

THE INTERDEPENDENCE ^{OF} ~~BETWEEN~~
CHINESE BUDDHIST SCULPTURE
IN BRONZE AND STONE FROM
386 A.D. TO 581 A.D.

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ERRATA

page 14: para 3, line 1: for 'six' read 'seven'.

page 21: line 9: add..., implies reciprocal influences 'between bronze and stone'.

page 42: line 2: add... instead they appear 'constructed' 'in the sense that they no longer adhere to the expression of a natural form'.

page 53: para 2, line 8: for 'Buddhas in 'western' style' read 'Buddhas of 'western' type'.

ABSTRACT

The principal published discussions on and studies of Chinese Buddhist sculpture have adopted a curiously ambivalent approach. General studies on the history and overall development have been presented by Ashton (1924), Ōmura (1922), Siren (1925) and more recently by Mizuno (1960) and Matsubara (1961). These have attempted comprehensive surveys of the subject and discuss both bronze and stone sculptures. Matsubara confines his study to independent sculptures and omits material from the cave temples. The only study dealing exclusively with bronze images is Munsterberg's Chinese Buddhist Bronzes (1967).

In contrast to these general surveys are specific studies devoted to the most important Buddhist monuments. These include Mizuno and Nagahiro on the Yün Kang temples (1951-6) and Hsiang T'ang-shan (1937), and Chinese publications on Mai Chi-shan (1954), Lung-mên (1961) and Kung-hsien (1963).

All these publications are essentially historical surveys and do not investigate in depth the various relationships and developments which affected the progression of style. One of the most significant contributions in this context is Soper's 'South Chinese influence on Buddhist art of the Six Dynasties Period' in which the author examines political and social conditions, doctrinal developments and above

all elements of sculptural style.

During the period under discussion in this thesis when Buddhist sculpture in China developed from the western based styles of the 4th. and early 5th. centuries, through a period of unification under a common native style to the diversification and experimentation of the later 6th. century it was natural that the two principal mediums, bronze and stone, should become involved in similar themes and modes of expression. It is this relationship and its contribution to the evolution and progression of style that is the subject of this study.

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INTRODUCTION

Although the circumstances surrounding the introduction of the Buddhist faith into China are not precisely known literary references confirm that by the end of the 2nd. century A.D. a number of Buddhist communities with associated temples had been established in metropolitan areas, principally Lo-yang (1). The break up of the Han empire, the subsequent insecurity and loss of faith provided a unique opportunity for the Buddhist church. In succeeding years the weaknesses of a series of short-lived Imperial houses permitted monastic communities to assert both independence and authority, especially in the south where the Chinese maintained control.

During the 4th., 5th. and 6th. centuries north China was under non-Chinese rule and the form of Buddhism which evolved there was distinctive. Unlike the independence exercised by the southern monastic communities those in the north found it necessary and convenient to align themselves with the ruling house of the day in order to propagate the faith. Thus the monks became political and military advisors to the government and thereby established a relationship between Church and State that was to become a feature of Chinese Buddhism in the 5th. and 6th. centuries.

This fundamental difference in the establishment of the Church is reflected in contrasting doctrinal developments. In the north the constant flow of monks

and followers to and from China, and the commercial and military contacts, established and maintained close connections with the Central Asian, and subsequently Indian, centres of Buddhism. In addition much of the population of north China at this time, and many of the monks, were of Central Asian or Indian origin. Thus the northern monastic communities, whose activities in the translation of sutras were of great importance in the formation of early Chinese Buddhism, represented an extension of Central Asian and Indian ideals.

The fall of Lo-yang to the Hsiung-nu in 311 and of Ch'ang-an in 316 signalled the departure of large numbers of Chinese, particularly those from the literati and official classes, to south of the Yangtze (2). Under the Eastern Chin a peculiarly Chinese type of Buddhism evolved in the south through the direction of the monks and learned and literary Chinese. There was great emphasis on theoretical matters and much traditional Chinese thought influenced and coloured the interpretation of Buddhist texts. In this way the principle of ke-i was established, whereby familiar Taoist or traditional Chinese terminology was used to explain Buddhist ideas. The concept is illustrated in the interpretation of the most important southern text at that time, the Prajñāpāramitā ("perfection of wisdom") sūtra, of which several versions and translations existed in both north and south China (3). The principal teaching of the Prajñāpāramitā was the concept of śūnyatā (emptiness - k'ung), which explained that dharmas, elements of reality, only existed in relation to other things. Thus their true nature was

śūnya (void). This idea was equated with the Taoist concept of wu wei. (4)

It is recorded that as early as 299 A.D. over half the population of the Ch'ang-an region was of non-Chinese origin (5). With the Hsiung-nu capture of Lo-yang and Ch'ang-an early in the 4th. century it is likely that this proportion was at least maintained. It was during this early period of non-Chinese rule that Buddhist monks found it rewarding to attach themselves to the ruling houses. The most significant outcome of this close relationship between Church and State was the intermittent Imperial patronage; under the Later Chao dynasty the monk Fo T'u-teng was proclaimed 'a great jewel of the state' (6), and statues of the Buddha were made by royal commission (7). References to the construction of images, usually in bronze, are frequent and suggest considerable activity in this field; to some extent confirmed by surviving examples and in contrast to the negligible amount of surviving material which may be ascribed a southern provenance.

A signal event in the history of Chinese Buddhism was the arrival in Ch'ang-an in 401 of Kumārajīva (8). The circumstances surrounding this event are evidence of the involvement of the State with the affairs of the Church (9). Kumārajīva's major contribution was in the organisation of the mass of material which had already been translated. He applied a method new to China; illustrating and organising Buddhist doctrine through the leading principle of a single sutra, in this case the Prajñāpāramitā. He thus established the Mādhyamika

School ('Middle Path') (10). Correspondence and contact with the leading monks now working in the south, such as Tao-an and Hui-yüan, and the travels of Kumārajīva's disciples greatly assisted the spread of Mahāyāna ideals, and to the establishment of a more unified doctrine. (11).

In the early 5th. century the overland route to Central Asia passed through Northern Liang territory in Kansu. The capital, Liang-chou, became a flourishing centre of Buddhist activities, a sanctuary for monks travelling to and from China and a refuge for those fleeing from areas of conflict in the north. Also in Liang territory were the Tun-huang temples, the earliest of which date to the middle of the 4th. century, where western iconographic styles were first influenced by Chinese ideals. The leading monk at Liang-chou in the early 5th. century was Dharmakṣema who was responsible for a translation of the Mahāparinirvāṇasūtra which became the basic text of the Nirvāna School in China (12). The Nirvāna School promoted the discussions that abounded concerning the concept of 'sudden' (Mahāyāna) or 'gradual' (Hīnayāna) enlightenment which involved both the leading northern and southern schools of Buddhism. The concept of 'sudden' enlightenment, first proposed by Tao-sheng at Lu-shan, was finally proven by the second (40 chapter) version of the sūtra and confirmed the Mahāyāna nature of Chinese Buddhism (13).

Although the Wei Shu maintains that the T'o-pa, who established the Northern Wei dynasty in north China

in 386, were possibly not acquainted with Buddhism they encountered a kind of institutionalised religion that was firmly involved with governmental processes (14). Thus the first Emperor, Tai-tsu (reigned 386-409), ordered his army not to violate any Buddhist monasteries or temples (15). Having invited monks to act as advisors the Northern Wei rulers confirmed and developed the association between Church and State (16). Buddhism became the adopted religion of the T'o-pa people, received official patronage and was set for a period of total acceptance and establishment across north China.(17). However, under pressure from Confucian and Taoist advisors the third Emperor, Shih-tsu (reigned 424-451), became principally concerned with the expansion of the Wei empire. In 439 Northern Liang territory fell to the T'o-pa and with it the extensive Buddhist institutions established there. Amongst the persistent resistors to the invaders were the monks and some 3000 were taken prisoner to metropolitan China (18). Such an enormous influx, together with the already existing Buddhist communities, convinced the Emperor of the necessity of restricting religious activities. This culminated in the persecution of 446 involving the wholesale destruction of temples, images and monasteries and the execution of numbers of monks (19).

A gradual relaxation of the stern measures against Buddhism followed and the next Emperor, Wen-ch'eng (reigned 452-466), actively and openly supported the faith. In 454 the Emperor commissioned the casting of five bronze statues of Śākyamuni, each to be 16 feet high, in memory of the first five Wei Emperors (20).

Although there is no evidence to confirm it, the five Imperial caves at Yün Kang may have been a consequence of this commission. Emphasising the new attitude towards Buddhism was the appointment of T'an-yao, a monk originally from Liang-chou, as chief of monks (sha-men-t'ung) and his term of office, approximately 20 years, witnessed the first period of consistent Imperial patronage. A pattern which continued into the 6th. century until the end of the dynasty in 535. One of the major consequences of this favourable attitude towards Buddhism was the widespread activity in image making and the number which have survived, in both bronze and stone, is testimony to the scale of work. The outstanding contributions were the cave temples at Yün Kang in northern Shansi and Lung-mên in Honan.

The confidence assumed through the consolidation of the Wei empire enabled the Emperor Hsiao-wen (reigned 471-500) to remove the capital from the distant, but militarily significant, north of Shansi (at Ta-t'ung) to Lo-yang in central Honan in 494. Imperial patronage continued on a similar scale, reflected particularly in the Lung-mên caves and the grandiose temples in the city. It was due to extravagant expenditure on such schemes, under the rule of the Empress Dowager Ling during the years 515-528, that the Imperial coffers became exhausted; an event which prefaced the fall of the dynasty in 535 (21).

Southern China at this time, under the Liu Sung (420-479) and the Southern Ch'i (479-502) witnessed similar,

but less dramatic, developments. The relationship between Church and State had always been more tenuous in the south and relied principally upon the common interests of the clergy and ruling classes, whereas in the north the Church had become both a tool and an extension of the government. Although there are records of temple and image construction the few icons with a southern provenance which have survived could be a reflection of a restricted industry, resulting from an involvement of a different kind between Church and State. A relationship which did not demand evidence of Imperial patronage in the same way that the non-Chinese rulers of the north expressed their support. The recorded activities of two artists, the painter Ku K'ai-chih (22) and the sculptor Tai K'uei (23), confirm the less hierarchic and more individual approach to iconographic subjects in the south. This interpretation lends emphasis to the stylistic distinction which is suggested in the rare examples of Buddhist sculpture from south China and dating from the 5th. century.

At the end of the Northern Wei dynasty north China became divided under the short-lived Western and Eastern Wei dynasties. Their territories were taken over by the Northern Chou (in 557) and the Northern Ch'i (in 550) respectively. Buddhism was adopted and encouraged under the eastern dynasties (Eastern Wei and Northern Ch'i) and enjoyed the now familiar pattern of State support and patronage. Literary references provide evidence of this in the form of Imperial commissions for images and temples (24). In addition work commenced at two new cave temple sites, T'ien

Lung-shan in Shansi and Hsiang T'ang-shan in Honan.

The deposed T'o-pa rulers moved west upon the fall of the Northern Wei and established their Western Wei capital at Ch'ang-an in Shensi. Little is recorded of their attitude towards ^{Buddhism} at this time although they had previously promoted widespread support. The quantity and quality of surviving sculptures of Western Wei date suggests that their attitude had become less sympathetic; one which became emphatically unsympathetic under the succeeding Northern Chou.

It is recounted that the Emperor Wu (reigned 561-577) of the Northern Chou was disturbed by the widespread popularity of Buddhism and very conscious of the faith's western origins. This attitude culminated in the repression of Buddhism in 574 (25). When the Chou annexed Northern Ch'i territory in 577 the proscription extended over all north China, and must have severely curtailed image making activities. The political disruptions that occurred in the north at this time are reflected in the lack of a consistent sculptural style, and were contributory factors in the admission of fresh foreign influences which are evident in Chinese Buddhist sculpture of the second half of the 6th. century.

Continuing support for Buddhism was experienced in the south under the Ch'en dynasty (577-588). Official recognition and patronage followed in the southern tradition and was less emphatic than in the north under the Eastern Wei and Northern Ch'i. Literary

records confirm that temples were constructed (26). Similarly there are references to outstanding icons (27), but the quantity of surviving material indicates a scale of production which in no way parallels that in the north.

During the 6th. century there was a gradual change in the nature of Buddhist doctrine which is clearly illustrated in surviving sculptures. Early in the century images of the historical Buddha, Śākyamuni, and the future Buddha, Maitreya, were the most frequent subjects based on the popularity of the Lotus sutra (28). By the end of the century both Śākyamuni and Maitreya had been overtaken by Amitābha and Avalokiteśvara which reflects the increasing popularity of the Pure Land School, the Sukhāvati-vyūha, and its association with the Paradise theme (29). The significance of the south in the development of doctrine, and subsequently of image type and style, is again illustrated by reference to records of images of Amitābha being made in the first half of the century.³⁰ These doctrinal developments, which provided Buddhism with an enormous and obvious popular appeal in the prospect of salvation in the Western Paradise, formed the basis of Buddhism in China during its apogee in the T'ang dynasty.

The period under discussion in this thesis witnessed the assimilation and sinicization of a foreign faith and its associated iconography. This dual progression is particularly evident in the later 5th. century. After the pioneering work of Kumārajīva in emancipating Buddhist ideas from Taoism and organising the sutras

to provide a more cohesive and recognisable form to Buddhist doctrine, there emerged a common native Chinese sculptural style. Later in the 6th. century as the Paradise sutras assumed a popularity above the Lotus sutra fresh image types were required and at the same time new sculptural styles were introduced. Although the relationship between doctrine and image style is more tenuous than that between doctrine and image type, it was a pertinent factor in the progression of sculptural style.

FOOTNOTES TO THE INTRODUCTION

1. E. Zürcher, The Buddhist Conquest of China, Leiden 1959, pp. 28-29.
2. The Hsiung-nu were of Turkish stock, previously inhabiting the Ordos regions.
3. See K. Ch'en, Buddhism in China, Princeton 1964, pp. 58-59.
4. In the north the monks Fo-t'u-teng and Tao-an were working on the Prajñā sūtras and employing the same principle.
5. Ch'en, op. cit. page 77.
6. A. Wright, 'Fo-t'u-teng, a Biography', Harvard Journal of Asiatic Studies, XI 1948, page 346.
7. A.C. Soper, Literary Evidence for Early Buddhist Art in China, Ascona 1959, entry 12 under the Chin Dynasty.
8. See Ch'en, op. cit. pages 81-83.
9. The efforts of Emperor Fu Chien of the Former Ch'in to obtain the services of Kumārajīva are recorded in Ch'en, op. cit. pp. 82-83.
10. Ch'en, op. cit. pp. 84-87.
11. By this time both Tao-an and Hui-yüan had moved south after the fall of Hsiang-yang in 365.
12. The Mahāparinirvānasūtra was also brought to China by Fa Hsien.
13. See Ch'en, op. cit. pp. 119-120.
14. Wei Shou, Wei Shu (The Book of Wei), from Mizuno and Nagahiro, Yün Kang, the Buddhist Cave Temples of the Fifth Century, vol. 16. Entry 38, page 50: 'When the ancestors of Wei established their kingdom in the bleak north, their customs were simple, and without any ado they kept themselves.

14 contd.

From the Western Regions they were cut off, and there was no coming and going between them. Therefore they had not yet heard of the doctrine of Buddha, or, if they had heard of it, they did not yet believe in it.

15. *ibid.* entry 40, page 51.

16. Notable amongst these was Seng-lang, a native of Korea and a San-lun master, who was invited to become an adviser to Tai-tsu.

17. Wei Shou, *op. cit.* entry 42, page 52.

18. *ibid.* entry 58, page 61 and Ch'en, *op. cit.* page 149.

19. Ch'en, *op. cit.* pp. 147-149 and Wei Shou, *op. cit.* entry 64, page 65.

20. Wei Shou, *op. cit.* entry 75, page 71.

21. Ch'en, *op. cit.* pp. 158-163.

22. Soper, Literary Evidence..., *op. cit.* entry 28 under the Chin dynasty.

23. A.C. Soper, 'South Chinese Influence on the Buddhist Art of the Six Dynasties Period', B.M.F.E.A. no. 32 1960, page 58.

24. Soper, Literary Evidence... *op. cit.* entry 34 under the Wei dynasties and entry 1 under the Northern Ch'i and Northern Chou dynasties.

25. This was finally precipitated by the continuing Buddhist-Taoist debate; see Soper, Literary Evidence... entry 11 under the Northern Ch'i and Northern Chou dynasties.

26. Soper, Literary Evidence... *op. cit.* entry 1 under the Ch'en dynasty.

27. *ibid.* and entry 5 under the Ch'en dynasty.

28. See Ch'en, *op. cit.* page 172.

29. Soper, Literary Evidence... op. cit. page 141 ff.
30. ibid. entries 8 and 26 under the Sung dynasty,
entry 21 under the Liang dynasty.

THE PRE-YÜN KANG PERIOD: 386 - 460 A.D.

BRONZE IMAGES - NORTH CHINA

Two distinct styles of bronze Buddhist image were produced in north China during this period. One is totally western in concept, with its clear inheritance of Gandhāran ideals (nos. 9 - 15). The other is a style which appears to have acquired a maturity through development in China (nos. 1 - 8).

This latter group is epitomised by the figure, bearing a Later Chao inscription and the date 338, in the Brundage Collection (no. 1). Around this figure may be grouped a number of seated Buddhas in similar style. The iconography is the same throughout; all are seated figures, with legs folded, and in all but one instance, the hands folded. The exception is the seated Buddha in a Japanese private collection (no. 2) with the right hand raised in the abhaya position. A figure in the Ivan Hart collection (no. 8) may also be considered with this group, being similar apart from the addition of a head halo. With the exception of the figure bearing a Hsia inscription and the date 429 (no. 7), which has a pedestal throne, all these figures have a rectangular plinth throne (1). In all cases, except the Brundage figure which is plain, these thrones are ornamented with a pair of seated lions.

The unifying and characteristic feature of this group of images is the treatment of the draperies. Around the neck is an even fold, or series of folds, which implies that the robes would hang loosely over the back. Down the front of the figure the robes fall in a series of distinctive u-forms in a 'stepped' manner. The same 'stepped' treatment is seen on the folds around the arms and legs. On the figure with

the raised hand the draperies continue in the u-form style to hang over the edge of the throne. There is some variation in the treatment of the drapery ends where they hang over the arms. On three examples (nos. 1,6 and 7), the robes terminate in a series of triangulated pleats in a manner associated with the Gandhāran style. The way in which the robes are treated at the neck, in a series of loose folds, is also reminiscent of the Gandhāran style (2).

On all these images the heads and faces display a human quality not found in the mask-like faces of the early Yün Kang sculptures. On the larger of the bronze images (nos. 1,6 and 2) the facial features are particularly sensitively treated and the relative slimness of the faces is also noticeable. These features are also apparent on the smaller figures, but the diminution of the scale forbids any detail. In all cases the usnisa is solid, rounded and relatively high.

The six figures in the Gandhāran style form a distinct group having stylistical origins in the Buddhist art of north west India. The three seated images in this group also bear instructive comparison with those of the former group. The purest expression of the Gandhāran style is seen in the Fogg Museum example (no. 9). The draperies again provide the key to stylistical origin and development. The fall of the robes is indicated by even relief lines as opposed to the 'stepped' treatment of the former group, and clearly designed to relate to the form beneath. The outstanding feature is the 'pull' of the robes from the right side of the figure up to the left shoulder, coinciding with the hang of the mantle around the neck, and over the shoulder. The robes fit tightly around the arms with the ends hanging in the Gandhāran manner with triangulated ends. Over the

feet the robes fall loosely and naturally in an as yet unconventionalised way. The seated Buddha with a head halo (no. 10) also has clear associations with the Gandhāran style, the mustachioed face and the left hand clasping the robe ends being the most obvious features. The treatment of the folds is, however, closer to the 'u-style'. Down the front of the figure the robes fall in a series of 'stepped' u-forms, and yet, around the arms the folds are indicated in the relief manner of Gandhāra. Similar stylistical combinations are to be seen in the remaining seated figure (no. 11). The face, head, the slightly angular usnisa and the draperies on the body and arms are all Gandhāran in style; and yet the formalised u-form of the drop of the robes over the throne and the way in which the drapery ends hang over the arms indicate associations with the sinicized style. These three seated figures have different throne types, a plain rectangular plinth (no. 11), a similar type but with the seated lions (no. 9) and a 7-step Sumeru type (no. 10), which confirms the tentative state of development of the style in China.

The ~~four~~ standing images in the Gandhāran group represent a stylistical development. Closest to the Gandhāran sources is the Fujii Yurinkan figure (no. 12), the bare chest is a notable and un-Chinese characteristic, and a more developed version is that preserved in the Brundage Collection (no. 13). The standing Buddha in the Matsumoto Museum (no. 14) illustrates a sinicization of the former figures but with its origin still firmly based on Gandhāran art. First the figure is fully robed, the draperies have become simplified and yet the treatment of the ends is consistent with the two earlier images. The suggestion of a conventionalised u-form is seen in the treatment of the robes over the chest.

The figure dated 443 (no. 15) shows considerable refinement of the style and suggests influences from other sources. The most significant feature is the treatment of the folds in a series of paired relief lines; a technique familiar to stone carving but not seen in bronze before, and contrasting with the 'stepped' style seen on the other figures. Other features, the fall of the robes around the neck, the 'webbed' fingers and the rather firm pose, are all to be seen in the Fujii Yurinkan figure (no. 12). The face, however, shows signs of fullness and a tendency towards the 'archaic smile'.

BRONZE IMAGES - SOUTH CHINA

Two seated Buddhas, the only known representatives of south Chinese bronze Buddhist art of this period, suggest a mature style. Both images have Liu Sung inscriptions, and are Buddhas seated on Sumeru thrones with pedestals and have flame-edged halos (3). Differences in the appearance of the faces and general disposition of the draperies may possibly be attributed to the respective qualities of the figures and not to any stylistical variations. The sophistication of the earlier figure dated 437 (no. 16) contrasts with the relative naivety of the 451 dated example (no. 17).

The basic treatment of the draperies on these two images is similar. The formalised u-style fall of the robes over the chest is in the 'stepped' manner of the northern group. But whereas the northern figures betray some Gandhāran influences in the way in which the ends of the robes are modelled, no such influences are apparent in the south. The close, tidy folding under of the robes beneath the legs is quite distinctive and the impression given is one of great attention to the overall fluency of the figure.

ORIGINS AND INFLUENCES IN THE BRONZE STYLES

THE NORTHERN 'U-STYLE' (nos. 1 - 8)

The homogeneity of this group has been noted. This fact allied with the degree of formalisation in the treatment of the robes indicates a developed style. The formal linear qualities also indicate some native Chinese influence. Certainly it is a style having no strong ties with the art of Gandhāra.

In 1955 a pair of tombs excavated at Pei-sung, Shih-chia-chuang in Hopei produced a quantity of material including a bronze bell, a pottery hu and pottery figures of animals, all of late Han date (4). Also excavated were small figures of a seated Buddha closely resembling those in this group (see figs. 1 and 2), (5).

Just discernible is the slightly more pointed form to the robe pattern over the chest. However the style and the conception of this figure clearly associates it with this group of bronze images. It is possible that this formal, linear style is representative of the earliest Chinese style of Buddhist sculpture.

THE GANDHĀRAN STYLE

The stylistic origins of this group of images are to be found in the Buddhist art of north west India and central Asia, of the first, second and third centuries. The Fujii Yurinkan figure of a standing Bodhisattva (no. 12) may be paralleled with a similar, but headless, figure now in the Rietberg Museum, Zurich (6). The distinctive sweep of the draperies is an Hellenistic influence illustrated in much

Gandhāran sculpture (7). The firm pose of the standing figures, with two feet seemingly implanted, is derived from the same tradition. These early Chinese images have simulated rather than assimilated the art of Gandhāra.

THE SOUTHERN IMAGES (nos. 16 and 17)

Although the two surviving images which constitute this group date to the middle of the 5th. century, the existence of Buddhist images in south China of earlier date is attested by Yüeh stoneware fragments, bronze mirrors and a relief from a tomb in Szechwan.

The evidence of the ceramic figures is provided by a bowl on a high footrim from the 'Nine Rocks Kiln' (Chiu-yen-yao) in Chekiang, see fig. 3 (8). From the same kiln site are three fragments, small medallions bearing images of the seated Buddha, see fig. 4. These are dated by Koyama (see note 8) to the 3rd. century, and show a well-rounded cohesive form with single parallel relief lines to denote the folds in the robes. Although totally different in scale and medium these small images have the same qualities of compactness and fluency which are so characteristic of the earliest surviving bronze images from south China.

Bronze mirrors discovered in Japan, but of Chinese origin, provide further evidence of early Buddhist art in south China (9). The earliest, dateable to the 3rd. century, bears an image of a seated Buddha in the 'moulded' style of the Yüeh ware ceramic fragments, see fig. 5 (10). Of perhaps greater interest are two 4th. century mirrors, also excavated in Japan, which bear images of both seated and standing Buddhas. The seated figures, with lotus

head halos, display a style of drapery interpretation entirely different from the stylised northern type, see figs. 6 and 7 (11). The voluminous robes hang around the figure in an almost casual manner, which presupposes not only a Chinese style of dress, but also a style of interpretation not greatly coloured by foreign influences.

The standing images are a revelation in that they have more in common with the early 6th. century style of sculpture practised at Lung Môn in Honan, see figs. 8 and 9. The robes hang in a series of deep folds down the front of the figure, but the outstanding feature is the 'serrated' silhouette to the form provided by the flame-pointed drapery ends. Also noticeable is the cross over scarf style of dress; a Chinese style that was not to find favour in the sculpture of north China until the later period at Yün Kang.

Images of seated Buddhas in relief were found on a lintel from a cave tomb at Lo-shan hsien in Szechwan, and were originally published as of Han date, see fig. 10 (12). These again emphasise the essentially Chinese character of southern sculptural styles. The full robes are fluently treated and fold closely around the figure in a way familiar to all southern images.

Although these early images of southern origin bear a strong Chinese character, it is still possible and logical that a foreign religion should bring with it foreign styles of representation. This assumption may be extended to include foreign secular styles that the Chinese felt at liberty to employ in the interpretation of a foreign religion. Figures on coins excavated in

the Fu-nan region of the Mekong delta, and dating from the 1st. and 2nd. centuries A.D., bear a resemblance in the conception of the squat rounded figure, see figs. 11, 12 and 13 (13). These early and easily transportable objects may have found their way into southern China at the time that the first Buddhist images were being made.

Similarly terracotta figures excavated in Khotan display those characteristic features of compactness and fluency. The roundel form encircling a seated image bears a striking resemblance to the Yüeh ware fragments, see fig. 14 (14). The majority of the Khotan figures have robes treated in the Gandhāran manner; the loose folds around the neck and the characteristic 'pull' of the draperies across the body to the left shoulder, see figs. 15 and 16 (see also note 14). The previous image (fig. 14) has a drapery style which may have influenced the northern 'u-style' with a series of even v-shaped folds in the robe down the front of the image. The striated halo on this figure is also paralleled by that on the seated bronze Buddha in the Hart collection (no. 8).

It is apparent that during this period of Buddhist art in China there existed three styles of bronze image. Firstly the Gandhāran, secondly the northern 'u-style' (or Pei-sung style) and thirdly the southern style. It is equally apparent that these styles developed independently of one another, although similar image types in the northern 'u-style' and southern groups have certain stylistical affinities which are more Chinese in character. The important difference is that on the figures of northern origin the draperies tend to hang over the figure and finish in pleats in the Gandhāran

manner. Also the northern style is highly formalised whereas the southern interpretation retains a fluency and adaptability which suggests a developing rather than a fully mature style. The figures associated with the Pei-sung image (in the 'u-style') represent a mature style, and furthermore, a thoroughly sinicized style. That certain features of the style are to be found in Gandhāran art and Chinese images in the Gandhāran style, these of later date, implies reciprocal influences. The possibility must be entertained that a Chinese Buddhist style already existed when the imported Gandhāran style, as represented by the figures in the group here (nos. 12 to 15), developed in China and was in fact influenced by that native style. In the south the compactness and fluency of the draperies around the legs is a main feature. It is significant in the context of influences emanating from the south that the Northern Wei seated Buddha dated to 464 (no. 18) also has this convention. It is a clear break from earlier northern styles and confirms the existence of stylistic influences from the south in the middle of the 5th. century. It is a style seen consistently in bronze seated Buddha images from the north during the second half of the 5th. century (15).

STONE SCULPTURES

THE GANDHĀRAN STYLE IN CHINA

Two free standing stone Buddha images, dated by inscription to 455 and 457 (nos. 19 and 20 respectively), anticipate the early style of sculpture at Yün Kang (16). Both are seated figures, with legs folded and the hands placed on the folded legs, the left hand on the right. The style of drapery treatment is equally consistent. The robes

fall over the left shoulder, down the front of the figure and across the legs, leaving the right arm, shoulder and part of the chest bare. In both figures a discreet fold emerges from behind the right shoulder. Around the left arm and the legs the robes are tightly drawn, and although formalised, the intention is clearly to indicate the form beneath. The robe ends hang in a short series of pleats over the folded feet. The treatment of the robe border, shown as it falls across the chest, is consistent in these images, although the folds here have not acquired the distinction of those of the early Yün Kang figures (17), or later free standing images (18). The folds in the draperies are indicated in a distinctive manner by paired relief lines. Where the robes fold around the figure these lines merge and disappear. Around the legs they appear as a series of crescent forms.

Both figures have 'zoned' halos with figurative detail. The outer border is flame edged, the central zone contains a series of small seated Buddha images and the inner zone, directly surrounding the head halo, a series of apsaras. The thrones are solid and rectangular with figurative designs. That supporting the earlier figure has a pair of seated Buddhas, probably Śākyamuni and Prabhūtaratna, flanked by two further seated figures and two pairs of seated figures. The later figure (no. 20) has the more familiar design of the incense burner, figures and lions. The faces of the figures are formally treated and again anticipate the mask-like faces of the early Yün Kang images with the 'archaic smile'.

THE 'MODELLED' STYLE

The seated Bodhisattva (no. 21), dated 442, represents a tradition totally different to that shown in the two seated Buddhas in the Gandhāran style. The formal qualities exhibited in those sculptures are replaced by a relaxed and fluent composition. It suggests a modelling, as opposed to a stone carving, tradition.

The pose is that of the 'meditating Bodhisattva', probably Maitreya (Mi-lo) with the right leg resting on the pendant left leg. The pose is paralleled by that of the Bodhisattva on the left of the seated Buddha dated 455 (no. 19). The figure is bejewelled and the top half appears undraped, although the robes fall over both shoulders. The folds are indicated by parallel lines in relief, in a style bolder and more expressive than that on the Gandhāran group. On the pendant leg the folds assume the crescent-shaped form already seen on the former group, but this technique is not used on the raised leg, where the folds are regularly applied in parallel lines. It is on these horizontally placed legs that the crescent technique is used in the Gandhāran group.

The halo is of the zoned figurative type, but the outer border is ornamented with apsaras and the inner zone with standing figures and floral motifs. The head halo is in the form of a stylised lotus.

ORIGINS OF AND INFLUENCES IN THE STONE STYLES

THE GANDHĀRAN STYLE IN CHINA

The distinctive feature of the bare shoulder is considered not to have appeared in Gandhāran sculpture until the early part of the 4th, century, as a result of Mathurān

influences (19). These figures, such as that in the Karachi Museum, see fig.17(20), do not however bear comparison with the Chinese figures in the method of rendering the draperies. The folds on these Gandhāran sculptures are indicated by relief lines, but not in the distinctive paired line manner (21). The technique is perhaps suggested in the treatment of the robes around the legs of a seated Buddha in the Lahore Museum, see fig.18, which dates from the 4th. century. The same technique is also suggested in a standing figure in the same Museum, see fig.19. It is seen more clearly, but reversed (i.e. incised), on the figures on a throne dating from the early part of the 5th. century, see fig. 20. None of these Gandhāran sculptures have the degree of stylisation which characterises the Chinese examples. The concept of the paired lines to indicate drapery folds was clearly inherited from Gandhāra, but the formal, linear qualities of the technique as displayed in the Chinese figures and the early caves at Yün Kang are evidence of Chinese influences.

THE 'MODELLED' STYLE

The origins of this style lie in Central Asia where the art of Gandhāra was subject to the influences of a modelling, as opposed to a carving, tradition. Figures from Khotan in some instances accurately reflect the style of 3rd. century Gandhāra, for example fig.21 (22). Others display more plastic qualities which indicate innovation and adaptation of the imported style, whereby the same techniques and devices for sculptural representation were employed, but to more relaxed and fluent compositions (see fig.22(23)). The lotus halo on this figure is also paralleled by that on the Chinese 'modelled'

style figure (no. 21). A similar seated Bodhisattva, with both legs pendant, also from Khotan and dating to the 2nd. or 3rd. centuries shows a similar style, particularly in the rendering of the drapery folds in a series of tight even lines around the legs (fig.23).

Apart from the remnants of a throne, dated 448, from Szechwan, there is no evidence of a stone carving tradition in south China during this period (24). Engravings and reliefs, also from Szechwan, and dating from the Han and early Six Dynasties periods, have been found and were referred to on the section on early bronze images, but there is no suggestion as yet of any carvings in the round. The three pre-Yün Kang Chinese stone sculptures all have Northern Wei inscriptions, and their material (sandstone) suggests a Shansi or Shensi provenance.

The two images in the Gandhāran style (nos. 19 and 20) simulated the original models in the same way as the bronze images. A certain degree of Chinese formalisation is to be seen in the treatment of the paired line drapery technique. There is also a tendency towards a stylisation of the figure as a whole, the emphasis on presenting a coherent iconographical image, with a subsequent lack of emphasis on naturalism. The single figure in the 'modelled' style represents a total commitment to the Central Asian model with no Chinese innovations. In this context it is significant that it was the Gandhāran style that was adopted by the Chinese (for example Yün Kang) and not the 'modelled' style.

COMPARISON OF THE BRONZE AND STONE STYLES

The preceding analysis of the Buddhist sculpture of the pre-Yün Kang period in China produced three basic bronze styles: Gandhāran, the northern 'u-style' and southern styles; and two basic stone styles: the Gandhāran and the 'modelled'(25). The sources of the bronze styles are to be found in Gandhāran art for the Gandhāran style, whilst the northern 'u-style' and the southern style had already undergone a period of development in China which suggests they had achieved a degree of independence by the beginning of the Northern Wei. The sources of the stone styles are also to be found in Gandhāran art, and in Central Asia for the 'modelled' style. The only source common to both mediums is Gandhāra and Chinese bronze and stone sculpture in this style will clearly bear greater comparison than those of differing stylistic origins.

A comparison of the earliest surviving bronze images in the Gandhāran manner (nos. 9 - 12) with those of the first half of the 5th. century (nos. 13 - 15) indicates a developing style, and furthermore a style developing within China. This contrasts with the more consistent and restricted style of the two stone images (nos. 19 and 20). Both stone sculptures, dated 455 and 457, post-date the entire group of bronze images. The earliest bronzes (nos. 9 - 12), modelled on Gandhāran originals, bear no comparison with the later stone sculptures. Similarly the two earliest standing bronze figures (nos. 12 and 14) have no counterpart in stone and bear no comparison with the later stone images. However, the

latest bronze in the Gandhāran group (no.15), dated to 443, and therefore the approximate contemporary of the stone images, is clearly related to these figures, particularly in the rendering of the draperies. It was noted that the 'paired line' technique was a characteristic feature of the stone sculptures, and yet the same treatment appears on this bronze image. It was also noted that the style of this bronze appeared to have developed from that of the Fujii Yurinkan figure (no. 12) but with sufficient innovation to suggest further influences. The draperies on the front of the bronze show a variation of the 'u-form', characteristic of the northern seated Buddha images (nos. 1 - 9). This confirms that, even though of Gandhāran origin, such bronze images had undergone a degree of stylisation in China by the middle of the 5th. century. This contrasts with the stone examples which, although having acquired a certain consistency and rigidity, remain close to their Gandhāran origins. On the 443 dated bronze image (no. 15) and the two stone images the faces have acquired a stylisation that anticipates the solidly carved faces of early Yün Kang. It is the treatment of the draperies which constitutes the significant relationship between bronze and stone images. However, it cannot be implied that from the earlier date of the bronze that these stone figures adopted a bronze style, for the 'paired line' technique had already been seen in earlier stone Gandhāran images which bear close comparison with the Chinese stone sculptures. It seems more likely that the reverse is the case. When the Northern Wei occupied Liang-chou in Kansu in 439 a large number of craftsmen already

skilled in the making of Buddhist images were brought to the Wei capital at Ta-t'ung (26). They brought with them a stone carving tradition inherited from north west India, not a bronze casting tradition. It is certain that the 'paired line' technique of rendering drapery folds entered China as a stonemason's device and was subsequently adopted by the bronze craftsmen. There is no evidence of such treatment on the earliest bronze images and the presence of the technique on the 443 dated image constitutes a firm relationship between bronze and stone styles. However, the fact that the bronze pre-dates the stone images precludes any suggestion that this is evidence of Chinese stone sculpture influencing Chinese bronze sculpture. It is evidence of bronze craftsmen adopting stone carving styles and gives an indication to later developments.

The remaining bronze styles, the northern 'u-style' and southern groups, have no connection with the Chinese stone images. A stylistic relationship exists between these two groups and their Chinese character alienates them from the Gandhāran inspired stone sculptures. Similarly the single stone figure in the 'modelled' style has no immediate counterpart in bronze. However, in the discussion on the origins of the southern style bronzes it was noted that similarities existed in the modelled concept of these figures with some Khotanese images. The Central Asian origins of the Chinese stone figure (no. 21) have also been noted and it is therefore possible that these groups of bronze images and the 'modelled' style stone images were subject to similar foreign influences. However, this is insufficient to establish any firm

interdependence between the bronze and stone images in China.

The most frequent type of throne associated with these early images is a solid rectangular plinth supporting the seated Buddha. Of the northern 'u-style' bronze group all but one of these (no.1) are ornamented with a pair of seated lions, in the same manner as one of the seated bronze Buddhas in the Gandhāran style (no.9). The two stone images are set upon similarly shaped thrones but the figurative ornament once again recalls Gandhāran styles. The lotus throne of the standing bronze images (nos. 13, 14, 15) does not appear with stone images of this period. The southern bronze images have flame bordered halos with miniature Buddhas superimposed and these are in no way related to the zoned halos of the northern stone sculptures. None of the northern bronze images of this period feature ornamented halos (27).

On the evidence of the images under discussion there is no reason to believe that there existed any interdependence between bronze and stone sculptural styles in China during the 4th. and early 5th. centuries. The stone images were dominated by the imported Gandhāran styles, whilst the majority of bronze images were developing in a Chinese manner and shedding evidences of their foreign origins. The bronze 'Gandhāran style' images were, like their stone counterparts, copying foreign models. The influences that existed were between the original western ~~styles~~ and the emerging Chinese styles rather than between those emerging styles. In the case of the bronze images, where the Chinese technical tradition was much stronger, there

were influences between styles. For example the northern 'u-style' and southern groups, and to a lesser extent between that northern style and images in the Gandhāran idiom. The Chinese clearly felt more familiar with bronze casting techniques in addition to the fact that all the imported styles were related to stone. The only tentative relationship between bronze and stone styles within China is in the manner of drapery rendition on the bronze figure dated 443 (no. 15) and the Gandhāran style stone images (nos. 19 and 20).



Fig. 1.



Fig. 2.

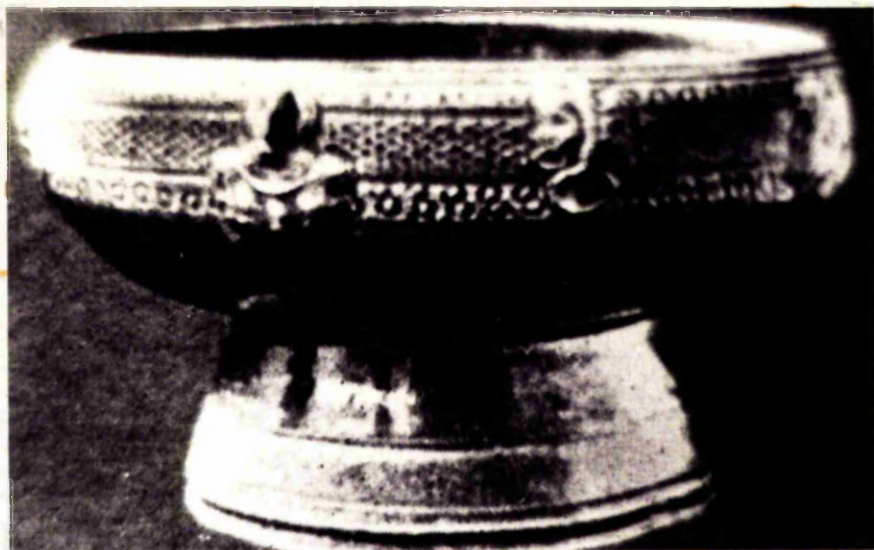


Fig. 3.



Fig. 4.
(British Museum)



Fig. 5.



Fig. 6.



Fig. 7.

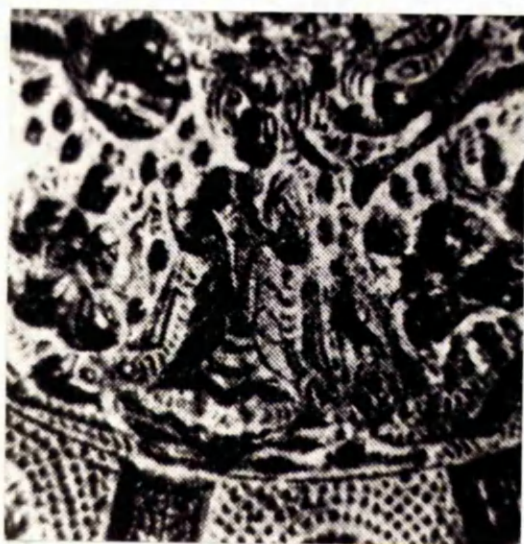


Fig. 8.



Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.



Fig. 13.



Fig. 14.



Fig. 15.



Fig. 16.



Fig. 17.



Fig. 18.



Fig. 19.



Fig. 20.



Fig. 21.



Fig. 22.



Fig. 23.

THE YÜN KANG PERIOD: 460 - 495

STONE SCULPTURE

During the last four decades of the 5th. century the energies of the T'o-pa state in their support of the Buddhist faith were directed towards the construction of the great cave temples at Yün Kang, to the west of the then Wei capital at Ta-t'ung in northern Shansi (28). The Yün Kang carvings represent the mainstream of Buddhist sculptural art at this time. Despite a certain stylistic uniformity within each stage of development at Yün Kang, there persisted among independent sculptures a divergence of style which reflects their inheritance of earlier idioms. In the north stone sculpture of this period, including examples from the Yün Kang temples, may be considered in three stylistic groups.

THE 'WESTERN' STYLE (nos. 22-25)

Included under this heading is a group of figures which, from considerations of style alone, could have been discussed with the pre-Yün Kang material. These sculptures fall conveniently into two categories marked by stylistic inheritance and image type.

The standing Buddha images of the 'Western' type perpetuate the Gandhāran style. The figures flanking the main image in cave XX at Yün Kang, the figure with highly ornamented halo in the Metropolitan Museum (no.22) and the example in the Ōkura Museum (no. 23) are representative of the style. The well-rounded proportions

close-fitting robes, the solid but rounded head and facial features are characteristic of the style. In particular the fall of the draperies, in a series of u-forms over the front from the fold around the neck, the even stepped folds over the arms and the distinctive oval forms on the upper parts of the legs indicate that these figures are directly related to earlier Gandhāran types. The peculiar treatment of the folds on the body and legs, the plunging u-forms and vertically orientated oval folds on the legs provide these figures with a strangely disjointed appearance. This is an indication of an increasing concern with surface as opposed to volume. Nevertheless the relationship of figures in this style with those of the pre-Yün Kang era is clear when compared with the standing gilt bronze Buddha dated 443 (no. 15).

A seated Bodhisattva (no. 24) and a seated Buddha (no. 25) from Shensi recall the pre-Yün Kang 'modelled' style of the meditating Bodhisattva, dated 442 (no. 21). The tightly modelled robes around the legs are carved with the dual lines characteristic of early Yün Kang sculpture but the extreme nature of the modelling and the style of dress relates these images to the pre-Yün Kang tradition. The final effect is totally different from similar compositions, with incised folds, in cave VII at Yün Kang (29). The cave temple figure displays a much increased concern for the achievement of a coherent overall surface pattern, and the flowing incised lines contrast with the comparative irregularity of the independent figure (no. 24). The highly ornamented

halos attached to both examples also associate with the earlier tradition.

THE T'AI-HO STYLE (nos. 26-28)

Closely related to the former group in that their stylistic origins also lie in western, Gandhāran, prototypes are figures, all seated Buddhas, in the so-called T'ai-ho style. Two examples from the earlier period, dated 455 (no. 19) and 457 (no. 20), illustrate the lineage of this image type. Closest in date and style is the 466 dated example (no. 26) which retains the well-modelled sympathetic face and head characteristic of the early figures. The drapery style, and treatment with the paired relief lines, is also comparable to that on the pre-Yün Kang sculptures, although the folds have acquired a broader flatter disposition compared to the thin slight lines of their predecessors. The main seated Buddhas in caves XIX and XX at Yün Kang illustrate this tendency towards a formal surface treatment (30). The later figures in this style illustrate this development which resulted in an overall formalisation of the figure, and a gradual abandonment of the western concept of the icon based on a naturalistic human figure. That by the end of the 5th. century the Chinese Buddhist image had acquired the qualities of a religious icon rather than a religious being is due to this new sculptural approach. A distinctive feature of the independent images in this group is the employment of highly ornamented thrones and halos; also an inheritance of pre-Yün Kang traditions. The lions and incense burner ornament to the throne is accepted, but the addition of floral scroll borders to the 494 dated

example in Kansas City (no. 28) suggests the influence of Yün Kang decorative elements. The halos, however, as ideal vehicles for the expression of formal decorative patterns, underwent considerable change during this period. The rounded blunt halos, with overcrowded linear patterns of Buddhas, apsarases and motifs in high relief (for example no. 20) have emerged at the end of the century as prominent upward thrusting backdrops with spacious well-balanced designs in low relief, for example no. 28. The development is epitomised by a comparison of the flame borders to the 455 and 494 dated sculptures (nos. 19 and 28 respectively).

THE EMERGENT LUNG-MÊN STYLE (nos. 29-35)

The critical point in the development of sculptural style in Chinese Buddhist art occurred during the middle of the Yün Kang excavations, circa 465-470. The new style, illustrated by the main figures in caves V and VI, shows a significant shift of emphasis in the concept of the icon. The human figure ceases to be the basic structural element and is replaced by a more contrived and abstracted exercise in flat planes and surfaces. Volume became subservient to geometry. It is a more characteristically Chinese treatment in the sense that naturalism is subjected to the rigours of formal design (31). The sculptures in this category illustrate the style, which was to reach its apogee at Lung-men. The seated Buddha from cave VI at Yün Kang shows how the fluent figure conscious draperies of the earlier sculptures have been transformed into a rigid pattern of broad stepped folds (32). The robes do not appear

to fall over the shoulders and arms, instead they seem 'constructed'. The treatment of the robe ends over the feet and throne is even less natural. The aggressively serrated edges equate with the boldness and decision of the stepped folds. For example the seated Buddha from cave XXIX (no. 29). The two cross-legged Bodhisattvas in the Metropolitan Museum (nos. 30 and 31) and the example in the Musée Cernuschi (no. 32) illustrate how this quest for an ideal icon was achieved through the formal treatment of a series of flat planes. As a result the components of the basic form, the human figure, are simplified into a regular pattern.

A mere two sculptures in stone have survived as testimony to Buddhist sculpture in that medium from south China in the late 5th. century. Both have Southern Ch'i dates of 483 and 494 for the Mou-hsien and Boston examples respectively (nos. 34 and 35). The stele-like slab from Mou-hsien in Szechwan has images of the seated and standing Buddha carved in low relief on two sides (the standing image has the appearance of being unfinished). The immediate similarity of these images to those of the early 6th. century in north China, particularly Lung-men, makes them notable landmarks in the history of Chinese Buddhist sculpture. The style of the standing image also compares closely with the figure now in the Musée Guimet, and reputedly from cave XXVI at Yün Kang (no. 33).

Firstly the Mou-hsien images are carved in low relief and not in the round, lending emphasis to the flat

linear qualities of the draperies. The angular heads are carved with a firm but gentle roundness quite unlike the solid volumes of the Yün Kang heads, but strikingly similar to those in the later Wei style; for example the trinity dated 535 in the Fujii Yurinkan (no. 75). The style of dress with the garments falling over both shoulders is of Chinese and not western origin. The most startling feature is the dramatic cascade of the draperies over the folded legs and thrones. A seemingly baroque pattern of ornate and complex folds and pleats is in fact well-ordered and totally symmetric. It is a style seen tentatively at the late Yün Kang caves, for example the Guimet figure (no. 33), and in the Pin-yang and Ku-yang caves at Lung-mên (33). Figures in the slightly later (circa 520) Lien-hua cave reflect this style more accurately (34). Of significance is the fact that this late 5th. century southern style is truthfully reflected in the work of the Tori School in Japan (for example the gilt bronze trinity of Shaka Nyorai with attendant Kannon in the Kondō of the Hōryū-ji) which suggests, as Soper has noted, that this style was current across south China from Szechwan to Nanking (35). It is also a feature of these southern images that the feet of the Buddha are entirely covered by the robes, as they are on the Tori School image referred to, but unlike the northern Chinese images.

The dilapidated state of the Boston figure (no. 35) renders it of less value although the incised draperies on the throne suggest it closely followed the style of the Mou-hsien figures. Of greater interest are the images

of Bodhisattvas incised into the halo. The ornate headdresses with large side pendants compare with those on the gilt bronze Bodhisattva in the Musée Guimet (no. 193) and similar images of circa 530, and which are not seen before that time in the north. The large halo with simple broad flame edge also contrasts with the more ornate northern type. Although the rounded style of the Liu Sung gilt bronzes (nos. 16 and 17) does not bear great comparison with these stone sculptures of five decades later, there are important similarities in sculptural approach. The same concern for a coherent image is evident, as are the qualities of formal design expressed through the symmetry of the robes. In each case it is the surface treatment, as the arbiter elegantiae of the appearance of the icon, which takes precedence over the volume. It is this approach which was adopted late in the 5th. century in north China, but the evidence of the few surviving southern images suggests that it was commonplace in south China during this period, and indeed earlier in the century.

BRONZE SCULPTURE

The same three broad categories of style may be applied to bronze images of the Yün Kang period, with the addition of a 'continuing southern style'. Within each category, however, there exists a flexibility allowing a certain stylistic diversity which contrasts with the relative consistency of the stone styles.

CONTINUING SOUTHERN STYLE (nos. 36 to 39)

Four examples of seated Buddha images present a coherent style which reflects those qualities of simplicity and ordered maturity which characterised the two earlier Liu Sung bronzes (nos. 16 and 17). It is the fluency and cohesion of the composition, expressed principally through the even neatly folded robes, that associates these images with their earlier southern counterparts. All four bear Northern Wei dates. The high, 5-step, Sumeru thrones also suggest southern influences, as does the halo with three small seated Buddhas superimposed on the Shodō Museum example (no. 36). The unusual throne supporting the seated Buddha in a Japanese private collection (no. 37) is evidence of a mingling of the high southern throne with the solid ornamented type associated with the northern, western influenced, images.

'WESTERN' STYLE (nos. 40 to 48)

Two distinct image types are associated with this group: the standing Buddha and the standing Bodhisattva, Padmapāni version (Lien-hua-shou).

Two standing Buddhas (nos. 40 and 41) with the right shoulder bare and the robe hung over the left shoulder perpetuate the developed and partially formalised Gandhāran style of the Matsumoto figure (no. 14). Associated with these images is the large standing figure of Maitreya as a Buddha, dated 477, in the Metropolitan Museum (no. 42), although in detail it differs in many respects. The size of the image (140 cms. high) immediately sets it apart from the usual

gilt bronze icon, although there are references in the Wei Shu to gilt bronzes of this, and even larger, sizes (36). The scale permits a detailed rendering of the drapery folds in the paired line technique similar to stone images. The angular treatment of the folds between the legs and the finely modelled face, especially the nose, provide the figure with a degree of sophistication not associated with gilt bronze images. Nonetheless this figure remains in the western tradition, based on Gandhāran styles, from the Kucha region of Central Asia where a modelling technique permitted greater exploitation of the relationship between figure and robes. The Metropolitan Museum figure illustrates this when compared with the icons dated 471 and 475 (nos. 43 and 44 respectively) which remain closer to the Gandhāran stone ideal.

The gilt bronze Padmapāni images form a distinct stylistic group, but again within the western tradition (nos. 45 to 48). Always set against a flame bordered halo they obtain a naive and archaic appearance from the invariable employment of oddly flying headscarves, the serpent like lotus and the robes tightly folded around the legs. Stylistically their origins lie in the earlier 'modelled' style of stone images. The tight folds around the legs compare with the treatment on the sandstone figure dated 442 (no. 21), as do the loose scarves around the shoulders which on the Padmapāni images have slipped to the elbow. The high crown and the jewellery are features of these icons which again associate them with the early sandstone sculpture. The consistency of the Padmapāni image style

is confirmed by reference to the reverse side of the halo attached to the Nezu bronze dated 489 (no. 49).

THE T'AI-HO STYLE (nos. 49 to 55)

Closely related to their stone counterparts is a group of bronze images, all seated Buddhas, which conform to the T'ai-ho style. Two of the icons included in this group are of the paired Buddhas, Śākyamuni and Prabhūtaratna. The Nezu Museum example (no. 49) employs a dual style; Śākyamuni with the right hand raised in the abhaya mudra is dressed in the T'ai-ho manner and style, whilst Prabhūtaratna is represented in the Gandhāran manner. However, stylistically the treatment is similar for the folds on Prabhūtaratna's garments are consistent with the T'ai-ho style in the paired line manner. The independent images of Śākyamuni (nos. 51, 52, 53, 54 and 55) are in the tradition of the stone images in this style, and those of pre-Yün Kang date. Similarly the highly ornamented halos, particularly those attached to the paired Buddhas, relate to the early stone sculptures such as that dated 457 (no. 20) and contrast with the comparative order and simplicity of those attached to images in the continuing southern style. The ornamental throne continues in the northern decorative manner. Thrones supporting the paired Buddha icons have designs of figures with lotus plants, and those supporting the single Śākyamuni images similar, but cast, designs on the legs and scroll patterns on the horizontal sections. Paired lions are fixed atop the bases. All these elements are features of the pre-Yün Kang Gandhāran tradition.

THE EMERGENT LUNG-MÊN STYLE (nos. 56 and 57)

Two dated examples illustrate how tentatively the later Yün Kang style was adopted in bronze images. The standing Buddha dated 492 (no. 56) adopts a style based on earlier Gandhāran ideals, such as that on the Matsumoto figure (no. 14). However, it is distinguished by the even splay of the robes, particularly the symmetrical new flame pointed ends. It is this which associates the figure with the late 5th. century emergent Lung-mên style. The second image, dated a year later (no. 57), is a more committed attempt although it retains the one-sided bias to the fall of the draperies which is reminiscent of pre-Yün Kang Gandhāran styles. The bold angular folds and sharp edges are evidence of the influence of the formal approach to sculpture. Noteworthy is the halo to the 492 dated figure. Apart from the broad flame border and two Bodhisattvas in low relief, the halo is plain, and in contrast to the ornamented examples associated with 'western' style images.

COMPARISON OF THE BRONZE AND STONE STYLES

The preceding analysis illustrates once again that a greater diversity of style existed in bronze images than existed in stone sculptures. The outstanding feature of the period is the emergence of a style of native Chinese origin. However, the evidence of this analysis shows that this style was principally concerned with stone sculpture, the Yün Kang temples in particular. The general tendency was for bronzes to

develope the themes and styles of the pre-Yün Kang era, whilst stone images, perpetually in the shadow of a dominant metropolitan style, became the principal innovators of style. That bronze and stone styles did converge in some instances is a consequence of a common pre-Yün Kang origin.

The most clearly defined style of the period, assisted by an iconographical uniformity, is the so-called T'ai-ho style. It is a style which existed in the earlier period, for example the 455 and 457 dated images (nos. 19 and 20) with origins in Gandhāran sculpture. At this time it appears, from the evidence of surviving examples, to have been an exclusively stone style, the earliest bronze example being the Umehara seated Buddha dated 477 (no. 51), some two decades later. The main seated Buddhas in the Imperial caves at Yün Kang were executed in this style and must have inspired the production of similar small scale bronze images. This is the first instance of bronzes imitating a stone style, and that it was a style employed in the carving of the principal images in the Imperial temples must be considered crucial. The stonemasons' convention of the paired relief lines is also copied in the bronzes (37), whilst the thrones, excluding those supporting the paired Buddhas, feature palmette scrolls and other decorative features borrowed directly from Yün Kang (38). Attention must be drawn to the dissimilar treatment of the heads and faces, for here the bronze style displays a certain independence. In place of the heavy monumental heads with ponderous but sharply defined features of the Yün Kang images, the bronzes have slimmer

finely featured heads and faces that at once associate with the earlier southern images. What is particularly significant is that the independent stone sculptures in this style (nos. 26 and 28) also adopt this sensitive modelling of the head. The influence of the pre-Yün Kang style, for example the 457 dated figure (no. 20), may have persisted in this respect. However, it suggests that on the smaller independent sculptures there was a tendency not to imitate the inflexible monumentality of the large Yün Kang images but to adopt the more personal approach of the domestic bronze images.

Bronze and stone sculptures which continue in the 'western' style are notable for their apparent lack of similarity. The pre-Yün Kang 'modelled' style of the meditating Bodhisattva (no. 21) is perpetuated in the Shensi example dated 471 (no. 25) and the example in a Japanese private collection (no. 24). The large standing Buddha in the Metropolitan Museum (no. 22), the example in the Ōkura Museum (no. 23) and the figures flanking the central images in caves XVIII and XX at Yün Kang (39) represent a continuing Gandhāran style. However, it is a style which, on the evidence of surviving material, did not exist in stone in the pre-Yün Kang period. The bronze image dated 443 (no. 15) is the only earlier example which reflects the style. There is, however, an important difference in detail treatment of the stone sculptures which presupposes a new influence. The distinctive paired lines of the drapery folds are replaced either by broad even steps, for example cave XVIII at Yün Kang (see note 39) or raised block lines as on the Ōkura Museum example. The former treatment has clear

associations with the treatment on the earlier bronze images in the Chinese 'u-style' (for example no. 1). It is evidence of a degree of Chinese formalisation and suggests that the early Yün Kang stone masons may have applied the same process to their stone sculptures as did the bronze craftsmen of some decades earlier. The raised block lines of the Ōkura figure are a compromise between the relief lines of the western and T'ai-ho styles and the Chinese 'stepped' style. The distinct flame points to the draperies on this figure imply that it is of late 5th. century date and that the drapery treatment, together with the highly ornamented halo, merely imitative of the earliest Yün Kang sculptures.

In contrast to these stone sculptures which have all undergone a process of formalisation, the bronze images of standing Buddhas (nos. 40, 41, 43 and 44) retain strong stylistic allegiance to the pure Gandhāran style as expressed in such figures as the Matsumoto figure (no. 14). Similarly the large gilt bronze Buddha in the Metropolitan Museum (no. 42) perpetuates the early western style of the ~~443~~ dated example (no. 15).

The pre-Yün Kang 'modelled' theme is developed in the two seated Bodhisattvas (nos. 24 and 25). On the figure dated 471 (no. 25) the folds around the neck and the tightly drawn draperies around the legs relate to the style of the stone figure dated 442 (no. 21). The highly ornamental halos and thrones also bear the mark of the earlier style. The drapery folds, in the paired line manner, are a feature of the early Gandhāran style. The peculiarly homogeneous group of bronzes

depicting the Padmapāṇi version of Kuan-yin is stylistically dependent on the stone 'modelled' style. The tightly drawn draperies around the legs being the most obvious comparative feature. The bare chest and rather loose flying scarves bear comparison with the early Fujii Yurinkan figure (no. 12) and are clearly in the western tradition. However, these figures, Bodhisattvas like the earlier stone sculptures, have the relaxed bearing of these stone predecessors and appear to be an attempt to interpret in bronze what is fundamentally a stone style.

The discussion concerning the intrusion of a new, and basically non-western, style of sculpture has centered on caves V and VI at Yün Kang. The causes have been discussed principally by Mizuno and Nagahiro in their volumes on the cave temples and more recently by Soper (see note 31). It is the style rather than its origins which concerns us here. On the evidence of surviving bronze images there is no reason to believe that it was a style formulated in that material, although the native formalisation in the treatment of the pre-Yün Kang southern bronzes has been noted. This quest for a pure 'iconographical facade', tentatively suggested in the early southern bronzes, is the fundamental characteristic of the style of the stone sculptures at Yün Kang from 465-470 onwards. The surviving southern stone images, the Boston example (no. 35) and the Mou-hsien stele (no. 34) help to substantiate the theory of a southern origin for the style. A similar theory was established in the discussion on the pre-Yün Kang bronze images where a formal linear style was detected in the two southern

bronzes. However, during the Yün Kang period the progression of stylistic developments is better reflected in stone rather than bronze sculptures. The two northern bronzes in the emergent Lung-mên style, dated 492 and 493 (nos. 56 and 57), display only a very tentative feeling for the well-ordered drapery patterns of the late Yün Kang figures, and both are more concerned with developing old themes. The 493 dated figure (no. 57) betrays Gandhāran origins but with a degree of concern for a surface pattern and suggested splaying of the robes around the feet. Similarly the 492 dated figure adopts the early bronze style of the Matsumoto image (no. 14) but with more conviction in the formalisation of the draperies. This attitude contrasts with the radical changes that occurred in the approach to stone sculpture. The extreme flatness of the Mouhsien and Boston sculptures is not the reinterpretation of an old style. In bronze images of this period the legacy of Gandhāran and pre-Yün Kang styles is prevalent.

Although there appears to be a tendency for bronze and stone styles to adopt fundamentally different approaches at this time, certain points of reciprocal influence do occur when considered in association with pre-Yün Kang material. The T'ai-ho style, which existed in stone in the early period is adopted on later bronzes. Conversely the style of the standing Buddhas in 'western' style (nos. 22, 23 and caves XVIII and XX at Yün Kang) adopt a style found only on earlier bronzes. With the exception of the T'ai-ho style there appears to be little contemporary influence

between the two disciplines. Whereas stone styles changed radically those of bronze images tended to develop along the lines of the pre-Yün Kang period.

STONE SCULPTURE

Just as Yün Kang became the focus of Buddhist sculptural art and style in north China in the preceding phase, so did the Lung-mên cave temples in Honan in the early 6th. century. Perhaps as a consequence of the confidence assumed through an independently developed style there emerges early in the 6th. century a more imaginative art with greater exploitation of materials. However impressive the staid monuments of the Yün Kang temples were they exhibit a very limited range of expression.

With the removal of the Wei capital to Lo-yang in Honan work commenced on the Lung-mên temples in 496 (40). In place of the soft, sculpturally unsatisfactory, sandstone of northern Shansi the masons were faced with a hard dark grey limestone which permitted a sharper, deeper and more definitive carving style. Although a change in material may not be considered responsible for a change in style, it was undoubtedly a positive influence in developing late Yün Kang themes.

Chinese Buddhist sculpture of the 5th. century had absorbed and adapted the sculptural traditions of Gandhāra and Central Asia. The inheritance of foreign ideas and modes of expression is reflected in the absence of a consistent and independent Chinese style. During the early 6th. century there is a notable stylistic unity stemming from the emergence of a

native style. The Lung-mên caves, like Yün Kang the consequence of Imperial patronage, became the main arbiters of style (41). However, the legacy of pre-Yün Kang western traditions persisted. The early 6th. century also witnessed the development of regional styles which appear to reflect the relative possibilities and limitations of various stone types. Consideration must also be given to later Wei sculptures which although directly related to Lung-mên represent a developed interpretation.

WESTERN AND PRE-YÜN KANG STYLES (nos. 58 - 66)

The inspiration provided by a new sculptural^{style} being advanced at the metropolitan cave temples of Yün Kang and Lung-mên gave little incentive for the further development of earlier, western influenced traditions. The few examples of the early 6th. century which survive in a western style in general represent various lingering provincial types which either for reasons of tradition or possibly geographical location had not yet been subjected to influences from metropolitan areas. These sculptures do not present a coherent style and in the context of stylistic developments of the 6th. century must be considered of marginal importance.

Of interest is the seated figure, probably Maitreya, on the north wall of the Ku-yang cave at Lung-mên (no. 58). Clearly executed in the 'modelled' style it compares with the much earlier sandstone figure of a meditating Bodhisattva, dated 442 (no. 21), and the later Shensi figure dated 471 (no. 25). The treatment of the robe border across the left

shoulder and chest is in imitation of the T'ai-ho style. The highly ornamented halo also has earlier associations. The inscription to the right of the niche bears the date 495. The early 'modelled' style persists in three other examples. The seated Buddha from Shensi (no. 59) is executed in a tight linear style characteristic of a number of Taoist sculptures from the same province and retains the features of the 'modelled' style. The tight folds around the legs and arms are combined with an early, pre-Yün Kang, style of dress (42). The rounded, highly ornamented halo also associates this figure with the earlier tradition.

Two standing Buddha trinities, dated 500 and 502 (nos. 60 and 61 respectively), maintain the modelled tradition although they betray a degree of Chinese influence. The Cleveland figure (no. 60) is closely modelled on the figures flanking the central Buddha in cave XX at Yün Kang (43). The draperies fit closely around the figure and the peculiarities of that style, the plunging oval forms on the upper legs, the sharply defined u-forms of the robes hanging between the legs and the folds around the neck are all adopted on the later sculpture. The 'modelled' style Bodhisattvas accompanying the Buddha should also be noted. Slightly out of character is the head, which is well rounded and softly featured in contrast to the square monumental heads of Yun Kang. The carving of the head compares with that of the seated Buddha dated 457 (no. 20).

The Stockholm figure (no. 61) inherits similar characteristics but also displays a greater concern

for surface and the influence of late Yün Kang sculptures. The very distinctive splay to the robe ends is here combined with the early features of the Cleveland figure. Again the head is well rounded and sensitively carved in a naturalistic manner which contrasts with the monumental concept of the Yün Kang images. The blunt and heavily ornamented halo also shows early Yün Kang period influences although the execution in low relief is consistent with the style of the early 6th. century.

A number of niches in the Ku-yang cave at Lung-mên house seated Buddhas in the T'ai-ho style, originally inherited from Gandhāra. A niche in the north wall, bearing an inscription with the date 498 (no. 62), contains a seated Buddha which accurately reflects the T'ai-ho style, although the paired relief lines common to the earlier figures ^{are} here replaced by an even stepped fold system of representing the draperies. This must be considered as evidence of a concern for surface as opposed to volume, consistent with developments at that time. Once again this figure (no. 62), in an earlier style, maintains the tradition in its associated material, particularly the halo and attendant figures.

The Bodhisattvas flanking another seated Buddha in the T'ai-ho style in the Ku-yang cave (no. 63) also appear in the 'modelled' style and thus a certain stylistical unity is maintained within the niche.

The T'ai-ho style became a metropolitan tradition due to its adoption in the Imperial caves at Yün Kang.

Consequently it was widely adopted during that period for independent stone and gilt bronze images. This appears not to have been the case in the early 6th. century. A single example in the T'ai-ho style, in a niche on a stele from Shansi, represents the independent tradition (no. 64). The sketchily carved figure is insufficient evidence to establish a continuing tradition in this style.

Two independent sculptures, a niche dated 496 and a small trinity stele dated 511 (nos. 65 and 66 respectively) perpetuate a basically Gandhāran style. Similar in their concern for figure modelled draperies these sculptures represent a provincial variation maintaining an earlier tradition. The example in Chicago bears an inscription referring to Ku-shih Hsien in present Shensi. The example from the Shensi Provincial Museum is reported to have come from Hsi-an which suggests, in consideration of similar examples with inscriptions referring to Shensi place names, that this distinctive style was current in central Shensi in the late 5th. and early 6th. centuries.

THE LUNG-MÊN STYLE (nos. 67 - 102)

The impact of the 'Chinese' style of Buddhist sculpture upon developments in the early 6th. century has been noted. The style was predominant at the Lung-mên and Kung-hsien cave temples and is a direct development from the 'emergent Lung-mên' style practised at the late Yün Kang caves. There is also a secondary but related version at Lung-mên, employed principally on minor figures, which places even greater emphasis on linear qualities. The Lung-mên style was employed

on the major figures at the caves and on a large number of independent sculptures. The central images in the Pin-yang cave at Lung-mên provide the focal point of the style (no. 69). On the evidence of the two standing Buddhas on the north and south walls (nos. 67 and 68) it is apparent that the drapery 'facade' bears little relation to the precise form of the human figure. Despite this however, the overall concept of these figures remains overwhelmingly monumental. The firm stance with feet seemingly rooted to the ground, the enormous hands and large rounded heads are all qualities equally evident in the early Yün Kang caves. In a sense these figures are very conservative, presumably lest they should lose their qualities as awe-inspiring icons.

It is the relatively conservative and monumental concept which distinguishes the central Lung-mên style from the secondary one to be subsequently discussed.

The main criteria for style is again the treatment of the draperies. The even stepped folds with plunging offset folds down the front of the figure indicate a strictly formal approach. The balance is then restored at the base of the figure with symmetric flat pleats and an even but reserved splay. A distinctive feature of the standing figures is the wave-like pattern of the draperies hanging from the raised right arm.

This style formed the basis for a large number of independent figures. However, these display a freedom from the monumental concept which clearly restricted the full exploitation of the style at Lung-mên. Two

examples illustrate the independent version (nos. 70 and 71). The overall figure is provided with a slimmer silhouette emphasised by the exaggerated splay of the robes and deeper cutting of the folds. A third example, from Shantung (no. 72), gives a more accurate interpretation of the style; the square shoulders contrasting with the roundness of those on the previous examples. The consistency of this style is illustrated in further examples (see nos. 73 - 76).

Provincial variations of the Lung-mên style are illustrated in a sandstone sculpture from Shansi (no. 77). The cumbersome treatment of the wave-like fall of the draperies from the arms is strikingly evident. The head retains a roundness associated with late Yün Kang styles and the densely ornamented halo is also reminiscent of 5th. century traditions.

A variant of the Lung-mên style was applied to Bodhisattva images, at both the Lung-mên and Kung-hsien cave temples and on independent images. Closest to the Buddha formula is the headless torso in the Freer Gallery (no. 78) and the example in the Tokyo School of Art (no. 79). A more developed version is seen flanking the standing Buddha on the south wall of the Pin-yang cave (see no. 67). Further examples from the Kung-hsien temples compare with those previously in the Wannieck collection (nos. 80, 81 and 82). Again the emphasis is on a linear surface pattern in keeping with the main Buddha images although the Kung-hsien and associated sculptures tend to be rendered with a less complex drapery pattern than those at Lung-mên. When considered in conjunction

with the decorative refinements such as the curl devices on the shoulders and the finely modelled faces it is probable that these figures date from the late Northern Wei period, circa 525-530.

Later versions are illustrated in two independent trinities (nos. 83 and 84), the 537 dated example displaying an increased concern for volume which prefaces the Late Wei style.

A similar evolutionary pattern is discernible in the seated Buddha images in the Lung-mên style (nos. 85 - 98). A seated Buddha from the west wall of the Pin-yang cave (no. 69) illustrates the style. A similar figure from the north wall of cave I illustrates the simplified Kung-hsien type (no. 85, see also nos. 86 and 87). The seated Buddha on the Rietberg stele (no. 88) retains the convention of a small portion of the robe showing over the folds on the right shoulder in the T'ai-ho manner. The provincial variations of this style again show a flexibility away from the rigid metropolitan expression. The rounded shoulders and more figure conscious draperies are evidence of earlier, and western, influences still persisting. The pleated draperies are often developed to the extreme, as on the Rietberg stele (no. 88, see also nos. 89 and 90), where the exaggerated geometric pattern has lost all semblance of naturalism.

The Shansi figure (no. 91) presents a more fluent but complex pattern which is also developed beyond anything seen at Lung-mên or Kung-hsien, except for such rare examples as the small seated Buddha in a

niche on the north wall of the Ku-yang cave (44). The more fluent and plastic Shansi style is illustrated in further examples (nos. 92 - 97) which contrast with the tense Honan version (for example nos. 69, 85 and 98).

The essentially facade-like qualities of the Lung-mên style are also to be seen in some of the sculptures from the site of the Wan-fo-ssu in Szechwan (nos. 99 - 102). The style of the three Śākyamuni groups (nos. 99 - 101) corresponds with that of the Fujii figure dated 535 (no. 75), although a greater concern for plastic effect through depth of carving is discernible in the southern figures. Closest to the northern ideal is the headless figure of a Buddha dated 537 (no. 102), although again there are slight indications of a feeling for the body beneath the robes.

RELIEF STYLE (nos. 103 - 110)

Contemporary with the central Lung-mên style images were sculptures executed in a related, but essentially relief, manner. Included in this group are examples from the Lung-mên caves, but not from the Kung-hsien caves where the central theme was predominant.

The relief style images are distinguished by a totally different sculptural effect. In place of the heavy monumental impression of the Lung-mên style the treatment of the figures produces a fluent and soaring effect. The essence of the style is the interpretation of definition through drawing as opposed to carving. Lung-mên sculptures employ the common techniques of

under-cutting and ridge-like folds or steps to obtain definition; methods of the monumental mason. Relief style sculptures use basically similar lines of definition, but the much reduced depth of carving, general absence of under-cutting and wide use of incised drawing lines produces the characteristic linear effect.

In the Lung-mên caves the style is confined to minor images of the cross-legged Bodhisattva (45). Examples which with justification are ascribed a Lung-mên provenance, the Ku-yang cave in particular, are preserved in the Metropolitan Museum (no. 103), the Rietberg Museum (no. 104) and the Victoria & Albert Museum (no. 105). The theme of the cross-legged Bodhisattva, Maitreya, was introduced at Yün Kang (cave VII), although isolated examples of earlier date have survived (for example the 442 dated image, no. 21). Their stylistic ancestry lies in the pre-Yün Kang 'modelled' style but by the early 6th. century this had developed into an exercise in pure symmetry, the relief form accentuated by the elongated heads and headdresses.

The style was applied with great effect to a number of trinities. Like the independent sculptures in the Lung-mên style, these too further develop the cave temple models. The Cincinnati and Rietberg examples (nos. 106 and 107) are stylistically identical whilst those in the Ōhara and Metropolitan Museums show only slight variations (nos. 108 and 109). Closer to the central Lung-mên theme is the example in a private

collection (no. 110), where the drapery folds are executed in a compromise manner employing stepped folds and incised lines.

The adoption of a relief as opposed to a carving technique affects both the composition and its effect in that it does not permit definition through a three dimensional aspect. Consequently the linear treatment is exaggerated, particularly in the folds where beautiful abstract patterns are achieved (see the detail of the Rietberg example, no. 107). The shoulders are sloped away from the neck and the head and neck elongated. Again the relief treatment provides a peculiar and distinctive feature in the carving of the nose with a long flat ridge, totally different from the broader, more rounded, noses on the Lung-mên figures.

Taking the Rietberg example as representative of the style, other features of the composition illustrate its independence from Lung-mên. The slighthness of the figure is emphasised by the lack of depth and the long flowing lines of the robes. The large right hand raised in the abhāya mudrā totally arrests the downward impulse and counters the effect of the plunging draperies in the context of the composition as a whole. Emphasising the non-monumental approach is the slight sideways thrust of the figure which provides a flexibility in the composition in contrast to the Lung-mên figures. The flanking Bodhisattvas, subtly sculpted into the form of the halo, and the high pointed halo itself lend support to the soaring effect. The principles of the style extend to the

halos and the employment of very low relief, finely carved, decorative patterns of Buddhas, apsarases and flame borders. This also contrasts with the independent sculptures in the Lung-mên style where the halos are generally carved in high relief (for example the Cleveland trinity, dated 537, no. 76).

THE LATE WEI STYLE (nos. 111 - 150)

Towards the end of the Northern Wei dynasty there was a slight, yet effective, return to a concern for volume in sculptural style. The central Lung-mên style provided the basis for the Late Wei sculptures. By the end of the dynasty in 535 the western traditions which had lingered on during the first two decades of the century finally disappeared. The exclusive 'relief' style appears to have been shortlived and to have exerted no influence on later developments.

The new interest in volume is illustrated in a number of late Northern Wei and Eastern and Western Wei sculptures. The style is indicated in the treatment of the seated Buddha images in the Rhode Island School of Design and Shirakawa collections (nos. 121 and 122). The well rounded shoulders, body and head provide the figures with a substance which indicates a remove from the essentially façade-like figures of Lung-mên. The style was more effectively expressed in standing Buddha images. Examples in the Freer Gallery (no. 111) and the Philadelphia Museum (no. 112) illustrate the columnar effect produced by this approach. The straight-forward drapery patterns on the Freer example (no. 111) lend emphasis to this effect. The splaying of the robes and deeper cutting on the Philadelphia sculpture

indicates stronger ties with the original Lung-mên style. The characteristic ripples to the hangings from the right arm are maintained, whereas on the other examples this is expressed in a simple curve. The neck is carved as a short round pillar in the Lung-mên manner. However, in association with the late Wei type of body it only serves to increase the columnar effect. Associated sculptures are illustrated in nos. 113 to 115.

The tall, slender Buddha image in the trinity from P'u-to-shan, Chekiang (no. 116), although clearly related to this group and style, contrasts with the stouter, less flexible figures common to the group, for example no. 115.

There was at this time a tendency for the heads to become fuller, often cube-like, with rounded corners and edges such as that on the example in the Victoria & Albert Museum, dated 544 (no. 117). The detail rendering of the draperies also reflects the changes in style. The deeper carving of the Lung-mên style images often produced a ridge-like appearance to the folds, such as those on the Fujii Museum trinity of 535 (no. 75). Generally such variations of the 'stepped' fold technique were abandoned in the Late Wei style and replaced by the broad flat sections which give no expression to the effect of loosely hung draperies, for example no. 117. This late version of the style, where the simple volume becomes increasingly apparent, is also illustrated in nos. 118 to 120.

Of the seated figures those of the late Northern Wei

and early Eastern Wei, such as the Rhode Island, Shirakawa and Rietberg examples (nos. 121. 122 and 123), are closest to the original Lung-mên style. Once again the roundness of the shoulders, head and body give greater expression to the volume and indicate the beginnings of a fresh approach. A more developed style is illustrated in the seated Buddha in the Freer Gallery (no. 124) which bears close comparison with the Victoria & Albert Museum figure. The drapery cascade is here rendered in a complex pattern reminiscent of the original Lung-mên style. Another Eastern Wei sculpture (no. 125) illustrates a similar but less complex pattern.

However, in general the simplification of the hem patterns on the standing figures was not correspondingly adopted for the seated versions (see nos. 126 - 132), although consistent with developments at that time was the expression of the cascade over the throne in low relief or incised designs (nos. 125, 126 and 127), which compares with the high relief on late Northern Wei examples (for example no. 122). The sculptural principle established in these images is that the robes must form an integral part of the figure, hence the columnar effect, which contrasts with the Lung-mên principle of a façade comparatively unrelated to the volume.

Indications of a development towards a broader, simpler style are also to be seen in the treatment of the halos. The highly ornamented halos on Lung-mên style sculptures were carved in high relief (for example no. 76), and a number have apsarases carved 'in the round' (see nos. 74 and 75). The early Eastern Wei trinity in the

Rietberg Museum (no. 114) has the unusual design of apsarases and a niche with Śākyamuni and Prabhūtaratna carved in very low relief. The designs on the halo of the Victoria & Albert Museum example are merely incised (no. 117), and the decoration on the halo of another example in the Rietberg Museum (no. 119) is confined to the usual lotus band surrounded by a 'combed' floral scroll.

A small number of figures from the site of the Wan-fossu in Szechwan display the characteristics of the Late Wei style. The simple modelling of the robes on the seated headless Buddha (no. 133) provides a distinctly columnar effect, a feature of the main figure in the seated Śākyamuni group (no. 134), although here the blending of the robes and figure is more successfully expressed. This same style is applied to the images in the Bodhisattva group dated 548 (no. 135) where the techniques of the old northern 'modelled' style are applied to the rendering of the draperies around the legs. The long neck and heavy rounded head of the main standing Bodhisattva assist the overall pillar-like effect.

A horde of small sculptures from the site of the Hsiu-tê-ssu, Ch'ü-yang in Hopei confirm that a basic Lung-mên style was current throughout north China in the early 6th. century (46). As a group these figures represent variations of the metropolitan style of Honan. However, it is significant that their style in general is consistent with the late Wei rather than with the earlier Lung-mên style. Even the earliest figures in the group, dated to circa 520 (nos. 136 -

140), display those qualities relating to a concern for volume.

The columnar effect, characteristic of the Late Wei style, is seen in the two 519 dated sculptures (nos. 136 and 139), and increased depth to and plasticity of the carving in the similarly dated headless Buddha (no. 137), indicates a concern for expressing the relationship between the draperies and the figure beneath. Later sculptures in this group such as the standing Buddhas dated 536 and 541 (nos. 141 and 142 respectively) and the seated Buddha of 537 (no. 143) illustrate their association with the Late Wei style in the treatment of the close-fitting robes over the body. The consequent roundness to the overall image and the undulations in the surface contrast with the flat frontal surfaces of images in the earlier Lung-mên style.

Examples of the standing Bodhisattva (nos. 144 - 147) bear comparison with the 548 dated example from Szechwan (no. 135). The naive pose with protruding stomach, the serrated edge to the side hanging draperies and the type of ornamental jewellery are all similar. It is a style which was widely adopted for standing Bodhisattva images in the second half of the 6th. century, but one not found in metropolitan areas of Honan in the first half of the century.

Also to be noted are images of the distinctive meditating Bodhisattva (nos. 148, 149 and 150). The Wei style in general is implied by the formal pleats to the draperies over the throne. However, the close

modelling around the legs suggests influences beyond the Lung-mên style, and it is again suggested that this particular treatment compares with that of some Wan-fo-ssu sculptures; even the early 522 dated example (no. 99) displays similar 'modelled' style handling. The style and detail treatment of the headless Hopei example (no. 149) is imitated in the Shodō Museum sculpture (no. 150) dated a year later, 544, and carved in the white marble familiar to Hopei.

THE SOUTHERN 'INDIANISING' STYLE (nos. 151 and 152)

Totally distinct from the Wan-fo-ssu sculptures which have been discussed in connection with the Lung-mên and Late Wei styles, are two standing Buddha images from that site which betray strong Indian influences. The origins of this style have been discussed by Soper and he cites both the Guptan School of Gandhāra and the Amarāvati School of Ceylon (47).

Above all the style of dress is non-Chinese; the robe hangs over the right shoulder and then across the left shoulder and arm in the dhoti style of Gandhāra. It is clearly intended that the figure beneath should determine the overall form and appearance through the closely fitted draperies. The delicate and uniform folds in connection with the closely modelled robes create an impression of light and flimsy apparel.

This ideal is more successfully achieved on the 529 dated figure where the lightly stepped folds are better suited to the expression than the rounded folds on the second figure (no. 152). The hems of the robes terminate in a series of small formalised pleats also

characteristic of the original Gandhāran style. The firm pose of these figures provides a suggestion of the overall columnar effect, which subsequently became a feature of the Late Wei style in the north.

Other Wan-fo-ssu sculptures of this date, such as the 537 dated Buddha (no. 102), stylistically correspond to their northern counterparts. Later sculptures, for example the 548 dated group (no. 135), show a development away from the purely frontal design towards a concern for volume. This same tendency has been noticed in the development of sculpture in the north, particularly with the Late Wei style. The implication is that this concern for volume and a more plastic style of sculpture from the Wan-fo-ssu was prompted by the Indian style of these two images. The principal Bodhisattva in the 548 dated group (no. 135) bears much comparison in the pose of the figure with slightly protruding stomach and in the rendering of the draperies which, although recalling earlier 'modelled' traditions also compares with the treatment of the undated 'Indianising' style image (no. 152).

BRONZE SCULPTURE

Within broad categories of style the same divisions may be applied to bronze images of the early 6th. century, but with the exception of the southern 'Indianising' style.

WESTERN AND PRE-YÜN KANG STYLES (nos. 153 - 163)

The pure Gandhāran style is perpetuated in the standing Buddha image in the Sumitoma collection and dated 498 (no. 153). The style as applied to the seated Buddha image is seen in the Cincinnati example of circa 500 and a similar undated image (nos. 154 and 155).

The pre-Yün Kang Southern (Chinese) style is preserved in two examples from the Auriti collection, dated 501 and 503 (nos. 156 and 157 respectively). The high 5-step Sumeru throne and the style of the flame halo are similar to those on the early southern image dated 437 (no. 16). The slender sophisticated face of the example dated 501 (no. 156) closely resembles that on this early southern figure, and contrasts with the more typical solid but rounded head common to most early 6th. century images. The two bronzes depicting the paired Buddhas (nos. 158 and 159) also betray influences from this southern style in the compactness of the composition and the neat even folds.

The distinctive Padmapāni version of Avalokiteśvara was discussed in the Yün Kang section where its 'modelled' style origins were noted. This image type continued to be produced in the same style early in the 6th. century (nos. 160 - 162).

THE LUNG-MÊN STYLE (nos. 164 - 184)

The characteristic feature of the Lung-mên style, as detected in stone sculpture, a formalised façade to a volume bearing no accurate relationship to the human figure, is also observed in gilt bronze images.

A number of standing Buddha images, such as those in the Metropolitan Museum (nos. 164 and 165), the Freer Gallery (nos. 166 and 167) and the Fujii Yurinkan (no. 168) exemplify the style. On all these figures the overall effect is completely dominated by the drapery treatment, the splayed ends providing an almost triangular form. The undercutting of the hanging folds and the depth of the ridge folds on the front are in some contrast to the flat stepped folds generally found on stone images (for example compare the bronzes figures nos. 169 and 170 with the stone sculptures nos. 71 and 72). Similarly the splay of the robe ends and the complex hem patterns, such as those on the Freer example (no. 166) and the Philadelphia and Toledo standing Buddhas (nos. 171 and 172) are exaggerated versions of the stone original.

Gilt bronze Bodhisattvas in the Lung-mên style are also slightly exaggerated versions of their stone counterparts. Stone figures from the Lung-mên and Kung-hsien caves, such as that formerly in the Wannieck collection (no. 80), form the basis of the style of the bronzes

The example dated 513 in the Hart collection (no. 173) illustrates how the relatively simple stone prototype was ornamented with complex hanging draperies at the side giving a 'serrated' silhouette; this impression is even more emphasised in the 521 dated example (no. 174). A particular feature of these images is the elongated, and quite unnatural, single drapery hanging from each arm. It is more clearly seen on the Metropolitan Museum and Auriti collection examples (nos. 175 and

176). The more typical and restrained types retain a regular profile; see nos. 178 to 181.

The impact of the Lung-mên style was sufficient to influence the hitherto unchanged Padmapāni version of Avalokiteśvara. Two examples, dated 521 and 534 (nos. 182 and 183 respectively) adhere closely to the Bodhisattva formula described above. Another image, dated 530 (no. 184), retains a number of archaistic features such as the robe style on the upper half of the figure and the angular flying scarves. The treatment of the draperies on the lower half are consistent with the Lung-mên style. No examples of the seated Buddha in the Lung-mên style were made in bronze or if so they have not survived.

THE RELIEF STYLE (nos. 185 - 187)

Stone images in the relief style were seen to be a particularly homogenous group of standing Buddha trinities in a linear style, related to the central Lung-mên theme. It was a style in which engraving and low relief techniques were employed and thus made it especially suited to stone. This is reflected in the small number of bronzes in a related style.

There are no standing Buddha images in bronze which compare with the stone trinities that express the style so well. Based on that style, however, is the unique seated Śākyamuni and Prabhūtaratna icon, dated 518, in the Musée Guimet (no. 185). The slender figures with elongated heads and necks, leaning slightly forward, have that upward impulse that was so characteristic of the stone sculptures. The low

relief folds in the robes over the throne with complex and abstracted patterns also echo those on the stone images, such as the Rietberg example (no. 107). The halos do not follow the stone pattern and persist in the bronze tradition. There is no attempt to reproduce the ornamental bands of lotus, apsarases and Buddhas common to the stone halos. The ornamental thrones, with lions and incense burner theme, also persist in the bronze tradition.

The figure of Maitreya seated upon a mythical bird, also dated 518, in the Fujita Museum (no. 186) copies the style of the cross-legged Bodhisattva from Lung-mên. Examples from the Ku-yang cave and the Metropolitan Museum (no. 103) provide evidence of the origins of the style of this image.

Neither the Fujita nor the Guimet gilt bronzes represent a definitive bronze style. Both are evidently unique examples, as is the small seated Bodhisattva (no. 187) in a linear Lung-mên style and unlike the usual form for this type of image (such as that in the Auriti collection, no. 199). The long sweep of the crossed robes from the shoulders is in the style of the cross-legged Bodhisattva from Lung-mên, although the relaxed pose tends to oppose the characteristic feature of the style, the upward impulse. This and the less formal approach to the composition indicate a later date, Eastern Wei, for the image although it remains in the relief tradition.

THE LATE WEI STYLE (nos. 188 - 199)

There are no parallels in bronze for the numerous and

impressive Buddha trinities in stone in the Late Wei style. However, the small standing Buddha images in bronze, dated 539 and 541 (nos. 188 and 189), are based on the style as illustrated in the Freer Gallery stone sculpture (no. 111). The bronze figures display a similar concern for volume and modelling with the subsequent columnar effect. There is the same tendency away from the splaying of the draperies at the foot of the figure and towards a simplification of the surface patterns.

Two seated Buddhas (nos. 190 and 191) illustrate similar developments although the flame pointed robes are retained on the earlier, 524 dated, figure. The roundness and depth of modelling of the shoulders on these images are indications of their Late Wei style, whilst the drapery patterns are also treated in a more fluent and natural manner which contrasts with the abstracted formalism of the Lung-mên style.

In the same way images of the standing Bodhisattva adopt a greater sense of volume through modelling and a degree of naturalism. The example dated 542 (no. 192) retains the familiar triangular form obtained through flame-pointed draperies, but the robes are nevertheless moulded around the figure which is given additional depth by the increased modelling of the folds across the front. In spite of the appearance of a conventional Lung-mên approach the figure obtains the columnar effect characteristic of the Late Wei style. These characteristics are more pronounced in an image in the Auriti collection dated 543 (no. 193). The abandonment of the flame-

pointed ends, here replaced with loose hangings over the forearms, emphasises the columnar effect.

Included in the Late Wei style material is a group of distinctly styled Bodhisattva images whose origins would appear to lie in a drawing or relief tradition. These bronzes (nos. 194 - 198) are totally different from the mainstream of Buddhist sculpture at this time, and yet their sculptural qualities which include a sense of volume through modelling permit them to be considered with the Late Wei style.

The earliest dated example is the seated figure of 528 (no. 197). The most immediate feature of this image is the uncomfortable blending of the Lung-mên style (the robes on the upper part) with the 'modelled' style (the tightly folded robes around the legs). Added to this combination are cumbersome flying draperies which betray a non-sculptural tradition. Similar qualities are displayed in the standing Bodhisattvas in the Musée Guimet (no. 195) and the City Art Museum, St. Louis (no. 196).

The inspiration for this short-lived style probably came from relief carvings of apsaras in the Lung-mên caves (48). At the Mai-chi-shan temples loose flying scarves are rendered in low relief in the soft sandstone in connection with Bodhisattva images in the 'modelled' style (49). Clearly the loose windswept robes on the Guimet and other examples are an attempt to reinterpret such a style.

An image type rarely found in bronze in China is the

meditating Bodhisattva. The example in the Auriti collection (no. 199) corresponds in style and date to the marble figure in the Shodō Museum (no. 150). The western 'modelled' style origins of these figures have become dominated by the simple columnar effect and the formalisation of the draperies over the throne in typical Wei style.

COMPARISON OF THE BRONZE AND STONE STYLES

Little comparison may be made between bronze and stone sculptures of the early 6th. century which persist in an earlier western tradition. Gandhāran sculpture provides the basis for stone images, although 'modelled' style influences were noted in the Buddha trinities. The standing bronze Buddha in the Sumitomo collection (no. 153) is in a similar style but the figure displays the particular qualities of bronze images in that style. The peculiarities of the stone images in the style, the exaggerated u-forms down the front and disjointed overall appearance, are not adopted for the bronze.

Similarly the seated Buddha images continue in styles widely used at Yün Kang, either the Gandhāran or T'ai-ho traditions. The majority of seated Buddhas in bronze continue in earlier pre-Yün Kang styles, notably the southern style, with the well-rounded draperies providing a cohesive and fluent composition. Some of these qualities may be seen in the small stone niche from Shensi dated 496 (no. 65), and to a lesser extent in the 511 dated trinity in Chicago (no. 66).

Although these are isolated examples of minor stone sculptures they must be considered to be stylistically derived from bronze images.

The Padmapāṇi version of Avalokiteśvara continued to be made exclusively in bronze and have no counterpart, neither stylistically nor iconographically, in stone.

The dominant style of the early 6th. century was initially developed in stone at the late Yün Kang caves and achieved fulfillment after two decades of work at Lung-mên, again in stone.

Bronze images in the Lung-mên style followed in the wake of the stone style. However, the conservative approach to monumental stone sculpture was noted in connection with the Yün Kang temples, and a similar situation may be noted at Lung-mên. The bronze images illustrate a development of the style and as a consequence may be considered to have prefaced later ideals. The Lung-mên stone style is characterised by the façade-like treatment of a volume of monumental and unnatural proportions, and the later Wei style by a greater plasticity and subsequent blending of the surface with the volume. Bronze images in the Lung-mên style, such as the Metropolitan Museum example (no. 164) display increased modelling of the drapery folds with the use of distinctive bold ridge folds, in contrast to the stepped folds of the stone images. These bronzes show a tentative blending of surface and volume which was not to be seen in stone until the late Wei period.

This suggests that the basic stone style was adopted and developed by contemporary bronzes, and that these in turn may have influenced subsequent stone styles. In this way the bronzes became an intermediary between the Lung-mên and Late Wei stone styles, and both assignee and assignor of influences. These developments also show that once a common style was employed the styles of the two media became increasingly dependent upon one another. The situation was further expanded and complicated with the advent of regional styles, also ultimately dependent upon the common native tradition.

A clear case of a bronze style imitating a stone type occurs in the 'relief' style. The basic linear characteristics of the style indicate it to be one related to and best expressed in stone, whilst the modelling possibilities in providing a cast bronze image cannot be explored in an expression of this type. In addition the principal representative of the style in bronze, the Guimet figure (no. 185), also adopts the aesthetic qualities of its stone counterparts; the slim upward surging forms with strongly sloping shoulders, elongated head and fluent flame pointed robes. The concept of the bronze images in this style is clearly imitative of the stone sculptures. Similarly the bronze Maitreya seated on a mythical bird (no. 186) is totally dependent in style upon the small cross-legged Bodhisattvas in the Ku-yang cave. Bronze images in this style are extremely rare and do not form part of the general progression of bronze styles.

The contribution of bronze images in the Lung-mên style

in the formation of the Late Wei style has been noted. However, having provided a demonstrable impulse bronze figures once again became derivative, whereas stone sculptures of the late Wei period adopted and developed the initiative provided by earlier bronzes.

Such comments do not apply to that group of Bodhisattvas executed in a drawing-relief style (nos. 194 - 198). These exotic but cumbersome images have no exact parallel in stone although they appear to be based upon a stone relief tradition. The trailing scarves of apsarases at the Lung-mên caves, always carved in low relief, present a similar style (see note 48). In the context of Late Wei styles these bronzes must nevertheless be considered as an isolated and independent group.

A small number of standing images in bronze, both Buddhas and Bodhisattvas, bear close comparison with stone images in the Late Wei style (nos. 188, 189 and 193). These adopt the simplified drapery schemes and columnar appearance of contemporary stone sculptures, and are in some contrast to the earlier more expressive bronze Lung-mên style. It would seem that this simplified style, having been developed in stone upon the initiative of the Lung-mên bronzes, then became the inspiration of these later bronzes. This again illustrates the reciprocal influential process which occurred between the two media at this time.

The final group to be considered is the southern 'Indianising' stone style. It was noted that this was an isolated tradition at that time and the repercussions were not felt until the second half of

the century. No comparable bronze images have survived in the south and there is, therefore, no evidence of the style being in any way related to bronze images. It was a style imported into China from stone Indian models and the first attempts to reproduce the style in China would almost certainly have been in a similar material in any event. Thus had any bronzes survived in that tradition they would have imitated the stone examples. The style made no impact upon the north at the time.

Similarly the sculptures of Late Wei style and date in the T'ien Lung-shan and Mai-chi-shan cave temples (50,51) represent regional variations of the metropolitan tradition and have exerted no influence over contemporary bronze models. The seated Buddha on the north wall of cave II at T'ien Lung-shan belongs to the Late Wei style in the interpretation of the fusion of draperies and figure (52). Dated by Vanderstappen and Rhie to circa 535 this style is indebted to bronze images of a decade earlier (53), in the same way as Late Wei style stone sculptures were. The standing Bodhisattvas of this date at T'ien Lung-shan, such as that on the west wall of cave III, display 'modelled' style qualities in association with the tribhanga pose (54), similar to examples from Mai-chi-shan (55). Again, however, there is no evidence to suggest that these provincial cave temple images in any way influenced contemporary bronze styles.

This illustrates a general principle concerning bronze styles: that when related to a stone style it is invariably to the main metropolitan strain that the

bronzes are related, either as initiator or receiver of influence.

The emergent native style that to a great extent unified Buddhist sculptural style in the first half of the 6th. century was developed principally in stone. It was, therefore, inevitable that stone sculptures should become the pioneers of style, and bronzes in general mere reflections of their monumental counterparts. However, the contribution of bronzes to the development of style has been noted, particularly in connection with the Late Wei style, and confirms that a progressive native sculptural tradition resulted in stone and bronze styles adopting common themes and modes of expression.

THE NORTHERN CHOU AND NORTHERN CH'I PERIODS: 550-581

Although quite distinct the Buddhist sculpture of the second half of the 6th. century maintains a stylistic uniformity that was a feature of the previous period. The uniformity arises, as it did earlier, out of a common source of inspiration. The fundamental character of Northern Ch'i and Northern Chou sculpture was determined by influences outside China, although the initiative of the native style was not entirely lost. These external influences were first recognised in the Indianising style images from Szechwan (nos. 150 and 151).

It was noted that certain characteristics of the style, above all the blending of the robes with the figure, then appeared in stone sculpture of the late Wei period although the contribution of contemporary bronze styles was also noted. It was these late Wei developments which formed the foundations of Buddhist sculptural style in the second half of the century.

Although the Indian influences (56), which feature so strongly in Northern Ch'i sculpture, are not evident in Late Wei style works, the developments away from the abstracted formalism of Lung-mên to the more plastic and natural Late Wei style indicated that Chinese Buddhist sculpture was moving towards an expression in which the Indian influences could be absorbed. It was this readiness and ability to adopt and assimilate outside influences which determined the character and style of Northern Ch'i and Northern Chou sculpture.

STONE SCULPTURE

A CONTINUING LATE WEI STYLE (nos. 200 - 226)

Sculptures in the Late Wei style continued to be made throughout the second half of the 6th. century. The drapery facade was retained but, unlike the Lung-mên style, the robes relate to the figure. The consequent columnar effect is the same on these sculptures as those of the late Wei.

The style was directly derived from the principal sculptures at Lung-mên and many of the features of that original interpretation are preserved in Northern Ch'i and Chou sculptures. Closest to the early 6th. century ideal are two standing Buddha images (nos. 200 and 201) which clearly illustrate their Lung-mên ancestry. The example in a Japanese private collection (no. 201) is closely modelled on bronze images in the Lung-mên style. The drapery pattern is complex with a multitude of pleats around the hem. The heavy ridge-like folds across the front compare with the modelling on the Metropolitan bronze image of 524 (no. 164).

A slightly different interpretation of the same style is illustrated in the Shansi figure (no. 200). The simplified overall pattern is consistent with the Late Wei style although such early conventions as the wave-like hangings from the raised arm is retained. The significant change is in the method of indicating folds, here denoted by a slight incised line. Such a technique permitted the modelling of the robe in relation to the figure to a much greater extent than

the heavily carved ridge folds of the previous image. The effect is apparent in a comparison of the two sculptures, for the Shansi example impresses as a volume or a figure, over which the robes have been draped. The style of the carving was first seen on the Indianising style standing Buddha from Szechwan (no. 152).

Two large standing Bodhisattva images, one a trinity, betray close associations with the early 6th. century style (nos. 202 and 203). These sculptures are on a monumental scale and seem to display those qualities of conservatism in style which were noted in connection with the principal Lung-mên images. Ornate and complex drapery patterns were employed which give only slight recognition to the figure beneath. The large ponderous heads and enormous hands complete the archaistic concept of these figures.

A similar style is illustrated in many standing Bodhisattva images at the Hsiang T'ang-shan cave temples on the Honan/Hopei border. A figure on the west wall of the northern section of the caves displays the same Late Wei features and similar monumental characteristics(57). The flat complex drapery patterns at the foot of the figure are similar to those on the Tokyo example (no. 202), and the head also has the solid but somewhat flattened appearance of that image.

There are a number of standing Bodhisattva figures which more characteristically illustrate the style of the Late Wei as applied during the Northern Ch'i.

These fall into three categories illustrating variations of the style which reflect to some extent the consequences of political division.

The Northern Ch'i standing Bodhisattva, in Late Wei style, is shown in 5 examples (nos. 204 - 208) which relate to the image type as found in the later part of the first half of the century; for example the Bodhisattvas flanking Śākyamuni on the V & A stele (no. 117). The most consistent change is the additional jewellery on the Northern Ch'i figures which is a result of Indian influences. A similar drapery facade was retained although its relationship with the figure produces the characteristic columnar effect (for example the Rietberg and British Museum sculptures, nos. 207 and 208).

The Eastern Wei image dated 545 is included in this group on stylistic grounds (no. 205). In the mid 540's it was clearly ahead of general developments in style, and it is significant that it is a product of Hopei where the external influences evidenced in the Szechwan sculptures of Wei date, seem to have been most strongly represented in the north (58). The loose cascading draperies on this figure are also to be seen in restricted form on the Bodhisattva in a Japanese private collection (no. 206), also from Hopei. The two Shansi examples (nos. 204 and 207) are similarly consistent in detail finish.

Two Northern Chou examples illustrate the naive, unsophisticated, style of Buddhist sculpture produced under the unsympathetic Chou rulers. Both are carved

in the yellow spotted limestone characteristic of a number of Western Wei sculptures.⁽⁵⁹⁾ The inheritance of the Late Wei style is seen in the façade-like draperies, particularly on the example in a Japanese private collection (no. 210). The dated sculpture in the Shodō Museum (no. 207) illustrates lingering 'modelled' style features in the rendering of the robes which was a feature of a number of early 6th. century examples from Shensi (see no. 59).

The additional, often cumbersome, jewellery is characteristic of sculpture dating to the beginning of the second half of the century. Northern Chou rule extended over the province of Szechwan and could account for the stylistic affinities in sculpture from the Wan-fo-ssu with that produced in some areas of the north (60).

The 567 dated Bodhisattva group (no. 244) has a similarly naive pose, extensive jewellery, ponderous head and headdress and the 'modelled' style rendering of the draperies. Closer to the Northern Ch'i model is a Bodhisattva trinity (no. 211) on a bronze inspired pedestal throne. This example displays a much closer inheritance of the Wei style although the simple halo with lotus design is paralleled in many Western Wei and Northern Chou sculptures.

In 577 Northern Chou annexed the Northern Ch'i territories in north east China; the provinces of Shansi, Hopei, Honan, Shantung and northern Kiangsu. The effect on Buddhist sculpture was to produce a style which, though basically Northern Ch'i, was

tempered with Northern Chou features. The standing Bodhisattva in the Rietberg Museum exemplifies the style (no. 212). The type of dress compares with the earlier Northern Chou example (no. 210), however, the general quality of the carving and composition is far above the Chou sculptures and must reflect the influences of Northern Ch'i craftsmen. The head in particular is carved with a sensitivity that is quite contrary to the cumbersome Chou heads.

The two Bodhisattvas in the University Museum, Philadelphia (no. 213) are especially interesting in that they are reputed to have come from the Hsiang T'ang-shan temples in old Ch'i territory. The Ch'i style of dress with the draperies crossed through a loop is retained as is the typical Wei facade. The large standing Bodhisattva in Boston (no. 214), reputedly from Ch'ang-an in Shensi, conversely perpetuates the more common Chou style of dress, although the quality in both carving and composition betrays some Ch'i influence. Stylistically the figure corresponds with the Rietberg example (no. 212).

The Late Wei style of the distinctive meditating Bodhisattva is maintained in two examples (nos. 215 and 216), modelled on the 544 dated sculpture in the Shodō Museum (no. 150). The Freer Gallery example (no. 215) accurately reflects the style of the earlier image with the formal cascade of the draperies and the 'stretched' stepped folds around the legs. The second example carved in the yellow spotted limestone characteristic of Shensi, and therefore a Northern Chou example, employs the 'modelled' style treatment

for the robes around the legs which is characteristic of so many Northern Chou sculptures (for example no. 209).

A number of steles of Northern Ch'i and Northern Chou provenance are carved with niches housing seated Buddhas in the Late Wei style. Two Northern Ch'i examples (nos. 217 and 218) maintain the conventional cascade of the draperies over the throne. On the figure itself the robes are closely modelled to the figure and the characteristic columnar appearance is effectively maintained. Similar qualities are expressed in the two Northern Chou examples, both dated 562 (nos. 219 and 220). With a Shensi provenance these steles were produced in metropolitan Chou territory but still show influences of Eastern Wei and Northern Ch'i styles.

A simpler version of the Late Wei style, displaying more of the columnar characteristics, is illustrated in two seated Buddhas from Shansi (nos. 221 and 222). The well-rounded heads, closely fitted draperies and dual line incised folds around the legs are all characteristic of Northern Ch'i styles.

Two examples, both headless, from the site of the Wan-fo-ssu in Szechwan (nos. 223 and 224) show a closer affinity to the pure Late Wei tradition, particularly the figure forming part of a now fragmented niche (no. 224). The deep well-defined ridge folds over the front are distinctly Late Wei style. The independent image (no. 223) displays :

increased modelling and fluency in the fall of the robes, terminating in a shallow wave hem. The attempt to produce a light airey effect to the robes on this figure is clearly the result of influences from the Indianising style images from this site.

Two niches housing seated Buddhas, from Hopei, also perpetuate a Late Wei tradition (nos. 225 and 226). In both instances the stepped fold method is employed for the rendering of the draperies, although modified and 'stretched', which produces an increasingly plastic effect. The style is similar to that of the meditating Bodhisattva in the Freer Gallery (no. 215), an image type frequently preserved in Hopei marble and which it was noted displayed certain stylistic affinities with material from Szechwan.

The widespread adoption of the Late Wei style in the second half of the 6th. century resulted in a varied interpretation of the tradition depending upon image type and geographical location. However all these sculptures retain, in some form, those essential features of the style which were detected in the latter part of the first half of the century; principally an increased concern for volume expressed in the closer relationship between draperies and figure.

THE PERPENDICULAR STYLE (nos. 227 - 239)

It has been noted that the Late Wei style produced a columnar effect through the essential criteria of that expression. The accent on the relationship

between figure and draperies in that style is important in the consideration of the perpendicular style for it presupposes the retention of some kind of formal façade; in this case directly related to the Lung-mên model. It is just this feature which distinguishes it from the perpendicular style, where there is no clear distinction between drapery and figure. It is a developed Late Wei interpretation simplified to a point where the robes and figure were fused into a single sculptural form.

A distinction between the two styles is best effected by a comparison of the standing Buddha from Shansi in the Late Wei style (no. 198) with a similar figure, also from Shansi (no. 227). The Wei heritage of the former is clearly illustrated and there is an apparent attempt to indicate that the robes ~~hang over~~ the figure. No such qualities are apparent in the perpendicular style figure, where the robes were carved as if they were the volume itself.

Two further standing Buddha images (nos. 228 and 229) illustrate similar qualities and also suggest that this particular interpretation of the style was influenced by the Indianising style of Szechwan (see nos. 150 and 151), which was to spread to north China during this period.

The perpendicular style seems to have gained a strong foothold in Shensi, for in addition to the three standing Buddhas discussed above, five standing images of Bodhisattvas from that province display characteristics

of the style (nos. 230 - 234). Two examples in particular (nos. 233 and 234) bear close comparison with the standing Buddhas. A similar columnar affect is achieved through the ponderous monumental qualities of these figures with the heads proudly, but heavily, set tilting perceptibly backwards. The fusion of the robes and figure into a single pillar-like form is also admirably expressed. A third example dated to 576 (no. 232) is closely related to these images. Adhering more closely to the Late Wei ideal, but nonetheless exhibiting the same sculptural qualities, are two Bodhisattvas in the Rietberg Museum (nos. 230 and 231). No attempt has been made to give the impression of a figure hung with draperies. The only concession to a kind of naturalism is in the well-rounded heads and faces, and the realistically suspended bands of jewellery.

The style is less satisfactorily expressed in the seated Buddha image where the hanging draperies over the throne forces some distinction between figure and robes. It is, therefore, generally the treatment of the upper part of the figure which determines its inclusion in this group.

Closest to the perpendicular ideal is another example from Shansi (no. 235) where even the overall outline is contained within a straight pillar-like form. Some very slight effect of robes over a figure is gained from the lightly carved folds on the front and by the treatment of the mantle around the neck. In this particular example, however, these are offset by the handling of the draperies around the legs.

In place of the usual cascade of robes the pendant legs are fused with the draperies to provide a characteristically pillar-like effect.

The 573 dated sculpture in the Musée Guimet (no. 236) has the legs folded in the usual manner, but the drapery cascade obtains the columnar appearance by its fusion with the throne. Three further examples, in the Tokyo National Museum (no. 237), V & A Museum (no. 238) and the Freer Gallery (no. 239) retain the convention of the robe hems hanging over the throne but show distinctive perpendicular features on the upper halves. The solid, slightly oval, heads with long heavy noses are of the type on the standing Buddha images in this style, and in contrast to the round sympathetic heads in the continuing Late Wei tradition (see no. 222).

THE INDIANISING STYLE (nos. 240 - 255)

This essentially non-Chinese style was first detected in the two standing Buddha sculptures from the site of the Wan-fo-ssu in Szechwan. Under the Northern Chou the style gained a currency in the south which was to have repercussions in the north.

The standing figure of Amitābha dated to 562-565 (no. 240) displays the same concern for defining the form beneath the robes as the much earlier image of 529 (no. 150). The precise but well-spaced ridge folds which gently merge into the overall form successfully give the impression of flimsy garments hanging over the figure. Although a formalised u-pattern is used

on the front the overall naturalism is unquestioned.

The same style of dress, but a different sculptural interpretation, is seen on another standing Buddha from this site (no. 241). The stepped folds relate to the figure beneath but do not permit quite the same degree of naturalism. The essentially sculptural nature of the stepped fold does not express the intimacy of the ridge-like folds.

These two images are the most accurate interpretations of the original Indian style, for when it emerged in the north much of the lightness and naturalism had been lost. This is particularly true of the large seated Buddha in cave IV at Hsiang T'ang-shan (north section) (no. 242). The monumental qualities that were so characteristic of northern cave temple sculptures re-appear here even though the style is entirely new. The brief suggestive ridge folds of the Szechwan figure (no. 240) are replaced with long deeply cut folds which fail to give that impression of light and flimsy apparel. The too continuous folds suggest that it is the robes and not the figure which have been sculpted, a feature which links this northern interpretation of the Indianising style with the perpendicular tradition.

Another northern variant of the style is seen on the main figure of a stel dated 569 in the Nelson Gallery, Kansas City (no. 243). Once again the folds are more heavily carved and fail to suggest a thin robe hung over a form. Similarly the consequence is that the

overall perpendicular style effect is noticeably increased.

The style as applied to the seated figure is well illustrated in the fragment of a seated Bodhisattva from the Wan-fo-ssu site (no. 244). The thin well-spaced folds around the legs are in similar style to those on the standing Buddha (no. 240), and the fluent naturalistic fall of the robe at the hem enhances the impression of draperies hung over a volume.

The most successful interpretation of the style in the north was achieved by the masons of Hopei. The white marble of the Ting-chou region appears to have been better suited to this mode of expression. A large standing Buddha in the Royal Ontario Museum (no. 245) adopts the ridge-line technique but in a distinctive manner. No brief discreet folds, but long, very widely spaced lines circumnavigate the figure. Although the impression of a form lightly draped with thin robes is not so successfully achieved as on the southern sculptures there is a clarity and fluency about this Hopei example which distinguishes it from those at Hsiang T'ang-shan.

Much the same effect is attained in the similar sculpture in the Nezu Museum (no. 246). The stepped fold technique employed on this figure is clearly in imitation of the 529 dated Szechwan Amitābha (no. 150). Once again the northern image presents a more monumetal, less naturalistic, icon. An identical style is seen on the seated Buddha in Stockholm (no.247).

The well spaced stepped folds are closely related to the figure, but again there is a lack of flexibility in the line which betrays the formal approach so characteristic of northern sculpture.

The southern Indianising style formed the basis of a group of standing Buddha images from the provinces of Shensi and Shansi. Two examples in the Shensi Provincial Museum (nos. 248 and 249) display the cumbersome proportions familiar to much Northern Chou sculpture. The ridge folds looped across the chest are an awkward interpretation of the treatment of the Szechwan figure (no. 240). The folds on the lower half are defined in the stepped manner and both have a tentative splay to the robes at the hem, testimony to their northern origin.

A torso in the Nelson Gallery (no. 250) is closely related to the Shensi figures. A new device is introduced with the use of interloping folds, a feature of the Shansi figure in this style. The independent series of u-forms over the legs with a flat intervening pleat is characteristic of all the Shensi and Shansi images in this style.

Two Shansi examples (nos. 251 and 252) present a less monumental impression with the employment of a more rounded sculptural style. The heads also are round with deeply carved facial features in some contrast to the oval heads familiar to Western Wei and Northern Chou sculptures from Shensi. The increased carving is also evident in the flamboyant rythm of the draperies. These figures contrast to the delicately

carved images of Szechwan, although the basic style and the concept of a figure clad in light robes is the same.

A group of the distinctive meditating Bodhisattva images, mostly carved in marble and from Hopei province, do not fall readily into any stylistic group so far considered (nos. 253, 254 and 255). Certain features such as the fluent pose and simply conceived drapery patterns, tend to link them stylistically with the Indianising style group (61). Folds in the robes are seldom indicated but the closely modelled draperies are in complete contrast to the formal facades of the Wei style.

BRONZE IMAGES

The increasing ascendancy of stone sculpture in the formation and direction of sculptural style was recognised in the previous period. In the second half of the 6th. century this tendency became emphatic. The comparative paucity of surviving bronze statuettes of this date is matched by their stylistic and iconographic limitations. The persistent appearance of images in the early western orientated styles is also testimony to their secondary position concerning initiative in style.

CONTINUING 5TH. CENTURY STYLES (nos. 256 - 258)

The standing Buddha image in the Museum für Ostasiatische Kunst, Cologne (no. 256) maintains a basically Gandhāran style. The bold u-forms in the folds across the front

of the figure are a concession to the early 6th. century Lung-men style, but the looped folds around the neck, the bunched draperies hanging on the left side and the very large hands are all features which recall the earlier western style. The freely flaming halo border is an infrequent device and usually found only on 5th. century bronzes. The style of the head and face, however, is consistent with the late Wei period.

The small icons depicting the paired Buddhas, Śākyamuni and Prabhūtaratna, also recall the earlier 5th. century styles (nos. 257 and 258). The Shodō Museum example presents the type of compact well-rounded image related to the earliest southern types, although the sketchy engraving suggests no definitive association with a particular style. The example in the Auriti collection, although basically similar in style, displays some early 6th. century characteristics particularly the rendering of the robes in flat pleats over the lower part of the throne.

These three images do not represent a distinctive late 6th. century stylistic group. They are evidence of a lingering and isolated tradition of 5th. century styles which are of little relevance to the broad developments of Northern Ch'i and Northern Chou sculpture.

CONTINUING LATE WEI STYLE (nos. 259 - 275)

Bronze images in the Late Wei style are numerically the strongest group in this period, suggesting once again that the initiative for stylistic development

was firmly established with the stone tradition. All the bronzes in this style are images of the standing Bodhisattva, Avalokiteśvara, and fall into three slightly divergent stylistic groups.

Closest to the Wei tradition are those which have developed directly from figures in the Lung-mên style with no indications of external influences (nos. 259 to 268). The type of dress remains consistent as does the concept of maintaining a formal façade, but one which tentatively suggests the form of the figure beneath. The columnar appearance, so much a feature of the Late Wei style, is seen in a typical example, that dated 561 in the Freer Gallery (no. 264). Contrary to the central sculptural themes, especially in stone, of the Northern Ch'i this bronze remains firmly in the original style.

The example in a Japanese private collection and dated 551 (no. 260) retains the distinctive flare of the drapery ends; a convention completely discarded in the mainstream of Northern Ch'i and Northern Chou sculpture. Similarly the 552 dated figure (no. 261) maintains the convention of the 'drooping' side draperies seen on the late Northern Wei example in the Metropolitan Museum (no. 174), this is a variant style which contradicts the tense abstracted Lung-mên drapery patterns. The style of the heads also remains in the Wei tradition. The tall relatively slim heads characteristic of the Wei style contrast with the well-rounded volumes typical of Northern Ch'i and Northern Chou.

A variation of the Late Wei style which is more consistent with developments of the late 6th. century is seen in a group of Northern Chou images (nos. 269 to 272). The columnar effect is emphasised in these bronzes through the employment of 'modelled' style devices for the definition of volume, as on many Northern Chou stone sculptures (62).

The undated standing Bodhisattva in a private collection (no. 269) retains many of the stylistic features of the Late Wei, particularly the type of dress, the serrated edge of the hanging draperies at the sides and pendant hems. Influences which indicate a remove from the pure Wei tradition are suggested in the greatly increased columnar effect, particularly the pillar-like neck and squarish head. The clear indication of the two legs through the modelling of the robes is also characteristic of this group of images, and is well shown on the two seated examples (nos. 270 and 271).

The distinctive pose of these Bodhisattvas with the legs set apart in an ungainly manner is reminiscent of the fragment from the site of the Wan-fo-ssu (no. 244), dated to 567. It is an image type not previously seen in the north. The additional ornament, particularly evident of the standing image in the collection of the Tokyo Art College (no. 272), is equally reminiscent of the southern stone sculpture. Although the serrated edge to the pendant side hangings must be regarded as a concession to the Wei style from which these images are ultimately derived.

Equally distinctive is the treatment of the heads and faces on these Northern Chou bronzes. The fine elongated features of the Wei heads are replaced by a broad open aspect with deeply modelled eyes and noses.

A third group of standing Bodhisattva images represent the Northern Ch'i interpretation of the Late Wei style (nos. 273 - 275), which is quite distinct from the Northern Chou group. These tall slender figures are in contrast to the blunt pillar-like Chou examples. The details of dress and ornament are the same but the interpretation different.

An attempt to reproduce a light airy effect is indicated by the freely hanging draperies from the arms. These long sweeping falls assist the slender overall impression, whereas the serrations which interrupt the outlines of the Northern Chou examples lend emphasis to their 'stunted' effect. With the side draperies hanging free of the figure itself there was a subsequent attempt to provide that figure with a naturalistic form. It is particularly evident on the example in a private collection in Japan (no. 273) where the form is indicated by a gentle s-curve.

The remaining two figures display a less distinct form although the waistline is clearly defined. The flat formalised drapery patterns typical of the Wei period are in principle retained although with allowance for the definition of the form discussed above. Similarly the treatment of the heads and faces is close

to the Late Wei style. The fine features in low relief are more typically Wei than the bold incisive style of the Northern Chou features. The small circular halo is typical of Northern Ch'i bronzes in the Late Wei style.

THE PERPENDICULAR STYLE (nos. 276 - 277)

Insufficient in number to form a stylistic group but related to the stone Perpendicular style are two gilt bronze Buddha images outside the Wei tradition.

It was noted that the principal characteristic of the Perpendicular style was the lack of any distinction between draperies and figure; that the robes were treated as the external surface to the volume. The two bronzes in the Perpendicular tradition are not identical and must be considered as representatives of an isolated and erratic bronze interpretation of stone inspired examples.

The standing Buddha (no. 277) displays those inflexible monumental qualities seen in similar images from Shansi (nos. 227, 228 and 229). The sparse incised folds in plunging u-forms correspond to those on the stone example dated 548 (no. 227). The absence of complex drapery patterns at the foot of the figure and on the hangings at the side is consistent with the pillar-like effect of this style.

The seated Buddha image in the collection of Mr. L. Sickman (no. 276) retains the essential characteristics of the columnar style, but at the same time employs

the type of dress associated with images in the Indianising style. The concern for a naturalistic representation of the figure which is a feature of that style is, however, in no way evident in this example. The fundamental simplicity of the Perpendicular style is here developed to the extreme, and that essential quality of the style - the sculptural appearance of the draperies, is particularly evident in the massive inflexible treatment of the robes over the throne. The head and face are sympathetically represented in a manner similar to the standing figure above, and again reminiscent of the Shansi Perpendicular sculptures. The enormous raised right hand of the seated bronze is an archaistic feature which illustrates the uncertain nature of the style of these icons.

THE INDIANISING STYLE (no. 278)

A single example of a seated Buddha in this Indian inspired style represents a bronze tradition as isolated as that in the Perpendicular style. It is evident that a great concern for naturalism was undertaken in the execution of this icon. Not only is the bare chest modelled with realism but also the loosely hung draperies over the left shoulder and legs. The impression of hung draperies, falling over the figure in a natural and non-abstracted manner, is the principal feature of Indianising style stone sculptures. A similar impression is obtained from the treatment of the robes over the raised left leg of the bronze. The style of this highly individual example is clearly related to the meditating Bodhisattva image, particularly those in marble from Hopei province,

although if correctly inscribed and dated to 551 it pre-dates much of the stone material in this style. However, there is no question of the style having been formulated in bronze for as has been noted it was first seen in the stone sculptures from Szechwan and dated to the 2nd. and 3rd. decades of the century.(63)

COMPARISON OF THE BRONZE AND STONE STYLES

The significant feature of Buddhist sculptural style in the 2nd. half of the 6th. century was the development towards a naturalistic concern for volume, and the abandonment of the formal surface patterns characteristic of the Wei styles. The impetus for these developments was provided by the fresh ideas which reveal themselves in the Indianising style sculptures from Szechwan, and subsequently at Hsiang T'ang-shan. The material which survives from the site of the Wan-fo-ssu and of course at the Hsiang T'ang-shan temples is all stone, and these new developments appear to have found widest expression in that medium. The Late Wei tendency for sculptures in stone to become the principal arbiters of style is confirmed by events in the 2nd. half of the century.

By the beginning of the 2nd. half of the century the Late Wei style had matured into a unified and well-defined expression, through its development in the late Lung-mên period. It was noted that the style evolved principally in stone and during the Northern Ch'i and Chou periods the style was applied to a wide range of image types in that medium; the standing Buddha (no. 200), standing Bodhisattva (no. 205),

meditating Bodhisattva (no. 216) and the seated Buddha (no. 221). This in contrast to the bronze figures where the application of the Late Wei style was confined to the standing Bodhisattva image. This very imbalance suggests that stone had become the principal medium and that the production of small gilt bronzes become severely curtailed.

The importance of the stone tradition in the continuing Late Wei manner relative to the bronze tradition is confirmed by developments in style during the period. Whereas bronzes (nos. 259 - 268) continually and accurately reflect the original Late Wei idiom, stone images represent a developing tradition but one which maintains the essential characteristics of the style.

Early in the 2nd. half of the century the bronze and stone interpretations of the style compare closely; for example the 554 dated bronze (no. 262) and the marble figure of circa 550 (no. 206). Late in the period the bronzes display an identical interpretation (for example no. 266 dated 570), whereas stone images have progressed towards increased naturalism where the effect of a concern for the human figure is pronounced (for example no. 212).

This illustrates the kind of relationship already seen in the Lung-mên period and which appears to characterise the interdependence between a bronze and stone style whenever reciprocal influences are involved. Early in the period, circa 550, bronze figures fully exploit the Late Wei style and present an exaggerated version of it. The independently hanging side draperies

with flamboyant curled appendages on the standing Bodhisattva in the Atami Museum (no. 275) shows how the typical stone Late Wei model (for example the 545 dated marble sculpture, no. 205), was adopted for comparable bronzes. A situation paralleled by the adoption and exaggeration of the Lung-mên style by contemporary bronzes. The extreme interpretation of the Lung-mên style by the bronzes subsequently became derivative, and a similar evolutionary pattern is repeated by bronzes of the Northern Ch'i and Chou periods in the continuing Late Wei style.

None of these bronzes of the later 6th. century display those qualities of greater naturalism, the tentative introduction of the tribhanga pose (for example no. 214) and the closer more effective modelling of the robes in relation to the figure which are detectable in the stone sculptures. A particular consequence of this was the abandonment of the distinctive splay to the robes at the foot; the two stone Bodhisattvas in the Rietberg Museum illustrate this (nos. 207 and 212). Bronzes, however, retain this convention although in a less distinct form than in the first half of the century.

More characteristic of Northern Ch'i and Chou sculptures are those in the Perpendicular style where the attempts to reproduce in stone the impression of draperies, however formalised, hung over the figure is abandoned in favour of a total commitment to the consideration of volume. Thus the draperies merely became the external surface of the volume, and the need for complex plastic effect on the surface treatment was obviated.

These characteristics immediately associate with the monumental qualities of stone carving and make little use of the modelling capabilities involved in the production of cast bronzes. Thus the style found wide expression in stone and was virtually ignored by the bronze craftsmen. The two isolated examples (nos. 276 and 277) in the Perpendicular style in bronze are totally imitative of stone sculptures.

The seated Buddha in the Sickman collection is based on such images as the Guimet figure of 573 (no. 236) and the similar sculpture in the Tokyo National Museum (no. 237), although the over-simplified surface treatment may be the result of influences more common to the Indianising style. The slight modelling around the top of the left arm suggests this.

The equally rare standing bronze Buddha (no. 277) is in the style of the stone figure from Shansi and dated 548 (no. 227). However, again the bronze displays increased fluency and flexibility in the treatment of the surface patterns. The head remains more in the Late Wei idiom and thus is consistent with bronzes of all styles of the later 6th. century.

Similarly isolated from the main bronze theme is the unique seated Buddha dated 551 (no. 278). Unlike the two previous images this example clearly attempts to give the impression of light draperies suspended over the figure, the characteristic feature of the Indianising style. The naturalistic and well-rounded proportions also relate to this Indian inspired style, although there is no precise counterpart for this

image in stone. Like the two bronzes in the Perpendicular style this image represents an isolated bronze tradition based stylistically on an almost exclusively stone idiom.

The numerous variations of similar stylistic themes of stone sculptures of the 2nd. half of the 6th. century is in no way paralleled by the bronze statuettes. Only one firm stylistic tradition existed for bronzes: that of the continuing Late Wei style. The new developments in style which were to form the foundations of early T'ang Buddhist sculpture were confined with only rare exceptions to sculptures in stone. The initiative in the formulation and development of style was unquestionably with the stone masons, whilst bronzes continued in past traditions.

Outside considerations of style there is one unusual example of the interdependence of bronze and stone images during this period. It concerns a small group of seated stone Buddha images in the Late Wei and Perpendicular styles which display those qualities of simple monumentality associated with Western Wei and Northern Chou sculptures.

Three examples, the Northern Chou seated figure in the Tokyo National Museum (no. 237), the Western Wei example in the V & A Museum (no. 238) and the Bodhisattva trinity (no. 211) are representative of the group.

The outstanding feature is the pedestal throne which is clearly imitative of those supporting bronze images.

However, there are no surviving seated Buddhas in bronze which could have served as models. This suggests that this distinctive group of stone sculptures were made not so much in imitation of bronzes as in imitation of their function. All examples are relatively small in size and could, therefore, have served as domestic or smaller temple icons in the same way as the more usual bronzes. In fulfilling this function they naturally adopted the structural peculiarities of the bronzes, in particular the distinctive pedestal throne.

HALOS

THE PRE-YÜN KANG PERIOD

BRONZE IMAGES

Although the earliest Chinese form of the halo, with flames issuing forth from the shoulder as seen on the Fogg Museum seated Buddha (no. 9), is not strictly a halo it fulfills the symbolic function. The form was also familiar to Gandhāran figures of the Buddha (fig. 24). An unusual variation, but one particularly close to the type attached to images of the Sun God, Helios, is appended to the bronze seated Buddha in the Hart collection (no. 8). It is perhaps based on a Gandhāran type seen on a small medallion of circa 400 (fig. 25).

The halos attached to the two southern gilt bronzes of pre-Yün Kang date are quite different from their northern counterparts. These large boat-shaped halos preface the form of later northern types emphasising the influence of southern styles upon northern sculpture. The freely flickering flames on the border of the halo to the 437 dated image (no. 16) is an uncommon variation, whilst that on the Freer Gallery example of 451 (no. 17) with the three Buddhas superimposed prefaces a more common northern type (for example no. 36).

STONE SCULPTURE

The Chinese made good use of the halo; it was an ideal vehicle for the expression of decorative and ornamental

patterns in a formalised manner, and it is noticeable how the halo was quickly adopted and developed often in advance of the sculptural styles of the figures themselves.

Halos attached to Gandhāran sculptures were generally simple rings or discs with little or no decoration (64), and consequently in some contrast to the ornate types attached to early Chinese stone sculptures (nos. 19 and 20). It is possible that the inspiration for these was provided by the ornamental settings, niches and friezes supporting much Gandhāran sculpture (fig. 26).

The distinctive 'zoned' halos of the three stone sculptures of pre-Yün Kang date (nos. 19, 20 and 21) are a type which have no parallel in bronze. The halos attached to the 455 and 457 dated examples (nos. 19 and 20) have a common pattern: inner bands of small seated Buddhas and apsaras, with central lotus head halo. There are no Gandhāran precedents for these, or any at Tun-huang of comparable or earlier date.

The principle of dividing the halo into bands existed to a limited extent in Central Asian painting (fig. 27), and at Tun-huang (fig. 28), but it was only in the later 5th. century that the developed 'zoned' halo with flame bands (fig. 29) and bands of small Buddha images or apsaras (fig. 30) was introduced at Tun-huang. There appears to be no specific western origin for the ornamental 'zoned' halo, suggesting that by the middle of the 5th. century the Chinese were adapting and developing basic inheritances from the west. The theme of the 'zoned' halo was subsequently widely used

at the Yün Kang and Lung-mên cave temples and on some independent sculptures of the late 5th. and early 6th. centuries.

The unique but fragmented halo to the meditating Bodhisattva dated 442 (no. 21), ornamented with deities and trees displays a less formal approach to design and may be associated with Gandhāran types (65), and wall paintings at Tun-huang (66).

This suggests that the stylistic independence of the two mediums in the pre-Yün Kang period extended to halos. Only two distinct halo types were in general use: the flame bordered type attached to the southern bronzes and the 'zoned' type of the northern stone sculptures. These two quite distinct variations emphasise the independence of the bronze and stone traditions at this time.

THE YÜN KANG PERIOD

BRONZE IMAGES

Three basic types of halo design are found attached to bronze images of the Yün Kang period:

1. Halos with a flame border and geometric linear patterns in the form of 'string' lines (fig. 31), 'pearly' borders (fig. 32), 'block' lines (fig. 33) and 'rope' patterns (fig. 34).
2. Halos with a flame border and superimposed Buddha images, with or without lotus head halo (see nos. 36, 43).
3. Halos with a flame border, geometric linear patterns and lotus head halo. The linear patterns are of the same type as those in group 1. (fig. 35).

The form, and to a lesser extent the ornament, of these three types of halo have no apparent predecessors in the pre-Yün Kang sculptures of northern origin. Certainly they bear no resemblance to the 'zoned' halos of the early stone sculptures. The boat-shaped halo was, however, a feature of the southern bronzes and just as the style of these images was adopted on later northern bronzes it seems likely that southern halo designs were also adopted. The broad flame border, which was universal among later bronzes, executed in large comma-like motifs (for example no 16) is in similar style to the borders on northern examples of Yün Kang date (for example no. 52). Whilst the freely flickering flames on the southern figure (no. 16) were in the later northern halos concentrated into a more reserved form, of similar style, within the confines of the outline (for example no. 51).

STONE SCULPTURE

Stone sculptures of this period, including examples from Yün Kang, almost exclusively employ the 'zoned' halo of the type associated with the earliest stone material, (nos. 19 and 20). The two Shensi examples (nos. 24 and 25) and the Nelson gallery example (no. 28) are representative of independent sculptures, whilst the halo behind the main seated Buddha in cave XX is representative of the style at Yün Kang. Rare northern exceptions are the halos attached to a trinity, with bronze inspired pedestal throne, ornamented with miniature Buddhas (67) and the example with relief apsarases (68). The former strongly imitates the bronze halo style, whilst the figurative nature of

the designs on the latter associates it with the common northern 'zoned' type.

Significant in the context of southern influences is the halo attached to the stone figure with a Southern Ch'i inscription in the Museum of Fine Arts, Boston (no. 35) (69). The lightly engraved flame border and linear 'string' patterns correspond to those on northern bronzes of similar date (for example no. 41). With consideration given to the similarly ornamented boat-shaped halos on the pre-Yün Kang southern bronzes it would appear that this halo type was an established tradition in the south. This unified and well-defined form contrasting with the variety of designs found on contemporary northern sculptures, and again suggesting that such a tradition may have been a major influence in the formation of a more unified northern type. With the exception of a tentative relationship between southern stone halos, representative of a tradition stemming from earlier bronzes, and northern bronzes there is no evidence to suggest any reciprocal influences between bronze and stone halo designs at this time.

THE LUNG-MÊN PERIOD

BRONZE IMAGES

Halos attached to bronze images of the Lung-mên period employ the same patterns as those of Yün Kang date with the addition of a flame bordered type with head halo and floral scroll. This new type is found attached to a distinct group of standing Buddha images in the Lung-mên style (nos. 164 - 172). It was noted that

this group adopted and developed the mature Lung-mên style, and the floral scroll was also borrowed from the cave temple designs, and had in fact appeared in tentative form in later work at Yün Kang (fig. 36). The rounded form of this Yün Kang type is also consistent with the early stone forms although the ornament clearly prefaces the Lung-mên and associated bronze halo designs. The bronzes in this group do, however, retain the geometric linear motifs familiar to earlier bronzes: 'string' lines (no. 168), broad 'pearl' border (no. 171).

Following in the tradition of the flame border with geometric linear motif type of halo is a large group of early 6th. century bronzes. The form of the halo had by this time attained great fluency with the tall soaring point accentuated by the concave silhouette of the upper part. The 'string' pattern remains the most popular of the linear motifs (for example nos. 179 and 185).

Halos of similar design but with the lotus head halo employ a wider range of geometric motifs which include the rope pattern (no. 162), 'string' lines (no. 190), various chevron patterns (no. 173) and bold hatching (no. 154). Halos with Buddhas superimposed continued to appear during this period although in limited amounts (nos. 153 and 176), again in association with the linear patterns familiar to earlier and contemporary types.

STONE SCULPTURE

It was noted that the halos attached to stone images

of the Yün Kang and earlier periods were almost exclusively of the 'zoned' type with little or no variation from the standard pattern of outer flame border, head lotus halo and two intervening bands of Buddha images and apsaras. A marked change in design and a much increased range of ornamental combinations is noticeable in stone halos of the Lung-men period. At the Lung-mên caves the common Yün Kang type of halo is found attached to many minor figures in niches in the early Ku-yang cave (see nos. 58, 62 and 63). There is one change in these Lung-mên designs, significant when considered in relation to earlier bronzes. It is the addition of the geometric ornamental bands to serve as borders between the areas of figurative decoration. Fig. 37, a halo from a large niche in the Ku-yang cave illustrates two variations widely employed at Lung-mên: the enlarged 'pearl' border and a type of scale band. Such devices had not occurred at Yün Kang or on any other earlier stone sculpture but were familiar to late 5th. century bronze halos (for example nos. 47 and 49), suggesting that the greater variety and development in bronze designs of that period were a tangible influence on early 6th. century sculptures in stone.

Stone sculptures in the relief style adopt the 'zoned' halo of the Yün Kang period but without the ornamental refinements of the Lung-mên types referred to.

The principal figures in the Lung-mên caves are provided with halos of the flame border, lotus head halo and floral scroll type (for example nos. 67, 68

and 69) comparable to those on contemporary bronze images (nos. 167 and 168). However, all these Lung-mên sculptures and many independent examples such as the Fujii and Cleveland trinities (nos. 75 and 76) also employ the 'string' patterns that had not before appeared on stone halos but which were of course common to earlier bronzes. Once again stone sculptures appear to have borrowed motifs from the wider ornamental repertoire of late 5th. century bronze designs.

Emphasising this relationship is a small number of stone images of the early 6th. century with halos of the simpler flame border and geometric linear pattern type which formed a large and important category of Yun Kang period bronzes. The standing Buddha in the Lien-hua cave at Lung-mên (70) employs the 'string' motif with lotus head halo whilst the Shensi example dated 534 (no. 91) has a lightly engraved flame halo with twin parallel lines. A simple form familiar to bronze halos of the late 5th. century.

Halos attached to a number of later Lung-mên period (circa 530 onwards) independent sculptures in stone are ornamented with figurative designs in high relief. These generally are in the form of flying apsaras, their trailing scarves blending with the flame border (for example no. 72) or more usually serving as the border (nos. 74 and 75). Although iconographically distinct the concept of applying relief ornament to the halo had been long established in bronzes, for example the southern bronze Buddha dated to 451 (no. 17) and examples of Yün Kang date (nos. 36 and 43).

During the Lung-mên period halo designs were subjected to the same kind of reciprocal influences that were noted in the stylistic progression. Firstly the well-defined group of bronzes in the Lung-mên style (nos. 164 - 172). These bronzes adopted the overall halo pattern of the principal Lung-mên stone images, and yet these cave temple sculptures employ the geometric linear motifs, in particular the 'string' pattern, of earlier and contemporary bronzes.

Similarly the group of stone sculptures with simple flame border combined with geometric motif type of halo (cf. no. 91) has no stone precedent other than the southern stone example (no. 35), but is paralleled by later 5th. century bronze designs.

THE NORTHERN CH'I AND NORTHERN CHOU PERIODS

BRONZE IMAGES

The restriction in quantity and variety of Northern Ch'i and Northern Chou bronze images is reflected in the halo styles. Consistent with Yün Kang and Lung-mên period bronze halo types are the flame border with geometric motif (nos. 263 and 264) and the flame border with lotus head halo (nos. 261 and 265) variations, both of which appear attached to Northern Ch'i bronzes.

A development of the Lung-mên flame border with floral scroll type is seen attached to Bodhisattva images in typical Ch'i style (nos. 274 and 275) with loose hanging draperies and tall waisted bodies. The openwork scroll bands are paralleled by those on the halos to

the two Lung-mên period images in the Metropolitan Museum (nos. 164 and 165). The technique of bronze casting was clearly better suited to such designs than carving in stone; further evidence of bronze images adopting and developing original stone motifs and styles beyond the capacities of stone, for this design first appeared in the Yün Kang temples.

STONE SCULPTURE

It may be significant that the floral scroll, principal motif of the openwork bronze Northern Ch'i halos, also features strongly on the distinctive openwork halos of a group of Ch'i marble sculptures (nos. 225, 226). Although the scroll itself never appears in openwork form, the surrounding apsarases, often combined with naturalistic elements, were frequently carved in this manner. The high relief figures maintain the tradition of late Wei halos with similar ornament (nos. 74, 75). It was noted that this was ultimately derived from bronze designs. It is also worthy of note that no tradition of openwork carving in stone existed before these Northern Ch'i examples.

These highly decorative halos with two Bodhisattvas and two monks have much in common with examples from the site of the Wan-fo-ssu, but there is no evidence to suggest that openwork was employed on these sculptures. Considerations of technique and similar decorative patterns strongly suggest that the concept of openwork carving on these marble sculptures was borrowed from bronze styles.

The floral scroll appears on a number of Northern Ch'i

and Northern Chou stone halos in conjunction with the lotus head halo, and usually a flame border. Exceptions to this include the Shansi example with a circular halo (no. 222). Others in this group employ the 'string' motif common to the Lung-mên period halos (nos. 200, 202 and 203).

The lotus head halo is preserved on halos of simpler design, often without the flame border (nos. 235 and 236). This simplified, but relatively uncommon form, had not appeared in bronze. Closer to the bronze tradition which persisted from the late 5th. century is the type with flame border and geometric motif (no. 211).

SUMMARY

The evidence suggests that the principal halo designs originated and were subsequently developed in bronze, with the exception of the 'zoned' halo which was widely used at the Yün Kang and Lung-mên cave temples and on stone images in the relief style. This was an exclusively stone style which did not occur in bronze.

However, the halo type associated with the principal Lung-mên images adopted a variant form of a Yün Kang period bronze halo (flame border, lotus head halo, geometric linear motif). The floral scroll band on the stone halos was inherited from the Yün Kang decorative repertoire, and although assimilated into a well-defined halo type it was adopted on only a very limited number of bronze images (for example no. 166). This particular halo type is clearly imitative of the Lung-mên version, although as noted, this was ultimately based upon earlier bronze designs.

During the Yün Kang period when the designs of stone halos were totally dependent upon the 'zoned' pattern, bronze images were provided with a comparatively wide range of designs, in particular a variety of geometric motifs, subsequently used in early 6th. century stone designs. This dependence is in contrast to the single reciprocal influence referred to above.

Owing to the adoption of many of these originally bronze motifs by the stone masons the initiative in halo design was partially lost by the bronze craftsmen, for with a wider range of ornamental devices available to them the masons could produce equally varied combinations. It is this injection of new material which permitted the enormous contrast between stone halos of the late 5th. century with those of the Lung-mên period.

It was noted in the discussion on style that casting in bronze permitted greater freedom in modelling than did carving in stone. This principle is illustrated in the halos attached to some bronze figures of circa 520 (nos. 164 and 165) where the openwork scrolling prefaces the detail ornament of Northern Ch'i types (no. 275), and it has been suggested that such eccentric bronze developments were responsible for the unusual openwork carvings on the halos and surrounds to Northern Ch'i marble sculptures (nos. 225 and 226). This last major development in halo design in the 6th. century once again inspired by bronze styles.



Fig. 24.
Seated Buddha; 4th. C.
India Museum, Calcutta.



Fig. 26.
The Miracle of Śrāvastī
Gandhāra, 2nd./3rd. C.
Lahore Museum.



Fig. 25.
The Buddha in meditation
From Sahri Bahlol,
mound D. 5th. C.



Fig. 27.
The Buddha in meditation
Wall painting, probably
from Balawaste.
Mid. 6th. C.



Fig. 28.
Tun-huang, cave 272,
north wall.



Fig. 29.
Tun-huang, cave 249.
Circa 500.



Fig. 30.
Tun-huang, cave 254.
Circa 475 - 500.

Cave numbers are those assigned by the
Tun-huang Institute.

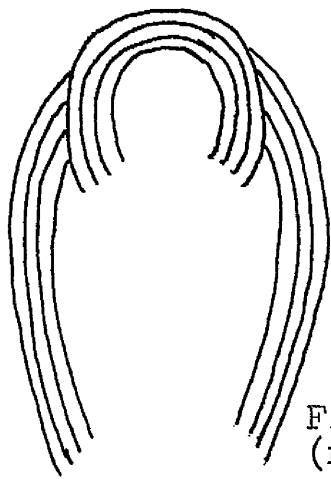


Fig. 31.
(no. 41)

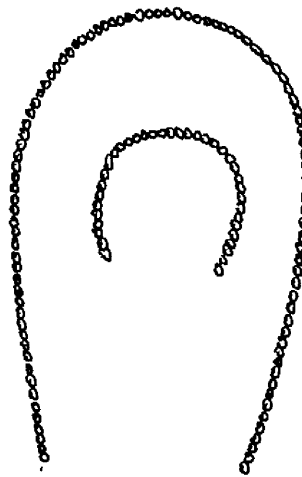


Fig. 32.
(no. 47)

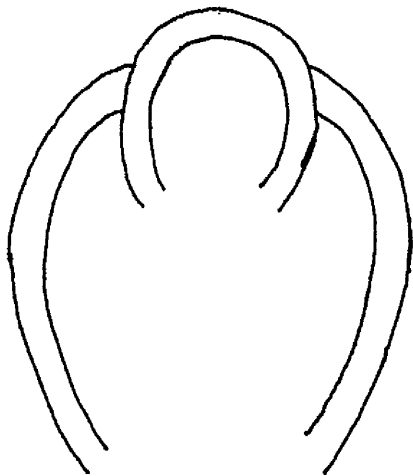


Fig. 33.
(no. 37)

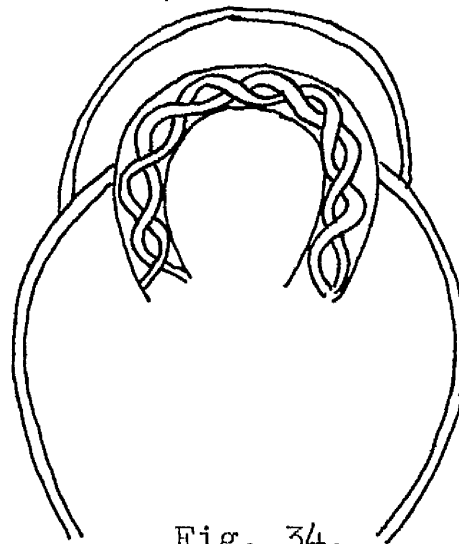


Fig. 34.
(Matsubara pl. 38a)

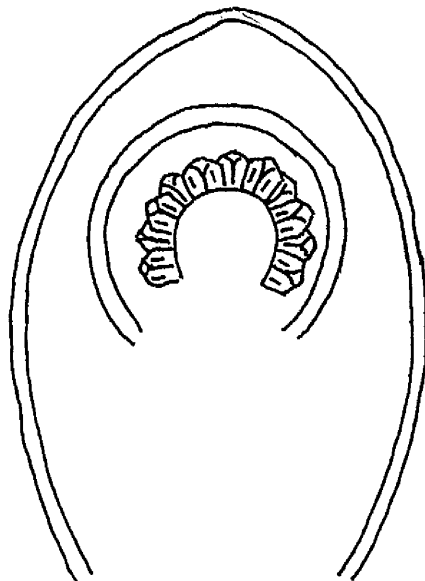


Fig. 35.
(nos. 37, 44)



Fig. 36.
Halo design from cave XIX at
Yün Kang.
From Pei-wei shih-k'u fu-t'iao
chih-p'ien hsüan, fig. 23.

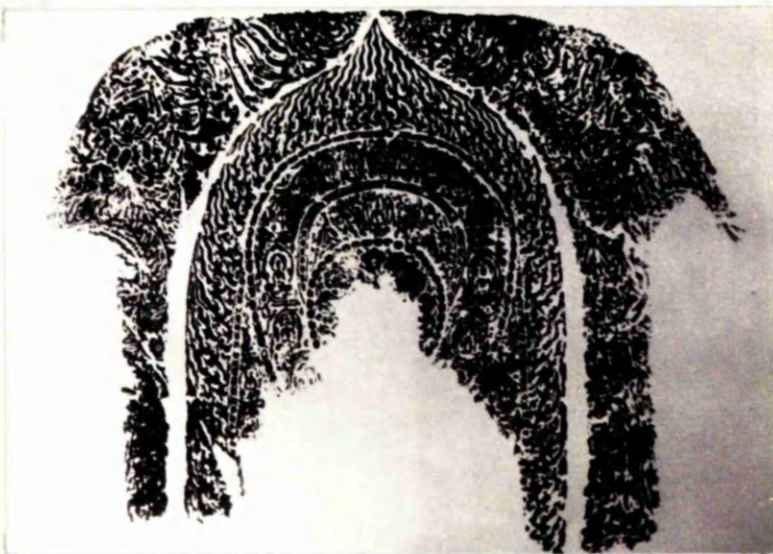


Fig. 37.
Halo design from the Ku-yang cave
at Lung-mên.
From Pei-wei shih-k'u fu-t'iao
chih-p'ien hsüan, fig. 24.

SUMMARY AND CONCLUSIONS

THE PRE-YÜN KANG PERIOD

The pre-Yün Kang period of Buddhist sculpture in China is characterised by the stylistic independence of the two mediums of bronze and stone.

Stone sculptures of this date merely reflect their western stylistic origins in Gandhāra and Central Asia.

In some contrast are two of the three principal bronze styles. In the north the 'u-style' displays those formal qualities suggestive of a mature style. In addition these composed images have no accurate counterpart in western sculpture. Similar qualities of form and maturity are expressed in the two southern bronzes, and the treatment of the neat evenly folded robes on these and the northern 'u-style' figures suggests a degree of common influence. When considered in relation to contemporary stone sculptures it also suggests that the initiative in the formulation and development of style lay firmly with bronze, a medium more familiar to Chinese craftsmen at that time. Even bronze images of this period in western styles show a developing tradition (71).

THE YÜN KANG PERIOD

The construction of the Imperial cave temples at Yün Kang inevitably resulted in those sculptures becoming the focal points of style, and although during the

second half of the 5th. century the two mediums tended to develop independently the major stylistic changes which occurred did so in stone.

As a consequence stone sculpture of the Yün Kang period illustrates a clear stylistic progression: from the western orientated figures of the Imperial caves with the related T'ai-ho style to the emergent Lung-mên style of the later, post 470, caves. Independent stone sculptures of the period also reflect this pattern.

Bronze figures in contrast pursue a more haphazard course based upon pre-Yün Kang period styles. The southern and northern 'u-styles' continue to be represented as do the western based styles, whilst the group of Padmapāni images reflect a Central Asian tradition. In addition to these categories a well-defined group of bronzes imitate the hitherto exclusively stone T'ai-ho style.

The critical developments in style which occurred circa 470 in caves V and VI at Yün Kang, and which were subsequently widely adopted for later 5th. century independent stone sculpture, were only very tentatively employed on contemporary bronzes. That such a crucial stylistic change was not taken up and developed in bronze, and with consideration given to the lack of any clear stylistic progression in that medium, strongly suggests that the initiative in the formulation of sculptural style had passed to the stone masons.

THE LUNG-MÊN PERIOD

The Lung-mên period witnessed the fulfillment of the

native Chinese style introduced at Yün Kang. Early in the 6th. century the fundamental characteristics of the style dominate the principal bronze and stone traditions. It was this unity and breadth of style at that time which permitted significant inter-action between the two media.

The mature Lung-mên style expressed in the principal images in the Ku-yang and Pin-yang caves is paralleled in a group of bronzes, mainly standing Buddha images. It was this group of bronzes which adopted and exaggerated the Lung-mên style and introduced more plastic effects and a concern for volume which prefaced the Late Wei style. This concern for the volume of the figure, which presupposes a more natural relationship between draperies and figure, characterises the Late Wei style, and yet having been inspired by bronze images it was generally developed in stone. Subsequently bronzes again played a minor role in the development of style.

The related Lung-mên 'relief' style was another stone tradition which was in no way influenced by contemporary or earlier bronzes. Sculptures in the relief style used the central Lung-mên theme in the same manner as the associated bronzes. However, adopting an essentially relief, linear and non-sculptural approach the relief style played no significant part in the overall development of style. The isolated bronzes in that manner merely imitate their stone counterparts.

The new awareness of volume in sculpture that was heralded in the Late Wei style prepared the way for

the acceptance of fresh ideas in the second half of the 6th. century.

THE NORTHERN CH'I AND NORTHERN CHOU PERIODS

Early in the period the Late Wei style continued to be the principal expression for both bronze and stone images. In stone the style was applied to a wide range of image types whereas in bronze it was confined to the standing Bodhisattva image.

Although these bronzes illustrate a developed and exaggerated interpretation of the stone version, in a manner which compares with the earlier adaptation of the Lung-mên sculptures, their contribution was not so marked in the context of later developments. In many respects the adherence to the Late Wei style and the exploitation of its characteristics had a restraining effect, because these bronzes continued to employ such typical Wei conventions as the flame pointed draperies and similar features which permitted greater plastic effect. This contrasts with contemporary trends in stone where the accent on volume resulted in simplified surface patterns and eventually produced the perpendicular style in which the draperies and figure are fused into a single unified form

The receptiveness of stone styles to outside influences in the second half of the 6th. century is further illustrated in the Indianising style, which again became current in a variety of stone image types but was not, with the exception of isolated examples, adopted for bronzes.

The quantity and variety of surviving stone sculptures, when considered with the significant developments which occurred in that medium, contrast with the relative paucity and stylistic stagnation in the bronze traditions, and suggests that the initiative in the direction and progression of style remained with the stonemasons.

CONCLUSIONS

In terms of the progression of style it is evident that stone was the dominant medium during the 5th. and 6th. centuries. There is but one instance of bronzes significantly affecting the course of stylistic development: the influence of the Lung-mên inspired bronzes upon the subsequent evolution of the Late Wei style.

However, it is apparent from the stylistic uniformity and formalisation of the earliest Chinese Buddhist images in bronze that the Chinese first found satisfactory expression in that medium. During the first three-quarters of the 5th. century when western styles dominated Chinese stone sculpture, the impact of independently developing bronze traditions, principally the northern 'u-style' and the southern style, is intermittently noticeable in stone sculptures. Although there existed no positive relationship which produced a definitive style.

When the earliest 'Chinese' style did emerge it did so in stone (caves V and VI at Yün Kang) and the

contribution of the bronze traditions in the formulation of that native style is not apparent.

Similarly the second major step in the evolution of Buddhist sculptural style in China, in the middle of the 6th. century, was dominated by stone once the initial impetus provided by earlier bronze images had been assimilated. The subsequent development of the Late Wei style into the perpendicular theme was again effected in stone without any recognisable influences from contemporary or earlier bronzes. The contribution of Indian elements, these again expressed in stone, was crucial in these later 6th. century developments.

Independent of central stylistic themes there are instances of detail ornament where the greater modelling possibilities of casting in bronze surpass those of carving in stone. In the formulation of decorative and ornamental features the contribution of bronze traditions within China is marked. The adaptation and exaggeration of the flame-pointed draperies by the Lung-mên style bronzes is an extension of this relationship.

Halos are the ideal vehicles for the expression of ornamental and decorative patterns and it was noted that those attached to bronze images exhibited a wider range of motifs and combinations of motifs. The most significant contribution of the bronze styles was in the range of geometric patterns on halos of the Yün Kang period, which subsequently became familiar features

on stone halos of the Lung-mên period. Later in the century the openwork halos, which had first appeared on bronzes of the third decade, were widely used on Northern Ch'i bronzes and the highly decorative marble sculptures from Hopei.

To a large extent the relationship between bronze and stone sculpture was determined by their relative functions. Dominated by the metropolitan cave temples at Yün Kang and Lung-mên independent, non-portable, stone sculptures probably intended for temple or institutional use naturally adopted those metropolitan themes and styles. Bronze images, those which have survived always on a much smaller scale (with the exception of rare examples such as the standing Buddha in the Metropolitan Museum, no. 42), were probably, being portable, intended for domestic purposes or more intimate temple surroundings (72). Thus a distinction between the monumental requirements of the stone sculptures and the more personal requirements of the bronzes is immediately established.

However, it is noticeable in some cases that stone images adopt certain bronze characteristics, possibly determined by their function as substitutes. The clearest example concerns the group of stone images, of generally small size, set on pedestal thrones of the type common to bronzes. Although the majority of these are of Northern Chou date, earlier examples do occur. The seated Buddha in the Nelson Gallery, Kansas (no. 28) not only adopts a bronze throne combining the Sumeru and pedestal types (cf. nos. 51 and 52), but also a bronze type halo with superimposed Buddha images.

Possibly related to this interpretation of function is the detail style of a number of stone sculptures which adopt normal stone themes but which display a sensitivity in the modelling, especially the heads and faces, distinguishing them from the monumental concept of the mainstream of stone sculpture. This occurs particularly in the 5th. century before any firm relationship between the two media had been established. The stone seated Buddha in the T'ai-ho style dated 466 (no. 26) displays an intimacy and sensitivity in the carving of the face normally associated with bronze images, and in contrast to the more formalised and monumental heads of cave temple sculptures.

In tracing the interdependence between bronze and stone sculptures it is evident that until a native Chinese style emerged the two media developed independently. The achievement of a native tradition led to a stylistic uniformity and to the abandonment of the earlier western orientated styles. It was not until this stage in the history of Chinese Buddhist sculpture that there existed real possibilities of reciprocal influences between the two media. Up to this time, circa 500, there had been examples of direct borrowing or imitation, for example bronze images in the originally stone T'ai-ho style, but no genuine interdependence producing a developing tradition.

With regard to the imitating of a principally bronze or stone style in the other medium, this occurred only to a limited extent and in each case without significant effect upon the overall progression of style. Apart

from the T'ai-ho style in the 5th. century, the situation arose with the imitation in bronze of relief style stone sculptures, and later in the 6th. century with isolated examples of bronzes in the perpendicular and Indianising styles.

Examples of the reverse process, stone sculptures imitating bronze, are even less frequent and restricted to those instances where, it has been suggested, that the stone images were acting as substitutes. Such well-defined bronze styles as the northern 'u-style' were not adopted in stone.

During the evolution of central stylistic themes in the 6th. century, when both bronze and stone sculptures were involved in the expression of a common style, a pattern emerged which characterises the relationship between the two media. It is the adaptation of the central themes by bronzes and the subsequent development along more plastic lines which exploits, and illustrates, the possibilities and limitations of the respective materials. The two principal stylistic traditions in stone sculpture of the 6th. century, the Lung-mên and Late Wei styles, were both adopted by the respective bronze traditions in this manner.

One further feature of the relationship between bronze and stone sculptures of the 5th. and 6th. centuries emerges from this study. Whereas stone sculptures retain a provincial stylistic variety, bronzes do not. This suggests that bronze images were produced in metropolitan areas, or at least in a limited number of centres, for they consistently reflect central

themes and styles (73). For example in the middle and later 6th. century there was no bronze tradition which reflected the distinctive provincial Hopei style of the meditating Bodhisattva. This illustrates a fundamental distinction between the two media: that widespread activity employing a range of stone types inevitably resulted in stylistical variations and lingering traditions in non-metropolitan areas. Features not affecting bronze styles where the technical procedure in the casting of an image is the same, whatever the location.

FOOTNOTES

1. The Hsia dynasty, 407-431, founded by Hun tribes controlled parts of Northern Shensi and the Ordos regions.
2. See Ingholt, Gandhāran Art in Pakistan, no. 115.
3. The Liu Sung dynasty, 420-478, controlled most of China south of the Huang-ho.
4. See Wen Wu, no.1, 1959, pp 53-55 and inside back cover.
5. See also Arts of China, vol. II, plates 187 and 188. Plate 189 illustrates another seated Buddha in bronze excavated in Hopei which strongly resembles the southern images in the even overall pattern of the draperies and the serene, placid face.
6. See Hallade, The Gandhāra Style: and the evolution of Buddhist art, plate 66.
7. ibid. plate 55.
8. Koyama and others, Sekai Toji Zenshu, vol. III, 1955, figs. 162 and 185.
9. See Mizuno, Bronze and Stone Sculpture of China, page 19; and Che-chiang ch'u-t'u t'ung-ching hsüan-chi, Peking 1957, plates 33-35.
10. Mizuno, op. cit. page 19.
11. ibid. page 19.
12. Wen Yu, Ssu-ch'uan han-tai hua-hsiang hsüan-chi, Shanghai 1955, plate 59.
13. See L. Malleret, L'archéologie du Mékong - la civilisation matérielle d'Oc-eo. 2 vols., (text and plates), Paris (École Française d'Extrême Orient), 1962.

14. N.V. D'Yakonova and S.S. Sorokin, Khotanskie drevnosti: katalog khotanskikh drevnostei, khranyashahikhsya v Otdele Vostoka Gosudarstvennogo,^{Ermitazha} Leningrad (hermitage) 1960, plate 38.
15. See nos. 36 and 37.
16. For example the main seated Buddha in cave XX.
17. See above.
18. For example the 466 dated seated Buddha, no. 26.
19. Ingholt, op. cit. page 31, 'The uncovered right shoulder and the way in which both feet are uncovered clearly point to Mathura'.
20. ibid. no. 250.
21. ibid. nos. 245-250.
22. From A. Stein, Ancient Khotan, plate LXXXVI, no. R.lxxxiv-i.
23. ibid. plate LXXXVII, no. R.lxxxiv.
24. Mizuno, op. cit. page 12 (English text) and page 23 (Japanese text).
25. Throughout this thesis the stylistic categories have been identified under such headings as 'modelled', 'perpendicular' etc. These are not general terms but ones adopted for this particular study.
26. K. Ch'en, Buddhism in China, page 149.
27. Halos are to be discussed in a separate chapter later in the thesis.
28. Ch'en, op. cit. pp 153-158 discusses the appointment of T'an-yao and the subsequent construction of the Yün Kang temples.
29. Mizuno, op. cit. fig. 55.
30. ibid. figs. 59 and 62.
31. The causes and influences affecting the initial development of this style have been discussed

31 contd.

- principally by Mizuno and Nagahiro (in their 16 vol. study of the Yün Kang caves) and by Soper (in 'South Chinese Influence on Buddhist Art of the Six Dynasties Period').
32. Illustrated Mizuno, Unkō sekibutsu gun, plate 22.
33. See Lung-mên shih-k'u, plates 5-43.
34. *ibid.* plates 49-52.
35. A.C. Soper, 'South Chinese Influence on the Buddhist Art of the Six Dynasties Period', page 80.
36. Wei Shou, Wei Shu (from Mizuno and Nagahiro, Yün Kang, vol. 16), entry 75.
37. For example nos. 42 and 51.
38. See Pei-wei shih-k'u fu-t'iao chih-p'ien hsüan, Peking 1958, figs. 22 and 23.
39. Mizuno, Unkō sekibutsu gun, plates 75 and 90.
40. The removal of the Wei capital to Lo-yang reflects the increasing sinicization of the T'o-pa people. Lung-mên was situated approximately 10 miles to the south of the new capital.
41. A.C. Soper, Literary Evidence for Early Buddhist in China, Ascona (Artibus Asiae) 1966, entry 11 under the Wei Dynasties.
42. For example the Taoist trinity illustrated in Matsubara, Chūkōku butsu-kyō chōkoku shi kenkyū, plate 53b.
43. See Mizuno, Unkō sekibutsu gun, plate 90.
44. See Lung-mên shih-k'u, plate 34.
45. *ibid.* plates 23 and 24 (the Ku-yang cave).
46. Li Hsi-ching, 'Hopei ch'ü-yang-hsien hsiu-te-ssu i-chih fa-k'u chi', K'ao-ku t'ung-hsün, 1955, no.3. Lo Fu-i, 'Hopei ch'ü-yang-hsien ch'u-t'u shih-hsiang ch'ing-li kung-tso chien-pao', K'ao-ku

46 contd.

- t'ung-hsün, 1955, no. 3. Yang Po-ta, 'Ch'ü-yang hsiu-tê-ssu ch'u-t'u chi-nien tsao-hsiang te i-shu feng-k'e yü t'ê-chêng', Ku-kung po-wu-yüan yüan-k'an, no.2 1960.
47. Soper, 'South Chinese Influences...', page 92.
48. Lung-mên shih-k'u, plate 32.
49. Mai-chi-shan shih-k'u, plate 85.
50. Vanderstappen and Rhie, 'The Sculpture of T'ien Lung-shan; Reconstruction and Dating', Artibus Asiae, Vol. XXVII, 1966, fig. 5.
51. Mai-chi-shan shih-k'u, plate 93.
52. Vanderstappen and Rhie, op. cit. fig. 3.
53. For example no. 164.
54. Vanderstappen and Rhie, op. cit. fig. 6.
55. Mai-chi-shan shih-k'u, plate 69.
56. Sickman and Soper, The Art and Architecture of China, page 53 and Soper, 'South Chinese Influences...', page 91 ff.
57. Tokiwa and Sekino, Buddhist Monuments in China, vol. III, plate 85.
58. This relationship between Szechwan and Hopei was also noted in connection with the style of the meditating Bodhisattva image of the Lung-mên period.
59. For example nos. 209, 210 and 211.
60. Northern Chou rule extended over the provinces of Shensi, Szechwan, Kansu and parts of Yunnan.
61. This again emphasises the stylistic link that seems to have existed between Szechwan and Hopei.
62. The employment of 'modelled' style techniques on these figures may be considered as an attempt to emulate certain stylistic features emerging in contemporary stone sculptures. For example the

62 contd.

modelling of the robes on the legs of the standing Bodhisattva in the Rietberg Museum (no. 212).

63. See Indianising style sculptures in the Lung-mên section (nos. 151 and 152).

64. For example Ingholt op. cit. no. 88.

65. Ingholt op. cit. no. 324.

66. See cave 285 at Tun-huang, Tun-huang pi-hua, plate 60.

67. See Matsubara op. cit. plate 48.

68. *ibid.* plate 18b.

69. The only other surviving southern stone sculptures of comparable date, from the site of the Wan-fo-ssu, has no halo.

70. Lung-mên shih-k'u, plate 45.

71. For example the 4th. century image (no. 14) compared with the 443 dated example (no. 15).

72. This functional distinction is based on the portable and non-portable nature of small bronzes and stone sculptures respectively. The latter, clearly intended to be permanently sited, must have occupied a position where religious activities were likely to be equally permanent (for example stone images from the sites of the Wan-fo-ssu and the Hsiu-tê-ssu). The portable nature of small bronze icons permitted them to be carried, and suggests that they were personal, rather than temple, images.

73. Inscriptions bearing place names on bronze images suggest that the provinces of Honan and Hopei were the principal producers.

CHINESE CHARACTERS USED IN THE TEXT

A-mi-t'o (Amitābha)	阿彌陀
Ch'ang-an	長安
Chekiang (Province)	浙江
Ch'en (Dynasty)	陳
Chiu-yen-yao	九巖窯
Ch'ü-yang	曲陽
Fa-hsien	法顯
Fo-t'u-teng	佛圖澄
Han (Dynasty)	漢
Honan (Province)	河南
Hopei (Province)	河北
Hou Chao (Dynasty)	後趙
Hsia (Dynasty)	夏
Hsi-an	西安
Hsiao-wen-ti	孝文帝

Hsiang-t'ang-shan	鄉 堂 山
Hsiang-yang	襄 陽
Hsiung-nu	匈 奴
Hsiu-tê-ssu	修 德 寺
Hui-yüan	慧 遠
Ke-i	格 義
Ku-k'ai-chih	觀 愷 之
Ku-yang-t'ung	古 陽 洞
Kuan-yin	觀 音
Kung-hsien	功 縣
Liang (Dynasty)	梁
Liang-chou	涼 州
Lien-hua-shou (Padmapāni)	蓮 花 手
Lien-hua-t'ung	蓮 花 洞
Liu Sung (Dynasty)	劉 宋
Lo-shan-hsien	樂 山 縣
Lo-yang	洛 陽

Lu-shan

廬山

Lung-men

龍門

Mai-chi-shan

麥積山

Mi-lo (Maitreya)

彌勒

Mou-hsien

茂縣

Nan Ch'i (Dynasty)

南齊

Pei Ch'i (Dynasty)

北齊

Pei Chou (Dynasty)

北周

Pei-sung-ts'un

北宋村

Pei Wei (Dynasty)

北魏

Pin-yang-t'ung

賓陽洞

P'u-sa (Bodhisattva)

菩薩

P'u-to-shan

普陀山

San-lun

三論

Seng-lang

僧朗

Sha-men-t'ung

沙門統

Shansi (Province)

山西

Shensi (Province)

陝西

Shih-chia (Śākyamuni)

釋迦

Shih-chia-chuang

石家莊

Szechwan (Province)

四川

Ta-t'ung

大同

T'ai-ho

太和

Tai-k'uei

戴逵

T'ai-tsu

太祖

T'ang (Dynasty)

唐

Tao-an

道安

Tao-sheng

道生

T'ien-lung-shan

天龍山

Ting-chou

定州

T'o-pa

拓跋

To-pao (Prabhūtaratna)

多寶

Tun-huang

敦煌

Tung Wei (Dynasty)

東魏

Wan-fo-ssu

萬佛寺

Wei Shu

魏書

Wen-ch'êng-ti

文成帝

Wu-ti

武帝

Wu-wei

無爲

Yüeh-yao

越窯

Yün Kang

雲崗

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ERRATA

No. 163 has been omitted from the catalogue.



M.H. DE YOUNG MEMORIAL MUSEUM
(Brundage collection)
SAN FRANCISCO

DESCRIPTION: SEATED BUDDHA: ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 39.4 cms.

DATE & PROVENANCE: LATER CHAO: dated 338.
HOPEI

BRIEF BIBLIOGRAPHY:

Fontein & Hempel: plate 90
Mizuno: plate 88
Munsterberg: plate 1
Rowland (Asia House): no. 37



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BUDDHA: ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 21.4 cms.

DATE & PROVENANCE: NORTHERN WEI: late 4th./ early
5th. century.

BRIEF BIBLIOGRAPHY:

MIZUNO: plate 89

KYOTO (Takashimaya Department Store): no.3



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 8.6 cms.

DATE & PROVENANCE: NORTHERN WEI: late 4th./ early
5th. century

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 6a.



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 9 cms.

DATE & PROVENANCE: NORTHERN WEI: late 4th./ early
5th. century

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 6d.



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 9 cms.

DATE & PROVENANCE: NORTHERN WEI: late 4th./ early
5th. century

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 6b.



WILLIAM ROCKHILL NELSON GALLERY OF ART,
KANSAS CITY

DESCRIPTION: SEATED BUDDHA: ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 11.3 cms.

DATE & PROVENANCE: NORTHERN WEI: early 5th. century

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plate 2.



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 19 cms.

DATE & PROVENANCE: HSIA: dated 429
HSIA TERRITORY: ORDOS REGION AND
PART OF NORTHRN SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plates 5a and 5b
MIZUNO: plate 90



IVAN HART COLLECTION
NEW YORK

DESCRIPTION: SEATED BUDDHA: ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 16.3 cms.

DATE & PROVENANCE: NORTHERN WEI: early 5th. century

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plate 4.



FOGG MUSEUM OF ART,
CAMBRIDGE, U.S.A.

DESCRIPTION: SEATED BUDDHA: ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 31.8 cms.

DATE & PROVENANCE: 4TH. CENTURY

BRIEF BIBLIOGRAPHY:

Fontein & Hempel: plate 91
Matsubara: fig.2, page 3
Mizuno: plate 7



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BUDDHA: ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 11 cms.

DATE & PROVENANCE: 4TH. CENTURY

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 3c.



ENGINEERING FACULTY,
TOKYO UNIVERSITY

DESCRIPTION: SEATED BUDDHA: ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 13.5 cms.

DATE & PROVENANCE: 4TH. CENTURY

BRIEF BIBLIOGRAPHY:

MATSUBARA: plates 4a, 4b and 4c

SIREN: plate 283a

TOKYO NATIONAL MUSEUM (1955): China no. 2



FUJII YURINKAN MUSEUM
KYOTO

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 33.3 cms.

DATE & PROVENANCE: 4TH. CENTURY

BRIEF BIBLIOGRAPHY:

MATSUBARA: plates 1 and 2

MIZUNO: plates 6, 86 and 87a

MUNSTERBERG: plate 39

TOKYO NATIONAL MUSEUM (1955): China no. 1



M.H. DE YOUNG MEMORIAL MUSEUM
(Brundage Collection)
SAN FRANCISCO

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 14.8 cms.

DATE & PROVENANCE: NORTHERN WEI: early 5th. century

BRIEF BIBLIOGRAPHY:

SOPER (APOLLO): fig.
D'ARGENCE (ASIA HOUSE): no. 101



MATSUMOTO MUSEUM OF ANTIQUITIES
KYOTO

DESCRIPTION: STANDING BUDDHA: ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 15.8 cms.

DATE & PROVENANCE: 4TH. CENTURY

BRIEF BIBLIOGRAPHY:

MATSUBARA: plates 3a and 3b
MIZUNO: plate 87b



PRIVATE COLLECTION
KYOTO

DESCRIPTION: STANDING BUDDHA, MAITREYA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 53.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 443
 (Reference in inscription to
 Li-wu hsien, in present Hopei)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plates 10 and 11
MIZUNO: plates 8, 94 and 95
ROWLAND (ART BULLETIN XIX): fig. 6



EISEI BUNKO
TOKYO

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 29.4 cms.

DATE & PROVENANCE: LIU SUNG: dated 437
SOUTHERN CHINA

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 7
MIZUNO: plates 92 and 93
SICKMAN & SOPER: plate 29a
SIREN: plate 16a



FREER GALLERY OF ART
WASHINGTON

DESCRIPTION: SEATED BUDDHA: ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 29.3 cms.

DATE & PROVENANCE: LIU SUNG: dated 451
SOUTHERN CHINA

BRIEF BIBLIOGRAPHY:

MIZUNO: fig. 49, page 23
MUNSTERBERG (ARTIBUS ASIAE IX): fig. 2
WAI-KAM HO (ARCHIVES XXII): fig. 35



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 8.6 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 464

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 16



FUJII YURINKAN MUSEUM
KYOTO

DESCRIPTION: TRINITY WITH SEATED BUDDHA AND TWO
ATTENDANT BODHISATTVAS

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 35.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 455
PROBABLY SHANSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 14a
MIZUNO: figs. 53 and 54, page 26



SHIRAKAWA COLLECTION
JAPAN

DESCRIPTION: TRINITY WITH SEATED BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT BODHISATTVAS

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 41.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 457
SHENSI OR SHANSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plates 12 and 13
MIZUNO: plates 36 and 37
SIREN: plates 116 and 117



PRIVATE COLLECTION
JAPAN

DESCRIPTION: MEDITATING BODHISATTVA, MAITREYA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 40 cms.

DATE & PROVENANCE: NORTHERN WEI, dated 442
PROBABLY SHANSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plates 9a and 9b
MIZUNO: fig. 50, page 23
ROWLAND (ART BULLETIN XIX): fig. 5



ŌKURA MUSEUM OF CHINESE ANTIQUITIES
TOKYO

DESCRIPTION: STANDING BUDDHA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 363.5 cms. (height of figure
197 cms.)

DATE & PROVENANCE: NORTHERN WEI: late 5th. century
(Acquired from Yung-lo ts'un in
Hopei)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plates 20 and 21
MIZUNO: plates 40 and 41, and fig. 83



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED CROSS-LEGGED BODHISATTVA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 48 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 460-480
SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 19b
MIZUNO: plate 38



SHENSI PROVINCIAL MUSEUM
SIAN

DESCRIPTION: SEATED CROSS-LEGGED BODHISATTVA: MAITREYA

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 87 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 471
SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 38, page 38
SHIH-K'E HSÜAN-CHI (SIAN): plate 16



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BUDDHA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 27.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 466
SHENSI OR SHANSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 15
MIZUNO: figs. 68 and 69, page 31



SHODŌ MUSEUM
TOKYO

DESCRIPTION: NICHE WITH SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 39.5 cms.

DATE & PROVENANCE: NORTHERN WEI, dated 472

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 18a
MIZUNO: fig. 70, page 32



WILLIAM ROCKHILL NELSON GALLERY OF ART
KANSAS CITY

DESCRIPTION: TRINTIY WITH SEATED BUDDHA AND TWO
STANDING BODHISATTVAS

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 54 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 494
PROBABLY SHANSI

BRIEF BIBLIOGRAPHY:

MIZUNO: fig. 82, page 37



YÜN-KANG CAVE TEMPLES
TA-T'UNG

DESCRIPTION: NICHE WITH SEATED BUDDHA

MATERIAL: SANDSTONE

DIMENSIONS: WIDTH OF NICHE: 120 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 490-5
FROM CAVE XXIX AT YÜN-KANG,
NORTHERN SHANSI

BRIEF BIBLIOGRAPHY:

MIZUNO: fig. 58, page 27
MIZUNO (YÜN-KANG): plate 99



METROPOLITAN MUSEUM OF ART
NEW YORK

DESCRIPTION: SEATED BODHISATTVA, PROBABLY MAITREYA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 129.5 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 490
SHANSI (from cave XV at Yün-kang)

BRIEF BIBLIOGRAPHY:

PRIEST: no. 11
SIREN: plate 68a



METROPOLITAN MUSEUM OF ART
NEW YORK

DESCRIPTION: SEATED BODHISATTVA, PROBABLY MAITREYA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 146 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 490
SHANSI (from cave XV at Yün-kang)

BRIEF BIBLIOGRAPHY:

ASHTON: plate 13
MIZUNO: plate 14
PRIEST: no. 10
SIREN: plate 67b



MUSÉE CERNUSCHI
PARIS

DESCRIPTION: SEATED BODHISATTVA, PROBABLY MAITREYA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 130 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 490
SHANSI (from Yün-kang)

BRIEF BIBLIOGRAPHY:

SIREN: plate 67a



MUSÉE GUIMET
PARIS

DESCRIPTION: STANDING BUDDHA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 150 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 490
 SHANSI (possibly from Yün-kang)

BRIEF BIBLIOGRAPHY:

SIREN: plate 69



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: PILLAR WITH LOW RELIEF CARVINGS OF
AMITĀBHA (Wu-liang-shan in inscription);
SEATED AND STANDING

MATERIAL: RED SANDSTONE

DIMENSIONS: HEIGHT: 116 cms.

DATE & PROVENANCE: SOUTHERN CH'I: dated 483
UNEARTHED AT MOU-HSIEN, SZECHWAN

BRIEF BIBLIOGRAPHY:

AKIYAMA: plates 157 and 158
LIU & LIU: supplementary plates 1 and 2



MUSEUM OF FINE ARTS
BOSTON

DESCRIPTION: STELE WITH SEATED BUDDHA; TWO BODHISATTVAS
ENGRAVED INTO THE HALO

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 45 cms.

DATE & PROVENANCE: SOUTHERN CH'I: dated 494
SOUTHERN CHINA

BRIEF BIBLIOGRAPHY:

SIREN: plate 16b
SOPER (B.M.F.E.A.): fig. 5



SHODŌ MUSEUM
TOKYO

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 25.3 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 489

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store): no. 14
MATSUBARA: fig. 9, page 7
MIZUNO: plate 107a



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 28.3 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 489

BRIEF BIBLIOGRAPHY:

MIZUNO: plate 107b



DESCRIPTION: SEATED BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 18 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 478
FROM HUI-MIN HSIEN, SHANTUNG

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 8, page 6
SHANTUNG WEN-WU HSÜAN-CHI: no. 208, page 108



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 20.3 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 483
(Reference in inscription to Jen-hsien,
in present Hopei)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 36a
SOPER (AURITI): no. 4



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 33.2 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 483

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store); no.11

MIZUNO: plate 106a

SUGIMARA: plate 40 right (sculpture section)



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BUDDHA, MAITREYA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 21.8 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 484
 (Reference in inscription to
 Fa-kan hsien, in present Shantung)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 37
MIZUNO: plate 106b



METROPOLITAN MUSEUM OF ART
NEW YORK

DESCRIPTION: STANDING BUDDHA, MAITREYA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 140 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 477
PROBABLY SHANSI (Said to have come
from one of the temples of the
Wu-t'ai shan)

BRIEF BIBLIOGRAPHY:

MIZUNO: plates 100 and 101
MUNSTERBERG: plates 19 and 20
PRIEST: no. 17
SICKMAN & SOPER: plate 30a



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 25.8 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 471
 (Reference in inscription to
 Hsin-ch'eng hsien, in present
 Hopei)

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store): no. 7
MATSUBARA: plates 24 and 25
MIZUNO: plate 97



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BUDDHA, MAITREYA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 24.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 475
 (Reference in inscription to
 Wu-chung hsien, in present Hopei)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 26
MIZUNO: plate 98 (here dated to the year 473)



BRITISH MUSEUM
LONDON

- DESCRIPTION: STANDING BODHISATTVA, PADMAPĀNI
ON THE REVERSE ARE ENGRAVED THE BUDDHAS
ŚĀKYAMUNI AND PRABHŪTARATNA
- MATERIAL: GILT BRONZE
- DIMENSIONS: HEIGHT: 25.4 cms.
- DATE & PROVENANCE: NORTHERN WEI: dated 471
HOPEI (Reference in the inscription
to Hsin-ch'eng hsien in present Hopei)
- BRIEF BIBLIOGRAPHY:
MIZUNO: figs. 74 and 75, page 33
MUNSTERBERG: plate 40
WATSON (BRITISH MUSEUM QUARTERLY): pages 86-88



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, PADMAPĀNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 27.8 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 470

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store); no. 6
MATSUBARA: plate 23
MIZUNO: plate 96



SEATTLE ART MUSEUM

DESCRIPTION: STANDING BODHISATTVA, PADMAPĀNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 21.6 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 485

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 25, page 18
MUNSTERBERG: plate 41



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: STANDING BODHISATTVA, PADMAPĀNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 15.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 491

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 42
SOPER (AURITI): no. 7



NEZU ART MUSEUM
TOKYO

DESCRIPTION: PAIR OF SEATED BUDDHAS; ŚĀKYAMUNI AND PRABHŪTARATNA. ON THE REVERSE A SEATED ŚĀKYAMUNI ATTENDED BY TWO BODHISATTVAS

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 23.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 489
(Reference in inscription to Chiu-men hsien, in present Hopei)

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store); no. 13
MATSUBARA: plates 39 and 40
MIZUNO: plates 9, 104 and 105
MUNSTERBERG: plate 33



M.H. DE YOUNG MEMORIAL MUSEUM
(Brundage Collection)
SAN FRANCISCO

DESCRIPTION: PAIR OF SEATED BUDDHAS; ŚĀKYAMUNI
AND PRABHŪTARATNA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 17.8 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 472

BRIEF BIBLIOGRAPHY:

FORTEIN & HEMPEL: plate 92
MATSUBARA: fig. 60, page 71
ŌMURA: fig. 460



UMEHARA COLLECTION
TOKYO

DESCRIPTION :

SEATED BUDDHA, ŚĀKYAMUNI
ON THE REVERSE A SEATED ŚĀKYAMUNI
BELOW THE PAIRED BUDDHAS;
ŚĀKYAMUNI AND PRABHŪTARATNA

MATERIAL :

GILT BRONZE

DIMENSIONS :

HEIGHT: 40 cms.

DATE & PROVENANCE :

NORTHERN WEI: dated 477

BRIEF BIBLIOGRAPHY :

LEE (ARTIBUS ASIAE XII): fig. 1
MATSUBARA: plates 30 and 31
MIZUNO: plates 102 and 103
TOKYO NATIONAL MUSEUM (1955): China no. 5



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 41.4 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 470-480

BRIEF BIBLIOGRAPHY:

LEE (ARTIBUS ASIAE XII): fig. 3
MATSUBARA: plates 28 and 29
MIZUNO: plates 108 and 109
TOKYO NATIONAL MUSEUM (1955): China no. 3
WAI-KAM HO (ARCHIVES XXII): fig. 34



FOGG MUSEUM
CAMBRIDGE, U.S.A.

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 53.3 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 484

BRIEF BIBLIOGRAPHY:

M. DAVIDSON (ART NEWS ANNUAL): fig. 4
MUNSTERBERG (ARTIBUS ASIAE IX): plate 7



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 28.2 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 478

BRIEF BIBLIOGRAPHY:

LION-GOLDSCHMIDT: page 108
SIREN: plate 279b
SOPER (AURITI): no. 5



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 19.9 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 470-490

BRIEF BIBLIOGRAPHY:

SOPER (AURITI): no.6



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BUDDHA, MAITREYA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 30.7 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 492
 (Reference in inscription to
 Li-wu hsien, in present Hopei)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 41b



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 10.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 493

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store); no.15
MIZUNO: plate 110a



LUNG-MÊN TEMPLES
LOYANG, HONAN

DESCRIPTION: SEATED CROSS-LEGGED BODHISATTVA, MAITREYA

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN WEI: late 5th. century
Niche on the north wall of the
Ku-yang cave at Lung-mên. Dated
by inscription to 495

BRIEF BIBLIOGRAPHY:

LUNG-MÊN SHIH-K'U: plate 25



SHENSI PROVINCIAL MUSEUM
SIAN

DESCRIPTION: SEATED BUDDHA, MAITREYA, WITH TWO
ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 108 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 510-525
SHENSI

BRIEF BIBLIOGRAPHY:

SHIH-K'E HSÜAN-CHI (SIAN): plate 20



CLEVELAND MUSEUM OF ART

DESCRIPTION: TRINITY WITH STANDING BUDDHA, PROBABLY
ŚĀKYAMUNI, AND TWO ATTENDANT BODHISATTVAS

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: 94.6 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 500
PROBABLY SHENSI

BRIEF BIBLIOGRAPHY:

ROWLAND (ASIA HOUSE): no. 42
SIREN: plate 119



ÖSTASIATISKA MUSEET
STOCKHOLM

DESCRIPTION: TRINITY WITH STANDING BUDDHA, PROBABLY
ŚĀKYAMUNI, AND TWO ATTENDANT BODHISATTVAS

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 129.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 502
SHENSI OR SHANSI

BRIEF BIBLIOGRAPHY:

SIREN: plates 120 and 121
STOCKHOLM MUSEUM CATALOGUE (1963): page 50



LUNG-MÊN TEMPLES
LOYANG, HONAN

DESCRIPTION: NICHE WITH SEATED BUDDHA AND TWO
ATTENDANT BODHISATTVAS

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN WEI: late 5th. century
Niche on the north wall of the
Ku-yang cave at Lung-mên. Dated
by inscription to 498

BRIEF BIBLIOGRAPHY:

LUNG-MÊN SHIH-K'U: plate 26



LUNG-MÊN TEMPLES
LOYANG, HONAN

- DESCRIPTION : NICHE WITH SEATED BUDDHA AND TWO
ATTENDANT BODHISATTVAS
- MATERIAL : DARK GREY LIMESTONE
- DIMENSIONS : NOT KNOWN
- DATE & PROVENANCE : NORTHERN WEI: circa 500
Niche on the north wall of
the Ku-yang cave at Lung-mên

BRIEF BIBLIOGRAPHY :

LUNG-MÊN SHIH-K'U: plate 28



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STELE WITH SEATED BUDDHA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 182 cms.

DATE & PROVENANCE: NORTHERN WEI: early 6th. century
SHANSI

BRIEF BIBLIOGRAPHY:

AKIYAMA: plates 172-175
SHANSI SHIH-TIAO I-SHU: plate 8



SHENSI PROVINCIAL MUSEUM
SIAN

DESCRIPTION: NICHE WITH SEATED BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 33 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 496
SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 37, page 37
SHIH-K'E HSÜAN-CHI (SIAN): plate 17



FIELD MUSEUM OF NATURAL HISTORY
CHICAGO

DESCRIPTION: TRINITY WITH SEATED BUDDHA AND TWO
STANDING BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 47 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 511
(Reference in inscription to
Ku-shih hsien, in present Shensi)

BRIEF BIBLIOGRAPHY:

SIREN: plate 125b



LUNG-MÊN TEMPLES
LOYANG, HONAN

DESCRIPTION: STANDING BUDDHA

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN WEI: circa 505-510
Central figure on the south
wall of the Pin-yang cave

BRIEF BIBLIOGRAPHY:

LUNG-MÊN SHIH-K'U: plate 14



LUNG-MÊN TEMPLES
LOYANG, HONAN

DESCRIPTION: STANDING BUDDHA

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN WEI: circa 505-510
Central figure on the north
wall of the Pin-yang cave

BRIEF BIBLIOGRAPHY:

LUNG-MÊN SHIH-K'U: plate 15



LUNG-MÊN TEMPLES
LOYANG, HONAN

DESCRIPTION: SEATED BUDDHA

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN WEI: circa 505-510
Main figure on the west wall
of the Pin-yang cave

BRIEF BIBLIOGRAPHY:

LUNG-MÊN SHIH-K'U: plate 5



MUSEO NAZIONALE D'ARTE ORIENTALE
ROME

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI
AND ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 126 cms.

DATE & PROVENANCE: NORTHERN WEI, circa 530

BRIEF BIBLIOGRAPHY:

SIREN: plate 138
VENTURI: plate LXIX



DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 210 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 525
SHANTUNG

BRIEF BIBLIOGRAPHY:

SIREN: plate 161



DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 150 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 517
SHANTUNG

BRIEF BIBLIOGRAPHY:

SIREN: plate 159
TOKIWA & SEKINO: Vol.I, plate 99



MUSEUM RIETBERG
ZURICH

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI, AND TWO
ATTENDANT BODHISATTVAS ENGRAVED INTO
THE HALO

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: HEIGHT: 136 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520

BRIEF BIBLIOGRAPHY:

SIREN (VON DER HEYDT): no. 13



METROPOLITAN MUSEUM OF ART
NEW YORK

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 157.5 cms.

DATE & PROVENANCE: END OF NORTHERN WEI: dated 534

BRIEF BIBLIOGRAPHY:

ASHTON: plate 18
MATSUBARA: fig. 73, page 100
SIREN: plate 143



FUJII YURINKAN MUSEUM
KYOTO

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI
THE ATTENDANT BODHISATTVAS CARVED IN
LOW RELIEF ON THE HALO

MATERIAL: BLACK LIMESTONE

DIMENSIONS: HEIGHT: 179 cms.

DATE & PROVENANCE: EASTERN WEI: dated 535
HONAN

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 87
MIZUNO: plates 5, 48 and 49



CLEVELAND MUSEUM OF ART

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 77.5 cms.

DATE & PROVENANCE: EASTERN WEI: dated 537

BRIEF BIBLIOGRAPHY:

Fontein & Hempel: plate 100
Lee: fig. 166
Matsubara: fig. 86



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 149 cms.

DATE & PROVENANCE: NORTHERN WEI: early 6th. century
SHANSI

BRIEF BIBLIOGRAPHY:

AKIYAMA: plate 171
SHANSI SHIH-TIAO I-SHU: plate 9



EX WANNIECK COLLECTION
PARIS

DESCRIPTION : STANDING BODHISATTV

MATERIAL: GREY LIMESTONE

DIMENSIONS: **HEIGHT:** 90 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520
HONAN

BRIEF BIBLIOGRAPHY:

SIREN: plate 105a



DESCRIPTION: TRINITY WITH THREE STANDING BODHISATTVAS

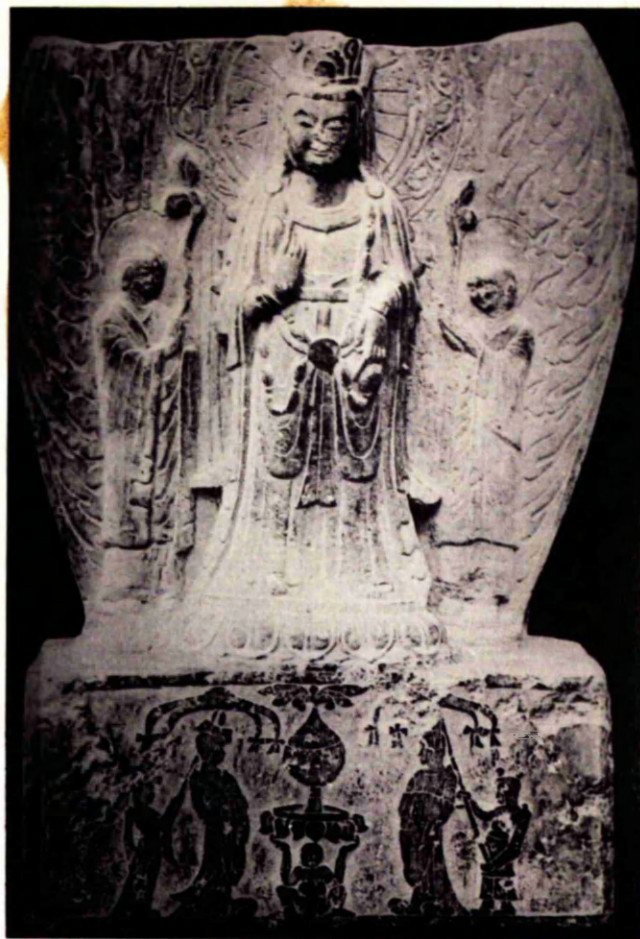
MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 72 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520-530
SHENSI OR SHANSI

BRIEF BIBLIOGRAPHY:

SIREN: plate 72



DESCRIPTION: TRINITY WITH STANDING BODHISATTVA AND
TWO ATTENDANT BHIKṢUS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 58 cms.

DATE & PROVENANCE: EASTERN WEI: dated 537
PROBABLY SHENSI

BRIEF BIBLIOGRAPHY:

SIREN: plates 179 a and b



KUNG-HSIEN TEMPLES
LOYANG, HONAN

DESCRIPTION: SEATED BUDDHA

MATERIAL: BLUISH SANDSTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN WEI: early 6th. century
From the north wall of cave I at
Kung-hsien; situated midway between
Loyang and Chengchou, Honan

BRIEF BIBLIOGRAPHY:

KUNG-HSIEN SHIH-K'U-SSU: plate 66



MUSÉE GUIMET
PARIS

DESCRIPTION : SEATED BUDDHA

MATERIAL : GREY LIMESTONE

DIMENSIONS : HEIGHT: 105 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520
HONAN

BRIEF BIBLIOGRAPHY:

SIREN: plate 108b



DESCRIPTION: SEATED BUDDHA

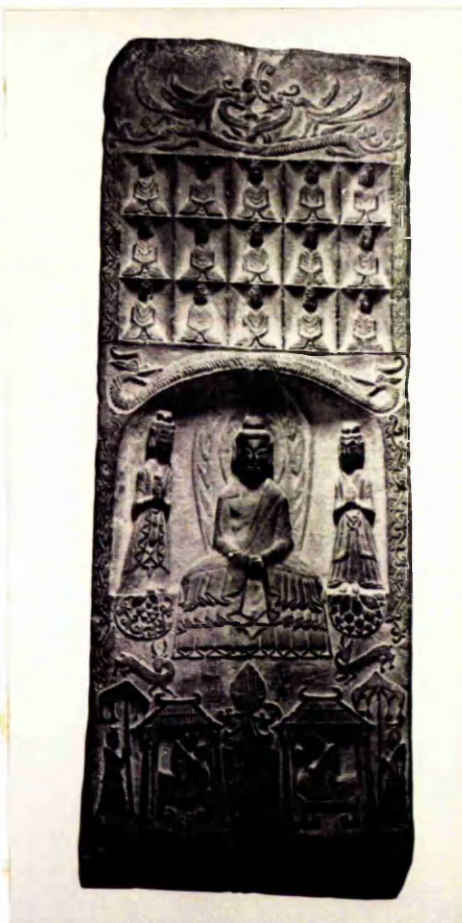
MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 63 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520
HONAN

BRIEF BIBLIOGRAPHY:

SIREN: plate 108a



MUSEUM RIETBERG
ZURICH

DESCRIPTION: STELE WITH SEATED BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT STANDING BODHISATTVAS

MATERIAL: REDDISH SANDSTONE

DIMENSIONS: HEIGHT: 49.2 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 520
SHANSI

BRIEF BIBLIOGRAPHY:

BALÁZS: pages 9-13
SIREN (VON DER HEYDT): no. 16



PRIVATE COLLECTION
JAPAN

DESCRIPTION: PART OF A STELE WITH A SEATED BUDDHA,
MAITREYA, IN NICHE

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 63 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 523
SHANSI

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store): no.31
MATSUBARA: plate 62b
MIZUNO: plate 39b



DESCRIPTION: SEATED BUDDHA

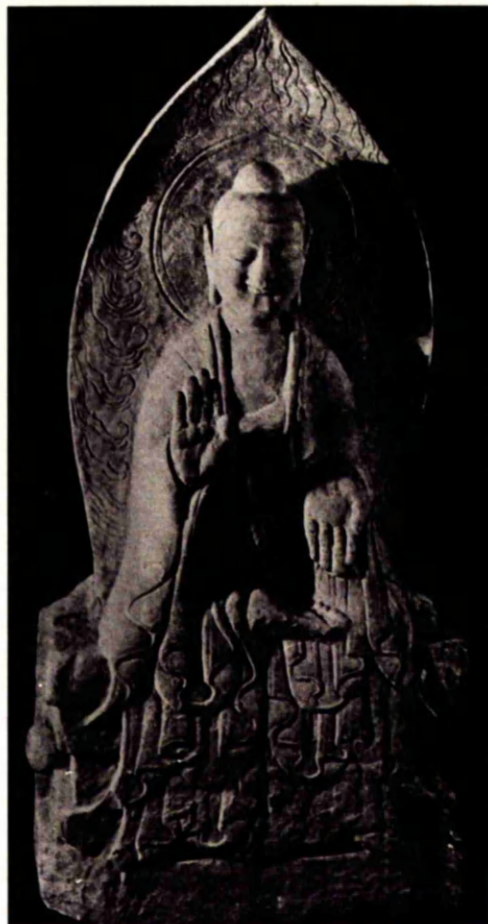
MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 37.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 526
SHANSI

BRIEF BIBLIOGRAPHY:

SIREN: plate 136



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 54 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 534
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 10



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: TRINITY WITH SEATED BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT STANDING BODHISATTVAS

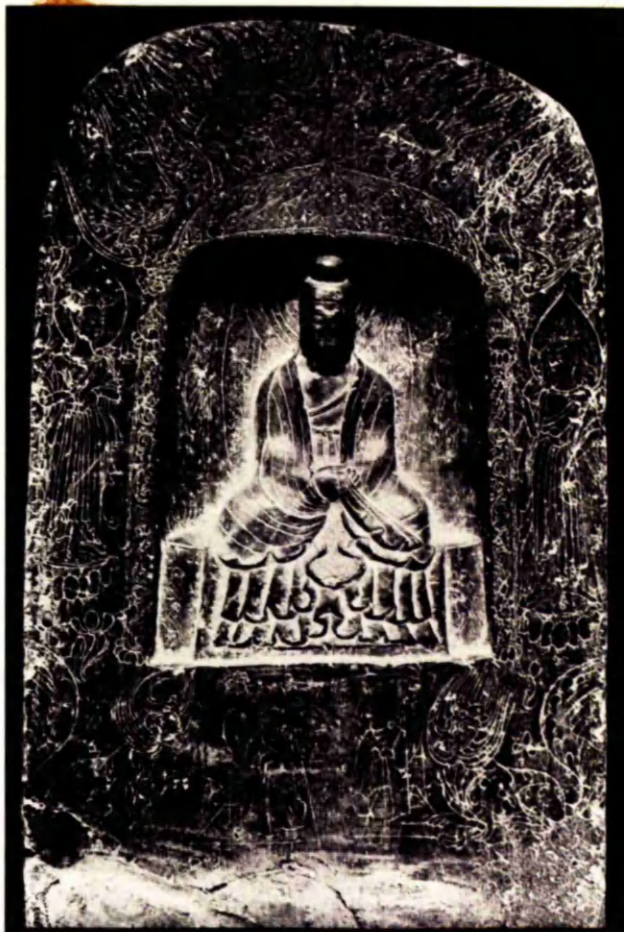
MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 38 cms.

DATE & PROVENANCE: WESTERN WEI: circa 535-540
SHANSI (Excavated at T'ai-yuan)

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 29



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STELE WITH SEATED BUDDHA, ŚĀKYAMUNI
TWO STANDING BODHISATTVAS ENGRAVED INTO
THE STELE

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: 120 cms.

DATE & PROVENANCE: EASTERN WEI: dated 534
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 12



ÖSTASIATISKA MUSEET
STOCKHOLM

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 70 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 500-510
SHANSI

BRIEF BIBLIOGRAPHY:

STOCKHOLM MUSEUM CATALOGUE (1963); page 53



PRIVATE COLLECTION
JAPAN

DESCRIPTION: TRINITY WITH SEATED BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT STANDING BODHISATTVAS

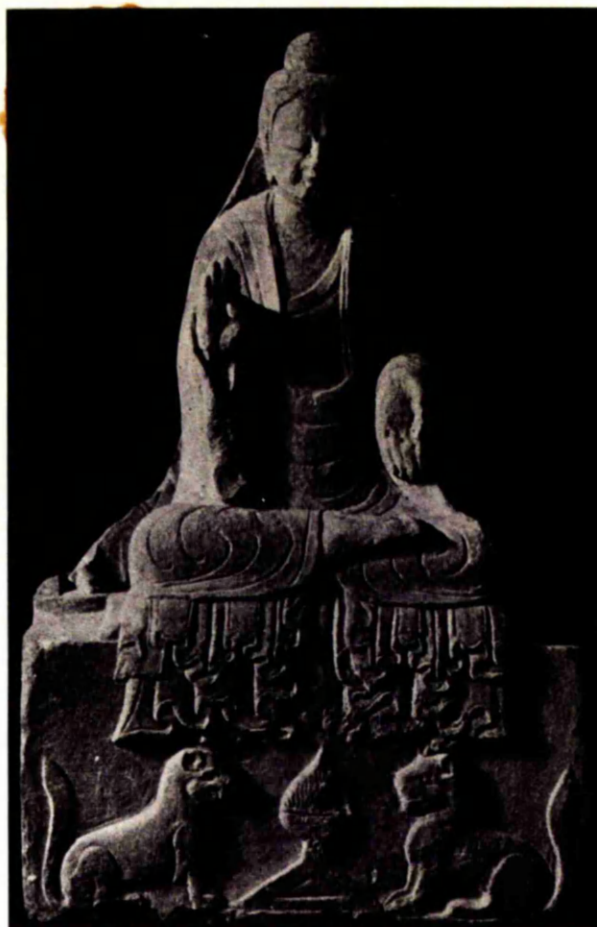
MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 48 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520-530
SHANSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 89c



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

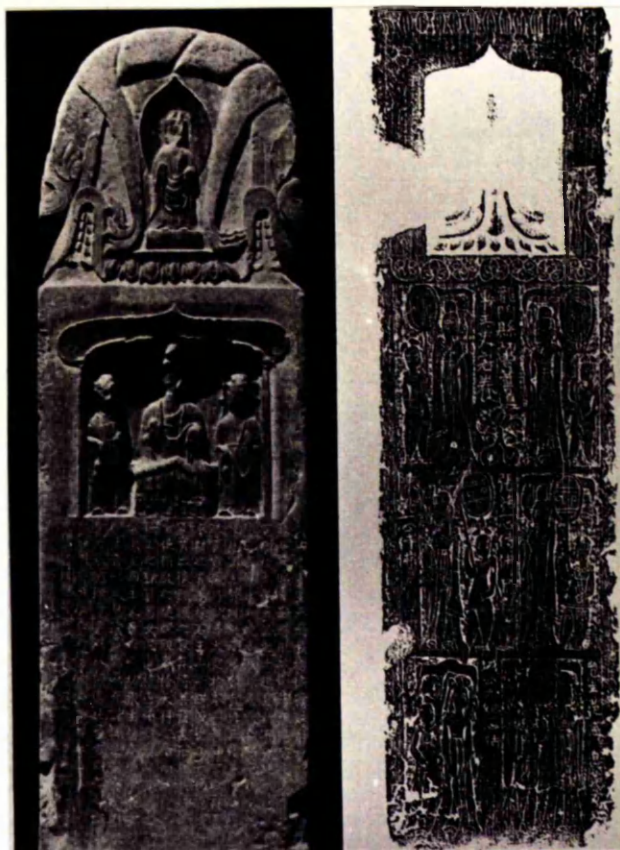
MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 41 cms.

DATE & PROVENANCE: EASTERN WEI: dated 540
SHANSI (Excavated at T'ai-yüan)

BRIEF BIBLIOGRAPHY:

AKIYAMA: plate 177
SHANSI SHIH-TIAO I-SHU: plate 13



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STELE WITH A TRINITY OF A SEATED BUDDHA
AND TWO STANDING BODHISATTVAS IN NICHE

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 118 cms.

DATE & PROVENANCE: EASTERN WEI: dated 544
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 14



METROPOLITAN MUSEUM OF ART
NEW YORK

DESCRIPTION: STELE: KNOWN AS THE TRÜBNER STELE

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: approx. 370 cms.

DATE & PROVENANCE: EASTERN WEI: dated 543
(This dating is based on the
inscription which refers to the construction
of a temple; work commencing in 533 and
ending in 543)
HONAN

BRIEF BIBLIOGRAPHY:

PRIEST: no. 23



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: STELE WITH STANDING BUDDHA FLANKED BY TWO
BODHISATTVAS, THE MONKS ĀNANDA AND KĀSYAPA
AND OTHER DEITIES

MATERIAL: RED SANDSTONE

DIMENSIONS: HEIGHT: 36 cms.

DATE & PROVENANCE: LIANG: dated 522
SZECHWAN (From the site of the
Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

AKIYAMA: plates 162 and 163
LIU & LIU: plates 1 and 2



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: STELE WITH STANDING BUDDHA AND TWO
ATTENDANT BODHISATTVAS

MATERIAL: RED SANDSTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: LIANG: circa 530
SZECHWAN (From the site of the
Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

LIU & LIU: plate 3



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI (HEADLESS),
WITH ATTENDANT BODHISATTVAS, THE MONKS
ĀNANDA AND KĀSYAPA AND OTHER DEITIES

MATERIAL: RED SANDSTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: LIANG: dated 533
SZECHWAN (From the site of the
Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

LIU & LIU: plates 4 and 5



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: STANDING BUDDHA (HEADLESS)

MATERIAL: RED SANDSTONE

DIMENSIONS: HEIGHT: 126.5 cms.

DATE & PROVENANCE: LIANG: dated 537
 SZECHWAN (From the site of the
 Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

AKIYAMA: plate 160
LIU & LIU: plate 10



METROPOLITAN MUSEUM OF ART
NEW YORK

DESCRIPTION: SEATED BODHISATTVA, MAITREYA

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: HEIGHT: 45.7 cms.

DATE & PROVENANCE: NORTHERN WEI: early 6th. century
HONAN (Reputedly from Lung-mên)

BRIEF BIBLIOGRAPHY:

PRIEST: no. 13



MUSEUM RIETBERG
ZURICH

DESCRIPTION : SEATED BODHISATTVA, MAITREYA

MATERIAL : DARK GREY LIMESTONE

DIMENSIONS : HEIGHT: 54 cms.

DATE & PROVENANCE : NORTHERN WEI: circa 510-520
HONAN (From Lung-mên)

BRIEF BIBLIOGRAPHY :

SIREN (VON DER HEYDT): no. 11



VICTORIA & ALBERT MUSEUM
LONDON

DESCRIPTION: SEATED BODHISATTVA, MAITREYA

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: HEIGHT: 26 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 510
HONAN (From Lung-mên)

BRIEF BIBLIOGRAPHY:

CAPON: fig. 1
ROWLAND (ASIA HOUSE): no. 41



CINNCINATI MUSEUM

DESCRIPTION: TRINITY WITH SEATED BUDDHA AND TWO
ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 226 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 522
HONAN

BRIEF BIBLIOGRAPHY:

C.T. LOO (NEW YORK 1941-2): no. 936
M. DAVIDSON: figs. 10-13



MUSEUM RIETBERG
ZURICH

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT BODHISATTVAS

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: HEIGHT: 208 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520
HONAN

BRIEF BIBLIOGRAPHY:

SIREN (VON DER HEYDT): no. 14



METROPOLITAN MUSEUM OF ART
NEW YORK

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT BODHISATTVAS

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: HEIGHT: 189 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520
HONAN

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 71, page 98
PRIEST: no. 7
SIREN: plates 92-94



OHARA MUSEUM OF ARTS
KURASHIKI

DESCRIPTION: TRINITY WITH STANDING BUDDHA AND ATTENDANT
BODHISATTVAS

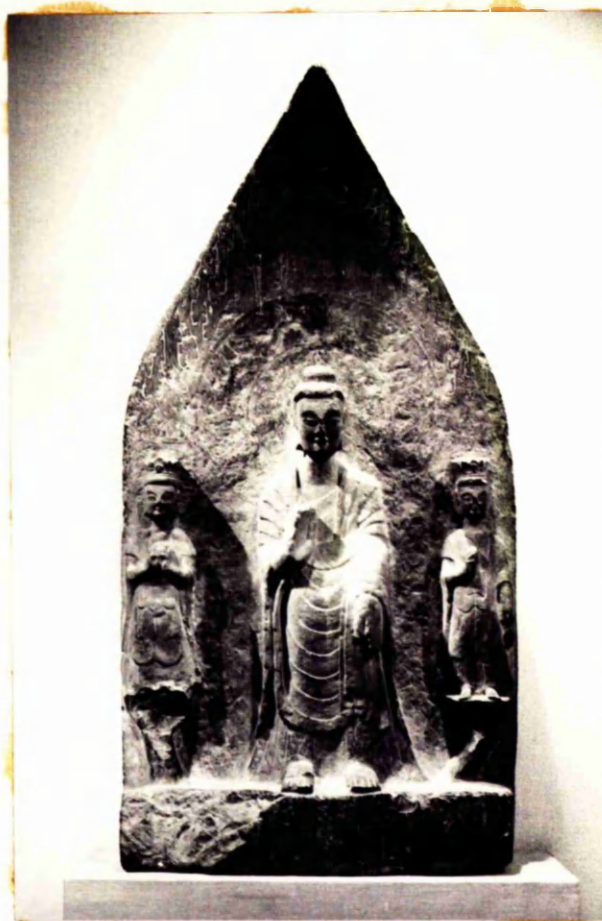
MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 236 cms.

DATE & PROVENANCE: NORTHERN WEI; circa 520
PROBABLY HONAN

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 77 and fig. 74, page 101
MIZUNO: plate 42



PRIVATE COLLECTION
PARIS
(Deposited at C.T. Loo)

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND TWO STANDING BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 142 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 525
PROBABLY HONAN

BRIEF BIBLIOGRAPHY:



FREER GALLERY OF ART
WASHINGTON

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS

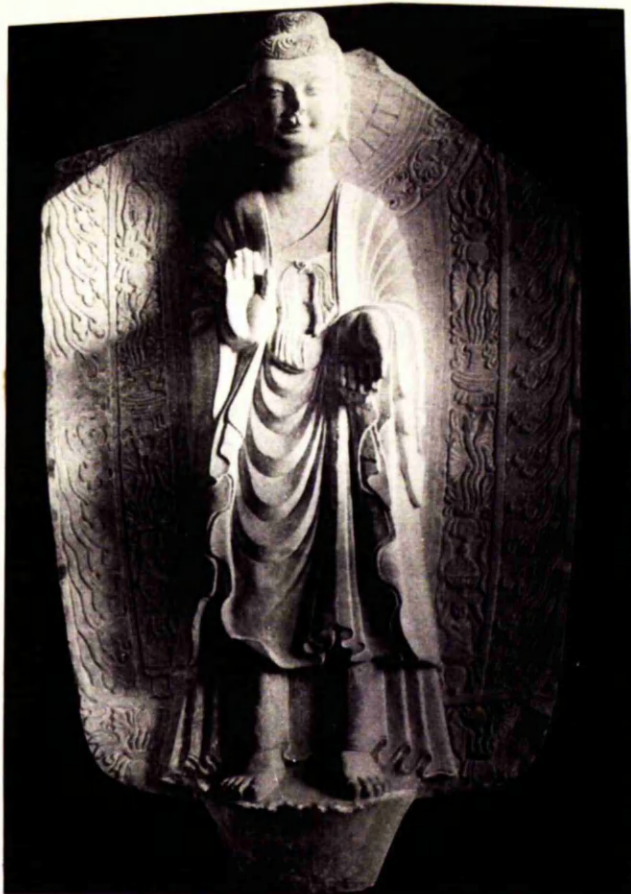
MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 96 cms.

DATE & PROVENANCE: EASTERN WEI: circa 535-540
HONAN

BRIEF BIBLIOGRAPHY:

SIREN: plate 183



UNIVERSITY MUSEUM
PHILADELPHIA

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 128 cms.

DATE & PROVENANCE: EASTERN WEI: circa 535
 HONAN

BRIEF BIBLIOGRAPHY:

SIREN: plate 184



PRIVATE COLLECTION
JAPAN

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS

MATERIAL: LIGHT COLOURED LIMESTONE

DIMENSIONS: HEIGHT: 125 cms.

DATE & PROVENANCE: EASTERN WEI: circa 535-540
HONAN (Reputedly from Hsin-hsiang
hsien)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 90⁴
MIZUNO: plates 46 and 47



MUSEUM RIETBERG
ZURICH

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: HEIGHT: 135.5 cms.

DATE & PROVENANCE: EASTERN WEI: dated 542
PROBABLY HONAN

BRIEF BIBLIOGRAPHY:

SIREN (VON DER HEYDT): no. 20



ISABELLA STEWART GARDNER MUSEUM
BOSTON

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
ATTENDANT BODHISATTVAS AND THE MONKS
ĀNANDA AND KĀSYAPA

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 134 cms.

DATE & PROVENANCE: EASTERN WEI: dated 543
HONAN

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 87, page 113
SIREN: plate 180



FROM THE FA-YU-SSU
P'U-T'O-SHAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI, AND
ATTENDANT BODHISATTVAS

MATERIAL: STONE (TYPE NOT KNOWN)

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: EASTERN WEI: circa 540
P'U-T'O-SHAN, CHEKIANG

BRIEF BIBLIOGRAPHY:

SOPER (ARTIBUS ASIAE XXIII): fig. 8
TOKIWA & SEKINO: vol. V, plate 120



VICTORIA & ALBERT MUSEUM
LONDON

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: HEIGHT: 91 cms.

DATE & PROVENANCE: EASTERN WEI: dated 544
HONAN

BRIEF BIBLIOGRAPHY:

CAPON: figs. 2 to 5
MATSUBARA: fig. 79, page 105
SIREN: plate 180



MUSEUM OF FINE ARTS
BOSTON

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 178 cms.

DATE & PROVENANCE: EASTERN WEI: circa 540-545
PROBABLY SHANTUNG

BRIEF BIBLIOGRAPHY:

SIREN: plate 162



MUSEUM RIETBERG
ZURICH

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 102 cms.

DATE & PROVENANCE: EASTERN WEI: circa 540

BRIEF BIBLIOGRAPHY:

SIREN: plate 164
SIREN (VON DER HEYDT): no. 23



MUSEUM OF FINE ARTS
BOSTON

DESCRIPTION: TRINITY WITH THREE STANDING BODHISATTVAS

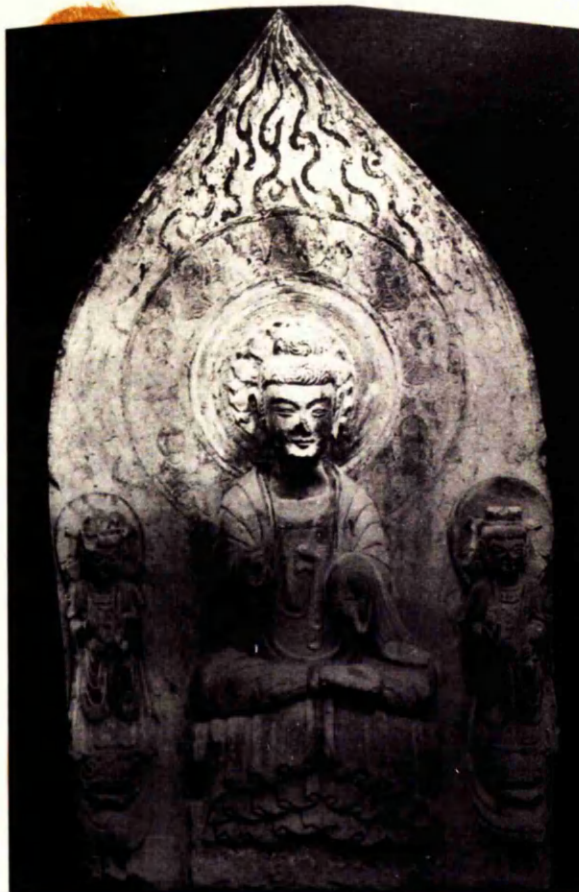
MATERIAL: YELLOW SPOTTED LIMESTONE

DIMENSIONS: HEIGHT: 42 cms.

DATE & PROVENANCE: EASTERN WEI: dated 543

BRIEF BIBLIOGRAPHY:

SIREN: plate 175b



RHODE ISLAND SCHOOL OF DESIGN
PROVIDENCE, U.S.A.

DESCRIPTION: TRINITY WITH SEATED BUDDHA AND TWO
STANDING BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 111 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 530-535
PROBABLY HONAN

BRIEF BIBLIOGRAPHY:

SIREN: plate 137



SHIRAKAWA COLLECTION
JAPAN

DESCRIPTION: TRINITY WITH SEATED BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS. ON THE
REVERSE THE BUDDHAS ŚĀKYAMUNI AND
PRABHŪTARATNA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 54.5 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520-530
FROM HSI-AN IN SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plates 69 and 70
MIZUNO: plates 44 and 45
SIREN: plates 133 and 134



MUSEUM RIETBERG
ZURICH

DESCRIPTION: PART OF A STELE WITH A SEATED BUDDHA,
ŚĀKYAMUNI, ATTENDANT BODHISATTVAS, THE
MONKS ĀNANDA AND KĀSYAPA AND GUARDIAN
DEITIES

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: HEIGHT: 102.5 cms.

DATE & PROVENANCE: EASTERN WEI: dated 536
HONAN

BRIEF BIBLIOGRAPHY:

BALÁZS: pages 15 to 19
FONTEIN & HEMPEL: plate 99
SIREN (VON DER HEYDT): no. 22



FREER GALLERY OF ART
WASHINGTON

DESCRIPTION: FRAGMENT OF A TRINITY WITH SEATED BUDDHA
AND A SINGLE STANDING BODHISATTVA

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 35 cms.

DATE & PROVENANCE: EASTERN WEI: circa 540

BRIEF BIBLIOGRAPHY:

SIREN: plate 141b



PRIVATE COLLECTION
JAPAN

DESCRIPTION: TRINITY WITH SEATED BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 61 cms.

DATE & PROVENANCE: EASTERN WEI: circa 540
PROBABLY SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 91a



PRIVATE COLLECTION
JAPAN

DESCRIPTION: TRINITY WITH SEATED BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS

MATERIAL: YELLOW SPOTTED LIMESTONE

DIMENSIONS: HEIGHT: 52 cms.

DATE & PROVENANCE: WESTERN WEI: circa 540-550
SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 101a
SIREN: plate 173a



MUSEUM OF FINE ARTS
BOSTON

DESCRIPTION: SEATED BODHISATTVA, MAITREYA

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 196.5 cms.

DATE & PROVENANCE: EASTERN WEI: circa 535-540
HONAN (From the Pai-ma-ssu, Loyang)

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 70, page 97
MIZUNO: plate 50
SICKMAN & SOPER: plate 34b
TOKIWA & SEKINO: vol. 1, plate 1



DESCRIPTION: TRINITY WITH SEATED BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: 22.5 cms.

DATE & PROVENANCE: EASTERN WEI: dated 535
POSSIBLY SHENSI

BRIEF BIBLIOGRAPHY:

SIREN: plate 174b



PRIVATE COLLECTION
JAPAN

DESCRIPTION: TRINITY WITH SEATED BUDDHA, ŚĀKYAMUNI,
AND ATTENDANT BODHISATTVAS

MATERIAL: YELLOW SPOTTED LIMESTONE

DIMENSIONS: HEIGHT: 41 cms.

DATE & PROVENANCE: NORTHERN CHOU: circa 570
SHENSI (From the Ts'ao-t'ang-ssu,
Hsi-an)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 101b



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STELE

MATERIAL: STONE (TYPE NOT KNOWN)

DIMENSIONS: HEIGHT: 118 cms.

DATE & PROVENANCE: WESTERN WEI: circa 550
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plates 16 and 17



M.H. DE YOUNG MEMORIAL MUSEUM
SAN FRANCISCO

DESCRIPTION: STELE

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 171 cms.

DATE & PROVENANCE: WESTERN WEI: dated 549
SHENSI

BRIEF BIBLIOGRAPHY:

FORTEIN & HEMPEL: plate 104



WILLIAM ROCKHILL NELSON GALLERY
KANSAS CITY

DESCRIPTION: STELE

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: 249 cms.

DATE & PROVENANCE: WESTERN WEI: circa 535-540.
PROBABLY SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 90 (page 116), fig. 92
(page 118)
MIZUNO: plates 52 and 53
SICKMAN & SOPER: plate 38a



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION : SEATED BUDDHA (HEADLESS)

MATERIAL : RED SANDSTONE

DIMENSIONS : NOT KNOWN

DATE & PROVENANCE : LIANG: circa 540-550
SZECHWAN (From the site of the
Wan-fo-ssu)

BRIEF BIBLIOGRAPHY :

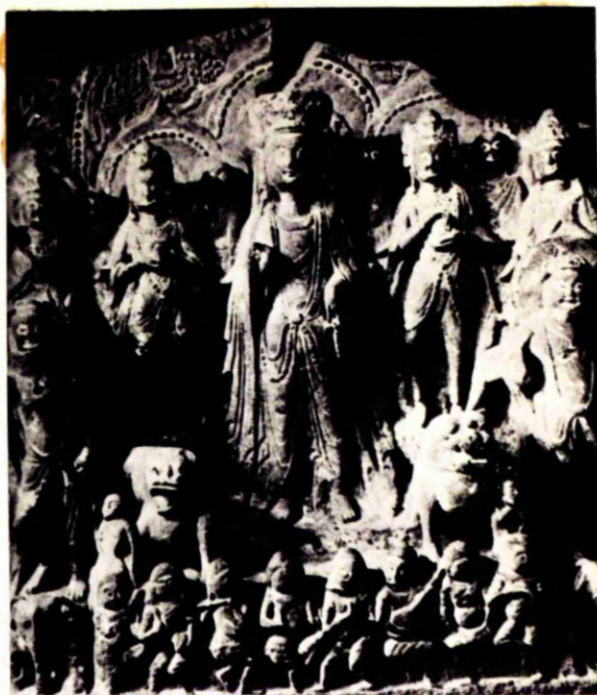
AKIYAMA: plate 161
LIU & LIU: plate 13



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

- DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI, WITH FOUR
ATTENDANT BODHISATTVAS AND THE MONKS
ĀNANDA AND KĀSYAPA
- MATERIAL: RED SANDSTONE
- DIMENSIONS: NOT KNOWN
- DATE & PROVENANCE: LIANG: circa 540-550
SZECHWAN (From the site of the
Wan-fo-ssu)
- BRIEF BIBLIOGRAPHY:

LIU & LIU: plate 7



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: STANDING AVALOKITESVARA WITH ATTENDANT
BODHISATTVAS, MONKS AND DEITIES

MATERIAL: RED SANDSTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: LIANG: dated 548
SZECHWAN (From the site of the
Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

AKIYAMA: plates 164 and 165
LIU & LIU: plate 6



DESCRIPTION: FRAGMENT OF A TRINITY WITH A STANDING
BUDDHA AND ONE REMAINING BODHISATTVA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 45 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 519
HOPEI (From the site of the
Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 1



DESCRIPTION: FRAGMENT OF A SEATED BUDDHA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 22.3 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 520
 HOPEI (From the site of the
 Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 2



DESCRIPTION: SEATED BUDDHA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 27.6 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 522
HOPEI (From the site of the
Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 3



DESCRIPTION: FRAGMENT OF A SEATED BUDDHA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 90 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 519
 HOPEI (From the site of the
 Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 4



DESCRIPTION: STANDING BODHISATTVA, IDENTIFIED IN
THE INSCRIPTION AS KUAN-YIN

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 29.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 529
HOPEI (From the site of the
Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 7



DESCRIPTION: STANDING BUDDHA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 64.5 cms.

DATE & PROVENANCE: EASTERN WEI: dated 536
 HOPEI (From the site of the
 Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 13



DESCRIPTION: STANDING BUDDHA, IDENTIFIED IN THE
 INSCRIPTION AS MAITREYA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 44.5 cms.

DATE & PROVENANCE: EASTERN WEI: dated 541
 HOPEI (From the site of the
 Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

AKIYAMA: plate 192
YANG PO-TA: fig. 9



DESCRIPTION: SEATED BUDDHA, IDENTIFIED IN THE
INSCRIPTION AS ŚĀKYAMUNI

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 49.5 cms.

DATE & PROVENANCE: EASTERN WEI: dated 537
HOPEI (From the site of the
Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 10



DESCRIPTION: STANDING BODHISATTVA, IDENTIFIED IN THE
INSCRIPTION AS KUAN-YIN

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 34.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 533
HOPEI (From the site of the
Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 8



DESCRIPTION: STANDING BODHISATTVA. IDENTIFIED IN THE
INSCRIPTION AS KUAN-YIN

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 47.5 cms.

DATE & PROVENANCE: EASTERN WEI: dated 543
HOPEI (From the site of the
Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 17



DESCRIPTION: STANDING BODHISATTVA, KUAN-YIN

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 35 cms.

DATE & PROVENANCE: EASTERN WEI: dated 544
 HOPEI (From the site of the
 Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 19



DESCRIPTION: STANDING BODHISATTVA. IDENTIFIED IN THE
INSCRIPTION AS KUAN-YIN

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 38 cms.

DATE & PROVENANCE: EASTERN WEI: dated 549
HOPEI (From the site of the
Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig; 18



DESCRIPTION: MEDITATING BODHISATTVA

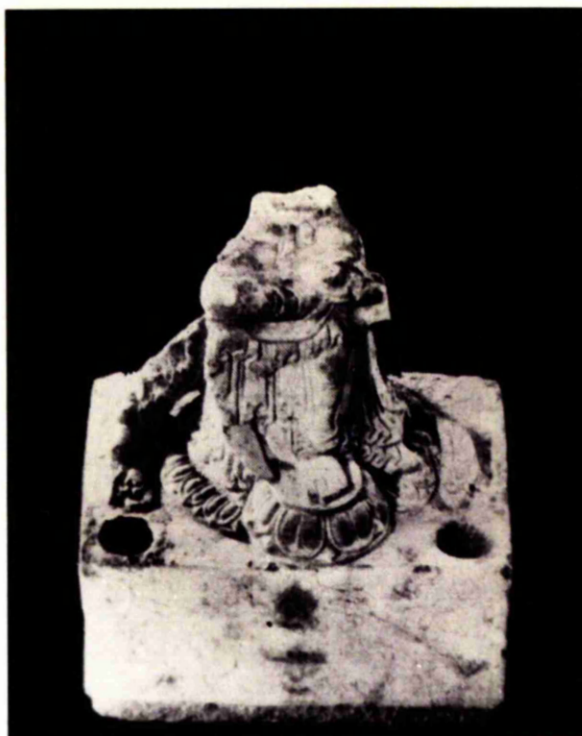
MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 59.5 cms.

DATE & PROVENANCE: EASTERN WEI: dated 540
HOPEI (From the site of the
Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

AKIYAMA: plate 191
YANG PO-TA: fig. 22



DESCRIPTION: FRAGMENT OF A MEDITATING BODHISATTVA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 31.7 cms.

DATE & PROVENANCE: EASTERN WEI: dated 543
 HOPEI (From the site of the
 Hsiu-te-ssu, Ch'ü-yang)

BRIEF BIBLIOGRAPHY:

YANG PO-TA: fig. 23



SHODŌ MUSEUM
TOKYO

DESCRIPTION: MEDITATING BODHISATTVA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 54.4 cms.

DATE & PROVENANCE: EASTERN WEI: dated 544
HOPEI

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store): no.35
MIZUNO: plate 51



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: RED SANDSTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: LIANG: dated 529
SZECHWAN (From the site of the
Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

AKIYAMA: plate 159A
LIU & LIU: plate 8



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: STANDING BUDDHA (HEADLESS)

MATERIAL: RED SANDSTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: LIANG: circa 530
 SZECHWAN (From the site of the
 Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

LIU & LIU: plate 11



SUMITOMO MUSEUM OF CHINESE ANTIQUITIES
KYOTO

DESCRIPTION: STANDING BUDDHA, MAITREYA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 40.2 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 498

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 47
MIZUNO: plates 10, 112 and 113
SUMITOMO (CATALOGUE 1934): no. 225



CINCINNATI ART MUSEUM

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 22.9 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 528, but
probably circa 500

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plates 7a and 7b



PRIVATE COLLECTION
U.S.A.

DESCRIPTION: SEATED BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 15 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 500-520

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plate 63



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: SEATED BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 29.8 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 501

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 17, page 13
SOPER (AURITI): no. 9



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

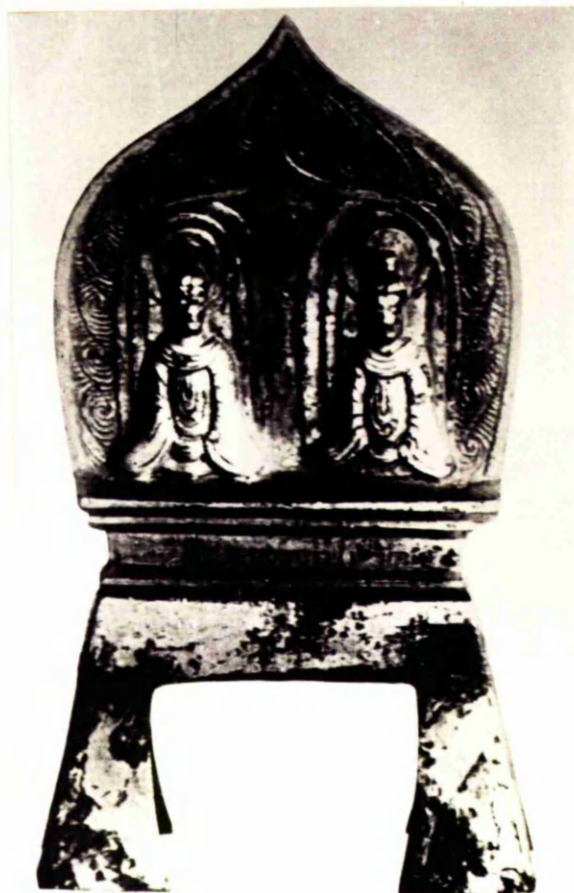
MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 8.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 503

BRIEF BIBLIOGRAPHY:

SOPER (AURITI): no. 8



PRIVATE COLLECTION
JAPAN

DESCRIPTION: PAIR OF SEATED BUDDHAS, ŚĀKYAMUNI
AND PRABHŪTARATNA

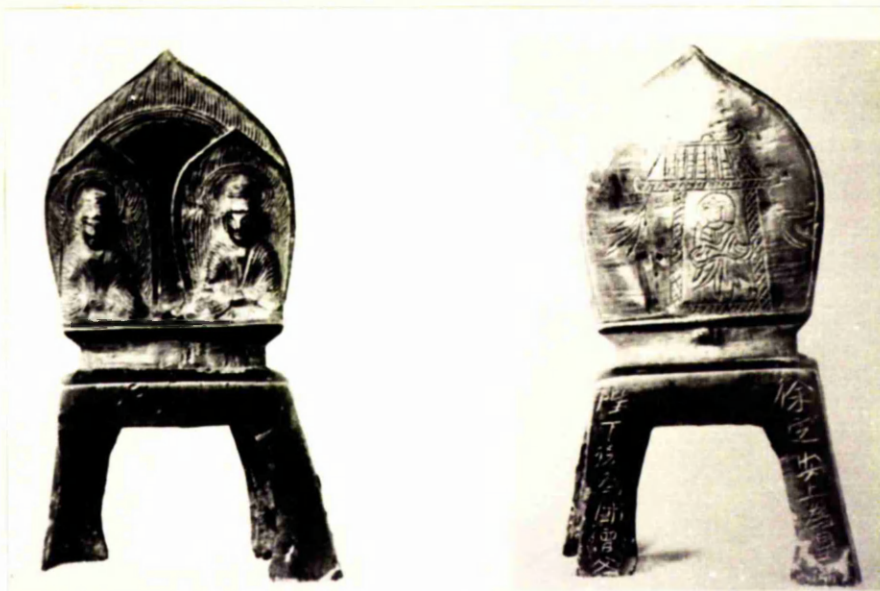
MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 15.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 527

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 86a



PRIVATE COLLECTION
JAPAN

DESCRIPTION: PAIR OF SEATED BUDDHAS, ŚĀKYAMUNI
AND PRABHŪTARATNA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 17.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 525-527

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 79



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, PADMĀPANI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 25 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 498

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store); no.16
MATSUBARA: plates 45 and 46
MIZUNO: plate 111



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: STANDING BODHISATTVA, PADMĀPANI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 15.8 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 503
POSSIBLY SHANTUNG (Reference in the
inscription to An-yen (?) hsien, in
present north central Shantung)

BRIEF BIBLIOGRAPHY:

SOPER (AURITI): no. 10



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: STANDING BODHISATTVA, PADMAPĀṆI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 27.4 cms.

DATE & PROVENANCE: NORTHERN WEI, dated 509 (?)

BRIEF BIBLIOGRAPHY:

SOPER (AURITI): no.11



METROPOLITAN MUSEUM OF ART
NEW YORK

DESCRIPTION: ALTARPIECE WITH STANDING BUDDHA, ŚĀKYAMUNI,
FLANKED BY TWO BODHISATTVAS WITH OTHER
DEITIES IN THE SUPPORTING FRAMEWORK

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 76.8 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 524

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 40, page 44
MIZUNO: plate 118
PRIEST: no. 18
SIREN: plates 154 and 155



METROPOLITAN MUSEUM OF ART
NEW YORK

DESCRIPTION: ALTARPIECE WITH STANDING BUDDHA, ŚĀKYAMUNI,
FLANKED BY TWO BODHISATTVAS AND THE MONKS
ĀNANDA AND KĀSYAPA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 59 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520-530

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 41, page 45
MIZUNO: plate 119
PRIEST: no. 19
SIREN: plates 156 and 157



FREER GALLERY OF ART
WASHINGTON

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 35.9 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 525-530

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plate 22



FREER GALLERY OF ART
WASHINGTON

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 63.9 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 525-530

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plate 21



FUJII YURINKAN MUSEUM
KYOTO

DESCRIPTION: TRINITY WITH STANDING BUDDHA, ŚĀKYAMUNI,
AND TWO ATTENDANT BODHISATTVAS (DETAIL
OF BUDDHA)

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT OF FIGURE: 26 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 522

BRIEF BIBLIOGRAPHY:

MIZUNO: plates 116 and 117
SUGIMURA: plates 44 and 45 (sculpture section)



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 19.6 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520-530

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store); no.20
MATSUBARA: plate 72
MIZUNO: plate 110b



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 15.7 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 531

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 81c



UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
PHILADELPHIA

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 61 cms.

DATE & PROVENANCE: EASTERN WEI: dated 536

BRIEF BIBLIOGRAPHY:

MATSUBARA: fig. 82, page 108
MIZUNO: plate 121
ROWLAND (ASIA HOUSE): no. 40



TOLEDO MUSEUM OF ART
U.S.A.

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 38.4 cms.

DATE & PROVENANCE: EASTERN WEI: circa 535-540
(Dated by inscription to 571)

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plate 23



HART COLLECTION
NEW YORK

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 18.1 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 513

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 67a
MUNSTERBERG: plates 42a and 42b



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 27.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 521
HOPEI (Reference in the inscription
to P'u-wu hsien in present Hopei)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 76



METROPOLITAN MUSEUM OF ART
NEW YORK

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 24 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 520

BRIEF BIBLIOGRAPHY:

PRIEST: no. 20



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 30 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 513

BRIEF BIBLIOGRAPHY:

SOPER (AURITI): no. 12
YAMANAKA (TOKYO 1934): fig. 301



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 20 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 519

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 74



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 13.7 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 514

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 67b



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 19.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 516
HOPEI (Reference to P'u-wu hsien
in the inscription)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 67c



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: TRINITY WITH STANDING BODHISATTVA,
KUAN YIN, AND TWO MONKS

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 24.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 524

BRIEF BIBLIOGRAPHY:

SOPER (AURITI): no. 13



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

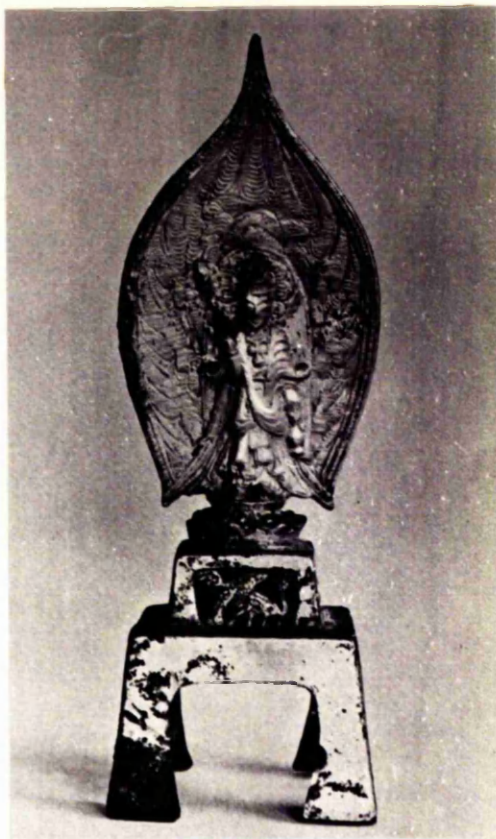
MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 1 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 532
 HOPEI (Reference in the inscription
 to Nan-ho hsien in present Hopei)

BRIEF BIBLIOGRAPHY:

SOPER (AURITI): no. 14



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 16.7 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 521

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 75



VICTORIA & ALBERT MUSEUM
LONDON

DESCRIPTION: STANDING BODHISATTVA, PADMAPĀNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 20.3 cms.

DATE & PROVENANCE: EASTERN WEI: dated 534
HONAN (Reference in the inscription
to Yü-hsien in present Honan)

BRIEF BIBLIOGRAPHY:

YETTS (EUMORFOPOULOS): plate 1 and pages
39 to 42



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, PADMAPĀNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 17.9 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 530

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 85a



MUSÉE GUIMET
PARIS

DESCRIPTION: PAIR OF SEATED BUDDHAS, ŚĀKYAMUNI
AND PRABHŪTARATNA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 27 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 518

BRIEF BIBLIOGRAPHY:

Fontein & Hempel: colour plate XVI
Matsubara: fig. 59, page 70
Mizuno: plate 120
Munsterberg: plate 34



FUJITA ART MUSEUM
OSAKA

DESCRIPTION: THE BODHISATTVA, MAITREYA, SEATED UPON
A MYTHICAL ONE-LEGGED BIRD

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 45 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 518
HOPEI (Reference in the inscription
to Shang-ch'ü-yang (hsien) in present
Hopei)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 73
MIZUNO: plates 114 and 115



PRIVATE COLLECTION
JAPAN

DESCRIPTION: MEDITATING BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 7.8 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 530-535

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 88d
MIZUNO: plate 99c



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BUDDHA, MAITREYA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 16.4 cms.

DATE & PROVENANCE: EASTERN WEI: dated 539

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 92a



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: STANDING BUDDHA, MAITREYA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 18.3 cms.

DATE & PROVENANCE: EASTERN WEI: dated 541

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 92c
SOPER (AURITI): no. 15



DESCRIPTION: SEATED BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 17 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 524

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 81a



PRIVATE COLLECTION
U.S.A.

DESCRIPTION: SEATED BUDDHA

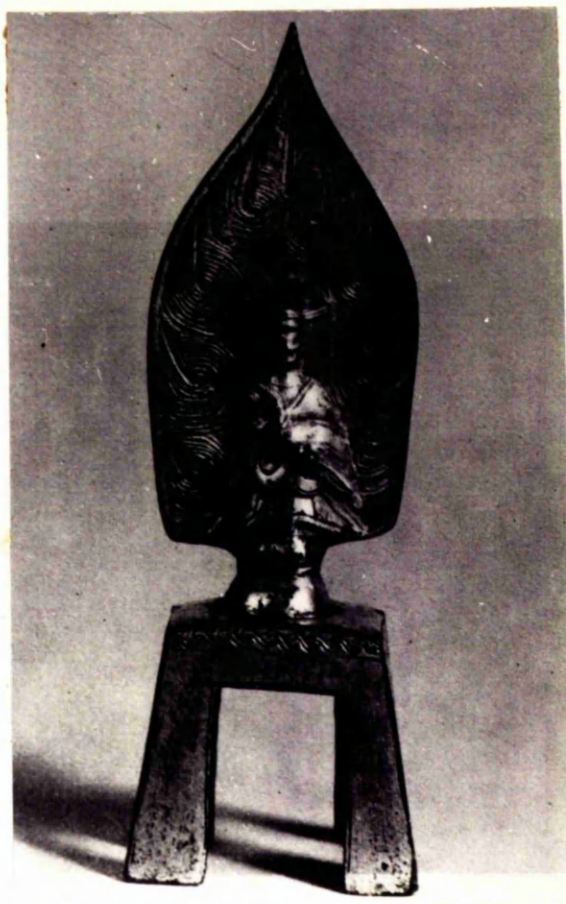
MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 10 cms.

DATE & PROVENANCE: EASTERN WEI: circa 540

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plate 62



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 15.8 cms.

DATE & PROVENANCE: EASTERN WEI: dated 542

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 85b



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: STANDING BODHISATTVA, PADMAPĀNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 22 cms.

DATE & PROVENANCE: EASTERN WEI: dated 543

BRIEF BIBLIOGRAPHY:

SOPER (AURITI): no. 16



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 14.5 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 530

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 80c



MUSÉE GUIMET
PARIS

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT:

DATE & PROVENANCE: NORTHERN WEI: circa 530

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plate 43



CITY ART MUSEUM
ST. LOUIS

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 14.8 cms.

DATE & PROVENANCE: LATE NORTHERN WEI OR EARLY EASTERN
WEI: circa 530-540

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plate 44



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BODHISATTVA, MAITREYA

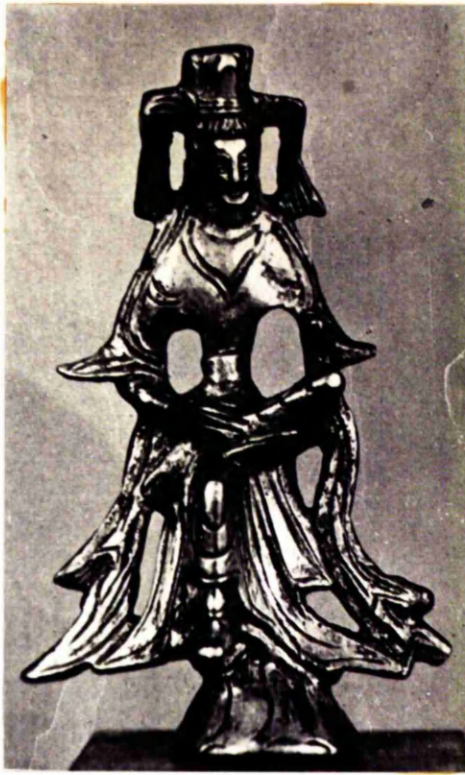
MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 18 cms.

DATE & PROVENANCE: NORTHERN WEI: dated 528

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 80a



PRIVATE COLLECTION
JAPAN

DESCRIPTION: MEDITATING BODHISATTVA

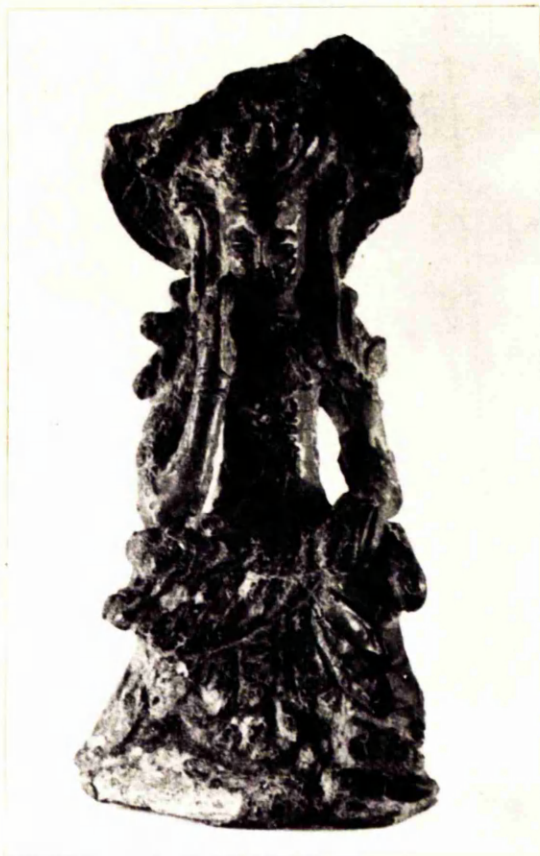
MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 7.6 cms.

DATE & PROVENANCE: NORTHERN WEI: circa 525-535

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 80b
MIZUNO: plate 99b



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: MEDITATING BODHISATTVA

MATERIAL: BRONZE

DIMENSIONS: HEIGHT: 7.9 cms.

DATE & PROVENANCE: EASTERN WEI: circa 540-545

BRIEF BIBLIOGRAPHY:

SOPER (AURITI): no. 17



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 90 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 550-560
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 25



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: 78.8 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 560

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 121b
SIREN: plate 238b



TOKYO NATIONAL MUSEUM

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 339.5 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 552
SHANSI (Reference in the inscription
Ch'ang-tzu hsien in present Shansi)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 105
MIZUNO: plate 60



FUJII YURINKAN MUSEUM
KYOTO

DESCRIPTION: STANDING BODHISATTVA TRINITY

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 227 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 564
PROBABLY SHANSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 122a
MIZUNO: plate 59



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STELE WITH STANDING BODHISATTVA, THE MONKS
ĀNANDA AND KĀSYAPA AND TWO ATTENDANT
BODHISATTVAS

MATERIAL: STONE (TYPE NOT KNOWN)

DIMENSIONS: HEIGHT: 60 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 560-570
SHANSI (Excavated at T'ai-yuan)

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 26



DESCRIPTION: STANDING BODHISATTV, KUAN YIN

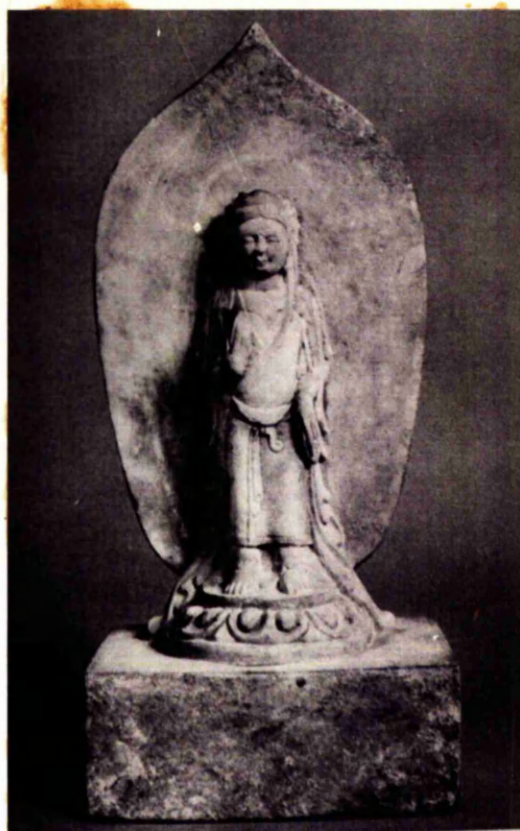
MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 45 cms.

DATE & PROVENANCE: EASTERN WEI: dated 545
HOPEI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 98b
OSAKA CITY MUSEUM (1953): plate 27



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 30.6 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 550-560
HOPEI

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store): no.37
MATSUBARA: plate 118c
MIZUNO: plate 62b



MUSEUM RIETBERG
ZURICH

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GREY SANDSTONE

DIMENSIONS: HEIGHT: 175 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 560
 SHANSI

BRIEF BIBLIOGRAPHY:

SIREN (VON DER HEYDT): no. 27



BRITISH MUSEUM
LONDON

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 167 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 570

BRIEF BIBLIOGRAPHY:



SHODŌ MUSEUM
TOKYO

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: YELLOW SPOTTED LIMESTONE

DIMENSIONS: HEIGHT: 44.3 cms.

DATE & PROVENANCE: NORTHERN CHOU, dated 566
SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 128b
MIZUNO: plate 66a



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: YELLOW SPOTTED LIMESTONE

DIMENSIONS: HEIGHT: 39.2 cms.

DATE & PROVENANCE: NORTHERN CHOU, circa 560-570
 SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 128a
MIZUNO: plate 67a



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA TRINITY

MATERIAL: YELLOW SPOTTED LIMESTONE

DIMENSIONS: HEIGHT: 24.5 cms.

DATE & PROVENANCE: NORTHERN CHOU, circa 560
SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 127a
OSAKA CITY MUSEUM (1953): plate 33



MUSEUM RIETBERG
ZURICH

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 102 cms.

DATE & PROVENANCE: NORTHERN CHOU, circa 570-580
 PROBABLY SHENSI

BRIEF BIBLIOGRAPHY:

SIREN (VON DER HEYDT): no. 24



UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
PHILADELPHIA

DESCRIPTION: PAIR OF STANDING BODHISATTVAS WITH
A MONK

MATERIAL: LIMESTONE

DIMENSIONS: SLIGHTLY OVER LIFE-SIZE

DATE & PROVENANCE: NORTHERN CH'I, circa 570-577
HONAN (Reputedly from the southern
Hsiang-t'ang-shan cave temples)

BRIEF BIBLIOGRAPHY:

FONTEIN & HEMPEL: plate 106
SICKMAN & SOPER: plate 43



MUSEUM OF FINE ARTS
BOSTON

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: 241 cms.

DATE & PROVENANCE: NORTHERN CHOU, circa 580
 SHENSI (From Ch'ang-an)

BRIEF BIBLIOGRAPHY:

ASHTON: plate 28
FONTEIN & HEMPEL: plate 103
SICKMAN & SOPER: plate 47



FREER GALLERY OF ART
WASHINGTON

DESCRIPTION: MEDITATING BODHISATTVA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 33 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 560
HOPEI

BRIEF BIBLIOGRAPHY:

ASHTON: plate 20
MIZUNO: plate 65



PRIVATE COLLECTION
JAPAN

DESCRIPTION: MEDITATING BODHISATTVA

MATERIAL: YELLOW SPOTTED LIMESTONE

DIMENSIONS: HEIGHT: 48.2 cms.

DATE & PROVENANCE: NORTHERN CHOU, circa 570
SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 133
MIZUNO: plate 64



UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
PHILADELPHIA

DESCRIPTION: STELE

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: 99 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated by a Ming inscription to 551

BRIEF BIBLIOGRAPHY:

MIZUNO: plates 56 and 57



MUSEUM RIETBERG
ZURICH

DESCRIPTION: STELE, THE CENTRAL FIGURE A SEATED
ŚĀKYAMUNI WITH THE MONKS ĀNANDA AND
KĀSYAPA AND ATTENDANT BODHISATTVAS

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: 150 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 557
PROBABLY HONAN

BRIEF BIBLIOGRAPHY:

BALÁZS: pages 19 to 24
SIREN (VON DER HEYDT): no. 21



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STELE

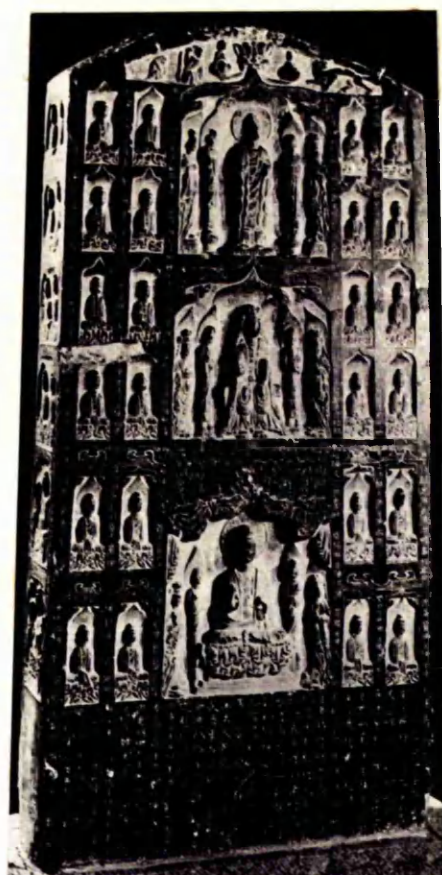
MATERIAL: STONE (TYPE NOT KNOWN)

DIMENSIONS: HEIGHT: 125 cms.

DATE & PROVENANCE: NORHTERN CHOU, dated 562
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plates 18 and 19



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STELE

MATERIAL: STONE (TYPE NOT KNOWN)

DIMENSIONS: HEIGHT: 120 cms.

DATE & PROVENANCE: NORTHERN CHOU, dated 562
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plates 20 and 21



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STELE WITH SEATED BUDDHA, THE MONKS
ĀNANDA AND KĀSYAPA AND ATTENDANT
BODHISATTVAS

MATERIAL: STONE (TYPE NOT KNOWN)

DIMENSIONS: HEIGHT: 46 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 570
SHANSI (Excavated at T'ai-yuan)

BRIEF BIBLIOGRAPHY:

AKIYAMA: plate 182
SHANSI SHIH-TIAO I-SHU: plate 33



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 40 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 570
SHANSI (Excavated at T'ai-yuan)

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 34



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: SEATED BUDDHA, HEADLESS

MATERIAL: RED SANDSTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN CHOU, circa 56-570
SZECHWAN (From the site of the
Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

LIU & LIU: no. 15



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: FRAGMENT OF A GROUP COMPRISING A SEATED
ŚĀKYAMUNI, ATTENDANT BODHISATTVAS AND
MONKS

MATERIAL: RED SANDSTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN CHOU, circa 570
SZECHWAN (From the site of the
Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

LIU & LIU: no. 16



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STELE WITH SEATED BUDDHA, ŚĀKYAMUNI,
THE MONKS ĀNANDA AND KĀŚYAPA AND
ATTENDANT BODHISATTVAS

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 46 cms.

DATE & PROVENANCE: NORTHERN CH'Ī, circa 550-565
HOPEI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 114
MIZUNO: plate 63



CLEVELAND MUSEUM OF ART

DESCRIPTION: STELE WITH SEATED BUDDHA, THE MONKS
ĀNANDA AND KĀSYAPA AND ATTENDANT
BODHISATTVAS

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 86.4 cms.

DATE & PROVENANCE: NORHTERN CH'I, circa 570
HOPEI

BRIEF BIBLIOGRAPHY:

ASHTON: plate 19
DAVIDSON (LOTUS SUTRA): plates 18 and 19
MATSUBARA: fig. 114, page 135



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 330 cms.

DATE & PROVENANCE: WESTERN WEI: dated 548
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 15



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 332 cms.

DATE & PROVENANCE: NORTHERN CHOU, circa 580
 SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 24



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 153 cms.

DATE & PROVENANCE: NORTHERN CH'I
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 31



MUSEUM RIETBERG
ZURICH

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 195 cms.

DATE & PROVENANCE: NORTHERN CH'I
 SHANSI

BRIEF BIBLIOGRAPHY:

SIREN (VON DER HEYDT): no. 25



DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 147.7 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 576
SHANSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 122b
SIREN: plate 230



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 167 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 570-575
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 11



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 141 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 570-575
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 32



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI, WITH
ATTENDANT BODHISATTVAS

MATERIAL: SANDSTONE

DIMENSIONS: HEIGHT: 52 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 570
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 30



MUSÉE GUIMET
PARIS

DESCRIPTION: SEATED BUDDHA WITH ATTENDANT BODHISATTVAS

MATERIAL: YELLOW SPOTTED LIMESTONE

DIMENSIONS: HEIGHT: 39 cms.

DATE & PROVENANCE: NORTHERN CHOU, dated 573
SHENSI

BRIEF BIBLIOGRAPHY:

SIREN: plate 276b



TOKYO NATIONAL MUSEUM

DESCRIPTION: SEATED BUDDHA

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: 40.9 cms.

DATE & PROVENANCE: NORTHERN CHOU, circa 570
PROBABLY SHENSI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 121a



VICTORIA & ALBERT MUSEUM
LONDON

DESCRIPTION: SEATED BUDDHA WITH ATTENDANT BODHISATTVAS

MATERIAL: YELLOW SPOTTED LIMESTONE

DIMENSIONS: HEIGHT: 27.3 cms.

DATE & PROVENANCE: WESTERN WEI, circa 550
PROBABLY SHENSI

BRIEF BIBLIOGRAPHY:

YETTS (EUMORFOPOULOS COLLECTION): page 52
and plates XVIII and XIX



FREER GALLERY OF ART
WASHINGTON

DESCRIPTION: SEATED BUDDHA WITH ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 33 cms.

DATE & PROVENANCE: WESTERN WEI, circa 550
PROBABLY SHENSI

BRIEF BIBLIOGRAPHY:

SIREN: plate 174a



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: STANDING BUDDHA, AMITĀBHA

MATERIAL: RED SANDSTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN CHOU, dated to the
Pao-ting period: 562-565
SZECHWAN (From the site of the
Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

LIU & LIU: no. 9



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: STANDING BUDDHA (HEADLESS)

MATERIAL: RED SANDSTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN CHOU, circa 570
SZECHWAN (From the site of
the Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

LIU & LIU: no. 12



HSIANG T'ANG SHAN TEMPLES
WU-AN HSIEN

DESCRIPTION: SEATED BUDDHA

MATERIAL: DARK GREY LIMESTONE

DIMENSIONS: NOT KNOWN

DATE & PROVENANCE: NORTHERN CH'I
HONAN/HOPEI BORDER (Main seated
Buddha on the west side of the
central pillar of Cave IV,
northern Hsiang T'ang shan caves)

BRIEF BIBLIOGRAPHY:

MIZUNO & NAGAIRO (H.T.S): plate LVI
SICKMAN & SOPER: plate 39b
TOKIWA & SEKINO: plate 90 (vol. III)



WILLIAM ROCKHILL NELSON GALLERY
KANSAS CITY

DESCRIPTION: STELE WITH LARGE STANDING BUDDHA AND
ATTENDANT BODHISATTVAS

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT: 233 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 569
FROM CHANG-TZU HSIEN, SHANSI

BRIEF BIBLIOGRAPHY:

SICKMAN & SOPER: plate 39a



SZECHWAN PROVINCIAL MUSEUM
CHENG TU

DESCRIPTION: FRAGMENT OF A SEATED BODHISATTVA

MATERIAL: RED SANDSTONE

DIMENSIONS: HEIGHT: 110 cms.

DATE & PROVENANCE: NORTHERN CHOU, dated 567
SZECHWAN (From the site of the
Wan-fo-ssu)

BRIEF BIBLIOGRAPHY:

AKIYAMA: plate 166
LIU & LIU: no. 17



ROYAL ONTARIO MUSEUM
TORONTO

DESCRIPTION: STANDING BUDDHA, AMITĀBHA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 268 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 577
HOPEI

BRIEF BIBLIOGRAPHY:

SICKMAN & SOPER: plate 45a
SIREN (B.M.F.E.A. 12): plate IIa



NEZU ART MUSEUM
TOKYO

DESCRIPTION: STANDING BUDDHA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 314.5 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 57-575
HOPEI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 125
MIZUNO: plate 61
SIREN: plate 324



ÖSTASIATISKA MUSEET
STOCKHOLM

DESCRIPTION: SEATED BUDDHA (HEADLESS)

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 45 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 570
HOPEI

BRIEF BIBLIOGRAPHY:

SIREN (B.M.F.E.A. 12): plate Vc
STOCKHOLM (CATALOGUE 1963): page 54



SHENSI PROVINCIAL MUSEUM
SIAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT (including base): 195 cms.

DATE & PROVENANCE: NORTHERN CHOU
SHENSI

BRIEF BIBLIOGRAPHY:

SHIH-K'E HSÜAN-CHI (SIAN): plate 24



SHENSI PROVINCIAL MUSEUM
SIAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: GREY LIMESTONE

DIMENSIONS: HEIGHT (including base): 175 cms.

DATE & PROVENANCE: NORTHERN CHOU
SHENSI

BRIEF BIBLIOGRAPHY:

SHIH-K'E HSÜAN-CHI (SIAN): plate 25



WILLIAM ROCKHILL NELSON GALLERY
KANSAS CITY

DESCRIPTION: STANDING BUDDHA

MATERIAL: LIMESTONE

DIMENSIONS: HEIGHT: 71 cms.

DATE & PROVENANCE: NORTHERN CHOU
 FROM HSI-AN, SHENSI

BRIEF BIBLIOGRAPHY:

SICKMAN & SOPER: plate 45b



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: STONE (TYPE NOT KNOWN)

DIMENSIONS: HEIGHT: 47 cms.

DATE & PROVENANCE: NORTHERN CHOU, dated 569
SHANSI

BRIEF BIBLIOGRAPHY:

AKIYAMA: plate 184
SHANSI SHIH-TIAO I-SHU: plate 22



SHANSI PROVINCIAL MUSEUM
TAIYUAN

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: STONE (TYPE NOT KNOWN)

DIMENSIONS: HEIGHT: 167 cms.

DATE & PROVENANCE: NORTHERN CHOU, circa 570
SHANSI

BRIEF BIBLIOGRAPHY:

SHANSI SHIH-TIAO I-SHU: plate 23



DESCRIPTION: MEDITATING BODHISATTVA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 41.5 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 564
HOPEI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 115a
OSAKA CITY MUSEUM (1953): plate 30



PRIVATE COLLECTION
JAPAN

DESCRIPTION: MEDITATING BODHISATTVA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 35 cms.

DATE & PROVENANCE: NORTHERN CH'I, circa 560-570
HOPEI (Acquired from the
Pai-ma-ssu, Loyang)

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 109b



PRIVATE COLLECTION
JAPAN

DESCRIPTION: MEDITATING BODHISATTVA

MATERIAL: WHITE MARBLE

DIMENSIONS: HEIGHT: 67 cms.

DATE & PROVENANCE: NORTHERN CH'I
HOPEI

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 115b



MUSEUM FÜR OSTASIATISCHE KUNST
COLOGNE

DESCRIPTION: STANDING BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 22 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 571

BRIEF BIBLIOGRAPHY:

SALMONY: plate 44



MUSEO NAZIONALE D'ARTE ORIENTALE
(Auriti Collection)
ROME

DESCRIPTION: PAIR OF SEATED BUDDHAS, ŚĀKYAMUNI
AND PRABHŪTARATNA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 21.5 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 554

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 120a
SOPER (AURITI): no. 19



SHODŌ MUSEUM
TOKYO

DESCRIPTION: PAIR OF SEATED BUDDHAS, ŚĀKYAMUNI
AND PRABHŪTARATNA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 12.6 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 575

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 120b



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING TRINITY WITH KUAN YIN
AND TWO ATTENDANT BODHISATTVAS

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 20.7 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 551

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 135a



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 33.8 cms.

DATE & PROVENANCE: EASTERN WEI INSCRIPTION (武定 = 年)
551: NORTHERN CH'I DATE

BRIEF BIBLIOGRAPHY:

MUNSTERBERG (ARTIBUS ASIAE XIX): plate 4



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 15.9 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 552

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 106c



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 19.2 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 554

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 119a



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 10 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 557

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 106b



FREER GALLERY OF ART
WASHINGTON

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 23 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 561

BRIEF BIBLIOGRAPHY:

MUNSTERBERG (ARTIBUS ASIAE X): plate 14
SIREN: plate 205d



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

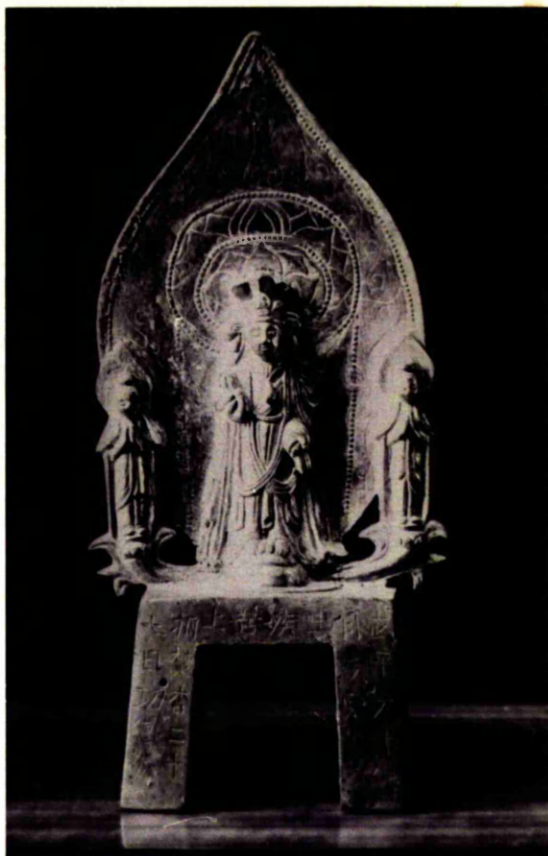
MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 18.7 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 565

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 135c



PIACENTINI COLLECTION
KANSAS CITY

DESCRIPTION: STANDING BODHISATTVA TRINITY

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 23 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 570

BRIEF BIBLIOGRAPHY:

ANN ARBOR: no. 38



PIACENTINI COLLECTION
KANSAS CITY

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 20 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 570

BRIEF BIBLIOGRAPHY:

ANN ARBOR: no. 39



DESCRIPTION: **STANDING BODHISATTVA**

MATERIAL: **GILT BRONZE**

DIMENSIONS: **HEIGHT: 16.5 cms.**

DATE & PROVENANCE: **NORTHERN CH'I, dated 572**
 SHANTUNG (From the Sheng-kuo-ssu,
 Ch'u-fu hsien, Shantung)

BRIEF BIBLIOGRAPHY:

SHANTUNG WEN-WU HSÜAN-CHI: no. 209



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 13.5 cms.

DATE & PROVENANCE: NORTHERN CHOU, circa 560

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 129a



COLLECTION OF SOGORO NODA
KYOTO

DESCRIPTION: SEATED BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 17.2 cms.

DATE & PROVENANCE: NORTHERN CHOU

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 129c
MIZUNO: plate 122
TOKYO NATIONAL MUSEUM (1955): no. 8



PRIVATE COLLECTION
JAPAN

DESCRIPTION: SEATED BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 14.7 cms.

DATE & PROVENANCE: NORTHERN CHOU

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 129b



TOKYO ART COLLEGE

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 46 cms.

DATE & PROVENANCE: NORTHERN CHOU

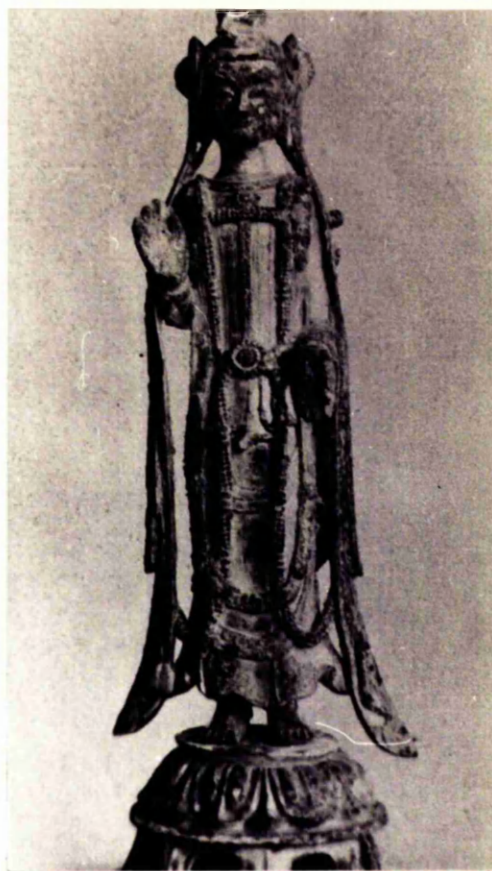
BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 130

MIZUNO: plate 123

MUNSTERBERG: plates 46a and 46b

SIREN: plate 266b



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 21.3 cms.

DATE & PROVENANCE: NORTHERN CH'I

BRIEF BIBLIOGRAPHY:

KYOTO (Takashimaya Department Store): no.25



PRIVATE COLLECTION
JAPAN

DESCRIPTION: STANDING BODHISATTVA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 19.7 cms.

DATE & PROVENANCE: NORTHERN CH'I

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 119b



ATAMI ART MUSEUM
ATAMI, JAPAN

DESCRIPTION: STANDING BODHISATTVA, KUAN YIN

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 36.2 cms.

DATE & PROVENANCE: NORTHERN CH'I

BRIEF BIBLIOGRAPHY:

MIZUNO: plate 126
MUNSTERBERG: plate 45



COLLECTION OF LAURENCE SICKMAN
KANSAS CITY

DESCRIPTION: SEATED BUDDHA, ŚĀKYAMUNI

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 15.2 cms.

DATE & PROVENANCE: NORTHERN CH'I

BRIEF BIBLIOGRAPHY:

MUNSTERBERG: plate 10



DESCRIPTION: STANDING BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 23.2 cms.

DATE & PROVENANCE: NORTHERN CH'I

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 123a



COLLECTION OF TETSUZO TANIKAWA
TOKYO

DESCRIPTION: SEATED BUDDHA

MATERIAL: GILT BRONZE

DIMENSIONS: HEIGHT: 18.2 cms.

DATE & PROVENANCE: NORTHERN CH'I, dated 551

BRIEF BIBLIOGRAPHY:

MATSUBARA: plate 117a
TOKYO NATIONAL MUSEUM (1955): no. 9