Chapter VI

Comparison and Influence on
Form, Style and Pattern of Architecture and Fine Arts
with Emphasis on Materials

Introduction
Various Buddhist monuments were materialized around Nara, centre of ancient Japan, within a millennium after the original art and architecture emerged in India. Namely, the Buddhist wooden *pagoda*, originated from *stūpa*, was built at Hōkō-ji (Asuka-dera) at the end of the sixth century A.D. The gilt-bronze great Buddha statue was installed there a little later. The mural painting, derived from Ajantā, solemnized the Golden Hall at Hōryū-ji in the early eighth century A.D. The gilt-bronze Buddha triad images, inspired by the Gupta style, were displayed at the Golden Hall of Yakushi-ji in the same period. The cliff-rock Buddhist images and monolithic stone tower, originated from rock-cut temple, were carved at Rokutan-ji around the eighth century A.D.

It seems to be overemphasized such a contrast that Stone represents Indian culture, whereas Wood represents Japanese culture. However, both the countries have nurtured a rich variety of material traditions, i.e. stone, wood, clay, metal, glass, etc., though major material focused by object, region and period. Hinduism and Buddhism overwhelmed Indian art, so followed by Japan mostly through Buddhism.

Attempt is made to search for the transformation of architecture and fine arts from Indian origin through the influences of intermediate regions to Japan's own creation as an outcome of material culture. Comparative analysis is applied for each category with material resources. Objects are taken mostly from the religious field as major characteristic of ancient architecture and fine arts.
Firstly, the Architecture focuses on the transformation of stūpa into wooden tower with material resources. Then, the Sculpture focuses on the Buddhist image with materials, techniques and styles through its origin, propagation and transformation. The Stone Monuments in Japan manifest a rich variety of stone monuments mostly under Indian influence. The Paintings pinpoint mural painting, tomb mural and maṇḍala. The Patterns pinpoint three popular patterns, i.e. vine scroll, lotus pattern and scales pattern. The Potteries and Terracotta Figurines reveal their uniqueness in common clay artifacts. The Metalware and Glassware highlight their major artifacts with technical progress. Finally, the Influence on Treasures of Shōsō-in and Hōryū-ji emphasizes their global traits of material, design and technique as the terminal of Silk Route.

Architecture

India has nurtured quite a long wooden tradition as suggested even by the Harappan brick-made constructions jointed with timbers for beam and support and most probably upstairs. The Vedic houses were constructed primarily of wood, bamboo and reed. In the Mauryan period also wood was a major construction material. Megasthenes talks of the cities mostly built of wood, wooden palace of Candragupta Maurya and Pātaliputra girded with wooden wall, as evidenced by timber palisade excavated at Bulandibagh. From wood it gradually turned to stone and bricks. The early historic rock-cut temples followed the design of wooden beams though not needed in rock-cut.¹

On the other hand, Japan continued simply the wooden tradition by erecting wooden pillars directly from earthen ground and framing timber beams with thatched roof and mud walls. With the introduction of Buddhism, Chinese-style temple building was started with roof-tiles and wooden pillars erected on footstones. Yet Shintō shrines
and imperial palaces have kept traditional wooden buildings. Sculpture, painting and crafts developed individually to solemnize the interior of grand buildings, while mutually interchanged along artistic trends of periods.

The difference of major materials may have come mostly from the difference of natural and climatic environments. By using same material, India and Japan shared the similarity like wooden towers in western Himalaya, while they found the difference like the entire cave carving of rock-cut temple in India whereas the cliff-rock Buddhist images covered by a frontal wooden hall in Japan.

Materials and Structures in India

Though early Indian architectures consisted of timber and brick, only a few species of trees were available to satisfy the need of straight length. Major suitable trees were Himalayan pine and fir, sal and teak. Sal was used as main structural timber in the North as indicated by its remains excavated at Pātaliputra. Teak was partially used at Caityas in the West. The early rock-cut Buddhist temples were designed with a circular vaulted roof in Caitya where wooden curved rafters have sometimes survived. They were not structurally required but added to emphasize the wooden originals in old forms. For instance, Cave XII at Bhājā has remains of wooden rafters and beams on ceiling. Caitya cave VIII at Kārle has also maintained wooden rafters and a wooden yaṣṭi and chatra on the harmikā of stūpa.

Origin and Development of Stūpa

In Tibet, because of scarcity of timber and chilly weather, people could follow either to expose the dead bodies or to cover them with a cairn of stones. The chörten developed from simple cairn, modified and adopted by the Buddhists in stūpa. The stūpas had
three distinct objectives, i.e. the dedication to the Buddha, the funeral of the ashes, and the monument to be built at a celebrated spot. The structure of *stūpa* consists of *ānḍa*, *medhi*, *harmikā*, *yaṣṭi* and *chatra*. The relic was stored inside a relic chamber in the centre of *ānḍā*. The way of *pradaksinā patha* was set up around *stūpa*, surrounded by railings (*vedikā*) and opened by gateways (*torana*). The original Sānchī *stūpa* was hemispherical in shape with a wooden railing. Later the *stūpa* design developed with several variations in respective regions, e.g. Gandhāra, Āndhra and Sārnāth. A unique *stūpa* dating from the first century B.C. has been found at Nadangarh. It has a polygonal plinth of several terraces with recesses. Its similar type can be seen in Borobudur of Java.

The *stūpa* was developed and propagated through Central Asia, Tibet, Southeast Asia, China and Korea and finally reached Japan, where wooden multi-storied towers flourished. The form changed from a circle to a square and the pedestal grew into a multi-layered base. The wooden five-storied tower has been built up with the roofs supported by slanted rafters in Nepal. The stepped-pyramidal platforms have become the basic architectural tradition in Southeast Asia. The architecture in China has kept the wooden tower tradition. At the end of the second century A.D., a double-storied Buddhist temple with nine *chatras* on top is told to have been built. This structure is regarded as the combination of Chinese tower with Indian *stūpa*. The vertical and straight-line shape and overhanging tiled eaves were adopted by the early Chinese wooden architecture, e.g. the watch-towers (*kan*) in the Former Han, the stone tower at Cave 39 in Yungang and the Great Goose Pagoda near Xian in the T’ang era. The Mahābodhi Temple in Bodh Gayā also contributed to the Chinese style as a goal of pilgrimage. The wooden-towered *pagoda* in China may have derived from Gandhāra, e.g. the miniature *stūpas* of Jaulian and Loriyan Tangai, the wooden multi-layered
architecture erected by Kaniska at Shah-jī-ki-dheri in the first-second century A.D. and the *vimāna* mounting a miniature *stūpa* on top. One of the pillars excavated at Sanghol, of the Kuśāna period, depicts a five-terraced tall shrine capped with conical stone (*stupi*). This artifact is presently exhibited at the Government Museum and Art Gallery in Chandigarh. (Plate IV Figures 7 and 8)

In western Himalaya, only four districts of Himāchal Pradesh have nearly fifty examples of wooden-towered *pagoda*. The *pagoda* style may have been introduced there directly from Indian plains in the first half of the seventh century A.D. The temples are usually built on square plan with roofing in successive two to five narrowing tiers to form canopy on top. The wooden temples in western Himalaya are classified by O.C. Handa into seven types, out of which “Multi-tiered pyramidal temples” represent the *pagoda* style. He points that structurally the *pagoda* should be defined as multi-storied architecture with each story having its own projecting roof. The “Multi-tiered pyramidal temple” is essentially a single-story structure, provided with pyramidal roof and laid in multi-tiers. This style shows a similarity to towers in Japan. (Plate V, Figures 9 and 10)

**Towers in Japan**

In Japan, the tower of Buddhist temple has been regarded as the symbol to solemnize the temple complex as well as the object of worship by installing relics beneath foundation. Structurally, the central pillar is not connected with each layer, the floor is not placed at each layer and timber blocks are jointed together inside vertically or horizontally, which benefits the flexible structure to absorb the frequent shakes caused by earthquakes. The decoration of the front end of eaves produces the grandeur of architecture to appeal the status of temple. The *kumimono* (assembling materials) make
the projection of eaves as deep as possible. It comprises the *masu* to connect beams and crossbeams by pillar and the *hijiki* to absorb the load. The projection of *hijiki* was added up to three stages. The tail-rafter from roof was used as the third stage of *hijiki*. It is told that Daikan-daiji in Fujiwara-kyō erected a nine-storied tower, and Tōdai-ji in Heijō-kyō built twin seven-storied towers reaching the height to 100 metres. (Plate VI, Figures 11, 12 and 13 for typical wooden towers preserved in Nara Prefecture)

The single-layered tower, *Ho-to* (literally treasure tower), was the pure imitation of miniature *stūpa*. It was introduced from China to represent the fundamental principle of esoteric Buddhism, corresponding to the *Prabhutaratna* in the *Lotus Sūtra*. It consists of square basement, hemisphere, roof and ringed pole (*sōrin*). The *Tahō-tō* (multi-treasure tower) is a variation of *Ho-tō* to add one more ornamental floor and roof. It came to be uniquely designed by a round plan on upper layer, while a square plan on lower layer, jointed by an intermediate structure in spherical surface. This style of temple appeared at Mt. Kōya at the end of the Heian period.

The *Gorin-tō* (literally five-wheel tower) is the unique stone monument in Japan. It comprises such five stones as cube, globe, triangular cone, bowl and *gi-hōju* (quasi jewel ball), erected from bottom to top. It symbolizes the five basic elements (*go-dai*) to form the whole universe and creatures, i.e. earth, water, fire, wind and air. The idea of *go-dai* was originated from India, amalgamated with the theory of five actions (*go-gyō-setsu*) in China, and finally came to symbolize the human death and return to the nature. The iconography of the *gorin* translated in Chinese within *sūtras* of esoteric Buddhism may have derived from the outlined drawings of *stūpa* in ancient India. When the image of *gorin* was planned to be shaped with stone in Japan with reference to the iconography, the part of ‘fire’ was modified from the original triangular cone to the slant roof in structural consideration to connect different shapes with stones.
Artistically the Gorin-tô is the original stone monument designed in Japan, neither available in China nor in Korea, as the direct descent from Indian stūpa with the similar purpose as grave. The oldest Gorin-tô with inscribed date has been unearthed at Daigo-ji, Kyoto, dated to A.D. 1085.18

The Dotô (literally earthen tower) is located at Ōno-dera in Sakai, Osaka Prefecture. It is told to have been built by Gyōki in A.D. 727. It comprises a square platform, thirteen layers surmounted by tiles both on roofs and walls, and probably a wooden octagonal building with ceramic multi-rings on top. It is 53.1 metres in width at bottom, 6.0 metres in diameter at top layer, 8.6 metres in height up to the twelfth layer. It was a kind of Buddhist stūpa, but its origin is controversial, i.e. the terraces of Borobudur and temples in Cambodia and Myanmar, the terraced square towers in North and South Kyōngsang Provinces in Korea, or the clay terraces of tiled tower in China. Its overall figure shows a similarity to the Zutô in Nara.19 They are very rare examples to have maintained the tradition of pyramidal terraces in Japan. (Plate VII, Figures 14 and 15)

Rock-cut Architecture

The rock-cut temples in India seem to have been constructed more closely to carving sculpture rather than building architecture. This is ultimately represented by Kailāśa Temple at Ellora. Even stone temples were regarded as the assemblies to pile up numerous sculptures. The mural paintings were also designed as an interior of architecture. Thus the categorization of architecture, sculpture, painting, etc. is cleared away and unified into a single Indian world of beauty.20

About 1,200 extant rock-cut temples all over India are mostly located in Mahārāṣṭra. Chronologically they are divided into two stages, i.e. the early stage from
the third century B.C. to the third century A.D. and the later stage from the fifth to eighth centuries A.D. A group of cave temple structures basically consists of a single Caitya (shrine) and plural Vihāras (monasteries). The origin of rock-cut architecture is controversial. Several theories suggest the relationship with pre-historic rock shelters, mountainous faith, the Megalithic culture in South India, the cave graves of Achaemenian Persia, etc. Most Caitya caves were excavated to copy wooden structural building. They were mainly designed under apsidal plan with vaulted roof, aisles separated from nave by pillars and a solid stūpa at apse. Over doorway appears a large horseshoe-arch window, dominating entire scheme of façade. This window design has been succeeded to the one of Japanese temples. Lomaśa Rṣi cave holds the oldest Caitya plan with a separate stūpa room in the middle of the third century B.C. A complete Caitya plan is found at Kārle and Kānheri. Vihāra cave mostly under square plan consists of a pillared vestibule and a central hall surrounded by rows of small cells. In the later stage the integrated plan of Caitya with Vihāra appeared and a flat roof was taken similarly to Vihāra. This unified plan started at Wai and elaborated at Ajantā, Ellora, Aurangābād and Bāgh. Also two and three-storied structures appeared at Ajantā and Ellora. \(^{21}\)

The architecture of rock-cut temple was propagated and flourished in Central Asia and China. In ancient Japan, however, though most probably introduced from Korea, its influence was limited at minimum in architecture but rather remained in sculpture of Buddhist stone images. Both functions of shrine and monastery were integrated in the Chinese-style wooden temple complex comprising the Golden Hall to display Buddhist images, pagoda to install relics, lecture hall, monks’ residential house, storehouse, etc., being surrounded by corridors with gateways. Yet, some echoes of Indian rock-cut tradition have been noticed in a few structural remains related to magai-butsu (cliff-rock
Buddhist images) from the Nara period onwards, i.e. the erected stone slabs with bass-reliefs surrounding a Buddhist stone image (sekigan-butsu) on three sides and a roof like at Jürin-in in Nara; the slant cliff-rock or shallow cave carving images covered by a frontal wooden hall like at Usuki in Oita Prefecture; and the natural or partially excavated cave carving images like at Izumi-sawa in Fukushima Prefecture. Natural caves and rock shades have been used closely by mountain ascetics for their practices in Shugen-dō.22

Sculpture

Among a wide range of sculptural arts, the Buddhist image is focused with its origin in India, propagation through China and Korea, and development in Japan. Rich varieties of Buddhist images flourished in ancient Japan to fulfill people’s needs with different materials and forms on top of the statues revered at temples. Eventually the Buddhist image became Japanized, being inspired by the Gupta style through T’ang art.

Origin of Buddhist Images

There have been two major theories about the origin of the Buddha image, i.e. Gandhāra and Mathura. A. Foucher suggests that Hellenized sculptors in Gandhāra created the Indo-Greek type Buddha image. He also refers to the Kuśāṇa gold coin engraving the Buddha’s name Boddo in Greek, and the Kaniska’s relic gasket with the seated Buddha image on lid.23 A.K. Coomaraswamy, on the contrary, opines that the traces of aboriginal iconolatry are found in the early figures of Yakṣas and Nāgas, and in general grounds the creation of Buddha figure inclines to presume a priority of Mathurā under the Kuśāṇas. He further emphasizes the direct continuity of the Mathurā type to the
Gupta art, in which the Hellenic element is not traceable. Then, various compromises and supplements have followed. For instance, the Buddha image emerged in Gandhāra at the end of the first century A.D. and in Mathurā at the beginning of the second century A.D. under separate traditions; in Mathurā in the latter half of the first century B.C., followed in Gandhāra at the end of the first century B.C.; in Swat Valley and Kāśmir during the reign of Maues at the end of the first century B.C.; in Chilas near Gilgit with a figure at stūpa comparable to the figures on coins of Maues and Kujula Kadphises, etc. S.K. Gupta generalizes that a similar concept of personified form may have been shared by various schools of art but different styles were represented by different manners. However, more important is the socio-religious motives why the object of worship was changed from several symbols to deified Buddha image. The Buddha image might have been shaped to cope with the missionary expansion to various regions in different languages where visual presentation of image would be more directly appealing, as well as the transformation from ascetic Hinayāna to devotional Mahāyāna to be popularized among various kinds of people who would expect simpler and clearer way of faith by image worship. There were several Buddhist legends about the Buddha image. Namely, during the time when Śākyamuni ascended the heavenly world to preach on behalf of Māyā Devī, King Udayana of Kauśāmbī made the Buddha image by sandalwood. King Prasenajit of Kośāla displayed the Buddha image at a meditation room of Jetavana vihāra in Saheth. Artistically, the Gandhāra school of art represented the Hellenistic realism, e.g. a round lump of hair dress and a deeply engraved skirt line of garments, whereas the Mathurā school of art represented the indigenous and natural strength, e.g. a snail-shaped hair dress and thin garments leading clear body line. Following them, the Amaravati style evolved in the third century A.D. and propagated particularly in Southeast Asia. From the early fourth
century A.D., the Gupta style achieved the highest masterpiece of Buddha image centred in Sārnāth, as a result of harmony with meditative spiritualism, sensual humanism and delicacy of aesthetic sense of India, e.g. garments closely attached to body but without skirt line. Mathurā also perfected its style with well proportional image, flowing and elegant skirt line of garments, etc. The sculptures in rock-cut temples developed under the syncretism between those two styles. Later, Pāla, Orissā, and Pallava arts prospered in respective regions.²⁶

In China, a stone bass-relief of Buddha image has been unearthed from the Rakuzan tomb in Sichuan Province belonging to the second century A.D. The production of Buddha image began in the fourth century A.D. under the strong influence of Gandhāra style. Various cave temples from Dunhuang to Longmen have revealed the gradual change of sculpture styles from the influence of India and Central Asia to the original expression of China. The cave construction is divided into two types, i.e. the wall decorated with clay statuary like at Dunhuang, and the entire wall surfaces carved in relief from a relatively soft sandstone like at Yungang or from hard limestone like at Longmen.²⁷

**Buddhist Images in Japan**

In Japan, the Buddha image has been found in the motif on the bronze mirrors uncovered from ancient tombs. The *sankaku-buchi-butsu-jū-kyō* (triangular-rimmed mirror decorated with Buddhas and beasts), imported from the Northern Wei in the third century A.D., engraves the seated Buddhas with a similar style to Gandhāra and Mathurā. The *gamontai-butsu-jū-kyō* (mirror decorated with geometrical pattern, Buddhas and beasts) from the Western Chin from the third to fourth centuries A.D. expresses three postures of Buddha images, i.e. standing, seated, and seated in thinking
pose with half-cross legs (*hanka-shiyui-zō*), and the motif associated with the life of Buddha. In Tsushima Island located between Kyūshū and the Korean Peninsula, a gilt-bronze Buddha image with the inscribed date of A.D. 453 has been found. The Buddha image was officially brought to the Yamato court when Buddhism was introduced by King Songmyŏng of Paekche in A.D. 538 (or 552). This image was granted to Soga-no-Iname and worshipped at his house in Mukuhara, soon refined as the first Buddhist temple.

The style of Buddhist sculpture made a remarkable progress in association with the influence from the continent, the difference in material and the iconographic ranking. The style gradually became less abstract but more figurative and close to human body. The figures of high-ranking deities required idealization, whereas the ones of lower-ranks required the expression of special functions, i.e. firstly Tathāgata and Bodhisattva, secondly rāga rājā, eight guardians, four generals and twelve guards of Bhaisajyaguru Buddha, and lastly arhat, ten chief disciples and celebrated priests.

The sculptures during the Asuka period were under the influence of the Northern Wei, represented by the bronze great Buddha at Hōkō-ji (Asuka-dera) in A.D. 606 as the first Buddha image made in Japan and the bronze Śākyamuni triad at the Golden Hall of Hōryū-ji in A.D. 623. The Kudara Kannon (Paekche Avalokiteśvara) at Hōryū-ji shows the influence of Gupta style on miniature Buddhas attached to the front of ornamental crown and holding a bottle. The Maitreya Buddha at Chūgū-ji follows the Mathurā tradition under the Kuṣāṇas. In the late seventh century A.D., Dōshō, Buddhist monk of Hōkō-ji, brought back from China the *Samādhi Sūtra* to observe Buddha images, which gave impetus to the local production of Buddhist images. The traits of Asuka Buddhist images are stress on frontality, stiffness and flatness of form, emphasis on symmetry, elongated pattern, isosceles triangle-like shape, disproportionate body, thick dressing,
rather exaggerated drapery, etc. They were mostly made of gilt-bronze.

The sculptures during the Hakuho period were under the influence of the Northern Cipi, the Northern Chou and the Sui, and later the early T`ang. The typical examples are the bronze seated images at Sakura-honbō in Yoshino and at Kaniman-ji in Kyoto. The notable sculptural points are more three-dimensional, well-balanced and with very thin dressing, etc. The crown of Bodhisattva was designed in three-sided head-ornaments with similarity to the one of Bodhisattvas depicted at Ajantā. The majority were made of gilt-bronze. The Gupta arts were propagated into the early T`ang China so that the expression of Buddhist images during the Hakuho period was reflected by the Buddhist arts of India as well as Chinese Central Asia. The early T`ang era reached the zenith of Buddhist art. This Buddhist art created the greatest masterpiece of gilt-bronze image, the Bhaisajyaguru Buddha triad of Yakushi-ji, and the highest peak of Buddhist painting, the mural paintings of the Golden Hall of Hōryū-ji. The Hakuho Japan firmly got in touch with India through Buddhist art.

The characteristics of sculptures during the Nara period are fullness of form, erectness and coercion of body, expression of realistic and sensual attitude, refined and polished representation, etc. Various materials were used as gilt-bronze, wood, lacquer, clay and stone. The typical examples are the bronze seated Buddha at Ishiyama-dera in Shiga Prefecture, the dry-lacquered seated Buddha at Jingo-ji in Kyoto and the bronze standing born-Buddha at Tōdai-ji.30

The Shingon sect of esoteric Buddhism was the dominant element of arts during the Heian period. For instance, the non-human features were introduced in the Buddhist iconography, i.e. multiple faces, eyes, arms and legs, and animal attendants. A group of deities at Tō-ji in Kyoto and Kongō-buji in Mt. Kōya represent the Heian images. They achieved the complete assimilation of continental culture to lead Japanized art. The
images became symbolic and mystic with emphasis on the expression of divine power, the dynamism in style and the strong mode of expression especially in the early period, whereas elegance, softness, effeminate grace and calmness mainly in the late period. Overall, more Indian style and sensual expression were stressed with rich ornateness, elaborate decoration, sound proportion and harmonious composition. During the period, only wood was used in accordance with the diffusion of Buddhism which assimilated the spirit of wood, worshipped from olden times, with Buddhist images.\(^{31}\)

**Materials and Techniques in Japan**

In Japan, the wooden image was mostly made from a single block of wood (*ichiboku*) up to the early Heian period. Later, the assembling technique of separately carved pieces (*yosegi*) to form a complete image was favoured after the completion of technique by Jōchō. This technique is beneficial for avoidance of crack, saving of wooden material, reduction of weight and division of labour for mass production.

Clay was popular as sculptural material in the Nara Period. A core of frame was made of wood, wrapped with rice straw cord, shaped by fine clay, finally painted and decorated with gold leaf. This technique was introduced from China.

For making the dry-lacquer statues, two types of techniques were available. The one technique was called *dakkatsu-kanshitsu*, i.e. hollow dry-lacquer method, used mainly in the early Nara Period. The other was called *mokushin-kanshitsu*, i.e. wood-core dry-lacquer method. They were gilt with gold powder or coloured with bright pigments. They were introduced from China.

For casting bronze, the lost-wax technique was employed. The rough cast image was polished, engraved in fine lines and gilt. The *oshidashi-butsu*, repoussé copper plaque, was produced by placing and hammering copper plate on cast-copper prototype.
The stone images were not so popular in the early period. This is generally because of the limitation of suitable stone whereas the abundance of wood to suit the aesthetic preference of Japanese. Nevertheless, the stone sculpture emerged in the seventh century A.D. and increased a variety from the Heian period in accordance with the popularization of Buddhism.

Indian Influence on Japanese Sculpture

Near Kawara-dera temple in Asuka, numerous tiles with Buddha triad images of the late seventh century A.D. have been unearthed. The central deity, the Buddha seated with two legs pendent, shows a close similarity to the sculpture style in the Gupta and post-Gupta periods particularly from Sarnath. Another tile has been discovered from Minami-hokke-ji (Tsubosaka-dera), south of Asuka, founded at the beginning of the eighth century A.D. It is a small square tile with the Buddha image. The Buddha is attended by a pair of lions and there is a jumping griffin and a barking makara’s head on each side of the screen behind the Buddha. It is the same design as often seen in Ajanta and Ellora caves. The mural paintings at the Golden Hall of Horyu-ji (A.D. c. 690) have turned out to have been copied from some drafts. The outlines of these paintings became identical with Chinese models, which presumably were brought by a Japanese painter Kibumi-no-Hommi (Honjitsu) in A.D. 671. In association with the paintings in Ajanta, there appears full of Indian impression from shapes, colouring and shading of the paintings at Horyu-ji. It suggests that Japanese painters not only copied the Chinese models but also firmly learned Indian method of representing three-dimensional figures on two-dimensional plane through China. On a central statue of Bhaishajyaguru Buddha triad at Yakushi-ji (A.D. c. 688 - 720), there appears the footprint of the Buddha, which is exactly alike the stone footprint in Yakushi-ji, with an inscription dated to A.D. 753.
The inscription records that its original draft was copied in Sārnāth by Wang Xuance, T’ang ambassador to Harṣa. The copy of the first draft was brought to Japan by Kibumi-no-Hommi. Another gilt-bronze statue of Avalokiteśvara in Yakushi-ji is considered to be a contemporary work with the Buddha triad. Observing the change between this statue and Amoghapāśa Avalokiteśvara at Sangatsu-dō hall in Tōdai-ji (A.D. c. 740), the shoulder width of the latter enlarged much. One finds the same change between the Avalokiteśvara at Cave IV of Ajañtā (c. the fifth to sixth centuries A.D.) and the Bodhisattva at Cave X of Ellora (c. the sixth to seventh centuries A.D.). This suggests that Japanese sculptors in the seventh to eighth centuries A.D. knew the change of the style in Indian sculpture correctly. The Amoghapāśa Avalokiteśvara at Tōdai-ji has clear iconographical characters, e.g. tall and thick chignon, a third eye and eight arms, distinctive drapery between both shoulders, and smoother deerskin-like scarf on left shoulder. The whole figure shows a close similarity to the Maheśvara like at Aurangābād caves (c. the sixth to seventh centuries A.D.). This style or iconography was led by T’ang China where both Indian and Chinese styles were syncretized.33

Among the arts of esoteric Buddhism, the twenty-one deities at the Lecture Hall at Tō-ji (A.D. 839) in Kyoto are the most important. For instance, the Brahmā statue of the group proves almost same in iconography as the one at the Elephanta cave (c. the sixth to seventh centuries A.D.). Also a lot of similarities are found between the divinities in Japanese maṇḍala and the esoteric sculptures in Bihār and Orissā. The most excellent example of Indian influence on the ancient Japanese arts is a statue of Ekādaśamukha Avalokiteśvara at Dōgan-ji in Shiga prefecture. The three-headed Maheśvara at Elephanta is reminded of by the big side faces with tall thick topknots. Japanese sculptors contributed to assimilating the Indianized style and iconography as the international fashion prevailed from the fifth to ninth centuries A.D.34
The Indian style in Japanese sculptures was brought through Central Asia, Southeast Asia and China. They were mostly blended with various native styles en route and transformed over a long distance. The Indian style observed in Japanese Buddhist sculpture is a modified Indian style. The Japanese Indian style can be divided into three types. The first type is the extremely obvious Indian style which appeared from the late seventh to the early eighth centuries A.D. It reflects the Indian style which was widely accepted in early T’ang China. The notable extant examples are the Bhaisajyaguru Buddha triad at the Golden Hall of Yakushi-ji, the standing Ekâdaśamukha Avalokiteśvara said to be from Danzan-jinja at Mt. Tōno-mine, and the mural paintings of the Golden Hall of Hōryū-ji. The typical Indian pose with twisted hips appears afresh and body shape dominates over drapery. The second type of Indian style became established in the early ninth century A.D. through the propagation of esoteric Buddhism. The Vajrasattva and Vajra-rāja Bodhisattvas from the Golden Hall of Kongō-buji, the seated Cintāmaṇicakra Avalokiteśvara from Kanshin-ji and a group of images at the Lecture Hall of Tō-ji are typical examples, showing subtle modeling by layering and raising of lacquer on surface. The third type is the Indian style often found in the representation of different body parts of the old esoteric Buddhist images. These images have such Indian elements as connected eyebrows and thick lips in the face, and emphasis on the tribhanga (three bends) pose and spiral-patterned drapery in the body. Many examples of this type can be seen in the images of Avalokiteśvara and Bhaisajyaguru Buddha carved from a single block of wood. There is also a series of images based on the standing Buddha of Seiryō-ji brought from China in A.D. 986, which clearly shows the characteristics of the Gupta style. In conclusion, the Indian style was merged with various styles of Central Asia and China, and further transformed by the addition of Japanese elements.35
Buddhist Images at Yakushi-ji

The Yakushi-ji was first built in A.D. 698 in Fujiwara-kyō and shifted in A.D. 718 to the present place, west of Nara, following a capital shift to Heijō-kyō.36

The central deity, Bhaisajyaguru Buddha, succeeded to the T’ang sculpture under the influence of the Gupta style, as seen in the clear outline of face, the well-balanced proportion, the elastic and rich modeling, the dressing adhered closely to skin, the realistic pattern of drapery, the streaming lines of drooping dressing in front of pedestal, etc. On both sides, Sūryaprabha and Candraprabha Bodhisattvas stand in a pose with head slightly inclined to the central deity, bending waist, rather moving the centre of gravity to the foot on the side of a central deity, relaxing a knee on the opposite side. This style of three bends (tribhanga) originated from India.

The bronze pedestal is also significant in design and pattern. It consists of eight stages in which various bass-reliefs are engraved with different foreign designs, i.e. Greek vine scroll, Persian lotus pattern and lotus petals with double small leaves. On four-sided main faces fourteen demons in total are carved in relief. In the centre of front and rear faces each, a naked demon is crouching to support a tower-shaped and bundled pillar by head and both hands. The crooked legs and fin-like feet create an Indian image of strange being, neither human being nor animal. This demon is said to have originated from the West, and in Gandhāra and Mathurā it became a snake god called VāraYakṣa to sustain the Pure Land. The two curly-haired demons seated at window-like spaces on each side are the Yakṣas living in Mt. Sumeru. In the centre of lower stage on each side, four directional deities are engraved.37 (Plate W, Figures 16 and 17)

Sen-butsu

The stamped brick Buddhist images (sen-butsu) were originated from the Eastern Wei...
in the sixth century A.D. and introduced in Japan in the late seventh century A.D. They have mostly the triad designs of the Buddha flanked by a pair of Bodhisattvas, and also show other group of figures and heavenly beings. They have similar designs to the cliff-rock Buddhist images and the mural paintings of the Golden Hall of Hōryū-ji. They used to be decorated with gold foils or pigments. Under the influence of early T’ang China, a large number of sen-butsu were produced especially during the Hakuho and the Nara periods and decorated brilliantly the inner walls of temples to represent the world of Thousand Buddhas visually as well as worshipped in a single form.38

Hokke-sessōzu dōban at Hase-dera

The bronze plaque of Thousand Buddhas and Tahō-tō (multi-treasure tower) (A.D. 686 or 698) at Hase-dera in Sakurai, Nara prefecture, is a cast bronze plaque with a scene of Śākyamuni preaching a sermon (83 by 75 centimetres in length). In such features as the miniature repoussé Buddha images (oshidashi-butsu) attached to parts of surface, and the engravings of Vajra Viras around the lower edge as the oldest Niō images in Japan, a variety of metalworking techniques were skillfully employed. This artifact visualizes the article of treasure tower of the Lotus Sūtra. When Śākyamuni preached the Lotus Sūtra at Vulture’s Peak, the treasure tower gushed out and Tahō Nyorai (Multi-treasure Tathāgata) admired his sermon, invited him into the tower, and seated side by side with him. Three-storied Tahō-tō in the centre followed a similar style to the sen-butsu of early T’ang under the original design of Indian tower, i.e. the two Buddhas seated side by side at the lower floor, the whole body relic of Tahō Nyorai at the middle floor, the relic casket at the upper floor, and a pair of lions seated on both sides of lotus-patterned platform. Four Tathāgatas surrounding the tower were expressed by the figure with right shoulder kept naked, which also follows an Indian style.39 (Plate IX, Figure 18)
Unchu-kuyō Bosatsu at Byōdō-in

The statues of ‘Bodhisattvas on clouds’ have been displayed at the Hō-ō-dō (Phoenix Hall) of Byōdō-in, Uji, Kyoto Prefecture. Jōchō and his disciples are believed to have sculpted these statues and the seated Amitābha Buddha when Fujiwara-no-Yorimichi built Byōdō-in in A.D. 1053. Each Bosatsu is engaged in a certain activity on a cloud, e.g. being seated quietly with hands jointed in prayer, holding Buddhist artifacts, playing musical instruments or dancing, etc. They are thought to accompany enlightened souls to the Pure Land. They were also referred to as flying apsarases or heavenly beings dancing around the Buddha to praise his virtue. Fifty-two Bodhisattvas at a height ranging from 40 to 87 centimetres are placed on the north or south wall to surround the Amitābha Buddha facing to the east. The prototype of assembled-wood technique (yosegi) is visible at the Amitābha Buddha. The split-and-join method (waritsugi) is suitable for making smaller size of statues. The Unchu-kuyō Bosatsu is a classic example.40

Stone Monuments in Japan

Though stone has been a minor material in Japan, yet a rich variety of stone monuments have been found since ancient times. On the contrary to hard granite, soft and porous volcanic rocks have been overall used for sculpture.41 Under a large influence of Buddhism, stone monuments are categorized into four groups.

1. Stone towers

The multi-layered tower is the combination of Indian stūpa with Chinese tower. The harmikā, yaṣṭi and chatra are refined and installed at the top of tower as a bronze pole with multi-rings and basement. The layers of tower are added by odd numbers, i.e. 3, 5, 7,
9 and 13. The flat plan is basically of square and occasionally of sexangle or octagon. Following the Indian tradition of stūpa, some of stone towers installed the Buddhist images on four sides of the ground floor, but from the Heian period onwards they were replaced mostly by engraving the Siddham scripts. The Taho-tō is rare by stone-make, but its local variation in the Kunisaki Peninsula is unique in an additional lotus base between basement and tower parts, being call the Kunisaki-tō. The Gorin-tō was created from the late esoteric Buddhism in the Heian period, being popularized as grave post and the memorial for individual person as well as for whole graveyard. The Hōkyōin-tō derives from having contained a dhāraṇī inside to praise the piety of relics. It is formed by platform, square, stepped cap with edge ornaments on four corners, and sōrin at the top. Its prototype came from the fact that one king of the Five Dynasties distributed all over China 84,000 sets of miniature tower to contain a sūtra, following the Ašoka’s same number of stūpas.

2. Stone memorials
The monuments for thirteen Buddhas, reciting sūtra, shushi (seeds) in Siddham scripts and pilgrimages; the Kōshin monument to pray for fertility, no-misfortune and prosperity; the tōba (corrupted from stūpa) pole, etc. have been placed at roadside, temple site and graveyard.

3. Stone images
Buddhist stone images were carved in several forms, i.e. line-engraving, bass-relief and high relief engraved on cut-stone slab, natural rock and cliff-rock, and complete sculpted image. The cliff-rock Buddhist images (magai-butsu) are the stone-engravings or bass-reliefs either forming a full deity or an outline of a deity. They are usually displayed in open air, sometimes a small pent roof is attached or a prayer hall is built in front. The stone carvings of the Buddha appeared in Japan as early as the Nara period,
and most examples of groups in relief cut out from living rock began from the middle of Heian period. The Jizō-bosatsu (Kṣitigarbha Bodhisattva), holding a jewel ball (hōju) and a staff to save a soul of the dead from the Hell, has been widely worshipped since the medieval times. It has been often erected as the memorial in a row of six Jizō (Roku-Jizō) at an entrance of graveyard to visualize the role of Jizō to save souls with sufferings in all six paths of reincarnations. It appeared at the end of the Heian period.

4. Facility and equipment

The kekkai-ishi (boundary stone) and the kinsei-hi (monument of prohibition) split a sacred zone from a secular world, often erected at temple sites. The chō-ishi is erected at intervals on the way to temple. The torii (literally bird’s perching) gate is placed mainly at the entrance of Shintō shrine, sometimes at temples and graveyards. Originally it was made of wood, followed by stone-make from the latter half of the Heian period. It shares a similarity to the torana located at stūpa. The koma-inu (literally Korean dog) originated from lion in Mesopotamia as sacred guardian. In India a pair of lions was seated on both sides supporting the pedestal of Buddha image (simhāsana).42

Stone Monuments in Asuka

At various spots in Asuka, south of Nara, there remain unusually shaped granite stones and carved-stone figures. They were made in an odd way, entirely different from Buddhist sculptures.

1. Saru-ishi (monkey stones; 106, 99, 100 and 128 centimetres in height respectively) have been excavated near the mausoleum of Emperor Kinmei. They are popularly called “priest”, “male”, “female” and Sannō-gongen respectively. Three of figures have double faces on both sides. One more Saru-ishi has been found near Asuka. The Jinmen-seki (human face stone) at Kōei-ji and Nimen-seki (double faces stone) at
2. **Shumisen-seki** (2.3 metres in height) comprises three layered stones in a circular cone with holes in the engraved patterns like Mt. Sumeru, surrounding mountains and water-waves. It is identified as garden fixture of fountain, as well as other male-female stone carving (*sekijin-zō*). *(Plate X I, Figures 23 and 24)*

3. **Sakafune-ishi** of Oka (literally wine-boat stone; 5.5 metres east-west and 2.3 metres north-south in length and one metre in depth) is a rectangular-like stone with flat surface. The upper surface has circular and oval indentations connected by narrow and strait channels. In any case it appears that water was carried to the stone by stone conduits and clay pipes, as a row of stones engraving lines like wheel marks (*kuruma-ishi*) has been discovered at a lower place. Around a hill below the stone, stone walls and a courtyard paved with pebbles have been recently excavated. A tortoise-shaped stone and a square stone have been allotted, both cut into a hollow with holes for water stream. *(Plate X II, Figure 25)*

4. **Sakafune-ishi** of Izumi (the east stone with 2.5 and 1.8 metres in length, and the west stone with 3.2 metres in length and 0.5 metres in width) have been uncovered to the west from the former *Sakafune-ishi*. The east stone is shaped like a half-cut pear, carved with a big hollow and channel. The west stone is slanted like a sliding way with channel.

5. **Masuda-no-iwafune** (literally rock-boat of Masuda; 11 metres east-west and 8 metres north-south in length and 5 metres in height) is located at a ridge of mountain, west of Asuka. The upper surface is flat with a shallow trough and two square holes with 1.6 metres on each side and 1.3 metres in depth. *(Plate X II, Figure 26)*

6. **Kame-ishi** (literally tortoise stone; 4.5 metres in longer length, 2.8 metres in shorter length and two metres in height) is a natural granite rock with line-engravings of twin
eyes, bill and fingers of both hands. One theory suggests that it was used to outline the jōri field boundary.

7. Tate-ishi (six monoliths ranging from 1.3 to 2.9 metres in height) are scattered around a small valley of Asuka. They are all natural granite rocks besides a few with a slight engraving in later times. They may be regarded as boundary markers for jōri field, palace or temple site. Various theories have been raised to define these mysterious stone monuments in Asuka, particularly Saru-ishi, Sakafune-ishi of Oka and Masuda-no-iwafune, as listed below.

1. Saru-ishi: the similarity to Moai in Easter Island of Pacific Ocean, the object of phallism, stone-made Haniwa, the origin from the stone figure of Ekizan Miroku-ji in Korea, the griffin from the rear “female” figure looking like a bird with sharp bill, the ritual monuments for Korean immigrants, the boundary stones for “the royal death valley”, south of Asuka, etc. As boundary stone for tomb or temple, the crouching stone man called “monkey stone” is common across pan-Pacific coasts. A few related artifacts are exhibited at Sono Budoyo Museum in Yogyakarta. (Plate X, Figure 22)

2. Sakafune-ishi of Oka: a sort of trough for squeezing the moisture out of rice-wine sediments, the garden fixture of the kyokusui-no-en (literally curving-water feast) with the Sakafune-ishi of Izumi, the appendage belonging to the palace together with tortoise stone and water tank, the ritual spot of Taoism which theologized the gods dwelling at each human organ, the observatory for summer and winter solstices, the equipment to produce lamp-oil in combination with kuruma-ishi, to prepare medicines for making Haoma used at Zoroastrian ceremonies, to refine mercury, etc.

3. Masuda-no-iwafune: a stone base of the monument to commemorate Kūkai who is told to have constructed Masuda Pond, the water clock tower, the astrological observatory, the watchtower of Chinese immigrants, the ritual platform of
Zoroastrianism, the platform of the dead exposed to vultures, the tomb of cremation, the twin graves to contain relics of a couple, the unfinished twin graves to be pulled down to the north from the present position as a similar kind of stone chamber with twin rooms made of a single rock being placed at Kegoshi-zuka tomb nearby, etc.\textsuperscript{44}

From archaeological point of view, \textit{Saru-ishi} can be orthodoxly identified as boundary stones, \textit{Sakafune-ishi} as garden fixture and \textit{Masuda-no-iwafune} as twin graves. However, considering the probable dating from the sixth to seventh centuries A.D. and the different design both from indigenous and Buddhist styles, it will be worthwhile to further search for the cultural root of such an unusual stone tradition as found in Asuka stone monuments all over Eurasia.

\section*{Stone Monuments around Kansai}

Kansai has kept rich stone traditions as central region of Japan throughout its history.

The stone bass-relief of Buddha triad of Ishii-dera, north-east of Asuka, is the oldest extant stone image in Japan during the Hakuhō period in the late seventh century A.D. It is of 1.15 metres in height and 1.5 metres in width. The central deity is seated with two legs pendent under a canopy. The form of Buddha triad suggests some similarity to the one of the \textit{Hokke-sessōzu dōban} of Hase-dera.\textsuperscript{45} (\textit{Plate XIV, Figure 29})

A thirteen-layered rock-cut tower with 545 metres in height is attached to the ruined Rokutan-ji at a ridge of Mt. Nijō, west of Asuka, around the eighth century A.D. The crest of a tufa hill was cut away around 10 metres in width. It may require a considerable imagination to associate this monolith with Kailāśa Temple at Ellora or Masrur Temple in Kangrā. At the site, there remains a line-engraved Buddha triad at a shallow cave and a bass-relief of Buddhist image on other rock. (\textit{Plate X III, Figure 27}) Also at Mt. Nijō just below a pass of Iwaya, one more ruined rock-cut temple during the
Nara period reveals two caves. Three-storied stone tower with platform at a total height of 3.3 metres and a few cliff-rock Buddhist images have been preserved.\(^{46}\)

Around Mt. Kasuga, just east of Heijō-kyō, the moutain asceticism had been popularly practised. The Ana-butsu (Cave Buddhas) at two caves are a group of more than 20 stone images in a half-carving form with inscription dated to A.D. 1155. At Senjin-kutsu (Saint Cave) in Jigoku-dani (Hell Valley), the line-engraving of Buddhist figures of the late Heian period are made on three walls. Further to the east, a thirteen-layered hexagonal stone tower of the Nara period stands at Mt. Kunimi. Probably a similar type of tower may have been erected at the top of Zatō.\(^{47}\)

The Zatō, literally tower of head, is located south of Tōdai-ji in Nara. It is an earthen mound with a square plan of 32 metres each and seven stages with 10 metres in total height. The legend tells that a head of priest Genbō was buried. Actually it was erected as a Buddhist stūpa by Jicchū, a priest of Tōdai-ji, in A.D. 767. One theory suggests that he came from India. Originally it was designed with tiled roofs mounted by stone piles in each odd number of storey and eleven niches to install stone images on each side. Stone images are carved in bass-relief or line-engraving, ranging from 61 to 111 centimetres in height. Iconographically, they are the Buddha triad under a decorative floral canopy, the Buddha triad or more in front of a tower, and the seated Buddha surrounded by a large number of small images.\(^{48}\) (Plate VII, Figure 14)

The Kokuzō magai-butsu (cliff-rock image of Akāśagarbha Buddha) at Kasagi-dera in Mt. Kasagi, Kyoto Prefecture, is carved by line-engraving with 10 metres in height and 8 metres in width. (Plate XIV, Figure 30) It was presumably made by immigrant sculptors from the continent in the Nara period as its style shows a similarity to the one of Yungang rock-cut images in China. Just close to this image, there is the Miroku (Maitreya Buddha) magai-butsu with 20 metres in height and 15 metres in width in the
same period, but only a halo-shaped shallow hollow remains at present.\textsuperscript{49} The Komasaka magai-butsu at Komasaka-dera in Mt. Konze, Shiga Prefecture, is the bass-relief of Buddha triad carved on a granite rock with 6 metres in height and 4.5 metres in width. The central deity is a seated Tathāgata on the Mt. Sumeru pedestal, flanked by a pair of standing Bodhisattvas on the lotus pedestals. Other seven images, either standing or seated, are carved on the side and upper parts of rock. They may have been made in the late Nara period under the influence of Unified Silla.\textsuperscript{50} (Plate X\textsuperscript{IV}, Figure 31) The three-storied stone tower at Ishidō-ji in Higashi-Ōmi, Shiga Prefecture, is the oldest extant stone tower in Japan. According to the Nihongi, Paekche people came to settle in this region and possibly the tower was built by them in A.D. c. 669. It has quite a similarity to the five-layered tower at Jōrin-ji in Puyō of southern Korea. During the Heian period, Jakushō, a priest of Mt. Hiei, went to China to study at Seiryō-ji, where he heard about the legend that one of 84,000 stūpas of Asoka had been buried around the eastern coast of Lake Biwa, north-east of Kyoto. This information was reported to the court, the survey was conducted by the imperial order, a mound was discovered at a top of hill, and finally the tower came to be revealed by excavation. The height of tower is about 8 metres. Beyond three flat separating slabs the uprising shaft is intermittently ornamented with rings, and further a smaller square slab on top.\textsuperscript{51} (Plate X\textsuperscript{III}, Figure 28)

**Stone Monuments around Ōita**

Since the Heian period, the esoteric Buddhist culture under Tendai sect has flourished around Toyo-no-kuni, country of abundance, north-eastern Kyūshū. The notable magai-butsu reaches more than 400 stone images at around 80 sites.\textsuperscript{52} The group of magai-butsu in Usuki is considered the best both artistically and dimensionally. They
were cut out in niches in groups in front of which temple halls were erected. These stone sculptures represent one of the noblest fine arts in the late Heian period. At eight niches in four major groups of sites, there remain more than 60 stone images, e.g. Śākyamuni triad, Amitābha triad and pentad, Thirteen Buddhist images, Mahāvairocana hexad, Jizō and Ten Kings of the Hell. The pilgrims could imagine a whole human life through the change of facial impressions of stone images by walking around those niches as Sannō-zan (childhood), Dō-ga-sako (youth and adulthood) and Hoki (old age). *(Plate XV, Figure 32)*

The refined style of sculpture may share a similar style with the En-pa school of sculpture in Kyoto in the early twelfth century A.D. According to a legend, Manano choja (millionaire) offered massive golds to Mt. Tientai in China for a memorial service of his late daughter. In appreciation of his great donation, a priest visited him all the way from China. As he heard about a story of the Jetavana vihāra at Saheth, he decided to invite sculptors from Kyoto to carve stone images.53

The Kumano magai-butsu at Taizō-ji in the Kunisaki Peninsula comprises the Mahāvairocana Buddha with 6.8 metres in height, three *mandalas* of seeds in *Siddham* scripts and the Acalanātha with eight metres in height rarely in a gentle and compassionate expression of face. These images are dated to the eleventh to twelfth centuries A.D.54 *(Plate XV, Figure 33)*

**Paintings**

In ancient India the art of painting started from the cave drawings in the Mesolithic Age like at Bhimbetka, nurtured in Harappan potteries, developed and completed with the mural paintings at rock-cut temples particularly in Ajantā. In accordance with the propagation of Buddhism, the tradition of mural painting was also brought in the
rock-cut temples in Central Asia and China and the mural tombs in north-eastern China and Korea. The Ancient Japan succeeded to this tradition both in mural tombs and Buddhist arts. The picture scroll (*emaki*) is one of the peculiar Japanese painting forms developed in the Heian period.

**Mural paintings in India**

The mural paintings at the rock-cut temples of Ajantā were drawn in three steps, i.e. white base plastered on wall, rough sketch drawn by black pigment, colours added and finally contour lines marked in black pigment. This technique has been succeeded by the Buddhist painting on silk cloth in Japan. The painting of Cave XVI may have reached the peak of mural painting in ancient India in the fifth century A.D. It emphasized the main object by bright colours and the fine expression of human emotion and character by various painting techniques from multiple angles, condensation and far-and-near effects, etc. Though main theme was taken from Buddhist narratives, Ajantā painting was essentially of secular character. Various scenes in town, palace and residence have provided the visual references to ancient life style as well as art and architecture. The ceilings and pillars were decorated with geometric, floral or figurative ornamentations. Numerous symbols of wealth and fertility appeared.

There remains the rich tradition of mural paintings as well as stucco images at Buddhist monasteries in western Himalaya. The Tabo *Chos-khor*, possibly founded at the end of the tenth century A.D., has kept both structural and cave types. Its mural paintings are stylistically and thematically somewhat similar to the ones of Ajantā. However, Ajantā paintings are drawn by frescoes on rock surface, whereas the paintings in Himalayan monasteries by temperas on structural walls. The *du-khang* (assembly hall) has set up to describe the *Vajradhātu Mandala* as a whole. Nako and Alchi also
hold a similar mural tradition of mandala with stucco images. In association with the mural paintings of the Golden Hall of Hōryū-ji, Ajantā gave a large influence on artistic representation whereas Tabo provides a good reference in terms of technique.

Tomb Murals in Japan

One of the largest contributions of Koguryŏ (c. 37 B.C. - A.D. 668) to the ancient art of Japan was the mural paintings in stone chambers of earthen-mound tombs. They have left abundant tombs around capitals, i.e. P’yŏngyang of North Korea and Ji’an in Jilin Province of China. The contemporary life styles, images, four directional deities, patterns, etc. are vividly depicted.

In Japan, the decorative ancient tombs (sōshoku kofun) flourished in northern Kyūshū from the sixth century A.D. They depicted line-engraving, bass-relief or painting with straight and curved patterns or concentric circles on the walls of stone chamber, grave room or coffin. The Mezurashi-zuka tomb depicts a scene of a boat, guided by a bird perching on a bow, sailing from this world symbolized by the sun to the next world symbolized by a toad.

The Takamatsu-zuka tomb, south-west of Asuka, has revealed the artistic wall frescoes. The tomb was built at the end of the seventh century A.D. The ceiling depicts star constellations and the surrounding walls depict the sun, the moon, four directional deities and earthly attendants to form a miniature universe accompanying the burier to the next world. In contrast with the female portraiture stored in Shōsō-in drawn in line with a uniform thickness in a single stroke, the ones of Takamatsu-zuka were drawn in modulated lines, a brush having been brought to a stop at essential points. This technique and an overall structure of group portraits suggest a large influence of the fresco art of T’ang China. The similar constellation charts have been found at the mural
Mandala paintings

The mandala was drawn on wooden plate or silk cloth, hung on the wall of the Golden Hall at esoteric Buddhist temples for ritual performance. The celebrated examples of both Garbhadhatu and Vajradhatu Mandalas are the ones painted in a gold distemper on purple brocades at Jingo-ji in Kyoto, painted in colours on silk cloths at Tō-ji in Kyoto, and engraved in wooden plates at Mt. Kōya. The prototype of Amida-raigō-zu (picture of Amitābha’s descending to invite souls to the Pure Land) was the Gokuraku-geisetsu Mandara for greeting to a paradise which was created by Genshin, a priest of Tendai sect, at the end of the tenth century A.D. The oldest extant picture of this kind is the Kubon-raigō-zu (picture of nine Buddhas descending for greeting) painted on doors and walls of the Hō-ō-dō at Byōdō-in in Uji. The Seijū-raigō-zu (picture of the Buddha and attendants descending for greeting over Mt. Kōya) at a lower edge of the Taima Mandara brocade at Taima-dera, Nara Prefecture, was a work in advance. As a variation, the picture of Amitābha showing the upper half body over mountains was also popularly drawn. The O-dō (main hall) of Fuki-ji in the Kunisaki Peninsula is the combination between Buddhist architecture and painting art in the Heian period. The hall is built under the typical structural design of Amitābha hall, in which the central deity of Amitābha Buddha is seated on Mt. Sumeru pedestal in inner block, being surrounded by outer block, both with wall paintings. A number of paintings are drawn on wooden walls, pillars and lintels surrounding the Amitābha image, e.g. the Pure Land, Amitābha Buddhas, Sahasrabhuja Avalokiteśvara, and four Thāthāgatas, flanked by Bodhisattvas, rāga rājās and devas and decorated by flower
and cloud patterns. The other examples of Amitābha hall are the Hō-ō-dō of Byōdō-in and the Golden Hall of Chūson-ji in Hiraizumi, Iwate Prefecture, north-eastern Japan.65

_Hiten_

_Hiten_ originated from flying _deva_ or heavenly being, depicted in the epics of ancient India. Gandharva was a deity of the sun, the moon, rainbow, cloud or _soma_, and then became a heavenly musician. Apsaras was a heavenly aqua spirit, dancer or symbol of cloud or mist. Kinnara was a demigod with a half-human and half-animal body like bird or horse, playing a heavenly music with Gandharva. He appeared with a female partner, Kinnari. He or she was figured with wings on shoulders or the back as Eros or Seraph, riding on a bird or Pegasus as super-natural being called _sen’nin_ in Japan, or wearing heavenly dress and feathers as celestial nymph called _ten’nyo_ in Japan. Vidyādhara or Vidyādhari was the flying being in a human form to stay in the middle between the heaven and the earth. From the second century B.C. those figures became engraved with bas-reliefs in a form of male figure, winged body, bird of lower body, or a pair on both sides above Bodhi-tree or _stūpa_, on the railings and gateways of _stūpas_ and rock-cut _caityas_. They appeared in the scenes of the life of Buddha, _Jātakas_ and the sacred spots of worship.66 In a scene of the _Indra-Sāla Guha_ as engraved on bass-reliefs in Bharhut and Gandhāra, the Gandharva, as Deva Pancasikha, songs stanzas with harp, accompanying Indra to visit Śākyamuni who stays for meditation at a cave in the suburbs of Rājagṛha.67 From the second century A.D., a pair of flying _devas_ was engraved on both sides above the Buddha image, wearing only robes in Mathurā, wearing wings on shoulders in boy’s style in Gandhāra, or wearing only waistecloth in young-man style in Āndhra. In the early fifth century A.D. the Gupta style was established, e.g. a pair of flying _devas_ (Gandharva and Apsaras) throwing about flowers
on both sides of the halo of seated Buddha image in Sārnāth, and the bass-reliefs of a couple of flying devas and Kinnara holding a musical instrument on the ceiling of hall at Cave XVI of Ajantā. The ceiling of Cave II of Ajantā in the early sixth century A.D. is painted with a diagram of canopy in concentric circles of a lotus in the centre and boy-style flying devas on four corners. This design pattern was propagated to Japan as seen in the canopies above the image of Acalanātha at Gyoei-dō of Tō-ji and the image of Ekākṣaroṣṇīṣacakrā at Chūson-ji. The design form to allocate boy-style flying devas among lotus patterns was very much favoured throughout the Guptas, Sui and T’ang. A Mithuna-like couple of flying devas became popular also from the late Gupta period as seen at Sondani, Ajantā and Bādāmi.68

The flying deva was assimilated into the Buddhist art in India, impacted by the Hellenic angel image, developed in China in parallel to an indigenous image of sen’nin (supernatural being) and finally flourished in Japan as Hiten. The artistic work of Hiten both in painting and sculpture reached its peak from the seventh to eighth centuries A.D. For instance, in the front picture on the pedestal of Tamamushi-no-zushi (miniature shrine) of Hōryū-ji, a pair of Hiten offering a tray of flowers derived from the flying devas offering a floral crown in Gandhāra through the Northern Wei. In the mural paintings at the Golden Hall of Hōryū-ji, a pair of Hiten on each panel of twenty minor walls has a similarity to the ones at the top of niche in west wall of Cave 321 of Dunhuang in the early T’ang era. Further, Hiten on both sides in the upper part of mural painting of the Pure Land of Śākyamuni on the wall No. 1 has a similarity to the ones of Caves 220 and 332 of Dunhuang in the early T’ang era under Indian influence. In the sen-butsu at Kawara-dera in Asuka, Hiten on both sides flying down to the Śākyamuni triad were reflected by the early T’ang style. In a bronze octagonal lantern made at an opening ceremony of the Great Buddha statue at Tōdai-ji, the Onjō-bosatsu (Musical
Bodhisattvas) are engraved in bass-relief by openwork on four sides, playing flute, bamboo flute, etc., in a plumpy body with winding celestial robe under the influence of matured T’ang art. Finally, Hiten reached the Japanized completion by the Unchū-kuyō Bosatsu at Hō-ō-dō of Byōdō-in in the early eleventh century A.D.69

Patterns

Different patterns represent different ethnic group and region, reflecting on the outlook of world view. Patterns are mainly divided into plant, animal, human figure and geometry. The motif of pattern seems to have derived from an idea to vitalize life-force.70 Various patterns were developed to cope with relevant spaces and materials of artifacts throughout cultural change of periods.

In Japan, from the Asuka to Nara periods, every internal space and implement at temples were filled with colorful and decorative iconographies and patterns. By the early Heian period, Buddhist cultures had amalgamated with the ideas of Yin-yang and Five Elements and Fengshui mostly originated from Taoism. The related patterns were of blue dragon, vermillion sparrow (or phoenix), white tiger and snake combating tortoise. The patterns of sacred animals in China were T’ang-style lion, heavenly giraffe, Pegasus, Twelve Animals, etc. In the late Heian period, patterns inclined to be worldly, nature-representative and photographic rather than ideological, religious and sorcerous.71

Vine Scroll

The pattern of plant derived from Egypt with lotus, Assyria with palmetto and Greece with acanthus. They were designed by continuous and wavy curved line with stem and vine as main axes, rolling in and out, with mixture of motifs of flower, leaf and fruit.
The vine scroll (Karakusa-mon) was created in Greece in the sixth century B.C., grown in Sassanian Persia and Central Asia, finally introduced in Japan in the early seventh century A.D. During the T’ang era in the eighth century A.D., the floral pattern was elaborated decoratively with the combination of gorgeous flowers like peony with leaves to fulfill a whole space of circle. The vine scroll is categorized into palmette, anthemion or honeysuckle, lotus, grape, peony, pomegranate, medallion pattern of imaginary flowers (hōsōge), etc. Overall plant patterns were represented by the palmette scroll in the seventh century A.D., while by the floral scroll in the eighth century A.D.

In India, the vine scroll appeared mainly with the motifs of lotus and grapes, being engraved on railings and gateways of stūpas. The half-palmette type prevailed in Gandhāra under the influence of Hellenism. In China, the vine scroll was introduced at the end of the fifth century A.D., and flourished under the Buddhist art during the Sui and T’ang eras. Palmette, lotus, grapes, flower and hōsōge were frequently used in bronze mirrors, wall paintings of rock-cut temples and Buddhist images. The Karakusa-mon at rock-cut temples is classified into three patterns, i.e. wavy, parallel and linked circles. Further the wavy Karakusa-mon has two types, the one of vine scrolling symmetrically to both sides from the centre invented in China, and the other of one-way scrolling flowed either to the left, prevailed in India and Central Asia, or to the right, prevailed in China. In Japan, the oldest vine scroll is found in a set of metal horse equipment unearthed from the tombs dated to the latter half of the fifth century A.D. The gilt-bronze ornaments at Takamatsu-zuka tomb are engraved in openwork with hōsōge pattern. The symmetrical vine scrolls decorated temple halls and images like on crowns and haloes, whereas the one-way vine scrolls on roof tiles and metal ornaments. The palmette vine scroll is represented by the art of Hōryū-ji in the seven century A.D., while the floral vine scroll and decorative floral pattern by the art of Shōsō-in in the
Lotus Pattern

The lotus pattern (*Renge-mon*) was applied for various monuments and implements in Buddhist art, e.g. halo, pedestal and canopy, bronze bell, round eaves tiles, ridges, rafters, walls, ceilings, stone lid of coffin, stone monuments, etc.\(^7\) It was visualized in various shapes and forms, i.e. flower, bud and pattern of leaves from front view, side view and intermediate form. The ideas of lotus pattern seem to have been accumulated in India. According to the *Mahābhārata*, when Viṣṇu wished to start the creation, a lotus stem grew from his navel and its flower bloomed from which Brahmā was born and created all things. It was centred in the formation of Buddhist art, representing the world of light radiated by the creative energy of the Buddha. The soul passing away from this world is believed to be reborn on a lotus flower in the Pure Land, and the Mahāvairocana Buddha is centred on a lotus in the *Garbhadhātu Mandala*. It is always placed in the centre of halo of the Buddhist images. In India, there remain numerous lotus patterns decorating monuments as well as paintings. For instance, on the capital of Asokan stone pillars, sculpted animals were mounted on the lotus pedestals. At *stūpas*, lotus patterns decorated gateways and railings. At rock-cut temples, large lotus patterns were engraved or painted in the centre of ceiling or canopy above the Buddhist image. In Japan, among the roof tiles installed at Buddhist temples, the round eaves tiles were very popular either with simple lotus petals or compound lotus patterns. The whirl pattern, popular on roof eaves tiles, originated from the lotus pattern with rotating petals in India. In Hōryō-ji, a pair of Bodhisattvas flanking Śākyamuni at the Golden Hall and the Amitābha triad stored at the miniature shrine of Madame Tachibana – those images are seated or standing on the lotus pedestals with stems, appearing as if they grew from...
lotus blooming on a pond. The halo of Guze Kannon (Salvation Avalokiteśvara) at the Yume-dono of Hōryū-ji shows the amalgamation of the world view between India and China through design patterns, as there are two zones surrounding a lotus flower in the centre, i.e. the continuous pattern of S-shaped clouds in an inner zone, the vine scroll with side-viewed lotus flower enclosed by a pair of half-palmette as one unit of design in an outer zone, and the cloud-like flame pattern further outside.74

Scales Pattern
The scales pattern (Uroko-mon) originated from India, with the shape of regular triangle, isosceles triangle or scalene triangle. It may have derived from the scales of fish, serpent or dragon. The successive triangle pattern has a sorcerous meaning, as in Japan a triangular white cloth is worn on a head of the dead for protection from evils. There remains the triangular scales pattern on the vajrāsana throne at Mahābodhi Temple in Bodh Gaya, symbolizing devil-quelling against attack from Māra. Also a large number of triangular patterns are found in the bass-reliefs of haloes and pedestals of Buddhist images and caityas in Gandhāra. In Japan they are depicted in dōtaku bell, tomb murals, sankaku-buchi-shinjū-kyō mirror, etc.75

Potteries and Terracotta Figurines
Potteries and terracotta figurines play important roles for making up the basic cultural chronology through typological analyses like in Jōmon pottery both by period and region together with regional interchange and distributional coverage. Their peculiar forms, shapes and patterns may provide useful hints to grasp human idea and life style.
Potteries in Japan

The designs of potteries in ancient Japan became more uniformed in the course of time, i.e. Jōmon, Yayoi, Haji-ki and Sue-ki stoneware. Besides, the Sansai, three-colour glazed pottery, was initially imported from T’ang China but later made locally.76

The Jōmon pottery is regarded as the oldest pottery in the world as dated to c. 16,500 years B.P. according to one theory with refined radiocarbon dating. It developed various decorative patterns so uniquely by cord-marks particularly in the middle stage around 5,000 years ago. Various types were made, e.g. steam-cookwares, ritual-wares and incense-burners. Several deep bowls were designed with knobs shaping big human face, childish face, raised snake head, snake body, horned owl under whirlpool, flame-like or cloud-of-spray pattern. Various sorcerous patterns were created, e.g. frog, snake, mizuchi (snake-like but four-legged imaginary reptile), half-human and half-frog, salamander, cowry, human face, three-finger hand, baby hand, etc. They may have symbolized fertility, protection, cycle of life, easy delivery, etc.77

Potteries in India

Out of a rich variety of potteries in ancient India, Harappan potteries, PGW and NBPW may have been placed in the essential positions in terms of wide coverage of distribution, variety of styles and patterns, and advancement of quality on top of chronological importance. One of the remarkable points of ancient Indian potteries is mostly a common feature of painted designs and patterns in contrast with the non-painted Japanese potteries besides few cases like red-lacquered Jōmon pottery and the Sansai. The Harappan potteries were mostly red-slipped and painted with motifs in black pigment, some bichrome painted in black outline and white in-filling. They drew geometrical patterns and realistic motifs like human figures, animals, birds, fish,
fish-scales, acacia, pipal leaf, etc. The PGW were painted in black or occasionally in deep chocolate, with simple geometric patterns. The NBPW developed bichrome in combination of black with red, brown or grey, together with geometric patterns. Those designs of patterns or motifs may have expressed symbolic meanings ideologically, religiously or sorcerously, as recognized in Jōmon potteries.  

Clay Figurines in Japan

The Jōmon culture has revealed various artifacts related to festival or ceremony, e.g. dogū (clay figurines), animal or stamp-type baked clay objects, miniature potteries, imitative stone crown or sword, imitative clay objects for stone crown, phallus-like stone rod, gyobutsu-sekki (stone rod possibly for holy object), etc. The dogū is female clay figurine. It was designed with varieties in a naked body, clothes, tattoo, or empty tube just like digestive system, while they have been unearthed mostly in broken pieces. Among aesthetic figurines, most unique are shakō-dogū and shakō-domen (clay figurine and clay mask with snow goggles-like eyes). The shakō-dogū represents a crown-like ornament, big size of horizontal eye lines surrounded by the outline like dragonfly’s eyes to occupy a full space of face, one small hole in the centre of face, mouth omitted, nipples, whirlpool-like clothes pattern and barrel-like trousers. The rituals by using dogū and domen seem to have flourished in north-eastern Japan during the last Jōmon period. The haniwa, clay tubes or figurines, remained available with the rise and decline of the zenpō-kōen-fun (keyhole-shaped tomb) as funerary implements to be erected on and around mounds of tomb. The Nihongi mentions about the origin of haniwa as the substitution for self-immolated people at the death of their lord. The haniwa comprised a large variety of shapes both for protection and provision for the burier in the next world, such as cylinder, umbrella, saddle, armour-shield, house,
boat, ceremonial staff, large sword, imitation of mirror, decorative horse, animal and human figures, etc. The similar clay tradition was found in baked clay coffins and later in *doha* (miniature horse clay models) for ritual purpose.\(^82\)

**Terracotta Figurines in India**

The earliest terracotta figurines in India have been unearthed from the Chalcolithic sites of Baluchistān both in female and animal forms.\(^83\) They are categorized into three types by region, i.e. Kulli, Zhob and Gomal. The Gomal style figurines spread over the northern part of middle Indus River Plain.\(^84\) In the Harappan culture, a large variety of animal figurines were available. The peculiarity of Harappan terracotta figurines was the female figurine probably associated with a cult of Mother Goddess. They were the elaborated full-size figures with a fan-like headdress. Unique is the figurine shaping a mother holding a child from Mohenjo-daro, of which motif shares a similarity with a Jōmon *Dogū* unearthed at Miyata, Hachiōji, eastern Japan.\(^85\) B.B. Lal shows a few terracotta figurines as supporting evidence of the Harappan-Vedic cultural continuance, such as terracotta horses and wheels depicting spokes.\(^86\) From the sixth century B.C., the terracotta figurines became the index both of regional cultures and cultural interchanges among regions, instead of the regional variety of potteries which was declined by the wider distribution of coarser NBPW. There appeared two styles along the Gaṅgā Plain, i.e. Pāṭaliputra type of female figure and Mathurā type of female and animal figures. By the first century B.C., they had become unified by the molded plaque-type.\(^87\)

**Metalware and Glassware**

The Chalcolithic culture flourished in the Indus civilization in the third millennium B.C.
whereas in ancient Japan bronze and iron implements were introduced together from the continent in the fourth century B.C. Attempt is made to trace mineral sources, technical evolutions, artistic representations, regional interchanges, etc.

**Metalware in Japan**

During the Yayoi period, the bronze culture under hunting and dry-field agricultural society in north-eastern China was introduced in Japan through Korea. Those bronze utensils like mirrors, swords, spears, halberds and *dōtaku* (bronze bell) became the ritual objects for worship instead of practical usages. The tradition to worship bronze objects has been succeeded by the Imperial Regalia to authorize the enthronement of *Ten-nō*, such as bronze mirror, iron sword and a *magatama* (comma-shaped ritual jewel). The *dōtaku* was developed towards a larger size with more decorations as prestige item rather than original musical instruments.  

In the Kofun period, various funerary appendages were buried as a symbol of sovereignty. Bronze mirrors were common and important, being imported from the continent or locally made with a variety of designs and patterns. Particularly the *sankaku-buchi-shinjū-kyō* (triangular-rimmed mirror with immortals and beasts), with the inscribed date in Chinese characters of A.D. 239 and 240 under the regnal year of the Wei, is the most important artifact for the identification of dating tombs as well as areal influence under the Yamato Dynasty. The iron sword is also an important artifact to identify the existence and dating of *Ohokimi* recorded in the *Kojiki* and the *Nihongi*.

In the middle stage of the Kofun period from the fifth century A.D., arms, weapons and horse equipment were added in funerary appendages under the strong influence of the horse-riding nomad culture from north-eastern China. At the Fuji-no-ki tomb near Hōryū-ji in the late sixth century A.D., various kinds of gilt-bronze horse equipment,
swords and ornaments have been uncovered to witness the frequent intercourses with Paekche and Silla, i.e. gilt-bronze shoes, crown, sword, saddle, bit, riding-step, gilt-bronze rhombus pendant on a horse’s harness (gypo), gilt-bronze ornament of oval mirror plate (kyô-ban), with various motifs and patterns like lion, elephant, phoenix, dragon, demon and palmette. Attention is paid to various techniques of metal work and design patterns in those implements, such as hairline, thin and deep chiselling method in combination with casting method, and the patterns of banked range of circles, double circles and nanako (minute circular shapes made by hitting down a graver to fill in the blank metal space besides chiselled figures). They resulted from the amalgamation of various metal work techniques and design cultures with China, Korea and possibly other Asian countries.92

Metalware in India

Ancient India was favoured with rich copper sources from Rājasthān, Bihār and Ándhra as major mines. The Harappan culture produced a wide variety of bronze implements and fine bronze figures, such as ‘Dancing Girl’ and a buffalo from Mohenjo-daro; a chariot drawn by two animals with a rider standing on it, an elephant, a rhinoceros, and a buffalo on four wheels from Daimabad, though the attribution to the Late Harappan period is debatable. The Copper Hoard culture represents distinctive bronze implements, e.g. anthropomorphs, antennae swords and harpoons.93 Bronze was used in shaping the images of deities in Buddhism, Jainism and Hinduism, as bronze sculptures flourished during the reigns of the Guptas, the Pālas, the Pallavas and the Colas.94 The colossal bronze Buddha images are represented from Sultānganj, Bhāgalpur, Pāhārpur and Nālandā, which was a centre for bronze-casting in the Pāla School.95

Magadha, the Deccan and the South became the central cultural zones in the Iron
Age, being closely located near the rich iron-deposit areas. The early iron was slag-bearing wrought iron. The wrought iron provided cheaper metal for extensive and general use. However, the quality of iron was really advanced with the carburization brought about by heating and reheating the wrought iron in a charcoal fire during forging. Indian iron, probably wootz, was a highly valued item in the pre-Christian era. Cakes of wootz were exported for manufacturing the Damascus blades. In the post-Christian era, the iron technology excelled in forging a large volume of iron into huge pillars and large beams showing high resistance to corrosion. The classical example is the iron pillar at Meharauli in Delhi in the fourth century A.D., with almost pure iron. An extensive use of large iron beams has been found in temples in Orissa built from the ninth century A.D. onwards, e.g. Sun temple at Konarak and Jagannātha temple at Puri.  

**Glassware in Japan**

In ancient Japan, the production of glassware with imported materials from China started in northern Kyūshū during the Yayoi period. The initial manufacturing method of flint glassware of *kugatama* (cylindrical beads) and *magatama* was shifted to the soda-potash-lime glassware of *kodama* (small beads). At the end of the second century A.D. the soda-lime silicate glass evolved to add more varieties of colours. In the late sixth century A.D. the soda-potash-lime glass declined and flint glass was again distributed. Its local production started at the end of the seventh century A.D.  

The Fuji-no-ki tomb has revealed more than ten-thousand glass beads. The most striking restored artifact is the beaded-hanging-screen-like ornament comprising 4,000 glass beads, 8,000 miniature beads and 70 large and small circular beads, i.e. 27 ranges of 150 beads each allotted horizontally in a row of yeollow and bluish-green colours by
Glassware in India

In ancient India, opaque glass beads and bangles have been found at PGW sites. Later added were bracelets, finger rings, discs and occasionally vessels, cylindrical weights and discs. Technically advanced were bichrome and polychrome objects, gold-foiled bichrome objects, and objects produced of cane glass, molded glass and glass frit. They were made of either soda-lime or soda-potash-lime silicate.

The Indo-Pacific beads are glass micro-beads with an outer diameter ranging less than six millimetres. They were first produced at Arikamedu in the fourth to third centuries B.C. and similar production centres emerged in Southeast Asia in time. By the end of the first millennium B.C. they appeared as grave goods in burials across South India, Southeast Asia, southern China, southern Korea and western Japan at the tombs of the Yayoi period. As S. Gupta emphasizes, this indicates the ancient maritime networks between the Indian Ocean region and East Asia.

Foreign Influence on Treasures of Shōsō-in and Hōryū-ji

The treasures of Shōsō-in and Hōryū-ji have gained the most prestigious status in the world art with their international characteristics largely influenced by India, Persia and China. They are regarded as the result of accumulation of various foreign cultures in Japan across Eurasia.

Shōsō-in

Shōsō-in was built at the grounds of Tōdai-ji in the eighth century A.D. The walls of
building have been assembled by timbers in a triangular shape of section under the azekura style.101

The offerings of the treasures were made from 756 to 758 A.D. About 9,000 items have been preserved in three stores, i.e. the offered items by Empress Kōmyō to the Vairocana Buddha of Tōdai-ji to pray for the blessing of Emperor Shōmu, the ceremonial materials for the eye-opening of the Vairocana Buddha, the related items to the funeral of Emperor Shōmu and Tōdai-ji, etc. The stored materials can be categorized into utensils, musical instruments, dance instruments, game tools, tableware, stationaries, annual function materials, ornaments, clothes, weapons and arms, Buddhist implements, medicines and incenses, and handwritings of calligraphy and documents. They contain abundantly the global characteristics of materials, designs and techniques brought from India, T’ang China, Silla Korea and other Asian regions. The Shōsō-in treasures are really called the terminal of Silk Route. Their international elements are shown by country origin, e.g. the techniques of cut-glass and stucked glass from the East Roman Empire, the styles of the Lacquered Ewer and the Glass Bowl from the Sassanian Persia, the motif in combination with four guardian deities and twelve animals in the White Stone Plates from Scythian design, etc. Some were imported in complete set or made locally by using imported materials.102

Selected items related to India are listed below.

**Raden-shitan-gogen-biwa** (five strings lute of mother-of-pearl and red-sandalwood)

The five-stringed viṇā originated from India as seen in the mural painting of Ajantā. The rear panel sets in mother-of-pearl with floral pattern, and the front panel covers the tortoise-shell on receiving part of plectrum, depicting with mother-of-pearl a tropical palm-like tree and five flying birds on upper side and a Persian-like person riding on a twin-humped camel to play a four-stringed viṇā on lower side, as typical design pattern
of the Sassanian Persia.\textsuperscript{103}

\textit{Torige-ritsujo-no-byōbu} (screen panels with design of lady under tree)

Each one of six screen panels in one set depicts a typical T'ang beauty under a tree, either standing or being seated on a rock. Originally feathers of a Japanese wild bird were pasted on clothes, tree, rock, etc. The composition of a human figure under a tree originated from the motif of Yakṣī under a tree in India as commonly seen in the engravings of railings and gateways at stūpas. The \textit{kadeti} and \textit{shōyō} (cosmetic decoration between eyebrows or on both sides of mouth) depicted on face originated also from the Yakṣī and became in fashion in the T'ang era.\textsuperscript{104}

\textit{Gigaku-men} (gigaku-dance mask)

The \textit{gigaku} is the mask-wearing dance with music which was completed in southern China with western elements from India, Persia, etc. It was introduced by Mimashi from Paekche in A.D. 612, often performed at an intermission of Buddhist ceremonies during the Nara and Heian periods. A team of \textit{gigaku} consists of 23 dancers wearing 14 different kinds of masks, accompanied by a musical band. The \textit{gigaku} masks are made by dry-lacquered wood or wooden carving. The characters appear in order as a guide, a lion dancer, two lion cubs, a lord of Wu as flute player, a fierce and angry looking \textit{vajrasattva}, a \textit{garuḍa}, a devil-faced barbarian from Southeast Asia (\textit{konron}), a lady of Wu, a wrestler, a \textit{Brahman}, an old man, two boys, a drunken barbarian king and his eight drunken barbarian attendants from Persia.\textsuperscript{105}

\textit{Saikaku-no-nyoi} (nyoi of rhinoceros-horn)

The \textit{nyoi} (literally ‘as much as wished’) was originally a tool for raking one’s own back, but later became a solemn implement for Buddhist priests in ceremony. The set comprises the brown rhinoceros-horns on edge, the ivory on joint, the ivory engraving \textit{flower-and-bird} pattern by openwork, the small golden base, the crystal ring, and the
stick with the combination of red and blue dyed ivories by turns with bird-and-flower patterns. The horn and ivory were from India.  

*Sumie-no-dankyū* (bow with picture in Indian ink)

The drawn magicians and acrobats may have been associated with the bass-relief on railing drawing ten-odd men in pyramidal form at Bhārhat.  

Hōryū-ji

Hōryū-ji is regarded as the terminal of Asian cultures brought through Silk Route, as it has preserved numerous artifacts during the Asuka and Hakuho periods, preceding the time of the Shōsō-in treasures. The entasis of wooden pillars at the Central Gateway and the Golden Hall may be recognizable of the Greek influence. The Golden Hall is the oldest extant wooden architecture in the world, originally built in A.D. 607 and probably rebuilt in A.D. 708 - 715. Continuous investigations have counted more than 130,000 pieces of artifacts in total, covering sculptures, paintings, *sūtras* and their stamp blocks, books and documents, roof tiles, *hyakuman-tō*, masks, clothes and musical instruments, etc. Below listed are major items only.

1. Buddhist images: bronze Śākyamuni triad and Four *Deva* Kings at the Golden Hall (the Asuka period), wooden Kudara Kannon (Paekche Avalokiteśvara) (the Asuka-Hakuho periods), bronze Yume-tagai Kannon (Changing-dream Avalokiteśvara) (the Hakuho period), wooden Kumen Kannon (Nine-faced Avalokiteśvara) (from T'ang China), bronze Amitābha triad (the Hakuho period), a group of clay images on four sides at a ground floor of the five-storied tower (the Nara period); wooden *Hiten* (heavenly beings) installed on canopies at the Golden Hall, playing musical instruments on pedestals with lotus patterns engraved by openwork (the Hakuho period); and at Chūgū-ji, next to the Yume-dono, wooden
2. Buddhist paintings: under a large influence of Ajantā as well as Dunhuang, the mural paintings at the five-storied tower and the Golden Hall, consisting mainly of four walls at the hall with three metres and more in height drawing the Pure Land centring Tathāgata inclusive of No. 6 west wall of the Amitābha Pure Land as the topmost masterpiece and eight walls drawing Bodhisattvas by equal painting-lines in width (the Hakuho period); the panel paintings on four sides of pedestal of the Tamamushi-no-zushi (miniature shrine partly decorated with shiny wings of gem-beatles), depicting the previous lives of Śākyamuni like the offering of body to feed tiger kittens by combined techniques of lacquered and mitsuda (oil with lead monoxide) paintings (the Asuka-Hakuho periods); and at Chūgū-ji, the Tenju-koku-shū-chō as primitive mandala of the Pure Land with embroidered figures and patterns (the Asuka period).  

3. The Hyakuman-tō (literally million-stūpas) is a three-layered miniature wooden stūpa with 13.5 centimetres in height and 10.5 centimetres in maximum diameter, in which four kinds of stamped dhāraṇī sūtras have been concealed. The Shoku-Nihongi mentions that after a revolt repressed in A.D. 764 Empress Köken declared to make one million miniature stūpas to pray for peace. They were distributed to ten great temples, but only 45755 pieces have been preserved at Hōryū-ji.  

4. One of the oldest extant Sanskrit manuscripts of Usṇīṣavijayā-dhāraṇī written in the Gupta script has been preserved. This palm-leaf manuscript was brought into Japan in A.D. 609.
and response both for natural environment and cultural impetus, all rooted into human idea and way of life. Indian artistic traditions of architecture, sculpture, mural painting and design pattern were propagated to Japan mainly with Buddhism through China and Korea. Japan assimilated them well to develop its own artistic representations on top of its indigenous features and materials of wood, stone, clay, metal, etc.

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