

perfect keeping.

PLATES 83 & 84 KWANNON-BOSATSU

Standing statue. Bronze. Height, 1 ft.

PLATES 85 & 86 KWANNON-BOSATSU

Standing statue. Bronze. Height, 9 in.

These images of Kwannon are rendered thin and slender and are embellished with the correspondingly simple braid-ornament in front. It is curious that all the edges of skirts, lotus-petals and stands are trimmed with bead ornaments. The style indicates that the Korean workmanship still holds its own against Tang influences.

PLATES 87 & 88 KWANNON-BOSATSU

Standing statue. Bronze. Height, 11½ in.

We notice in this work the introduction of Tang features, such as a certain twist in the lower body and natural flow of folds, which finally ousted rigidity in pose of the preceding periods.

PLATES 89 & 90 BODHISATTVA

Standing statue. Bronze. Height, 1ft.

Probably this is an image of Kwannon. Its rosary-like braid-ornament is without a parallel. The general refinement of execution is noticeable, especially in flowing lines of the skirt which perfectly harmonises with a bent of the body.

PLATES 91 & 92 KWANNON-BOSATSU

Standing statue. Bronze. Height, 1ft. 4 in.

The vigorous rendering of the form and face together with the large crown and elaborate trimmings of the skirt adds to the effect of gravity.

PLATES 93 & 94 KWANNON-BOSATSU

Standing statue. Bronze. Height, 10½ in.

The image of Kwannon is rendered in the Tang style, but has something unrefined about it, as may be witnessed in its crude rendering of drapery. The art still has its roots in the old Korean workmanship.

PLATES 95 & 96 KWANNON-BOSATSU

Standing statue. Bronze. Height, 11½ in.

This Kwannon, though disproportionate in its too slender waist and large hands and feet, has its features rendered excellently. We also notice that elaborate care with which the drapery and ornaments

are executed matches well with the slenderness of the statue.

PLATES 97 & 98 KWANNON-BOSATSU

Standing statue. Bronze. Height, 1ft.

PLATES 99 & 100 SEISHI-BOSATSU

Standing statue. Bronze. Height, 11½ in.

In all probability these companion pieces represent Kwannon and Seishi, but small points of difference in their production seem to suggest that they originally belonged to different groups. The lower part of Seishi's pedestal is a later restoration. If the above-mentioned conjecture is wrong, then the images must have had the same octagonal stand and the same nimbus.

PLATES 101 & 102 KWANNON-BOSATSU

Standing statue. Bronze. Height, 1ft. 11 in.

PLATES 103 & 104 KWANNON-BOSATSU

Standing statue. Bronze. Height, 1ft. 4 in.

The workmanship of these two forms an interesting contrast. The Buddha on their diadem has a double mandorla in one and in the other is installed under an arch. As to their facial features one has a round face with a flat nose and double eyelids, while the other has a long face with a straight nose and single eyelids. Even the personal ornaments seem to have been applied to keep perfect harmony with their thick or slender frame, bearing witness to the careful design in ancient sculpture.

PLATES 105 & 106 KWANNON-BOSATSU

Standing statue. Bronze. Height, 1ft. 11 in.

The large head, slender body and the absence of lines across the neck remind us of the Northern Wei type, but the flowing lines of drapery harmonising well with subtle modelling testify to a high standard of technique unusual with Northern Wei artists. The design of the nimbus with a central octagon made with sprays bound together is frequently seen on the back of Tang mirrors. We may well regard the piece as representing the transitional style from Northern Wei to Tang.

PLATES 107 & 108 KWANNON-BOSATSU

Standing statue. Bronze. Height, 1ft. 4 in.

An exquisite work full of the benignity of the

Goddess of Mercy.

PLATES 109 & 110 KWANNON-BOSATSU

Standing statue. Bronze. Height, 8½ in.

That this image in the Tang style represents Kwannon is indisputable from the presence of Buddha on the head and the water-bottle held in hand. It is very simply worked out and yet is beautiful in its well-proportioned pose. Presumably it dates from the beginning of the Nara epoch. Being a work before the introduction of rigid iconographic rules, it is remarkable for freedom and diversity in treatment.

PLATES 111 & 112 KWANNON-BOSATSU

Standing statue. Bronze. Height, 8½ in.

PLATES 113 & 114 SEISHI-BOSATSU

Standing statue. Bronze. Height, 8½ in.

Undoubtedly these twin pieces were intended for attending deities of Amida. In refinement of pose and exquisite workmanship shown in the nimbuses, pedestals and stands, they may rightfully be called the very best representatives of bronze works of the Nara period.

PLATES 115 & 116 KWANNON-BOSATSU

Standing statue. Bronze. Height, 10½ in.

Here too the diminutive Buddha shows that the deity represents Kwannon. Like the preceding works it is well-proportioned; the drapery is very freely and simply rendered. The charming expression in the face and the suavity shown in the pose speak of a very high standard of workmanship. Probably it comes from the earlier days of the Nara epoch. The treatment of lotus-petals in the pedestal is quite unusual with such small bronze works. The prop of the nimbus is marked with bamboo-like nodes, which, as in similar shafts possessed by Kudara-Kwannon of the Kondō and Nyoirin-Kwannon of the Chūguji, points to the original use of a bamboo pole for such a purpose.

PLATES 117 & 118 KWANNON-BOSATSU

Standing statue. Bronze. Height, 1ft. 11 in.

This image of Kwannon looking older because of its rigid pose dates from much the same time. It bears some resemblance to the wooden statue of the so-called Kokūzō-Bosatsu preserved in the Hōryūji

temple. Narrow and pointed lotus-petals are similar in the two works.

PLATES 119 & 120 BUDDHA

Standing statue. Wooden. Height, 1ft. 5½ in.

It is the only wooden statue in the collection carved out of a single block. We cannot tell what Buddha this represents. It is noteworthy that the folds are engraved in very simple parallel lines. The date is presumably the beginning of the Nara epoch or a little earlier than that.

PLATES 121 & 122 BODHISATTVA

Standing statue. Bronze repousse work. Height, 10½ in.

A very unusual work consisting of two thin plates hammered into relief and nailed together at the projections on either side. Ordinary repoussé works were popular at the time, as is evident from the following plates, but such a specimen is nowhere to be met with. The deity is of the type of the bodhisattvas in Plates 65-68 and has something common with the attendants of Shaka of the Kondō or with Kwannon installed in the Yumedono Hall. The hair, however, is arranged in a very unusual Northern Wei manner.

PLATES 123-126 NIMBUSES

Bronze. Height, (123) 5½ in. (124) 7½ in. (125) 6½ in. (126) 6½ in.

The nimbuses here represented belong respectively to statues shown in Plates 26 & 27, 50 & 51, 69 & 70 and 77 & 78.

PLATES 127-128 NIMBUSES

Bronze. Height, (127) 10 in. (128) 1ft. 1 in.

The first work is undoubtedly a miniature copy of the screen-panel for the Shaka triad of the Kondō in all its original perfection. The image for which it is intended is missing, but the holes on its back, two in the middle and one on either side, show that the image and the screen were originally designed as one of the adornments around the edge of the mandorla of a Shaka triad, as is proved by an extant specimen in the Hōryūji of such a diminutive triad complete with its screen. The perfect coincidence of the Shaka triad's mandorla with the present work

seems to show that the former was originally adorned with flying angels—a characteristic feature of the Northern Wei style exemplified in works of cave-temples at Lungmên, Hônan Province, China. From the inscription on the back it may be dated to the second year of the Empress Suiko's reign (594), very near the time of the production of the Shaka triad itself.

The second piece is likewise a specimen typical of the Northern Wei technique and is lacking in the deities.

PLATES 129-131 AMIDA TRIAD AND PRIESTS

Bronze repoussé works. Height, (129) 1ft. 3½ in. (130) 1ft. 2 in. (131) 1ft. 1½ in.

PLATE 132 AMIDA TRIAD

Bronze repoussé work. Height, 1ft. 2 in.

PLATE 133 AMIDA TRIAD AND PRIESTS

Bronze repoussé work. Height, 1ft. 1½ in.

PLATE 134 TWO KWANNONS

Bronze repoussé work. Height, 11½ in.

PLATE 135 BUDDHA AND ATTENDANT

Bronze repoussé work. Height, 8 in.

PLATE 136 TRIAD

Bronze repoussé work. Height, 1ft. 5½ in.

PLATE 137 ELEVEN-HEADED KWANNON

Bronze repoussé work. Height, 1ft. 3 in.

PLATE 138 KWANNON-BOSATSU

Bronze repoussé work. Height, 1ft. 3½ in.

PLATE 139 KWANNON-BOSATSU

Bronze repoussé work. Height, 10 in.

Repoussé works consisting in hammering out thin metal plates into relief from the reverse side, they were very easily produced in abundance. Though we do not exactly know how they were used, at least they must have been very convenient in handling. It is also unknown whether the art came through Korea or directly from China. As to their type, some represent a single deity, others a group of several deities. The "Shizaichô" speaks of a repoussé work of a thousand Buddhas. It will be seen that there was a time when they could work out almost anything they liked by this method. The purely T'ang pattern represents a group of Amida,

his two attending bodhisattvas and two priests, as is shown in Plates 129-131. The Amida triad with the Seven Buddhas such as in Plate 132 is out of the common. In the specimen reproduced in Plate 133 we notice the Korean workmanship with some T'ang elements. Though much broken, it is a very rare piece with diminutive Buddhas represented above. The fragment shown in Plate 133 very clearly presents Kwannon-like bodhisattvas and a central deity like Amida. We are unable to tell the allusion of such an assemblage, but the work itself belongs to a pre-Nara date. The two deities in Plate 135 are indefinable. The technique used is reminiscent of the so-called Korean manner and has not yet attained perfect finish as may be witnessed in its flat and rather too large pedestal. As to its date it seems to be earlier than the preceding work. The Amida triad in Plate 136 is executed in the Korean style as may be proved by the treatment of the deities and the pedestal. Whether the piece was brought from Korea or was produced in Japan even after the introduction of the T'ang style, it is very difficult to decide. Primarily the Eleven-headed Kwannon reproduced in the following plate was fixed on its back and the two pieces were hung together so as to be worshipped from either side. The present Eleven-headed Kwannon is a very rare piece dating from the beginning of the Nara period. The design of the nimbus is also very unique. Its execution of folds corresponds with that of wooden statues in the earlier days of the Heian period. The Kwannon in Plate 138 executed in the pattern of an attendant in the T'ang triad must have been separated from Amida and Seishi. Three miniature Buddhas in the background are worthy of notice. The Kwannon in Plate 139 seems to have been fixed on a panel of a shrine, though we cannot tell if it was originally produced for such a purpose. The representation of thirty-three Buddhas on the back is very interesting being the earliest expression of the belief in Kwannon's revelation in so many different forms.

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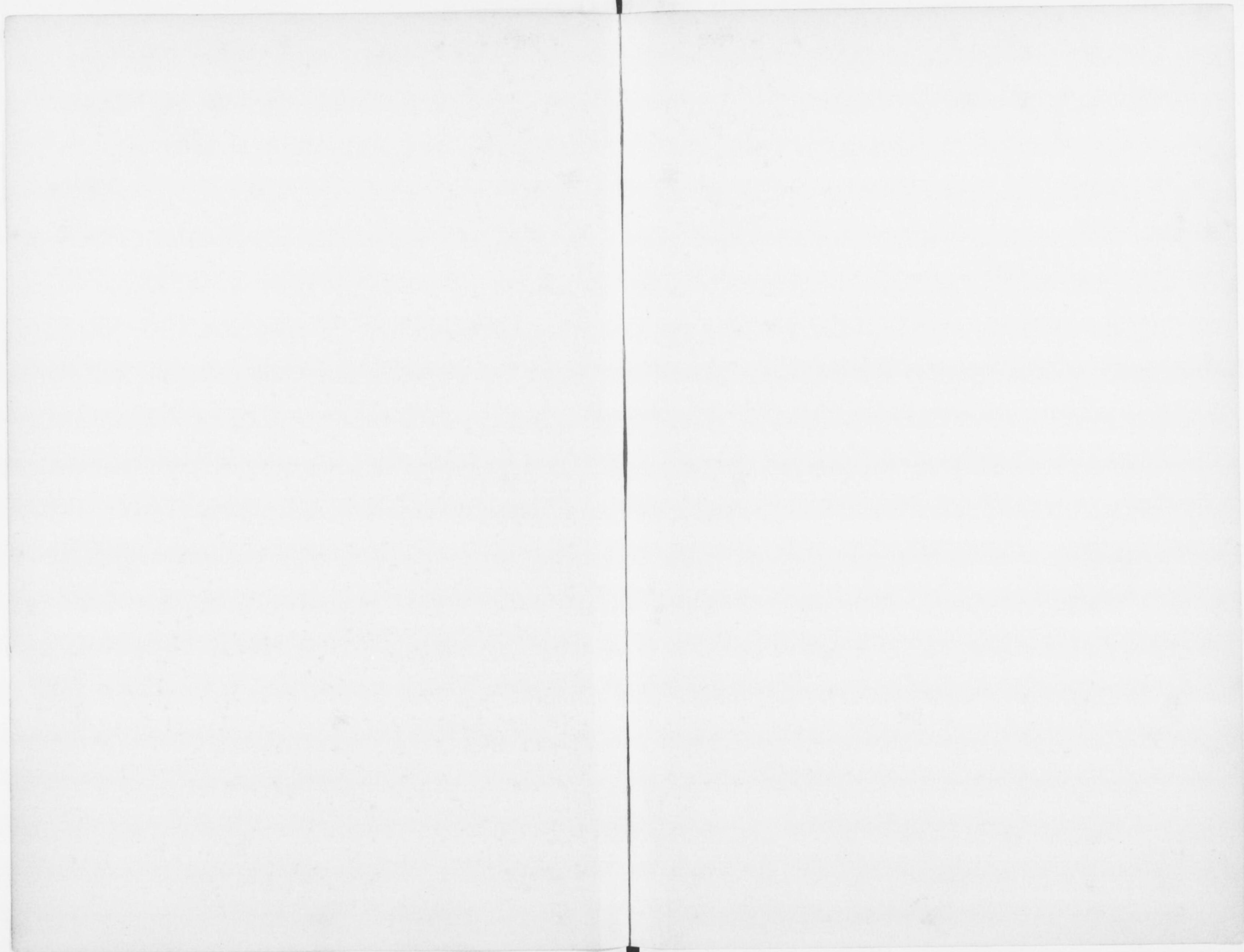
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電話 水戸川三六〇八番
東京二二七二番



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