

ÔSAWA, Shin

A Consideration of the Hooded Ksitigarbha (Hibô Jizô Bodhisattva) of the Goryeo Dynasty: The Date of the Tsushima Statue in the Kyushu National Museum

In addition to his detailed investigation of the *Gilt Bronze Jizô Bosatsu* (Skt: Ksitigarbha Bodhisattva) traditionally handed down on Tsushima Island in Nagasaki prefecture and today in the Kyushu National Museum, Ôsawa Shin's article also considers its meaning within the history of Goryeo sculpture. This investigation's most valuable conclusion was Ôsawa's proposal of a new date for the work, pushing it back to the early Goryeo dynasty, namely the end of the 10th century through the latter half of the 11th century. In the past both Korean and Japanese scholars have considered this work to date from the late Goryeo to early Joseon periods (14th to 15th centuries) and thus Ôsawa's proposed date is three to four centuries earlier than existing dating theories.

This article focuses on five elements, namely the shapes of the face and body, the chest adornment, the garment folds on the knees, the overall shape of the pedestal and the *kaeribana* element of the pedestal. Through a comparison of those elements with other works, Ôsawa found that none of these elements can be found on works from the 14th–15th centuries, but rather vividly demonstrated that they can be found on examples from the early to middle Goryeo period that carried on the stylistic traditions of the Unified Silla period. The investigation based on detailed surveys of the actual works is richly persuasive and reveals his extraordinary observational skills throughout.

Previous studies indicated traces of stylization in this work's form, noting many formal characteristics shared with the Bodhisattva figure in Seonunsa,

Gochang, South Korea. Scholars have dated the Seonunsa work to the 15th century in the early Joseon period, and this formed the basis for their belief that the Tsushima work also dated to that time period. However, this article's accumulation of objective facts about the sculpture sweeps away these preconceptions, and succeeds at discerning the Tsushima sculpture's real value. Even though the article followed the standard form of an artwork essay, the article offered numerous examples of viewpoints that will be valuable for future research direction. Examples of these factors include Ôsawa's development of an argument related to the foundations of the stylistic views and dating system for Goryeo sculpture, and the possibility that the formal similarities between the Seonunsa sculpture and the Tsushima sculpture are not based on chronological proximity but rather can be seen as iconographic inheritance and continuance.

This article also contributes greatly to the study of the history of Jizô Bosatsu iconography and worship. The so-called Hooded Jizô figures of the Korean Peninsula have all previously been dated to the late Goryeo dynasty, and the iconography based on them dated to the latter half of the 13th century or later and seen as imagery from Central Asia that was brought to Korea by the Tufan priests who arrived on the peninsula with the Yuan invasion. As noted at the beginning of this article, this iconography spread in China during the 10th century (Five Dynasties to Northern Song dynasty) and can be found at Dunhuang, Sichuan, and the Yangtze River region, but then later was almost never used. The author indicated that the large gap between the reception of this iconography on the Korean Peninsula and its disappearance in mainland China was an unresolved issue. However, if the date of this Tsushima sculpture is pushed back to the early Goryeo dynasty, then it can be positioned as the oldest extant example of the Hooded Jizô made on the Korean Peninsula. This would mean that the transfer of this iconography to the Goryeo is easily explained as a phenomenon born from the trajectory of its period of popularity in China.

Regarding the holding a jewel in both hands motif, this article can be evaluated as important new knowledge as seen in its discussion of the possibility that the *Ten Cakras of Ksitigarbha*, the sutra basis for this iconography, may have been brought to the Korean Peninsula during the Unified Silla period by the priest Sinbang who traveled to Tang dynasty China, and his introduction of a Unified Silla period example of the iconography in a stone image at Buseoksa, Yeongju city, South Korea. However, further investigations must be conducted regarding the possibility that the iconography combining the jewel held in two hands motif with a head covering was developed on the Korean Peninsula itself, given the geographic dispersal of extant examples of these two iconographic elements in China. Room remains for a reconsideration of Osawa's "fusion of classical and new iconography" schema to explain the combination of these two iconographic elements, and we can hope that his further consideration of both works and beliefs provides a deeper clarification of the factors involved. Thus said, however, these are nothing more than our hopes for future research and by no means detract from the value of this current article. We can see that he is working towards the completion of more systematic research and recognize that this article represents one stage in that development process. We look forward to all the more achievements in this field in the future.

The substantial content of this article benefits the scholarly world in both Japan and South Korea and can be seen as opening up new views on the history of Buddhist art in the Goryeo dynasty. This article can be highly praised as revealing the level of scholarship in this field of study in Japan.

For these reasons we have awarded the Bijutsushi Prize to Ôsawa Shin.