension. Beneath, above and all around is nothing, the bird emerges from the Void, from that eternal namelessness and formlessness, which is yet the very substance of the manifold, concrete and transient universe. That shrike on its bare branch is first cousin to Hardy's wintry thrush. But whereas the thrush insists on teaching us some kind of lesson, the Far Eastern butcherbird is content simply to exist, to be intensely and absolutely there.<sup>(2)</sup>

The author first saw this painting in 1964 at a special exhibition at the Tokyo National Museum during the Tokyo Olympics and has seen it on several occasions since. We will return to Musashi's shrike shortly.

### Shrikes

There are more than 70 species of shrikes in the world and they belong to the family *Laniidae*. There are five species in Japan. All shrikes can easily be identified by black mask-like eyestripes. The Japanese word for shrike is *mozu*. Or more precisely, the *mozu* is the bull-headed shrike (*Lanius bucephalus*), the most commonly found shrike in Japan. (The names of other Japanese shrikes contain the word 'mozu.' For example, the brown shrike (*Lanius cristatus*) is called *aka-mozu*.)

*Mozu* have hooked bills, rather large heads, and long tails. They are solitary birds and prefer lowland habitats, especially shrubs near the ground by roads and bamboo groves. They are about the size of an American robin, i.e., about 18-20 cm. They are carnivorous and feed on insects, lizards, baby snakes, mice, and small birds. They attack fiercely and impale their prey on thorns to be eaten later. For this reason all species are called butcherbirds.<sup>(3)</sup>

There is an expression '*Mozu wa hayanie wo tsukuru*' (鴟は早贄を作る) which *Kenkyusha's New Japanese-English Dictionary* translates as 'Butcher-birds impale victims on thorns for storage.'<sup>(4)</sup> But the implications for this expression and the above translation are much greater. If a *mozu* is in the vicinity, likely victims should make hasty departures from the area or risk becoming the predator's supper.

### Shrikes as Motifs in Japanese Abbreviated Style Ink Painting Through the Mid 17th Century and Early Japanese Poetry

In the 1970s, the author returned to university and took many undergraduate courses and graduate seminars and was always on the lookout for shrike paintings to compare with Musashi's. In the mid 1970s, the author was engaged in several projects in graduate school related to Japanese *suiboku-ga*, or ink painting. One of the projects was tracing the history of the abbreviated painting style from its origins in 10th century China (with Shih K'o's *i p'in* or untrammled style) till used by Musashi during the first half of 17th century. Another project was the preparation of a catalogue of photographs of paintings by or attributed to Musashi. Both projects involved looking through many picture books and exhibition catalogues of Chinese and Japanese art, as well as visits to museums and private collections. Chinese paintings for the most part were limited to those artists and schools closely related to Japanese ink painting and its development in Japan. A limited search of bird and flower paintings in color from the Sung through Ming periods was conducted. Also while ink painting in Japan went through transitional developments in styles and motifs, beginning with paintings by Zen priests of the Rinzaï sect, to paintings by connoisseurs, such as the Ami school, and thence on to the works of professionals, as well as a few amateurs, emphasis was placed mainly on works in the

abbreviated style used by Musashi during the first half of the 17th century. Searches were conducted on the monochrome works by Kanō school masters, as well as works by artists of the Hasegawa, Kaihō, Unkoku, Tosa, and Sumiyoshi schools. Monochrome paintings by the first generation of the Rimpa school, i. e., Tawaraya Sōtatsu (1576–1643) and Hon'ami Kōetsu (1558–1637), were also considered. This school found its source of inspiration in the culture of the Heian period, especially its literary tradition. There was exposure to many works in color by all the schools listed above from early Kanō works to mid 17th century Rimpa, but the major emphasis throughout was on ink paintings in the abbreviated style.

In the area of abbreviated monochrome ink painting, only three shrike paintings were found. Two of them were by Musashi, and the third one was attributed to him. One of them 'Koboku Meigeki-zu' or 'Kareki ni Mozu-zu' (A Bull-headed Shrike on a Dry Branch) is shown here. (In English, it is frequently simply called the 'Shrike.') The second one is in a private collection in Kumamoto and similar in composition to No. 1, but the head is looking backward, and the brushwork in the branch is wetter and less powerful. The third painting, in a collection in western Honshū, also has the same vertical composition, but it was very poorly executed with wet brushes and possesses a seal found on many paintings, the author feels, were doubtfully painted by Musashi.<sup>(5)</sup>

There were limitations in these searches. But in the popular area of ink painting, one cannot help wondering why more shrike paintings were not found. It appears, at least in the area of ink painting, the shrike was apparently not a very popular painting motif from the 13th and 14th centuries to the middle of the 17th century. If so, why? One can understand why its fierce and feisty characteristics might have appealed to a *samurai* artist like Musashi. But given the Japanese love of nature, one wonders why other examples of this bird were not found in the abbreviated style of Japanese ink painting.

The author discussed this with a Japanese colleague, and he also did not know of other examples of shrike paintings. The author showed him Huxley's statement about Musashi's shrike and Thomas Hardy's wintry thrush, and the gentleman suggested there may be *uta*, or poems, in Japanese poetical anthologies with shrikes. This suggestion seemed to call for an excursion into Japanese poetry, but it would have to be limited since it would be venturing into uncharted waters. The *Kodansha Encyclopedia of Japan* seemed the place to start.

Saitō says:

The *mozu* is first mentioned in Japanese literature in the *Manyōshū*, the oldest extant anthology of Japanese poetry, dating from the latter part of the 8th century, following a Chinese literary convention, it is depicted as a spring bird. Centuries later, among *haiku* poets, the shrike became associated with autumn, perhaps because its habit of impaling its prey was regarded as the first offering (*hayanie*) of the fall harvest. More recent poets like Kitahara Hakushū have been inspired by its shrill cry.<sup>(6)</sup>

The *Manyōshū*, dated 759 A. D., contains 4,516 *waka*, or Japanese poems, divided into

20 books. About 4,200 poems are *tanka* (short poems), 260 *chōka* (long poems), and 60 *sedōka* (head-repeated poems); there are also some Chinese poems that are unnumbered, as well as “headnotes, footnotes, prose settings, letters, and other compositions—all in Chinese.”<sup>(7)</sup> *Tanka* are Japanese poems of five lines with a 5-7-5-7-7 pattern of syllables, i.e., lines 1 and 3 have five syllables and lines 2, 4, and 5 have seven syllables each.

There are two shrike poems in the *Manyōshū*, and they are both *tanka*. They are both love poems and found in Book X. They are Number 86 in Book X (or Number 1897) and Number 356 in Book X (or Number 2167). The best translations are probably those of the Dutch scholar, Dr. J.L. Pierson, and they are presented here.

No. 1897 is a spring poem:

- |                         |                                 |
|-------------------------|---------------------------------|
| (1) Haru sareba<br>春之在者 | (2) Mozu no kusaguki<br>伯勞鳥之草具吉 |
| (3) Miezū tomo<br>雖不所見  | (4) Ware wa miyaramu<br>吾者見將遣   |
|                         | (5) Kimi ga atari o ba<br>君之當婆  |

Translation:

(1/2) When spring comes, the bull-headed shrike dives beneath the grass. (3/5) Even if I cannot see you, like that bird, from far I gaze on the place where you live, my love.<sup>(8)</sup>

No. 2167 is an autumn poem:

- |                          |                               |
|--------------------------|-------------------------------|
| (1) Aki no no no<br>秋野之  | (2) Obana ga sue ni<br>草花我末   |
| (3) Naku Mozu no<br>鳴百舌鳥 | (4) Koe kikumamuka<br>音聞濫香    |
|                          | (5) Kata kike wagimoi<br>片聞吾妹 |

Translation:

(1/2) On top of the miscanthus of the autumn fields, (3) the bull-headed shrike cries. (4) Would she hear its voice? (5) Oh, my love, listen intently!<sup>(9)</sup>

The author would like to include translations of these two poems by H.H. Honda. Honda, a lover of English poetry, in his introduction explains why he prefers *tanka* poems of the *Manyōshū* in quatrain form placing emphasis on rhythm over rhyme.<sup>(10)</sup>

No. 1897

When springtime comes, some birds  
conceal themselves in grass.  
Your bower is invisible too, yet  
I never cease to look your way.<sup>(11)</sup>

No. 2167

Does my dear wife  
who awaits me in her bower  
hear the shrike now crying

by our obana flower?<sup>(12)</sup>

Three other works were selected because of their fame and popularity, and it was decided that this would be the limit of this survey. Poems containing shrikes were sought in two anthologies and one collection. The *Kokinshū*, compiled about 905, contains 1,111 poems. Another anthology, the *Shin Kokinshū* was compiled in 1205 and contains 1,981 poems. The *Hyakunin Isshu* (also known as the *Ogura Hyakunin Isshu*) is not an anthology, but a selected collection of 100 poems compiled between 1235 and 1241. These two anthologies and one collection contain 3,192 poems, and no shrike poems were in them. The author especially hoped to find a poem with a shrike in the *Kokinshū*, a specialty of Hosokawa Fujitaka Yūsai (1563–1610), and perhaps this could have established another link with Musashi and this illustrious family—an elder Musashi later found himself in the employment of Yūsai's grandson and great grandson.<sup>(13)</sup>

The *Manyōshū* plus the two anthologies and one collection above contain altogether 7,708 poems covering a span of nearly 500 years. With only two shrike poems in the *Manyōshū*, it would appear that shrikes were not a very popular motif in early Japanese poetry.

It was determined at the outset to limit the works to be examined only to the four above. Other *chokusenshū*, or imperial anthologies, were not considered. For example the three anthologies of mid 8th century Chinese poetry (*Chokusen Shishū*) were not considered; nor were the eight famous imperial anthologies from 905 to 1188 except for the very popular *Kokinshū* and *Shin Kokinshū*. None of the thirteen imperial anthologies of the Kamakura, Nanbokuchō, and Muromachi periods were examined; nor were works by priests, such as Saigyō (1118–1190), and the warrior, Minamoto no Sanetomo (1192–1219). There are others. And while it was the intention here to explore only some early Japanese poetry, one must conclude that only the surface has been scratched. There could be shrikes in the collections not considered. And like Saitō says above, centuries later shrikes are indeed found in *haiku* where they were probably utilized as the *kigo*, or seasonal words, to represent autumn. Finally, it is suspected that shrikes in Japanese poetry, as in Japanese painting, have never enjoyed as much popularity as other birds, such as, cranes, wild geese, herons, plovers, cuckoos, doves, kingfishers, sparrows, ducks, and many others.

### Musashi's Shrike

As stated above, Musashi's best paintings were his bird and flower paintings, and he was a keen observer of his subjects in their natural habitats. He always painted *kinkei-zu*, or close-range view paintings of his subjects, as this shrike.

Overall, the painting's vertical composition is well conceived and well balanced. But we can find some interesting contrasts when we break the painting down into several components.

The painting of the bird is a masterpiece in simplicity in its economy of brushwork.

It was executed quickly and spontaneously. It is a skillful and subtle blending of dark *sumi* (ink) in the hooked beak, eyestripe, wing edges, and feet, and the lighter grey tones in the bird's head, body, and tail. The birds in some of Musashi's paintings are noted for their fierce faces, penetrating eyes, and sharp beaks, and this painting provides us with an excellent example of such characteristics. The whole effect is extremely naturalistic from the Western artistic viewpoint.

The quickly executed vertical brush strokes, comprising the dry branch running through the center on the composition, serve as dreadful reminders of the incredible skill and accuracy that Musashi was able to deftly swing his swords. The placement of the caterpillar crawling up the dry branch adds interest, and while Huxley says our butcher-bird is 'waiting without purpose,' might not he be waiting as his dinner climbs nearer up the branch?<sup>(14)</sup>

While the shrike is very real and naturalistic in appearance, the vegetation in the lower left corner is represented in a manner bordering on abstraction. The left background has only been suggested by the application of a very light grey wash. The lower part of the branch was produced by a fine tipped brush, using heavy wet dark ink which blots and blurs (*nijimi*) with the lighter dry grey strokes. The leaves are merely dabs of light and dark ink, which appear to have been flicked on with a rapid twist of Musashi's wrist. The branches and leaves on the right of the middle dry branch add a nice compositional balance to the painting and prevent the painting from being too heavy in the lower left corner.

The explosive, upward, sweeping diagonal stroke across the paper's surface near the left corner was executed with a wide flat brush called a *hake*. Two smaller wet *hake* strokes vertically and horizontally emerge from it producing the lower foilage in the bottom of the painting. In the wider diagonal stroke, pressure on the *hake* released gently caused the flat bristles to spread out, thereby creating a *hasure* (dry, airy) effect. On top of these broad strokes, Musashi touched the still wet light *sumi* with dark wet ink, and the resultant *nijimi* effects greatly add to this startling contrast of abstraction with the naturalistic appearance of Musashi's shrike. The total effect of this master statement for Zen reveals the personality of a very unique individual, who, though untrained professionally, was able to execute such a remarkable painting as this.

### **Watanabe Kazan and the Shrike**

Watanabe Kazan Noboru (1793-1841) was a *samurai* born in Edo (present day Tokyo) in the compound of Lord Miyake Yasumoto (1765-1809) of the Tahara clan and spent most of his life in Edo. The clan was very poor (12,072 *koku*) and the small fief was located near the coast of present day Aichi Prefecture. Kazan was his art name, and he was usually called Noboru. At an early age he developed an interest in painting and studied under several artists, including Tani Bunchō (1763-1840) and Kaneko Kinryō (?-1817). He was always a warrior-bureaucrat first and foremost, but he painted as an avocation to supplement his meager stipend.

Kazan painted in several styles and is classified as a *bunjin gaka*, or literati artist. He did excellent bird and flower paintings, as well as landscapes in the Chinese style, but because of his interest in 'Dutch' or Western studies, he carefully studied the use of Western modeling and shading (*chiaroscuro*), and he incorporated these techniques with Japanese media to produce the most realistic portraits of his day. And herein lies his major contribution to the history of Japanese art.<sup>(15)</sup>

One day in 1820, Kazan found Musashi's 'Shrike' in a shop in Yotsuya. Impressed by his discovery but lacking funds to buy the painting, Kazan encouraged a police inspector (*yoriki*) he had studied painting together with under Kaneko Kinryō (Kinryō had died three years earlier in 1817) to buy the 'Shrike.' The artist-policeman friend's name was Sukagawa. Much to Kazan's delight, Sukagawa purchased the painting, and on the 4th day of the 12th month of the 3rd year of the Bunsei Era (1820), Kazan wrote an inscription of authentication on the wooden box that the 'Shrike' came in.<sup>(16)</sup> (See photograph No. 3.) When Kazan was 29, he had acquired the painting.<sup>(17)</sup>

The inscription reads as follows:

文正庚辰嘉奈月四日渡邊登審鑑謹書

*Bunsei kōshin kanazuki yokka Watanabe Noboru shinkan kinsho*

Translation with parentheses added by the author:

"On the 4th day of the 12th month of Bunsei 3 (1820), (I,) Watanabe Noboru, respectfully write my authentication (of this painting)."

The presence of Kazan's inscription on the box of the painting by Musashi is very important. Kazan would not have placed his inscription on the box if he had not felt sure the painting was by Musashi, and one cannot help wondering how many other Musashi paintings Kazan had seen.

During his last five years (1540-1545) Musashi lived in Kumamoto as a fencing instructor for the Hosokawa family and their retainers. It was probably Musashi's most active period as a painter because the two largest collections of his paintings belong to the Hosokawa family or its private foundation, *Eisei Bunko*, and the Matsui family who had always provided the *karō*, or senior clan administrators, for the Hosokawa family. (They have for generations lived on the outskirts of Kumamoto in Yatsushiro, and they previously used the name Nagaoka.) Also there are some other Musashi paintings in the Kumamoto area.<sup>(18)</sup>

The author believes there were at least fourteen other paintings by Musashi in Edo when Kazan found the 'Shrike' in Yotsuya in 1820. One was a portrait of the Chinese Confucian scholar and philosopher Chou Tun-yi (1012-1073; Japanese: Shū Mo Shuku). This painting has a *san*, a eulogy or inscription, above the figure written by the famous early Edo Period Confucian scholar Hayashi Razan (1583-1657).<sup>(19)</sup> Because of his position as an advisor to the Tokugawa government, it is rather unlikely that Razan ventured too far from Edo. More likely Musashi and Hayashi Razan did the painting together during a visit to Edo by Musashi.

Another Musashi painting Kazan probably saw in Edo was one of Hotei, or it is some-

times called 'Dancing Hotei.' This painting has a poem inscribed above Hotei that some sources attribute to Hoshina Masayuki (1611-1672), son of the second shogun, Tokugawa Hidetada (1578-1632), and step-brother of the third shogun, Tokugawa Iemitsu (1604-1651). One other source believes the poem was written by Masayuki in his declining years.<sup>(20)</sup> This is interesting, because Musashi died in 1645, long before Masayuki reached old age and passed away in 1672. Yet their combined efforts were not impossible. Usually paintings without inscriptions had plenty of open space above the subject. Yet this painting has plenty of open space both above the inscription and between it and the top of Hotei's head. (Could the poem have been written on a separate piece of *washi* and then pasted onto Musashi's painting after the artist's death?) Attribution or real, the poem attempts to make some connection between the swordsman-artist and the famous lord of the Aizu Wakamatsu branch of the Matsudaira family (Masayuki had been raised by the Hoshina family, but later he and his descendants used the name Matsudaira.)

Another link between Musashi and the Aizu branch of the Matsudaira family existed in twelve bird and flower paintings by Musashi mounted on a pair of *byōbu* (standing, folding screens with six panels each) until they were destroyed in a fire in Tokyo during an allied bombing raid in World War II. They were excellent paintings displaying Musashi's versatility with his brushes and his keen observation of nature. One of them showing a cawing crow on a pine branch, and the 'Shrike' here, were probably the best two single paintings among the fifty or so works painted by Musashi. Until they were destroyed, they had been in the Aizu family collection for generations, and they were probably kept in one of the official Matsudaira residences in Edo.<sup>(21)</sup>

In 1820, at the age of twenty-eight, Kazan was already a well-known person, not only for his interest in art and the art circles he moved in, but also for the high status he held in the Tahara clan. It seems highly probable that he saw the twelve Aizu *kachō-ga*, along with the other two paintings mentioned above, and seeing them would have given him sufficient confidence to write his authentication inscription on the box of the 'Shrike.'

## Conclusion

From the discussion above, one conclusion that can be drawn is that the *Lanius bucephalus*, or bull-headed shrike, or more simply in Japanese, the *mozu*, does not seem to have been an extremely popular motif in the history of Japanese abbreviated style ink painting prior to the second half of the 17th century. One amateur artist, the swordsman, Miyamoto Musashi Niten, apparently liked the feisty disposition of the shrike and did two paintings of this bird. A third painting, though probably not by Musashi, bears a seal with Musashi's art name, Niten. Perhaps more pictures with shrikes can be found in the works of artists of the Maruyama-Shijō school in the 18th and 19th centuries and in the works of Ukiyo-e artists. Also the 20th century most likely has paintings and prints of shrikes.

Three popular early anthologies and one collection of selected poems, a total of 7,708 poems, were perused for poems containing shrikes, and only two poems were found. They were both love poems found in the *Manyōshū*, and one was a spring *uta* and the

other was an autumn poem. Thus it would appear that the shrike was not a popular bird in early poetry. But there remain numerous anthologies that were not examined, so it would be presumptuous to say that shrikes were unpopular motifs in poetry. Perhaps there are a few shrikes in other early anthologies. However, there seem to be many other bird motifs that are far more popular than the shrike. It is believed that more shrikes make their appearances in later centuries as the 5-7-5 syllables per line poetic forms evolved independently from earlier linked verses. It is also believed that these later shrikes are to be found frequently with miscanthus, or Japanese pampas grass, like the one in *Manyōshū* poem No. 2167 above and, therefore, a motif of autumn.

One hundred and seventy-five years after Musashi's death, Watanabe Kazan Noboru found Musashi's 'Shrike' in a shop in Edo, and a friend of his purchased it. Kazan wrote an inscription of authentication on the box that houses the painting when it is not being displayed. Kazan, a very skillful artist himself, would never have added the inscription unless he was certain the painting was by Musashi. But Kazan was confident enough in his judgement, and this probably means that he had seen other paintings by Musashi. Due to the *sankin-kōtai* system of alternate residence of feudal lords, we will never be able to determine the number of Musashi paintings in Edo in 1820. Fourteen paintings have been mentioned here that could have feasibly been in Edo at the time of Kazan's discovery. Kazan probably added his inscription of authentication on the box of Musashi's 'Shrike' because of the confidence he gained after seeing these paintings, especially the twelve bird and flower paintings in the Aizu Matsudaira collection.

The author would like to express his appreciation to the Izumi City Kubo Sō Memorial Art Museum for the photographs and permission to publish them here, and also his grateful appreciation to Kanda Yumiko for her kind assistance with Japanese poetry. Thanks are also in order to the library staff of the Japan Foundation.

#### Notes

- (1) The most recent book concerning the life of Miyamoto Musashi and his art work is *Miyamoto Musashi Meihin Shūsei*, edited by Hosokawa, Morisada and compiled by Maruoka, Muneo, Tokyo: Kodansha, Ltd., 1977. Two important earlier works are: Soida, Tatsumine *Gajin Miyamoto Musashi*, Tokyo: Yuzankaku, Showa 21 (1946), June 25, and Mori, Daikyo *Miyamoto Musashi Ibokushū*, Tokyo: Minyūsha, Taisho 10 (1921), May 15.
- (2) Munsterberg, Hugo *Zen and Oriental Art*, Tokyo: Charles E. Tuttle Co., 1965. pp. 71-72. Thomas Hardy (1840-1928) wrote his poem 'The Darkling Thrush' on December 31, 1900. It is included here so the reader may compare it with Musashi's 'Shrike' as Huxley did.

I leant upon a coppice gate  
 When Frost was spectre-grey,  
 And Winter's dregs made desolate  
 The weakening eye of day.  
 The tangled bine-stems scored the sky  
 Like strings of broken lyres,  
 And all mankind that haunted night  
 Had sought their household fires.

The land's sharp features seemed to be  
 The Century's corpse outleant,  
 His crypt the cloudy canopy,  
 The wind his death-lament.  
 The ancient pulse of germ and birth  
 Was shrunken hard and dry,  
 And every spirit upon earth  
 Seemed fervourless as I.

At once a voice arose among  
 The bleak twigs overhead  
 In a full-hearted evensong  
 Of joy illimited;  
 An aged thrush, frail, gaunt, and small,  
 In blast-beruffled plume,  
 Had chosen thus to fling his soul  
 Upon the growing gloom.

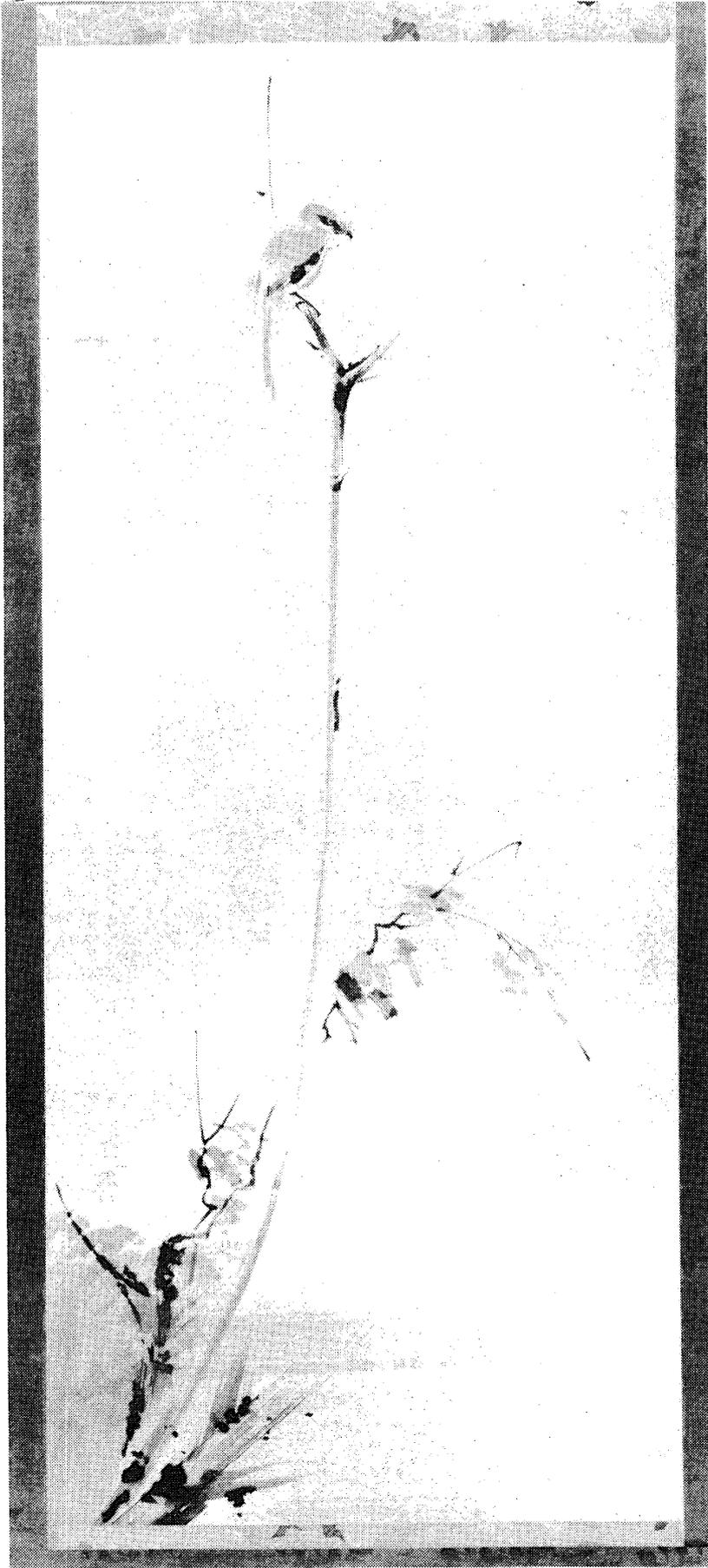
So little cause for carolings  
 Of such ecstatic sound  
 Was written on terrestrial things  
 Afar or nigh around,  
 That I could think there trembled through  
 His happy good-night air  
 Some blessed Hope, whereof he knew  
 And I was unaware.

Hynes, Samuel (Editor) *The Complete Poetical Works of Thomas Hardy, Vol. 1*, Oxford: University Press, 1982, pp. 71-72.

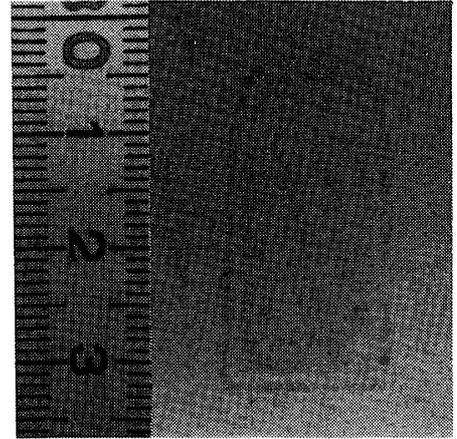
- (3) Yamashina, Yoshimaro *Birds in Japan, A Field Guide*, Tokyo: Tokyo News Service, Ltd., 1961, pp. 172-173. *A Field Guide to the Birds of Japan* (Text by the Wild Bird Society of Japan), Tokyo: Kodansha International Ltd., 1982, pp. 232-235.
- (4) Masuda, Koh (Editor) *Kenkyusha's New Japanese-English Dictionary, Fourth Edition*, Tokyo: Kenkyusha Ltd., 1974, p. 1141.
- (5) The painting shown here has a small (2.75cm × 1.5cm) *tsurigane-in* (temple bell [shaped] seal). It is an intaglio type with the characters for *Musashi* (武蔵) written vertically from top to bottom (See photograph No. 2). This seal may be found by itself on many *Musashi* paintings, or together, and always above a *gaku-in* (frame [shaped] seal) of the relief type with the characters for *Niten* (二天) written from right to left (天二).
- (6) Saitō Shōji "shrikes" *Kodansha Encyclopedia of Japan, Vol. 7*, Tokyo: Kodansha Ltd., 1983, p. 179. Kitahara Hakushū (1885–1942), a prolific modern poet, wrote in various styles, and he was very highly regarded for his *tanka*.
- (7) *Ibid.*, Vol. 5, p. 102. The whole article on the *Manyōshū* in the *Kodansha Encyclopedia of Japan* is excellent (pp. 102-111). It also contains an extensive list of annotated editions in Japanese, as well as complete and partial translations in other languages (pp. 110-111).
- (8) Pierson, J.L. *The Manyōsū, Translated and Annotated, Book X*, Leiden: E.J., Brill, 1958, p. 84. In this poem and the following one, the author has changed Pierson's Dutch *romaji* to English *romaji*.
- (9) *Ibid.*, p. 356-7.
- (10) Honda, H.E. *The Manyōshū, A New and Complete Translation*, Tokyo: The Hokuseido Press, 1967.

- (11) *Ibid.*, p. 158. Note that Honda in Line 1 elects to use 'some birds' vice 'some shrikes.'
- (12) *Ibid.*, p. 174. Honda and Pierson (Note (9) above) translate *naku* (鳴く) as 'cries,' whereas frequently this verb is translated 'sings' when birds *naku*. Wouldn't 'sing' be more suitable in a love poem?
- (13) Yūsai was a scholar and authority of Japanese classical poetry. He instructed Toyotomi Hideyoshi (1537-98) and he "initiated Prince Hachijo Toshihito (1579-1629) into the secret traditions of the 10th century Kokinshū." *Kodansha Encyclopedia of Japan, op. cit., Vol. 3*, Tokyo: Kodansha Ltd., 1983, p. 237.
- (14) Munsterberg, *op. cit.*
- (15) Information on Watanabe Kazan and his art may be found in numerous sources. The author recommends Suzuki, Susumu and Ozaki, Masaaki *Watanabe Kazan (Vol. 24, Nihon Bijutsu Kaiga Zenshū)*, Tokyo: Shūeisha, 1977.
- (16) An inscription written on a box is called a *hakogaki*, literally 'writing on box.' Japanese hanging scrolls are stored in wooden boxes, usually made of paulownia wood, when the scrolls are not on display. Frequently these inscriptions on boxes provide important information, such as this one because Kazan authenticated the painting to be by Musashi.
- (17) This incident is mentioned in several sources. Finding the 'Shrike' in Yotsuya is in Mori, *op. cit.*, p. 4. Information on the ownership by police inspector Sukagawa is in Hosokawa and Maruoka, *op. cit.*, p. 85, and *Kokka, Vol. 16, No. 183*, Tokyo: Kokkasha, Meiji 38 (1905), August 1. The story is mentioned briefly in English in Addiss, Stephen and Hurst III, G. Cameron *Samurai Painters*, Tokyo: Kodansha International, Ltd., 1983, p. 47. An interesting article is "Kazan ni Kaenakatta Musashi no Kareki ni Mozu-zu" by Miyama, Susumu in his book *Meihin Ryūten*, Tokyo: Yomiuri Shimbunsha, 1975, pp. 225-267. Ownership by Kazan at the age of 29 is found in *Kokka, Vol. 16., No. 183* cited above.
- (18) Hosokawa and Maruoka, *op. cit.*
- (19) *Ibid.*, plates 32 and 33, pp. 94-95, and the frame shaped seal found on this painting (like the one mentioned in Note (5) above) is shown on page 104.
- (20) *Ibid.*, plates 21 and 22, pp. 92-93. Also Mori Daikyō *op. cit.*, p. 2. Suzuki, Hancha does not use 'attribution' in his article "Sensai no Niten (Musashi) Kachō Byōbūga" in *Nihon Bijutsu Kōgei, No. 309*, Osaka: Nihon Bijutsu Kōgeisha, Showa 39 (1964), June 1, p. 22-27. Instead on page 27, he states that he learned from a person well acquainted with the history of the Aizu Wakamatsu family that this *san* was placed on Musashi's painting when Masayuki was beyond middle age. This painting also possesses the frame shaped seal like the painting in Note (19); see Hosokawa and Maruoka, *op. cit.*, plates 21 and 22, and p. 102.
- (21) All twelve paintings on the panels of these two standing folding screens possessed the same two artist's seals, the temple bell shaped seal above the frame shaped seal. Illustrations of six of the paintings (1. two myna birds, 2. a cormorant, 3. a dove, 4. an owl, 5. two swimming wild ducks, and 6. a heron) are in Suzuki, Hancha, *op. cit.*, pp. 24-25. Suzuki mentions in his article that he saw only one of the screens, but he was told another existed. The other six paintings have puzzled the author for years. The crow (Musashi's tribute to Ikkyū Sōjun's (1394-1481) Enlightenment experience?) and a pheasant are often illustrated in the same publications: Soida, *op. cit.*, plates 13 and 14; Mori, *op. cit.*, p. 3 (the photos are not numbered, but they are the 22nd and 23rd illustrations); and *Tōei*, Tokyo: Tōeisha, Showa 14 (1939), September 22; the pages are not

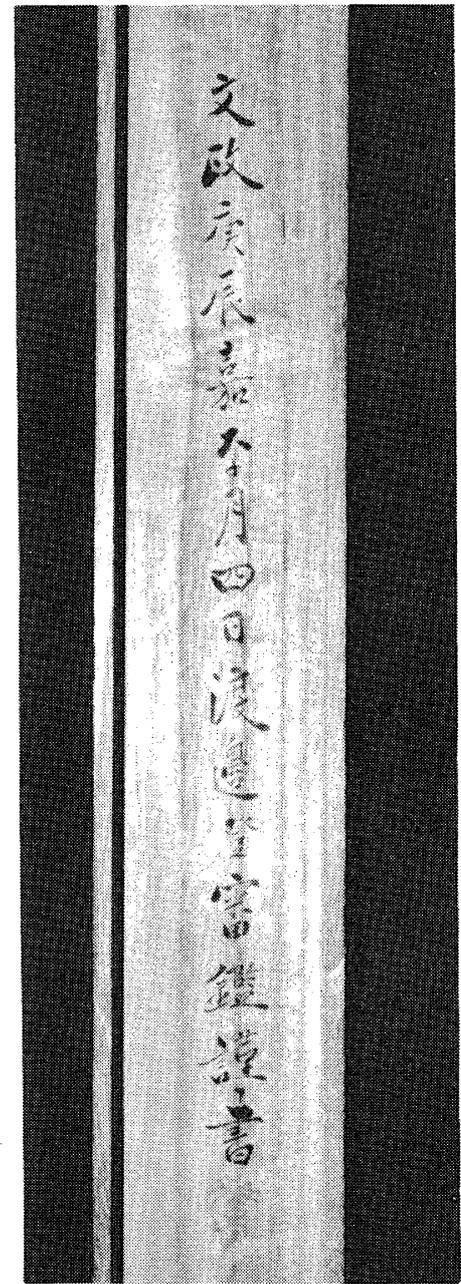
numbered but the crow and pheasant (registered as Important Art Objects) are found on the fourth page in the section of illustrations concerning Miyamoto Musashi. In an English publication, the crow, titled 'Crow on a Pine Branch' in the 'Formerly Viscount Matsudaira Collection' is in Paine, Robert Treat and Soper, Alexander *The Art and Architecture of Japan*, Baltimore: Penguin Books Ltd., 1955, plate 131, p. 192. Searches in the files of the Tokyo National Museum in 1975 uncovered two other paintings from the second screen, a cock, and flying kingfisher. An interview in 1975 with a direct descendant of Hoshina Masayuki confirmed that the two screens had been in the family collection for generations, they were destroyed during World War II in a bombing raid on Tokyo, and that there were no surviving records or documents related to these twelve paintings.



No. 1 'Shrike' by Miyamoto Musashi Niten  
Ink on paper 125.7 × 54.5 cm  
Izumi City Kubo Sō Memorial Art Museum  
Osaka Prefecture



No. 2 Temple Bell Shaped Seal



No. 3 Watanabe Kazan's  
inscription on wooden box