

## **YAN, Zhixiang. The Reception of Tang Sculptural Style in the Daian-ji Temple Jūichimen Kannon Sculpture: A Comparison with The Jūichimen Kannon at Shinpuku-ji Temple**

The nine sculptures enshrined at Daian-ji Temple and the late Nara period sculptures at Tōshōdai-ji Temple are well-known early period images made of coniferous wood. It is widely believed that the wooden sculptures of Daian-ji Temple were created under the influence of the wooden sculptures at Tōshōdai-ji Temple. However, due to the differences in technique and style between these two sculptural groups, opinions have recently surfaced that call attention to the originality of the Daian-ji Temple sculptures and questions to what degree the Tōshōdai-ji sculptures actually influenced them. This has led to a reassessment of the Daian-ji sculptures.

In this thesis, I will focus on the Jūichimen Kannon (Ekādaśamukha) sculpture enshrined in the Main Hall of Daian-ji Temple. In particular, this thesis will focus on the close relationship between this sculpture and the Jūichimen Kannon sculpture (8<sup>th</sup> century, Tang dynasty) at Shinpuku-ji Temple in Yamaguchi prefecture, which has not been discussed in previous scholarship. I will focus on both the formal and stylistic details to reconsider the position of the Daian-ji Temple Jūichimen Kannon within the history of Nara period sculptures.

In terms of the formal details, I focus on the jewellery, such as the chest ornament and the upper arm bracelets; the form of the clothing, specifically the lower-body drapery; and the pedestal. Firstly, it is discernible that the Tōshōdai-ji Temple images have jewellery similar to the Daian-ji Jūichimen Kannon sculpture. In contrast, many formal details present in the Daian-ji Jūichimen Kannon sculpture, which are not seen the Tōshōdai-ji images, are very similar to those of the Shinpuku-ji Jūichimen Kannon. In regard to the clothing, I point out that the clothing of the Daian-ji Jūichimen Kannon is strikingly similar to a new form of clothing seen on the Jūichimen Kannon sculpture at Shinpuku-ji Temple and the image traditionally identified as Shuhō-ō Bosatsu (伝衆宝王菩薩) at Tōshōdai-ji Temple. Furthermore, it has been suggested that the form of the clothing of the Daian-ji Jūichimen Kannon sculpture is closely related to that of the Tōshōdai-ji Jūichimen Kannon. Finally, regarding the pedestal, I suggest that the Daian-ji Jūichimen Kannon was influenced not only by late Asuka period sculptures, but also by Chinese Tang dynasty sandalwood sculptures such as the Shinpuku-ji Jūichimen Kannon. In short, I show that the wooden sculptures of Tōshōdai-ji Temple do not clearly display any formal details which could have preceded those of the Daian-ji Jūichimen Kannon.

In terms of the style of the Daian-ji Jūichimen Kannon, I focus on the expression of the body, the profile view, and the clothing. The gentle modelling of the slim body with a narrow torso, the natural expression of the clothes, and other features inherit the realism of early 8th century sculptures. On the other hand, the severe facial expression indicates that the Daian-ji Jūichimen Kannon was affected by the new sculptural style that appeared after Ganjin (鑑真「688~763」) came to Japan in 754. In addition, it is discernible that the side view and the step-like garment folds of the Daian-ji Jūichimen Kannon are similar to those of the Shinpuku-ji Jūichimen Kannon. Considering that the sculptural style of the Daian-ji Jūichimen Kannon is based in 8th century realism, it seems reasonable to assume that it was created by a craftsman who belonged to a government-run studio.

In short, the formal details of the Daian-ji Jūichimen Kannon sculpture were likely modeled after those of the Shinpuku-ji sculpture and other Tang sandalwood sculptures. The style is based in the realism prevalent in sculpture at that time, but it also incorporated certain features of the new sandalwood sculptural style. Both the Tōshōdai-ji sculptures and the Daian-ji Jūichimen Kannon were directly influenced by Tang sandalwood sculptures around the same time; that means the Daian-ji Jūichimen Kannon sculpture can be positioned at the forefront of Tang sculptural style reception in Japan. However, even though the Daian-ji Jūichimen Kannon has similarities to the Tōshōdai-ji wooden sculptures, it still displays a unique acceptance of Chinese stylistic features. It was related to Daian-ji's strong internationality in the Nara period, and the close relationship between Ganjin and the monks at Daian-ji Temple.