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**“Stuffed Buddhas”: Buddhist Sculpture, Interior Objects, and Iconic  
Images in Japan**

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Consecrated icons (J. *reizō* 靈像)  
Image (Ch. *xiang* 像; J. *zō*)

“Opening the eyes” of the image (C. *kaiyan* 開眼; J. *kaigen*).

As long as an “Eye-opening” has not yet been performed on an icon of wood or stone or in painted form, it is still to be regarded in the same way as inanimate plants or wooden substances. But after the main priest has consecrated the image by dotting in its eyes and has bestowed the force of grace (*kaji riki*) unto it by means of *mudras*, *mantras*, and meditative vision (*kan’nen*), the now dignified wood substance or the plain woven material [of the painting] has merged inseparably with the “original [absolute] substance” (*hontai*) of the depicted deity, even though the priest has in no way affected a change in the [basic material], [i.e.] the wood, the clay or the stone. [Edo period commentary on Kūkai’s “Account of the Secret Treasury” (*Hizōki*). Quoted in Brinker, *Secrets of the Sacred*.]

Religious merit/blessings (J. *kudoku* 功德)  
Making offerings (J. *kuyō* 供養)

Objects deposited in images; dedicatory objects (J. *zōnai nōnyūhin* 像内納入品).  
Sūtra deposited within images (J. *tainai kyō* 胎内經).

Dedications (J. *gammon* 願文)

I pray that, beginning with my mother in this life and including all sentient beings, all may long avoid rebirth in a woman’s body and quickly attain enlightenment. I also pray that I might long avoid rebirth as a woman, and that, [due to the merit of] the Buddha’s teachings, I might not conceive evil thoughts, meeting with the teachings again and again in life after life, rebirth after rebirth. I wish a million times that the Dharma may last long, spreading joy to others. The novice Shinmyō, 1<sup>st</sup> year of Hōji (1247). [Quoted in Hank Glassman, “The Nude Jizō at Denkōji: Notes on Women’s Salvation in Kamakura Buddhism.” *Engendering Faith: Women and Buddhism in Premodern Japan*, ed. Barbara Ruch (2002).]

Karmic bond registers (J. *kechien kyōmyō* 結縁交名)

Interior inscriptions (J. *zōnai meibun* 像内銘文)

Images deposited within statuary (J. *nōnyū butsu* 納入仏); “Body interior Buddhas” (J. *tainai butsu* 胎内仏); “Sheathed Buddhas” (J. *saya butsu* 鞘仏)

*Seiryōji Shaka*. 清涼寺式釈迦如来像 Chinese, Northern Song dynasty, 10<sup>th</sup> c.

Sandalwood with traces of gold, lacquer and various objects inserted within the statue. H: approx. 2 m. Said to be a copy of a statue at the monastery Kaiyuansi.

Also known as the “Auspicious Icon of Shaka” (*Zuizō Shaka* 瑞像釈迦).

King Udayana 優填王, ruler of Kauśāmbī, and the “Udayana Buddha Icon”  
“Carved by Zhang Yanjiao and his younger brother Yanxi of Taizhou in the land of Song [China].”

“Buddha’s Five Organs” (*Gozō roppu* 五臟六腑).

Chōnen 喬然 (938-1016), Japanese monk affiliated with the Nara monastery Tōdaiji 東大寺. Traveled to China 983-986.

Unkei 運慶 (1151-1223), *The “Cosmic Buddha,” Dainichi nyorai* 大日如来 (Mahavairocana). Wood, lacquer, gold, color. H: 66.1 cm. Shinyo’en.

Unkei 運慶 (1151-1223), *Ichiji Kinrin* 一字金輪像. Late 12<sup>th</sup> c. Kōtokuji 光得寺, Tochigi Prefecture. Important Cultural Property.

Five-ring/element Pagoda (*gorintō* 五輪塔)

Stūpa (pagoda; J. *tō* 塔) and relics (J. *shari* 舍利)

Sūtra Mounds (*kyōzuka* 經塚)

Secret Buddhas (*hibutsu* 秘仏)