ARCHAIC SMILE:
A COMPARATIVE STUDY OF
GREEK AND JAPANESE SCULPTURE

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I
RECOLLECTION AND ASPECTWECHSEL

My paper aims at a philosophical comparison between Greek and Japanese traditional arts. What is the *sine qua non* condition on the comparative study? Anybody who attempts to compare something with something else may be expected to be familiar with an appropriate way of comparison, by which he gives a glance as perfectly as possible at both of the two compared things.

However, can there be such a convenient way? According to Nikos Kazantzakis ‘the perfect glance is to see simultaneously, by one bolt of lightning,’ the extremes which seems to be in an opposite position to one another ‘and to create a new synthesis, unknown in nature, and to play this twin flute of life and death like a virtuoso’.¹ These are the born poet’s words which resist a logical analysis. However, if we can be present at an actual spot where he plays his twin flute, we may have a grasp of his method.

About 65 years ago, when Nikos Kazantzakis traveled to Japan for the first time, he visited Kobe, Osaka, Nara, Kyoto, Kamakura and Tokyo, and eagerly saw many things and endeavored to grasp the real meanings of them¹. His travel was, I think, a matchless case of a comparative
study between Japanese and Greek culture which only a great poet could leave for us.

Thus, smoking a pipe on the deck of Kashima-maru, a Japanese ship, which was now approaching Japan, he observed a laughing group of Japanese passengers. The scene reminded him of a Greek god Gelanor and moved him to make a sketch of a double image of Spartans and Japanese: ‘I know well why the rough and laconic Spartans, who took life more seriously and tragically than all the rest of the Greeks, had erected an altar to the god Gelanor (Laughter). Only the spontaneous, purest laughter can neutralize the horror of life, as long as we live.’ ‘Tragedy’ and ‘comedy born at the same moment. They are twin sisters. Only he who feels the tragedy of life can feel the redeeming power of laughter. The austere and soft-spoken Japanese people, who have developed the sense of responsibility as have no other people on earth, know how to laugh.’ ‘So rich is the vein of laughter in the Japanese bosom that so many centuries of Confucian and Buddhist fasting could not exhaust it.’ Thus, he brought his observation to a finish with the following words: ‘On the horizon where the sea met the sky, Japan appeared more and more clearly, smiling and shining in the morning sun. And as the excited Japanese on the deck kept laughing, for a moment I got the impression that Japan, like an oriental Aphrodite, rose up from the laughter.’

A beautiful description as it is, my primary concern here is a methodological one. So, now, I return to the topic of a comparative study. Before comparing between Spartan and Japanese laughter, Kazantzakis recollected a Greek god Gelanor by observing the figures of laughing Japanese. The recollection goes in advance of the comparison. And the fact should remind us naturally of a part of Plato’s theory of recollection in the dialogue Phaedo, where Plato says that the present perception of something X (=the aspect X) reminds a person of something else Y (=the aspect Y), which is not at the moment perceived, but associated in his mind with what is perceived.

(1) Namely, in order to begin to compare an aspect X with another aspect Y, a person must come to be aware of an aspect Y by the
medium of the initial perception of another aspect X. Thus, the recollection is a kind of \textit{Aspektwechsel} which Wittgenstein expressed by the words 'von einem Aspekt in den anderen überspringen'. It is a jump from an aspect X to another aspect Y; in other words to see something X as something Y; thus, it is, as R. Jakobson suggested, the case of the discernment of an internal relationship between what is presently visible and what remains to be invisible in a potential and metaphorical context.

(2) Thus, the arena of comparative working is constructed with an elliptical framework of recollection which has two centers. By the way, the form of ellipse gets asymptotically near to a straight line or to a circle, according to the cases of whether the two fixed points become endlessly away from or near to one another. On the other hand, the ellipse is just one plane figure among the different conic sections which are produced when an original circle is cylindrically projected to the differently inclined planes by one source of light.

(3) Therefore, over the horizontal framework of the relationship between two aspects, one more vertical axis makes its appearance and points to a universal or an ideal which works as a paradigm of the comparative study. The state of affairs corresponds to Plato's distinction between 'ta isa' (the same things) and 'auto to ison' (the sameness itself).

Thus, concerning the indispensable condition on a comparative study we may say as follows: it is a matter of great importance whether or not we can successfully discern an \textit{internal} relationship between both of the compared things. If this is attained fully, the detection of a paradigmatic universal is not so difficult.
II
THE CASES OF INTERNAL RELATIONSHIP
BETWEEN
GREEK AND JAPANESE CULTURES

Now, I should begin my working. But from where? Where should I focus on and where do I jump to? How about from Parthenon to Horyuji temple in Japan? In that case, the internal relationship in question will be their architectural concern for the human scale seen in their respective site planning; in the case of Greece, according to C. A. Doxiadis, the state of affairs steered the ancient Greek architects to the conception of the system of polar coordinates which radically deviated from the modern rectangular system of coordinates\(^9\). And, in the case of Japan, it is the radical deviation from Chinese paradigm of the site planning of the temple, hence also from the Chinese thought of Heaven\(^9\).

Further, how about the jumping from the Homeric \textit{Ilias} to the Japanese epic \textit{The Tale of the Heike}? In this case I will take up the concept of ‘destiny’ as the internal relationship between them and endeavor to spotlight the figures of two heroes Achilles and Taira-no-tomomori whose way of life and death should point to a universal understanding of human conditions\(^10\).

Or, how about the jumping from the Greek mythology of Demeter to the Japanese mythology of Amaterasu? In this case, the internal relationship between them will be a historical fact. According to a version of Demeter myth described by Pausanias\(^11\), the \textit{Demeter Melaina} (Black Demeter), being ‘angry with Poseidon’s insult and grieving also at the rape of Persephone, put on black apparel and shut herself up’ in a sacred cave for a long time. As a consequence, everything that grows from the earth was perishing, and mankind was dying of hunger. But, finally, the \textit{Moirai} (Fates), having been sent out by Zeus to her cave, succeeded in turning away Demeter’s wrath, moderating her grief as well. As you appreciate immediately, the \textit{Moirai} in this context closely correspond to Lambe or Baubo, the attendant maiden in the house of Celeus, who made
ARCHAIC SMILE

the grieving Demeter laugh with her jest or by exposing her genitals\textsuperscript{\textregistered}. In just such a way, Ameno-uzume, a member of Japanese Pantheon of the eight million gods, exposing her genitals in her comic dance, so provoked a boisterous laughter of the companion-gods that succeeded in luring out Amaterasu the supreme Sun-goddess, who had retired into a sacred cave called Amano-iwayado, being angry with her brother-god Susanoo’s insult.

The correspondence between two parts of mythologies may startle you. But, the above mentioned is just an example. The Japanese versions of mythology will become the more substantially corresponding to Greek one the more you investigate into its structural details. However, here, I resign to take the trouble to explain at length such an obvious thing, since the fact has been noted and identified by many scholars. The strange coincidence between Greek and Japanese mythologies has been interpreted as a result of transmission of Greek mythology to Japanese soil through the medium of different tribes in nomads or horse-riding races in Central Asia\textsuperscript{\textregistered}.

However, after all, I think, it is a rather difficult task to adopt only one of the above mentioned topics as the object of my comparative study, since it will require a very long explanation about the respective background. Such being the case, in the last, I want to pick up the smile on the lips of Japanese Buddhist sculptures which is at the first sight very simple.

III

THE ARCHAIC SMILE ON MAITREYA BODHISATTVA’S LIPS

At the beginning, contemplate a famous statue of Maitreya Bodhisattva (Miroku-Bosatsu) of Chuguji temple which is situated in Nara Prefecture of Japan; then, have a listen to Kazantzakis’ words who once visited Chuguji Temple and looked at this statue.

‘She sits with her right foot across her left knee. With her left hand she
touches her right foot, and with two fingers of her right hand she holds her firm, youthful chin: a charming, noble maiden with thick, voluptuous lips, and innocent, full-of-sweetness slanted eyes. You feel that she is not the merciful goddess who by acting cures pain. She does not go up to the unfortunate to console them. She is the goddess immovable, sitting on her throne, who cures the heart of man. The fact that she exists and you see her is sufficient to make you forget pain... the daughter of Buddha smiles because she knows that pain is also an illusion, an ephemeral dream that will vanish—you will wake up and it will have scattered. Then you will vanish and the whole world will vanish with you. That's why the little merciful one smiles with such calmness. That's why she does not move from her throne, nor extend her hand. She is certain of her victory. Which victory? Vanishing.

It is strange that although Kazantzakis mentions the Maitreya’s smile two times, he should never refer to the famous Greek archaic smile. Why? It is absurd to suppose that he did not have a thorough knowledge on the archaic smile which was a conspicuous feature of the Greek statues in the period of Pre-classic style and which could be evaluated as even an ingenious creation by Greek sculptors in contradistinction to Egyptian style of statues. I surmise that the reason is in the following circumstances: contemplating the smile of Maitreya he never hit upon its internal relationship with Greek part; on the contrary, he was so suspicious of the spiritual element in this Buddhist sculpture that he evaluated this one as an utterly alien substance against his Greek or Western spirit.

However, is it true that the smile on the lips of the Buddhist statue is only an alien substance against Greek part? Now see the figure of Yakushi-Nyorai (Healing Buddha) sitting in the Golden Hall of Yakushiji Temple. I would like to ask you whether you can appreciate some Hellenic features in this statue. ‘Probably, but very faint, and perhaps contingent marks only!’ So you may conclude, gazing at the seeming archaic-like smile on the lips of this bronze statue. It may be a case that there is no direct connection which links this beautiful statue to Hellenic
tradition. But, take a close look at the pedestal on which the Yakushi-Nyorai is seated. On the top, you can see the designs of ancient Greek arabesques and below the lotus designs from Persia; on all four sides, the striking figures in relief which are said to be aboriginal gods from ancient India; and, at the bottom, four ancient Chinese gods. As you appreciate now, the pedestal in question tells us an intercultural background where the pedestal itself and the Yakushi Trinity were molded in Hakuho Period (about 692 A. D.). In this period, the ancient Japanese culture was variegated with international life and energy. Thus, albeit there were no direct links between Hellenized peoples and Japanese, both had a common junction of the Silk Road, in medium of which Greek mythology and Buddhism were eventually brought to the ancient Japanese soil.

Now, look at one piece of a large collection of circular bowls called ‘toilet trays’ excavated in the region of Gandhara of ancient India. The term ‘toilet trays’ is not suitable, since these dishes were used for religious offerings related to the Greco-Roman religious ceremony. Notice the top half of the tray. It features a depiction of a famous scene in Buddhist legend, Brahma and Indra entreating Buddha to preach. The composition of the central Buddha and two attendants is an original type of the so-called Buddha-Trinity of which the Yakushi-Trinity is a descendant in the Far East. Thus, we can ascertain another point of contact between Greek and Japanese culture.

Look at then a Standing Buddha image excavated from Gandhara region, Schist, Takhti-Bahi, Gandhara, OA1899-15.1. Turn your attention to Buddha’s posture. He balances himself on his right leg and leaves the left leg idle so that the left knee is drawn up slightly. This is a typical feature of Greek standing statue. The expressions of the eyes, the eye-brows, the lips, the cheek and the chin too remind us of Greek Apollo, for an example Apollo from Biombino. Now, let me mention another case. The Standing Buddha, Schist, Gandhara, Hushan period, 2-3rd century, H114W39D18, National Museum, New Delhi, 49.24. It shows a profile of another Standing Buddha excavated from Gandhara. I surmise you have no suspicion of this statue’s typical Greek expression of the face. Then,
why do you not appreciate the remnants of the same features in the profile of the Sacred Avalokitesvara (Sho Kannon), the main deity worshipped at Toindo in Yakushiji Temple? If you have a discerning eye for the Indian Gupta style of sculpture which had a substantial influence upon the later Gandharan style of carving, you could see through several Grecian elements behind his external expressions.

The Grecian-like elements seen in the Japanese Buddhist sculpture was originally derived from the Gandharan Buddhist style of carving. But, why in India, especially in Gandhara, do we have any witness of the Greek style of carving?

IV

THE QUESTIONS OF KING MILINDA

There, in the northwest region of India, about 330 B.C., Greek and Indian civilizations directly encountered each other, and after about five centuries they fused into one. In evidence of this horizon-fusion between Greek and Indian civilizations, there is a Buddhist Scripture called Milindapanha (The Questions of King Milinda), which records a dialogue between Nāgasena the Buddhist sage and Menander the King.

Menander reigned over the northwest region of India and held its court at Sāgala (perhaps present-day Sialkot) in the second half of the 2nd century B.C. In the scripture itself, he is called ‘Milinda’ and not ‘Menander.’ But, it is an unmistakable fact that the ‘Milinda’ in question is to be the ‘Menander’ (Menandros), whose name appears in the list of the Greek kings of Baktria, since he is described in the opening sentences of the Scripture as a king of the Yonakas (Greeks) reigning at Sāgala. The origin of Greek kingdoms in Bactria and the northwest India can be traced back to the occupation of Bactria by Alexander’s army in the 329 B.C.

‘Bactria’ is the ancient name of the region of Asia between the Oxus River and the Hindu Kush mountains and includes the areas of portions of modern Afghanistan, Pakistan, and the Uzbek. After Alexander’s death,
the area became a satrapy under Antiochos I. However, around 250 B.C., a satrap of Bactria named Diodotos ceased to pay tribute to the Seleucids and began to issue coins, on which he gave himself the title of Basileus. Diodotos was succeeded by his son named Diodotos II (ca. 248-235 B.C.), whom in turn a local governor in Bactria named Euthydemos (235-200 B.C.) overthrew and became the originator of a new Royal line in Bactria. Demetrios I (ca. 200-185 B.C.), one of Euthydemos’ sons, crossed the Hindu Kush and entered India. Another son, Euthydemos II, ruled in Bactria, and still another king, Antimachos I, ruled to the north in Sogdiana. Demetrios I was succeeded by Demetrios II (180-165 B.C.), who faced the revolt raised by one of his subjects named Eukratides and was killed by him. Thus, ranking with one of Euthydemos I, Eukratides became another founder of loyal lines in Bactria. Thereafter, the two lines developed a keen competition in their ruling over Bactria, the areas to the north of Bactria, and Gandhara. However, after Eukratides I was assassinated by one of his two sons (ca.155 B.C.), the Royal line of Eukratides I tends rapidly toward its decline. Heliokles (ca. 155-140 B.C.), the son of Eukratides, appears to have been the nearly last king of Bactria. Toward the end of his reign, the country was overrun by various nomads from the north. On the other hand, the kingdoms belonging to the Loyal line of Euthydemus I survived down into the first century B.C. Among them Menander’s kingdom was the greatest one.

Menander was only one Greek king whose name has been transmitted in the extant Indian documents. Brahmi pillar inscription in Reh, India dated ca. 150 B.C. reads: ‘Of the king of kings, Great Savior, Just, Victorious, and Invincible, Menander...’; Kharoshthi casket inscription Bajaur in Pakistan dated ca. 150 B.C. reads: ‘In the reign of King Menaader, on the fourteenth day of Karttika...’ Anonimous, Periplus Maris Erythraei (Circumnavigation of the Red sea) 47 reads: ‘Beyond Barygaza (modern Broach) there are many inland peoples...and above these (to the north) are the very warlike Bactrians, who have their own kingdom...Even now in Barygaza old drachms stamped with inscriptions in Greek lettering come to hand, the coins of Apollodotus and Menander, who were kings after
Alexander. Among Greek and Roman writers, Strabo, Justinus and Plutarch mention to him. Menander appears to had been a successor of Demetrios II and had held on to his conquests in the region of Gandhara. He moved down the Ganges Valley and took the former Mauryan capital at Pataliputra (modern Patna) and penetrated further into India than any other Greek conqueror.

Apart from these literary sources we have the evidence of ancient coins. Twenty-two different coins of Menander have been discovered. The coins are regularly inscribed in both Greek and Karoshti, and on their reverses appear, on the one hand, the images of Athena, Nike, a horse jumping, a dolphin, a head of Greek god, a boar in Greek style; but, on the other hand, do appear also the images such as a two-humped Bactrian camel, an elephant, a wheel, a palm branch, which may be regarded as symbols of pagan or Buddhist culture. However, it is a noteworthy fact that the eastern subjects appear mainly on the demotic bronze coinage. On the more artistic and official-looking silver coinage, except for the Karoshti inscriptions on the reverse, the effect is fundamentally Greek. Besides, it is especially worth while to note that the Karoshti inscriptions on his coins refer to him as the Maharaja Dharmika, ‘the King who is the upholder of Dharma (=righteous law),’ and one of his copper coins seems to show the Buddhist wheel of law called the Dharma Chakra, which is especially related with Buddha’s First Sermon and an article peculiar to the Buddhist ritual.

Thus, it may be said that Menander was, of all the Greek kings of Bactria and India, the only one Greek king who was in sympathy and involved seriously with the Buddhist culture. Thus, the author of Pâli text of Milindapanha says even that Menander eventually gave up the kingdom to his son and entered the Buddhist Order, and attained to Arahatship (the enlightened person).

The case of Menander should remind us of the achievements of the great Mauryan emperor Ashoka (ca. 272-237 B.C.), son of Bindusura, who converted to Buddhism (ca. 260 B.C.), promoted Buddhism, and took the reigns of dhamma (=Dharma): the reigns by a system of duties and
values. In ca. 256 B.C. the Emperor Ashoka, who is said to have sponsored to open the Third Buddhist Council, sent Buddhist missionaries westward, not only to the Hellenistic rulers but also to the Yonakaloka (the world of Greeks) bordering on the Mauryan territory. Thus, it is said that Maharakkhita, who was ordained to propagate Buddhism to the Yonakaloka including Bactria, enlightened 73,000 persons. Bactria was still a loyal Seleucid satrapy and not yet an independent kingdom under the Diodotids. Namely, at the point of time when Greek kingdoms were preparing to show themselves, the Buddhist teachings transmitted by the followers of Sthaviravada (Way of the elders) were already there in the soil of Bactria. And when Euthydemean kingdoms were rising, the teachings of Sarvastivada (Followers of the doctrine that all exists) in a ger- minal stage had, perhaps, became popular in the northwest regions in India. Thus, the people who spoke Greek and enjoyed their Greek style of lives, if they wanted, could lend their ears against the pagan teachings of Buddhist monks; not to mention Greeks who settled in the regions of northwestern India under the control of Mauryan empire. At the point of that time, for Greeks, without some urgent affairs, something like the conversion to Buddhism might have been out of question. However, the subsequent years underwent a sudden change; the sudden turn of political situation caused by Ashoka’s death (237 B.C.). For Greek kings who were absorbed in their policy of territorial expansion, the death of the great Mauryan emperor was a golden opportunity to invade the inland India. They crossed Hindu-Kush and rushed into the heartland of India. However, the more they broke into the bosom of Indian’s native land, the more they were impressed with a sense; a sense of something like discriminative pressure.

After the death of Ashoka (237 B.C.), Indian kings kept away Buddhism and proclaimed the abjuration of Buddhism and the revival of the caste system. Then, fearing the politico-religious persecution, a number of Buddhist monks escaped westward, and found their way to Punjab region. It was not long before that Menander captured that region.
Here, it is worth while to note that Menander and Buddhists held
guilelessly their respective social-interests jointly. Buddhists, on the one hand, advocated the equality of all human beings and denied the caste system\(^{30}\). On the other hand, viewed from the traditional Brahminist standpoint, Menander the Greek king was an abominable barbarian who had to be excluded from the Hindu-society. The law of Manu (Manava-dharma-sastra) (10.44-45) strictly stipulates that all races who are ‘Paundraka (the natives in South India), Coda (ditto), Dravida (ditto), Kamboja (Afghan), Yavana (Greek), Saka (Sakae), Parada, Palava (Persian), Cina (Chinese), Kirata, and Darada’, without exception should be destined to be Dasyu (Devil)\(^{30}\).

The Greeks in India, even if they were proud of their higher level of culture than the natives’, after all, had to be regarded as those who belong to the abominable outcast\(^{30}\). Considering such a dishonorable status of Greeks who lived in the territory of native Brahmins, it may be understandable that a considerable number of Greeks converted willingly to the Buddhism.

V
THE BUDDHIST SCULPTURE IN GANDHARA

Viewed from such a politico-social context, the dialogue between Nagasena the Buddhist sage and Menander the king was a natural outcome. However, it is a notable fact that the original form of the Milindapanha came into existence in the last stage of the first century B. C. or later; i. e., immediately after Menander’s death and immediately before Saka’s invasion into Punjab region\(^{37}\). We must bear in mind that at that point of historical stage, every Greek kingdom was on the way to extinction\(^{38}\). It is a noteworthy fact that the Gandharan arts under the influence of Greek arts developed in those centuries, especially in the period of the Kushan Dynasty’s reign (the mid-1st to the 3rd centuries A. D.). Thus, Greeks could influence upon Indian culture only when they fused fully into the Indian society\(^{39}\). When Greek Apollo had been transformed into Gandharan Buddha, the Greek kingdoms too had completely vanished
into smoke. It is notable that in the period of the Mauryan dynasty there was already the worship of stupas among Buddhists. Buddha images in human form appeared much later, since the representation of Buddha image in human form was thought as impious among believers. Thus, when legends of the Buddha's life were illustrated on early stupas and their railings, the presence of Buddha was indicated only by symbols: his footprints, his mother who shows his birth, a tree the Enlightenment, a wheel the Doctrine and the first Sermon, and the stupa his death etc. Buddha's human image makes its appearance in the last centuries B. C. The appearance of Buddha in human image poses difficult problems of its date and origin. It was once widely supposed that when Gandhara was ruled by Greeks from Alexander the Great's colony in Bactria (northern Afghanistan), Greek influence inspired the Buddhists of Gandhara during the second and first centuries B. C. to create the first Buddha image, but this proposition was contested and a compromise view was presented which insisted that the Buddha image evolved in both centres independently and more or less simultaneously in response to a growing devotionalism in Indian religion. Recently the discussion of priority was reopened by the examination of Gandharan seated Buddhas which appear to resemble to the earliest Matura Buddhas. Thus, in view of a fact that the early Mathura Buddhas have been found in Gandhara region, whereas Gandharan influence on Mathura appears later, it was concluded that the first Buddha images were in the Indian Mathura style, while the Gandharan Buddha grew out of that prototype by incorporating the local Greco-Roman stylistic features and this development is dated to the last century B. C. and the first century A. D.

The Kushan Dynasty was a great empire extending from Afghanistan to Gandhara and stretching to the southern half of India. It was in the period of the Kanishka's reign that we witness the appearance of Gandharan Buddha image. The typical theme of the earliest reliefs depicts Brahma and Indra entreating the Buddha to preach. The image of the Gandharan Buddha is characterized by the following features: wavy hair, a thick cloak covering both shoulders, the natural drapery of heavy and shallow
lines, and an organic relationship between the body and the drapery. Here, the Greco-Roman influence is prominent. These statues have been produced in large quantities around the 2nd and 3rd centuries. During the same period, many reliefs depicting scenes of the Buddha’s life and legends were produced along with single images of the Buddha and those of Bodhisattvas. It is especially interesting that many subjects and motifs resulted from cultural exchanges between the East and the West. Greco-Roman images of winged Atlas, Hercules bearing a lion-skin cape over his shoulder, Triton and a small bust of Athena are some typical examples. The Gandharan school of art, however, came to an end in the mid-6th century and was later strongly influenced by the Indian Gupta style which has been generally recognized as a peak of destination of Buddhist sculpture. Thus, a new half-breed of the Greco-Indian style of art came into existence and flourished in the mountainous areas in Swat and Kashmir. And from these regions, undergoing different transfigurations, it was transmitted to Central Asia, to China, to Korea, and eventually to Japan in the Far East.

VI
AN EPILOGUE:
TWO BUDDHAS AND TWO SMILES POINT TO THE UNIVERSAL

Thus, through a course of historical consideration of the style of art, it has been clarified that the expression of smile in Japanese Buddhist statues had been originally derived from the tradition of Greek sculpture. Now, in concluding my paper, in the first place, returning to my starting point, I should like to make some remarks on Kazantzakis’ description on the Maitreya Bodhisattva’s smile.

It is regrettable that I should say that Kazantzakis guessed amiss the real meaning of Maitreya’s smile, in so far as he saw it as a symbol of the ‘victory’ with her triumphant pride: the victory over the illusion of all things through her realization of the emptiness of the whole world. In reality, however, the smile in question expresses Maitreya’s
indomitable resolve. The Sanskrit word ‘maitreya’ means ‘one who was born of mercy’ and the word ‘Bodhisattva’ means any individual who is self-dedicated to the salvation of others and also who is destined to the attainment of the Buddhahood. Nagarjuna, one of the greatest Mahayana master, in his Dasabhumiaka-vibhasa (Discouse on the Ten Stages) paid a verse of homage to Maitreya Bodhisattva:

'Maitreya, the future Buddha, sitting under a Naga tree,  
Will attain the Great Mind and spontaneously reach Enlightenment.  
His merit is indestructible and unsurpassable.  
So I pay homage to the Peerless King of the Excellent Dharma.'

The statue in question in Chuguji Temple represents a figure of Maitreya Bodhisattva who gets now in his ascetic meditation in the Pure Land called Tusita Heaven and who is destined to become a Buddha in order to redeem all the sentient beings, making his appearance after fifty six hundred and seventy million years later than Shakyamuni Buddha’s entering Nirvana. Preparing for his resolute step in the far future, Maitreya is thinking, now in his sanctum of the Tusita Heaven, how to redeem all sentient beings and how to change the whole world into the Pure Land.

Here, you could discern something like the messianic thought and recollect Heidegger’s thinking about Seyn in his later period: the significance of Maitreya in the Buddhist world-view may be compared with that of ‘Seyn’ which M. Heidegger in his Aus der Erfahrung des Denkens sang as follows:

Wir kommen für die Götter zu spät und zu früh  
für das Seyn. Dessen angefangenes Gedicht ist  
der Mensch.

According to M. Heidegger’s way of view, the existence of Maitrya in Tusita Heaven should be compared with a star which our thinking should ultimately point to: ‘Denken ist die Einschränkung auf einen Gedanken,
der einst wie ein Stern am Himmel der Welt stehen bleiben
der. Maitreyas can be compared with the only one star that is shin
ing in the pitch-dark sky over our corrupt world; According to the Bud
hist belief, the age of our mundane world is corrupted and pitch-dark, since it is character
dized as a blank period between a bygone Buddha and a future Buddha: a critical
critical moment of two Buddhas' absence.

However, in this critical moment, why does Maitreya Bodhisattva
laugh? Does he laugh at the distressed people in scorn? Absurd! Answering a disciple's question why is it said in the Mahaprajnaparamita that
Buddha who discerns with his mind the reality of this world laughs in his
body, Nagarjuna in his Mahaprajnaparamitasastra refers to the Bud
dhist Path and says as follows: because of various reasons people laugh.
Some of them laugh because of rejoice, because of angry, because of a con
tempt for another person, because of seeing a strange thing, because of seeing a shameful behavior, because of seeing the strange manners and
customs in a foreign country, but, some of them laugh in the face of the
most unusual and the hardest thing to do. One who carries out the Bud
dhist Path wishes eagerly to preach the Dharma for the sake of all sen
tient beings and to redeem them. This is indeed the most unusual and
hardest thing to do. Because of this, Buddha and Bodhisattvas laugh.
Nagarjuna likens him to a person who meets willingly a disastrous fire. In
order to redeem all sentient beings Bodhisattva passes through the cosmic
fire and yet smiles calmly.

Thus the laughter in question is, in the last, nothing but the one that
Gotama Siddhattha in his last moments gave vent to. If you ever visit
Horyuji Temple in Japan and pass through the middle gate, make sure
that you see a five storied-pagoda on the left side. In its inside you will see
a masterpiece image of the dying Buddha who lies in his deathbed. The
huge image of Buddha who lies with a calm smile on his face in the central
position contrasts with a group of his disciples, the arhats, Bodhisattvas
and deities; one of them wails, another moans, and the others endure
their impulse to cry out, whereas Buddha's glorious smile radiates a
golden light and wraps quietly all of them and purifies their passions.
ARCHAIC SMILE

Thus, the smile on the lips of the Buddhist sculpture gained a metaphysical dimension which surely goes back to the Hellenic tradition. However, if it is the case, why should we not discern a similar expression of smile in its Greek part too? Behold the statue of a dying warrior who runs with a fatal wound and yet smiles\(^{40}\). What a polarized expression it is! And yet how much we are struck by it! The expression is powerful and moving, as if it were a sculptural part of Sappho’s ‘bitter-sweetness’! Look on, this time, a man carrying a calf\(^{56}\). He strides with solemn smile into the sacred precinct and goes to an alter in order to sacrifice his precious one. His face is also glorious and grave, as if he were Abraham who was about to sacrifice his beloved son!

These Greek smiles bear a full comparison with those of the Buddhist sculpture, albeit their artistic impressions are naturally different. However, in their respective ways, they point to a universal standard (paradigma) by which they will be evaluated as an intimate kin which Plato in the dialogue Phaedo expressed by the word ‘ta is\(a\)’ (the same things) against ‘auto to ison’ (the sameness itself).

Notes
4 ) Plato, Phaedo, 74A.
7 ) Plato, Phaedo, 74C.
8 ) C. A. Doxiadis, Architectural Space in Ancient Greece, translated and edited by Jaqueline Tywhitt, The Massachusetts Institute of Technology, 1972. Concerning the human scale of ancient Greek site planning Doxiadis says as follows: ‘one of the most profound beliefs of the ancient Greeks was that man was “the measure of all things.” This concept was given visible expression in the organization of the human environment; man himself was the center and point of reference in the formation of architectural
space.' ‘It was man himself—not the god in the temple—who was the measure of all things.’ ‘Aesthetic form was created by man to give pleasure to man. Pains were taken to place each structure and each group of structures to the utmost perfection so that they could be enjoyed from every viewpoint.’ ‘The ancient Greek system was total. It took all space into account, and all three-dimensional masses, man-made or natural, were incorporated as volumes in space. Voids as well as masses had their form, since together they constitute architectural space—the space that is created by man to enhance his sense of well-being.’ ‘In every layout man was the focus of the creation. All sight lines started from man’s position in space; all angles of vision were measured from the turning of his eyes; the length of his view decided the direction of the sacred way (looking toward the sunrise or out over the natural landscape); his height (that is, the level of his eyes) determined the line of horizontal perspective; his foot was the measuring rod for the length and breadth of all buildings. Space was created by man for man.’ pp.21-23.


14) *Op. cit.*, The goddess of mercy. There are many errors in Kazantzakis’ description of the Maitreya. He referred to this statue as a ‘Kannon, the goddess of mercy’ and called ‘the daughter of Buddha.’ These are errors. In reality, the statue represents a figure of Maitreya who is destined to become a Buddha who will make its appearance after fifty six hundred and seventy million years later than Shakyamuni Buddha’s entering Nirvana and will redeem all the sentient beings.

15) In evidence of this, I quote the following sentences: ‘My mind never
created such a proud, immovable, sure goddess of mercy. Because my whole mind never wanted to be enveloped in the yellow garments of Buddhism.' See Op. cit. Concerning Kazantzakis' attitude against the Buddhism see further the following words: 'But one night I had a dream. A hunger, a thirst, the influence of a barbarous race that had not yet become tired of the world had been secretly working within me. My mind pretended to be tired. You felt it had known everything, had become satiated, and was now smiling ironically at the cries of my peasant heart. But my guts-praised be God!-were full of blood and mud and craving. And one night I had a dream. I saw two lips without a face-large, scimitar-shaped woman’s lips. They moved. I heard a voice ask, “Who is your God?” Unhesitatingly I answered, “Buddha!” But the lips moved again and said: “No, Epaphus.”

I sprang up out of my sleep. Suddenly a great sense of joy and certainty flooded my heart. What I had been unable to find in the noisy, temptation-filled, confused world of wakefulness I had found now in the primeval, motherly embrace of the night. Since that night I have not strayed. I follow my own path and try to make up for the years of my youth that were lost in the worship of fleshless gods, alien to me and my race. Now I transubstantiate the abstract concepts into flesh and am nourished. I have learned that Epaphus, the god of touch, is my god.' Op. Cit., Prologue.

16) It was in 680 that the Emperor Temmu had the idea of building Yakushiji temple at Fujiwara-kyo (now located in the city of Kashiwara in Nara Prefecture) with a vow to bring about the recovery of his ailing consort, with whom he had shared long hardship. Seven years later, Emperor Temmu died before finishing this project. However, after his death, his wife, who succeeded him as Empress Jito, carried out the work on the temple. She completed the complex of temple buildings, which consisted of seven basic structures, the so-called Shichido-garan, in 698. Later when the capital was moved to Heijo (Nara), the temple was rebuilt at the present location in 718. See Yakugijiji-temple, Asukaen, Co. Ltd., 1999.

17) The words means the region where commercial routes formed in ancient times connecting the eastern and western parts of the Eurasian continent and which includes the so-called ‘Oasis Routes’, ‘Steppe Routes’ and ‘Southern Sea Routes’.


19) See the Photograph from Zwalf, W (ed.)., Buddhism, Art and Faith, Published by British Museum Publications Limited, 1985).

20) Photograph from Buddha: the Spread of Buddhist Art in Asia, Edited by Tobu Museum of Art, Nara National Museum, Nagoya City Museum,

21) See T. W. Rhys Davids, The Questions of King Milinda, translated from the Pali, The Sacred Books of the East, edited by F. Max Muller, Vols. XXXV, XXXVI, London, 1890, pp. xviii-xix. The author says: 'Indra or Inda is not uncommon termination of Indian names, and meaning king is so appropriate to a king, that a foreign king’s name ending in -ander would almost inevitably come to end in -inda. Then the sequence of the liquids of m-n-n would tend in an Indian dialect to be altered in some way by dissimulation, and Mr. Trenchner ('Pali Miscellany,' p.55) adduces seven instances in Pali of l taking the place of n, or n of l, in similar circumstances.' p. xviii.

22) The old Greek name of 'Ionians' was generally 'Iavões.' Later, they were called 'Iaönès.' Corresponding to this fact, they were called 'Yaban' in Hebrew and 'Yauna' in Persian respectively. Taking over these naming, Indian called Greeks in general 'Yavana' in Sanskrit and 'Yona' or 'Yonaka' in Pali. See H. Nakamura and K. Hayashima, The Questions of King Milinda (Japanese edition), Vol. 1, Heibon-sha, Tokyo, 1963, pp. 334-335.

23) T. W. Rhys Davids, p.1: 'King Milinda, at Sagala the famous town of yore.....'


26) Strabo, Geography, II, ii, I: 'Part of Bactria lies beside Aria toward the north, but most of it lies above and to the east of Aria. It is large and all-productive except for oil. Because of the excellence of the land, the Greeks who rebelled there grew so powerful that they conquered both Ariana and India as well, according to Apollodorus of Artemita. And so they subdued more peoples than Alexander, especially Menander if indeed he crossed the Hypanis River toward the east and advanced as far as the Imaus, for some were subdued by Menander himself, and some by Demetrius the son of Euthydemus, the king of Bactria. They took over not only Patalene but also the rest of the coast, which is called the kingdom of Saraoatos and Sigerdis. In sum, Apollodorus says that Bactria is the jewel of all Ariana; moreover they extended their empire as far as the Seres and Phryni.' See Frank L. Holt, op. cit. Trogus ap. Justinus, Prologue, Ixxxi; Plutarch, Moralia, 821 D: 'After a man named Menander had reigned well as king in Bactria and then died in camp, the citied observed the usual funeral rites, but they quarreled over his actual remains and with difficulty agreed to divide up
his ashes into equal shares and to set up monuments of the man besides all the cities.'


30) 'Arhan' means the sage who attained the enlightenment. However, it is not always obvious whether Menander expressed officially himself to be a Buddhist. The testimony of Pāli text of the *Milindapanha* crashes with Plutarch's one. Plutarch preserves a tradition that Menander died in a campaign against the Indians in the valley of the Ganges (*De Repub. Ger.*, p.821).

31) There seems little doubt that Ashoka was a Buddhist. According to an inscription, he visited to the Buddha's birthplace, and another inscription tells that he restored a memorial mound of a former Buddha. Further, there is an inscription which suggests his visiting to the Tree of Enlightenment. The story in the Buddhist tradition of his summoning a council of Buddhists at Patna also may be taken as an evidence of his Buddhist identity. Besides, I read a very interesting story in Nicolaos K. Martis, *The Falsification of Macedonian History*, 1983, Athens, p. 70: 'He (N. Yialouris) adds that the great Indian king and reformer, Ashoka, whose grandmother was Greek (daughter of the first Macedonian king of Syria, Seleucus Nicator), ordered that his laws be also written in Greek and Aramaic.' At present, I cannot ascertain whether or not Martis' words about Ashoka's grandmother is justifiable; but, if it is justifiable, I think, the fact may be very suggestive for the Ashoka's cosmopolitan behavior.


38) The Greek names and words in Indian literature and inscription make their appearances in some centuries after the downfall of Greek kingdoms. The Greek letters were still in use in the fourth century A. D. and Sanskrit adopted a considerable number of Greek words. But, Greeks then, being assimilated to the Indian society, were called by Indian or Persian styles and they themselves professed Indian original faith.
43) The Bodhisattva is viewed iconographically as a transcendental being from the sexual distinction; But, from the historical viewpoint, a Bodhisattva must be viewed as a male.
44) It may be said that the quality of this laughter of Maitreya is near to the laughter which Kazantzakis expressed as ‘Only he who feels the tragedy of life can feel the redeeming power of laughter.’
48) Concerning the laughter of Buddhist sculptures T. Umehara gives a
useful suggestion in the following book: Mochizuki, Sawa and Umehara, Butsuzo, Kokoro to Katchi (Buddhist Image, Its Heart and Form), Nihon-Hosho-Shuppan-Kyoukai, 1971.

49) Namely, the path to be followed by Buddha and Bodhisattvas whereby they benefit both themselves and other beings.


51) Op. Cit. 113

52) Horyuji Temple is the oldest wooden temple in the world and approved as an object under the protection of the World Cultural and Natural heritage.

53) Here, we should recollect the last scene of Plato’s Phaedo which depicts the figure of dying Socrates whose calmness contrasts with his disciples’ confused attitudes.

54) Marble, about 530 BC., Acropolis Museum, Athen, Greece.

55) Man carrying a Calf, Marble, about 570 BC., Acropolis Museum, Athen, Greece: Photograph from Girisia, Acropolis no oka to Aegekai-bijutu no tabi, Edited by Shufunotomo-sha, 1981.

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ARCHAIC SMILE:
A COMPARATIVE STUDY OF
GREEK AND JAPANESE SCULPTURE

Hideya YAMAKAWA

The paper aims at a philosophical comparison between Greek and Japanese traditional arts of sculpture. It investigates into the expressions of "archaic smile" on the lip in both traditions and concludes that the Greek smiles bear a full comparison with those of Japanese Buddhist sculpture, albeit their artistic impressions are different. In their respective ways, they point to a universal standard (paradeigma) by which they will be evaluated as an intimate kin which Plato in the dialogue Phaedo expressed by the word ‘ta isa’ (the same things) against ‘auto to ison’ (the sameness itself). My paper's contents are as follows:

I RECOLLECTION AND ASPECTWECHSEL
II THE CASES OF INTERNAL RELATIONSHIP BETWEEN GREEK AND JAPANESE CULTURES
III THE ARCHAIC SMILE ON MAITREYA BODHISATTVA'S LIPS
IV THE QUESTIONS OF KING MILINDA
V THE BUDDHIST SCULPTURE IN GANDHARA
VI AN EPILOGUE: TWO BUDDHAS AND TWO SMILES POINT TO THE UNIVERSAL