



LIST OF ILLUSTRATIONS

Eight pages of photographs follow p. 98.

1. Śākyamuni Buddha. Bronze, dated A.D. 338. The earliest dated Chinese Buddhist image thus far discovered. It was made under the non-Chinese dynasty of the Later Chao, whose rulers welcomed the Central Asian missionary monk Fo-t'u-teng. The image represents Chinese efforts to adapt Central Asian prototypes, particularly by severe conventionalization of naturalistic features. Reproduced by kind permission of the owner, Mr. Avery Brundage. Photograph courtesy of Mr. Frank Caro.

2. Mi-lo (Maitreya), the future Buddha. Bronze, gilt. The style is close to that of Central Asian images which were themselves adaptations of Gandhāran models, yet the figure is characterized, in Benjamin Rowland's words, by "a feeling of tremendous exaltation communicated, perhaps most of all, by the great spread and sweep of the outflung robe, like wings unfurled." The inscription (which may possibly be a later addition) dates the figure in A.D. 477 and states that it was made for the benefit of the Empress Dowager and of all living beings; the reference is to the powerful Empress Wen-ming, whose regency saw the consolidation of Northern Wei rule over the north. Courtesy of the Metropolitan Museum of Art, Kennedy Fund.

3. The Bodhisattvas Avalokiteśvara and Mahāsthāmaprāpta. Bronze. The figures are part of a shrine to Amitābha—Buddha of the Western Paradise—made at the pious behest of eight

mothers in 593, shortly after the Sui reunification of China. The Chinese sculptor synthesizes a rich variety of Indian motifs, yet as Laurence Sickman remarks, "the modelling is essentially simple and direct in spite of elaboration of design." The expressions capture the gentleness and compassion of the savior Bodhisattvas. Courtesy of the Museum of Fine Arts, Boston.

4. Eleven-headed Kuan-yin (Avalokiteśvara). Bronze. Period of the T'ang. The figure suggests the graceful opulence and the sureness of touch which characterize the best of Buddhist sculpture in this period of the high tide of Buddhism and of imperial power. Courtesy of the Stanford Museum, The Mortimer Leventritt Collection.

5. Ākāśagarbha Bodhisattva. Wood. One of a set of five such figures brought to Japan from the T'ang capital by the monk Eiun, who was in China during the great suppression of Buddhism and returned to Japan in 847. Now in the Kanchi-in of the Tōji, Kyoto. Ludwig Bachhofer attributes the stiff and lifeless qualities of these figures to the rigid iconographic formulas imposed upon artists by the late form of Buddhism known as Tantrism. In this figure, in contrast to the three preceding figures, the Chinese artist has failed to digest alien elements and achieve his own unity of form. Photograph courtesy of Professor Zenryū Tsukamoto, The Institute of Humanistic Sciences, Kyoto.

6. Lohan in attitude of meditation. Dry lacquer. Dated 1099. Representation of the Lohan—a broad and flexible class of divinities to which the Chinese added at will—conferred great freedom on the artist. It seems likely that the artist Liu Yün (who made this figure for a donor called Ch'iang Sheng and for the spiritual felicity of Ch'iang's children) used as his model a contemporary monk, perhaps of the Ch'an school. Courtesy of the Honolulu Academy of Arts.

7. Kuan-yin (Avalokiteśvara). Wood. Early Ming dynasty, dated 1385. The autumnal splendor of Chinese Buddhist art is suggested. The base of "natural" stone or wood so favored in figures of this type, though it has some Buddhist canonical authority, clearly reflects the influence of the Taoist cult of the natural. Such combinations are found in painting as well as in sculpture. Courtesy of the Metropolitan Museum of Art, anonymous gift in memory of Mr. Edward Robinson, 1953.

8. Mi-lo (Maitreya). Wood. Twentieth century. Although vulgarization of the Buddhist pantheon began early in response to the interests and demands of folk believers, figures such as this have come in recent times to be *the* representations of Buddhism in the general consciousness. The rosary in the right hand and the attenuated ear lobes link the piece to its Buddhist ancestry. But the total effect no longer suggests spiritual grace or aspiration but rather gross jollity and the satisfaction of fleshly appetites. Courtesy of Mr. Ching-hua Lee.