Explanation of Plates

1. The central court of the Hōryūji near Nara. Wooden structures, tiled roofs. Left: Golden Hall (Kondō): ground surface area: ca. 14.5 x 10.8 m., height: 16 m. Right: pagoda (tō), height 33.5 m. (bronze top: 9.5 m). Behind both is the middle gate (chūmon). Presumably erected during the late 7th century (after 670). (Based on Propyläen-Kunstgeschichte, IV.)

   The picture was taken from the lecture hall facing south. Viewed from the middle gate, the main entrance, the Golden Hall would be on the right and the pagoda on the left. Both buildings were later fitted at ground level with an outer aisle covered by its own roof to protect the wall paintings. This makes both appear rather wide at the bottom. Recently these oldest surviving wooden buildings in the world were thoroughly renovated: A fire in the Golden Hall (January 1949) had destroyed almost all wall paintings in the interior, but the building itself was only partially damaged.

2. Golden Hall (Kondō) of the Hōryūji near Nara. Cf. pl. 1. (Based on Nippon Bijutsu Ryakushū.)

3. Golden Hall (Kondō) of the Tōshōdaiji, Nara, as viewed from the southeast. Wooden structure, tiled roof. Length (front): 27.6 m; width (depth) 14.4 m; height: 15.5 m; roof protrudes ca. 4.8 m (in the corner diagonals ca. 6 m) beyond the outer posts. 2nd half of the 8th century. (Based on NJT XXI.)

   The temple was built by a Chinese abbot (a portrait statue of him is shown in pl. 86) invited to Japan, and follows the model of Tang architecture. The posts display a slight entasis (such as those of the Hōryūji). The woodwork is painted red; the roof tiles are silvery grey.

4. Phoenix Hall (Hōōdō) of the Byōdō-in temple, Uji near Kyōto. Wooden structure, tiled roof. Width of the central building ca. 15 m, height 15 m (roof originally flatter); total width (including both wing buildings) ca. 49 m. 1053. Cf. text, p. 78.
5. Northern Octagonal Chapel (Hokuen-do) of the Kōfuku-ji, Nara. Wooden structure, tiled roof. Length of one side: 4.8 m; height (including platform and top ornament): 16 m. 1208.

6. Interior of the Tōhō of the Kongō-samurai-in on Kōya-san, Japan. Wooden structure decorated with color paint. On the altar the five Wisdom Buddhas, with Vairocana (Dainichi) at the center. Distance between the inner posts ca. 1.8 m. Founded in 1223 (based on Tanabe, *Nippon Kenchiku 29*).

7. Interior of the Main Hall (Hondō) of the Kanshinji near Osaka. Wooden structure, decorated with color paint. First half of the 14th century. (Based on Tanabe, *Nippon Kenchiku 6*.)

In the background to the right is the altar with the cult statues; in front of them a low altar table with ritual implements, priest’s seat and stand for bronze gong (see pl. 164 and fig. 30*). Between the posts the Diamond Mandala—the Womb Mandala is located exactly opposite—in color-painted on a wooden board (width of the board ca. 2.2 m). On the posts: painted medallions with Buddhist beings.


The more ornate system evolved from a construction system ca. 1,000 years older (cf. text figures 16-19). Main temple of the Shingon sect originally founded in 823 by Kōbō Daishi; destroyed during the wars of the 15th century and rebuilt during the Momoyama period.


12. Three-story pagoda of the Yakushi-ji, Nara, ca. 730, height: 33.6 m.

This pagoda, unique in Japan, not only has an open gallery at each story (cf. pl. 1), but also a covered veranda with its own intermediary roof so that it conveys the impression of being a six-story building. The alternating main and intermediary roofs produce a rich and graceful rhythm. The four-winged top ornament made of bronze also displays an unusually rich design and outstanding craftsmanship. It is covered on its surface by floating Apsarasas on a cloud gloriosa.


14. Donor’s chapel (Kaisandō) of the Zen monastery Eihō-ji, near Nagoya (Japan). Wood. Shingle roof (as in pl. 13). Perhaps middle of the 14th
EXPLANATION OF PLATES

century (after Tanabe, *Nippon Kenchiku* 6). Dedicated to the Zen abbot Muso Kokushi (Soseki; 1271-1346). The room housing the portrait statue of the abbot enshrined as a cult image is located behind this front part of the building which serves ritual purposes.

15. Tea room, "Okujaku-tei," Kyōto. Wood, plastered walls. Ceiling: reed on bamboo poles; tatami (floor mats); sunken fire pit. Ground floor plan, including picture niche (tokonoma), ca. 7.3 sq. m. (width of the back wall 2.7 m.). On this wall an inscription plate with the characters oku-ju-ku = remember former times. Built ca. 1587, within a residence of the regent Toyotomi Hideyoshi (1536-1598), and moved ca. 1615 to the temple precinct of the Nishi-Honganji in Kyōto. (According to Yoshida, *Das japanische Wohnhaus*.)

Sculpture


17. Šākyamuni Buddha with two Bodhisattvas. Main cult image of the Golden Hall (Kondô) of the Hōryūji. Bronze; height of main figure (not including drapery): 85 cm; height of side figures: 90 cm; height of halo: 175 cm; height of pedestal 75 cm. Dated 623; created by Kuratsukuri-no-Tori = Tori Busshi. (According to *NJT* I.)

   Flame halo with 7 Buddhas, Šākyamuni’s predecessors in earlier world ages, arranged around the inner round lotus and ray nimbus behind the head and the elongated halo behind the Buddha’s body. Above his head, but still on the halo, the Cintāmani jewel. Above the entire group a large canopy. The inscription engraved at the back of the halo states that the group was created in 623 by the Buddha image-maker (bushi) Tori on orders by the reigning Empress Suiko for promoting the salvation of Regent Prince Shōtoku, the empress' nephew, who had just died a short time ago.


   The throne is an imitation of Mount Sumeru. On the pedestal below are two protective deities (dvārapālas). Halo is missing. Example of the style preceding the "Wei-style."


   Unusual form of the pedestal which also replicates Mount Sumeru.

21. Head of the Yakushi figure, pl. 20.
   Right hand abhaya, left hand varada mudrā. On the fringes of the halo seven Buddhas (f. pl. 17). Created for a high-ranking official under Emperor T'ai-tsung.
24. Amitābha with Avalokiteśvara and Mahāsthāmaprāpta (Amida Buddha with the Bodhisattvas Kannon and [Dai-] Seishi). Hammered copper relief, perhaps originally gilded; 38.7 x 31.5 cm. Tōkyō, National Museum, 8th century. (According to Harada, Examples of Japanese Art, 1934.)
   Kannon figure (with Buddha figure in crown) to the right, Seishi (with flask) to the left. In the background two monks, the Buddha's major disciples.
25. Buddha with four Bodhisattvas. Sandstone; height: ca. 120 cm. Rock temple Tien-lung-shan (Shansi), cave 18, second half 7th century. (According to Bukkyō Geijutsu, No. 9, 1950.)
26. Tun-huang, Ch'i'en-fo-tung ("Thousand Buddha Caves"): figure group and wall painting in cave 120 G (PELLIOI) = 111 A (STEIN). Figures (slightly larger than life-size): painted unfired clay; paintings: tempera. Tang period. (Photograph Langdon Warner, with the kind help of the Fogg Museum of Art, Harvard University.) The central Buddha figure occupying the center of the altar niche is visible on the far left side of the picture; looking from left to right the following figures appear: A monk (one of the two major disciples of the Buddha, a Bodhisattva (the halos of these two figures and that of the Buddha are painted on the wall) and a world guardian (without halo). On the wall behind them and on the ceiling more Bodhisattvas. The rim of the niche is marked by a relief of lotus petals--one of the most popular Buddhist ornamental and symbolic motifs. On the ceiling of the anteroom (right) the "Thousand Buddhas." The mural on the right side depicts the "16 Amitābha visions"--this makes it likely that the main figure of the chapel is also Amitābha.
27. Šākyamuni Buddha. Seated wooden figure with remnants of surface painting. Height: 110 cm. 9th century (Jogan period). Muroji near Nara. (According to BK.)
   Most representative work of the Jogan style. The treatment of the garment folds displays the "rolling wave" technique characteristic of this style: an alternating pattern of shallow valleys and bulky ridges separated by sharp edges. f. pl. 61.
28. Amitābha (Amida) Buddha. Main cult image of the Phoenix Hall (Hōōdō) of the Byōdōin, Uji near Kyōto. Wood with a layer of gold leaf on coat of lacquer. Height of the figure: 295 cm. 1053, by Jōchō. (According to Nippon Bijutsu Ryakushi.)

The outer flame-like part of the halo is not contemporary but follows the style of the time. Small figures of Bodhisattvas playing instruments are inserted into the halo and the adjacent walls. Halo and canopy of gilded carved wood. Cf. pl. 38.

29. Vairocana (Dainichi) Buddha. Wood with coating of gold leaf on lacquer. Height ca. 100 cm. Enjō-ji, Nara. 1175 by Unkei (signed). (According to Nippon Bijutsu Ryakushi.)

Originally placed in a Tahōtō (pagoda of the type shown on pl. 13), cf. also pl. 6. A work by the young Unkei.

30. Śākyamuni's birth. Group of figurines (arbitrary arrangement). Gilded bronze. Height of the standing figure ca. 20 cm. 7th century. Tōkyō, National Museum (originally in the Hōryūji; donated to the Imperial Household by the temple in 1878).

The child, the future Buddha, is born from the right side of his mother Māyā at the moment she reaches up to a blossoming branch during a walk. The court ladies--actually heavenly beings (Apsarasas)--are kneeling in veneration, ready to bathe the child (hence the flasks in their hands); the same scene is shown on pl. 32.

31. Pedestal of the Bhaisajyaguru (Yakushi) figure, Yakushiji, Nara. Side view. Bronze. Height: 150 cm, width (front) 540 cm, depth: 258 cm. Around 726. Cf. pl. 23. (According to NT XIII.)

Particularly remarkable are the gnomelike demons (Yaksas) in a kind of underworld caves and the decorations based on the forms of T'ang art and, through it, on some aspects of Hellenistic art. (Cf. text figure 31*) The (dragonlike) tiger at the bottom, which symbolizes the West, is one of the four Chinese mythical animals symbolizing the four directions.

32. Birth of Śākyamuni and other legends from his childhood. Shallow relief on the back of a limestone stele. Its front shows a standing figure of the Buddha. Height ca. 120 cm. China, 6th century. Philadelphia, University Museum (photograph by the museum).

On the right upper corner the birth scene (cf. pl. 30); a court lady receives the child. On the left the baby wrapped in cloth is held by his nursemaid. Below the simultaneous birth of the foal which was later to carry the prince from the palace to the wilderness following his decision to leave the secular life. The tree is the future tree of enlightenment. In it appears a dryade (Yakṣī). In the lower left corner the first bath of the child (nursemaids with water flasks; cf. pl. 30). The Snake King spreads his nine heads over the entire scene in a gesture of protection (cf. pl. 41). In the center, the "First Seven Steps," during which lotus flowers blossomed under
the feet of the boy child. After taking the seventh step, he raised his right arm to heaven and, with his left hand pointing to earth, proclaimed: ‘I am the First and Greatest in the world; this is my last birth (before reaching the goal, i.e., Nirvāṇa); I shall put an end to the suffering of birth, old age and death.’


34. Wall in cave 11, Yün-kang. Stone reliefs (paint renewed during later times). 5th century. (Accord. to Mizuno, Unkō Sekibutsu-gun.)

In the central panel a line of standing Buddhas; above and below numerous niches containing Buddha and Bodhisattva figures, each surrounded by smaller accompanying figures.


36. Flute-playing Bodhisattva. Wood; height (excluding halo): 17 cm; attached to the canopy above the main cult image of the Golden Hall of the Hōryūji (cf. pl. 17). 7th century. (According to NUT L)

37. Lotus flower with halo of rays on the chapel ceiling of the Hokke-dō (also Sangatsu-dō) of the Tōdaiji, Nara. Wood, painted and gilded, 8th century (from a picture postcard).

The round discs are bronze mirrors whose hidden back sides are covered with relief decorations.

38. Canopy of the Amitābha figure of the Phoenix Hall (Hōōdō) in Uji, near Kyōto. (Cf. pl. 28.) Gilded wood carving; panels of the inner sides: lacquer work with inlays of mother-of-pearl; panels on the ceiling: painted colors. 1053, by Jōchō workshop. (According to Kokuhō Kenzobutsu L)


Tachibana is the name of the wife of a high-ranking nobleman and mother of a later empress. The triad, donated by her to the Hōryūji, was her private devotion and cult image. The shrine generally resembles the Tamaruushi Shrine (pl. 150). The figure group is a masterpiece of the Hakuho style, marking the transition from the archaic Suiko to the mature Nara style. Screen wall and halo are depicted on plates 152 and 153. The surface of the bottom plate has a shallow relief of waves, lotus leaves and flowers, representing the lotus pond in Amitābha’s Pure Land (cf. pl. 104 b) from which the blossoms holding the triad grow. Together with the Buddhas and the venerating heavenly beings on the rear wall, the group is a realization in concentrated form of the Amitābha paradise.

In addition to the Buddha-Bodhisattva-Triad, two monks (the major disciples Ânanda and Kâśyapa), two dvârapâlas (guardian deities warding off evil), two Yakṣas (gnomelike demons) who hold up a reliquary or incense vessel. In the front two lions (symbolic animals belonging to the Buddha, who flank his throne--simhâsana).

41. Stele. Limestone. Height ca. 180 cm. China, dated 529. Boston, Museum of Fine Arts (photograph by the museum). In the niche a Buddha (most likely Śākyamuni) with two Bodhisattvas, two disciples and two lions (cf. pl. 39); in the halo the seven small seated Buddhas of the past. To the left and right two guardian deities, four floating Apsarasas playing musical instruments and offering veneration, and two meditating Buddhas in small niches (Śākyamuni and Maitreya?). Above: two rows, each with 8 Buddhas, perhaps representing the "Thousand Buddhas." In the uppermost part is the Buddha as newborn child, bathed and protected by the nine-headed snake king (cf. pl. 32). The top ornament consists of intertwining dragons. Below the central niche two Bodhisattvas (most likely Samantabhadra and Mañjuśrī) seated on their mounts (elephant and lion); to their right and left adoring figures. In the lowest register founders on horseback and in carts. Scattered throughout inscriptions with the names of donors. In the lowest part a detailed consecration inscription with date.


The right arm would have been raised, with the right hand touching the cheek, as in pl. 45.

43. Head of the Avalokiteśvara in the "Dream Hall" (Yumëdono) of the Hōrūji near Nara. Wood, gilded. Height of the entire figure: 179 cm. 7th century. (Accord. to Glaser, Ostasiatische Plastik.)

The statue is intimately linked to the Crown Prince and Regent Shotoku (d. 622) and is supposed to correspond to his height. The prince was regarded as an incarnation of Avalokiteśvara (Kannon). Even its creation the figure had always been kept locked away as a "Secret Buddha" (hibutsu) until the year 1884--a fact which accounts for the excellent state of preservation of this work of solemn grandeur. The crown--executed in pierced gilded bronze sheet--is a masterpiece of the craftsmanship of the Asuka period. It has a lotus rosetta in the center and a Cintâmani jewel--a symbol of the Buddhist teaching--on a crescent moon shape at the top.

44. Head of a Bodhisattva. Accompanying figure of the Śākyamuni cult image in the Golden Hall of the Hōrūji. Cf. pl. 17. (Accord. to NIT I.)
Maitreya (Mii-ko, Miroku). Seated wooden figure, originally with colored and
gilded surfaces and metal jewelry. Height: 138 cm. Chūgūji near Nara. 7th
century.

Waiting pensively in the Tuṣita heaven is the future Buddha Maitreya,
destined to enlighten the next age. It is also possible that this figure shows
Prince Siddārtha, the later Buddha, in a pose of meditation. The frequent
designation of it as Nyorai Kannon is nonsense; cf. plates 63, 113. The two
hair knots were originally covered by a metal head ornament. The figure
also wore a metal necklace, as is customary for Bodhisattvas.

Head of a standing Bodhisattva. Camphor wood, gilded lacquer covering.
Height of the entire figure: 78 cm. Hōryūji. Around 700. (Accord. to NIT
VI.)

The body of the figure is slender and rigid in the archaic style. This
pose, as well as the type of garment and jewelry, belong to the Asuka style,
while the marvelously soulful face anticipates a more mature stage.

Head of the "Sunlight Bodhisattva" (Nikko Bosatsu). Accompanying figure of
the Bhaisajyaguru (Yakushi) Buddha (pl. 22), standing on this left side.
Bronze, originally gilded. Height of the figure: 312 cm. Yakushiji, Nara.
Around 726. (Accord. to NIT XIII.)

Cf. the Avalokiteśvara statue of the same temple, plates 52 and 60.

Buddha hand. Hand of the Bhaisajyagura (Yakushi) figure in the Shin-

Standing Bodhisattva from Nan-hsiang-t'ang, South Honan. China.
Limestone. Height ca. 190 cm. Northern Chi'i Dynasty, 550-577.
Philadelphia, University Museum (photograph by museum).

Ārya-Avalokiteśvara (Shō-Kannon). Bronze. Height: 188 cm. Yakushiji,
Nara. Early 8th century. Cf. pl. 60. Halo later addition, pedestal in original
form.

Standing Bodhisattva Padmapāni (= Avalokiteśvara, Kuanyin, Kannon).
From Ch'ang-an. Limestone with remnants of colored surface paint. Height:
249 cm. Northern Chou Dynasty, ca. 570. Boston, Museum of Fine Arts
(photograph by museum).

Padmapāni means "holding a lotus"; the figure holds in the raised left
hand a (now somewhat damaged) lotus stem with bud, flower and seed-
vessel—a symbol of the fusion of past, presence, and future in the timeless
"Emptiness" compared to which they, as do all empirical phenomena, lack
real essence.

Kakurinji near Kōbe ("Kakurinji Kannon").

Above the forehead in the head ornament a seated Buddha figure:
Amitābha, of whom Avalokiteśvara is a kind of manifestation; serves as most
frequent and clearest means of identifying this Bodhisattva.
Standing Avalokiteśvara. Gilded bronze. Height: 35 cm. T'ang period, 8th century. Cambridge, Mass., Fogg Museum of Art (photogr. by museum). The figure, as frequently is the case, holds a flask with Amṛta, the Indian nectar, in one hand.


The Bodhisattva was presumably part of an Amitābha triad. His two main companions frequently occur in this pose, particularly in triads showing Amitābha descending (J. Amida-Raigō) to meet a dying believer; cf. pl. 106.

Avalokiteśvara (Kuan-yin, Kannon)? Stone relief. Height: 192 cm. Cave temple Sokkulum (Sekkutsjuan) near Kyōngju (Keishō), Southeast Korea. Around 750. (Accord. to Glaser, Ostasiatische Plastik.)


Nine-headed Avalokiteśvara. Sandalwood, unpainted. Total height: 39 cm. Hōryōji. 721 (recent dating). (Accord. to NIT VI.) Masterpiece of woodcarving in precious wood, following model of of T'ang woodcarvers; probably made in China. Avalokiteśvara (Kuanyn, Kannon) with 9 heads (instead of 11) extremely rare: in addition to the face of the figure and the seated figure of Amitābha in meditation above it, small heads visible in the picture—each in turn with a head of Amitābha above it, with another Amitābha head at the rear of the head; and as ninth head, the crowning Buddha head (damaged). Cf. pl. 58, 62.

Detail of figure in pl. 52. (Accord. to NIT XIII.) Cf. pl. 61.

Eleven-headed Avalokiteśvara (Jūchimen-Kannon). Detail. Sandalwood, unpainted (with the exception of a few small areas). Height of entire figure: 100 cm. Hokkeji, Nara. 9th century. (Accord. to NIT XIX.) Example of masterly wood-carving, to be compared with the equally excellent bronze-work in pl. 60; f. pl. 62.

Head of the eleven-faced Avalokiteśvara (Jūchimen-Kannon). Detail. Cf. pl. 61.


The six arms with different attributes or making various gestures (mudrās) indicate the infinite, varied compassion and mercy of the Bodhisattva. Right side: wheel of dharma, lotus flower; left side (attributes
missing): Cintāmani jewel (held before the chest) and rosary (in the hand pointing downward). Halo missing. Cf. plates 112, 113.


Halo missing; attributes: priest's staff and Cintāmani jewel. Cf. pl. 114, 115.


The figure is seated in the Mahārāja-illā pose, the pose of "royal ease," typical most of all for the Sung period. A realistic rock pedestal representing Mount Potala, the seat of the Bodhisattva, should be supplemented. The small Amitābha figure at the front of the crown is missing as is the ūrā—perhaps of rock crystal—from the forehead. A small moustache is painted above the upper lip, so that the figure is not to be regarded as female. The wealth of kirikane ornaments (which have been well preserved in many parts of the figure) is somewhat belated proof that this technique was used not only in Japanese but in Chinese sculptures as well; the same sort of kirikane ornaments (though less refined and rich) have been discovered on a second similar figure in the Boston Museum of Fine Arts.

68. Acala Vidyārāja (Fudō Myōō). Wood, painted. Height: 60 cm. Tōshōdaiji, Nara. Around 1700 by the priest Tankai. (Accord. to NJT XXII.)

On the iconography see p. 29. On the Mount Sumeru pedestal (see pl. 18, 19) with its inward and outward steps the wheel of dharma appears twice. Cf. pl. 158.

69. The Heavenly King Virudhaka (Zôchô-ten). Clay, color paint, with gold decor. Height: ca. 160 cm. Tōdaiji (Nara), Kaidan-in (Initiation Chapel). Late 8th century. (Accord. to NJT XVIII.)
EXPLANATION OF PLATES 315

One of the Four World Guardians. Eyes of obsidian, inserted. Cf. pl. 72.


The Twelve Divine Generals are a group of protective deities of Indian origin who play an important role in Buddhism. They accompany Yakushi Buddha (Bhaïsajyaguru) and stand around his central cult image in a circle.

72. Head of Jikoku-ten (Dhṛtarāstra), one of the Four World Guardians or Heavenly Kings (Lokapāla). Unfired clay, with color and gilded coating; eyes of obsidian. Height of the entire figure: 164 cm. Late Nara period (second half of the 8th century). Nara, Tōdaiji (Kaidan-in = Initiation Chapel). (Accord. to Glaser, Ostasiatische Plastik). Cf. plates 70, 117.

The figure holds a sword, tip downward, in front of his body and tramples on a gnome-like demon.


Protector of Buddhist teaching dharma, he wields the thunderbolt (vajra). Particularly well preserved since the tabernacle holding the figure was only rarely opened until recent times. Colors: skin is flesh-tone; armor, and decorations are green, blue, dark red, brown, etc.


Goddess of Good Fortune and Wealth, depicted as a noble lady in the Chinese costume of the Tang period. Together with a figure of Bishamon-ten (Vaiśravana) and a central Śākyamuni figure, she forms a triad venerated during rituals to assure the well-being and prosperity of the empire.

75. Asura. Hollow lacquer figure (kanshitsu), painted. Height: 150 cm. Kōfukuji, Nara. 734. (Accord. to NJT XIV.)

One of the Hachibushu (representative of the Eight Classes of semi-divine beings, protective companions of Śākyamuni), originally joined to a Śākyamuni statue of the temple. Garment pattern repainted during the 13th century.


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Assistance to the ruler of the "purgatory," Yama-rāja = Emma-ō. In "Chinese" dress; holds tablet and brush to compile the register of sins committed by one who is condemned to rebirth in purgatory and to determine his punishment.


Not an important work of art but an impressive depiction of the Buddhist believer in the state of meditation. Still in its original site in this once-flourishing center in the heart of Asia which was so important in transmitting Buddhist art and culture.

82. Young monk. Sandstone relief on the wall of Cave No. 19 in Yün-kang (near Ta-tung-fu, Shansi). 5th century. (Accord. to Mizuno, Unkō Sekibutsugun, Ōsaka, 1944.)

83. Old Monk. From Yün-kang Cave No. 18. The head is found high on the rounded wall of the cave temple amidst venerating Bodhisattvas at the side of a giant Buddha. Tiny in size compared to this Buddha.

84. Vimalakirti (Wei-mof-chieh), Yui-ma[-kitsu]). Wood with lacquered (kanshitsu) and painted surface. Height: 92 cm. 9th Century. Nara, Hokke-ji. (Accord. to NIT.) Iconographical explanation: see p. 35.

85. Head of the Vimalakirti, 9th century. Pl. 84.


Chien-chen was invited to Japan to establish a temple-monastery, the Toshodai-ji (cf. pl. 3), to introduce monastic discipline and to perform authoritative initiation rites. After several futile attempts, though he, having gone blind in the meantime, finally managed to reach Japan in 754 with a few of his disciples. He died in Japan in 763 at the age of 76. The portrait statue, depicting the blind priest in the state of meditation and ritualistically venerated as image of the temple’s founder, reputedly was created by one of his Chinese disciples. The claims in older studies that the figure is made of papier-mâché have been shown to be in error.

87. Buddha disciple. Hollow lacquer figure (kanshitsu), painted. (Paint renewed around 1200.) Height ca. 150 cm. 734. Kōfuku-ji, Nara. (Accord. to NIT.) Cf. pl. 89.
One of the Ten Major Disciples of Śākyamuni who frequently form his entourage and, as in this particular instance, originally surrounded a Śākyamuni cult image.


Asanga (who lived in India probably in the 4th century), just like his brother Vasubandhu (who, according to recent studies, actually was not his brother and lived during the 5th century), is one of the authoritative patriarchs of Mahāyāna teaching. Vasubandhu is the author of one of its basic books, the Abhidharmakośa. Both may be regarded as being "equally at the center and apex of the history of Buddhism in India" (v. Glasenapp). These are two of the most splendid imagined portraits in East Asian art; they characterize the two patriarchs according to their names: Asanga, Wu-cho, Mu-chaku, means "not being attached to anything, divorced from earthly ties." Vasubandhu, Shih-ch'în, Se-shin means: "to be closely related to the world." Asanga (on the right) holds a reliquary vessel draped in a bag; the object held by Vasubandhu is lost. Cf. pl. 90.

89. Head of the Buddha's disciple on pl. 87.

90. Asanga (Muchaku), head of the figure on pl. 88. (Accord. to NJT.)


Together with the figure on pl. 91 this belongs to a series of perhaps at least 16 or 18 figures of which other pieces or fragments are now held by various European, American and Japanese collections. Dating is, therefore, difficult; estimates ranged for a long time from T'ang to Ming. A spectrochemical and spectro-photometric analysis of the clay and glazing of the Lohan-figure in the Museum of Fine Arts in Boston which belongs to the same series established clear differences from the materials used in Ming ceramics but did not necessarily attest a date somewhere in the T'ang period (Sung and Yüan samples were not analyzed); cf. William J. Young, "Some Notes on Shōsō-in, T'ang and Ming Pottery," Far Eastern Ceramic Bulletin 1 (1949), No. 6. Stylistic and iconographical factors and the discovery of coins in the interior of the Boston figure datable from 118 B.C. to A.D. 1107 (Young, p. 60) indicate (contrary to Young's opinion) a date in the 12th
century. A similar conclusion had also already been reached by Leopold Reidelmeister (OZ NF 13, 1937, pp. 161-168).


95. Prince Shōtoku (Shōtoku Taishi, 574-622) at the age of seventeen. Wood, painted surface. Height: 58 cm. 1069 (dated by inscription in the interior of the statue). Hōryūji near Nara. ( Accord. to NIT.)

The prince holds a fan-shaped scepter. Since this is a cult image, it is kept in a tabernacle. Cf. pl. 131.


Yoshimasa governed 1443-1474 as eighth Shogun of the House of Ashikaga and then retired to a temple he had built for himself at Higashiyama (East Mountain) near Kyoto. He became a monk and turned particularly to cultivating such arts as painting, Nō drama, the tea ceremony, and garden design, in the spirit of Zen. Of the palace buildings, the Ginkaku-ji once a building dedicated to the performance of the tea ceremony but transformed into a temple—and the famous garden have been preserved until today.

Painting and Graphic Art


Most likely trimmed on all sides. Central picture of a triptych (right side Mañjuśrī, left side Samantabhadra-Bodhisattva). According to tradition, a work by the greatest of Chinese painters of the Tang period. Wu Tao-tse (ca. 690-750); actually, however, a later Chinese copy. Degree of departure from the original cannot be ascertained. Nonetheless one of the very few large-size Buddhist paintings of China from the older period which have survived.


The other picture shows the Maṇḍala of the Diamond World (Vajradhātu, J. Kongokai). In both maṇḍalas the Buddhist beings—with Vairocanā at the center—are represented by Siddham letters. Cf. pl. 100, 101.

Explanation of the maṇḍalas: p. 33.


Vairocanā, in the center of the central lotus flower, is surrounded by four Buddhas and four Bodhisattvas. Between the flower petals are Vajra symbols. Cf. pl. 102.


The mystic primordial syllable A symbolizes the cosmic Buddha Vairocanā in the form he assumes in the Maṇḍala of the Womb World (garbhādhātu). The letter, as the figure of the Buddha himself, is treated as a cult image, with halo and lotus throne resting on a vajra symbolizing the world axis.


103. The "Pure Land of the West" of Amitābha. Scroll, color on silk. 190 x 190 cm. Cologne, Museum für ostasiatische Kunst.

Late copy (perhaps after 1500) of the so-called Taema-Mandara, the main cult image of the Taema-dera near Nara from the 8th/9th centuries, executed in tapestry work. Very exact reproduction of the original or one of its early copies.

104a. Detail from pl. 103: The central group, consisting of Amitābha—depicted in the teaching pose with the mudrā of "turning the dharma wheel," his major companions Avalokiteśvara (Kuanyin, Kannon; to the right) and Mahāsthāmapraptta (Ta-shin-chih, Dai-seishi; to the left) and numerous unnamed Bodhisattvas.

104b. Detail from pl. 103: Rebirth in the Lotus Pond of the Pure Land. At the foot of the major group (pl. 104a) is the "Jewel Pond" of the Amitābha paradise. Most of the faithful accepted by the Buddha in his Pure Land are reborn as small naked children from lotus flowers. Those of the higher categories (rebirths are hierarchically graduated according to the merits accumulated during their previous existences) have already matured to the state of Bodhisattvas and wear their garments, jewelry and halos. They are allowed to offer their veneration on the upper terrace, directly before Amitābha's face, while those reborn at a lower state as naked children of undetermined sex
perform a dance in his honor on a stage accompanied by Bodhisattvas playing musical instruments.


To the right and left, Avalokiteśvara and Mahāsthāmaprāpta (Kannon and Seishi): the former offers to the believer a lotus throne in whose flower the believer will be reborn in the Pure Land (cf. pl. 104b). Such pictures were placed near the deathbeds of believers. Long five-colored strings emanating from the hands of Amitābha (their remnants are recognizable as shadows on the picture) were placed in their hands to establish a physico-magical contact with the saving Buddha.


107. Avalokiteśvara (Kuanyin, Kannon). Detail from the picture of the "Manifestation of Amitābha (Amida)," pl. 98. Wall painting (tempera). Height of the section ca. 82 cm. Golden Hall (Kondō) of the Hōryūji. Beginning of the 8th century. (Accord. to Nippon Bijutsu Shiryō III.)


109. Detail from pl. 58: Bodhisattvas playing musical instruments; kin = koto (zither or harp in the front; biwa [lute] on right side). The Bodhisattva to the left holds a tall banner.


Originally the Vedic God of death. In Buddhism one of the twelve elementary gods, at the same time supreme judge of purgatory. Rides on a water buffalo and holds a staff with human skull. Companion: a "heavenly lady" and a demonic servant. Yama is also depicted as grim king of the judges (similar to pl. 80), but fundamentally he is an incarnation of the Buddha Essence and also, therefore, appears as a friendly figure.


Avalokiteśvara holds a willow branch and a nectar flask—two of his most frequent attributes. In his room is a small Amitābha figure. Above a
canopy, below an altar with incense stand and vases. To the right and left Bodhisattvas (kuyô-bosatsu = pûjâ-bodhisattva, accord. to accompanying text) making offerings. Below the donor and his family.

112. Cintâmani-cakra Avalokiteśvara (Nyoirin-Kannon). Scroll. Colors on silk. Cut-gold decoration (kirkane). Height: 102 cm. 14th century. Tôkyô, Dan Collection. (Accord. to BK.) Six-armed manifestation of the Bodhisattva. Cf. pl. 63. Enthroned on a rocky mountain rising as a clearly delineated island from the restless ocean (island and ocean symbolizing absolute truth and the illusionary play of phenomena, respectively). This motif is here unfolded into a rich mountain landscape creating the appropriate mood.

113. Detail from pl. 112.


115. Detail from pl. 114.

116. Maitreya Bodhisattva (Miroku Bosatsu). Scroll. Colors on silk. Height of the section ca. 30 cm. Late Fujiwara period, 12th century. Ikoma (Nara Prefecture), Hôzanji. (Accord. to NIT.)

The section, together with pl. 117, is included to convey an impression of the art of line-drawing in Buddhist painting. The attribute held in the hand is a lotus stalk.


Batô-Kannon is derived from the Indian deity Hayagriva (cf. R.H. van Gulik, "Hayagriva. The Mantrayânîc Aspect of Horse-Cult in China and Japan," Internationale Archiv für Ethnologie, vol. 33, Suppl., 1935). In esoteric Buddhism this figure is one of the six manifestations of Avalokiteśvara. These are ascribed to the Six Realms of Existence (p. 14) as helpmates and saviors, in this case the realm of animals. (Among the others are the Cintâmani-cakra and the Eleven-headed Avalokiteśvara.) In addition to its symbolic role in the mythological context (sun horse, etc.) the horse here also symbolizes the merciful powers of the Bodhisattva who unceasingly speeds through all world regions and so is at work everywhere simultaneously. This form of the Bodhisattva, though terrifying in appearance, is merciful in nature and effect. It is also related to the Vidyârâjas (Ming-wang, Myô-ô). Eight arms with attributes or mudrás. Three faces, the one in the middle with the head of a horse above it. Body color: a somber red.

Japanese copy of a Chinese original traditionally ascribed to Wu Tao-tse (see comments on pl. 97). The Buddha is lying under Śāla-trees surrounded by mourning representatives of all categories of beings ranging from Bodhisattvas and deities down to tiny insects or worms. In the upper part appears Māyā, Śākyamuni’s mother, who had died only seven days after his birth and who dwells in one of the numerous heavenly spheres.


In one of his earlier incarnations the later Buddha Śākyamuni had such compassion for a mother tiger suffering starvation that he jumped off a cliff and thus acquired the highest religious merit through this sacrifice worthy of a Bodhisattva. In this still archaic style picture the event is divided into three phases: disrobing (see detail, pl. 121), fall, being devoured. One of the very few original paintings from this early period. In spite of its "primitive" style, it possesses great formal charm.

121. Detail from pl. 120 (accord. to NJT).


123. Thirsty ghosts (pretas). Section of a long scroll (emakimonô) entitled "Gakizōshi." Colors on paper. Height: 27 cm, total length of the scroll: 541 cm. Okayama (Western Japan), Sōgenji. Around 1200. (Accord. to Moriya, Die japanische Malerei; with kind permission of the publisher, Brockhaus, Wiesbaden.)

The thirsty ghosts are refreshed by pious people offering them water in front of a Buddhist image.


125. Dream vision in a temple. Scene from scroll no. 5 of the emakimonô "Ishiyama-dera Engi." Ink and colors on paper. Height: 53 cm. By Awatuguchi Ryūkō (around 1430/40). Owner: Ishiyama-dera near Kyōto. (Accord. to Nippon Emakimonô Shūsei.)

The work narrates the story of the temple and miraculous events associated with it. Here a noble lady receives a wish-granting jewel (cintāmani) from a Bodhisattva during a dream while asleep on an improvised bed on the terrace of a temple hall.

Ippen (died 1289, i.e., ten years before the picture was made), the founder of a new sect of simple piety, spent his entire life travelling through all the provinces of Japan doing missionary work. The pictorial biography (in 12 scrolls) therefore takes the viewer through all the regions of the country and at the same time through all the stages of Ippen's life. It is distinguished by its particularly rich and loving treatment of landscape.


The Arhat is seated in a cave, so deeply immersed in meditation that several birds have built a nest in the palms of his hands and have descended onto his garment.


A dragon is nestled against the right knee of the seated arhat and looks up to him, expressing the tremendous power of the wisdom of an Enlightened One which can tame cosmic forces.


It is not clear whether the Arhat performs the final entry into Nirvānā or is merely engaged in levitation (the act of making one's own body rise into the air by means of magic powers). Arhats were believed to have the ability to overcome natural laws through "command of their own bodies at will." Below are four additional Arhats (recognizable by tonsure and robe) and two princely adorers. The picture is taken from a series of originally 100 paintings, each depicting 5 Arhats, from the Zen temple Daitokuji in Kyōto. The temple still owns 82. Approximately half of all these pictures are by Lin Ting-kuei.

130. Śubhakārṣiṇa (Shan-wu-wei, Zem-mu-i), patriarch of the T'ien-t'ai school, 637-735. Scroll, colors on silk. Height: 162 cm. Ichijōjō, Hyōgo Prefecture, near Kōbe. 12th century, but after older models. (Accord. to Nippon Bijutsu Shin'yō III.)

From a series of 10 ideal portraits. Śubhakārṣiṇa (something like "Exalted Lion") was a Central Asian Prince, who became a priest of esoteric Buddhism and worked in China as translator of basic Sūtras (for example, the Vairocana-Sūtra). One such sacred scroll is held by him in veneration before his forehead. Next to him--a rather rare feature--is the Lokapāla (World Guardian) Vaiśravana (Bishamon-ten), one of the Four Heavenly
Kings. As guardian of the North he is a special protector of the T'ien-t'ai- (Ten-dai-) monastery on Mount Hiei north of Kyōto and his presence is apparently evoked by the patriarch with the help of a mantra. The picture is dominated by the intense cinnabar color of the robe.

131. Prince Shōtoku (cf. pl. 95). Scroll; ink, colors and gold on ink. Height: 113 cm. Approx. second half of the 13th century. Kyōto, Ninnaji. (Accord. to *Nippon Bijutsu Shiryō II*)

The prince is shown offering incense for the souls of his parents, i.e., observing the cardinal virtue of filial piety. Above his court dress he wears a loosely fitting monk's stole. Such portraits served as cult images during Shōtoku memorial services.


Realistic representative portrait of the founder of the Tofukuji, one of the most important Zen monasteries. The portrait's resemblance to the founder's features is convincing despite the time difference of 150 years and is most likely based on a tradition faithfully kept up by the monastery. An ink sketch of Shōichi by Minchō showing him in a relaxed pose is reproduced in Grosse, *Die ostasiatische Tuschmalerei*, 73/74.


The abbot is sitting on a chair in a quietly dignified pose with his hands folded. (Cf. pl. 132.)

134. The Japanese monk Myō-e (1173-1232) meditating in a tree in a forest (section). Scroll, colors on silk. Total height: 146 cm. Height of the section: ca. 36 cm. Kōzanji, Kyōto. Approx. 1230 by the priest Jōnin. (Accord. to *Kyōto no Butsuga.*)

The figure of the monk, who was a simple and nature-loving man and who founded the mountain temple Kōzanji, is shown amidst a dense forest and appears totally merged into the life of nature around him. On a branch on the right are his rosary and incense vessel; to the right of the base of the tree trunk are his wooden sandals.


A Buddha with two Bodhisattvas appears to several ascetics in the wilderness. One of them receives an enlightening ray from the ūnā of the Buddha.

136. Apsarasas. Engraving on a fragment of a bronze halo. Height of the section: ca. 20 cm. 8th century. Nara, Tōdaiji. (Accord. to picture postcard authorized by the temple.)
EXPLANATION OF PLATES 325

The Apsarasas—angelic heavenly beings, frequently depicted as resembling Bodhisattvas, are commonly shown floating about on the halos of Buddha figures making offerings and in the act of veneration.


138. The Bodhisattva Ksitigarbha (Ti-tsang, Ji-zô) helping children in the underworld. Hand colored woodcut. Height: 44 cm. Approx. 18th century. Cambridge, MA: Fogg Museum of Art (photogr. by museum). On the banks of the river along the path to purgatory dead children are forced by demons to pile up pebbles. The Bodhisattva helps them to ease their lot. For this reason small pyramids of pebbles are erected in front of Jizô images in Japan.


141. Detail from pl. 139.
142. Detail from pl. 140.

The detail of the head disproves the widespread erroneous assumption that such a Kuan-yin figure should be regarded as female. Rather, the transcendence of sexual characteristics is unmistakable even in this late depiction.

143. Bodhidharma (Ta-mo, Daruma). Scroll, ink on paper. Height: 95 cm. Nanzenji, Kyôto. By the Zen monk and painter Kei Shôki (= Shôkei), ca. 1450-1520. (According to Kümmel, Die Kunst Ostasiens.)

On Bodhidharma, the founder of East Asian Zen Buddhism, see p. 233 of this book.


The mendiant monk Pu-t’ai, full of free and easy humor, is considered to be an incarnation of the future Buddha Maitreya. A favorite figure in Zen Buddhism, he is shown pointing to the moon to show that one should turn to the real moon, and not to its shifting reflection in the water. (The moon is the symbol of ultimate truth.) (Cf. p. 234)

On the two figures, see p. 234. Shūbun is one of the founders of Japanese ink painting in the Zen spirit. He was a monk in the leading Zen monastery, Shōkoku-ji in Kyōto, as was his pupil Sesshū (pl. 149).


On the meaning of the picture see p. 223. Hui-neng, the Sixth Patriarch of Zen Buddhism (after Bodhidharma), lived 637-712. The picture has recently come to be regarded as an early Japanese copy, but is considered very close to the original.


149. Sesshū (1420-1506): Landscape (1495). Scroll, ink on paper. Height of the entire picture (whose upper three fifths are taken up by accompanying texts): 149 cm. Tōkyō, National Museum. (Accord. to Harada, *op. cit.*)

**Ritual Implements**


Domestic altar, imitating a temple similar to the Hōryūji. Interior spaces of the pierced fittings (cf. pl. 120) originally covered with outer wings of iridescent beetles (*Chrysochroa elegans*). (Hence the name Tamamushi Shrine.) Painted pictures: upper part: Bodhisattvas, lower part: Jātaka scenes (from Šākyamuni’s previous existences), veneration of relics, etc. Cf. pl. 120, 121. The Šākyamuni (?) Triad (bronze statuettes), originally on the upper level, were stolen as early as the 13th century.


Lotus flower with rays emanating from its center, surrounded by lotus vines. Inner circular halo surrounded by flame gloriosa in which seven Buddhas on lotus thrones appear. (Cf. comments on pl. 17.)

152. Halo and screen of the Amitābha-(Amida-) Triad of the Tachibana Shrine (pl. 39). On the screen proper are venerating Bodhisattvas or Apsarasas;
upper part: small Buddhas under canopies—all focused on the central
Amitabha.
153. Detail from pl. 152.
Height: 462 cm. Approx. 752.
Octagonal; on latticework and doors (height: 118 cm) reliefs of
Bodhisattvas dancing and playing musical instruments. On the shaft a
lengthy inscription: Sūtra text referring to the blessings accruing from the
offering of candles, flowers, and incense.
155. Detail from pl. 154.
Height: ca. 20 cm. Tōkyō, National Museum (from the Hōryūji). Ca. 9th
century. (Accord. to NIT XL.)
Ritual implement of esoteric Buddhism with magic-symbolic meaning.
Cf. text, p. 167 f. and pl. 156, 160.
158. Wheel of Dharma (dharma-cakra). Gold plated bronze. 13.5 cm. across.
Formerly Ostaschitatsches Museum, Berlin. Japan, 13th century. (Accord. to
159. Reliquary in the form of a Gorintō. Rock crystal. Height: 7 cm. Chūgūji
near Nara. 13th century. (Accord. to Chūgūji-Hokiji Taikyō.)
On the gorintō see text figure 35*. The relics (śarira), resembling
crystal pearls, are found inside the sphere.
160. Vajra. Ornamental inlaid work of mother-of-pearl in black lacquer on wood,
applied to an altar platform. Length: ca. 25 cm. 12th century. Chūsonji
(Northern Japan). (Accord. to Chūsonji Taikyo). Cf. pl. 156.
Kamakura period (13th century). (Accord. to NIT XXIII.)
The reliquary has the form of a hanging lantern, but resembles in
several of its features a pagoda in the form of a gorintō. (Cf. pl. 159; tō =
pagoda.) In this instance it is used as a reliquary. The relics (of Śakyamuni)
are contained in a bronze vessel inside the gilded bronze sphere. Top
ornament: Cintāmani jewel of rock crystal with lotus pedestal and flame
halo. Small bells hang from the roof just as they do from real temple and
pagoda roofs.
162. Gong Stand. Bronze. Height: 97 cm. Kōfukuji, Nara. 8th century (with the
exception of the gong; see pl. 163). (Accord. to NIT XIV.)
The dragons—four altogether—are a typical Chinese and not originally
Buddhist motif.
163. Gong. (Detail from pl. 162.) Bronze. 24 cm across. Later substitute (13th
century) for the original gong or a sounding stone.
The striking surface in the center is in the form of a lotus (cf. the bell, pl. 167, and the sounding board, text figure 30*) surrounded by two ring zones bearing lotus and other flower motifs of a Chinese type.


165. Decorative plaque (keman) to be hung in a temple hall. Gold plated bronze. Width: 28 cm. From the Chūsonji (Northern Japan); Kyōto, Museum. Perhaps first half of the 12th century.

For the use of these plates, see p. 164. Major motif: two Kalavinkas, legendary birds of Indian origin with human heads which appear in Buddhism as residents of a Buddha’s “paradise” and as offering gifts to the Buddha. Around them are blossoming vines of a Chinese type. Combination of pierced silhouette work and shallow relief with interior engravings.

166. Two water flasks (Sanskrit kundikā) for use in rituals. Bronze. Height: 25.5 cm (left) and 30 cm (right). Hōryūji. Uncertain date, perhaps 8th century. (Accord. to NIT VI.)

Remarkable is the archaically stylized human head holding the spout of the bottle on the right side. A rare motif.


Second oldest dated bell in Japan. Relatively modest size. Suspended at the so-called “dragon head” and struck from the outside at the lotus disc with a horizontally suspended wooden beam.

168. Drinking cup (chawan) for the tea ceremony. Raku ware; earthenware with thick reddish glaze. By Kawakami Fuhaku (1717-1809). Height ca. 10 cm. Tōkyō, private collection. (Accord. to Harada, A Glimpse of Japanese Ideals.)

169. Water kettle (chagama) for the tea ceremony. Cast iron. Height: ca. 20-25 cm. (Inside the circle the Chinese character for “small.”) (Accord. to Harada, op. cit.)