

## Explanation of Text Figures

- 1\*. Sample mudrās (accord. to Mochizuki, *Bukkyō Daijiten* I). Buddhist figures primarily display the following Mudrās: 1. Vajra-Mudrā (J. *chiken-in*), gesture of Maha-Vairocana in the Vajradhātu-maṇḍala. 2. Samādhi-Mudrā (J. *hokkai-jō-in*), "Dharma-World Meditation Gesture." 3. Amitābha-samādhi-Mudrā (J. *Mida-jō-in*), gesture No. 2 as formed by Amitābha-Buddha. 5. and 15. Two forms of the Dharmacakra-Mudrā (J. *seppo-in*, *temborin-in*), preaching of the Doctrine, Turning of the Wheel of Teaching. 7. Abhaya-Mudrā (J. *semui-in*), "Absence of Fear." 8. Varada-Mudrā (J. *yogan-in*), "Wish Granting." 9. Anjali-Mudrā (J. *kenjisshin-gasshō*), "Unshakable Heart" = "Mind of Thusness (bhūta-tathatā);" Greeting and Veneration. 10. Vajra-anjali-Mudrā (J. *kongō-gasshō*), Firm Faith ("diamond-like") and pious veneration.
- 2\*. Ground plan of a Zen monastery of the Chinese type (Mampukuji near Kyōto). The most important buildings: 1. Outer gate 2. Inner gate (sammon) 3. Hall of the four heavenly kings 4. Buddha hall 5. Dharma hall 7. Bell pavilion 8. Drum pavilion 11. Refectory 12. Meditation hall 13, 14. Living quarters of the abbot, guest rooms, etc. 16. Memorial hall for the founder of the monastery (17. Pond).
- 3\*. Plan of the central precinct of the Hōryūji. 1. Middle gate. 2. Pagoda. 3. Golden hall. 4. Sermon hall. 5. Sutra pavilion 6. Bell pavilion 7. Corridor. No. 5 and 6 were originally outside of the corridor; cf. text figure 4\* and plate 1. (accord. to Soper, *The Evolution of Buddhist Architecture in Japan*.)
- 4\*. Reconstruction of the original plan of the Hōryūji central precinct. Cf. text figure 3\*. (accord. to Soper, *op. cit.*)
- 5\*. Development of the ground plan types of Buddhist temples. 1. Great southern gate 2. Middle gate 3. Golden hall 4. Pagoda(s) 5. Sermon hall Top right: Shitennōji, Ōsaka; top left: Yakushiji, Nara; center: Hōryūji; bottom right: Tōdaiji, Nara; bottom left: Daianji, Nara.
- 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, Tōkyō 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.*)
- 12\*. Pagoda of the Hōryūji near Nara. Sectional view. Compare text figure 11\* and plate 1. (According to Baltzer, *op. cit.*)
- 13\*. Tahōtō of the Ishiyama-dera (near Kyōto). Side view and sectional view. Compare plate 13.
- 14\*. Tahōtō. Ink on paper. Ishiyama-dera near Kyōto. Fujiwara period. (Accord. to Kōno-Trautz, *Der Grobe Stūpa auf dem Kōya-san.*) In the central field of a maṇḍala drawing, copying a drawing brought from the T'ang 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 maṇḍala 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 Kenkyū*, 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 T'ang 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 (Hōdō) in Uji, near Kyōto (cf. plate 4), 1053. Motifs of Chinese origin (T'ang style), yet slightly "japanized." Colors: red, blue, green, brown, black, white. (Accord. to Amanuma, *Nippon Kenchiku-shi Zuroku*, I.)



- 21\*. Diagram of the "Pure Land of Maitreya Buddha" (Miroku-jōdo), 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\*. Hāriti. Ink on paper. Height: ca. 30 cm. Ninnaji, Kyōto. Second half of the 12th century. (Accord. to *Taishō Daizōkyō Zuzō* III.) On Hāriti, see p. 30. This drawing is one of the iconographical sketches (zuzo) 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. Kōzanji (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 (Vajracchedikāprajñā-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 (dhāraṇī). 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. Chūsonji, Northern Japan. 12th century. (Accord. to *Chūsonji Kyō-e*, ed. by the Yamato-e Dōkōkai, 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.
- 30\*. Sounding plate (kei). Rubbing on paper. Original made of gilded bronze. Length ca. 12 cm. Kudara-dera (Kinki Region), Japan. 12th century. (Accord. to Hirose, *Nippon Dôkei no Kenkyû*, Tôkyô, 1943.)
- 31\*. Frieze with vine motif on the upper rim of the pedestal of the main cult image in the Yakushiji, Nara. Bronze (originally gilded). Height: ca. 13 cm. Approx. 726. (Accord. to *NJT* XIII.) Compare plates 22 and 31.
- 32\*. The Wheel of Dharma as motif in family crests. From an album on Japanese family crests.
- 33\*. Gorintô. 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'ao-tung(Sô-tô) sect in Mito. Important calligrapher, ink painter and seal carver.
- 35\*. Okumura Masanobu (1686-1764): Bodhidharma (Daruma) changing clothes with a courtesan. To the right her maid (*kamuro*) who carries a priest's whisk for him. Black and white woodcut from a series of 12 travesty prints ("Ukiyo Fûzoku Okashii Kotobukuro"). 26.7 x 36.5 cm. Ca. 1708. Chicago, Art Institute. (Accord. to *The Clarence Buckingham Collection of Japanese Prints: The Primitives*, Chicago, 1955.)