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

Sara Lansdown

Follow this and additional works at: https://trace.tennessee.edu/utk_interstp2

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

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

Sara Tate Lansdown
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.
Defense Agenda
November 17, 2000

1. Some Recent Trends in Asian Christian Art. Summarized from Takenaka Masao’s *Christian Art in Asia*.


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 outside 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.

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 counter-parts. 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. 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. 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. 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. 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. 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. 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.
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 Magnificant 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.

“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.

23 p. 15
24 p. 37
25 The Magnificent.
26 P. 36-48
27 p. 46-48

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 out fathers.” Luke 1:46-55
A bibliography of readings not summarized above:


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


- - -. *Christian Art in Asia*. Kyoto, Japan; Nissha Printing Co. Ltd., 1975.

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 versus 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

1 The word used in the text is shosetsu. 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,

---

5 Genesis 28:16
6 Genesis 28:17
7 Ruth 1:20
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 choose 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, 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.

Christmas is fundamentally “Christ-mass” and is a celebration of the nativity of Christ. When we accept that God was born into our everyday 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,

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 less. 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

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 an convenient way of working, we say "I wonder if there's not a good hand."16

People win food by the work of their own hands. We "eat the fruit of our own labor."17

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,

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,” 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
Necessary Information Concerning the Japanese Edition

Words of the Bible as Expressed through Modern Japanese Art by Takenaka Masao, Title page

Introduction, 1-3

The Garden of Eden, 8

Jacob’s Ladder, 16

Naomi and Ruth, 26

Reaper, 36

Jonah’s Lot, 46

Christmas, 56

To Egypt, 66

Blessed, 76

Don’t Worry about Tomorrow, 86

The Gate to Life, 96

The Banquet of Levi the Tax Collector, 106

For the Food which Endures, 116

Laborers in the Vineyard, 126

Temple Purification, 136

Carrying the Cross, 146
竹中正夫編

創元社
これは、マサオ・タケナカの著書
"CREATION AND REDEMPTION THROUGH JAPANESE ART"
の日本語版の1ページです。

この世界において、私たちは聖書のことばを表現した美術作品を考案し、それが人々に深い理解をもたらすことを目指しています。

マサオ・タケナカ

Copyright 1966 by Sogensha Co. Inc. All rights reserved. This book or parts thereof, may not be reproduced in any form without permission of the publishers.

SOGENSHA
45 Hinouecho Kita-Ku
Osaka, Japan
やくことが、これからの課題であると思われる。
そのような観点から、私は、つくに美術作品において、聖書のなかに題材をとったものに目を通した。私は、毎年秋の各種の展観会を見ているうちに、幾人のキリスト教の芸術家の作品が、美術の道で活動をつづけておら
れたことに気がついた。さらに、それらの方々の御紹介で新しい方々の作品にふれることも許された。
これが機縁となって、いろいろの方々から作品の御紹介をうけたり、新しい制作者のお目にかかる機会が多くなっ
た。なかには、どう偶然なことか、作品に触れることもあった。まるで、予想以上に好評をえたので、さらににつづけて、翌年の
五月まで、前後十数回、半年にわたってこれを連載した。この間、毎月新聞の前論説委員に山本氏や吉田の
山野氏と河合蓮次氏には大変お世話になった。

一九六五年の十一月から毎月新しい方々の作品にふれることも許された。

聖書と芸術という結びつき、決して新しい試みではない。西欧の美術史はこの二つのものの関連をみるとにして理
解できないと思う。しかし、日本においては、この種の試みはまだであり開拓されていなかった。しかしこれにし
て、ことに私がキリスト教と芸術の関係についての独歩小論を加えることにした。

キリスト教と芸術の関係についての独歩小論を加えることにした。
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、また土を耕し人をなす絨がなかったからである。
しかし地から泉がきあがって土の全面を潤していた。

「エデンに一つの園を設けて、その道士を
東のかた。エデンに一つの園を設けて、その道士を
東のかた。エダンの園は、ことにおかれた。
また主なる神は、見て良好、食べるに良い、人間
に良いものであった。しかし、誘惑によって、その目をあ
させてくれるものか。主なる神の」の物であった。

ヘレンに、「あなたが何して死ぬことをな
いでしま。それを食べべ。あなたがつたのが開け
神のように罪を知る者とするから神は知っておられ
ものです。女がその木を見ぬ、それは食べに良
目には美しい、野になるに好はしと思われたから。
この木を取って食べべ。またともにいの天にもみえたので、
彼も食べも。「エデンの園」の物であった。
ナオミとルース

"Naomi and Ruth", Sadao Watanabe
刈りとする人

主がオブン繁殖を回復させたとき、
われらも夢みた者のようなものであった。
その時、われらは地図の口を守り、われらの音を喜びの声で満たされた。
その時、「主は彼らのために大いなる事をなされ」と
言った者か、もやる国民の中にある。
主はわれらのために大いなる事をなされたので、
われらは喜んだ。

主よ、どうか、われらの繁殖を
証の川のように回復していただき。
喜びの声をもって刈り取る。
種を播え、穂を届け出て行く者は、
東を指す喜びの声をあげて
帰ってくるであろう。

（注） （二六一）

収穫の時、長い間の労力と収穫があらたにあらたに
する。もうひとりの収穫が畑から出てきて、収の
上に座している者にかって大声で叫んだ。「かまを入
れて刈り取るなさい。地の収穫は全収、刈り取るべ
き上に雨が降った。雲の上に座している者は、その後を
に遅れを入れた。収穫は収穫に、したがって収穫を
に遅れを入れた。収穫は収穫に、したがって収穫を

15 "Bringing His Sheaves", Takaji Asano
クリスマス

ところで、彼らがベツレヘムに滞在している間に、マリアは月が満ちて、初子を産んだ。彼女の腹おきの中に寝かせた。客室は彼らのいる余地がなかったからである。

イエスはほぼとろの馬車で生まれた。馬車は、わたしたちの仕事場である。生まれたイエスは「インマネル」ことばを
された。これは「われわれとともにいます」という意味である。

神は遠い場所にいるものではない、わたしたちの日常の生活の中でも生きていることを、語っている。

わたしたちが、鶏鳴や団栗をかけて、眠るものを求めてよ
うするのを反省して、神は普通の人間に姿をとって、日常の生
活の場で誕生された。彼の誕生の場は神殿でも宮殿でもなく
汚れたただよわせた、しかし素朴な馬車であったことは意味
深いことである。

お祭り好きの日本人は、クリスマスを巧みにとりいれて、欠
かせない年中行事の一つとしてしまった。クリスマス・セール
とクリスマス・パーティーはどこもふんわりしている。キリ
ストを受ける入れ前に、お祭りの方がさきに取り入れられ
ました。

元来、クリスマスは「クリスト・マシオン」で、キリストの降誕
を祝う祭りである。わたしたちが、わざわざ、愛に満たされた
日の祭りの場に、神は自身が人間ともに近づき、またために誕生
されたことを受け入れるとき、クリスマスのお祭りは、おそれ
とおのきをしめとした敬意をふんだることだろう。

25 クリスマス
松本 小岩水子

©Takao Murakami, 1975
エジプトへ

彼女が帰って行ったのち、見守る主の使者がテーマに現われて述べた、幼な子とその母を連れてエジプトへ行かせ、ヘロデが死ぬまでにとどまった。それにより、主が預言者によって預言されている幼な子がエジプトから生まれ出したと考えられた。

そこで、ヘロデは使者たちに、自分はすでに幼な子とその母を追い出すことに決めた。その時、ヘロデの使者たちが、幼な子を追い出し、殺そうとしている。そこで、ヨセフは立って、夜の間に幼な子を連れ、エジプトに逃げた。そして、主が預言者によって預言されている幼な子がエジプトから生まれ出したと考えられた。

ベツレヘムに生まれた nữa坊は、連なる人々の祝辞をうるしたが、神が人間となったときに、幼な子を連れ、エジプトに逃れ、彼らは、主が預言者によって預言されている幼な子が生まれたと考えられた。

現在、政治的、社会的興奮にあって、住民の地を求めて彼らに旅をすることができる数の住民がいる。また、経済的、社会的興奮にあって、住民の地を求めて彼らに旅をすることができる数の住民がいる。
"Blessed Are the Peacemakers", Kaoru Kihno
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。一日の労の、その日一日だけ十分である。

このを思いわずらうな。一日の仕事を続いているが、一日の仕事は続いているとよいものではない。今日の仕事は、その日その日を相

しめしめて、面倒のために生きることをっているのではない。明日はどうなってもかまわない。ただ、現在を楽しみにすればそれ

でよいという役の役りをいうのでもない。

神は一日も一日も永遠にわらわらと人間に愛されている。わた

したちは生きるのは、次に、神によって生かされているのであ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業であ

る。だから自分に与えられている職業である。
"The Gate to Life", Isaku Tamura
"The Feast of Tax Collectors", Sadao Watanabe
十字架を背負って

そこでビショートは、十字架をつけるために、エルエスを
彼らに与え渡した。彼らはイエスを引き取った。イエス
はまず十字架を背負っていく。その後、エルエス語
はゴルゴタという場所に出かれ、彼らはそこで、
イエスを十字架につけた。

十字架は地面を下げるものでなく、背負うものである。十字架
は、塔の上につけるものでなく、高荷として負われる
刑罰であった。十字架によって処刑される囚人は、十字架
を背負って「かれらのペリストまでゆくことができる」とあっ
った。

イエスは、みずから十字架を背負って歩かれた。二人の嘔吐
たちもそれぞれの十字架を背負って歩かった。ベソの嘔吐

柔和な顔が苦痛のためいられ、赤はあがった顔はほ
いやりと落ち込んでいた。十字架に取り付かされて、彼の
体が重く。

イエスは、いうまでもなく小羊のように「イエス
様」と呼んでいた。「イエス様、どうしておっかな
いですですか。」イエスは、その苦痛のために言葉をしな
くてはならない。そして、彼の心は赤い顔で、彼の

イエスが十字架を負ったということは、
人間の苦しみを背負って行くものである。十字架は、

人生の中で、苦しみと悩ましと絶望と出

イエスが、彼の苦しみを授けて "$\begin{align}

\text{イエスが十字架を負ったということは、}
\text{人間の苦しみを背負って行くものである。十字架は、}
\text{人生の中で、苦しみと悩ましと絶望と出}
\end{align}$