CHAPTER IX

Influence Of Indian Buddhist Art On China And Korea

The history of Chinese civilisation had its beginning from an uncertain date in the remote past. This civilisation is regarded as one of the oldest civilisations of the world. Although some of these oldest civilisations did not survive up to the present day, Chinese civilisation maintained the continuity in its long process of evolution and her flourishing culture had shown a unique development in the characteristic ideas in the field of art and culture and ethics in every age with the growth of its history.

Next to India, China had exerted tremendous efforts for the development of Buddhist thoughts and ideas by initially absorbing and assimilating the aspect of Buddhist culture than any other Buddhist countries of the world during the early centuries of the present era. The date of the official introduction of Buddhism in China is generally traced to the year 67 A.D. although different scholars have put forward various dates according to the findings of their own\(^1\). In this matter, Bushell's claim is sure to arouse greatest curiosity since he has substantiated his claim by citing an example of an image of Amitābha (Wu-liang-shou-fo or 𬬻ਮਲੱਠੂ-ਮੜੋ) belonging to the period in the remote past in the history of Chinese Buddhism.

\(^1\) The date of first introduction of Buddhism in China has been ascertained by the different scholars as 67 A.D., 68 A.D., or 70 A.D. Chinese Buddhism, p. 135; Hinduism & Buddhism, p. 240 & Discovery of Asia, p. 441. But Bushell's observation is no less interesting. He says that "the name of Buddha was first heard in China in B.C. 126" - See his Chinese Art, pp. 45, 46.
There prevail some popular legends in China regarding the introduction and also of the development of Buddhism. One of the interesting legends is associated with Emperor Ming-Ti. It is said that in the year 62 A.D. Fou-too or Buddha one day appeared in his dream. As an interpretation of this dream courtiers explained that Fou-too was an Indian prince who propagated the teachings of the highest religion of the world. On hearing this Ming-Ti sent an envoy to India to learn about the new teachings there and bring the preceptors from India. From that time, commenced the religious contact between India and China. It is said that Ming-Ti's envoy brought with them Kāśyapa Matāṅga, an Indian monk. An image of the Buddha and a number of Sūtras were also brought by them. During the reign of Ming-Ti, Lo-yang and Chang-nan have a good number of foreign monks. What is more interesting is that Emperor Ming-Ti's edict dated 65 A.D. mention the Chinese terms for Śramana and Upāsaka. The period following the reignal years of Ming-Ti, a large numbers of Indian monks reached China and a good number of Buddhist Texts also were brought to China. As stated in a 6th-century treaties entitled "The Record Concerning The Three Treasures Under Successive Dynasties" (Li Tai San Pao Chi, in Chinese), eighteen Buddhist monks came to the Ch'in court during the earlier part of the third century B.C. Although the historic aspect of this legend may appear to be somewhat doubtful, the story narrated in this connection is highly interesting. It says that first Ch'in emperor, who was against the acceptance of Buddhism, put
the Buddhist missionaries into prison. Then there occurred a miraculous incident. A golden man of about 16 feet in height broke open the prison gate and released the prisoners. The Emperor was greatly moved by this and he begged to be forgiven for the sufferings he caused to the holy priests.¹

There is yet another view as for the introduction of Buddhism in China, which is worth noting. The history of Wei Dynasty/Yue-Chih king were responsible in orally transmitting a Buddhist scripture to an official of the Han Court in 2 B.C.

Whatever may be the date of introduction of this religion to China, Buddhism was not welcomed by the Chinese at the initial stage. "It was more or less considered as an object of curiosity, and if not respected was not at least looked down upon"². That is why the foreign missionaries had to face many hardships in propagating the new religion. They tried their best to propagate their religion, Buddhism, among the people of China.

The new religion could take its root in the Chinese soil due to imperial favour it received in the successive periods and it would be seen that by 381 A.D., nine-tenths of the people of North Western China became Buddhists. Gradually, the religion was being accepted by the people and

² LC, p. 112.
its influence was extended far and wide among the common people of the country. During the reign of the T' sin ruler (221-206)\textsuperscript{1} Buddhism became the most prominent socio-religious force in Chinese history.

The Wei rulers (A.D. 331-534) also patronised Buddhism in North China during their rule. Lo-Yang and Chang-Ngen (or Chiang-an) became the greatest centers of Buddhism in China.

Anyway, the Chinese sculptors remained enthusiastically busy in giving visual forms of the Buddhist icons and it would be seen from a huge number of examples that for many centuries from the time of inception of the Buddhist religion in China the sculptor and painter were highly active in creating and re-creating the Buddhist art according to the forms prescribed by the canonical texts and replica of images that were brought to China from India. Their zeal could not be suppressed in spite of the persecutions that occurred on a number of occasions.

Plenty of examples of Buddhist art in sculptures and paintings are to be found all over China. We, however, prefers to cite here a selected number of images that were made during the different dynastic rules in China.

There are a number of representations of the sculptures that hailed from different parts of China of the Wei dynasty.

\textsuperscript{1} The other T' sin dynasties ruled during 265-431 A.D. They are known as Western, Eastern, Former & Later T' sin dynasties - Cf. Chronological table of P.C. Bagchi, \textit{India & China}. 
Descriptions of a few of the sculptures of the period are given below:

**Some Figures of Wei-period**

1. The figure of a Bodhisattva (Pl.XII Fig.1) made of yellow spotted limestone belongs to the Northern Wei Dynasty (6th century).

   This image of the Bodhisattva is in the posture of meditation, with right leg placed over the left knee. The naive beauty of the face and the geometric arrangement of the robe is artistically depicted. The height of this piece of sculpture is 43.7 cm.

   The deity sits in *Ardhaparyanka* attitude. The left leg rests on a lotus flower. The left hand is in the attitude like the *Bhūmisparsā mudrā*. The halo behind the deity is formed with a plain block of stone on which, as it appears, there might have been carvings of some images which are not visible at present.

   The right hand of the image is broken. Thus it is not known as to whether it had depicted any particular mudrā. But the posture of sitting reminds us of the *Pagan* or *Hanka-Shivui* pose of the Korean and Japanese images of Miroku Bosatsu (Maitreya Bodhisattva).

2. Another figure of standing Bodhisattva, (owned by the Fujii-Yurin Kan Museum, Kyoto City in Japan) is one of the important examples of Chinese Bodhisattvas of the 3rd-4th Century. The statue is made of gilt bronze and
its height is 33.1 cm. This image was originally located in an area north of the Chinese city of Si-An.

Though the statue is made in China, it contains some alien influence. It is mainly influenced by the Indian style, especially the Gandhara style of representation. The statue is standing on a lotus pedestal. The deity wears the princely robes. The part of the robe is arranged in Chinese style. The deity exhibits two different postures in his two hands. He shows Varada-mudrā in the left hand. But he holds a pitcher or a vase in his right hand. He is dressed like that of a prince and a portion of his robe is held on his left hand. The hair-knot and the arrangements of the hair is also remarkable. The folds of the robe is prominently carved.

The folds of the drapery is very similar to that of Gandhara style of drapery. But the form of the statue and expression of the face is not refined like that of Gandhara examples of sculptures.

3. Another important figure is of standing Buddha that belongs to the Chinese Northern Wei-dynasty (5th century). The figure measures 53.5 cm. in height. It is now preserved in a private collection in Kyoto. The statue is made of gilt-bronze.

Here the statue is standing erect upon a beautiful pedestal and its strong appearance is majestic. The hands are
exhibited in two different postures. The palms of the hands are stretched forward. In the right hand he exhibits such a mudrā which is commonly known as abhaya-mudrā in Indian iconographic terminology. The palm of the left hand is stretched forward. The drapery he wears shows its resemblance with the wet-clothing pattern of the Indian sculpture of the Gupta Age.

The top hair knot is also artistically arranged. As he is a Buddha he does not wear ornaments. But his robe swirls around his body. The decorative designs of the pedestal are also charming. Here the Buddha is standing in a manner as if he is giving assurance to his worshippers. The whole composition is very artistic. The scholars are of opinion that the image bears the mark of Indian and Central Asian sculptural art.

With the introduction of Buddhism, China accepted the different aspects of Buddhist art and culture. Apart from different philosophical thoughts, China received Indian art and culture also.

Buddhist Art in China had been influenced in the first instance by the art of Gandhara. It is due to close proximity of the Chinese land with the Gandhara region, and later, however, especially during the T’ang dynasty other influences had come straight from India proper.¹

¹ Indian Influence In Chinese Sculpture - By James H. Lindsay, Indian Art & Letter Vol. X No. 2.
During the reign of the Kusānas in India a hybrid culture developed in the North-western India. This culture is known as the Indo-Greek culture. The Hellenistic artists of Indo-Greek culture that prevailed in the Gandhara region adopted Buddhism as their religion. Afterwards this 'Hellenistic Art and Culture' spreaded to the neighbouring countries. The Buddhist missionaries from Gandhara that went to Central Asia and China were instrumental in the diffusion of Buddhist art there. The other forms of Buddhist art of Mathura and Gupta school etc., also found their way to the countries outside India. It is seen that mainly the missionaries and the merchants brought the Buddhist religion to China. With the growth of Buddhism the style of Buddhist art of Mathura and Gupta school etc. were also carried by those missionaries.

Buddhism entered into China through Central Asia along the several routes of communication. The most important trade route to Central Asia was the famous Silk Route. This route passed through the Tarim-basin. "There are two routes passing through the Tarim-basin from the frontier of China unto Balkh."

Gradually the eastern region became the stronghold of Buddhist culture. Many important Buddhist centres gained prominence. There grew six important Buddhist sites in Central Asia which were known as Yarkand, Khotan, Kashgar, Kuca, Turfan and Shan-Shan. Among these six the first two were the sites where Mahāyāna was the principal doctrine and the rest were under the

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1. EBLICA, p. 9.
influence of the Hinayana doctrine.

Through Central Asia the Buddhist art and culture made their way to China. This art and culture of a new tradition did not take a long time to become assimilated and to be considered as a part and parcel of the classical Chinese Tradition.

The Central Indian Buddhist thoughts and ideas were in fact a synthesis of strong "Indian and Sino-Indian elements". These elements were gradually adopted by the Chinese people who had an age-old cultural tradition. The Wei period was the golden period in the development of the Buddhist Art in China. In China there are three main Buddhist centres e.g. Tun-huang, Yun-Kang and Long-men. The contribution of different artists helped in developing these art centres. Most of these artists, it is needless to mention, possessed remarkable skill.

Different Chinese pilgrims also visited their 'spiritual motherland' India. 'Fa-hien', the Buddhist monk came to India and brought many Buddhist sutras and drawings or paintings to China from India. Hiuan-Tsang, another Chinese Buddhist monk brought to China different art objects from India. Some of the important objects are as follows:

(1) One golden image of Buddha placed on a glittering pedestal (height 3'-3''). This Buddha figure preaches the dharma.

1. IC, p. 193.
and he is in the attitude of turning the wheel of law (at Benaras).

(2) A Sandalwood image of the Buddha (3'-5" in height) on a shinning pedestal is also remarkable. Another Sandalwood image (1'-3") were also brought by Hiuen-Tsang.

(3) An image (2'-9") representing the Buddha "when descended on the jewelled ladder" from the Travatimsati heaven. The figure of the Buddha stands on a shinning pedestal.

(4) A silver image of the Buddha (3'-5") including a translucent pedestal was also brought by Hiuan-Tsang.¹

Hiuan-Tsang brought many Sanskrit works and he translated seventy-five Buddhist Texts into Chinese.

Besides Hiuan-Tsang, It-Sing also came to India. He set out in 671 A.D. and reached Tamralipti via Sumatra in 673 A.D. He collected about 400 Sanskrit manuscripts and brought those to China in 695. He is credited with the translation of Mulasarvastivinaya (Buddhist code of monastic discipline) He also completed a short lexiographical work on Sanskrit and Chinese (Sanskrit-Chinese dictionary). We may also mention the contribution of Fa-hein in propagating Buddhism to China. While he was staying in Tamralipti he made many sketches of images.

¹ IC, p. 195f.
A good number of drawings of Buddhist images were also collected from India by Wang-Hsun-tse, who also came to India on several occasions. From Bodhgaya he also collected a replica of the Buddha image. The image of the Ko-ngai-see temple was made following this replica.

Apart from these, there are several other models of temples and statues that were brought by the Chinese Buddhist monks from India to China and Buddhism started taking root in Chinese soil.

The antiquity of image of the Buddha in China has been traced by Bushell by quoting an evidence of an Amitābha image about which he mentions in connection with his claim for a date of introduction of Buddhism in China as 126 A.D. Therefore, it may not be out of place to mention here about an image of Amitābha (or Wu-lian-shu-fo in Chinese). This deity is said to have belonged to a very ancient period. In this piece of sculpture Amitābha is standing upon a lotus pedestal. He has three nimbus round the head under a jewelled canopy. Bushell, however, is silent about the exact date of image.

According to the views of different scholars, Chinese art flourished immensely during the T'ang period, when, however, the art absorbed many external elements too. Now, two representations of the T'ang art is described below:

**Seated Bodhisattva Figure**

The image (Pl XIV, Fig 3) of a seated Bodhisattva is
made of gilt bronze. This image belongs to Chinese T'ang dynasty and dated the 8th Century.

The deity is dressed in a princely manner like the other Bodhisattva. He sits in *Ardhaparyanka* attitude and wears princely dresses. He places his right leg on a lotus pod. His right hand holds the corner of his scarf which is depicted in a semi-flowing pattern.

The hanging necklaces is artistically designed and other ornaments, such as the armlets, bangles are also very artistically designed, although the designs of some of the ornaments are very simple. The face exhibits serenity and the hair dress is quite impressive. The crown of the head is artistically designed. The closed eyes and sharp nose of the figure with graceful appearance of the face are attractive to the viewers. The brightness of complexion, the rhythmic composition of the body and the postures of the image remind us of the Indian style of Gupta sculpture.

The arrangement of the stem of the lotus flower with a lotus leaf is also worth mentioning. He sits on an elevated dais. The height of the image is 22.2 cm. Now it is owned by the Sekai Kyusuko Atami Museum, Shizuoka prefecture in Japan.

**Banner painting of a Bodhisattva**

This painting of Bodhisattva is done on a rough silk banner. It is painted in simple colour. Here the deity is
depicted as standing erect. His hands are in namaskāra mudrā placed in front of his chest.

Here the image is decorated with princely raiments and ornaments. But the design of his bangles, necklace, and armlets bear the marks of simplicity. The hair dresses of the deity though not very remarkable, it is also not devoid of artistic beauty. The crown of the deity looks beautiful although its design is not intricate. There appears a special halo behind the head.

The folds of the drapery contain natural look. The erect body and rhythmic composition of the figure and the plasticity of the whole composition are worth mentioning.

It exemplifies the techniques of 'Kuca-style' and the 'Linear style' of the T'ang dynasty.

We may cite here another example of the T'ang period. This is the figure (Pl.X, Fig.2) of Cintāmani Cakra. This six-handed image sits on a lotus pod. His six hands are either exhibiting mudrā or holding different attributes. The head-dress and ornaments are like that of a Bodhisattva.

There are also many other representations and references of Brahmanical and Buddhist deities in China. But many Brahmanical divinities have lost popularity and many of them have gone into oblivion in the minds of the Chinese people. But these Brahmanical deities in Buddhist garb are still, held
Buddhism in China has on the one hand absorbed many foreign ideas and has mixed many elements of Hinduism without perhaps being conscious of them, since the Chinese and the Indian Buddhist monks and a considerable number of Hindu monks in China were responsible in transmitting a new mixed idea and which is why Chinese Buddhism appears to be "as a strange and corrupt degeneration, a comixture of Indian and foreign ideas". But in China the traces of Hinduism proper are no doubt slight.

**Different Chinese Buddhist Deities**

Different Buddhist deities are known in China as Shih-Chia-Wen-Fo (Sākyamuni), Kuan-yin (Avalokiteśvara), Wen-Chu (Mañjuśrī), Wu-liang-shou-fo (Amitābha), Mi-lo-fo (Maitreya) etc.

Some of the gods and goddesses of the Brahmanical origin are known in China as Hou-Tien (Agni-deva), Fan-Wang-Tien (Brahma), Chü-chü-t'ien (Gaṇapati), Ti-Shih or Ti-Shih-Tien (Indra), Pu-lu-Chin-Kang (Kuvera), Chilieh-ti-ka-tien (Kārttikeya), Mia-Yin-mu (Mahāsarasvatī) etc. There are also references of different other deities in some texts of Chinese


in her one hand and she holds a flower in the other hand. Several other types of Kuan-yin are also popular in China. The eleven headed Kuan-yin is sometimes represented in the temples.

**Eleven headed Kuan-non or Kuan-yin (Pl. VI, Fig. 3)**

The eleven-headed kannon is placed in the Hōkō-ji at Si-an in China. There are six such images of eleven-headed kannon. The dates of T'ang-dynasty are inscribed on some of these images. The present image (pl. VI, Fig. 3 as mentioned above) is standing on a lotus pedestal. The priestly robe on the body of the image is realistically carved. As the T'ang style of sculpture was tinged with the style of the Gupta period of art, we may infer from the wet-clothing impression of the drapery, erectness and roundness of the body having realistic proportion that the Gupta period style (see Pl. V. Fig. 1.) is also prominent in the whole composition of this particular piece of sculpture that represents the eleven-headed kannon (Kuan-non or Kuan-yin or Kwan-yin or Kuwan-yin) which was artistically made of grey limestone, measuring 106 cm. This image of eleven-headed Kuan-non is presently owned by the Eisei Bunko Foundation, Tokyo. It may be mentioned here that the refined artistic form, and well proportioned body and realistic pattern of drapery of the image of the T’ang period have greatly influenced the Nara period sculptors of Japan.

Unlike the Japanese images of the Jūichi-men Kannon, all the faces of the Chinese images are visible from the front.
In the case of Japanese images, the diminutive faces are surmounted over the principal head in a way so that a few of the diminutive faces are not visible from the front. Over the principal head of both the Chinese and Japanese eleven-headed Kannons, the miniature 'Buddha head' is, however, placed among the diminutive faces.

The Chinese image under discussion is decorated with beatifully designed necklace and armlets, while the deity wears bangles of simple design.

The intricate design of halo is noteworthy. The shape of the halo reminds us of the banian tree-leaf pattern which has also been followed by the Japanese sculptors in giving shape of the halo of the images, such as, of Yakushi Nyorai (7th Century, Asuka period) of the golden Hall of the Hōryū-ji temple and Kuze or Guze Kannon (7th Century, Asuka period) in the Yumedono of the Hōryū-ji.

The left hand of the image exhibits (varada mudrā ?) a mudrā with its palm stretched and pointed towards earth. Its right hand is held upward and it holds a box.

**Nine-headed Kuan-non or Avalokiteśvara**

It may not be out of place to illustrate here one statue of Kuan-non (or Kwan-non or Kuan-yin, Avalokiteśvara in Sanskrit). This particular image (Pl.VII Fig.1.) belongs to the Chinese T'ang dynasty. It is also standing on a lotus pedestal like the eleven-headed Kuan-non (ekādaśāmukha Avalokiteśvara in Sanskrit) described before. But unlike the previous example the
nine-headed Kuan-non has only eight diminutive heads surmounted on the principal head, which are not visible from the front. Here the diminutive heads are placed surrounding the principal head. The miniature figures of the Buddha are placed on all the heads including the principal one. Such miniature figures are also seen in case of the Jūichimen Kannon (ekādaśa-mukha Avalokiteśvara) figures of Japan.

This particular image is made of Sandal wood and it measures 37.5 cm. The drapery or the garment reminds us of the Gupta style of sculpture. The plastic quality and rhythmic composition of the body are also quite remarkable.

The image is two-armed. The right hand holds a rosary and left hand holds a pitcher. The shape and design of the pitcher is also very beautiful. The eyes of deity are half-closed.

Another important Buddhist deity Maitreya is known as Mi-lo-fó-to in China. Different Indian Buddhist Iconographical texts mention Maitreya as the future Buddha who will appear in the world after 4,000 heavenly years (according to another view, after 5,000 heavenly years)¹. A Chinese sutra entitled "Tāvin-kang" (690 A.D.) or "Great Cloud Sūtra"² also mention the deity as the Buddha who will come in future and rule the Jambu continent. One representative piece of sculpture of Maitreya

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¹. See also the present author's article, Maitreya or Miroku, A Comparative Study, Bulletin of the Centre of Japanese Studies, No.4 p. 5.
². CB, 2nd edition revised, p. 122.
is described below:

**Bodhisatva Maitreya (Pl. XI, Fig. 2.)**

A statue of Bodhisatva Maitreya of the Northern Wei dynasty of China (5th Century A.D.) is made of sandstone with traces of polychrome. The date of the sculpture can be assigned to the 'Northern Wei' dynastic period. The height of the statue is 12.5 cm. This is one of the two big statues of Yun-kang caves in the Shansi province.

Here the deity is stated in a peculiar manner. He sits in *parvanka* attitude with pendent leg and the ankles crossed. The knees of the statue are separated. The folds of the drapery is distinct.

The two hands exhibit two different postures. The right hand exhibits *abhaya-mudrā*, while the left hand is in a posture of holding some objects, but it is quite probable that the left hand also exhibits a kind of *mudrā* which could not be immediately identified.

His elongated ears and graceful face is a common characteristic of the sculptures of the Northern Wei dynasty. His eyes are closed and his face is smiling.

The whole composition is very artistic. The dignified attitude of the deity and its other attitudes remind us of the sculptures of the Japanese Asuka period of the 7th Century A.D.
But his seat is quite crude in form than the form or style of the deity himself.

There are also representations of several other Buddhas in different forms. These statues and paintings of the Buddha figures were made during the reign of different rulers of China. A few of these extant specimens are described here.

Seated Buddha (Pl. I, Fig. 4.)

The seated Buddha figure from China, owned by the Metropolitan Museum of Art, New York, is a beautiful piece of sculpture. It was made during the Chinese T'ang dynasty (8th Century). The height of the figure is 20 cm.

In this figure the Buddha is represented in sitting posture. The image is seated on a round pedestal in padmasana attitude. Dressed like that of an ascetic, this Buddha exhibits the Dharmacakra pravartana mudra (called 'Tenporin' in Japan) with his both hands. His eyes are half closed as if he is in meditation.

The body is beautifully proportioned and the arrangement of the drapery is also done very skilfully. The elongated ears and the hair arrangements are the reminders to the characteristics of the Gupta Age of Indian Art. The Buddha image hailing from Saranath in the posture of delivering the first sermon is depicted in the same manner as we notice in this Chinese statue. The wet-clothing pattern of the robe of
the hands are beautifully carved. The arrangements of the fingers for forming the mudrā appear to be highly realistic. The brightness of the whole body has added an extra attraction to the image obviously to the delight of the worshippers. (*Pl. I, Fig. 3 of the present work*).

It is one of the good examples of the accomplished technique of wax-casting method of the T'ang dynasty. A lotus pod and the image were cast together. The Japanese sculpture of the Heian period followed this style of adding lotus pod in making their Buddhist statues.

**Tathāgata and his attendants**

(*Pl. 1x, Fig. 3.*)

A sculptural representation of Tathāgata with his attendants is an excellent piece of sculpture hailing from the period of the Northern Wei dynasty. It was made during the 6th Century A.D. (524 A.D.).

In this sculpture the figure is surrounded by the attendant deities. Flying apsaras are seen surrounding his halo. A small stūpa at the top on which are enshrined two miniature figures of Shaka and Taho. Tathāgata is standing on a platform that exhibits a floral design. Two of his devotees, possibly Ānanda and Kāśyapa, are standing beside the platform.

The deity exhibits the Abhaya-mudrā in his left hand and Varada-mudrā in the right hand. He wears the dress of an ascetic and he is standing erect upon the platform. The whole
composition is beautiful. The leaf-shaped halo behind the head of the figure is also artistically designed.

There are two Bodhisattvas on either side the figure of the central deity. These two Bodhisattvas are standing on a pedestal supported by two demons. The halo behind the head of these two Bodhisattvas are also worth mentioning. These two are also in a leaf-shaped design that also exhibits the artistic performance of the age. The expression of the face, the half-closed eyes, the tuft of hairs on the top of the head remind us of the feature of the Buddha image of Saranath.

The style is typical of the Northern Wei sculpture and the symmetrical arrangement of drapery influenced Japanese sculptors of the Asuka period (7th Century).

Amitābha Buddha is known as Wei-lian-Shou-Fo in China. But probably the deity is not very popular in China. One of the important Mandalas of Chinese T'ang period is now preserved in the Kaihoji temple, Kagawa prefecture, Japan.

Amitabha Mandala (Pl. III, Fig. 1.)

This Amītābha Mandala is a beautiful piece of sculpture carved in relief. The Mandala was made during the 8th Century A.D. Here Amitābha is the central deity in the Mandala. Carved around the central figure are the eight Bodhisattvas including Bodhisattva Akāśagarbha, Bodhisattva Samantabhadra,
Bodhisattva Mañjuśrī, Bodhisattva Ksitigarbha. The names of the Bodhisattvas are inscribed at the back of the Mandara in red ink.

In this Mandala each of the nine deities are carved artistically exhibiting minute details. The halo, pedestal and drapery of the figures are elaborately depicted. All the faces appear to contain a feminine look. The whole mandala is decorated with small beautiful floral designs. Four jewelled vases on the four corners of the mandala and the flowers in these vases are nicely carved.

Amitābha sits in *padmāsana* posture. His hands placed on his lap in *Dhyana mudrā*. Though he wears a priestly robe, the upper portions of his body is partly bare. A special feature of the figure is that its nipples are prominently carved. Another characteristic is the absence of the figures of five Buddhas on the Crown, which are generally associated with Amitābha figures.

The hand gestures of the eight surrounding deities under discussion are quite different from one another. But all the figures are seated on the lotus seats. Excepting Amitābha all other deities are wearing the similar types of ornaments. The designs of the necklaces and armlets are very simple. The designs on the outer frame of the mandala also bear the marks of dexterity of the artist.
The design of the halo of Amitābha is also quite different from eight other deities. The height of the relief is 13.6 cm. while its breadth is 12.6 cm. Presently it is now owned by the Kaiho-ji Temple, Kagawa prefecture, Japan.

One important figure of Śākyamuni Buddha or Shih-Chia-Wen-fo in China is also illustrated here.

Sākyamuni Buddha (Pl. IX, Fig. 4)

The figure of Śākyamuni Buddha is one of the important sculptures belonging to the Northern Wei dynasty of China (5th-6th century). The height of the deity is 16 cm. In this representation the statue and the pedestal are cast together, but the halo is separately cast.

The deity sits in padmāsana on a round pedestal. The dress he wears is like that of an ascetic, leaving the right side of the body bare. He exhibits abhaya-mudrā in his right hand. His left hand holds a bunch of flowers. His tuft of hairs is like that of the hairs of a sage.

Two animals are guarding the two sides of the seat. The simplicity of the designs on the pedestal and the floral motifs on the seat are also remarkable. The leaf-shaped halo depicting the flame-like design behind the deity looks proportionately larger as compared to the size of the deity.

The three Buddhas on the halo appear to be on the three sides of the image. Two Buddhas are on the sides and one at
Manjusri or Wen-Chu and Samantbhadra or Pu-Lien are also worshipped by the Buddhists in China. A discussion should also be necessary for a comparative study of the icons of Indian and Chinese Buddhist deities, mainly of the Brahmanical deities in China in Buddhist garb.

**Brahmanical deities in China**

Agni, the Brahmanical god of fire is known to the Chinese as Hou-tien or Agni-deva. In one of the representations the deity is seated in a **ardhaparyanka** attitude on a lotus pedestal. He is bearded and he has four hands. He holds a **pāśa**, trident, a **śamāru**-like object and in the fourth hand he holds a container which has an arch-shaped cover. He is clad in heavenly ornaments. His top hair knot looks like that of an ascetic's tuft of hairs. It appears that he is in a thinking mood. Sometimes he is also depicted as sitting in the **dhyānāsana** attitude.

In Indian representations he is generally depicted as bearded and four-armed. In Indian images a vessel is held in the deity's hand. Thus there are similarities in some aspects in the representations of Agni deva of China and Indian Agni (Pl.XVI,Fig.1).

Brahmā, the important deity of the Hindu Triad is also

known to China as Fan-Wang Tien. In China there are some sculptural representations of the deity. The deity, as Clark describes, is depicted as either two-handed or four-handed. In his four-handed form he holds four different attributes which are Khetaka, Pagoda-like object, and aksasūtra and a flower. Sometimes he holds a fruit in his first left hand and exhibits Jñāna mudrā in his first right hand. He sits upon a lotus. But the postures differ in different representations. Sometimes he rides on a swan.

Thus appears that a common feature is the association of lotus flower and swan with the deities in China and India.

Gaṇapati of India is known as Chū-Chū-Tien in China. In China, he is represented as four-handed and elephant-headed. The presence of bear as his vehicle is quite unfamiliar in India. The deity in China holds a bell with a stick, in upper right hand, while a bunch of leaves is held in the upper left hand. One of the left hands is portrayed in a manner as if he shows a gesture of holding something. A pot is placed in his other hand. He is fierce-looking but he wears many ornaments.

The above mentioned attributes and the vehicle of the deity is unknown in India. In India the deity generally sits on a throne having a mouse as his vāhana. He holds a pot of sweet-meat as one of his main attributes. He also holds a bell and a broken piece of his own tooth in his hands.
Once the cult of Ganesa was highly popular in China, but his cult was suppressed as early as the 10th century since there could develop human sacrifice as it was prescribed that all kinds of meats could be offered to this deity. It is also recorded that the texts (sutra) in four volumes on this deity were prohibited from being included in the Chinese Tripitaka.

Indra, the god of thunder and the king of the gods is known as Ti-Shih-Tien in China. He is also represented either in two-handed or four-handed form. In four-handed form he holds a citron, a bell and a Khetaka and also a bow-like object. He wears the dress of a hermit. He is also decorated with many jewelled ornaments.

In India, Indra is generally represented as riding on an elephant and holding a Vajra as his attribute. But both symbols of Indian Indra are absent in Chinese Ti-Shih-Tien.

Kubera-Vaiśravana is also regarded as one of the important deity of the Chinese Buddhist pantheon. He is known as Pu-lu-Chin-Kang. But sometimes Vaiśravana is called Pi-Sha-men when represented as one of the four guardian deities. Dhṛtarāṣṭra and Virudhaka are also mentioned as the important guardian deities in China. They are known as Ti-lo-lo-to and Pi-leu-lecha respectively.

1. HDIJP, p. 99 and eS, also.
3. CB, 2nd ed., p. 239.
The figure of Vaiśravaṇa Kubera (Pl. XXII, Fig. 1) was made during the T'ang period (618-907 A.D.). Here the image is clad in cloak-like armour. He stands on the hands of earth-goddess (prthivī), who is accompanied by two goblins.

The figure of Vaiśravaṇa or Pu-lu-chin-kang is fierce-looking. His right hand is in the posture of holding a stick or spear and the left hand holds a miniature 'pagoda', which is the identification symbol of Vaiśravaṇa-Kubera. The long shaped four-sided crown, is but a helmet bears the effigy of a bird (perhaps a Garuḍa). The ormenations and decoration of his dresses are very beautiful. This lacquered image is made of wood and decorated with 'cut-gold' leaf.

Kārttikeya, the Brahmanical god of war is known as Chi-lieh-ti-ka-tien. The deity rides on a peacock. He holds two different attributes in his two hands. Another god known as Kūan-ti also regarded as the god of war. In Chinese mythology he is a well-known god. There are different legends in China regarding the works and activities of Kūan-ti.

Saravastī is known as the goddess of learning in the Brahmanical religion. In Buddhism also she is known as Sarasvatī. But in Buddhism she has several manifestations known as Mahā-sarasvatī, Vajraśārada, Aryasāradā etc. The concept of Mahāsarasvatī is quite familiar in China. In Chinese concept she is known as Miao-yin-tien-mu. She is depicted as a

2. CM, p. 106.
benign goddess. She has two arms. She holds in her hands an instrument which looks like a Vina. Different jewels decorated her body. Her hair dresses are also very beautiful.

Sūrya is also known in China as is evident from the Mandala paintings that were brought to Japan from China. As is known, a host of Brahmanical deities are incorporated in the Buddhist mandala. Buddhist deity Marici, may, however, be regarded as having strong resemblance with the Brahmanical Sūrya. A number of representations of Sūrya are given in the Chinese Buddhist Tripitaka.

Another important deity Yama is known as Yen-lo in China. He is popularly known as Jam-ma-la-ja in ancient times. Associated with Yen-lo there are nine kings. They preside over the realm of the dead. This image is placed along with the other eight kings in the temples. He is also classed among the sons of devas and is attended by many thousand kings of demons. The sculptural representation of the deity is not very frequent.

The above mentioned Brahmanical gods are now almost forgotten by the Chinese people. Gaṇeśa, Sarasvati and other Buddhist gods are popular in Japan even now. Strangely enough, Japan received the idea of these deities from China.

K O R E A

We wish to draw a reference to Korea while discussing about China and Japan. Korea drew its religious inspiration from
China on the one hand and had been instrumental in introducing Buddhism to Japan on the other hand.

As for the Buddhist religion the Government of Korea maintains that though it was a cultural product of Korea but the seed of Korean Buddhism was Chinese. In ancient days the Koreans believed in the supernatural power. They worshipped king as a supernatural being. At that time Confucianism was the religion of Korea. But as a result of cultural communication between China and Korea that existed long before 372 A.D. it did not take much time for the Koreans to appreciate and accept the higher form of religion perhaps due to the reason that the people of Korea were prepared for a change in their cultural life. Thus when Buddhism officially entered into the country in 372 A.D. they accepted the religion welcoming the Buddhist philosophy, art and culture.

It is said that one Chinese monk, Shundo or Shun-Tao, was invited by Korean Emperor and he propagated Buddhist religion in Kokuryō (or Koguryō) region for the first time. Some other monks, viz. A. Tao (Chinese), Marananda (Indian or Tibetan), Mukocha gradually spread Buddhist religion in different regions of the Korean peninsula. Within a few centuries the regions of Kogryō, Paekche, Kudara and the Kingdom of Silla or Shiragi came under the spell of this new religion. Buddhism also influenced the social and political life of the Koreans. The powers of the Buddhist ecclesiastical

1. Korea its people and culture, p. 149.
class became so strong that the clergy even prevailed over
the court and authorities of the monarch were overshadowed
by the Buddhist priests.

Buddhism exceedingly flourished in the Korean peninsula
for a thousand years after introducing there. The Unified
Silla Dynasty patronised Buddhism in a more stronger way. The
Silla kings were the most prominent patroniser of the Buddhist
art and culture in Korea.

Several Buddha and Bodhisattva images were carved
during the 'Three-Kingdom Period' also. Buddhist images of
these types were introduced to Korea from China.

Different monks from Korea went to China during the
Unified Silla Dynasty. Famous among those monks were Yuan-
tso (613-683 A.D.), Yuan-hiao (617-670 A.D.) and Yi-siang
(625-702 A.D.). From that period different Korean bonzes
visited China for obtaining deeper knowledge of Buddhism.

Kyongu, the then capital of Korea, became an important centre
of Buddhist art and culture. Different Indian, Tibetan and
the Persian monks and traders used to visit Kyongu. As a
result of that commercial connection, there occured an inter-
change of ideas and doctrines. It should be mentioned here
that some of the Korean monks also visited India, 'the spiritual
motherland' of Buddhism.
Before we proceed further, we wish to narrate briefly here the episodes related to the Indo-Korean contacts after Buddhism started spreading its root in the Korean soil. Prajñāvarmaṇa, one of the prominent Buddhist scholars of Korea, went to China and then visited India with another Chinese monk. It-sing, one of the noted Buddhist monk-scholars of China, described the itinerary of the Korean monk Prajñāvarmaṇa in his account. In a Korean legend we find an important aspect of Indo-Korean relationship in the remote past. It says that 53 monks-scholars of India visited Korea and in the Diamond Mountains established the monastery of Yu-chom-sa. These monks as the legend speaks subdued a ferocious dragon by placing an image of the Buddha on each root of a tree which might have been the dwelling place of the dragon. This story related to a period of many centuries back, is visually depicted in the Yu-Chom-sa monastery.

During the Silla and Unified Silla rule (A.D. 668-935) the Korean sculptors made a large number of Buddhist statues. Among them the thinking-Buddhas of the Silla dynasty in the 'Pagna-posture' and the Buddhist triads are remarkable. Different other beautiful sculptures were produced during this period in Korea. The images in half cross-legged in meditation form was one of the most impressive styles of the period.

1. Incidentally it may be noted here that this 'Pagna-posture' i.e. thinking Buddha is reflected in many of the Bodhisattva images made during the Asuka period in Japan.
In the transition period extending from the Three Kingdoms period to the Unified Silla dynasty there appeared excellent stone works of new types. The images of Amitābha and Maitreya were the popular works of art of that age. One of the important sculptures of the Three Kingdoms Period is now preserved in the National Museum of Korea, the description of which is given below:

**Maitreya**

One image of Maitreya (Pl. X, Fig. 2) illustrated in the present work, is a beautiful piece of Korean sculpture. Here the deity sits in a unique posture that was quite common in Korea and also well-known in Japan. Here the deity sits in a posture with right fingers touching the cheek, the left leg is pendent, and the right leg is placed over the left knee.

Maitreya is dressed like an ascetic. As opposed to his simple robe, the head-gear of the deity is artistically carved.

The image is made of gilt bronze and it belongs to the Three Kingdoms Period of Korea (7th century). Another image of Maitreya belonging to the same period is also mentioned (Pl. XIV). The important images of that period may also be cited in this connection. One of the images of Amitābha in standing posture and the other is of Maitreya depicted in the same posture. These were made by a Silla noble named Kin-ji-song.

1. BCK, p. 45.
The statue of Amitābha stands on a lotus pedestal. The lotus is placed on a lofty base. The deity wears very simple garments. As he is a Buddha he does not wear any ornaments. But the shape of the snail-shell pattern of his hairs has been given very artistically. The eyes of Amitābha are closed in meditation. He exhibits two different mudrās in his two hands. The index finger of his right hand touches the thumb. This is one of the interesting hand gestures of Amida in Japan also.

The image of Maitreya and the decoration on the body of the image are finely carved. Two more figures of Amitābha are described in this work.

Buddha Amitābha and the attendant

Buddha Amitābha and his two attendant Bodhisattvas, Avalokiteśvara and Mañjuśrī, are depicted in a plaque that was excavated from a site in Kyong-Ju, Korea. This plaque is said to have been made during the Korean Unified Silla Dynasty (8th century).

The whole composition of the plaque is highly artistic. Here the central deity Amitābha sits on a lotus pedestal in padmāsana attitude. He exhibits a mudrā which is very close to a posture known as dharmācakrapravartana-mudrā with his two hands. His eyes are closed in meditation. The top hair knot, the folds of the drapes, and the designs of the halo remind us of the typical style of the Gupta school of Indian art.
As the deity was represented as the Buddha he wears no ornaments. On the other hand his attendants, Avalokiteśvara and Mahāsthama-prāpta are dressed in princely robes and they wear ornaments since the attendants are regarded as Bodhisattvas.

Each attendant holds a lotus flower in one hand and exhibits a kind of mudrā with other hand. The hair knot of these attendants are well arranged. The attendants wear necklaces, bangles etc. The charming postures in which they are standing are very close to the tribhanga pose that is frequently found in Indian art. The rhythmic composition of the body and also the plastic quality of those figures are remarkable.

The lotus pedestal on which Amitābha sits is beautifully carved. This plaque is now owned by the National Museum of Korea. The height of the figure is 27.0 x 20.5 cm. This figure also bears the mark of a direct influence of the Chinese T'ang art.

Painting of Buddha Amitabha and Attendants

(Pl. II Fig. 3.)

As a passing reference, we feel inclined to mention about one painting of Amitābha from Korea since the painting has some curious variations as compared to the other images. The image of Amitābha and his attendants under discussion are painted on a hanging silk scroll. Now it is owned by the Atami Museum, Shizuoka prefecture, Japan. This 13th century
painting measures 102.8 cm in length and 54.2 cm in breadth. This painting belongs to the Korean Koryo period.

In this painting Amitabha is seen standing upon two lotus flowers. He rests his two feet on two separate flowers. The attendant deities have also separate lotus pedestals for each of their foot. The plan of separate lotus for each foot is not, however, infrequent in Korean religious art. As an example we may mention about the Maitreya image of Korea illustrated in this work (Cf. Pl. XIV Fig. 2).

In the painting under discussion, the central figure Amitabha is standing erect. He exhibits two different postures in his two hands. In his right hand he shows Varada-mudra. There is a mark of the wheel of Dharma i.e. 'dharmacakra' on the palm of his right hand. In his left hand he holds one object which is indistinct in the painting and place this hand above the naval region. There appears no decoration in his halo. His dresses are like that of an ascetic and he has no remarkable hair dresses. His clothes have spotted design which is also seen in other Korean figures of Amitabha.

The figures of his attendants are, however, clad in princely dresses. They wear clothes in a fashion which is similar to the style of dress of the noblemen of the royal court. The folds of the clothes of these two figures are beautifully painted.
The designs of the bangles and necklaces are ornamental. The figure of the left side of the central deity holds a small branch of leaf in his right hand. The attribute in his left hand is, however, quite indistinct.

The other figure on the right side of the Buddha exhibits in its right hand some kind of mudrā which is done by touching the middle finger with the thumb.

On the crown-like head-dress of each of the image of this attendants there appears a small figure, possibly of a Buddha. One perhaps is a small pitcher and other a Buddha, visible in dhyāna-mudrā. The halos of these two figures are also very simple and circular in shape.

Now we give below a short list of Buddhist images that belong to the various earlier periods. It will help us to understand the extent of artistic activities of the Korean Buddhist expecially their enthusiasm in representing the Buddhist images in sculptures:

<table>
<thead>
<tr>
<th>Buddhist Images in Korea</th>
<th>Dynasty/Period</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sākyamuni</td>
<td>Paêkche</td>
<td>552</td>
</tr>
<tr>
<td>Maitreya</td>
<td>&quot;</td>
<td>584</td>
</tr>
<tr>
<td>Buddha</td>
<td>Silla</td>
<td>579</td>
</tr>
<tr>
<td>Buddha</td>
<td>&quot;</td>
<td>616</td>
</tr>
<tr>
<td>Amitābha</td>
<td>Korean-Koryo Period</td>
<td>13th century</td>
</tr>
</tbody>
</table>
Seated Image on the Pagna or Hanka

<table>
<thead>
<tr>
<th>Image</th>
<th>Height</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Seated Bodhisattva</td>
<td>17.5 cm.</td>
<td>6th Century A.D.</td>
</tr>
<tr>
<td>2. &quot;</td>
<td>28.5 cm.</td>
<td>Last quarter of the 6th Century A.D.</td>
</tr>
<tr>
<td>3. &quot;</td>
<td>80.2 cm.</td>
<td>End of the 6th Century A.D.</td>
</tr>
<tr>
<td>4. &quot;</td>
<td>94.0 cm.</td>
<td>Early 7th Century A.D.</td>
</tr>
<tr>
<td>5. &quot;</td>
<td>21.0 cm.</td>
<td>Last half of the 6th Century A.D.</td>
</tr>
<tr>
<td>6. &quot;</td>
<td>11.2 cm.</td>
<td>Early 7th Century A.D.</td>
</tr>
<tr>
<td>7. &quot;</td>
<td>16.6 cm.</td>
<td>Early 7th Century A.D.</td>
</tr>
<tr>
<td>8. &quot;</td>
<td>16.4 cm.</td>
<td>First half of the 7th Century.</td>
</tr>
<tr>
<td>9. &quot;</td>
<td>9.4 cm.</td>
<td></td>
</tr>
</tbody>
</table>

There are also some more figures in Korea which were made during the second half of the 7th Century. But the production of the seated images with one leg over the other knee are less noticeable during the period after the unification of the three kingdoms.

The above observations amply prove that the activities related to Buddhist art in Korea gained a momentum after the Buddhist religion was introduced to that country from China. The Korean sculptors too have exhibited their artistic skill in giving shape of the images as described above.
Korean sculptors initially taught, as we shall see in the following chapter on Japan, the Japanese Buddhist art of image making, or in other words the religious art. Initially, Korea had been the principal source of inspiration to the Japanese sculptors and the painters who successfully gave commandable forms to the Buddhist images that obviously manifest the artistic impulse of the Japanese sculptors and painters of the time.

Therefore, we have no hesitation to draw an inference that Korean Buddhism though nourished by the Chinese Buddhist thoughts and ideas, greatly developed the religion and the religious art that in no time came to be considered as Korea's own cultural product.