

**The “Self” Confronting the “Others”:
A Study of the Process toward Japanese Original Artistic Production of the
Hakuhō Period — Focusing on the Dōjigyō Icons —**

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1. Introduction

The word *dōjigyōzō* (童子形像) is a term which refers to that icons presenting boyish traits. In Japan, it is a phenomenon that occurred during the second half of the 7th century, for a span of almost forty years, and suddenly disappeared.

My essay will focus on this category of icons brought into existence by religious, diplomatic and commercial relations between Japan seen as the “Self”, and China and Korea, here considered as the “Other”.

In order to understand this phenomenon, firstly, I will give the outline of the historical background and of the diplomatic relations in Japan during the second half of the seventh century.

Then I will define the term *dōjigyōzō* according to the doctrine with reference to Japanese icons. However, since the definition of *dōjigyōzō* given by the doctrine is too vague, I will try to give a definition to determine more clearly what icon can be considered *dōjigyōzō* in Japan.

Further, I will tackle the issue of the Chinese *dōjigyōzō*, presenting significant examples to demonstrate that the Japanese *dōjigyōzō* do not derive their style from Chinese icons. Moreover, I will question the origin of their iconography suggesting the possibility that they could have been influenced by figures such as ghanas dwarfs or yaksas related to Indian art.

Finally, I will examine the production of the *dōjigyōzō* in the Korean peninsula, revising the role of Koguryo and trying to demonstrate that this kingdom played an important role in the transmission of the *dōjigyōzō* facial features to Japan.

2. Historical Background and Diplomatic Relations in Japan during the Hakuhō Period

At the dawn of the Hakuhō period, emperor Kōtoku (645~654) ascends the throne, the Soga clan falls from power and the Taika reform becomes effective. The fall of Paekche and Koguryo under Tang and Silla forces brings to the reunification of the Korean peninsula under the latter, the arrival of more than one hundred Tang prisonersⁱ and massive exiles of Paekche people to Japanⁱⁱ.

With regard to the foreign politics, it is attested a diminution of Japan’s oversea influence along with a withdrawal in its foreign policy. In fact, as for the Sino-Japanese relations, we know from the texts (*Nihonshoki* 日本書紀 and *Samguk Sagi* 三国史記) that they take an inward turn when Yamato’s embassies to Tang

China are suspended and the contacts limited after the defeat at Baekgang River (663): Japan embassies to Tang, started in 630 and come to a halt in 670 when Japan sends no more official envoys to Cina until 701. This does not mean that there are no more contact at all, but during this period, the direct influence of China on Japanese cultural development is softenedⁱⁱⁱ.

As for the diplomatic policy toward Silla, not all the relations are severed. However, judging from the number of embassies sent from Silla to Japan, we can infer that the former was more interested in the latter rather than the opposite.

As for the other two Korean Kingdoms, from the Taika reform to the end of the century, we can count fifteen embassies from Koguryo, in particular between 671 and 682 an embassy is recorded almost every year. From Paekche eighteen embassies are sent to Japan and between 645 and 669 one almost every year^{iv}.

3. Japanese *Dōjigyōzō* : Characteristic Features and Classification

3.1 The Category of *Dōjigyōzō*: Definition Given by the Doctrine and Some Representative Examples

The expression *dōjigyōzō* literally means “icon with child traits”. However, what does it mean more specifically? When it comes to giving a definition of which icon can be considered a *dōjigyōzō*, the doctrine does not give a clear definition. The result is that this category has virtually almost no boundaries and it needs to be narrowed. Therefore, after showing the general opinion of the doctrine I will try to set more specific requirements to clarify it.

Firstly, I will list a series of requirements that appear in the texts of the doctrine and that scholars often use to decide upon the nature of *dōjigyō* of an icon.

1. Both of face and body have child’s features and are cute (*kawairashii*)^v or mischievous(*yancha*)^{vi}
2. The nose is little, and lips and mouth are cute.
3. Double eyelids can be engraved to soften the facial expression (but it is not mandatory).
4. The eyeline and the line of the eyebrows can be separated by a huge distance.
5. The face can be round or oblong.
6. The body and the head are realized in a ratio of four to one (but also three to one or five to one are possible) so that the head seems too overly big for its body.

Then, according to the previous requirements, I will list the most representative icons considered *dōjigyōzō* by the doctrine: As we can see from the list below, icons very different from each other could fit this category.

1. The two standing Guanyin housed in the Treasure Hall of the Hōryūji and originally thought to be placed under the eastern canopy in the Hōryūji Main Hall ^{vii}[Fig.1a – 1b].
2. The apsaras attached to the canopies in the Main Hall of the Hōryūji temple (central and western canopy)^{viii} [Fig. 2].

3. Four out of the Six Guanyin (Rokkannon 六観音像) housed in the Treasure Hall of the Hōryūji.^{ix} [Fig. 3a-d].
4. The bodhisattva of the Kinryūji temple^x (金龍寺) [Fig. 4].
5. The following bronze icons in the collection of the Hōryūji Treasures 法隆寺献納宝物 (from now on H.T)^{xi}: N.153, N.179, N.188 [Fig. 5-6-7]; N.168^{xii} [Fig.8], N.174, n.176^{xiii} [Fig. 9, 10], N.175^{xiv} [Fig.11], N.159^{xv} [Fig.12] and N.191^{xvi} [Fig.13].
6. The yakushi nyorai of the Kentokuji temple (見徳寺)^{xvii} [Fig.14].
7. The bodhisattva of the Kanshinji temple (観心寺) (considered an extreme example of *dōji*)^{xviii} [Fig.15].
8. The yakushi nyorai of Iōji temple (Niigata)^{xix} [Fig.16].



[Fig. 1a, b: Two Guānin, bronze, h.:54,5cm, 54,1cm, 7th c., Hōryūji Treasure Hall, (*Nihon Bijutsu Zenshū* 2 (2012). Tōkyō: Shōgakukan)]



[Fig. 2: Apsara, wood, 49cm., 7th c., Hōryūji Golden Hall, (*Nara Rokudaiji Taikan* 4 (2001). Tōkyō: Iwanami Shōten)]



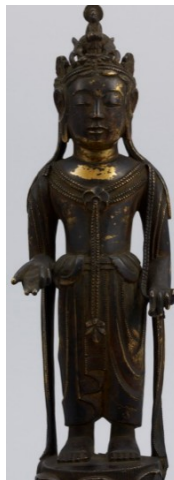
[Fig.3a, b, c, d: Rokkannon (from left to right: Kannon h. 86.9cm, Seishi h. 86.0cm, Fugen h. 83.9cm, Monju h. 85.7cm), wood, 7th c., Hōryūji Treasure Hall (*Nara Rokudaiji Taikan 4* (2001) and *Nihon Bijutsu Zenshū 2*. (2012))]



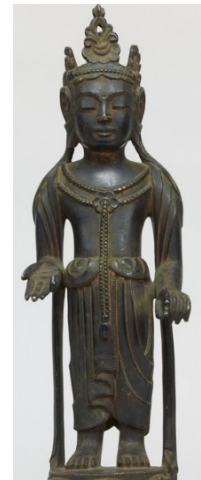
[Fig.4: Bodhisattva, h.47.6cm, wood, 7th c., Kinryūji temple (*Nihon Bijutsu Zenshū 2* (2012))]



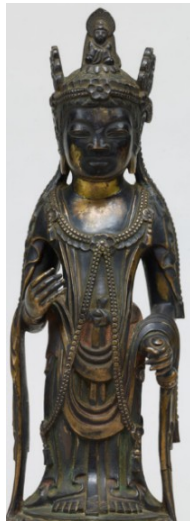
[Fig.5:N.153, h.29.7cm, bronze,7th c.]



[Fig.6:N.179, h.30.0cm, bronze, 7th c.]



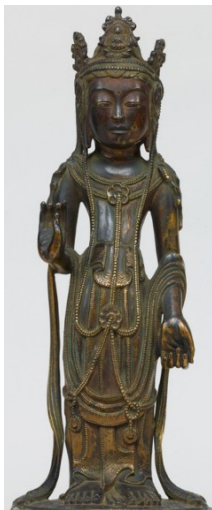
[Fig.7: N.188, h.29.7cm, bronze,7th c.]



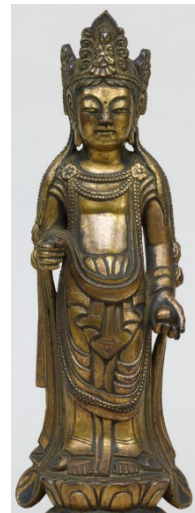
[Fig. 8: N.168, h. 34.8 cm, bronze, 7th c.]



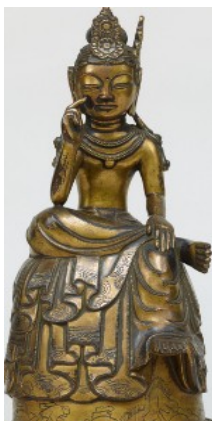
[Fig. 9: N.174, h. 26.4 cm, bronze, 7th c.]



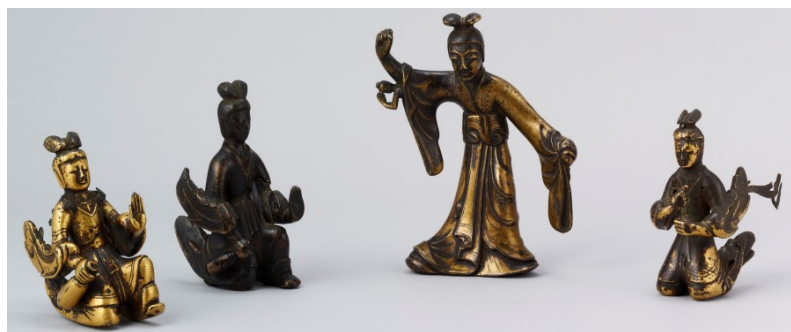
[Fig.10: N.176, h. 29.5 cm, bronze, 7th c.]



[Fig.11: N.175, h. 30.3 cm, bronze, 7th c.]



[Fig. 12: N.159, h. 21.8 cm, bronze, 7th c.]



[Fig. 13: N.191, Maya Bunin h. 16.5 cm, Apsaras h. 11.5~13.0 cm, bronze, 7th c.]

[The pictures of the *Kennōhōmotsu* belong to the website of the Tōkyō National Museum where the statues are housed:
http://www.emuseum.jp/result?mode=detail&d_lang=ja&s_lang=ja&class=12&title=&ce=®ion=&era=¢ury=&ctype=&owner=&pos=41]



[Fig. 14: Yakushi nyorai, wood, 7th c., Kentokuji, (Special Exhibition, *Butsuzō Tōzen-Ise Iga soshite Higashi he.* (2003))]



[Fig. 15: Pensive Bodhisattva, bronze, 7th c., Kentokuji, (Hana Hiraku Bukkyō Bijutsu (2015) and Murata S. (2003))]



[Fig. 16: Yakushi nyorai, bronze, 7th c., Iōji (Niigata), (*Kondōbutsu no Miryōku – Chūgoku • Chōhantō • Nihon.* Tōkyō: Ribun Shuppan (2003))]

3.2 Japanese *Dōjigyōzō*

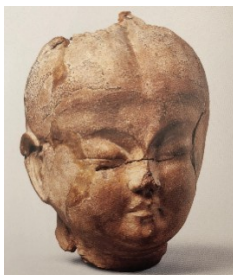
After having explained the position of the doctrine I will make further considerations and I will define what icon can be considered a Japanese *dōjigyōzō*.

Consideration n.1: Firstly, I would like to stress the fact that no sources dating back to the Hakuho or Nara period mention the word *dōjigyōzō* with reference to the listed icons. The label *dōjigyōzō* (or *dōgandōgyōzō* 童顔童形象) started to be used later by the doctrine, so we cannot know for sure if the sculptor created these icons trying to imitate the figure of a child. I have searched for sculptures of children belonging to the Hakuho period and I have found some figurines of clay, representing children, excavated from

the remains of the Yukinodera (Shiga prefecture, Ōmi-Hachiman city) [Fig.17]. They are quite realistic, they do not resemble the *dōjigyōzō* icons produced in Japan^{xx} and their model can be traced back to sculptures or figures which appear on wall paintings during the Northern Qi or Sui Dynasty. Therefore, there is no apparent connection, in the artistic field, between the figure of children and the so called *dōjigyōzō* in Japan.

Consideration n. 2: Among the icons considered *dōjigyōzō* by the doctrine, a group emerges for having common characteristics: H.T. N. 179 [Fig. 6 (detail)], N. 188 [Fig. 7 (detail)], N.176 [Fig. 10 (detail)], the Yakushi nyorai of Iōji temple in Niigata [Fig. 16 (detail)], the bodhisattva of the Kinryūji, the apsaras of the western canopy of the Hōryūji Main Hall [Fig. 2 (detail)], and four out of the six Guanyin of the Hōryūji temple [Fig.3c]. They all display the same characteristics: the line of the eyebrow is distant from the eye line, the eyes are almost close and bulging, the nose is straight with marked nostrils, the line between the nose and the mouth is marked and they present what I call a gourd-shaped face (ヒョウタン状の顔) or peanuts-shaped face which is the most evident element that distinguishes them from the other icons. The gourd-shaped face starts with a wide forehead, narrows at the level of the eyes and widens again at the level of the cheeks or at the level of the jaw. In each case the head is one third-fourth or fifth of the body and gives the impression of being overly big for their shortened body. If we put together all the above-mentioned characteristics, the general appearance does neither recall the appearance of an adult nor resembles the realistic image of a child (as the heads excavated at the site of the Yukinodera do); it is more like they have been intentionally deformed to create an image of an idealized young being. I think that just this group can be considered Japanese *dōjigyōzō*, while the others can be considered icons with shortened traits and whose style is based on Chinese models. To this group I would add Gakkō [Fig.18], one among the Rokkanon, that instead has been classified by the doctrine as adolescent and therefore excluded from the category of *dōjigyōzō*. As for the Yakushi nyorai of the Kentokuji, its face can be considered a perfect example of Japanese *dōjigyōzō* but its body it is not shortened, so it cannot be considered as a *dōjigyōzō* but more as its variant. As I will try to demonstrate in the chapter about the Korean *dōjigyōzō*, we can trace back their facial features (not the idea of *dōjigyōzō* in itself) among the icons produced in the kingdom of Koguryo.

Consideration n. 3: the remaining icons, which also are representative of the short-legged and unbalanced statues of the Hakuho, cannot be considered as *dōjigyōzō*.



[Fig. 17: Child's head, clay, excavated from the Yukinodera, Ōmi-hachiman, Shiga Prefecture, (*Hana Hiraku Bukkyō Bijutsu* (2015))



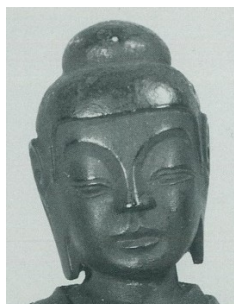
[Fig. 6 (detail): N.179]



[Fig. 10 (detail): N.176]



[Fig. 7 (detail): N.188]



[Fig. 16 (detail): Yakushi Nyorai of Iōji temple (Niigata)]



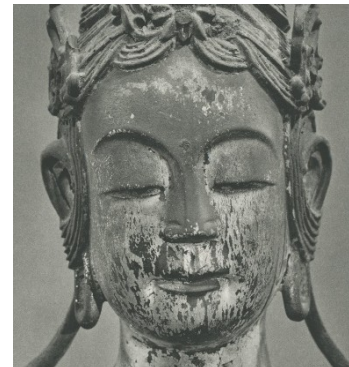
[Fig. 2 (detail): apsara]



[Fig.18: Gakkō, h. 77.9cm, wood, 7th c., Hōryūji Treasure Hall]



[Fig. 4 (detail): bodhisattva, Kinryūji temple]



[Fig.3c (detail) Monju bosatsu]

3.3 The Reason Behind the Spread of the *Dōjigyōzō* Model in Japan

As a brief addition to this section I will present the reason, suggested by Iwasa Mitsuharu^{xxi}, of the popularity during the Hakuō period of the *dōjigyōzō*. Iwasa suggests that at that time, in Japan, the image of the child was particularly revered as one among the thirty-three manifestations of Kannon described in the *Lotus Sutra*. He quotes a line from the twenty-fifth chapter of the *Lotus Sutra*^{xxii}, “*The Gateway to Every Direction [Manifested by the Bodhisattva Avalokitesvara]*”, in which Buddha, replying to the question of the Bodhisattva Aksayamati; “How does he (Avalokitesvara) teaches the *dharma* for the sake of sentient beings?” makes a list of beings and forms in which Avalokitesvara transforms himself. The seventeenth example reports “To those who are to be saved by the form of a boy or a girl, he teaches the Dharma by changing himself into the form of a boy or a girl”. Therefore, Iwasa suggests that at that time this line could have been considered particularly important and could have stimulated and enhanced the production of icons with boyish traits. However, the reason of their birth in Japan needs to be further studied and I will attempt a further research in another paper.

4. *Dōjigyōzō* in China from the Late Fifth Century to the Second Half of the Seventh Century.

In this section I will briefly present Chinese icons that due to their shortened limbs have been defined by the doctrine as *dōjigyōzō*, from the late fifth century to the second half of the seventh century. This period involves the Northern and the Southern dynasties as well as the Sui and the Tang. Some representative examples given by the doctrine are as follows.

a. A stele of the **Southern Qi** dated 483 [Fig. 19]. The bodhisattva represented here presents a round face and short legs, but the head is not excessively big compared to the body.

b. A triad with two monks from the **Liang** dynasty, housed at the Museum of Shanghai and dated 546 AD (中大同元年) [Fig.20]. In particular the two flanking bodhisattvas present rounded features and a bulging stomach like a child. Their traits, however, remain the traits of an adult.

c. A bodhisattva from the **Eastern Wei**, in the Luoyang grottoes, Bingyangzhong cave (賓陽中洞). It presents rounded traits, a very short torso compared to the length of the legs and big feet. The head has almost the same length of the torso and its expression is not different from the nearest statues realized without a distortion in the proportion of the body.

d. As a representative icon of the **Northern Qi** I will give a triad in stone, dated 557 AD [Fig. 21]. Here, the three figures are realized with a rounded head, traits of the face concentrated in the center, shortened legs and a plump body. They, more than the previous examples, are realistic and nearer to the figure of a child, their proximity underlined also by the lack of heavy ornaments and garments.

e. From the **Northern Zhou** I will present two examples: The first is a standing bodhisattva in stone dated 566 AD [Fig. 22]^{xxiii} that presents a squat body, shortened limbs and a face which displays adult features. The second is another standing bodhisattva housed at the Xi'an Municipal Institute of Archaeology [Fig. 23]. It also presents a squat body and shortened limbs as in the first example, moreover its face recalls in some way the bodhisattva of the Kanshiji which I have excluded from the *dōji* in a strict sense: both in fact, have very sharpened traits. Eyes, nose and mouth are all sculptured in the middle of the face, the mouth is protruding, the space between the nose and the mouth is evident and the eyebrows form a very thin arch.

f. With regard to the **Sui** dynasty we have many examples of apsaras depicted in the Dunhuang grottoes, as in Cave 278 [Fig. 24], or in Cave n. 398^{xxiv}. They display a child's body, an oblong or round shaved head with a little nose, eyes and mouth all depicted in the center of the face. In some cases, the head is realized oversize. As an example of Sui sculpture, I will present a seated bodhisattva in stone, housed at the Heiseibunko [Fig. 25] which, along with shortened traits, displays a big square and oblong face, an arched eyebrow line and marked adult facial features.

g. As for the Early Tang (618-712) [Fig 26a, b] I consider significant a Buddha Triad in stone, dated 661 AD and housed at the Museum of Shanghai. Its facial traits recall one of the two Kannon housed in the treasure hall of the Hōryūji temple [Fig. 1b], icon which I have excluded from the *dōjigyōzō*.

In this section I presented the main different typologies of buddha, bodhisattvas and apsaras with boyish traits that appeared in Chinese art from the fifth to the second decade of the seventh century. What I inferred from the analysis of these sculptures is that: firstly, appears that China sculpture did not influenced the facial iconography of the Japanese *dōjigyōzō*. Secondly, in China, the deities presenting the face of a child and at the same time the body of a child are not the mainstream;

there are in fact many cases of icons presenting a shortened body but a face with adult features. Thirdly, at the present state of my research, I would like to point out that the combination of child body and child face in *dōjigyō* icons does not appear from the beginning in Chinese art. This leads me to think about the possibility that the Chinese *dōjigyōzō* were born not as imitations of a child but as imitations of other figures with shortened traits^{xxv}, such as dwarfs, ghanas^{xxvi} [Fig. 27]^{xxvii} or yaksas^{xxviii} which appear in Indian art. This is a very interesting point that I am planning to tackle in the future.



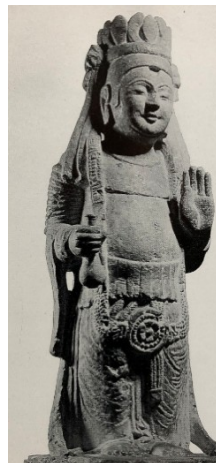
[Fig. 19 (detail): 483 AD, Southern Qi, Stele, stone, (Okada T. (2000). *Sekai Bijutsu Zenshū Tōyōhen*. Tōkyō: Shōgakukan)]



[Fig. 20 (detail): Triad, 546 AD, Liang, stone, Shanghai Museum, (Okada T. (2000). *Sekai Bijutsu Zenshū Tōyōhen*. Tōkyō: Shōgakukan)]



[Fig.21 (detail): Triad, stone, 557 AD, Northern Qi, (Okada T. (2000). *Sekai Bijutsu Zenshū Tōyōhen*. Tōkyō:Shōgakukan)]



[Fig. 22 (detail): Standing bodhisattva, stone, Northern Zhou (Mōri Hisashi (1981). In Tamura Enchō *Shiragi to Nihonno Bunka*. Tōkyō:Yoshikawa Kōbunkan)]



[Fig. 23: Standing Bodhisattva, marble, h. 58cm, second half of the 6th c., Northern Zhou, Xi'an Municipal Institute of Archaeology (Tōkyō National Museum. (2004). *Treasures of Ancient China*. Asahi Shinbun: Tōkyō)]



[Fig.15: Pensive Bodhisattva, bronze, 7th c., Kanshinji temple]



[Fig. 24: Apsara, Sui Dynasty, Dunhuang Grottoes, Cave 278 (Shuku Haku (1980). *Chūgoku Sekkutsu – TonkōBakkōkutsu 1* –. Tōkyō: Heibonsha)]



[Fig. 25: Seated bodhisattva, stone, Sui Dynasty, Heisei Bunko (Mōri Hisashi (1981). In Tamura Enchō *Shiragi to Nihon no Bunka*. Tōkyō:Yoshikawa Kōbunkan)]



[Fig. 1b]

[Fig. 26 a, b: Buddha Triad in stone, 661 AD, Early Tang, erected by Han Bian - Zhi, Tang (Shangai Museum)]



[Fig. 27: Ghana, stone, middle sixth century, Linga Temple, Elephanta, Cave 1, maharajastra, India (Okada T. (2000). *Sekai Bijutsu Zenshū Tōyōhen*. Tōkyō: Shōgakukan)]

5. The *Dōjigyōzō* in the Korean Peninsula. Revising the Role of Koguryo in the Transmission of the facial features of the *Dōjigyōzō* in Japan.

Of the three kingdoms of Korea, Silla is the one that presents the majority of icons characterized by shortened limbs and a big head. In his essay, Mori Hisashi defines them as *dōjigyōzō* and regarding Silla, he gives, as an example, a triad that presents the characteristic body with short legs and arms: the Maitreya triad (644 CE) from Samwariung [Fig. 28], along with the triad of the Zenboji in the province of Gyeongju, which belongs to the first half of the seventh century. Another representative example given by the doctrine is a Bhaiṣajyaguru in bronze housed at the National Museum of Seoul [Fig. 29]. It has the facial traits of an adult, but the legs are short, and the arms are of reduced proportions giving the idea of a body too small for its big head as in children.

Regarding Paekche, the doctrine states that it did not play an important role in the transmission of *dōjigyō* icons in Japan. The examples brought by Mori are the seated nyorai from Puyo [Fig. 30] excavated at the Gunsuri temple ruins (扶余軍守里廢寺) and the bodhisattva treasure N 293 excavated at Chungcheongnam-do Puyo Gyuam-myeong (忠清南道扶余窺岩面) [Fig.31].^{xxix}

However, I would like to give one more example: a standing bodhisattva in bronze of the second half of the sixth century and housed at the Tonguk University Museum in Seoul ^{xxx} [Fig. 32]. According to professor Chong-yong Ho, from the gentle traits of the face, the pose of the hands at the level of the chest, the long scarf which crosses over in front of the legs in an “X” pattern, with the two ends hanging down at either side in a distinct fishtail mode, this icon can be reconducted to Paekche models and can be dated around the end of the sixth century or the beginning of the seventh century. Its body is shortened, and its head is realized in the proportion of one to three of the body, giving the impression of being overly big. Moreover, its head is slightly *hyōtan*-shaped as the Japanese *dōjigyōzō* developed in the Hakuho period. At the present state of my research I have found just this model, but I plan to research further to ascertain if the facial features of the Japanese *dōjigyōzō* can find their ancestor also in Paekche other than in Koguryo as I will state below.

Regarding Koguryo, the doctrine does not take into account its involvement in the production of icons with boyish traits and forcibly gives two examples stating that they are not relevant^{xxxi}. However, I think they should be considered relevant and despite the opinion of the doctrine, there is the possibility that Koguryo could have played an important part in the transmission of the facial features of the *dōjigyōzō* model to Japan. The icons the doctrine refers to are a buddha and a bodhisattva in clay of the sixth century, from Wono-ri temple site in Pyeongyang and now housed at the National Museum of Korea. They present an elongated and slightly *hyōtan*-shaped head with a little nose, mouth and eyes. In the case of the seated nyorai the head is one third of the body and it displays a significant distance between the eyeline and the line of the eyebrow. Their traits recall the traits of the Japanese *dōjigyōzō* [Fig 33].

To the previous examples I will add the following icons: an artefact excavated from the ruins of Tongyongyongunpu in the Jilin Sheng region, Hunchun province at Phallion song (半拉城), in the area of the ancient Balhe kingdom but now belonging to China (渤海). The Balhe Kingdom flourished between 698 and 926 A.D. and rose after the fall of Koguryo. The site from which the artifacts have been excavated are in the northern part of this kingdom. The territory of Balhe kingdom comprehends the areas previously under Koguryo's control and the style displayed by the artefact I will give as an example, has been considered dating back to before the Tang dynasty (618-907), therefore the period of its production can be traced back to the period of Koguryo kingdom (destroyed in 668), in particular to the first half of the seventh century or even before to the sixth century as other scholars (Inoue Kazutoshi) state. The object is a two flanked seated buddhas housed at the Tōkyō University [Fig.34]: on the halo, behind the two nyorai, are the five celestial beings with their hairstyle in a double chignon. They are carved just up to their shoulders probably representing the rebirth in the Pure Land. There are also other artefacts excavated from the same site and displaying head of apsaras of the same style^{xxxii}[Fig. 35a, b, c]. All these icons recall the facial expression of the apsaras attached to the canopies of the Main Hall of the Hōryūji (except for the fact that the apsaras of the Hōryūji are carved

up to their knees) and their faces are longer and with the so called ‘sleepy’ expression rendered by the bulging and almost closed eyes.

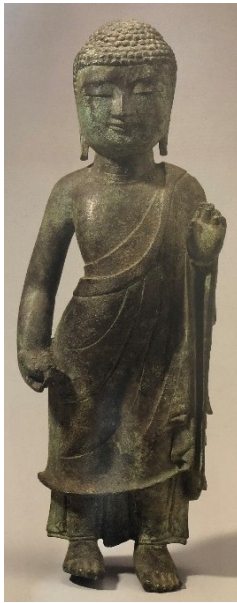
Another example is a seated *nyorai* in bronze, excavated from the ruins of a temple in Jí`ān^{xxxiii}, in Jílín Shěng, along with other objects displaying Koguryeo style [Fig 36]. It presents child features like bulging eyes, little mouth and nose, rounded head and a shortened body.

The last example is a bodhisattva excavated from South Hamgyong province in the city of Sinpo within the former territories of the ancient reign of Balhe [Fig.37]^{xxxiv}. It was found among the ravine of the Omeri temple which dates back between the 698 and the 926 AD. The body is slender, the head is elongated and one fourth of the body. Its oblong face presents slightly prominent cheeks, almost closed eyes and arched eyebrows realized distant from the eye line, creating the so called “sleepy” expression that we can see in the bodhisattva of the Kinryūji, in the Rokkanon and in other bodhisattvas that I have defined as Japanese *dōjigyōzō*.

In conclusion, from the above-mentioned examples, I think that it is Koguryo who played an important role in the transmission of the facial features of their *dōjigyōzō* icons in Japan. In particular, in the former Koguryo kingdom, we can see many examples of icons whose facial traits recall the Japanese *dōjigyōzō* as the Rokkannon or the apsaras of the Horyuji temple.



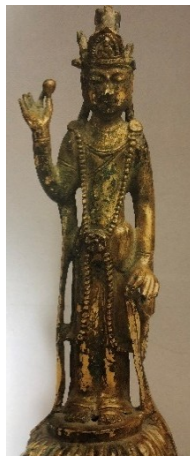
[Fig. 28: Maitreya triad, 644 AD, stone, excavated from Samwariung, Gyeongju National Museum (*Masterpieces of Early Buddhist Sculpture, 100BCE-700CE* (2015). Seoul:National Museum of Korea)]



[Fig. 29: Bhaiṣajyaguru, 7th c., Silla, bronze, National Museum of Seoul (*Masterpieces of Early Buddhist Sculpture, 100BCE-700CE* (2015))]



[Fig. 30: Treasure N.329, Seated *nyorai*, mid-6th century, Paekche, Puyo, Gunshuri temple ruins, National Museum of Korea, (*Masterpieces of Early Buddhist Sculpture, 100BCE-700CE* (2015))]



[Fig.31: National Treasure N.293, bodhisattva, seventh century, Paekche, bronze, excavated at Chungcheongnam-do, Puyo Gyam-myeong, Seoul National Museum (*Masterpieces of Early Buddhist Sculpture, 100BCE-700CE* (2015))]



[Fig. 32: Bodhisattva, second half of the 6th c., bronze, Paekche period, Tongkug University Museum, Seoul (Chongyong Ho (2004). *Paekche e Pulsang*. Seoul: Churyusong Press)]



[Fig. 33: Buddha, clay, 6th c., Koguryo, 17cm, Wono-ri temple site, Pyeongyang, National Museum of Korea (*Masterpieces of Early Buddhist Sculpture, 100BCE-700CE* (2015))]



[Fig. 34: Seated Buddhas, Prabhutaradna and Sakyamuni, stone, 6th-7th c., Jiling Sheng region Hunchun province, Phallion song, Tōkyō University (<http://www.miho.or.jp/booth/html/artcon/00005867.htm>)]



[Fig: 35 a, b, c: Seated Buddhas fragments, stone, Jiling Sheng region, Hunchun province, Phallion song, Tōkyō University (Morita Tomoko (2012). *Bokkai Hanrijō Hakkutsu “Nibutsuryōzazō” no Kisoteki Seiri*. Waseda Daigaku Daugakuin Kyōikugaku Kenkyūka Kiyō. Bessatsu n.19-2, 2012)]



[Fig.36: Seated buddha, bronze, 7cm., Koguryeo period, excavated from the ruins of a temple in Jí'ān, Jílín Shěng, China (Geng Tiehua. (2008). *Kōkuri Kohaka Hekiga Kenkyū*. Changcung: Jilin University Press)]



[Fig.37: Bodhisattva, Koguryo? Balhe? Period, bronze, 15cm, from Omeri temple ruins, South Hamgyong province, city of Sinpo, North Korea (Treasures from the Korean Central History Museum, Pyeongyang (2006). Seoul National Museum:Seoul)]

6. Conclusions

During the second half of the seventh century a new distinctive category of icons appears in Japan, the *dōjigyōzō*. To analyze this phenomenon, firstly, I presented the political and diplomatic situation in Japan during the Hakuho period, when they started to be created.

Then, since the concept of *dōjigyōzō*, is an open category that needs to be clearly defined, I tried to narrow it stating that the characteristics which are essential to determine if a Japanese icon can be defined *dōjigyōzō*: the *hyōtan*-shaped face, the shortened appearance and a large distance between the eye line and the eyebrow and the half asleep expression. Therefore, the Japanese icons that can be labelled as *dōjigyōzō* are: the Hōryūji Treasures N. 179, N. 188, N.176, the bodhisattva of the Kinryūji, the apsaras of the central and western canopy of the Horyuji Main Hall, the Rokkannon (except Nikko), and the Yakushi nyorai of Iōji temple in Niigata.

In the fourth section I concisely analyzed the phenomenon of the *dōjigyōzō* in China where the presence of a huge variation of icons with shortened limbs has been ascertained. From the examples I presented it emerged that: firstly, the Chinese icons did not influence the facial features of Japanese *dōjigyōzō*. Second, the icons that show at the same time child face and shortened body are not the main stream. Thirdly, the combination of shortened body and childlike face does not seem to appear since the beginning. It makes me think that the so called Chinese *dōjigyōzō* icons have drawn their model from something else rather than the image of a child. About this issue, I suggested the possibility that Chinese sculptors used, as model, Indian representations of dwarfs, ghanas^{xxxv} or yaksas.

In the last section I took into account the Korean stream of *dōjigyō* icons starting from the sixth century, suggesting that somehow Koguryo and at a lesser extent of Paekche played a role in the transmission of their facial features to Japanese *dōjigyōzō*.

Notes

ⁱ Pál Koudela, Jinil Yoo (2014), p.13.

ⁱⁱ Hall, John W. and others (1993).

ⁱⁱⁱ Wontak Hong (1994), p. 127.

^{iv} Ashton, W.G. (1972).

^v Mōri Hisashi (1981).

McCallum Donald F. (2001), pp. 149-188.

^{vi} Yoshimitsu Hirao (1996), p. 441 and Iwasa Mitsuharu (2012), pp. 206~208.

^{vii} In *Nihon Bijutsu Zenshū* (2012) and *Hana Hiraku Bukkyō Bijutsu* (2015). However according to Mori Hisashi (1981) and *Kondōbutsu* (1987) just the one with the double eyelids can be considered *dōji*.

^{viii} *Nara Rokudaiji Taikan 4* (2001) and *Nihon Bijutsu Zenshū* (2012) links them to the Rokkannon.

^{ix} *Nara Rokudaiji Taikan 4* (2001), *Hiraku Bukkyō Bijutsu* (2015), Yoshimitsu Hirao (1996).

^x *Nara Rokudaiji Taikan 4* (2001) and *Hana Hiraku Bukkyō Bijutsu* (2015).

^{xi} *Kondōbutsu 1 Hōryūji Kennōhōmotsu Tokubetsu Chōsa Gaihō V* (1990), *Kondōbutsu 2 Hōryūji Kennōhōmotsu*

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- Tokubetsu Chōsa Gaihō VI* (1990), *Kondōbutsu 3 Hōryūji Kennōhōmotsu Tokubetsu Chōsa Gaihō VII* (1986).
- ^{xii} *Kondōbutsu* (1987).
- ^{xiii} *Nihon Bijutsu Zenshū* (2012) and *Kondōbutsu* (1987).
- ^{xiv} *Nihon Bijutsu Zenshū* (2012) but not according to *Kondōbutsu* (1987).
- ^{xv} *Nihon Bijutsu Zenshū* (2012) and Yoshimitsu Hirao (1996).
- ^{xvi} *Nihon Bijutsu Zenshū* (2012).
- ^{xvii} *Butsuzō Tōzen-Ise Iga soshite Higashi he* (2003).
- ^{xviii} *Hana Hiraku Bukkyō Bijutsu* (2015) and Murata S. (2003). In the explanatory notes, Murata does not mention the existence of any link with the *dōji* icons.
- ^{xix} Murata S. (2003), p. 207.
- ^{xx} *Hana Hiraku Bukkyō Bijutsu* (2015).
- ^{xxi} *Nihon Bijutsu Zenshū*. (2012).
- ^{xxii} Kumarajiwa, translated from the Chinese by Kubo Tsugunari and Yuyama Akira. (1993). *The Lotus Sutra*. Numata Center for Buddhist Translation and Research, p.314.
- ^{xxiii} Mōri Hisashi (1981). In Tamura Enchō *Shiragi to Nihon no Bunka*. Tōkyō:Yshikawa Kōbunkan, pp.25~53.
- ^{xxiv} Shuku Haku (1980), pp. 111-116.
- ^{xxv} Asahi Shinbun 120th Anniversary Commemorative Exhibition. (1999), pp. 77 and 298.
- ^{xxvi} Okada T. (2000).
- ^{xxvii} T. V. G. Sastri. (1959), pp. 33-58.
- ^{xxviii} yakshas that according to a study of professor Nagata Kaoru have undergone a process of transformation into bodhisattva (*bosatsuka*). Nagai K. (2016), p.219.
- ^{xxix} *Masterpieces of Early Buddhist Sculpture, 100BCE-700CE* (2015).
- ^{xxx} Chong-yong Ho (2004).
- ^{xxxi} Mōri Hisashi (1981), p.46.
- ^{xxxii} Morita Tomoko (2012).
- ^{xxxiii} Geng Tiehua (2008).
- ^{xxxiv} *Treasures from the Korean Central History Museum, Pyeongyang* Seoul National Museum: Seoul (2006).
- ^{xxxv} T. V. G. Sastri (1959).

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