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cover
attributed to En School Sanjo, Kyoto
FudoMyoO, circa 1175-80
cypress wood, crystal eyes, lacquer polychrome,
gold leaf, 25.4 x 64.5 cm
Gift of the Class of 1908, 82.5.1
During the nineteenth and early twentieth centuries the medium of lithography developed and flourished in Europe culminating in the imposing production of artists such as Honore Daumier, Henri de Toulouse-Lautrec, Odilon Redon, Emil Nolde, and Kaethe Kollowitz.

In the United States during the first half of the twentieth century, however, lithography held little attraction for artists. June Wayne sought to revive interest in this long neglected medium which invites spontaneity and experiment by establishing the Tamarind Lithography Workshop, Inc. in Los Angeles. It opened in July 1960 as a non-profit organization sponsored by the Ford Foundation and administered by a board of art critics, curators, collectors, and civic leaders nationwide. The name Tamarind derives from the street on which the workshop was located. Ms. Wayne formulated the following goals for the new printing center: train master printers; encourage American printers to work in the lithographic medium in a workshop where technical facilities and master printers were accessible; advocate experimentation with the intent of broadening extant techniques; and restore the prestige of the modern lithographic print. The success of the Los Angeles operation was crowned in New York by an exhibition at The Museum of Modern Art. During the first ten years in Los Angeles, master printers were trained and later established lithography workshops elsewhere in the United States, Brazil, Mexico, Germany, and Great Britain.

After the Ford Foundation grant terminated in 1969, the printers and their equipment were relocated in Albuquerque, where the University of

James McGarrell, Quotation with Twister lithograph, 30" x 22", 76.2 cm x 55.9 cm. Gift of Mr. Lloyd E. Rigler, 82-21-137
New Mexico offered space and funds; the Tamarind Institute, which opened in 1970, energetically continues the goals of the original workshop.

Over the past two years, Mr. Lloyd E. Rigler (Class of 1939) has given over five hundred lithographs to the Museum documenting a large part of Tamarind’s production. These prints were executed by artists who came to Tamarind on grants or by invitation. It is of interest to observe that while many of the invitees are artists of substantial reputation, they usually represent stylistic attitudes outside the critical mainstream. This policy suggests both artistic discernment and a notable encouragement of aesthetic diversity.

Of particular interest are prints by Richard Haas who, as an illusionist, employs trompe-l’oeil techniques in describing architectural facades. Deborah Remington’s work is replete with visual ambiguities where strange undefinable structures either enclose color fields or are suspended in space. The prints of Philip Pearlstein reveal the artist’s preoccupation with formal problems. He is deeply concerned with the use of unexpected cropping of figures as a way of achieving new compositional combinations and of focusing attention on formal structure. The prints of James McGarrell integrate contextually what is perceived with what is illusory. His articulation of interior versus exterior space is ambiguous where still life and landscape combine in structurally complicated allegorical scenes.

Other artists represented in the collection are: Clinton Adams, Garo Antreasian, Peter Bodnar, Roy DeForest, Rafael Ferrer, Matsumi Kanemitsu, Elaine de Kooning, Nicholas Krushenick, James Lechay, Nathan Oliveira, Joseph Raffael, Ed Ruscha, Fritz Scholder, June Wayne, Mario Yrissary, and many others.

A selection of these prints were presented in a special exhibition at the Museum in the spring of 1983.
Richard Haas, Hugh O’Neil Building, 1936
lithograph, 18” x 17 1/2”, 45.7 cm x 44.5 cm
Gift of Mr. Lloyd E. Rigler, 81-16-136
Buddhism with its comprehensive canon and metaphysics can be considered the most significant catalyst in the evolution of art in China. The Museum has added to its collection a very beautiful marble figure once part of a trinity of figures (fig. 1) dating from the Northern Ch' i dynasty (550-577). A gift of the Class of 1908, the sculpture documents a period of transition in China encompassing contemporary philosophical thought and sculptural style.

The following invocation (fig. 2,14) is incised on the verso of the pedestal: "On the fifteenth day of the sixth month in the first year of Wu P'ing's reign, the monks of the Leng Ch'üan Ch' an Fang temple made with great care a statue in meditation to humbly acknowledge the gratitude of others and to implore on behalf of all universal beings for free-of-misery, for emancipation and for their quick ascendings onto the other shore of Faramita." The inscription indicates that the sculpture was made in 570 A.D. during the Northern Ch' i dynasty and that the position of the central figure is identified as meditating. Its left leg is pendant and is supported by a lotus; the right leg lies horizontally across the lap, while the left hand rests on the right foot. The right elbow with the now-missing forearm rests on the right knee, and we can assume that the right side of the face leaned on the tips of now-missing fingers in a pensive pose. Accompanying this figure on either side was a standing attendant of smaller size and of which only feet remain.

Extending originally to the pedestal from the central figure's crown were scarves, and encircling the head was a halo which exists now only in part.

**Seminal Development of Buddhism in China**

Fundamental to an understanding of this sculptural trinity is an overview of Buddhist philosophical thought, as it evolved through the Northern Ch' i dynasty, and iconographic attributes associated with deities within the Buddhist pantheon.

Although a Buddhist community was established in China in the first century, the florescence of Chinese Buddhism did not take root until after the expulsion of the weak Chinese successor states from North China by nomadic invaders in the fourth century. In 386 A.D. North China was invaded by the To-pa Tartars, a Turkish tribe who established the Northern Wei dynasty (387-534), the first Buddhist state in Chinese history. After the Northern Wei collapsed in 534, its succeeding rival kingdoms of the Eastern Wei (534-550) and the Western Wei (553-557) were replaced in the West by the Hsien pi state of Northern Chou (557-581) and in the East by the Chinese state of Northern Ch' i (550-577).

The diffusion and popularity of Buddhism are apprehended in view of the intrinsic appeal of its teachings and prevailing political conditions. Physical destruction and the disruption of social order surely impressed the idea of impermanence on scholar intellectuals; for the common people, any teaching that provided comfort and reassurance when confronted with protracted catastrophes must have been engaging. Buddhism was solicitous of all classes: the oppressed peasantry, uprooted scholars (literati), and imperial houses. Favoring the reigning sovereigns, Buddhist communities sought their independence from the state. Monks were not under the jurisdiction of law or subjected to public obligations such as forced labor or levied taxes. Moreover, the Church's property was considered non-transferable, and therefore, could not be appropriated by the government. Abuses of these privileges assumed various forms: fictitious ordinations depriving the state of part of its income, its labor force; increasing numbers of peasants who sought protection in monasteries; growing economic power of the monasteries, and the power of monks in contact with the aristocracy.
Buddhism had to reconcile with powerful, contemporary schools of philosophy such as Taoism and Confucianism, and with the vested interests of an official class whose function was to govern in accordance with the tenets of either widespread philosophy. In spite of its strong lure, Buddhism encountered sporadic prohibition. The period of the first persecution (446-452) in the North was ordered on the advice of a Taoist priest and Confucian minister which resulted in decrees that forbade anyone under the age of fifty from becoming a monk and prohibited private support of monks and of monasteries.

In 550, during the Eastern Wei dynasty centered at Yeh near the border of Hopei and Honan provinces, Hsiao Ch'ing Ti, the dynastic ruler who was a puppet for the despotic minister Kau Ch'eng, lost power. This dynasty, whose capital remained at Yeh, yielded to that of the Northern Ch'i founded by Kau Ch'eng's brother. Sometime after 555, the ruler of the Northern Ch'i, Wen Hsuan Ti, questioned the simultaneous belief and practice of Taoism and Buddhism in the capital; therefore, upon hearing arguments

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2 inscription

3 **figure in meditation. Chinese, Northern Ch'i dynasty, 550 A.D. marble, 18 8 47 cm**
Tokyo National Museum
photography courtesy Yoshikawa Kōbunkan, Tokyo
Matsubara Saburō, Chūgoku Bukkyō Chōkoku-shi Kenkyū (Tokyo, 1966)

4 **figure in meditation. Chinese, Northern Ch'i dynasty, 564 A.D. marble**
private collection
photograph courtesy Yoshikawa Kōbunkan, Tokyo
Matsubara Saburō, Chūgoku Bukkyō Chōkoku-shi Kenkyū (Tokyo, 1966)
from both sides, he supported Buddhism and ordered all Taoist priests to shave their heads and become bonzes.  

During the Northern Chi dynasty, there was an upsurge in imperial support of Buddhism as is borne out by the number of temples extant at that time. Many of the rulers of the Northern Chi dynasty appear to have been less concerned with affairs of state than with their own idiosyncratic practices. For example, it is recorded about Wen K’ung, also named Kao Wei (565-76), the fifth ruler of the dynasty under whose reign the Museum’s sculpture was produced: "He had a beggars’ village built in the royal gardens, where the mendicants of the city were at liberty to come and take up their abode after the business of the day was over. A beggar’s calling seemed to have a wonderful fascination for the royal mind . . . . He would sally out in the morning and make his rounds amongst the mandarins of the palace and the bodies of the royal household and beg for alms." In 576, Wen Kung sent his army into Shansi to attack Wu Ti’s rival state of Northern Chou, and eventually had to retreat. Wen Kung’s son Yiu Chu became the ruler of the Northern Chi dynasty until 577 when its territories were annexed by the Northern Chou dynastic states.

Mahayana Buddhism

The history of Buddhism relies on fact and on legend concerning the Buddha Gautama who probably lived in northeast India between 563 B.C. and 480 B.C. The mortal Buddha is known by his personal name Siddhärtha, by his surname Gautama, or as Shakyamuni, the lion of the Shakya tribe. During his youth as a prince of a royal household, Shakyamuni became mindful of the miseries of humanity, and therefore, renounced the world in order to save mankind from the endless cycle of reincarnation. He abandoned his family for the life of an ascetic which he in turn rejected, and thereafter, subscribed to the meditating practices of yoga until he attained enlightenment. The latter took place under the Bodhi tree or tree of wisdom at Gayā, and its culmination was the attainment of Buddhahood, a state of cosmic consciousness far above the mental plane of ordinary mortals. Essential to the doctrine (dharma) preached by the Buddha was that existence is sorrow, the cause of which stems from attachment to self, the ephemeral delights of the world of the senses, and craving for rebirth.

Approximately two centuries after the time of Shakyamuni, Buddhism diverged in two directions, Hinayana and Mahayana. According to the former school of Buddhism, after the
Buddha’s death, clergy and laity were considered distinct; salvation was reserved exclusively for those who could abandon the world to enter the monastic order and practice the discipline and meditation dictated by Shakyamuni. In comparison, Mahayana Buddhism was more permissive and socially accepting of the masses. The Buddha was no longer a mortal teacher but an absolute god whose existence was eternal. Whereas in Hinayana Buddhism one finds the ideal of the arhat seeking his own salvation, Mahayana Buddhism presents the concept of the bodhisattva, a being, who although having attained enlightenment, has postponed the ultimate peace of Nirvana in order to ease the sufferings of mankind.

Sculptures of small dimensions such as the Museum’s were very popular among the common people since the Northern Wei dynasty when they were placed on private family altars or small temples. Their size and inscriptions reflect the more tangible or material aspects of Mahayana Buddhism prevalent during these turbulent dynasties. People could request personal favors and seek comfort in a period of instability with a belief in the salvation offered to them when they reach a transcendent state of spiritual existence on the “other shore.” The inscription on the Museum’s sculpture beseeches the meditating figure for salvation for all mankind, across the sea of misery to the other world called Faramita, the central figure is depicted as a bodhisattva with crown and dhoti, a monastic undergarment. This concept of the compassionate bodhisattva who will save mankind is cardinal in Mahayana Buddhism. Although the iconography of the meditating figure derives from Mahayana Buddhism, the identification of the figure within the Buddhist pantheon is less certain.

At this point it is critical to consider the relationship of Buddhism and Taoism during the Northern Ch’i dynasty. Like Buddhism, Taoism is a philosophy offering salvation to its believers beyond this transitory life; however, salvation for the Taoists was not post-mortem survival of the spirit, but rather, the continuance of the material body in paradise where countless immortals and gods resided. Taoism persisted to be popular with the common people to whom it offered individual salvation, while it encouraged communication with the gods through meditation. Under the influence of Buddhism with its pantheon of transcendent beings, i.e., Buddhas and bodhisattvas, Taoism had created a series of similar otherworldly beings whose celestial palaces were well known. The simultaneous existence of Taoism, folk religion, and Mahayana Buddhism in North China lends credence to the

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7 Figure in meditation. Chinese, late Northern Wei dynasty (386-535)
Limestone. 25.9 x 65.9 cm
Tokyo Eisei Bunko

8 Bodhisattva Maitreya with seated Buddhas of the past
Chinese, Northern Wei dynasty (386-535)
Cave XIX, Yun-kang, Shanxi province
idea that the common people had a broad concept of the other world and of the transcendent beings through whom they could attain salvation. Iconography associated, heretofore, with Buddhist deities could have been adapted easily to embody a broadly prevalent belief in the other world which awaited the masses. By extension, the meditating figure in the Museum’s collection, whose iconography unmistakably is of Buddhist origin, alludes to the devotion of metaphysical beings of the other world. It is not incidental that the meditating figure is not identified by name in the inscription.

Iconographical Sources: Shakyamuni and Maitreya

In the second quarter of the sixth century, the center of Buddhism and dynastic rule in North China was moved northeast from Lo-yang to Yeh. Concurrent with this shift was widespread philosophical pessimism among all classes implicit in the “Law of Decadence” (saddharmapipurapala). According to this theory, the duration of this Law would endure 10,000 years and commence 1,500 years after the Nirvana of Shakyamuni, i.e. during the reign of Emperor Wen-hsuan ti of the Northern Ch’i dynasty.10 It was thought that since Shakyamuni was dead and his doctrine corrupted, man was agonized by the realization that he lived without guidance until the coming of Maitreya. This widespread concern among Buddhists living in the Northern Ch’i dynasty also could have direct bearing on the making of sculptures such as the Museum’s and the identification of the central figure. The Museum’s sculpture is but one among many of the same genre produced during the Northern Ch’i dynasty (figs. 3,4,5,6). In fact, already in the Northern Wei dynasty (386-535) independent sculptures of figures seated in meditation were made (fig. 7).

Identification of the central figure in the Museum’s sculpture is problematic. Its iconographic features derive from known portrayals of Shakyamuni and more likely of Maitreya. From the Northern Wei through the Northern Ch’i dynasties, the position of meditation can be ascribed to both the historical Prince Siddhārtha (Shakyamuni) and the bodhisattva Maitreya, the Buddha-to-be of the future. During the Northern Wei dynasty there was a shift in worship from Shakyamuni to Maitreya. Its impetus was dissatisfaction and anxiety over the remoteness of Shakyamuni as an historical person. Shakyamuni was a mortal being who died; Maitreya bodhisattva was a source of comfort to those who felt that his arrival in this life would make him more accessible to the faithful.
The caves of Yun-kang in Shansi province and Lung-men in Honan province were major centers for the facture of Buddhist sculpture during the Northern Wei dynasty. In the caves of Yun-kang, there is an iconographic emphasis on depicting events within Shakyamuni’s life in India such as his birth, life as a prince, his enlightenment, first sermon, and death. However, there also is evidence of the predilection for portrayal of Maitreya as Shakyamuni’s successor (fig. 8).

According to the Wei shu (History of the Northern Wei), the followers of Northern Wei Buddhism believed that Shakyamuni was antecedeed by six Buddhas, and that he was to be succeeded by Maitreya. Buddhist tradition divides the period between the death of Buddha and the manifestation of Maitreya into three chronological intervals: the “turning of the Wheel of the Law” which lasts 500 years, the period of 1,000 years when the Law deteriorates, and the period of 3,000 years called the “turning of the Wheel of the second Law” after which, Maitreya will leave Tushita heaven and descend to earth to reestablish Buddha’s truths in their purity. According to the Pali Canon of South Hinayana Buddhism, dating from the 3rd century, Shakyamuni exhorted his followers:

“Monks, in future time, the holy Maitreya will appear as the totally perfect enlightened savior, who is advised about right knowledge and the right path. He is the path guide to the end, worldlywise being, incomparable educator, teacher of gods and people, exalted Buddha, just as in this time, I appeared as the accomplished, flawless, enlightened being, informed about right knowledge, the right way as path guide to the end, educator of the world, incomparable educator of people, teacher of gods and people and exalted Buddha.”

It was during the latter part of the fourth century when the worship of Maitreya was introduced to China. The oldest inscribed sculpture of Maitreya which is in the full-lotus position, i.e., seated with both legs folded, is located at Yun-kang cave and dates from 489. Most of the invocations inscribed in the Lung-men caves during the Northern Wei period are addressed to Shakyamuni and Maitreya. There is an increasing tendency towards praying to the latter, so that after death one might be born again in Tushita Heaven where Maitreya lives, or that one may listen to his gospels and receive salvation at his hands when Maitreya descends to the mundane world.

In Yun-kang caves Shakyamuni appears as a mortal teacher, whereas in the Lung-men caves Shakyamuni is portrayed as an enlightened supramundane being.

During the Northern Wei Dynasty there already existed a large number of sūtras in Chinese devoted to descriptions of Maitreya as a bodhisattva in Tushita Heaven or as the future Buddha, successor of Shakyamuni, who descended to earth. These sūtras indicate that faith in Maitreya had a dual nature. Firstly, there was devotion to the deity as a bodhisattva waiting in heaven to be reborn on earth as the next Buddha helping people to attain enlightenment after death. This was coupled with the earnest wish to be reborn in that heaven so that the devotee might meet Maitreya face to face. Secondly, there was a belief in Maitreya as the future Buddha already on earth whose teachings could help the faithful to be reborn and saved. It was hoped that Maitreya’s descent would transpire during the Northern Wei dynasty so that a turbulent world would be pacified and unified.
Iconography of Sakyamuni and Maitreya: Meditation

Both Sakyamuni and Maitreya were known for their meditative practices. According to the Yin Kuo Ching, a sutra translated in Chinese from Sanskrit by Gunabhadra (394-468), Sakyamuni was often engaged in meditative practices. He meditated looking at worms picked by birds or while in the presence of the infirm. He meditated when he abandoned his family and while he sat under the Bodhi tree prior to his enlightenment. Maitreya, on the other hand, also is known for his meditative practices prior to enlightenment. According to the Mi Lé Hsia Shéng sutra translated between 265 and 316, Maitreya bodhisattva will descend to earth when there is peace and become enlightened while meditating under the Lung-hua tree in the Hua-Lin garden.

The pose of a meditating bodhisattva, like that in the Museum's sculpture, had its origins in Gandhara, northwest India. In India, Maitreya, who had a jeweled crown and image of a stupa on his forehead, was seated in the full-lotus position with his right hand gesturing reassurance and his left hand holding the edge of his clothes on his knees. In China, Maitreya does not don a jeweled crown and an image of a stupa is lacking, as for example in Cave XIX of Yun-kang (fig. 8). Maitreya appears here as a bodhisattva in a typical seated position with crossed ankles and feet supported by an earth goddess, one hand gestures reassurance, the other touches his garment. He is accompanied by meditating bodhisattvas and kneeling donors. Inscriptions found at Yun-kang indicate that these meditating figures most often were conceived as attendants to Maitreya; however, there is an inscription in Cave VI at Yun-kang in which the meditating figure is identified as Sakyamuni. This figure has a horse at his feet, which refers to Sakyamuni's horse, Kanthaka, whom he left behind upon entering enlightenment. In cave XXI at Lung-men in Honan province there is another figure of Maitreya seated with crossed ankles accompanied by lions (fig. 9) and again in the same cave accompanied by meditating bodhisattvas and lions (fig. 10).

At Yun-kang, Maitreya also was represented seated with both legs pendant, a position sometimes referred to as European fashion. The central figure of a marble pentad dated 552 from

12 Maitreya, Korean, early 7th century bronze, 35.4", 90 cm National Museum of Korea, Seoul

13 Maitreya bodhisattva, Japanese, Hakuho period (673-685) gilt bronze, 12", 30.6 cm Yuchu-ji, Osaka
the Northern Ch'i dynasty (fig. 11) is in this position and is identified by its inscription as Maitreya. This pentad might elucidate similar iconography found in other Northern Ch'i sculptures whose central figure is not identified (figs. 3, 6). All three sculptures include: the motif of a tree alluding most probably to Maitreya's enlightenment under a tree, celestial beings on tree branches, and accompanying bodhisattvas and monks. Two of the sculptures have a stupa at the apex of the tree branches (figs. 6, 11). The presence of the stupa is an anomaly; one might deduce that it represents the embodiment of Shakyamuni as predecessor of Maitreya.

It seems clear that from the Northern Wei through the Northern Ch'i dynasties, iconography for Shakyamuni and Maitreya overlapped. Further evidence of this is the appearance of lions either on the pedestal astride an incense burner or adjacent to the central figure's throne. Lions traditionally are associated with Shakyamuni and make reference to this fearless leader as "lion of the Shaka tribe." As both Shakyamuni and Maitreya were considered Buddhas-to-be, it is not illogical that an attribute assigned Shakyamuni be transferred to Maitreya.

In both Yung-kang and Lung-men caves seated cross-ankled figures of Maitreya accompanied by meditating bodhisattvas were found; therefore, it would appear that the position of the legs in meditation is related to the cross-ankled pose, and by extension, the position of both legs pendant. The figure in meditation, as it evolved in the Northern Ch'i dynasty and exemplified by the Museum's sculpture, was transmitted to Korea (fig. 12) and thereafter to Japan (fig. 13). When these figures in meditation became known exclusively in Korea and Japan as Maitreya is not known.

It can be postulated that from the Northern Wei through the Northern Ch'i dynasties when devotion to Shakyamuni was shifting to Maitreya, the latter's iconography paralleled Shakyamuni's. For those white marble small sculptures like the Museum's whose inscription does not identify the meditating figure, the iconography plausibly evolved from contemporary representations of Maitreya as a bodhisattva. Although the iconography is of Buddhist origin, it is nevertheless doubtful for the figure represented is indeed Maitreya. Inscriptions on other small sculptures of the period identify by name the central figure. Rather, it is conceivable that the figure embodies a broad popular worship of enlightened beings through whose intercession one can reach the other world.
Sculptural Style of the Northern Ch'i Dynasty

The inscription on the Museum's sculpture states that it was made for the monks of Ch'an Fang temple in the Leng Ch'uan area. Extant records indicate that this temple is no longer extant, but it seems likely that its origins lie outside Hopei province, perhaps in Shansi or in Honan provinces.²⁶

Numerous white marble sculptures similar to the Museum's were excavated at the site of Hsiu-te-ssu, Ch'ü-yang in Hopei province in 1952. In general, the provenance of sculptures of this genre is ascribed to western Hopei province because of the quality of the micaceous marble.²⁷ When compared with similar contemporary sculptures, the Museum's appears more elegant and refined, the figure is more slender and its eyelids and mouth are carved delicately. Thus it probably represents the culmination of this style outside the perimeters of Hopei province.

The sculpture of the Northern Ch'i dynasty stylistically forms a link between the Wei dynasties and that of the Sui (581-617) and T'ang (618-907) dynasties. Towards the end of the Northern Wei dynasty there were signs of a gradual transition in sculptural style which diverged from two-dimensional abstraction and was more preoccupied with contours, a rendering of bodily volume beneath the robes, and a consequent abandonment of the tense linearity found in the sculpture of the Northern Wei dynasty at Lung-men (fig. 9). The exaggerated elongation of the head and torso was replaced by a model of more natural proportions. The face of the Lung-men Maitreya is broad and flat in comparison to the Northern Ch'i ideal of a softer, more natural physiognomy. Traces of archaisms are found also in a meditating figure of the late Northern Wei dynasty (fig. 7). The face which is broad, flat, and smiling is reminescent of figures at Yun-kang (fig. 8). During the Northern Wei dynasty, in the sculpture at both the caves at Yun-kang and Lung-men, there is a rigid adherence to formalized pattern. The elongation of the body and head are features of this style completed by the disposition of regularly pleated drapery folds, the long nose, high arched eyebrows, and tall crown. The arrangement of these geometric drapery patterns further denies recognition of the body beneath.

Sculptures such as the Museum's, dating from the same period of transition, diverge from archaic linear conventionalization in that they demonstrate a mature plastic mode of rendering bodily forms. Figures assume more rounded shapes while retaining well-unified contours and a
gentle, rhythmic arrangement of the mantle folds. The faces are fuller, more individual.

One can discern the distinctions of local schools of sculpture within the Northern Ch'i dynasty by examining these sculptures (figs. 3-5). Each is distinct from the other in style and skill of carving. The Museum's sculpture exemplifies the fulfillment of the spirit of this transitional period. The figure's torso swells with life, its face is sweet, highlighted with half-closed sensibly carved eyes and lips. Meticulous carving emphasizes the three-dimensional quality of the figure unencumbered by heavy drapery. All that is non-essential has been eliminated in order to intensify the spiritual expression of the figure. The drapery, which reveals the suppleness of the body, is heaviest with regularized folds just below the folded left leg. The crisp, careful carving is seen not only in the face, but particularly in the delineation of the drapery at the back (fig. 14). On the front of the pedestal are lions, situated on either side of an incense burner, which are executed in such a primitive manner that one can resolve only that they are a later addition. Judging from the remains of the attendants situated on either side of the central figure, it appears that unlike in figs. 4, 5, of the same period, the figures were conceived of as free-standing, the scarves from the crown of the central figure fell to the pedestal without enveloping the adjacent figures.

Vestiges of pigments can be seen on the sculpture: black ink defines a mustache and eyelids while vermilion is seen on the torso. On the side of the pedestal, there are remnants of delicate ink paintings of celestial figures. Many of these small sculptures have superficial traces of vermilion and black paint; however, from what survives, it is difficult to draw conclusions about the extent of the painting on sculptures' surface or about the rationale underlying the appearance of painting on small scale sculpture of this kind.

A final consideration is the impetus for this transitional sculptural style during the Northern Ch'i dynasty. It is arguable that this preoccupation with a more naturalistic, three-dimensional sculpture resulted from a gradual maturing of sculptural art incited by observations of nature. The decorative formula of stylization seen clearly in the mantle folds of the Museum's sculpture points to models of Indian art. Many have prevalent that the sculpture of North China after the mid-sixth century was influenced by contemporary North Indian sculpture of the Gupta period (fig. 15), when sculpture reveals a roundness and a softness of modeling, translucent drapery, and carefully controlled curves defining eyelids, eyebrows and mouths. Furthermore, the formula of drapery is reduced to a series of strings representing the ridges of the folds, while the body possesses naturalized proportions and elegance. These characteristics are all borne out in the Museum's sculpture.

Wai-kam Ho has argued convincingly for the importance of Southeast Asia as a transmitter of Indian ideals to North China effecting the formation of the Northern Ch'i sculptural style. He calls attention to the Indian missionaries who arrived in China from Kashmir and those who came by sea through South India and Ceylon. A Sinhalese sculpture from Anurâdhapura (fig. 16) can be examined in support of this contention. The seated Buddha embodies the complete self-absorption and serenity of an enlightened being, while its sculptural style conveys dignity and serenity. The half-closed introspective eyes and tender expression, as well as complete revelation of the body beneath the sheath of drapery. Find their counterparts in Northern Ch'i sculpture. Wai-kam Ho also suggested that the concentric arcs of strings seen in the drapery of Northern Ch'i sculpture may derive from sculptures at Polonnâruwa, Ceylon. These Sinhalese sculptures support a stylistic affinity between Ceylon and Northern Ch'i China, however, problems of dating these Sinhalese works impede a firm chronological rapport.

In conclusion, the Museum's marble figure marks a transition in sculpture moving towards a new spirit of naturalism which would continue to evolve in the subsequent Sui dynasty and be brought to full realization in the T'ang dynasty. This new spirit is best characterized by a quiet dignity and elegance captured in three-dimensional form which embodies the spiritual essence of a transcendental being. Its iconography bespeaks a period of philosophical transition in which the physical attributes and position of the meditating bodhisattva were employed initially in association with Shakyamuni, however, as Maitreya became a more prominent object of worship during the Northern Wei dynasty, they are used interchangeably with Maitreya. The identification of the meditating figure remains problematic. To imply that it is Maitreya would be an oversimplification of the philosophy of the time, there was an apparent widespread belief in transcendental beings inherent in Buddhism, Taoism and native folk religion through whom salvation to all classes became more accessible and tangible. As verified by its inscription and its inherent function as an object of worship on a private altar, the sculpture mirrors the need of Northern Ch'i man for a more intimate relationship with those in the other world.
Footnotes

The author wishes to acknowledge Mrs. Keiko Matsui Gibson for her assistance in translating numerous texts. This research was supported in part by the Research Board at the University of Illinois, Urbana-Champaign.

1I am grateful to C.C. Cheng, Professor of Linguistics and Chinese at the University of Illinois for his translation of this inscription. Implicit in the words emancipation and Paramita is the implication that all mankind will become detached from worldly illusions so that they can reach a transcendental realm as enlightened beings.

2This position is known in Chinese as pan chia sa shi' in Japan it is referred to as hanka shi.

3These scurrilous practices continued throughout the Northern Ch'i dynasty when it is estimated that 2,000,000 monks lived Ch'eng Ying Miou, Nan Bei chao shih hua (Peking, 1979), p. 135.


5It is estimated that 40,000 Buddhist temples existed at that time, see Ch'eng Ying Miou, p. 135.

6Macgowan, p. 255.

7There are numerous levels in heaven according to Taoism.


9Matsubara calls attention to the belief, prevalent in Hopei province during the Northern Ch'i dynasty, in a castle for heavenly beings and in the Ten Divine Beings associated with folk religion. He also discusses the close relationship between Buddhism and Taoism during this period as evinced in sculpture see Matsubara Saburō, "Hokse no T'ing Hsien Yōshiki Hankugyokuzoku, toko ni Hanka-shihō ni Tsuite," p. 143 and "Dōkyō zo Ronkō Sesshu no Dōkyō zo ni Tsuite," pp. 211-228 in Chūgoku Bukkyō Chūkoku-shi Kenkyū (Tokyo, 1966).


11Mizuno Seichi elaborates further on the initial popularity of Shakayamuni as evidenced in cave sculpture. He suggests that the common people perceived Shakayamuni as a prince on earth who later became a divine hermit associated with Lao Tzu, the founder of Taoism. Mizuno, Seichi and Nagahiro Toshio, "Shakya kara Miroku e," Lung-men Sekkutsu no Kenkyū (Tokyo, 1943), p. 226.


"There are seventeen sūtras devoted to Maitreya (called Mi Lē in Chinese), many are no longer extant Mi Lē ch'êng fo ching ('Maitreya as Buddha') translated by Chu Fa Fu in the W. Ch'in dynasty (226-316) - no longer extant, Mi Lē pên yüan ching ('Maitreya's original wishes') translated by Chu Fa Fu - exists, Mi Lē hsia sheng ching ('Maitreya descends to earth') translated by Kumārajīva (344-413) - exists. Mi Lē ch'êng fo ching translated by Kumārajīva - exists, Kuan Mi Lē p'u sa sheng do shuo ten ching ('Maitreya bodhisattva born in Tushita Heaven') translated by Chu Ch'ü Chung Sheng Ching (420-479), Mi Lē hsia sheng translated by Chu Fa Fu, Mi Lē Lai shih, translator not known, dates from E. Ch'in Shih chia 317-420 - no longer extant, sūtras for which the translator is unknown and which are no longer extant are: Mi Lē ching, Mi Lē tang fa sheng ching, Mi Lē p'u sa pên yüan dai shih ch'êng fo ching. Mi Lē hsia sheng ching, Mi Lē Wei nü sheng ching; Mi Lē shou chia ching, Mi Lē cho fa shing ching, Mi Lē lang ching, Mi Lē hsü ho ching and Mi Lē hsia chiao, see Tsuchamoto Zen'yu, "Lung men Zozo no Sensu to Sonzo no Henka," in Mizuno and Nagahiro, pp. 224-225. Zen'yu also discusses the sūtras distributed among the common people which disseminated and strengthened worship of Maitreya, ibid, p. 225.


17Zen'yu, p. 224.

18Mizuno Seichi believes that figures in this position of meditation were made exclusively as Shakayamuni from the beginning of the Northern Wei to the Sui dynasty (581-618). Mizuno, p. 48. Alice Getty asserts that this figure represents Prince Siddhartha before he reached enlightenment. Getty, p. 24.

19In the cave of Ku-yang-tung at Lung-men (495-524), inscriptions confirm that twenty-nine sculptures of Maitreya portrayed a bodhisattva seated with crossed ankles. Mizuno, p. 8.

20Wegner discusses in detail typical iconography, i.e. attributes, positions, mudrā (hand gestures), associated with Maitreya pp. 216-223.

21The presence of the tree also could refer to Shakayamuni's enlightenment under the Bodhi tree. It is noteworthy that some bodhisattvas in the meditative position dating from the Northern Ch'i dynasty have inscriptions which include the words "dragon-tree." This concept is related directly to Maitreya worship, and therefore, the meditating figure can be identified as Maitreya, see Yashiro Yuko, "Hosokawa kōsaku ke-zō hakugyoku miroku hanka-zō, " Bijutsu Kenkyū, vol. 65 also Kawasaki Shigeko, "Hanka-shi-zō-tō," Aiken Gakuen Joshi Daigaku Bijuutsu gakka no, vol. 7, p. 20.

22See Kawasaki Shigeko, p. 19.

23In Korea, the leader in the political system also called karō was regarded as a descendant of Maitreya, ibid, p. 20.

24Matsubarā, Chūgoku Bukkyō Chūkoku-shi Kenkyū, also Mizuno and Nagahiro, Lung-men Sekkutsu no Kenkyū.

25Within Shansi province in north China there exists a mountain called Ch'an Fang and a place named Leng Ch'uan. Both are located in the country of Lin Shih. see Chung Kuo Fang Chih Ts'ung Shu. Lin Shih Hsien Chih, vol. 87, pls. 1,2 (Taipei, 1968), p. 858. One might infer that during the Northern Ch'i dynasty, Ch'an Fang temple was located in the area of Leng Ch'uan. One also must realize that there may have been many temples called Ch'an Fang in other Northern Ch'i dynastic states.

26Matsubara considers T'ing Hsien to be the center of this culture in Hopei. Chūgoku Bukkyō Chūkoku-shi Kenkyū, p. 129. Siren suggests that its center was near Yeh, the ancient capital of the Northern Ch'i, where influences of local schools in northern Honan as well as in Hopei meshed. Oswald Siren, "Chinese Marble Sculptures of the Transition Period," Bulletin Ostasiatiska Samlingarna, vol. 12, 1940, p. 474.
By the 7th century Buddhism was implanted steadfastly in Japan and had catalyzed the evolution of various sects as well as advances in architecture, painting and sculpture.

The Class of 1908 has made possible the acquisition of a significant wooden sculpture dating from the late Fujiwara period circa 1175-80 of Fudō-Myōō (Sanskrit: Acalāgṛa Vidyārāja; cover, fig. 1), a deity who became a prominent object of worship in the Shingon sect of Esoteric Buddhism.

### Esoteric Buddhism

Among the Buddhist leaders of the Heian period (794-1185) was Kūkai (774-835) who in 797 wrote the Indications to the Three Teachings avowing the supremacy of Buddhism over Confucianism and Taoism. In 806 Kūkai returned from China and established the Shingon sect, the tenets of which were included in his Ten Stages of Religious Consciousness (830). Shingon was addressed herein as a separate philosophy; other philosophical stages, which included Confucianism, Taoism, Hinayana and Mahayana Buddhism, were perceived to culminate in the esoteric Shingon teachings.

The origin of Esoteric Buddhism is rooted in India where in the sixth century it was known as Mantrayāna Buddhism and incorporated both Buddhist and Hindu elements. Transmitted to China in the seventh century by missionaries who translated its sūtras, i.e. written doctrines, it was called Chên-yen and thereafter in Japan, Shingon or “True Word.” The name itself attests to the importance accorded speech as one of the recognized Three Mysteries: body, speech, and mind—three faculties possessed by humans and in which reside all secrets whose revelation will induce Buddhahood.

Esoteric Buddhism stressed the use of magical charms, incantations and intricate ritual gestures for the control of supernatural forces in the attainment of spiritual enlightenment. The concept of cosmotheism is central to the Shingon sect incorporating a perplexing pantheon of deities, all of whom emanated from the highest principle of the universe, the Buddha Mahāvairocana (Japanese: Dainichi Nyōrai). The five cardinal points, five elements, and five senses, all correspond to the five great Buddhas (Vaibhava, Aksobhya, Ratnasambhava, Amitāyus, Amoghasiddhi) from whom a multitude of lesser deities exude. The relationship between these deities and disposition of this occult system were made manifest in intricate diagrams or mandalas. The Diamond Mandala represents eternal, indestructible, and irrevocable truth, while the Womb Mandala schematizes the many deities and powers operating within the cosmos. These ritual formulae and occult precepts were comprehensible only to the initiated who transmitted them orally to their disciples.

The Shingon sect of Esoteric Buddhism became immensely popular during the Heian period among members of the aristocracy and imperial household. It dominated both the philosophical and artistic climate during the ninth and tenth centuries and flourished anew in the late twelfth century. It took root in a metropolitan culture situated in Heian-kyō (Kyoto) which was steeped in gentility, luxury, rank, prestige, and courtly ritual. Shingon, owing to its inherent mysticism, use of spells, and magic formulas, was elitist, and thus, was well adapted to the rites and ceremony engendered by the powerful reigning Fujiwara family. Moreover, its appeal was reinforced by its acceptance of the mundane world in which one could be happy by correct performance prescribed for the Three Mysteries. Of no less importance was the aesthetic appeal of Shingon as demonstrated by its influence on the visual arts. Kūkai himself excelled in the arts and expounded their importance in Shingon teachings.¹

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¹ attributed to En School, Sanjo, Kyoto
Fudō-Myōō, circa 1175-80
cypress wood, crystal eyes, lacquer, polychrome, gold leaf, 25.4", 64.5 cm
Gift of the Class of 1908, 82.5-1
Fudo-Myōō: Iconographical Sources

Each of the aforenamed five Buddhas (Tathāgatas) assumed dual aspects of beneficence and wrath. Their five enraged forms are the Godai Myōō (Five Great Kings of Light). As described in texts and profiled in painting and sculpture, the five Myōō are terrifying and imposing, but their anger is compassionate. Their primary function is to protect and to preserve Buddha’s Law and retaliate with vengeance against such evils as passion, illusion and ignorance. In addition, they were charged with defending the country against intruders and natural disasters. The Myōō might be considered as Buddhist personifications of great magical strength and power.

Although their identification by name and function is of Indian origin, the five Myōō were not represented there as a group. They seem to have emerged from separate Tantric cults, and by the eighth century in China, were thought of as a group of five angry incarnations of the five Buddhas.

The five Myōō appeared initially as a group in the Ninnokyō, “Sūtra of Benevolent Kings,” of which there are two translations in Chinese. Kūkai returned from China with a copy of the Ninnokyō and made the Tōji temple in Kyoto the center for Esoteric Buddhist teachings. In 829 he dictated the disposition of sculptures on the altar of the Tōji lecture hall, an arrangement comprising the five Buddhas, the five Myōō, five

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2 Fudo-Myōō, circa 839
Wood, 69.2 × 175.7 cm
Tōji, Kyoto
Photograph courtesy of Tokyo Kokuritsu Bunkazai Kenkyūjo

3 Fudo-Myōō, first half of 9th century
Wood, 48.4 × 123 cm
Kyōgokoku-ji, Kyoto
assumed various forms during the Heian period. For example, in accordance with one ritual an initiate participated in a burnt-offering ceremony (goma). Originating in India, this rite was performed for either a private or public goal such as peace or victory, and it later prevailed in the Japanese Shingon sect. Placed on a table before the icon was a metal basin containing burnt offerings of fragrant wood, poppy seeds, oil, incense and perfumres. The initiate, seated before the table, assumed the proper hand gesture (mudra) for worship, usually emulating the mudra and body postures of the deity he was venerating. Fudo, thus, would transmit to the initiate the power to expel evil in himself and overt all obstacles which impeded Buddhahood.9

The essential iconographic delineation of Fudo as a "King of Light" issued from the "Dai Birushana Jobutsu Shimen Kaji-kyō" section of the Dainichi-kyō (Sanskrit: Mahavairocana sūtra) translated in 724 by Zenmui (637-735) and of which the original Sanskrit sūtra is no longer extant.9

"Fudo, Nyōrai’s [Buddha’s] messenger, has a sword and lasso. Hair gathered from the top of his head hangs down on his left shoulder. Even with one eye, he realizes all things. His anger is ferociously intimidating and his body is surrounded by large flames. He is on a rock in safety. On his forehead there are water waves. He has the shape of a fat child. This figure possesses perfect wisdom."10

The pictographic attributes of Fudo were amplified in the Dainichi-kyō-so, a commentary on the Dainichi-kyō, written by Zenmui and his disciple Ichigyō (683-727) between 725 and 727. "In painting Fudo-Myōō, Buddha’s messenger is made in the shape of a child. In his right hand he holds the sword of great wisdom. In his left hand he holds a lasso. On his head there is a top knot while curled hair falls on his left shoulder. His left eye is almost closed. The lower teeth bite the right side of the upper lip while the left side of the lower lip protrudes. On his forehead there is the impression of water waves. Sitting on a rock, he looks humble and his body is solid and fat."11 He is extremely angry."12

The Fudo-Myōō in the Museum’s collection (fig. 1) adheres to iconographic details in both the

bodhisattvas and other deities. This marks the earliest appearance of the group of five Myōō in Japan. The group, in their role as guardians of the nation, became the focus of the Shingon ceremony, Ninnōkyōhō or "Rite of the Sutra of Benevolent Kings," based on Amoghavajya’s translation of the Ninnōkyō. Individual Myōō were culled subsequently as the central icon of the Ninnōkyōhō. Prominent among the five Myōō was Fudo around whom the other Myōō were arranged when represented together. Fudo came to embody all the wrathful manifestations of the Buddhas, and his worship was, hence, very popular in Japan.7

Fudo-Myōō’s origins may be traced to India where he was known in Hinduism as Siva or Acala, "The Immovable One;" however, it is difficult to discern any direct accord between the two based on visual characteristics. Fudo is the incarnation of obedience and loyalty to Vairocana for whom he performs servile duties as messenger. In Japan, the worship of Fudo

4 Fudo-Myōō with attendants (dōjō). Circa late 11th century wood
Seigo-in, Kyoto, photograph courtesy of Tokyo Kokuritsu Bunkazai Kenkyūjo
Dainichi-kyō and Dainichi-kyō-So The figure's physiognomy and body, the latter fleshy and robust, singularize an adolescent. In his right hand he holds a sword (ken) and in his left hand he held a now missing lasso (kensaku). Both these attributes make tangible Fudo's sacred mission. With his lasso he seizes beings and leads them to salvation; the rope also embodies the bonds to which humans are captive. The sword that he brandishes is the symbol of intelligence and knowledge and of his victory over ignorance. With it Fudo conquers doubt and confusion by severing human illusions.

On the left side of Fudo's face there was originally a knotted lock of hair falling onto the left shoulder. His right eye is open and bulging with the bottom right tooth extruding upward; the left eye is downcast and squinting while the top left eye-tooth projects downward. Furthermore, there are wrinkles on Fudo's forehead. The overall color of the body is black with traces of polychrome, lacquer and cut gold leaf (kirikane). And, finally, Fudo is standing on an irregularly shaped rock (iwa-zu or shitsushitsu-zu), indicative of the immovability of his will.

In the lecture hall of the Kongobu-ji temple, which Kūkai founded on Mount Koya in 816, were placed six sculptures including Fudo-Myōō centered around the Buddha Aksobhya. This lecture hall was destroyed by fire in 1926, and unfortunately, the sculptures can be examined at present only through photographs. This Fudo-Myōō was the earliest wooden sculpture of the deity in Japan dating from the first half of the ninth century. His eyes bulged and upper teeth with fang-like side-teeth were overbiting his lower lip. This liberal interpretation of facial characteristics outlined in the sutra came to be

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5 Fudo-Myōō with attendants (1995) wood
Myōō-ji Osa-i a photograph courtesy of Tokyo Kokuritsu Bunkaizai Kenkyūjo

6 Fudo-Myōō with two children (1954) wood
19.9 50.5 cm
Budō-ji Kyoto
known as "Kūkai's style" and implied an Indian influence. The manner of carving evinced in the drapery is known as "rolling wave" pattern (hompashiki) in which rows of high rounded curves alternate with low ridged curves. Frequently seen on sculpture of the Early Heian era, also called the Jogan period (794-897), it was eclipsed by the late Heian or Fujiwara period (897-1185).

In 823 Kūkai was made abbot of the Tō-ji in Kyoto, the new center of Esoteric Buddhism. The lecture hall housed a three-dimensional paradigm of the Diamond Mandala which included sculptures dated circa 839 of the Five Myōō. Indicative of the digression from Kūkai's reliance on Indian prototypes is the sculpture of Fudō-Myōō (fig. 2). Another example dating from the Early Heian period is found in the Kyōgokoku-ji, Kyoto (fig. 3). Although both follow Kūkai's

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7 Amida Buddha, by Jōchō, circa 1053
gilded wood, 112.7; 284.5 cm.
Byōdō-in, Uji

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The prescription for the physionomy, they deviate from the Kongobuji Fudō in the disproportion of torso to knees and in their striated hair.

From the latter part of the Jogan period (794-897), Fudō was conceived three-dimensionally in both sitting and standing postures. During the ensuing Fujiwara or late Heian period (897-1185), the tendency to make independent sculptures of Fudō persisted, and he most often was standing. In this position, Fudō could not be construed as supine, he is perceived as a dynamic savior in evil. At this time, Fudō also might be accompanied by two children, Kimkara, representing wisdom and Cetaka, who embodies bliss (figs. 4, 5, 6). They were emblematic of Fudō's messengers as the status of Fudō-Myōō, himself, advanced from that of Buddha's emissary to Buddha who dispatched his own messengers.

It appears that the trinity of Fudō-Myōō in the Seigo-in dating from the end of the eleventh century (fig. 4) is the oldest extant standing Fudō. The facial characteristics denote a return to specifications in the Dainichi-kyō and Damichi-kyō-so. Of similar iconography are trinities at Myōō-ji (fig. 5) and at Bijō-ji (fig. 6); all three trinities affirm an innovation in the construction of sculpture begun in the eleventh century using multiple blocks of wood called yosegi. The Museum's Fudō, of later date, was fabricated in this fashion.

Development of Wood Sculpture

From the beginning of the ninth century, wood became the dominant medium for sculpture as it was abundantly available and facilitated sensitive carving. The process of hewing form was ritualized involving meditation and the preparation of tools and purification of wood. A variety of woods was used for carving such as: nutmeg (kaya), camphor (kusu), cherry (sakura) and cypress (hinoki). Cypress wood, out of which the Museum's Fudō was carved, was used widely because of its hardness and elasticity.

The Fudō-Myōō in the Tō-ji (fig. 2) exemplifies single-block wood construction, ichiboku zukuri, which prevailed in the ninth century. An entire sculptural image was carved from a single block of wood after the size of the image was determined. The rough form was shaped with an axe, after which the initial modeling was achieved with curved and flat chisels; hands and parts of the legs could be carved from separate wooden pieces and attached to the core. Single-block construction did not easily permit a division of labor, and thus, was unsuitable for large-scale production required for temples.

The Fujiwara period (894-1185) witnessed the
The pervasive use of hollow joined blocks of wood (yosegi zukuri) in the making of wooden sculpture which eased the fabrication of larger figures. According to this method which was perfected in the mid-eleventh century, the main part of the figure, including the head and torso, is constructed from more than two pieces of wood. An sculpture composed of several blocks of wood expedited production when a division of labor was employed. Each block was prepared individually, hollowed out and then assembled. The Museum's Fudo was carved from hollow joined blocks with separately joined head and limbs.

Sculptural Style of the Heian Period

In 894 the capital was transferred to Heian-kyō and the custom of dispatching imperial envoys to China was abandoned. During the Early Heian period the Shingon sect took root in Japan and activated a transformation in Buddhist sculpture not predicated on Chinese ideals as demonstrated by the Fudo-Myoō in the To-ji (fig. 2) and that in the Kyōgokoku-ji (fig. 3). Both share a patent emphasis on volume and on

The Museum's Fudo was carved from hollow

Fudo Myōō

The Metropolitan Museum of Art, The Harry G. Par
Parkard Collection of Asian Art, Gift of Harry G. Par
Parkard and Purchased, Fletcher, Rogers, and L
Brisbane Dick and Louis P Bell Fund, Joseph Pulitzer
Bequest, and the Annenberg Fund Inc. 1975.268.163

Fudo Myōō, rear view
Gift of the Class of 1968, 82.5.1

Fudo Myōō by Unkei, 1180
Wood 53.7 136.5 cm
Ganjōji, Shizuoku pref ecture
photograph courtesy of Tokyo Kokuritsu
Bunkazai Kenkyūjo
weight and possess a mysterious spirituality and dignity. As Esoteric Buddhism sought to engender arcane austerity, the sculpture became massive and overpowering, distinguished further by acute, deep carving. In addition, Buddhist sculpture evoked sensual beauty underscored by the corpulence of the body and combined female and male expressions.

Another milestone during the late Heian period (894-1185) was the establishment of Wa-yō or Japanese style sculpture, characteristics of which are manifested in Jōchō’s (994-1057) ‘Amida’ at Byōdō-in (fig. 7).26 The circular face is compassionate and inviting, the chest is broad and flat while the drapery folds are executed in shallow, delicate carving. The figure embodies transcendental spirituality and elegance. It is calm, serene and suppresses the volume of the figure as well as its heretofore external mysticism. The drapery’s weight and mass yield to more two-dimensional, superficial preoccupations such that it is attenuated with flat folds. Sculpture of this period is noticeably more balanced and harmonious, lacking the disproportion of anatomical parts seen in works of the early Heian period.27 The carving is shallower with greater attention to decorative surface detail. There is a shift from mysterious to elegant beauty appealing more to the senses, and hence, late Heian sculpture is by comparison not as dynamic or powerful. Other sculptures of Fudō-Myōō, in addition to the Museum’s, which belong to the Wa-yō tradition are located in Myōō-ji (fig. 5), in Bujō-ji (fig. 6) and in The Metropolitan Museum of Art (fig. 8).28 The hair of each Fudo became more Japanized as it was transformed from striated hair to small seashell-like curls.

With the increased interest in surface decoration during the late Heian period, personal ornaments on Buddhist images, which were carved previously on the surface, were displaced by metal armlets and ankle bands as well as ornate metallic necklaces. Another innovation was the use of ‘crystal eyes’ (gyokugan) which rendered realistically the eyes of a carved figure. Pieces of rock crystal lined usually with silk cloth, on which the pupils of the eyes are painted in gold and polychrome, are set into the hollowed eye sockets from the inside of a joined-wood block sculpture. The inlay of crystal eyes dominated sculpture of the following Kamakura period (1185-1333). The Museum’s Fudō-Myōō has metal armlets and ankle-bands as well as inset crystal eyes.

In view of similarities in carving, drapery folds, and facial characteristics among the Museum’s Fudō, the Fudō in The Metropolitan Museum of Art (fig. 8 dated to the third quarter of the twelfth century) and the Fudō in the Bujō-ji dated 1154, it is inferred that the Museum’s Fudō dates from the late Fujiwara period, circa 1175-80. The Museum’s Fudō is actually closest to the Metropolitan’s Fudo; the facial expressions are not as intense as those seen in figures at Bujō-ji and Myōō-ji. Another similarity is found in the folds of the skirt which appear rather stiff (figs. 1, 9); however, the flare of the skirt at the waist and hem add vitality to the figure. The elements of realism in the Museum’s Fudō, suggest a transitional piece anticipating the realism of the Kamakura period, typified by Unkei’s (1151-1223) Fudō dated 1186 (fig. 10). In comparison, the Museum’s Fudō lacks Unkei’s sense of vigor and naturalism. Unkei’s Fudō is powerfully expressive, his breast fuller and drapery folds more irregular, falling in a more naturalistic manner.29 Vestiges of movement can be seen in the Museum’s Fudō, e.g. its hip-shot position and drapery; however, motion is indeed accentuated in Unkei’s work. Thus, the elements of realism in the former work must be understood still in the context of late Fujiwara Wa-yō ideals within a period of transition.

Fujiwara Busshō: En School

Of great import during the Fujiwara period was the improved status of Buddhist sculptors (busshi) and the formation of sculptors’ guilds or schools (busshō). With certain exceptions, sculptors had been anonymous craftsmen in a servile position since the seventh century. The continuing
patronage of the imperial court and aristocracy during the Fujiwara period increased the esteem of sculptors until, in the first half of the eleventh century, Jōchō was honored with the ecclesiastical rank of Hokkyō, an honor never before awarded a sculptor. Prior to the establishment of bussho, the Žōbutsu-sho was the official bureau supervising the making of Buddhist sculpture. Because of the increased demand for the production of Buddhist sculptures for installation in newly built or renovated temples, there developed a systematic organization of large-scale bussho (schools). Bussho initially were composed of those professional sculptors who left the official bureau (Žōbutsu-sho), amateur sculptors, and Buddhist monks.

From Jōchō's successors, his son Kakujo (-1077) and apprentice Chōsei, three schools seem to have evolved: the En school, the Sanjo bussho in Kyoto; the In school centered in Kyoto and the Shichioji bussho centered in Nara.

The En school, which was founded by Chōsei in the late Fujiwara period, was very prominent at the time because its decorative, restrained, and elegant aesthetics appealed to the aristocrats from whom it rallied great political support. Although those members of the En school are identified by name and documented, their work during the Fujiwara and early Kamakura periods is known only from extant sculptures of Myōen (-1199), Chōsei's great grandson, Myōen, on whom were bestowed the high-ranking titles of Hokkyō and Hōgen for his production of sculpture at Hachijōn temple, was also responsible for the five great Myōō at the DaikakujI temple in Kyoto. These Myōō are dated 1176-77 and Myōen's name is inscribed on sculptures of the Kongo- yasha and Gundari Myōō.

Myōen's Fudō-Myōō (fig. 11) is linked ostensibly to the quiet elegance associated with Wa-yō, i.e., traditional Japanese, sculptural style. When juxtaposed with the Fudō-Myōō at the Kyōdōgokoku-ji (fig. 3), Myōen's Fudō is more two-dimensional in the treatment of the torso and drapery. The drapery folds are not only flatter but are decorative. A more proportionate and balanced body coupled with facial characteristics, although alluding to "Kūkai's style," produce a more restrained deity. Myōen's Fudō shares similarities with the Fudō in Buji-ō (fig. 6), the Fudō in The Metropolitan Museum of Art (fig. 8) and the Museum's Fudō. Excepting discrepancies in iconography, e.g., posture and physiognomy, all three possess restrained elegance and demonstrate two-dimensional representation of the anatomy and drapery. Although each figure's full-face, proportionate anatomy and attenuated drapery derive from Wa- yō sculpture, these factors, when considered with the interest in decorative surfaces as well as affinities of carving technique, suggest En school production.

One cannot determine the precise relationship of the Museum's Fudō to the En school because of the paucity of extant material with firm attribution. However, if one accepts Myōen's sculpture as truly representative of En-school production during the late Fujiwara period, then the Museum's Fudō can be linked to the ideals of this Kyoto-centered bussho circa 1175-80.

Footnotes

The author acknowledges Mrs. Keiko Matsu Gibbon for her diligent assistance in translating numerous texts. Also acknowledged is Mr. Tsugio Myo of the Tokyo National Research Institute of Cultural Properties for kindly furnishing photographic material. This research was supported in part by the Research Board at the University of Illinois Urbana-Champaign.


2 Tathāgata in Bengk Form (Buddhas) (Japanese name)
Quarter: Five Buddhas
Center: Dainichi
East: Ashuku
South: Hōshō
West: Amida
North: Fudō-Myōō
Tathāgata in Angrey Form (Myōō)
(Sanskrit name) (Japanese name) (Sanskrit name)
Mahāvairocana Fudō (Acala)
Aksobhya Gōzanze (Trālokavijaya)
Rānasambhāva Gundari (Kundali)
Amitāvās Daiotosu (Yamantaka)
Ampoḍhasiddhi Gongōyasha (Varjayāska)


For an intensive discussion on the Godai Myōō pertinent to a painting in the Boston Museum of Fine Arts, see Julia Meek: A Painting of Daiokoto in the Bigelow Collection, Boston Museum Quarterly vol. 57, 1969, pp. 21-30. Fudō is considered to be a god of worldly welfare and is worshipped as one who will grant his devotees all their material desires. See Beatrice Lane Suzuki, Fudo the Immovable, The Eastern Buddhist, Kyoto, 1922, p. 129.

J. Przybyszki stated that the word vīd_apply (Myōō) which was included in the Mahāyāna-Mahāyāna, the earliest Tantric text, refers to personalized magic formulas emanating from various Buddha. J. Przybyszki, Les Vidyāraja Contribution à l'Histoire de la Magie dans les Šceles Mahāyānistes, Bulletin de l'Ecole Francaise d'Extreme Orient no. 23, 1923, p. 313.

The title of Kumārajiva's translation is Prajañāparamitā sūtra, a text which explained how benevolent kings can protect their countries. Then the Tathāgata states that at the time when after his death the Law shall be about to be extinguished, and all the sentient beings shall commit evil deeds, in the countries all kinds of calamities shall arise. The Buddha commits this sūtra to the kings of the countries because these kings alone have the royal majesty and power necessary to establish the Law. B. Nanjio, A Catalogue of the Chinese Translation of the Buddhist Tripitaka.
The Dainichi-kyō is one of the fundamental sūtras of Tantric Buddhism written circa mid-seventh century. Other Buddhist literature such as: the Trisamaya-acala-kalpa, The Mystic Rites of the Dharrani of Acala the Messenger, and the Book of Rites Concerning the Ten Gods of Wrath, which include physical descriptions of Fudō are discussed by Suzuki, pp. 135-138.

A very interesting thesis has been proposed concerning the physical prototype of Fudō. As Fudō is dark in color, adolescent and repelling, it is suggested that the figure derives from the Dravidians who were natives of India, but subservient to the conquering Aryans. As Buddhism became more pervasive among Aryan people, the figure type of Fudō changed from that of a servant to a divinity in his own right. See Encyclopedia Japonica, vol. 15 (Tokyo, 1970), pp. 642-643. As Sawa Kōken, "Nihon nir bunka-kyō to sono Tenkai," Bukkyō Geijutsu, vol. 12, pp. 14-36.

The present sword is a later day replacement dating from the Edo period (1615-1868).

A minute hole below the bottom-most curl of hair on the left side of the face indicates this now missing lock of hair. The lock was carved from a separate piece of wood. The significance of this braid of hair is explained in the Trisamaya-acala-kalpa. It is symbolic of Fudō's merciful heart, sensitive to the suffering of all lowly beings. Suzuki, p. 140.


Discrepancies between the Dainichi-kyō and Dainichi-kyō so indicate that Fudō either sits or stands on rocks.


Sawa Kōken convincingly identified a figure of Fudō-Myōō in an Indian sculptural relief, collection Naranda Museum, dating from circa 810-850. The figure holds a sword and has both eyes wide open. If one accepts this position, then perhaps Kōka's alteration of traditional iconography in the sūtras had definite Indian prototypes. Sawa Kōken, "Indo de mita Fudō-Myōō-zō," Bukkyō Geijutsu, vol. 100, 1975, pp. 94-95.


The physical descriptions of these attendants is included in The Mystic Rites Concerning the Eight Boy Attendants to the Holy Lord of the Immovable see Suzuki, p. 146.

According to the commentary, Fudō's anger is so forceful that it gushes forth and it is visible not only in Fudo's pose, but also emanates from his entire figure. His anger would inspire sacred terror. Dainichi-kyō in Takaaki Junjiro and Watanabe Kaigyou, eds, Taishō Shinshū Daizōkyō, no. 1, no. 848 in Takakusu junjiro and Ono Gemmyo, eds, Taisho Shinshu Daizōkyō, vol. 7, p. 7b. Other physical descriptions of Fudō appearing in Buddhist literature are discussed by Suzuki, pp. 133-140.

The Chinese character for pi could allude to vulgar as well as humble. Vulgar in the sense of ugly or debase, humble meaning subservient.

According to the commentary, Fudō's anger is so forceful that it gushes forth and it is visible not only in Fudo's pose, but also emanates from his entire figure. His anger would inspire sacred terror. Dainichi-kyō in Takaaki Junjiro and Watanabe Kaigyou, eds, Taishō Shinshū Daizōkyō, no. 1, no. 848, section 5 (Tokyo, 1914-32), p. 633b.

According to the commentary, Fudō's anger is so forceful that it gushes forth and it is visible not only in Fudo's pose, but also emanates from his entire figure. His anger would inspire sacred terror. Dainichi-kyō in Takaaki Junjiro and Watanabe Kaigyou, eds, Taishō Shinshū Daizōkyō, no. 1, no. 848, section 5 (Tokyo, 1914-32), p. 633b.

It has been argued that Jochō's style belongs to a much broader sculptural tradition evolving in the late Fujiwara period see Shimizu Zenzo, "Fujiwara Yōshiki to Jochō-ya," Bigaku, vol. 98, pp. 48-58, see also Nakano Genzō, "Fujiwara Chōkoku," Nihon no Bijutsu, no. 50, July 1970, pp. 17-18.


According to the Shoku Nihongi, an officially compiled history of Japan, the 25 Hokke-ji-shi (Office for Construction and Equipment of the Hokke temple) were abolished in 783 and the 25 Todai-ji-shi, a similar office at the Todai-ji temple, was abolished in 788. The sculptors and craftsmen who left the 25buta-sho in these offices probably established private workshops see Takeshi Kuno, ed A Guide to Japanese Sculpture (Tokyo, 1963), p. XXVII-XXVIII.


Those sculptors belonging to the En-school were Chōsei, Ensei, Kenen, Chōen, Chūren, Genen, Chōshun, Myōen, Shōen, Kanen and Chōen. Their popularity is confirmed by the many ecclesiastical titles they were awarded such as: Hōkkyō, Hōgen, and Hōin.
Additions to the Collections

The heart of a museum's ability to serve the educational needs of its public resides in the strength of its collection. While the University of Illinois provides funds for building operations and personnel, the Krannert Art Museum is reliant on the generosity of its friends for purchase funds and gifts to its collections.

During the past year the Krannert Art Museum's collections have received the following fine additions. We are most grateful to the friends of the Museum listed below for their concern and its manifestation in the splendid array of objects whose presence here enriches us all.

Gifts

Mr. and Mrs. Willis Bruce have given eight pieces of twentieth century art glass including works by Quezal Art Glass and Decorating Company, Louis Comfort Tiffany and Steuben Glass Works. 83-9-1/8

Mr. Arnold H. Crane has donated seventy-one photographs by Walker Evans. 82-28-1/71

Mr. Emidio Gaspari has donated seventy-six photographs by Arnold H. Crane. 82-23-1/82

Gift of Dr. John Gernon:
  Richard Florsheim (1916-1979)
  Airport (n.d.)
  oil on canvas, 24" x 26", 61 cm. x 91.4 cm.
  82-10-1

Mr. and Mrs. Arnold M. Gilbert has given fifty-five photographs by the following artists: Manuel Carrillo, Paul Caponigro, Arnold Gilbert, Joseph Jachna, Leslie Krims and Brett Weston. 82-22-1/55

Gifts of Caroline and Frank Gunter:
  C.W. Briggs (b. 1918)
  Troika, 1982
  acrylic polymer on canvas, 20" x 20", 50.8 cm. x 50.8 cm.
  82-13-1

Richard C. Zoellner (b. 1918)
  Off Beat, Cross Rhythm, 1953
  woodcut, 27" x 21", 68.6 cm. x 53.3 cm.
  83-16-1

Gift of Caroline and Frank Gunter and Purchase, Krannert Art Museum Art Acquisition Fund
  William Wegman (b. 1943)
  Hurt/Broken, 1981
  color polaroid photograph, 26 1/2" x 21 3/4", 67.3 cm. x 55.2 cm.
  83-2-1

Mr. George M. Irwin donated forty-four works on paper including four portfolios by contemporary Illinois artists including Richard Hunt, Ben Mahmoud, Gladys Nilsson, Seymour Rosofsky and Harold Gregor. 82-11-1/16
Gifts of Mr. and Mrs. Douglas Kenyon:
Reginald March (1898-1954)
two untitled photographic prints, 5" x 7 1/4", 12.7 cm. x 18.4 cm.  
83-18-1/2

Gifts of Mr. William Sparling Kinkead
Marc Chagall (b. 1887)
Circus Musician (n.d.)
lithograph, 27" x 19", 68.6 cm. x 48.3 cm.  
82-17-5
Hans Erni (b. 1909)
Mother and Child, 1960
tempera on paper, 25 1/2" x 19 3/4", 64.8 cm. x 50.2 cm.  
82-17-4
Leon Golub (b. 1922)
The Sphinx, 1954
oil on canvas, 38" x 38", 96.5 cm. x 96.5 cm.  
83-6-1
Leon Golub (b. 1922)
Head VII, 1963
oil on canvas, 43 1/2" x 30 1/2", 110.5 cm. x 77.5 cm.  
82-17-1
Leon Golub (b. 1922)
Head VII, 1960
oil on canvas, 38" x 38", 96.5 cm. x 96.5 cm.  
83-17-3

The Jerome Levy Foundation has given five ancient Persian bronzes including axeheads, a garment pin, and pendants. 82-19-1/5

Gift of the Harlan E. Moore Charitable Trust:
Peter Voulkos (b. 1924)
plate, 1980
ceramic, 5" x 23", 12.7 cm. x 58.4 cm.  
83-11-1

Gift of Dr. David Paisley:
Adam Wurtz (b. 1927)
1980 Suite
15 color etchings, 19 1/2" x 27 1/2", 49.5 cm. x 69.9 cm.  
82-27-1/15

Gift of Mr. F. Peter Rose:
Peter Voulkos (b. 1924)
plate, 1980
ceramic, 5" x 23", 12.7 cm. x 58.4 cm.  
83-11-1

Gift of Dr. David Paisley:
Adam Wurtz (b. 1927)
1980 Suite
15 color etchings, 19 1/2" x 27 1/2", 49.5 cm. x 69.9 cm.  
82-27-1/15

Gift of Mrs. Nancy P. Saunders:
Georges Braque (1882-1963)
Apples, 1953
lithograph, 12 1/2" x 19 3/4", 31.8 cm. x 50.2 cm.  
83-13-3
Georges Braque (1882-1963)
Oysters, 1953
lithograph, 13" x 19 7/8", 33.0 cm. x 50.5 cm  
83-13-2
Alberto Giacometti (1901-1966)
Standing Nude II (n.d.)
lithograph, 19 1/2" x 4", 49.6 cm. x 10.2 cm.  
83-13-1
Joan Miró (b. 1893)
Museum of Modern Art (n.d.)
lithograph, 34 3/4" x 23 1/4", 88.3 cm. x 59.1 cm.  
83-13-4

Gifts of the School of Art and Design, University of Illinois, Urbana-Champaign:
Jules Breton (1827-1905)
Self Portrait (n.d.)
black chalk on paper, 14 3/16" x 9 3/16", 36 cm. x 23.3 cm.  
82-9-1
John Singer Sargent (1856-1925)
Untitled Portrait, ca. 1880
watercolor on paper, 11 1/4" x 11 3/8", 28.6 cm. x 28.9 cm.  
82-9-2

left, lamp, Quezal Art Glass and Decorating Company, XX century. 6", 15.2 cm. 83-9-1; center, Steuben Glass Works, verre de soie vase, XX century. 10". 25.4 cm. 83-9-4, right, Tiffany pink favile vase, XX century. 6 1/2". 16.5 cm. 83-9-8, Gifts of Mr. and Mrs. Willis Bruce
Gift of Mr. and Mrs. Phil Shorr
Aaron Siskind (b. 1903)
Martha’s Vineyard 1954
photograph, 13 1/2” x 10 1/2
34 3 cm x 25 7 cm
83-4-1
Gifts of Mr. and Mrs. Irwin Smiley
Fang reliquary guardian figure Gabon Africa
wood metal, 19” x 4” x 4
48 3 cm x 10 2 cm x 10 1 cm
82-15-1
Pende face mask Zaire Africa
polychrome wood raffia, 18” x 10” x 7
45 7 cm x 25 4 cm x 17 8 cm
82-15-2
Yoruba offering bowl Nigeria Africa
polychrome, wood, 7” x 8’.
17 8 cm x 20 3 cm
82-15-3
Gift of Mr. Frederick van Abeele
Renaldo Paluzzi (b. 1927)
Spacial Construction, 1974
acrylic on canvas, 56 1/2” x 66”.
143 5 cm x 167 6 cm
82-8-1
Gifts of Mr. and Mrs. Allen S. Weller
Francesco Clemente (b. 1952)
Not St. Girolamo, 1981
etching, 63” x 24 1/2”, 160 cm x 62 3 cm
83-14-1
Marcel Duchamp (1887-1968)
poster for DADA exhibition at Sidney Janis
Gallery, 1953
lithograph, 38” x 25”, 96 5 cm x 63 5 cm.
83-19-1
Philip Guston (1913-1980)
Curtain, 1980
lithograph, 31” x 41”, 78 7 cm x 104 1 cm.
83-1-1
Gift of Mr. Newton D. Werner
Morris Broderson (b. 1928)
Mad Woman, 1963
pastel on paper, 27 1/2” x 25 1/2”
69 9 cm x 6 4 8 cm
82-26-1
Purchases made through the John Needles
Chester Fund
Mel Bochner (b. 1940)
Untitled no. 29, 1982
monoprint, 25 1/2” x 19 1/2”.
64 8 cm x 49 6 cm
82-17-4
Jim Dine (b. 1935)
Akmatova The Russian Poetess 1979
etching, 23 1/2” x 19 1/2”.
59 7 cm x 49 6 cm
82-25-1
Jasper Johns (b. 1930)
Usuyuki 1982
color silkscreen, 27” x 45 1/2”.
68 6 cm x 115 6 cm
83-10-1
Ellsworth Kelly (b. 1923)
Untitled VI, 1976
handmade paper pulp, 41” x 29
104 1 cm x 73 7 cm
83-8-2
Roy Lichtenstein (b. 1923)
Peace Through Chemistry IV, 1970
lithograph, 25” x 45”, 63 5 cm x 114 3 cm
83-7-1
Brice Marden (b. 1938)
Five Trees, 1976-77
etching and aquatint, 21” x 29 3/4”.
53 3 cm x 75 6 cm
83-17-2
Robert Motherwell (b. 1915)
St. Michael III, 1979
lithograph, 41” x 32”, 104 1 cm x 81 3 cm
82-24-1
Claes Oldenburg (b. 1929)
Screwwrench Bridge, 1980
etching and aquatint, 24” x 50”.
61 cm x 127 cm
83-3-1
James Rosenquist (b. 1933)
Flamingo Capsule, 1973
color lithograph and silkscreen, 28” x 68
71 1 cm x 172 7 cm
83-15-1
Andy Warhol (b. 1931)
Electric Chairs, 1971
silkscreen, 36” x 48”, 91 4 cm x 121 9 cm
83-17-1
Andy Warhol (b. 1931)
Marilyn, 1967
silkscreen, 35 3/4” x 35 3/4”.
90 8 cm x 90 8 cm
83-8-1
Tom Wesselmann (b. 1931)
Bedroom Face, 1977
aquatint, 16 1/2” x 23 7/8”.
41 9 cm x 60 6 cm
83-17-3
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Bulletin of the Krannert Art Museum
University of Illinois, Urbana-Champaign
Volume IX, Number 1, 1983
The Bulletin of the Krannert Art Museum is published twice a year by the Krannert Art Museum, University of Illinois, Urbana-Champaign, 500 E. Peabody Drive, Champaign 61820. Printed in the United States of America

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International Standard Serial Number: 0195-3435
Indexed in RILA, International Repertory of the Literature of Art

Bulletin
Layout and Production: Raymond Perlman
Paper: Cover, 10 point Kromekote
Text, Basis 80 Warren's Patina Matte
Type: Helvetica
Printing: Crouse Printing
Champaign, Illinois
Photographs: figure in meditation, Chinese, fig. 14.
Fig. 51-My50, figs. 1.9: "Additions to the Collections"; "The Lloyd E. Rigler Collection" Wilmer D. Zehr