



Vortrag von Dr. Sherry Fowler

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"Kannon Imagery in the Life of a Seventeenth-Century Manual"

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Kunsthistorisches Institut, Koserstr. 20, 14195 Berlin



As the quantity of published materials grew exponentially in Edo-period Japan, Buddhist material culture became accessible to a diverse audience and the Japanese iconographic manual titled *Butsuzō zui* (Collection of Buddhist image illustrations) came to be the most widely distributed source for information on Buddhist and Shinto deities. *Butsuzō zui* was originally published in three volumes in 1690 and then it was expanded and republished in 1783 in five volumes. Every few decades up into the early twentieth century, new publishers in Japan continued to re-release the popular expanded version.

The German doctor Philipp Franz von Siebold (1796-1822), who had the rare experience of living in Japan for over eight years in the Edo period, published the first foreign-language version of *Butsuzō zui* in 1832-52 within his book *Nippon*. Siebold was aided by the scholar Johann Joseph

Hoffmann (1805-1878) who translated parts of *Butsuzō zui* for the religion section of this book. Foreigners such as Émile Guimet (1836-1918), who founded Musée Guimet in Paris, and William Anderson (1842-1900), a British doctor and Asian art collector, were eager to learn about the mysterious religions of Japan and greeted *Butsuzō zui* with enthusiasm. Beginning with Siebold's work, these same illustrations were later used in German, French and English works.

The particular focus of this talk is to consider the role of *Butsuzō zui* in the distribution of the representations of Kannon, who has the most frequent presence among all the deities in the work. As *Butsuzō zui* introduced the various representations of Kannon and other deities to new audiences throughout the world, how did its distribution affect the popularity as well as codification of sets of multiple Kannon images?

Sherry Fowler received her PhD in Japanese Art History from UCLA and an MA in Art History from the University of Washington. She is Associate Professor of Japanese Art History at University of Kansas. Among her publications are *Muroji: Rearranging Art and History at a Japanese Buddhist Temple* (University of Hawai'i Press, 2005); "Locating Tomyoji and Its 'Six' Kannon," in *Capturing the "Original": Archives for Cultural Properties* (Tokyo: National Research Institute for Cultural Properties, 2010); "Views of Japanese Temples and Shrines from Near and Far: Precinct Prints of the Eighteenth and Nineteenth Centuries," *Artibus Asiae* 68/2 (2008); and "Travels of the Daihoonji Six Kannon Sculptures" *Ars Orientalis* 36 (2006). Her scholarly interests range from Heian period Buddhist sculpture to nineteenth-century Japanese prints. She is currently writing a book on the images of the Six Kannon cult in Japan.

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