

Explanation of Plates

1. The central court of the Hôryûji near Nara. Wooden structures, tiled roofs. Left: Golden Hall (Kondô): ground surface area: ca. 14.5 x 10.8 m., height: 16 m. Right: pagoda (tô), height 33.5 m. (bronze top: 9.5 m). Behind both is the middle gate (chûmon). 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 (Kondô) of the Hôryûji near Nara. Cf. pl. 1. (Based on *Nippon Bijutsu Ryakushi*.)
3. Golden Hall (Kondô) of the Tôshôdaiji, 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 T'ang architecture. The posts display a slight entasis (such as those of the Hôryûji). The woodwork is painted red; the roof tiles are silvery grey.

4. Phoenix Hall (Hôôdô) of the Byôdô-in temple, Uji near Kyôto. 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 Kôfukuji, 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 Tahôtô of the Kongô-sammai-in on Kôya-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 (Hondô) of the Kanshinji near Ôsaka. 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--color-painted on a wooden board (width of the board ca. 2.2 m). On the posts: painted medallions with Buddhist beings.

8. Bracketing of the Sammon (gate building) of the Zen temple Tofukuji, Kyôto. Wooden structure, painted dark red and golden yellow. Beginning of the 15th century.
9. Ceiling of the Golden hall (Kondô) of the Shingon temple Tôji (=Kyô-ô-gokokuji), Kyôto. Wooden structure, 1599-1605.

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 Kôbô Daishi; destroyed during the wars of the 15th century and rebuilt during the Momoyama period.

10. Pagoda of the Sung-yüeh-ssu, Sung-shan, Honan province. Brick structure, 12-cornered, 15 stories; dated by inscription 523, later restored. (According to Sirén, *Sculpture chinoise*, II.) The curved contour imitates Indian models.
11. Octagonal wooden pagoda in Ying-chou-fu, North Shensi. Founded 1056. (According to Sirén, *Histoire des arts anciens de la Chine*, IV.)
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 gloriola.

13. Tahôtô of the Ishiyama-dera near Kyôto (near Lake Biwa). Wooden structure, shingle roof (packed cypress bark), bronze top. Height: 15.5 m. Around 1200. (According to Trautz, *Japan*.)
14. Donor's chapel (Kaisandô) of the Zen monastery Eihoji, near Nagoya (Japan). Wood. Shingle roof (as in pl. 13). Perhaps middle of the 14th

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. Tearoom, "Okujaku-tei," Kyôto. Wood, plastered walls. Ceiling: reed on bamboo poles; tatami (floormats); 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-jaku = 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 Kyôto. (According to Yoshida, *Das japanische Wohnhaus*.)

Sculpture

16. Maitreya(?) Buddha, gilded bronze. Height 62 cm. Dated 536/IV/9; from Chihli province. Philadelphia University Museum (based on photograph by the museum). Abhaya and varada mudrâs. Nimbus with lotus petals, halo with flame motifs.
17. Śākyamuni Buddha with two Bodhisattvas. Main cult image of the Golden Hall (Kondô) of the Hôryûji. 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, Śākyamuni'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 Cintâmani 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 (busshi) Tori on orders by the reigning Empress Suiko for promoting the salvation of Regent Prince Shôtoku, the empress' nephew, who had just died a short time ago.

18. Śākyamuni Buddha on the Lion Throne. Gilded bronze. Height: 36 cm. Dated 484. Cambridge, Mass., Fogg Museum of Art. (Photograph by the museum.)

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

19. Seated Buddha. Gilded bronze. Total height ca. 20 cm. China, ca. 600. Kansas City, Rockhill Nelson Gallery. (Photograph by the Museum.)

Unusual form of the pedestal which also replicates Mount Sumeru.

20. Bhaisajyaguru (Yakushi) Buddha. (Traditionally called "Kô-Yakushi" = Incense Buddha. Gilded bronze. Height: 73 cm. Hakuho period, early 8th century. Formerly Shin-Yakushiji, Nara.

21. Head of the Yakushi figure, pl. 20.
22. Bhaisajyaguru (Yakushi) Buddha. Main cult image of the Yakushiji, Nara. Bronze, originally gilded. Height: 255 cm. Ca. 726. (According to Cohn, *Buddha in der Kunst des Ostens*.)
Halo replaced in 1635. Cf. plates 31, 49, text figure 31.
23. Śākyamuni Buddha. Grey limestone. Height: 80 cm. Kyôto, Fujii Yuriu-kan. Dated 639/VII/1. From Shantung. (According to Sirén, *Sculpture chinoise*, III.)
Right hand abhaya, left hand varada mudrâ. On the fringes of the halo seven Buddhas (f. pl. 17). Created for a high-ranking official under Emperor T'ai-tsung.
24. Amitâbha with Avalokiteśvara and Mahâsthâmaprâpta (Amida Buddha with the Bodhisattvas Kannon and [Dai-] Seishi). Hammered copper relief, perhaps originally gilded; 38.7 x 31.5 cm. Tôkyô, 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 T'ien-lung-shan (Shansi), cave 18, second half 7th century. (According to *Bukkyô Geijutsu*, No. 9, 1950.)
26. Tun-huang, Ch'ien-fo-tung ("Thousand Buddha Caves"): figure group and wall painting in cave 120 G (Pelliot) = 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 Amitâbha visions"--this makes it likely that the main figure of the chapel is also Amitâbha.
27. Śākyamuni 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. Amitâbha (Amida) Buddha. Main cult image of the Phoenix Hall (Hôôdô) of the Byôdôin, Uji near Kyôto. Wood with a layer of gold leaf on coat of lacquer. Height of the figure: 295 cm. 1053, by Jôchô. (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. Enjôji, Nara. 1175 by Unkei (signed). (According to *Nippon Bijutsu Ryakushi*.)

Originally placed in a Tahôtô (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. Tôkyô, National Museum (originally in the Hôryûji; donated to the Imperial Household by the temple in 1878).

The child, the future Buddha, is born from the right side of his mother Mâyâ 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 Bhaiṣajyaguru (Yakushi) figure, Yakushiji, Nara. Side view. Bronze. Height: 150 cm, width (front) 540 cm, depth: 258 cm. Around 726. Cf. pl. 23. (According to *NJT 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 (Yakṣi). 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., Nirvāna); I shall put an end to the suffering of birth, old age and death."

33. Flying heavenly beings (*Apsarasas*, J. *hiten*) supporting a lotus flower. Ceiling relief in cave 9, Yün-kang, North China. Stone, 5th century. (According to Mizuno, *Unkō Sekibutsu-gun*.)
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.

35. Floating *Apsarasas*. Stone relief on the ceiling of a cave temple at Tien-lung-shan. Six Dynasties period, ca. 5th-6th centuries. Height: 79 cm. Fogg Museum, Cambridge, Mass. (Photograph by Museum.)
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 *NJTL*.)
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 I.*)
39. Amitābha (Amida) Triad in the Tachibana altar shrine in the Hōryūji near Nara. Bronze. Height of the main figure: 34 cm. Ca. 700.

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 Tamamushi 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.

EXPLANATION OF PLATES 311

40. Domestic altar group. Bronze. Height: 22 cm. China, Sui Dynasty, 599. Kansas City, Rockhill Nelson Gallery (on loan from Laurence Sickman; photograph by museum).

In addition to the Buddha-Bodhisattva-Triad, two monks (the major disciples Ānanda and Kāśyapa), two dvārapālas (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--simhāsana).

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.

42. Maitreya (Mi-lo, Miroku). Marble. Height: 63 cm. From Sian-fu, Shensi Province. Hayasaki Collection, Tōkyō(?). Dated 497.

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" (Yumedono) of the Hōryūji 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 Cintāmani 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 Hōryūji. Cf. pl. 17. (Accord. to *NJT* I.)

- 45-47. Maitreya (Mi-lo, Miroku). Seated wooden figure, originally with colored and gilded surfaces and metal jewelry. Height: 138 cm. Chûgûji 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 Siddârtha, 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.

48. Head of a standing Bodhisattva. Camphor wood, gilded lacquer covering. Height of the entire figure: 78 cm. Hôryûji. Around 700. (Accord. to *NJT* 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.

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

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

50. Buddha hand. Hand of the Bhaiṣajyugara (Yakushi) figure in the Shin-Yakushiji, Nara. Wood. More than twice life-size. Ca. 800-850. Abhaya-mudrâ ("absence of fear"). (Accord. to *NJT* XX).

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

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

53. Standing Bodhisattva Padmapâni (= 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).

Padmapâni 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.

54. Standing Avalokiteśvara. Bronze, originally gilded. Height: 83 cm. Ca. 675. Kakurinji near Kôbe ("Kakurinji Kannon").

Above the forehead in the head ornament a seated Buddha figure: Amitâbha, of whom Avalokiteśvara is a kind of manifestation; serves as most frequent and clearest means of identifying this Bodhisattva.

55. 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.
56. Bodhisattva, kneeling in a pose of veneration. From Tun-huang, grotto 143. Painted, unfired clay; pedestal restored in parts. Height: 122 cm. T'ang Dynasty, 8th century. Cambridge, Mass., Fogg Museum of Art (photogr. by museum).
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. The figure is presumably Mahāsthāmaprāpta (J. *Dai-Seishi*).
57. Avalokiteśvara (Kuan-yin, Kannon)? Stone relief. Height: 192 cm. Cave temple Sokkulam (Sekkutsuan) near Kyōngju (Keishū), Southeast Korea. Around 750. (Accord. to Glaser, *Ostasiatische Plastik*.)
58. Eleven-headed Avalokiteśvara (Kuanyin; Jūichimen-Kannon). Lacquer figure (kanshitsu), hollow with light wooden interior frame; gilded. Height: 209 cm. Shōrinji near Nara. Late 8th century. (Accord. to *Nippon Bijutsu Shiryō* IV.) Explanation: p. 28, cf. pl. 59.
59. Nine-headed Avalokiteśvara. Sandalwood, unpainted. Total height: 39 cm. Hōryūji. 721 (recent dating). (Accord. to *NJT* VI.) Masterpiece of woodcarving in precious wood, following model of T'ang woodcarvers; probably made in China. Avalokiteśvara (Kuanyin, 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.
60. Detail of figure in pl. 52. (Accord. to *NJT* XIII.) Cf. pl. 61.
61. Eleven-headed Avalokiteśvara (Jūichimen-Kannon). Detail. Sandalwood, unpainted (with the exception of a few small areas). Height of entire figure: 100 cm. Hokkeji, Nara. 9th century. (Accord. to *NJT* XIX.) Example of masterly wood-carving, to be compared with the equally excellent bronze-work in pl. 60; f. pl. 62.
62. Head of the eleven-faced Avalokiteśvara (Jūichimen-Kannon). Detail. Cf. pl. 61.
63. Cintāmani-cakra-Avalokiteśvara (Nyoirin-Kannon). Wood, originally with painted color surface, and ornamented with gold. Height: 58 cm. Kanshinji near Ōsaka. 12th Century. (Accord. to *BK* 7.)

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.

64. Standing Kṣitigarbha Bodhisattva (Ti-tsang, Ji-zō). Wood, painted and metal ornaments. Eyes of crystal. Height: 64 cm. Kamakura period, 13th century. Niitsu collection, Niigata prefecture. (Accord. to *BK*.)

Iconographical explanation: p. 27.

65. Kṣitigarbha Bodhisattva (Ti-tsang, Ji-zō). Wood, painted and with ornamental cut-gold patterns. Height: 89 cm. Nara, Museum (from the holdings of the Roku-Haramitsuji near Kyōto). Perhaps by Unkei, around 1200.

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

66. Standing Avalokiteśvara. Wood, painted and gilded. Height: 186 m. Sung period, late 12th century; painted coating renewed in 1349 (accord. to inscription). Kansas City, Rockhill Nelson Gallery (photograph by museum).

67. Head of a Bodhisattva. Wood. The ūrnā of the forehead--perhaps crystal--is missing. Approximately life-size. Sung period. 12th century. Cleveland, Museum of Art (picture postcard by the museum).

68. Seated Avalokiteśvara. Wood with relatively well preserved original coating (recently discovered under a Ming layer of paint): gold for the nude body parts, red for the garments and blue-green for decorative motifs, and geometric patterns in cut gold (kirikane). Height: 107 cm. Perhaps 12th century, late Sung. Amsterdam, Museum van Aziatische Kunst. (Photogr. made available with kind permission of the Museum.)

The figure is seated in the Mahārāja-līlā 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 ūrnā--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.

69. 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.

70. The Heavenly King Virudhaka (Zōchō-ten). Clay, color paint, with gold decor. Height: ca. 160 cm. Tōdaiji (Nara), Kaidan-in (Initiation Chapel). Late 8th century. (Accord. to *NJT* XVIII.)

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

72.

71. One of the Twelve Divine Generals (Jōni Shinshō). Unfired clay with colored coating. Height: 167 cm. Around 750. Nara, Shin-Yakushiji. (Accord. to *NJT*.)

The Twelve Divine Generals are a group of protective deities of Indian origin who play an important role in Buddhism. They accompany Yakushi Buddha (Bhaiṣajyaguru) 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.

73. Vajrapāni (Shikkongō-jin = Kongō-rikishi). Clay, richly painted; eyes: dark semi-precious stones. Height of the entire figure: 167 cm. Tōdaiji, Nara (Hokkedō = Sangatsudō). 8th century. (Accord. to *Bukkyō Geijutsu* No. 7, 1950.)

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.

74. Śrī Devī (Kichijō-ten). Wood with color paint and kirikane decoration. Height: 117 cm. Hōryūji near Nara, Kondō. Consecrated 1078. (Accord. to *NJT* I.)

Goddess of Good Fortune and Wealth, depicted as a noble lady in the Chinese costume of the T'ang period. Together with a figure of Bishamon-ten (Vaiśravaṇa) 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.

76. Procession mask: Asura. Wood, painted color. Hōryūji. Presumably 1138. (Accord. to *NJT* VI.) Three-faced mask; cf. pl. 75.

77. Procession mask: Sun god (Sūrya, Nitten). Wood, painted. Tōji, Kyōto. Not later than ca. 1000. (Accord. to *Nippon Kokuhō Zenshū* 63.)

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78. Haritî (Kariteimo, Kishimojin). Wood, painted. Height: 44 cm. Onjôji (Miidera) near Kyôto. 13th century. (Accord. to *Nippon Kokuhô Zenshû* 35.) Cf. p. 30 and text figure 23.
79. Dvârapâla (gate guardian). Lacquer sculpture (Chin. *chia-chu*, J. *kanshitsu*). Height: 58 cm. Sung period or slightly earlier. Boston, Museum of Fine Arts (photogr. by museum).
80. One of the judge kings of purgatory. Wood, painted. Height: 100 cm. Ennôji, Kamakura. Perhaps 13th century (from a picture postcard).
Assistant to the ruler of the "purgatory," Yama-râja = Emma-ô. 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.
81. Meditating monk. Unfired clay. About life-size. T'ang period? In a grotto temple in Tun-huang. (Accord. to Pelliot.)
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-t'ung-fu, Shansi). 5th century. (Accord. to Mizuno, *Unkô Sekibutsugun*, Ôsaka, 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. Vimalakîrti (Wei-mo[-chieh], Yui-ma[-kitsu]). Wood with lacquered (kanshitsu) and painted surface. Height: 92 cm. 9th Century. Nara, Hokke-ji. (Accord. to *NJT*.) Iconographical explanation: see p. 35.
85. Head of the Vimalakîrti, 9th century. Pl. 84.
86. Abbot Chien-chen (Ganjin). Hollow lacquer figure (kanshitsu), color-painted coating. Height: 80 cm. Second half, 8th century. Tôshôdaiji, Nara (photogr. *Propyläen-Kunstgeschichte*, vol. IV).
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 ritually 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. Kôfukuji, Nara. (Accord. to *NJT*.) 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.

88. Asanga and Vasubandhu (Chin. *Wu-cho* and *Shih-ch'in*; J. *Mu-chaku* and *Se-shin*). Wood, painted. Eyes: rock-crystal. Height: 186 cm. By Unkei, 1208. Nara, Kōfukuji. (Accord. to *Nippon Bijutsu Ryakushi*.)

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'in*, *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*.)
 91. Arhat (Lohan, Rakan). From I-chou, Hopei province. Fired clay, color glazed (cream-white, green, yellow-brown). Height: 102 cm. Liao-Chin Dynasty, between 10th and 13th centuries (most likely 12th century). Kansas City, Rockhill Nelson Gallery (photogr. by museum). Cf. explanations to pl. 92.
 92. Arhat (Lohan, Rakan). From I-chou (Hopei). Fired clay, glazed green, yellow-brown, and cream-white. Height: 107 cm. New York, Metropolitan Museum. Perhaps 12th century. (Accord. to *Propyläen-Weltgeschichte*, vol. IV.)

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 spectro-chemical 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 Reidemeister (*OZ NF* 13, 1937, pp. 161-168).

93. Head of an Arhat (Lohan, Rakan). Cast iron. Height: 27 cm. Ming period (1368-1644). Boston, Museum of Fine Arts (photogr. by the museum).
94. Arhat (Lohan, Rakan). Wood. Height: 77 cm. By Mokujiki Shōnin, 1801. Mingei-kan (Museum of Folk Art), Tōkyō. Cf. text, p. 115.
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 *NJT*.)

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

96. Ashikaga Yoshimasa (1435-1490) as a Zen Monk. Wood, painted. Height: 85 cm. Ashikaga (Muromachi) period, perhaps end of the 15th century. Kyōto, Ginkaku-ji. (Accord. to Glaser, *Ostasiatische Plastik*.)

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 Kyōto. 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--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

97. Śākyamuni Buddha. Scroll. Color on silk. Height: 145 cm. Tōfukuji, Kyōto. Perhaps Sung period. (Accord. to *Pageant of Chinese Painting*, 2nd ed. Tōkyō, 1941.)

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 T'ang period, Wu T'ao-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.

98. Amitābha with accompanying figures. Wall painting (tempera). 330 x 260 cm. Beginning of the 8th century. Hōryūji near Nara, Kondō (Golden Hall). 1949 almost entirely destroyed by fire. (Accord. to Moriya, *Die japanische Malerei*, with kind permission of the publisher Brockhaus, Wiesbaden.) Cf. pl. 107.
99. Maṇḍala of the Womb World (Garbhakośadhātu-Maṇḍala, J. *Taizōkai-Mandara*). Gold-painted scroll. Japan, 17th century. Boston: Museum of Fine Arts. (Accord. to Coomaraswamy, *Elements of Buddhist Iconography*.)

The other picture shows the Maṇḍala of the Diamond World (Vajradhatu, J. Kongokai). In both maṇḍalas the Buddhist beings--with Vairocana at the center--are represented by Siddham letters. Cf. pl. 100, 101. Explanation of the maṇḍalas: p. 33.

100. Centralfield of the Maṇḍala of the Womb World (cf. pl. 99). Scroll, color and gold on silk. 1693. Kyôto, Tôji (main temple of the Shingon sect). (According to Coomaraswamy, *op. cit.*)

Vairocana, 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.

101. The Siddham letter A. Scroll, color and gold on silk. Boston, Museum of Fine Arts. Japan, 15th century. (From Coomaraswamy, *Elements of Buddhist Iconography.*)

The mystic primordial syllable A symbolizes the cosmic Buddha Vairocana in the form he assumes in the Maṇḍala of the Womb World (garbhadhātu). 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.

102. Vairocana (Ta-jih, Dai-nichi) Buddha. Scroll, color and gold on silk. Height ca. 150 cm. Fujiwara period, ca. 12th century. Boston, Museum of Fine Arts (photogr. by the museum). Cf. pl. 29. In his crown the Five Wisdom Buddhas, cf. pl. 6.

103. The "Pure Land of the West" of Amitâbha. 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 Amitâbha--depicted in the teaching pose with the mudrâ of "turning the dharma wheel," his major companions Avalokiteśvara (Kuanyin, Kannon; to the right) and Mahâsthâmaprapta (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 Amitâbha 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 Amitâbha'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.

105. Amitābha Coming Across the Mountains (yamagoshi-amida). Triptych. Colors and gold on silk. 101 x 83 cm. 13th century. Kyōto, Konkaikōmyō-ji. (Accord. to Moriya, *op. cit.*, with kind permission from the publisher Brockhaus, Wiesbaden.)

To the right and left, Avalokiteśvara and Mahāsthāmaprapta (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.

106. Amitābha with Bodhisattvas appearing to the believer on his death-bed ("Amida-Raigō"). Three scrolls, colors on silk, cut-gold decoration (kirikane). Central picture 210 x 210 cm, side pictures 210 x 105 cm. Perhaps originally a folding screen. Kōya-san, Japan. 12th century. (Accord. to Moriya, *Die japanische Malerei*, with kind permission of the publisher Brockhaus, Wiesbaden.) Cf. pl. 109 and explanations to pl. 105.
107. Avalokiteśvara (Kuanjin, 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 Hōryū-ji. Beginning of the 8th century. (Accord. to *Nippon Bijutsu Shiryō* III.)
108. Bodhisattva. Detail from a multi-colored embroidery depicting Śākyamuni's sermon to Bodhisattvas and monks. Total size: 207 x 158 cm. Height of the section: ca. 35 cm. Kanjuji, Kyōto. Perhaps 8th century, possibly a Chinese work. (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.
110. Yama-Deva (Emma-ten). Detail. Scroll, colors on silk, cut-gold decoration (kirikane). Total height: 113 cm, height of the section: ca. 45 cm. Kanchi-in, Kyōto. 11th century. (Accord. to *BK* 23.)

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.

111. Avalokiteśvara. Scroll. Colors on silk. 107 x 59 cm. Dated 968. From Tun-huang. Washington, Freer Gallery of Art. (Photography by museum.)

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 (kuyō-bosatsu = pūjā-bodhisattva, accord. to accompanying text) making offerings. Below the donor and his family.

112. Cintāmani-cakra Avalokiteśvara (Nyoirin-Kannon). Scroll. Colors on silk. Cut-gold decoration (kirikane). Height: 102 cm. 14th century. Tōkyō, 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.
114. Ksitigarbha Bodhisattva (Ti-tsang, Jizō). Scroll. Colors on silk, cut-gold decoration (kirikane). Height: 95 cm. Tōkyō. Mitsui Takaharu Collection. First half of the 14th century. (Accord. to *BK*.) Cf. pl. 64, 65.
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), Hōzanji. (Accord. to *NJT*.)

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.

117. The World Guardian Jikoku-ten (Dhṛtarāstra). Scroll. Height of the section: ca. 44 cm. Late Fujiwara period, 12th century. Nara, Kōfukuji. (Accord. to *NJT*.) Cf. pl. 72 and the comments on pl. 116.
118. Horse-headed Avalokiteśvara (Batō-Kannon). Scroll, colors and gold (kirikane) on silk. Height: 166 cm. Fujiwara period, 11th century. Boston, Museum of Fine Arts (photogr. by museum).

Batō-Kannon is derived from the Indian deity Hayagrīva (cf. R.H. van Gulik, "Hayagrīva. The Mantrayānic Aspect of Horse-Cult in China and Japan," *International 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 Cintāmani-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 untiringly 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 Vidyārājas (Ming-wang, Myō-ō). Eight arms with attributes or mudrās. Three faces, the one in the middle with the head of a horse above it. Body color: a somber red.

119. The Death of Buddha Śākyamuni. ("Entering Nirvāna.") Scroll. Colors on silk. 222 x 173 cm. Cologne, Museum für ostasiatische Kunst. Dated 1392.

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 Mâyâ, Śākyamuni's mother, who had died only seven days after his birth and who dwells in one of the numerous heavenly spheres.

120. Jātaka legend. Painting on the Tamamushi Shrine (pl. 150). Lacquer on wood. Height: 65 cm. 7th century. Hōryūji near Nara. (Accord. to *NJT*.)

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*).
 122. The Sūtra of Cause and Effect. Section of a long scroll (emakimono). Color on paper. Height: (=width of the scroll) 26 cm. Total length: 115 cm. Tōkyō, Prince Kuni Collection. 8th century. Copy based on Chinese models from the early T'ang period. (Accord. to *BK* 56.) Japanese title of the Sūtra: Kako-genzai-inga-kyō. Several such scrolls are preserved in Japanese collections.

123. Thirsty ghosts (preta). Section of a long scroll (emakimono) entitled "Gaki-zōshi." 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.

124. Scene in Purgatory. Section from a scroll of the emakimono "Kasuga Gongen Reikenki." Colors on paper. Height ca. 40 cm. Original: Tōkyō, National Museum (formerly owned by the Imperial Household). 1309. Illustration based on an 1807 copy. (Accord. to *Nippon Emakimono Shūsei* III.)
 125. Dream vision in a temple. Scene from scroll no. 5 of the emakimono "Ishiyama-dera Engi." Ink and colors on paper. Height: 33 cm. By Awataguchi Ryūkō (around 1430/40). Owner: Ishiyama-dera near Kyōto. (Accord. to *Nippon Emakimono 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.

126. Priest Ippen pilgrimage. Scene from scroll No. 1 of the emakimono "Ippen Shōnin Eden." Ink and colors on silk. Height: 37 cm. By En-i, 1299. Owner: Kankikōji, Kyōto. (Accord. to *Nippon Bijutsu Ryakushi*.)

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.

127. Arhat. Scroll. Colors on silk. Height: 108 cm. Ōsaka, Murayama Collection. China, Yuan period (around 1300). (Accord. to *Pageant of Chinese Painting*.)

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.

128. The Arhat Panthaka (detail). Scroll. Ink and colors on silk. Height of the entire picture 94 cm; of the section ca. 30 cm. China, ca. 13th/14th centuries. Freiburg i.Br., Städtische Sammlungen. (Accord. to Kümmel, *Die Kunst Ostasiens*.)

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.

129. Ascent of an Arhat to Heaven. Scroll, now framed. Ink and colors on silk. Height ca. 160 cm. By Chou Chi-ch'ang, dated 1178. Boston, Museum of Fine Arts (photogr. by museum).

It is not clear whether the Arhat performs the final entry into Nirvāna 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 T'ing-kuei.

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

From a series of 10 ideal portraits. Śubhakarasiṃha (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) Vaiśravaṇa (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 Kyôto 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 Shôtoku (cf. pl. 95). Scroll; ink, colors and gold on ink. Height: 113 cm. Approx. second half of the 13th century. Kyôto, Ninnaji. (Accord. to *Nippon Bijutsu Shiryô* 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 Shôtoku memorial services.

132. Portrait of the Japanese Zen abbot Shôichi Kokushi (1202-1272). Scroll. Color on paper. 239 x 135 cm. Tôfukuji, Kyôto. By the Zen monk and painter Minchô (1352-1431). (Accord. to *Nippon Bijutsu Shiryô* V.)

Realistic representative portrait of the founder of the Tôfukuji, 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 Shôichi by Minchô showing him in a relaxed pose is reproduced in Grosse, *Die ostasiatische Tuschmalerei*, 73/74.

133. Portrait of the Zen abbot Nanso-e (1185-1343). Section. Scroll, colors on silk. Total height: 120 cm. Height of the section: ca. 25 cm. Tôkyô, Kumita Collection. Beginning of the 14th century. (Accord. to *Bijutsu Kenkyû* 137.)

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

134. The Japanese monk Myô-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. Kôzanji, Kyôto. Approx. 1230 by the priest Jônin. (Accord. to *Kyôto no Butsuga*.)

The figure of the monk, who was a simple and nature-loving man and who founded the mountain temple Kôzanji, 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.

135. Frontispiece of a Sûtra scroll. Gold painting on dark blue paper. Ca. 26 x 22 cm. Chûsonji (Northern Japan). 12th century. (Accord. to *Chûsonji Kyô-e*, ed. by the Yamato-e Dôkôkai.)

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

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

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.

137. Fudô Myôô (Acala Vidyârâja). Scroll, ink drawing on paper. Height: 91 cm. By the priest Shinkai. Dated 1282. Daigoji near Kyôto. (Accord. to *Nippon Bijutsu Shiryô*.) Cf. pl. 69.

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.

139. Śākyamuni Returning from the Mountains. Scroll. Ink on silk, lightly colored. Height: 118 cm. Tôkyô, Hinokara collection. By Liang K'ai (first half of 13th century). (Accord. to *Bijutsu Kenkyû* 134.) For comments, see n. 157.

140. White-robed Avalokiteśvara (Kuanyin, Kannon). Scroll. Ink on silk, with light color tone. Height: 172 cm. Daitokuji, Kyôto. By Zen priest Mu-hsi (13th century). (Accord. to *Bijutsu Kenkyû* 129.)

Central picture of a triptych. Side pictures: left: stalking crane, right: monkey mother on a tree (both perhaps originally an independent pair of pictures and only joined later). Cf. pl. 142.

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 Shoki (= 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.

144. Pu-t'ai (Hotei). Scroll. Ink on paper. Height: 80 cm. Tôkyô, Katô collection. By the Japanese Zen priest and painter Mokuan (ca. 1300-1345). (Accord. to *BK* 73.)

The mendicant 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)

145. Han-shan and Shih-te (Kanzan and Jittoku). Scroll. Ink on paper. Height: 100 cm. Tōkyō, Tsugaru collection. Ascribed to Shūbun (first half of the 15th century). (According to Kümmel, *Die Kunst Ostasiens*.)
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, Shōkokuji in Kyōto, as was his pupil Sesshū (pl. 149).
146. The Zen patriarch Hui-neng (Enō) tearing a Sūtra scroll. Scroll. Ink on paper. Height: 72 cm. Tōkyō, Mitsui Collection. By Liang K'ai (first half of 13th century). (Accord. to *Pageant of Chinese Painting*.)
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.
147. The Chinese Zen monk Hsiang-yen (J. *Kyō-gen*, 9th century), sweeping the garden. Ink and light colors on paper. Height 199 cm. By Kanō Motonobu (1476-1559), Tōkyō National Museum. (Accord. to Harada, *Examples of Japanese Art in the Imperial Household Museum*.) For explanatory comments, see p. 235.
148. Kaki fruits (persimmons). Scroll. Ink on paper. Height: 36 cm. Kyōto, Daitokuji. By Mu-hsi (13th century). (Accord. to *Pageant of Chinese Painting*.) Cf. main text p. 238, 248.
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

150. Tamamushi shrine. Wood with metal fitting and lacquer paint. Height: 233 cm. Hōryūji. 7th century. (Accord. to *NJT* III.)
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 (*Chrysocroa elegans*). (Hence the name Tamamushi Shrine.) Painted pictures: upper part: Bodhisattvas, lower part: Jātaka scenes (from Śākyamuni's previous existences), veneration of relics, etc. Cf. pl. 120, 121. The Śākyamuni (?) Triad (bronze statuettes), originally on the upper level, were stolen as early as the 13th century.
151. Halo of the Bhaisajyaguru-(Yakushi-) Buddha in the Golden Hall of the Hōryūji. Bronze. Height: 80 cm. Dated 607 (but possibly made ca. 700). (Accord. to *NJT* I.)
Lotus flower with rays emanating from its center, surrounded by lotus vines. Inner circular halo surrounded by flame gloriola 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 Amitâbha.

153. Detail from pl. 152.

154. Temple lantern in front of the Great Hall of the Tōdaiji, Nara. Bronze. 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.

156. Three-pronged Vajra (J.: sanko). Gilded bronze. Ca. 20 cm long. Hōryūji near Nara. Early Fujiwara period (11th century)? Cf. pl. 160; text, p. 167.

157. Bell with five-pronged Vajra handle (goko-rei). Grey bronze (byakudō). Height: ca. 20 cm. Tōkyō, National Museum (from the Hōryūji). Ca. 9th century. (Accord. to *NJT* XI.)

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 Ostasiatisches Museum, Berlin. Japan, 13th century. (Accord. to Kümmel-Grosse, *Ostasiatisches Gerät*.) Cf. text p. 167.

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 33*. The relics (śarīra), 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 Taikyō*.) Cf. pl. 156.

161. Reliquary (shari-tō). Gilded bronze. Height: 37 cm. Saidaiji, Nara. Kamakura period (13th century). (Accord. to *NJT* 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 Śākyamuni) 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 *NJT* 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.

164. Frame with sounding board. Sounding plate (kei): gilded bronze; frame: wood with black lacquer coating. Height: 64 cm. Formerly Ostasiatisches Museum, Berlin. Japanese, 14th century. (Accord. to Kümmel-Grosse, *Ostasiatisches Gerät*.) Cf. text figure 30*.
165. Decorative plaque (keman) to be hung in a temple hall. Gold plated bronze. Width: 28 cm. From the Chûsonji (Northern Japan); Kyôto, 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). Hôryûji. Uncertain date, perhaps 8th century. (Accord. to *NJT* VI.)

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

167. Temple bell. Bronze. Height: 135 cm opening 90 cm across. Kôfukuji, Nara. Dated 727. (Accord. to *NJT* XV.)

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. Tôkyô, 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.*)