A Translation of Selections from Takenaka Masao's The Words of the Bible as Expressed through Modern Japanese Art

Sara Lansdown
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To be presented for defense to the College Scholar’s Committee on November 17, 2000

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Errata

Fifth page: Sixth paragraph, first line; “Through the opportunity presented by this collection…”

Fifth page: Sixth paragraph, third sentence; “In the beginning, there was doubt as to how many works it would be possible to collect…”

Section #IV, “Reaper”: Second paragraph after Biblical quote; “…contentment with satisfactory rewards…”
Some recent trends in Asian Christian art

In his book “Christian Art in Asia,” Takenaka Masao identifies the major themes in modern Asian Christian art. He recognizes that nationalism is a dominant factor in the art of the larger geographic area, and cites several examples of modern Japanese Christian art to support this idea. In the last several years, leaders of the Mingei (literally folk art) movement have shown an interest in Christian themes. An interesting aspect of this dominant trend has been the popularity of Christian themes among the racially distinct Ainu people of Hokkaido and northern Honshu. Takenaka warns, however, that this trend should not include an overly nostalgic feeling for the past or be regarded as isolationism. At the same time, it can rightly be understood as an assertion of independence.

Takenaka expresses his belief that Christian art should be, above all else, of good quality. Artistic competence is one of the primary requirements he recognizes, as are genuine Christian sensitivity and social commitment. He identifies three forms of Christian art: 1) controversial, 2) contextual – in which he says that Christian belief is expressed through local cultural tradition 3) confessional – through which the artist relates a personal response to a particular situation. He also recognizes styles of depiction that are losing popularity in the modern era. Syncretistic – which are artificial combinations of Christian faith and Asian culture – like Jesus in an Asian gown. Superficial works which are appreciated based solely on their Christian content without considering questions of quality. Separation works, the artists of which are so removed from Asian society that their style is 100% Westernized.

I) For the Food which Endures

- Matsuoka Yuko was a student at Wooster College in Ohio. Her experience there and her mother’s influence made Matsuoka an avid advocate of international understanding through art exchanges. A regular member of the Japan Christian Art Association, she’s known for her semi-abstract style that uses contrasting blues and reds as if musical lines ran through the images.

II) The Gate to Life

- Tomura Isaku worked in oil and canvas until 1955, when his interest in sculpture began. This interest was coupled by a deep sympathy for the farmers of the Sanrizuka area near Narita airport. Tomura’s activist art was meant to raise awareness about the protest of these men and women against the construction of the airport. However, his subject matter varied widely and Biblical themes are common in his work.

III) Naomi and Ruth

- Watanabe Sadao is perhaps the best-known Japanese Christian artist of the modern era. His prints are in numerous museums here in the US, and his workshop at Takadanobaba Station in Tokyo is a popular spot. His first print featuring Biblical subject matter was Naomi and Ruth, and as in most of his other Christian works, it features the katazome style. This method is the indigenous manner of artistic production on the island of Okinawa, and utilizes cut out paper stencils to dye patterns on textiles or thick paper. Watanabe has criticized Japanese Protestantism for over-emphasizing the letter of Christian teaching while ignoring depictions of Christ and Christian themes.


5. Question and Answer Session.
Translator’s Introduction
Sara Tate Lansdown

I was first introduced to Masao Takenaka in the spring of 2000, while doing background research on the history of Christianity in Japan. The result of my initial wanderings through the annals of Japanese history was the beginning of an intellectual understanding of something I had loved deeply since my time as an exchange student at International Christian University in Musashi-shi, Tokyo, Japan. I do not intend to claim that I am an outsider observer, interested only in learning new Kanji and in somehow making a small contribution to the myriad volumes of Japanese books that have been translated into English. I would like to begin by saying that I was involved on a different level; this was a labor of two loves.

My love of the Japanese language, and the resulting awe I still feel for the country, was born here at the University of Tennessee beginning my freshman year in 1996. My love for Christianity reaches further into my personal history, and its origins are more complicated. The two became inter-related at a very easily identifiable time in my life – the ten months I spent at ICU and specifically December 12, 1998, when I was baptized at the ICU Church. During that time I feel I found the United States as much as I discovered Japan, and that I met myself as much as I encountered other ICU students. Since my stay there, foreign peoples, especially the Japanese, have seemed to represent Christ to me more so than people of my own country, where Christianity often seems to be taken so for granted that it is ignored.

ICU has a unique position in Japan as a Christian university, and I heard close friends complain that they felt Christians were assigned an unflattering position in Japanese society. The stereotype is of an over-educated super achiever who “sells out” to a Western religion in order to fit into newly modernized Western-style companies, where conformity with those in power is emphasized to a greater degree than here in the US. At the same time, I think that the Japanese people long for a spiritual life, and it is perhaps an unfair bias of mine that I find the Buddhist/Shinto amalgamate spirituality of the Japanese people an unsatisfying answer. I feel that the most Japanese would agree: they seem to be a people that have lost much in order to gain economic success.

I decided to translate this work for the following reasons. First and foremost, I think Takenaka has a beautiful mastery of language, and interprets the Bible well. I also appreciate his love of religious art, and agree with the opinion expressed in his work God is Rice that visual representation should play a part in both worship and education in the modern church. I also wanted to give others a taste of Christianity through the eyes of a Japanese theologian, who, although educated in the United States, still remains loyal to his nationality, and is actively involved in trying to spread understanding of Christianity in Japan. Along with my deep respect for Takenaka as a person, however, I also recognize that he fits into the above-mentioned stereotype. He is a good role model, but is “Westernized” himself. It is ironic, as in most attempts to spread understanding, that his efforts are mostly concerned with reaching his polar opposite – the more traditional Japanese who is still intimidated by “perfect” Christians and a frightening God.

I am most indebted to the members of my committee, especially Professors Junko Williams and Suzanne Wright. Suzanne Wright met me privately for an hour each week during my rambling period, and listened to all of my ideas before deciding to translate Seisho... A summary of the work I did with Dr. Wright follows this introduction. Junko Williams was essential to the translation itself, and the following would have never been completed except for her weekly help.

Professor Wayne Farris is a history professor here at UT, and is expert in Japanese history. My first art history class was taught by Professor Dottie Habel, whose teaching skill was impressive enough to get a student who never really liked art class to major in art history.

The Japanese language faculties at ICU and UT deserve mention for their perseverance in teaching us all a beautiful and often overwhelming language. I remain convinced, however, that I really learned Japanese from two dear women, Kanae Imafuku and Etsuko Takahashi.

Lastly, I would like to thank my Mom and Dad, who are responsible for my existence. Here’s what the last four years (and a semester) have yielded, guys, like it or not.
feasibly preached (especially by a clergy in desperate need of human resources) without compromising the standards of evangelism used in other non-Western countries.\footnote{15}

The Jesuits were further responsible for the relative failure of Christianity in Japan in that they preached the Christianity of the counter-Reformation, one that was concerned much more with secular division than actual Biblical foundation. This caused the Jesuit Padres to fight against the “invasion” into the country of other sects, especially their Spanish counterpart. This partisanship led the Japanese to more fully realize the battle being waged between Portugal and Spain to win the Japanese purse through conversion of Japanese souls.\footnote{248-250} Also, their counter-Reformation stance meant that the Jesuits saw elements of Western classical learning, like Cicero and Aristotle, as relics of a by-gone pagan era. Jesuit Christian practice, however, was largely influenced by these ancient philosophies, and the Jesuits were largely incomprehensible without an understanding of their predecessors.

Christianity was also a failure because of its popularity with the military classes. Seen as more authoritarian than the native religions, it found the most favor with the samurai class (this is no doubt also largely due to the fact that the hierarchy of the Jesuit order resembled a well-organized army.) This meant that when political leaders (men who were not far removed from the samurai class themselves and who gained their position through the control of samurai) changed, so did the Padres’ status.\footnote{29} Also, the Confucian hierarchy of Japan saw Buddhism’s focus on “another world” useful in keeping a Confucian secular standard stable. This usefulness was lacking in Christianity, which was further allied against Confucian society in that its first commandment stated that God, not filial relationships, should be the primary responsibility in life.

Elison’s book is thorough to the point of being fully comprehensible to a very few. Including several of his translations, it is one of the primary works in the field of Japanese studies.


This book covers the history of artistic influence from both the West and China on Japan from the sixteenth century. The Jesuit Giovanni Nicolo (or Nicolao) opened the Academy of St. Luke in Nagasaki in 1583, with the goal of teaching converts oil and fresco painting.\footnote{14} The Shimabara Rebellion in 1638 was one of the beginning acts which began national persecution; Christian art survived hidden along with Christian belief because Emosaku, a painter trained by the Jesuits, survived the Rebellion and ensuing persecution.\footnote{10} The Christian Century (1542-1638) was enough time for Japanese artists to learn adequate Western practices. The history of Japanese art is characterized by extreme changes in stylistic representation; a period of Western-style painting seems always to be succeeded by one of staunch traditional aesthetic values.\footnote{12}

Japanese art also shows strong connections with Chinese nanga painting. In China, the nanga (or “Southern School”) tradition was seen as a way of life, the simple aesthetics an indication of nanga artists’ distaste for Chinese court life.\footnote{23} In Japan, however, nanga was nothing more than a style, so was often used along with Western techniques.

This book includes some beautiful reproductions of woodblock prints and other works. It also briefly outlines the importance of some of the most prominent artists in Japanese history, such as Ookyo Maruyama (1733-1795) who was the first Japanese artist to do studies from nude models, and who is recognized as a genius for his successful combination of Western and indigenous techniques.

\footnote{7 p. 15} \footnote{8 p. 248-250} \footnote{9 p. 29} \footnote{10 p. 15} \footnote{11 p. 14} \footnote{12 p. 19} \footnote{13 p. 23}
native Japanese aesthetic sensibilities. Takenaka says that Japanese beauty is defined by atmosphere and that there are four dimensions of "living atmosphere." They are: nature (the natural environment,) neighbors (peers and relations,) nations (social organizations,) and newness (historical consciousness and renewal.) These are the four realms of human responsibility.23 Humanity is therefore made responsible for beauty in life.

Whereas Western art emphasizes color and shape, he believes that painting in Asia emphasizes the voice. Western painting, he says, mainly focuses on the transmission of a visual idea, but Eastern art is concerned with transmission of experience. The attitude of the viewer of the two styles is therefore different: Takenaka associates viewing Asian art with listening more than seeing.

Asian aesthetics are also more concerned with the natural order, hence the strong tradition of landscape painting. Christianity has tended to emphasize health of the spirit, not participation of that spirit with its natural surroundings, and has therefore alienated Asians from the aesthetic language of Western Christian painting.24

To correct this and other problems, Takenaka states that the Japanese church needs to become a church of the Magnificent.25 This community would celebrate the "birthing" of Jesus in its midst, and would recognize that the birthing imagery of the Magnificent is associated with the creative power of art.26 This community would also emphasize the importance of churches built in native Japanese architectural styles, as opposed to the now standard Western-style church building.27

Takenaka’s book ends with the following poem, through which he hopes to instruct a new Japanese Christian community.

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"One appreciates space when
One greets nature
One becomes human when
One lives between neighbors
One forms community when
One participates in the world
One creates history when
One lives between the times
If we do not have betweenness

My soul glorifies the Lord
And my spirit rejoices in God my Savior,
For he has been mindful
Of the humble state of his servant.
From now on all generations will call me blessed,
For the Mighty One has done great things for me—
Holy is his name.
His mercy extends to those who fear him,
From generation to generation
He has performed mighty deeds with his arm;
He has scattered those who are proud in their inmost thoughts.
He has brought down rulers from their thrones
But has lifted up the humble.
He has filled the hungry with good things
But has sent the rich away empty.
He has helped his servant Israel
Remembering to be merciful
To Abraham and his descendants forever,
Even as he said to our fathers." Luke 1:46-55
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A bibliography of readings not summarized above:


Nagayama, Tokihide. *An Album of Historical Materials Connected with Foreign Intercourse*. Nagasaki, Japan; Nagasaki Library, 7 Taisei.


Introduction to Takenaka’s Work

In this book, I have chosen one hundred artistic works that illuminate the words of the Bible and have added accompanying Bible verses along with a simple explanation. Most of the collected works are of the modern era, and all were made by Japanese hands. All of the artists behind the collected works are not Christian. Among their number, there are those who are searching, and those who have an interest in Christianity but who are not believers. However, the majority of the included artists are Christian, and are members of Catholic or Protestant churches. Although of differing ages, faiths, sexes, and backgrounds, they share in common a deep interest in humanity, which they have expressed through works illuminating the words of the Bible. There are a very few exceptions to this rule; there are works whose creators never intended them to present a Biblical message, but whose unintentional expression of the words of the Bible has led me to include them here. With these exceptions, I think that the rest are rightly said to be a collection of Japanese works having a direct connection to the words of the Bible.

In 1959, as the hundredth anniversary of Protestant missions in Japan approached, the need to create a native Christianity on Japanese soil was emphasized. In reality, the existing Christianity, like other elements of Western culture, has been accepted by the people of this country on a surface level: there was not a high level of infiltration into the Japanese people, and few understood or were able to express the gospel for themselves.

I believe that the current problem lies in adapting Christianity to the societal and psychological climate of Japan, realizing that it is not a Western concept, and making it play a role in the lifestyle of the Japanese people.

Taking that viewpoint, I have attempted to focus on artistic works that have used material found in the Bible. Through my encouragement of various kinds of exhibitions in the fall of every year, I have discovered a number of established Christian artists who are diligently continuing their artistic activities. While introducing them, I have taken the opportunity to also refer to works by newer artists.

In 1965, it was decided that Mainichi Shinbun would publish a work of Christian art along with my interpretation on a weekly basis in its religion column. Originally, I only expected to publish five or six works, but because of its unexpectedly high popularity the series was continued. The series began in February of last year, and when by May there had been twenty-five, it was decided that the column would be made into a more permanent series. For this I am indebted to Kiba Shuzo, formerly of the arts and sciences department of Mainichi Shinbun.

Through the opportunity presented in this collection, many people have introduced me to new pieces, and there have been many opportunities to discover new creators. I have had some unexpected encounters with new works now represented here. In the beginning, there was doubt as to how many works would be able to be collected, but once attempted the number was beyond expectations. Due to this, one hundred of these works have been selected for collection in this book. I think that there are many more treasures hidden just out of reach of my surface investigation: there may be works superior to those I have heard about and represented here which I was unable to find due to limited information. I would be happy to be informed of such works by people who realize their merit.

Relating the words of the Bible through art is definitely not a new undertaking. I believe that omitting the Biblical message out of Western art makes its history incomprehensible. However, in Japan, this type of experiment has not previously been pioneered. I think that this is primarily an indication of the young status of Christian tradition in Japan, and is also an expression of the Japanese church’s failure to encourage dialogue with or understanding of Japanese culture. With this point in mind, I have added an unskillful small novel about religion, specifically about the relation of the church and art.

Finally, I am obligated to make the personal statement that I would like to dedicate this work to my mother. I began to show an interest in art and Christianity largely due to her influence. Mom graduated from Ueno Music School (now Tokyo Geidai) and taught music at Shindogakuin. During that time she became a Christian due to her feeling for the words of the Bible, and after she had a family she diligently raised her children to believe in the Bible. It was not easy to lead playful children to a life of faith. Mom suffered much during my elementary school years because I liked baseball and did not want to go to church on Sundays. My Mom played the church school’s organ and taught us to sing. We also

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1 The word used in the text is *shōsetsu*. The difference between the English term “novel” and the Japanese has been exhaustively explained in the study of Japanese literature, and is out of the range of this translation. Takenaka refers here to his written interpretation of the pieces.
Jacob tricked his twin brother Esau, and received his brother's right to inherit the family estate. He enters into the wrath of his brother, is unable to stay home, and sets out on a journey. Jacob has no traveling companions, friends, relatives, or possessions; he has only a cane for his lonely voyage.

As he is passing a forest, night falls. There is no place for him to stay, so he spends the night with a stone as his pillow. That night, Jacob had a dream in which a bridge was strung between the heavens and the earth, and he saw angels ascending and descending it.

Ancient peoples thought that God was in a heaven high above the earth. This is why they built castles high enough to look as though they could reach the heavens and made huge pyramidal structures. Through these devices, they were hoping to have the opportunity to travel to heaven. The story of Jacob reflects some of the thought of ancient peoples concerning ascending to heaven, but also greatly diverges from it. Jacob did not build castles or bridges; he was far from having the means. He was no more than a powerless traveler on a frightening voyage.

We do not really understand the appearance or utilization of the bridge Jacob saw in his dream. But, one thing is clear. That is this – no matter where we travel, or under what circumstances we find ourselves, we are not traveling alone. God is with us along our path.

This is what Jacob, eyes closed from exhaustion, says: “Surely the Lord is in this place, and I was not aware of it.” He was afraid and said, “How awesome is this place! This is none other than the house of God; this is the gate of heaven.”

We are also traveling from agricultural communities to cities, from an old society to a new. There are times when we pass through the wilderness, times when we walk steep mountain roads, times when we separate from the noisy congestion of city life. The story of Jacob has a deep meaning during those times.

III. Naomi and Ruth

So Naomi returned from Moab accompanied by Ruth the Moabitess, her daughter-in-law, arriving in Bethlehem as the barley harvest was beginning. Ruth 1:22

There was famine in the country, so Elimelech and his wife Naomi left Bethlehem in Judea and immigrated to the foreign land of Moab. Their two grown sons accompanied them, and each took a Moabite woman as his bride. One was called Orpah, the other Ruth.

However, Naomi’s husband Elimelech died soon afterward, and after ten years both of her sons were also dead. Naomi experienced the tragedy of surviving her husband and two children in a foreign country. When she returned to her hometown Bethlehem, she said, “Don’t call me Naomi (which means happiness) but please call me Mara (which means hardship).”

Before Naomi returned to Bethlehem, she suggested that her sons’ brides return to their own homes. Orpah kissed her mother-in-law and departed, but Ruth swore she would follow Naomi wherever she may go, and that they would live happily together.

In the family of Naomi’s husband Elimelech there was a man named Boaz. Ruth mingled with people in his field, and worked gleaning the wheat that had fallen after the harvest. Because she was a foreign woman whose husband had died, she was bullied by the others. But, Ruth began early in the morning and worked with diligence.

Boaz was touched by Ruth’s attitude, and he soon made her his wife. Before long, a son was born to them. They named him Obed. Naomi took the child in her arms and lovingly raised him.

Obed was the father of Jesse, the father of David, at the end of whose line Jesus was born. The story of Naomi and Ruth beautifully expresses the relationship between a mother- and daughter-in-law. Furthermore, the story has deep meaning in that it shows that an alien woman who was forced to glean unwanted wheat was part of Jesus’ ancestry.

IV. Reaper

When the Lord brought back the captives to Zion,
There is often discord in our public lives. Without thinking of our own personal responsibility, we instead censure the man the lot falls upon. Today, we no longer physically draw lots, but find similar measures in order to chose a specific individual, and make them the cause of the disaster. Hitler was definitely an evil person. But, he was not the only evil one; people forget that they have had the experience of reaching the point of a little Hitler.

We have a responsibility to be opposed to war, yet we have the tendency to be satisfied by war tribunals who assign “war criminals” and then penalize them. Definitely, they had a responsibility to oppose the war. However, the fact that another’s hands are dirty does not prove that one’s hands are clean. The adamant statement that “Jonah drew the lot” succinctly expresses the nature of a person seeking self-justification.

VI. Christmas

While they were there, the time came for the baby to be born, and she gave birth to her firstborn, a son. She wrapped him in cloths and placed him in a manger, because there was no room for them in the inn.


Jesus was born in a real stable. The stable is our work place. Christ born was called “Emanuel.” This means “Lord with us.” God is not living in a distant cloud; the Christmas story tells us that he is living and working in the midst of our everyday lives.

In opposition to our escaping corruption and congestion by searching for holiness, God took the form of a normal human, and was born in an environment of everyday living. His birthplace wasn’t a palace or a shrine; the fact that it was a simple stable permeated with the stench of animals has deep meaning.

The Japanese people like omatsuri, 10 and so artlessly accepted Christmas, and have made it one of the holidays celebrated every year without fail. There is a flood of “Christmas sales” and “Christmas parties” everywhere. Before accepting Christ, we have taken on his celebration.11

Christmas is fundamentally “Christ-mass” and is a celebration of the nativity of Christ. When we accept that God was born into our every-day lives, so full of worry and grief, to bear the burden of humanity and its problems, then the Christmas celebration will take our fear and trembling and become a true delight.

Praise be to the Lord, the God of Israel, because he has come and has redeemed his people. He has raised up a horn of salvation for us in the house of his servant David (as he said through his holy prophets of long ago,) salvation from our enemies and from the hand of all who hate us.

Luke 1:68-71

VII. To Egypt

When they had gone, an angel of the Lord appeared to Joseph in a dream. “Get up,” he said, “take the child and his mother and escape to Egypt. Stay there until I tell you, for Herod is going to search for the child to kill him.” So he got up, took the child and his mother during the night and left for Egypt, where he stayed until the death of Herod. And so was fulfilled what the Lord had said through the prophet: “Out of Egypt I called my son.” When Herod realized that he had been outwitted by the Magi, he was furious, and he gave orders to kill all the boys in Bethlehem and its vicinity who were two years old and under, in accordance with the time he had learned from the Magi. Then what was said through the prophet Jeremiah was fulfilled:

“A voice is heard in Ramah,
Weeping and great mourning,

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10 Omatsuri is a community celebration, taking place several times during the year for holidays usually strictly associated with Buddhism or Shintoism.

11 As indicated here, the Christmas season in Japan is mostly known as a time to buy and exchange gifts, and most Japanese are only vaguely aware of its connection to Christ. Within the last few years, Christmas day has been the most popular dating day of the year for young Japanese, somewhat akin to our Valentine’s Day.
something that is pretty hard to grasp. When you think you’ve caught it, it escapes. People who travel to
win happiness are undertaking an endless excursion. In the Sermon on the Mount, Jesus recognized certain
types of people as blessed.

The thing we must notice here is that these words are not commanding, but rather identifying.
"Become meek, and then you will be blessed" is not what is being said. The message is a benediction
expressing the already blessed state of the meek. The meek are not so in order to be happy. Living in a
kingdom full of vying people of strength, there were surely times they felt loss. However, they are being
given a blessing in heaven. People who work for peace are few in every generation, and put forth great
effort to carry a heavy burden. Jesus said that these are the people of good fortune. They are not happy
because they’re perfect; these are words promising that the people who work for peace will receive the
richness of heaven’s blessing.

IX. Don’t Worry about Tomorrow

Therefore do not worry about tomorrow, for tomorrow will worry about itself. Each day has
efficient trouble of its own.

Matthew 6:34

Fishermen who have worked since early morning focus on the road home once the day’s work is
done. Surely, their steps are not light. Instead, they are carrying the heavy burden of the day’s noisy labor
on their bodies. Looking back on the day’s work will cause regret for those things not had or mistakes
made. Moreover, thinking about tomorrow causes great anxiety. Worrying about tomorrow’s weather,
whether or not one’s personal health will change, and the next day’s catch is an endless endeavor.

The Bible teaches us not to worry in times like those, but to work as hard as we can. This means
that on those days, we should search for that day’s happiness alone and live in the moment. Yet, it does
not suggest that what tomorrow brings doesn’t matter or that enjoying the present moment is all that
matters.

God loves humanity today, tomorrow, and with unchanging permanence. Fundamentally, the
reason we are living is because God made us live. Therefore, He gives life as the result of our daily efforts,
and hopes that we will work today in the work setting He gives us.

Happy people are those who believe that today is better than yesterday and who work towards
tomorrow looking forward to the unfolding of eternal life.

I lift up my eyes to the hills –
   Where does my help come from?
   My help comes from the Lord,
   The Maker of heaven and earth.
   He will not let your foot slip --
   He who watches over you will not slumber;
   Indeed, he who watches over Israel
   Will neither slumber nor sleep.
   The Lord watches over you --
   The Lord is your shade at your right hand;
   The sun will not harm you by day,
   Nor the moon by night.
   The Lord will keep you from all harm --
   He will watch over your life;
   The Lord will watch over your coming and going
   Both now and forevermore.

Psalm 121

Georgette LeBlanc, ed. and arranged for schools by Frederick Orville Perkins, Silver Burdett & Company,
NY, 1913.)
previously harassed by Levi, those who had committed crimes, and others who were generally disapproved of. They were joyful together as they partook of the meal in honor of Jesus.

Pharisees and teachers of the law, seeing these things from outside the house, expressed their dissatisfaction. They inappropriately attacked Jesus for eating with tax collectors, criminals, and the poor. They thought they were a superior people. Mocking them, Jesus became the friend of the poor, criminals, and others that no one else took notice of, and ate with them. Jesus took in people other religious leaders were unable to touch; expressing that the burdened, poor, pure at heart will be invited to heaven and that they will receive happiness and comfort there.

XII. For the Food which Endures

Do not work for food that spoils, but for food that endures to eternal life.

John 6:27

A person’s hands reveal his work. To accomplish anything we must use our hands, even in this age of machines in which we are using them less and less. When we are faced with a difficult job, we call it something that will “take our hand’s time,” and when we are hoping for a convenient way of working, we say “I wonder if there’s not a good hand.”

People win food by the work of their own hands. We “eat the fruit of our own labor.”

However, people do not work just to be able to eat. It is important for us to consider the most appropriate use for our tools of labor, our hands. After working busily for “food that does not endure” we often realize that we have become like a machine repeating the same action again and again. When the Bible recommends that we work for food that endures, it is not instructing us to live in a hazy world of asceticism. Most definitely, we must eat rice and miso soup: human beings cannot deny themselves food and still be able to work. However, it is the final goal of humanity to work for food that will endure for eternity. The girl's eyes, as well as our eyes as we look at this piece, are naturally purified by her hands. Using our hands, we will continue working today. We will think. We will question what we are working for.

“Stop grumbling among yourselves,” Jesus answered. “No one can come to me unless the Father who sent me draws him, and I will raise him up at the last day.

I tell you the truth, he who believes has everlasting life. I am the bread of life. Your forefathers ate the manna in the desert, yet they died. But here is the bread that comes down from heaven, which a man may eat and not die. I am the living bread that came down from heaven. If anyone eats of this bread, he will live forever. This bread is my flesh, which I will give for the life of the world.”

John 6:43-44, 47-51

XIII. Laborers in the Vineyard

For the kingdom of heaven is like a landowner who went out early in the morning to hire men to work in his vineyard.

Matthew 20:1

The fact that God’s kingdom is expressed through the relationship between a vineyard owner and its workers tells us that Jesus had a deep concern for laborers’ lifestyles and earnings.

The owner of the vineyard went to town five times to employ workers. He went out at daybreak, made an agreement for the day’s wages, and sent the workers to his field. Again at nine o’clock he went out and told the unoccupied people he found that they too should go and work in his field and that he would pay them whatever was right. He went out again at twelve o’clock and three o’clock and did the same. Again, at five o’clock he saw men without work standing in the market place. When he asked them why, they replied that no one would hire them, and they also came to work in his vineyard. Through this story,

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16 Both of these phrases in Japanese contain the character for “hand,” and are translated literally here to reveal their original relation to hands.

17 Psalm 126:2
That we may live in his presence.  
Let us acknowledge the Lord;  
Let us press on to acknowledge him.  

Hosea 6:1-3

He who was seated on the throne said, “I am making everything new!” Then he said, “Write this down, for these words are trustworthy and true.” He said to me: “It is done. I am the Alpha and the Omega, the Beginning and the End. To him who is thirsty I will give to drink without cost from the spring of the water of life. He who overcomes will inherit all this, and I will be his God and he will be my son.”  

Revelation 21:5-7

XV. Carrying the Cross

Finally Pilate handed him over to them to be crucified. So the soldiers took charge of Jesus. Carrying his own cross, he went out to the place of the Skull (which in Aramaic is called Golgatha.) Here they crucified him...John 19:16-18

A cross is not something intended for hanging, but is meant to be carried on one’s back. A cross was not a symbol to place at the top of a castle, but its weight was intended as punishment. The common practice was to force criminals found worthy of punishment by the cross to carry their cross to the Hill of the Skull.

Jesus walked with his own cross. Two thieves also carried their own crosses and followed him. It was a slowly advancing line, like a funeral procession. They were parading towards certain death.

It was a time of Jewish celebration, so Jerusalem was crowded with people from the surrounding area. Jesus was extremely tired. He was put on trial, ridiculed and insulted by soldiers, whipped, betrayed by his disciples, and headed for the execution ground in a pitifully bloody, sweaty state. He did not look like the same person of just a few days before, who had entered Jerusalem as if it were a royal castle and he a triumphant returning general.

His gentle face was contorted with pain; his red swollen eyes were dazed and calm. The cross had dug into his back, overpowering his body.

Jesus, “led like a lamb to the slaughter,”20 headed for Golgotha. There the harshness of “carrying a cross” was concretely expressed.

Jesus’ cross symbolizes that God carries the pain of the world with him. The cross is a symbol of God’s love for the world. As deep as the pain of the cross - that is the degree to which God’s love reaches into the depths of this world. The Bible consistently instructs us that God is here.

The fact that Jesus picked up his cross tells us that no matter the pain or ugliness involved, no matter the loneliness, God will not abandon humanity in its solitude. No matter who the person, God is not going to fold his arms and not act. When weak insignificant people experience pain and trouble, God will carry their problems with them.

A reason to live does not come from an individual’s inner self. Others call out to us, and we aspire to answer their hopes when we give them encouragement. We will face countless setbacks and much pain in this life. During those times, if we know that God is with us, carrying our burdens with us, and calling out to us in love, we will be given the hope to live.

20 Isaiah 53: 7
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この研究において、私は聖書のことを反映した美術作品の研究を始めた。まず、著者が集められた美術作品の多くは、現代のものであり、すべて日本人によるものである。なぜなら、聖書のことを反映した美術作品をつくらなければならないからである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進めてきたが、その研究の成果が聖書のことばを反映した美術作品をつくるということである。なぜなら、聖書のことばに関する研究を進め
年秋の各種の展覧会を観ているうちに、幾つかのキリスト教の芸術の作品を見た。たとえば、宗教画や聖書の装飾など、キリスト教の影響が感じられた作品が多い。

一方で、欧州の美術家たちは、自分たちの世界を表現するためには、キリスト教の教義を異教的なものにまで解釈することもあり、キリスト教の美術家たちは、自分たちの表現の自由を守るために、キリスト教の教義を異教的なものと解釈した。したがって、キリスト教の芸術は、宗教的な側面に加えて、世俗的な表現の自由を求める側面も持っていた。

キリスト教の芸術は、このように宗教的な側面と世俗的な側面を兼ね備えており、その多様性は、キリスト教の芸術の魅力の一つでもある。
エデンの園

主なる神が地と天を造られた時、地にはまだ野の木も雨を降らせず、また土を耕す人もなかったからである。

しかし地から果がわいていて土の全面を覆していた。主なる神は、人を隠すため、さらに果の木を造る。

その果の木には、神によって創造された一つの秩序があった。「アダム、イヴ、果、赤い果、青い果」などがそれにあたる。果の木は、果の種の秩序の下におかれていた。はじめにつら

「アダムとイヴは園を遊放される。果が赤い木の下におそらく、偽りに人を誘い、アダムはこれをうめぬことにした。しかし、偽りに果を食べると、人間が神の教示を知るための神の教示を誤解してしまい、人間が果を食べると、人間が神の教示を知るための神の教示を誤解してしまい、造假る方向をかえて用い、あるベラルから逸脱してゆく。」

「人間は、一体どういうものであるか」ということを深く考えさせてくれるものか、「エデンの園」の神秘である。

“エデンの園” 『新约聖書』 中山正實

“The Garden of Eden” Masami Akimoto
ナオミとルース

ナオミとルースは、サダヲ・ワタナベの版画コレクションに含まれています。これらの作品は、日本の芸術史において重要な地位を占めています。ナオミとルースは、カーテンや家具などの装飾に使われ、日本美術の代表作の一つとして知られています。

サダヲ・ワタナベは、19世紀の終わりから20世紀の初めにかけて活躍した日本画家です。彼の作品は、日本の美意識を反映し、現代美術の発展に大きな影響を与えました。ナオミとルースの作品は、彼の代表作で、美術史的な価値を有しています。
文書名

“Bringing His Sheaves”, Takeji Asano
エジプトへ

ある日、ヘレドは数年ぶりに故郷の地を訪れた。彼は幼年に母親を失い、その後も世間の屈辱に屈した。しかし、彼が訪れたのは、その故郷を象徴する地である。ヘレドは故郷の地を思い出し、幼少の頃の記憶をたどり、その先祖の故郷を訪れた。

「これは私の故郷だ。幼少の頃、この地を思い出す。」

この故郷は、彼が持ち帰った荘厳な遺品であり、その中には、故郷の地を表現した絵画や彫刻があった。これらは、彼が故郷を思い出す時に思い出すものであり、彼の慈愛を表現するものであった。

ヘレドは故郷の地を訪れたことで、彼の故郷の思いを新たにし、この故郷を愛する心を新たにした。

彼は故郷の地を訪れたことで、故郷の思いを新たにし、この故郷を愛する心を新たにした。
あすを思いわずらうな

あすのことを思いわずらうな、あすのことは、あす自身が思いわずらうであろう。一日の労苦は、その日一日だけで十分である。

神は昨日も今日も永遠にわざわざ人間を愛している。わたしたちが生きるのは、実は、神によって生かされているものである。

今日の仕事のことをふりかえると、なし得なかったことや、な

"The Gate to Life", Isaku Tomura
取税人レビの宴会

そのうち、イエスが出て行ったら、レビという名の取税人が衆人にいった。「レビが出て行っていたので、私は最近に払っていない税金を取りに行くのが遅かった」といったので、立ち上がり、「イスは私を呼んでいた。それから、レビは自分の家で、イエスのために盛大な宴会を催した。イエスの弟子たちが来ている。わたしたちも、共に食卓に着いていた。イエスは答えて言った。「健康な人には医者はいらない。イエスは答えて言った。「健康な人には医者はいらない。イエスは答えて言った。」

レビは取税人であり、ローマの軍隊の下に人々は風いвит金をかえられ、苦しんでいた。取税人はかなり強引に税金の支払いを求めていたので、人々から反対をしていた。ある日、}

《The Feast of Tax Collectors', Sadao Watanabe, p. 106}
네, 누군가 도와드릴까요?

(문자 11개)