Explanation of Text Figures


4. Reconstruction of the original plan of the Hōryūji central precinct. Cf. text figure 3*. (Accord. to Soper, op. cit.)


6 a-c*. Main Hall of the Hsien-t'ung-ssu, Wu-t'ai-shan, Shansi. Height: 18.6 m., width (front): 34.65 m., depth: 25.7 m. Ming period (?). (Accord. to
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Boerschmann, Chin. Arch. I 26.) (66: roof-tress construction omitted, see 7*.)

7*. Golden Hall of the Tōshōdaiji (cross-section), Nara. Compare plate 3. On the right side: the presumably original, Chinese-type roof-construction; on the left: roof structure later changed according to Japanese building practice. (Accord. to Soper, op. cit.)

8*. "Dream Hall" (Yumedono) of the Hōryūji near Nara. Octagonal chapel. Upper picture: present state, dating from 1230, lower picture: reconstruction of the original shape from ca. 739 by Asano Kiyoshi (Accord. to Bukkyō Geijutsu No. 4, 1949.)

9*. Development of the pagoda from the Indian stūpa (schematic). From left to right: Indian stūpa, nearly original form; Indian stūpa, more recent form; Chinese stone pagoda; Chinese pagoda with overhanging roofs made of wood (after relief representation in a cave temple from Yün-kang). Further step: Chinese-Japanese wooden pagoda; see text figure 11*. (Accord. to Ito, Architectural Decoration in China I, Tokyō 1941.)

10*. Pagoda Liu-ho-t'a near Hangchou. Plan at ground level. 22.5 m across (excluding circumambient corridor). Height of the 13 floors: 84 m. 1152-1156, later restored. (Accord. to Boerschmann, Pagoden, plate 270.)

11*. Pagoda of the Hōryūji near Nara. Side view. Compare plate 1. Height: 33.5 m. Width of the ground floor: ca. 10 m. Height of the bronze top: 9.6 m. Veranda with protective roof at ground level added later. (Accord. to Baltzer, Architektur der Kultbauten Japans.)


14*. Tahōtō. Ink on paper. Ishiyama-dera near Kyōto. Fujiwara period. (Accord. to Kono-Trautz, Der Grobe Stūpa auf dem Köya-san.) In the central field of a manḍala drawing, copying a drawing brought from the Tang capital of Ch'ang-an by Kōbō-Daishi in 806. The Tahōtō, drawn in its original shape with a cylinder-shaped main part, symbolizes in the manḍala the cosmic Buddha Vairocana—hence the Lotus pedestal, the vajra attribute and the flame halo.

15*. Korean stone pagoda from Paekche (Kudara), ca. 7th century. With outlines of proportional relationships. (Accord. to Yoneda, Chōsen Jōdai Kenchiku no Kenkyû, 1944.)

16*-19*. Bracketing in Japanese temple buildings. 16*.

17*. Schematic drawing of some simple bracketing types.

18*. Golden Hall of the Tōshōdaiji (Nara period), after Chinese models of the Tang period.

19*. "Chinese Style" (Karayō) of the Kamakura period, after Chinese models of the Sung period. (Accord. to Soper, op. cit.) Cf. plates 8, 9.

20*. Ornamental painting on architectural elements. Phoenix Hall (Hōōdō) in Uji, near Kyōto (cf. plate 4), 1053. Motifs of Chinese origin (T'ang style), yet slightly "japonized." Colors: red, blue, green, brown, bläck, white. (Accord. to Amanuma, Nippon Kenchiku-shi Zuroku, I.)
21*. Diagram of the "Pure Land of Maitreya Buddha" (Miroku-jūdo), a wall painting in the Golden Hall of the Hōryūji. Height: ca. 330 cm. Beginning of the 8th century. (Accord. to Naito, The Wall-Paintings of Hōryūji, pl. 11.) Center: The Buddha; to his left and right: 2 Bodhisattvas; between them but farther to the back: 2 monks. Around them: 4 Devarājas (world guardians) and other protective deities; upper part: 2 Apsarasas. Compare plate 98.

22*. Kongō-ku. Scroll, ink on paper. Height: 376 cm. Kōya-san, Japan. Approx. 1200. (Accord. to BK 49.) Kongō-ku is a Bodhisattva of wrathful appearance who, together with four other such entities, protects all countries and the Three Treasures (the Buddha, his Teaching, and his Community). In his crown are the Five Wisdom Buddhas (compare plate 6), on his forehead the Third Eye, in his hand the Wheel of Dharma.

23*. Hārīti. Ink on paper. Height: ca. 30 cm. Ninna-ji, Kyōto. Second half of the 12th century. (Accord. to Taishō Daizōkyō Zuō III.) On Hārīti, see p. 30. This drawing is one of the iconographical sketches (zuso) collected in the "Besson Zakki" in 57 long scrolls (emakimono). Compare plate 78.

24*. Satirical cartoon of a Buddhist ritual. From the first of the long scrolls with sketches and cartoons of animals and men traditionally (but erroneously) ascribed to 'Bishop' Toba Sōjō. Ink on paper. Height: 30 cm. Kōzan-ji (near Kyōto). First half of the 12th century. (Accord. to Nippon Emakimono Shūsei 17.)

25*. (a-e). Samples of cut gold decoration (kirikane) on Buddhist paintings. From the 10th to the 14th centuries. (Accord. to Kokka 560/561.)

26*. Title picture and opening text passage of a Sūtra scroll (Vajracchedikāpāraññā-pāramitā-Sūtra). Woodblock print on paper. Height: 28 cm, length of the scroll: ca. 5 m. Found in Tun-huang. British Museum. Dated 868/V/11. (Accord. to Aurel Stein, Serindia IV.) The Buddha, seated on the Lotus Throne, a table with offerings in front of him, is preaching to the monk Subhūti seated on a carpet. He is surrounded by Bodhisattvas, monks, two protective deities, an adoring king with his retinue and two lions. Above him are a canopy and two floating Bodhisattvas with offerings. On the chest of the Buddha is the left-running Swastika. This is the world's oldest surviving printed picture.

27*. Paper strip with magic formulas (dhāranī). Block print on paper, ca. 6 x 33 cm. Hōryūji near Nara. Approx. 765/770. (Accord. to NJT VII.) The formulas consist of Sanskrit syllables written with Chinese characters used phonetically (i.e., without consideration of their meaning). Possibly printed from metal blocks. Second oldest surviving print. The oldest printed book-text has since been discovered in Korea (ca. 751).

28*. Outer cover of a Sūtra scroll (outer side of the beginning section of the scroll). Gold painting on dark blue paper. 26 x 23 cm. Chūson-ji, Northern Japan. 12th century. (Accord. to Chūson-ji Kyō-e, ed. by the Yamato-e Dokōkai, Tōkyō, 1938.) Upper left the title of the scroll: "Dai-Hannya-Kyō (= Mahāprajñāpāramitā-Sūtra), scroll 122."

29*. Metal pendant on the lance of one of the Four Heavenly Kings in the Golden Hall of the Hōryūji. Height: ca. 12 cm. Middle of 7th century. (Accord. to
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NJT I.) Typical of the ornaments of the Asuka or Suiko style in Japan, which is based on the Chinese Wei style.


32*. The Wheel of Dharma as motif in family crests. From an album on Japanese family crests.

33*. Gorintō. Stone. Height: ca. 1.5-2 m. The 5 parts-cubicle, sphere, pyramid, semi-sphere, and pointed pearl-symbolize the 5 elements earth, water, fire, air, empty space. The corresponding Siddham letters are frequently engraved on them. This symbolism refers also to the teaching of the metaphysical body of the Buddha, etc. Particularly frequent as grave monument and, in smaller sizes, as reliquaries (comp. plate 159).

34*. The Chinese character WU (J. MU) = NOT. Ink on paper. Written by the Zen master Hsin-yüeh (J. Shin-otsu or -etsu), 1639-1696. He was born in K'ang-chou, came to Japan in the year 1677 and founded a Zen monastery of the Ts'ai-tung(Sō-tō) sect in Mito. Important calligrapher, ink painter and seal carver.