



*The Columbia University  
Exhibition of  
Art of the T'ang Dynasty  
and its Antecedents*

FROM THE SACKLER COLLECTIONS

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Art of the T'ang Dynasty  
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## Chronology

- Shang Dynasty 1523-1028 B.C.  
Capital at An-Yang 1300-1028 B.C.
- Chou Dynasty 1027-256 B.C.  
Western Chou Dynasty 1027-771 B.C.  
Eastern Chou Dynasty 771-256 B.C.  
Period of Spring and  
Autumn Annals 722-481 B.C.  
Period of Warring States 481-221 B.C.
- Ch'in Dynasty 221-206 B.C.
- Han Dynasty 206 B.C.-A.D. 220  
Western Han Dynasty 206 B.C.-  
A.D. 9  
Western Han Dynasty 206 B.C.-A.D. 9  
Eastern Han Dynasty A.D. 25-220
- Six Dynasties A.D. 220-589  
Northern Dynasties A.D. 317-581  
Northern Wei Dynasty A.D. 386-535  
Northern Ch'i Dynasty A.D. 550-577  
Southern Dynasties A.D. 420-589
- Sui Dynasty A.D. 581-618
- T'ang Dynasty A.D. 618-907
- Five Dynasties A.D. 907-960  
Liao Kingdom (in Manchuria)  
A.D. 936-1125
- Sung Dynasty A.D. 960-1279  
Northern Sung Dynasty A.D. 960-1127  
Southern Sung Dynasty A.D. 1127-1279
- Yuan Dynasty A.D. 1280-1368
- Ming Dynasty A.D. 1368-1644  
*Reigns:*  
Yung Lo A.D. 1403-1424  
Hsuan Te AD. 1426-1435  
Ch'eng Hua A.D. 1465-1487  
Cheng Te A.D. 1506-1521  
Chia Ching A.D. 1522-1566  
Wan Li A.D. 1573-1619
- Ch'ing Dynasty A.D. 1644-1912  
*Reigns:*  
K'ang Hsi A.D. 1662-1722  
Yung Cheng A.D. 1723-1735  
Ch'ien Lung A.D. 1736-1795  
Chia Ch'ing A.D. 1796-1820

## Foreword

**D**URING THE T'ANG PERIOD (A.D. 618-907) China reached a peak of prestige in Asia. Before the seventh century, India and Persia had been the leaders in intellectual and artistic spheres. As their powers declined, China became the center, the Middle Kingdom, and the cosmopolitan capital of the Orient.

Men of many faiths and varied tastes took up residence in the imperial city of Ch'ang-an. Within its walls they were allowed freedom of worship, and they found everything to fill their needs. Traders brought camel-loads of new products from the West to sell in the bazaars, nomads rode in with tribute horses from the steppe country, students discussed literature at the University or debated doctrine with holy men in the Buddhist monasteries.

At court there were troops of musicians and entertainers sent by rulers of the kingdom to the South. Performing horses came from Ferghana, and masked dancers from Central Asia, joined by orchestras from neighboring lands, adding color and excitement at festival times.

With military and political alliances to maintain a complex balance of power, the trade routes were kept open. Lines of communication were strengthened, new fashions, new ideas and new goods poured in. The arts kept pace with military and political success in the first one hundred and fifty years of T'ang rule.

We have chosen to emphasize the international character of art in three categories: Indian influence on sculpture, Persian influence on ceramics and, in an art form traditionally Chinese, the bronze mirror, a change in decoration that resulted partly from contact with foreigners and partly from a new attitude toward nature and man's place in his environment.

The sculpture spans a period of about five hundred years. During that time successive waves of Buddhist teaching reached China from India, most of it brought overland by missionaries. Chinese reaction to the imported doctrine, iconography and technique varied from a hesitant skepticism to a warm embrace. Early attempts to understand alien ideas led to interpretations that are remarkable for their sincerity, their naive charm, and their spiritual integrity. By the seventh and eighth centuries there was more direct, explicit information coming to the Chinese sculptors. Rules governing proportion, stance and attributes were based on Indian aesthetic canons.

T'ang Bodhisattvas, like those of the Gupta period of India, are endowed with a grace of pose and gesture befitting a rajah. Light, transparent drapery, and the wearing of jewels were tolerated for religious images, whereas in earlier examples heavy silk robes had covered the body. Neither nudity nor the wearing of ostenta-

tious jewelry had been considered proper for a gentleman, much less for a deity, by old Chinese standards of etiquette.

Some of the figures on view originally came from famous cave-temples and pilgrimage centers. The Sackler Research Project has joined laboratory techniques to the art historian's analysis of style and inscription. We are happy to announce that results allow us to identify the place of origin of several pieces as coming from a particular site, such as Lung-men. Dr. Isabella Drew's comments explain this phase of the preparation of the exhibition.

For Chinese potters this was an age of experimentation. Much of the stimulus came from Sassanian Persia, but the interpretation was thoroughly Chinese. Iranian textiles, metalwork and other decorative arts exerted a powerful influence on Europe and the Far East. There is hardly a category of the secular arts of China that did not react to the impact of Persian fashion and principles of design.

Tomb figurines deserve a special place in the consideration of pottery, for grave furnishings were made with as much care as were objects intended for daily use. Much as they loved the delights of this world, T'ang people felt a great concern about the happiness of the soul after death. Though they seem to have been less in awe of their ancestors than had been true in the ancient days of the Shang and Chou periods, they had no less affection for them. Family pride, and a wish to please the departed spirits prompted many a mourner to purchase guardians, camels, horses, grooms, scribes, dancing girls, musicians and household attendants in miniature sculpture to be placed in the grave. Gay in coloring, lively and picturesque, these *ming-ch'i* are as popular today as they were more than a thousand years ago.

Among the metal arts, bronze mirrors are pre-eminently Chinese. They had been in use for over a millennium by the time T'ang craftsmen went to work on them. If one studies the Han examples, comparing them with seventh and eighth century designs, a gradual transformation is obvious.

Whereas the early ones, contemporary with Roman art in the Mediterranean area, are cosmological and Taoist in symbolism, the T'ang mirrors were created to be given as birthday and wedding gifts, or to be used by a pretty lady while applying her cosmetics.

Han mirrors suggest the harmony of heaven, the regular succession of the seasons, the relationship of earth to the polar axis. Quadrant symbols are in proper relationship to points of the compass. There was nothing trivial or intimate about the Han conception of space and the place of man in the vast scheme of the universe.

By T'ang times affluence and abundance brought a more relaxed attitude. Attention was focused on beauties of the world rather than on the mysteries of heaven. Things close at hand, such as butterflies, birds, flowers and fruit, were chosen as symbols of good fortune. Just as in Indian art, there was a sense of unity of man and nature. As in Persian art, design elements tend to be placed in radial patterns, or in axial symmetry. Flora and fauna are Chinese, some of them a bit imaginary and exotic to be sure, but entirely characteristic of T'ang taste.

Birds, flowers, animals and jewels are to be seen on objects as different in scale as a small silver box and a monumental stone spirit-door, or as different in function as a comb and a sarcophagus. Whether intended for use in the home, the tomb or the temple, T'ang art has a joyous quality about it, a splendor that became proverbial of China's Golden Age.

J.G.M.

## T'ang Lead-Glazed Earthenware

OF ALL the ceramic wares produced in the T'ang Dynasty, perhaps none are more expressive of the exuberant and opulent taste of the period than the rich lead-glazed earthenwares. Into this category we can place the celebrated glazed tomb pottery and a sizable portion of the equally famous tomb figures.

The widespread use of lead-glazed earthenware, in early Chinese ceramics, coincides perfectly with those historical periods in which China was most open to Western influences (*i.e.*, Han and T'ang periods). As W. B. Honey points out, this was primarily due to the fact that the basic ingredient, in the case of both Han and T'ang lead-glazed wares, was a ready-made glaze material known as *liu-li*, which appears to have been a Near Eastern import.<sup>1</sup>

Typical T'ang lead-silicate glazes had the unique property to bring out the most vibrant color tones. The familiar Han and T'ang green was produced by copper oxide, yellow from iron, and blue and black from cobalt, which was a material first imported into China from the Middle East during this period.

The imaginative T'ang potter was almost unrestrained in his use of color, and frequently as in the so-called *san ts'ai* or "three-colored" wares, bright greens are juxtaposed against vibrant golden yellows and blues in various mottled patterns. The effect produced by these bold and vivid color contrasts are often reminiscent of the magnificent color contrasts found in Impressionist and Fauve painting.

1. Honey, W. B., *The Ceramic Art of China and Other Countries of the Far East*, London, 1946, p. 32.

## Lead-Glazed Pottery Vessels

THE STRONG SHAPES and bright glaze effects traditional to T'ang lead-glazed vessels are particularly eloquent, for they reveal qualities which we particularly associate with T'ang art: a feeling for gaiety and richness of color, bold shapes, and the ability to assimilate foreign artistic influences. Many of the common vessel shapes (*i.e.*, amphora, oinochoe and rhyton) are certainly not forms which we think of as traditionally Chinese, but in the hands of the T'ang potter, all these forms emerge with the unmistakable T'ang stamp.

## T'ang High-Fired Wares

THE ANCIENT AND continuous tradition of high-fired ceramics (porcelains and stonewares fired to 1350°C. and over), in China, can be considered a salient feature which distinguishes the early Chinese ceramic tradition from all others. Porcelain was unknown in the ancient Near East, and was only discovered in the West at Meissen, Germany, in 1710.

Since the early years of this century when the great British collections (G. Eumorfopoulos and Sir Percival David) were assembled, Chinese porcelains of the Sung

period, with their subtle shapes and even subtler glaze effects, were considered the ultimate, classic ceramic wares of China, and little attention was paid to earlier porcelains.

Today, with a greater historical perspective of Chinese ceramic traditions, we are able to more fully appreciate the important role played by the T'ang potter in the development of Chinese porcelains and other high-fired wares.

The T'ang period can be considered one of the most fruitful experimental phases in the history of Chinese ceramics, not only from the standpoint of ceramic design, but also for the enormous strides made in glaze chemistry and firing techniques.

## Yueh Wares

YUEH (ancient Chekiang province) stonewares of the Six Dynasties and T'ang periods can be considered direct ancestors of the famous Chinese celadon wares of the Sung period. They are characterized by their hard, grey vitreous feldspathic clay bodies covered with a fine olive green glaze.

The Ch'a Ching or "Tea Classic" of Lu Yu, which is said to date from the eighth century, tells us that "the best bowls (for tea) are those made in Yueh Chou."<sup>1</sup> This is a clear indication of the high esteem placed on Yueh stonewares in the T'ang period. By the same token, Yueh wares appear to have been much sought after in lands far distant from China. Sarre discovered many Yueh ware sherds as far west as Samarra, the ninth century capital of the Abbasid Caliphs on the Tigris,<sup>2</sup> while Willetts reported quantities of Yueh ware sherds at the site of the medieval seaport of Mahatittha in Northern Ceylon.<sup>3</sup>

1. *Ch'a Ching* (Tea Classic), attributed to Lu Yu, 8th Century A.D., to be found in the Yuan compilation, *Po Ch'uan hsueh hai*.

2. Sarre, F., *Die Ausgrabungen von Samarra*, Vol. II, Berlin, 1925, p. 57.

3. Willetts, William, *Foundations of Chinese Art*, London, 1965, p. 263.

## T'ang Marbled Wares

MARBLED WARES appear in the T'ang period no doubt inspired by the *millefiori* glass of the Middle East. The effect is that of a veined semiprecious stone such as agate, and again reflects the T'ang taste for richness and exotica.

The technique of marbled wares consists not in glaze effect, but in the manipulation and kneading together of clays of opposite shades, and keeping them in distinct layers, rather than mixing them into a uniform color.

## T'ang White Wares

T'ANG high-fired white wares, including the Hsing ware porcelain group, are one of the outstanding achievements of the T'ang potter, for they form the proto-

types for some of the most famous Sung porcelains such as Tingware. Unfortunately, the study of this group is severely hampered by the lack of knowledge of the actual kiln sites where these wares were manufactured.

According to Chinese tradition, Hsing wares were white as silver or snow, and were capable of emitting a musical note when struck.<sup>1</sup> In fact, literary references such as the T'ao Shuo refer to high-fired porcelain cups used in sets of twelve, as a sort of xylophone.

Our examples of T'ang white ware conform to all the specifications for porcelain with one exception: the potting and glaze are a bit thick to be translucent. The shapes, however, are typically T'ang, for the stem cup and "spittoon" forms are commonly found in T'ang decorative art both in metal and ceramic.

M.K.

1. Lindberg, Gustaf, Hsing Yao, Attempt at an Interpretation of the T'ang Hsing Chou Ware *Oriental Art*, Vol. II, No. 4, Spring, 1950.

## Petrological Investigation of Stone Sculptures of the T'ang Dynasty

WHAT INFORMATION can the science of petrology, the study of rocks, give about a carving in stone? Unfortunately, it cannot tell us when the carving was made. Methods of age dating used in geology reveal only how long ago the stone was formed in the earth—a time usually many millions of years prior to the appearance of the first human artisan. However, because of variables in the conditions of formation, rocks show differences in composition and texture which may identify their place of origin.

For example, the Spirit Door (No. 1), the Head of Buddha (No. 2), and the Guardian (No. 16), the kneeling Bodhisattva (No. 3), the seated Buddha (No. 4) and the Head of Guardian (No. 92) are all compact, fine-grained, dark gray limestones, very similar in gross appearance to many other limestones and undistinguished in mineral content. But microscopic examination reveals a unique and characteristic texture, identical in all four cases. This limestone is made up of tiny spherical to ovoid bodies, called *oolites*, averaging 0.3 millimeters in diameter and fairly closely spaced in a crystalline matrix. Oolitic limestones are found in many places throughout the world but, because of varying conditions of formation, the size, shape, structure, and general appearance of the oolites from a given formation are almost as distinctive as fingerprints. Therefore, the texture of the stone itself tells us that, despite their travels around the world and their passage from hand to hand through the years, these six pieces of sculpture are from the famous rock-cut chapels at Lung-men and are at last reunited.

The cave site at T'ien-lung-shan is represented by three Bodhisattvas (Nos. 18, 19 and 20). Here the stone is sandstone and the group of Bodhisattvas indicate their common origin through the size, shape, and variety of sand grains present as well as in the structure of the cement holding the grains together. This cement is particularly limey and therefore readily attacked by acid air pollutants, a process which has given rise in the course of time to the granular appearance of the surface. Although not apparent to the naked eye, one Bodhisattva (No. 18) has at some time

been treated with a lacquer-like coating, probably to retard disintegration.

Exposure and weathering of the surface of stone, if not excessive, can add beauty. The warm white tones of the Stele (No. 5) have been produced by weathering of the light gray marble in a thin surface veneer. The network of veins results from the presence of coarse calcite crystals.

I.D.

## *Mirrors of T'ang Period*

THE GREAT NUMBER of mirrors in collections in the East and in the West shows their importance during this period. The fact that most of them were found in tombs indicates that, as in preceding periods, they were considered to be predominantly a holy object and not a mere article of toiletry. Excavations in China in recent years have continually augmented our knowledge of types and variety of decorations popular during the T'ang period. The mirrors in the Sackler Collections provide examples of some of the most representative types of T'ang mirrors.

In shape, motifs and craftsmanship, T'ang mirrors differ very much from those produced in earlier times.

### *Shapes:*

An important innovation are mirrors shaped like six or eight lobed flowers. Some have rounded and some pointed petals; in Chinese publications the first are sometimes referred to as "sunflower" and the latter as "water chestnut" or "lotus flower" rims. In addition, square mirrors become fashionable, some having been found in Sui Dynasties tombs. In general, there is a tendency to abolish compartmental divisions such as are still shown on early types (*e.g.*, the V-mirrors with separate compartments for the twelve animals of the zodiac) and to reduce the number of concentric zones or even to treat the surface of the mirror as one unit. Simple round knobs predominate but, on some types, knobs are in the shape of an animal, be it a lion or a tortoise. Knobseats are often abolished.

### *Motifs:*

The most conspicuous feature of T'ang mirrors is the great variety of new motifs ranging from realistically rendered animals such as geese, mandarin ducks, parrots, orioles, small birds, butterflies, bees and dragonflies to plants such as grapevines, lotus, peonies, stockroses and bamboo. The *ssū-shên*, the four spiritual animals (ruling the seasons and four quadrants of the world) lose some of their importance and are replaced in popularity by the so-called "lions" and by the mystical birds, the *Fêng-huang* or *Luan* (phoenixes). The most striking new types of decoration are pictures in which human beings appear in a kind of landscape setting.

### *Grapevine and lion mirrors:*

The Sackler Collection is exceptionally rich in this type of mirror, some of them of outstanding quality. Only a few are shown in this exhibition. In general, these

mirrors are heavy and their solidity may account for the fact that so many have survived the ravages of time and the long burial in the earth. The introduction of the grapevine as motif of decoration is undoubtedly due to China's contact with the West, especially with Western Asia, yet plant scrolls have from the Western Han period onwards been used on mirrors and on other objects as cloud and sky symbols. The grapevine is thus only a new symbol for old concepts. Such changes can be followed up all through Chinese history. Although the new motifs retain the basic meaning of those they supplant, the change allows a widening of concepts so as to express more adequately contemporary ideas.

The quadrupeds roaming among the grapevines are of an unidentifiable specie. In publications of the Sung period they are called *hai-ma*, "seahorses," a name retained in some modern publications. In western publications they are usually referred to as lions because of their mane and bushy tail. Whatever name we give them, they supplant the old type of animals symbolising constellations and cosmic energies.

These mirrors flourished especially in the 7th century, though it is not yet clear whether they were first made in the Sui period or only after the T'ang Emperors had ascended the throne.

## *Main mirror types:*

1. Grapevine and lion mirrors.
2. Pair of birds (phoenixes, parrots, geese, ducks) placed on opposite sides of the mirror facing one another. These are often referred to as "bridal mirrors."
3. Horses, sheep or other animals arranged in the same manner.
4. Four birds or four animals with plant motifs in between.
5. Immortals riding on birds or winged horses.
6. Hunters on horseback.
7. A dragon coiled around the knob.
8. Rosettes (*pao-hsiang hua*).
9. Single rosette as knobseat.
10. Plain mirrors without decoration.
11. Animals pursuing one another.
12. *Pa-kua* (eight trigram).
13. Charm characters.
14. Lute player in landscape.
15. *Shêng*-player.
16. Cassia tree of the moon, etc.
17. Confucius and *Jung Ch'i-ch'i*.
18. Copies of Han mirrors.

### *Inscriptions:*

Inscriptions are not very numerous and are placed on only a restricted number of types. They can be divided into:

1. Those written in *p'ien-wên*, a literary style which flourished from the Six Dynasties period onwards but went out of fashion in the course of the first part of the

T'ang period. In this style stanzas are arranged in well-balanced antithetical pairs. On mirrors, usually four words make a sentence.

- Poems.
- Description of a story depicted on the mirror.
- Characters written in charm writing, difficult to read.
- Pa-kua with names.
- Panels inscribed with the name of the craftsman, family or place.
- The copying of mirrors of the Han period include Han time types of inscriptions.

### Craftsmanship:

The standard of craftsmanship is very high in regard to casting as well as design. Precious mirrors, that is, mirrors inlaid with gold, silver, precious stones or mother-of-pearl flourished, in particular, during the first part of the T'ang dynasty rule. After An Lu-shan's revolt and the raids of Tibetan and Turkish tribes, prosperity declined and in A.D. 757 Emperor Su Tsung issued an edict restricting the manufacturing of precious objects. Most of these mirrors no doubt date back to the seventh and early part of the eighth centuries.

The alloy of T'ang mirrors, according to modern Chinese and Japanese publications, differs very much from those of earlier periods. For example, grapevine mirrors contain:

copper: 69.75	tin: 25.40	lead: 4.16
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In general, the mixture ranges from:

copper: 68.75-69.75	tin: 22.98-25.40	lead: 4.16-7.19
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The so-called "white bronze" mirrors are sometimes composed of:

copper: 69.02	tin: 27.30	lead: 3.40
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A.B.

Entrance.

STANDING BUDDHA.

*Fine grained fossiliferous limestone. Possibly Northern Ch'i, 6th century.*

H 67, W 18 inches.

A beautiful and unusual figure, for nothing exists from North China which is comparable to it. In South China there was more influence from India, Ceylon and Southeast Asia. Though Southern styles are not clearly established, the fall of the robe, the smooth treatment of the surface and the thin body are characteristic of sixth century work.<sup>1</sup> It is possible that this is a Northern Ch'i copy of a southern statue known through rubbings or sketches, or copied directly. This cannot be stated categorically, but may be the solution to an intriguing problem.

<sup>1</sup>See A. Soper, *South Chinese Influence on the Buddhist Art of the Six Dynasties Period*, BMFEA, 32, 1960, figures 20 and 21.

D.L.

### 1. SPIRIT DOOR FROM LUNG-MEN.

*Limestone. T'ang, 8th century. Honan Province.*

H 50, W 30 inches.

Tympanum, lintel, doorjambs, jamb bases, and threshold in low relief with linear details incised; central area incised line only.

*Tympanum:* Confronted lions rampant; *ju-i* shaped clouds

*Lintel:* Central lotus flanked by confronted Mandarin ducks with jewelled ribbons in beaks; water chestnut flowers and *ju-i* clouds

*Doorjambs:* Water chestnut rinceaux

*Jamb bases:* Lotus petals

*Central area:* Two guardians whose faces express grief. One holds a sword representing the military and the other holds a *kuei* representing civil rank at court. Lotus and *ju-i* clouds.

*Threshold:* *Ju-i* clouds

All the elements are laid out symmetrically on either side of an implied vertical axis. This method of composition shows the influence of Sassanian Iran, with which T'ang China had economic and diplomatic relations. The design is completely Chinese, however, in its curling rhythms. Also, no motif is repeated in exact mirror image; details are varied to give a lively impression. The guardians are drawn with

a line which describes their volume without any of the calligraphic hooks and flourishes characteristic of later Chinese figure drawings.

Similar T'ang false doors are in the Metropolitan Museum of Art and the Field Museum, Chicago (illustrated in Sirén, *Chinese Sculpture*, 1925, volume IV, 1, plates 436 and 437). In these, however, both guardians carry swords.

H. S. and J. L.

### 2. HEAD OF THE BUDDHA FROM LUNG-MEN.

*Limestone. T'ang, 8th century. Honan Province.*

H 17, W 9½ inches.

Near the old Eastern capital of Lo-yang, in Honan Province, Buddhist cave-temples were hollowed out of the cliffs that formed the "Dragon-gate," cliffs of a unique gray limestone. The earliest grotto was finished in c. 523 A.D., having been started by the N. Wei ruling house shortly after they moved their seat of government to Lo-yang in 494.

In 672 the T'ang Emperor Kao-tsung ordered the carving of a colossal seated Buddha and attendants, figures that still dominate the face of the "Dragon-gate" in the Yellow River Valley.

In the Eastern Hills more grottoes and meditation halls were hollowed out, most of them of eighth century date. The head on display resembles one in the Shih-Ku Ssu (Tokiwa and Sekino, II, pl. 102) and others in Cave V (Ibid., II, pl. 68). The hair, indicated by linear swirls with a circular tuft in the center, is a convention used in the eighth century.<sup>1</sup> The plumpness of the face would suggest the same date, for China enjoyed such a high degree of prosperity in the early decades of that century that secular figures in paintings of court life are burdened with overweight, as are tomb figurines. Even the religious images reflect this trend.

Other fragments from Lung-men on display in the exhibition are Nos. 1, 3, 4, 16, and 92. In the Faculty Room the majestic, colossal head of the Buddha and a gracious Bodhisattva (Kuan-yin) are from the same site.

<sup>1</sup>Sirén, A., *Chinese Sculptures in the von der Heydt Collection*, Rietberg Museum, Zurich, 1959, pls. 52 and 55, and *Seikai Bijutsu Zenshu* (Art of the World), Vol. 15, 4, Tokyo, 1961, pls. 3, 13, and 18.

J. G. M.

3. KNEELING BODHISATTVA FROM LUNG-MEN.

Limestone. T'ang, 8th century.

H 22½, W 13¾ inches.

Another interesting figure from the "Dragon-gate" cliffs near the Yellow River in Honan Province, the kneeling Bodhisattva was once part of a group of worshippers arranged about the central image, a Buddha. The great T'ang murals of Buddhist Paradises contain similar figures, with the hands held in an attitude of adoration or of presenting gifts. Cave sanctuaries, though less elaborate than the frescoes, were designed with equal care. The plan was formal, balanced, hieratic. The kneeling Bodhisattva was placed near the front, then came standing Bodhisattvas and monks flanking the Buddha, the Illumined One.

The suave carving, the light drapery and the necklace, the proportions of the body, and the graceful pose, all Indian in inspiration, are part of an International Style that took root in China, Korea and Japan.

J. G. M.

4. SEATED BUDDHA FROM LUNG-MEN.

Limestone. T'ang, 8th century.

H 23½, W 11½ inches.

Sakyamuni seated with left hand in bhūmisparsa mudra, right hand broken. The hand pendant calling the earth to witness identifies this as a symbol of resisting temptation, part of the experience of Sakyamuni when he sat beneath the Bodhi tree in Bodhgaya and was tempted by Mara, the spirit of evil.

On the rectangular pedestal two devotees kneel, while on the base, muscular Yakshas<sup>1</sup> uphold the upper section. On the back of the pedestal is a dedicatory inscription which contained the date, now partly destroyed; but to judge by the style of the sculpture and the remaining parts of the inscription, it was made about A.D. 716.

It is similar to a Sakyamuni from Sian-fu dated A.D. 715, the third year of the K'ai Yuan era (Sirén, *Chinese Sculpture*, III, pl. 411) and to another dated 726.

<sup>1</sup>Dwarf guardians of the mineral treasures below the surface of the earth.

D.L.

5. WHITE MARBLE STELE, WITH POLYCHROME OF "TREE-CANOPY" TYPE.

Ho-Pei Province, N. Ch'i period.

H 14½, W 12½ inches.

Inscribed: "Made on the 11th day of the 3rd month of the 7th reign year of T'ien Ho" (556 A.D.). Commemorates the Emperor, seven generations of ancestors, and the donor's deceased mother. The donor was Liu Shih-yung, "an ardent Buddhist." The smaller "stone signature" of his wife follows: "May blessings be derived from this creation." The main figure, a meditating Bodhisattva in a pose attributed to Maitreya and Sakyamuni, is attended by deities whose attributes cannot be definitely identified. The base, in five parts, is composed of guardians, lions, and the cintamani (flaming jewel) raised by a half-yaksha figure. The sculpture is typical of the "tree-canopy" subtype of its period. The two attendants are in tribhanga pose flanking two Nagas (serpent guardians) twisting around pillars or tree trunks on either side of the main figure. There is still a trace of the sweetness of expression of the E. Wei period, but the strength of N. Ch'i is already manifest in the sturdiness of the central figure. Above this focal point there probably was a tree canopy.

Similar stele are published in Matsubara, *Chinese Buddhist Sculpture*, pl. 108b (dated A.D. 557), pl. 109 (dated A.D. 559); and Sirén, *Chinese Sculpture*, III, pl. 244 (dated A.D. 558).

D. L.

6. BUDDHA SEATED IN THE PADMASANA ATTITUDE ON A LOTUS THRONE WITH ATTENDANT BODHISATTVAS AND MONKS.

Limestone. Probably N. Ch'i.

H 19, W 11¼ inches.

Overhead are leaves and fruits of the Bodhi tree and below are two lions flanking a cintamani. This small stele is ornamented on only one face, and is quite simple both in the use of the block of stone and in the ornamentation of the figures. To have a treetop appearing in such a manner, and so nicely divided, is an unusual feature, but the figure style and the arrangement and carving of the base are commonly found on stelae of the Northern Ch'i era and earlier, in the Eastern Wei period. It is somewhat similar to a stele dated 574 A.D. and one dated 543 A.D. (Sirén, *Chinese Sculpture*, III, pl.

241; and Chavannes, *Ars Asiatica*, II, pl. XLVIII) on which the tree appears in its more usual form.

D. L.

7. A BUDDHA WITH ATTENDANTS.

Relief sculpture of micaceous marble. T'ang, mid-Seventh or early Eighth century. Probably Shensi Province.

H 14, W 14½ inches.

Though there is an inscription that reads "Made by the Prefect of Hsi-ch'eng, An-k'ang area, Shensi, fifth day of the eighth month of the second year of the Ta-hsiang era" (i.e., 580 A.D., under the Northern Chou Dynasty), the style of the relief is T'ang. The placement of the inscription, part of it crowded onto the frame, the rest badly spaced on the reverse side, and the clumsiness of the characters, suggest that it was added later.

The Buddha seated on a lotus pedestal is flanked by monks and Bodhisattvas, with guardian lions crouching on either side of a small lotiform offering stand that is placed before the pedestal base. Above the head of the Buddha is a canopy, which curves to fit the arc of the halo of the Illumined One. The Bodhisattvas and monks also are nimbate.

The iconography is not clear. If the Bodhisattva to the left of the Buddha is Avalokitesvara (Kuan-yin) as lotus and water-pot attributes would indicate, and the companion Bodhisattva on the Buddha's right is Mahasthamaprapta, then we would interpret the Buddha as being Amitabha, Saviour of Souls, Lord of the Western Paradise.

The gestures of the central figure, however, are abhaya (right hand) and bhūmisparsa (left), which are proper for Sakyamuni, the historical Buddha. The attending monks are appropriate for either aspect of Buddha-principle, as are the guardian lions. Confused iconography is not unusual in a provincial work of art.

Stylistically the piece immediately reveals itself to be of T'ang date, with Indian-influenced tribhanga poses of the Bodhisattvas, soft draperies, suppleness, warm, well-modeled flesh. The plastic feeling in the treatment of such passages as the base of the thumb on the Buddha's upraised right hand, the faces of his disciples, and the petals of the lotus-throne

indicate a date well into the T'ang Dynasty, perhaps the second half of the seventh century, or early eighth. The tendril-like curves of the canopy are similar to some on an eighth century stele (Davidson, *The Lotus Sutra*, pl. 24).

The naturalism of the lions is also a T'ang characteristic, as may be seen by comparing them with a guardian from the tomb of the Emperor Kao Tsung (d. 683) (Sirén, *Chinese Sculpture*, IV, pl. 431A, and another in pl. 435D), and later lions in bronze, stone, and pottery.

J. C.

8. STELE DEVOTED TO SAKYAMUNI, THE HISTORICAL BUDDHA.

Limestone. E. Wei period. Inscription (damaged) probably A.D. 548. Shensi Province.

H 27, W 15 inches.

In the niche is seated Sakyamuni Buddha in meditation with the Bodhisattva Maitreya in adoring pose on his right, and another Bodhisattva (probably Avalokitesvara, or Kuan-yin) on his left.

On the sides and back there are narratives engraved, Buddhist in theme, but related to contemporary secular art in style.

The major theme is Renunciation. As one goes clockwise around the stele one sees, much condensed, the story of Sakyamuni. First come episodes from his previous lives wherein he earns the merit necessary to become a Buddha as revealed in the Jatakas. Episodes are arranged in an order of increasing psychological intensity: Externals first are given away as when Prince Vessantara parts with wealth, wife and children to aid others, then come the gifts of "internals," intangibles, such as faith, wisdom, etc., represented by symbols, i.e., a burdened man pulling a ricksha with images, and, finally the gifts of the senses (putting out the eyes) and of life itself (cutting off the head).

On the back, in his historical lifetime as Prince of Nepal in the sixth century B.C., he renounces his royal heritage in order to seek enlightenment, sending away his horse and groom as his first act on departing from the palace. The departure, accomplished in silence, is illustrated by showing the horse a foot or so up in the air, with minor deities keeping the hooves off the ground.



Below are six monks who gave the stele, who also have renounced the world for the same purpose.

On the last side we see Sakyamuni meditating in the wilderness, in a cave. The lotus and palmette designs above are favorite ornamental motifs of the period, but these are most original, recalling Iranian and Indian models transformed by a Chinese artist.

By embarking on a course of meditation Sakyamuni has discarded the career of a Bodhisattva, of gaining merit by action, to reach perfect illumination by an introspective withdrawal. Here he sets an example for all monks, the members of his Sangha, who took vows of poverty, chastity and obedience. The six donor monks are about to follow, having already renounced the world. The goals and methods of monkhood are celebrated, in contrast to the opposite side where love and compassion prompted self-sacrifice from one incarnation to another. Thus two great means of gaining merit are illustrated.

E. W.

9 and 10. PAIR OF FEMALE DANCERS.

*Unglazed, painted earthenware. T'ang.*

9: H 10½, W 5 inches.  
10. H 10¾, W 3½ inches.

11. EARTH SPIRIT GUARDIAN WITH HUMAN HEAD AND MONSTER BODY.

*Unglazed, painted earthenware. T'ang.*  
H 14, W 7 inches.

12. EARTH SPIRIT GUARDIAN FIGURE WITH FELINE HEAD AND MONSTER BODY.

*Unglazed, painted earthenware. T'ang.*  
H 13½, W 6 inches.

13. HORSE.

*Unglazed, painted earthenware. T'ang.*  
H 22½, W 24½ inches.

14. POSTURING, SEATED FEMALE DANCER.

*Unglazed, painted earthenware. T'ang.*  
H 7¼, Base 6 inches square.

M. K.

15. ROOFED BUDDHIST SHRINE.

*Dolomitic, oölitic limestone. N. Ch'i, dated A.D. 574. Shensi Province. Maitreya with*

*Bodhisattvas.*

H 33½, W 17 inches.

The small roofed shrine represents the great pagoda pillars in the cave-temples of Yun-kang in miniature. Maitreya occupies the central niche, flanked by Avalokitesvara who holds a lotus bud and, on the other side, a Bodhisattva who holds a bowl, perhaps the magical four-in-one begging bowl which will be Maitreya's when he appears on earth. On the reverse, we see either Amitabha attended by Bodhisattvas who hold lotus buds or, if these objects represent light-emitting jewels, then Kshigtarbha, saviour of souls in hell, may be indicated. The lack of clarity in iconographic interpretation is typical of this, the Second Phase of Buddhist Art in China, when formulas were transmitted with some difficulty, and local variations were not uncommon. The style also is typical, characterized by a strong columnar body and rounded head.

Illustrated in Sirén, *Chinese Sculpture*, III, pl. 241.

E. W.

16. GUARDIAN, FRAGMENT FROM DOORJAMB, LUNG-MEN.

*Limestone. Sixth-seventh centuries. Honan Province.*

H 17½, W 9¾ inches.

The Dvarapala, probably one of a pair of muscular guardians of a sanctuary in the Lung-men complex, is earlier than the other pieces exhibited here from the same site.

Though the sculptor intended to give a realistic rendering of anatomy, he created a series of motifs from tendons, sinews and muscles as may be observed in feet, legs and diaphragm of the mythological doorkeeper. The Chinese had no great tradition of carving nudes, no precedent of working from a life model, and the need to show physical power in what was assumed to be the Indian manner, therefore, presented special problems. This is a tentative approach. The swirling drapery enhances both the dynamic pose and the mood of warning, of reproach, to any visitor who might violate the precincts sacred to the Buddha. The linear sweep of the dhoti cloth is charged with power, whereas the linear tracery of foliate forms on the frame serves as a gentle foil to the drama of plastic mass.

Similar treatment of anatomy may be seen in Sirén, *Chinese Sculpture*, Rietberg Museum, Zurich, p. 104, pls. 32/33.

J. G. M.

17. APSARAS.

*Sandstone. Sixth Century. Provenance unknown.*

H 14, W 29 inches.

A fragment from a Buddhist cave-temple. Traces of white pigment remain. The sky deity holds an offering bowl. Originally from the ceiling of a rock-cut chapel, such as those at Yun-kang.

E. W.

18, 19, and 20. BODHISATTVAS (3) FROM THE T' IEN LUNG SHAN CAVES.

*(near T'ai-Yuan, Shensi). Medium grained feldspathic sandstone.*

18: H 23, W 12; 19: H 25, W 13;

20: H 26, W 10 inches.

Cave shrines were first carved at this site in the sixth century. The work was resumed during the first half of the eighth century under the T'ang Dynasty. Most of the sculpture has been removed piecemeal—heads first, bodies later—in the 1920's and 1930's, before the site was fully recorded. These three pieces most likely date from between 730 and 750 A.D.<sup>1</sup> They were originally attendants for a larger seated Buddha or Bodhisattva figure and once stood on lotus pedestals. The cave they came from may have been quite small, less than four feet on a side, and probably not larger than eight by ten feet.

The T'ien Lung Shan site contained figures in a much admired style of T'ang sculpture. The sculptors were directly inspired by nearly contemporary Gupta images of India, the homeland of Buddhism, in much the same spirit as medieval Europeans imitated the Holy Sepulchre in Jerusalem. This was the last effort T'ang Chinese Buddhists made to draw inspiration directly from India, where Buddhism was declining. The latter half of the eighth century saw a bloody revolt against the T'ang Dynasty, led by a Turkish court favorite. Thereafter foreign influences were no longer looked upon with favor and Chinese Buddhist sculpture settled into a pious, increasingly lifeless, repetition of this early eighth century style. They are notable for grace of pose, suave handling of

light drapery and jewelry that is restrained and elegant.

<sup>1</sup>They are later than Caves IV and VI and earlier than Cave XVII. They could have come from Caves V, XI or XIX, which had standing Bodhisattva attendants and are of appropriate dates, or even from Cave XII or XIII, of which we know little. See: Sirén, A., *Chinese Sculpture*, Rietberg Museum, Zurich, pp. 112-123.

E. W.

21. EIGHT-LOBED MIRROR.

White bronze with heavy greenish blue patina.

*Middle T'ang.*

D. 9 3/16 inches.

Two geese face one another, each one sitting on a lotus seedpod, each holds some fruit (?) in its beak. The parrot below is carrying what appears to be a sprig of a mulberry plant. The two birds above are each holding a stem of the lotus flower from which a pendant with long bands is suspended. This kind of mirror is usually called a "bridal mirror" and was given to a couple at the time of the wedding, each of the motifs being an auspicious sign or good wish.

Geese are auspicious symbols on wedding gifts. As early as the Han period this was explained as being due to the fact that they conscientiously follow the sun (yang) in their migrations north or south, never missing the right moment. Similarly, it is the duty of a wife (yin) to follow her husband.<sup>1</sup> The eight motifs on the border are all slightly different. They include two bees.

<sup>1</sup>See *Po hu t'ung*, translated by Dr. Tjan Tjoe Som. Leiden 1952, p. 246.

A.B.

22. EIGHT-LOBED MIRROR.

White bronze with small amount of green patina.

D. 8 7/8 inches

Two dancing Fêng-huang face one another. Above is a horse or chi-lin (unicorn) with a grapevine scroll in its mouth. Below a parrot is picking at a bunch of grapes. In the *Po hu t'ung* the ch'i-lin is actually named together with Fêng-huang as lucky omen.<sup>1</sup> The decoration of the border includes two flowers placed on opposite sides of the mirror, each inscribed with a character, together meaning "thousand autumns", that is, a wish for longevity. Bridal

mirrors of the same type have been found in quite a number of T'ang tombs. They must have been very popular, especially in the middle T'ang period.

<sup>1</sup>Po hu t'ung, op. cit. p. 241.

A.B.

### 23. ROUND AND SQUARE, OR V-SIGN MIRROR.

White bronze.

D. 8 9/16 inches.

The decoration of this mirror is a survival of the TLV mirrors of the Han period. It represents time and space. The four animals (ssū shên) between the V's symbolize the constellations of the four seasons ruling over the four quadrants of the world. The border is decorated with the signs of the pa-kua (eight trigrams), and with the twelve cyclical animals, each one is placed in a special compartment. They represent the signs of the zodiac and each is assigned to a particular part of the universe. An inscription is written on the outermost zone.

Such mirrors were made in the Sui and early T'ang periods. A very similar mirror has recently been found in a tomb of the T'ang dynasty in Shensi<sup>1</sup> and another one of the same type, though not quite as elaborate as this one, in a tomb of the Sui period<sup>2</sup> in the same province. An interesting V-sign mirror is mentioned by Liang Shang-ch'un which carried a date on its outermost border corresponding to AD 627-649.<sup>3</sup>

The inscription is written in p'ien-wên style (four words to a line):

*The mountains of the fairies stand in resplendent rows,*

*The water of wisdom is rightly famous.*

*The dawn makes the flowers look beautifully coloured,*

*The moon gives night its floating brightness.*

*The dragon coils round the wu jui (five auspicious signs),*

*The luan (birds) dance in mutual affection.*

*It is reported that jen and shou (benevolence and longevity),*

*Will lead to the abolition of weapons.*

<sup>1</sup>Shen-hsi sheng ch'u-t'u tung ching, Peking, 1959, pl. 89.

<sup>2</sup>ibid, pl. 82.

<sup>3</sup>Yen k'u ts'ang ching, Peking, 1941-2, Vol. III, p. 5.

A.B.

### 24 AND 25. OCTAFOIL MIRROR WITH ROUNDED LOBES.

Middle T'ang period.

24 (D.5 3/16", 25 (D.5 1/4").

These are called in Chinese publication Ling Huo "sunflower or mallow" rims. The main zone is decorated with two birds, sometimes referred to as Luan or else as Fêng-huang (male and female phoenix) sitting on peony flowers. These birds are mentioned among the lucky omens from early times on. The Fêng is said to be the chief of birds and its flight and dances are auspicious signs. It incorporates in its appearance the five cardinal virtues. By the time of the T'ang period the inseparable fellowship of the male and female phoenix is taken as a sign of their fidelity, and in poetry there are many allusions to their pairing. For this reason mirrors like this one were considered appropriate as wedding gifts, expressing a wish for a harmonious marriage. According to an ancient dictionary (Shuo-wên) the Luan bird is the essence of the spirit of red, south, and summer; that is, of the yang principle. The knotted ribbons both birds are holding in their beaks convey the wish for longevity. This meaning is expressed in a poem of the T'ang period called "Long Life Ribbons." Even today a particular type of long noodle is called "Long Life Noodle" and is eaten on birthdays. Birds holding long ribbons are an old motif which can be traced back to the Han period. They have nothing to do with Sassanian art.<sup>1</sup> The knots emphasize that it is hoped that husband and wife will grow old together. The theme of lucky union is again expressed in the motif of the lotus flower with its two stems and fruits. Below, a duck sits on a lotus flower. Each lobe of the border is covered with a plant motif, most probably meant to represent auspicious flowers.

<sup>1</sup>Bo. Gyllensvard: *T'ang Gold and Silver*, BMFEA, No. 29, 1957, pl. 116 believes this motif to have been influenced by Persian Sassanian art.

A.B.

### 26. ROUND MIRROR.

Partially silvered bronze.

D. 5 inches.

The main zone is decorated with five winged animals pursuing one another. In Chinese and Japanese publications these usually are called suan-ni (lion or fabulous

beast). They are placed on a background of plant motifs and palmettes. The rim is divided into two major concentric zones. An inscription in p'ien wên style is written on the wider zone:

*Light floats from the blank moon,*

*Its substance enables one to distinguish darkness and brightness.*

*The limpid sky when mirrored in the water,*

*Reflects again its clear purity.*

*This ancient and eternal image,*

*Gladdens one's spirit.*

A continuous scroll pattern runs along the outer border. This type of mirror flourished in the Sui and early part of the T'ang period. A mirror resembling this one has been found in Shensi in a tomb of the T'ang period. It has the same inscription.<sup>1</sup>

<sup>1</sup>Shen-hsi, op. cit. pl. 104 differs only in the design round the knob.

A.B.

### 27. ROUND MIRROR WITHOUT A BORDER ZONE.

White bronze. Middle T'ang.

D. 5 1/16 inches.

The knobseat is decorated with two rows of petals. The ssū shên (four spiritual animals) are placed on four sides, the tiger and dragon are shown in flying gallop, the red bird is dancing. The animals are separated by four palmette sprays; in addition two sprays are placed above the tiger and dragon. A very similar mirror has been found in a tomb of the T'ang period in Shensi.<sup>1</sup> Compared with the V-sign mirror, this type reflects the wish of the artists of the T'ang time to unify the surface of the mirror and to abolish, as far as possible, compartmental divisions or even concentric zones. Palmette motifs can be found on quite a number of mirrors of the seventh and early eighth century; yet, in general, mirrors of this type may have been produced in the middle period of the T'ang dynasty.

<sup>1</sup>Shen-hsi, op. cit. pl. 115 differs only insofar as it has an eight-lobed rim and there are no sprays above the animals.

A.B.

### 28. EIGHT-LOBED MIRROR.

Black glossy color. Middle T'ang or later.

D. 4 13/16 inches.

Here appear four immortals, two riding on cranes, one on a horse, and one on an unidentifiable quadruped with a dog or deer running alongside. Long ribbons trail behind each of the riders. Each lobe of the border is decorated with either a bee or a flower. Cranes, as steeds of immortals, play an important part in Chinese legends. Exactly the same mirror has been discovered in Chekiang underneath a pagoda.<sup>1</sup> Another mirror of the same type, though with different steeds, is in the Shosoin in Nara.<sup>2</sup> In general this is a well known type of T'ang mirror and specimens can be found in quite a number of collections.<sup>3</sup> Such mirrors flourished in the middle and later T'ang period. Compared with the crisp design of the mirror in the Shosoin, this one and some of the others, including the one that was discovered beneath the pagoda, look pasty. It is possible that the immortals were taken by the Buddhists as representing Apsaras and mirrors were mass-produced. This would not contradict that they were made at the T'ang period; on the contrary up to the middle of the 10th century Buddhism flourished in China as never before or afterwards.

<sup>1</sup>Chekiang ch'u-t'u tung ching hsüan-chi, Peking, 1957, pl. 46.

<sup>2</sup>Sueji Umehara, *Tō kyō tai kan*, Tokyo, 1966, Vol. II, pl. 65 below.

<sup>3</sup>Alexander Soper, *Chinese and Japanese Bronzes*, cat. of the Auriti collection, Rome, 1966, fig. 60 and e.g. Liang-ch'un, *Yen ku ts'ang ching*, op. cit. Vol. III, pl. 67.

A.B.

### 29. EIGHT-LOBED MIRROR.

D. 4 inches.

A pair of standing ducks (?) and a pair of flying birds are arranged on opposite sides of the mirror among floral sprays. Each lobe of the border is filled alternatively with bees and plant motifs. This is a well established type of mirror. A very similar one was found in 1955 in a T'ang tomb in Shensi,<sup>1</sup> another one in Chekiang.<sup>2</sup>

<sup>1</sup>Shen hsi, op. cit. pl. 142.

<sup>2</sup>Chekiang, op. cit., pl. 47.

A.B.

### 30. EIGHT-LOBED MIRROR.

D. 4 5/16 inches.

A pair of galloping lions and a pair of standing birds appear among elaborate

flower scrolls. The lobes of the border are decorated with butterflies and sections of palmette-rosettes. The central knob is slightly flattened at the top, a feature typical of many T'ang mirrors.

A.B.

31. EIGHT-LOBED MINIATURE MIRROR.  
D. 2 7/16 inches.

Turtle as knob is surrounded by a pair of hai-ma or lions and two birds set between floral scrolls. A pearl border and ridge follow the lines of the lobes. The design is set on a silver stippled ground and the animals gilded. This type of mirror is not rare; similar specimens are in many collections. In recent years one has been excavated in the province of Honan, near Lo-yang.

Examples in Umehara, *Tō kyō tai kan*, op. cit. Vol. II pl. 105.

A.B.

32. EIGHT-LOBED MIRROR.  
*White bronze, dull color.*

7th Century. D. 10 3/4 inches.

The inner circle is decorated with a pair of Fêng-huang (phoenix) and a pair of lions. They are placed among S-shaped palmette scrolls with flowers. The border consists of floral sprays alternating with birds and insects. The decoration of this mirror is very graceful. A mirror of the same type, though different in regard to plant motifs and position of animals, has been discovered in a tomb dated AD 707 in Shensi.<sup>1</sup> It allows us to state that this type of mirror must have flourished in the seventh century A.D. The lion has the same type of tightly curled mane.<sup>2</sup>

<sup>1</sup>*Shen-hsi*, op. cit. pl. 132.

<sup>2</sup>*Chien Shu Wang Chien mu fei chueh pao kao*, (The Royal Tomb of Wang Chien of the Former Shu) Peking 1964. Wang Chien died AD 918. Lions on a cover of a box have similar curled manes, though they are stylized in a different manner (see pp. 50, no. 58) more likely that of the 9th century.

Mirrors published by S. Umehara closely resemble this (see *Tō kyō tai kan*, op. cit., Vol. I, pl. 42-45).

A.B.

33. SQUARE MIRROR WITH HEAVY RIM.  
H. 3 3/4. W. 3 3/4 inches.

The only decoration consists of a palmette rosette surrounding the knob. This can be called a simplified pao-hsiang hua mirror.

A.B.

34. UNDECORATED ROUND MIRROR.

*White bronze.*

D. 4 11/16 inches.

This mirror is divided by a heavy ridge into two concentric zones. The date is difficult to ascertain. Mirrors with little or no decoration were popular in the middle T'ang period as is attested by a square one found in a tomb in Szechuan which contained coins issued between AD 713-742 and an epitaph dated AD 789. Its only decoration was a swastika, but it was a much less heavy type.<sup>1</sup> Another undecorated square mirror was found in the tomb of Wang Chien in Szechuan, who died AD 918. The differences between these mirrors and the one in this collection suggests that this one is earlier in date and that it was not made in Szechuan.

<sup>1</sup>*Szechuan sheng ch'u-t'u tung ching*, Peking 1960, pl. 44.

<sup>2</sup>*Chien Shu Wang Chien mu fei chueh pao kao*, op. cit. pl. XXXVIII, 1.

A.B.

35. GRAPEVINE AND LION MIRROR.

*Silver bronze.*

D. 8 3/8 inches.

This is an extremely beautiful specimen. On all these mirrors the knob is formed by an animal. The middle zone is filled up by nine animals: four grown-up lions, three cubs, and two animals with serpentine necks and heads placed on opposite sides of the mirror. These two animals are difficult to disentangle as they seem to have the bodies of quadrupeds but long, sinuous necks and reptilian heads. Twelve bunches of grapes are placed in regular intervals along the outer ring of this zone. Among the animals on the border are eight lions arranged in such a way that they face alternately inside and outside. In between are ducks, a heron and other birds. Again bunches of grapes are arranged in symmetrical order along the outer and inner border of this zone. The rim is decorated with a continuous scroll of small flowers.<sup>1</sup>

<sup>1</sup>Exactly similar mirrors with the same creatures are in other collections, e.g., Umehara, op. cit. Pl. 35. He calls them dragons. Also, *T'ang Sung t'ung ching*, Peking 1958 (drawing) Appendix pl. 48.

A.B.

36. GRAPEVINE AND LION MIRROR.

*Dark colored bronze.*

D. 9 3/16 inches.

An excellent mirror, with an animal shaped knob. It is surrounded by a pair of peacocks, a pair of quadrupeds with serpents' heads and four so-called lions placed in between. Twelve bunches of grapes are placed along the outer border of this zone. A ring decorated with a pearl border divides the inner from the outer zone. This is filled with three pairs of lions, a pair of ducks and other birds among grapevines, dragonflies, butterflies and bees. Eighteen bunches of grapes are arranged along the inner border and twenty-four along the outer border of this zone. A flower scroll winds along the rim. This mirror is very heavy as mirrors of this type should be. A similar mirror has been excavated in the neighborhood of Loyang in Honan.<sup>1</sup>

<sup>1</sup>Umehara, op. cit. pl. 32.

A.B.

37 AND 38. TWO GRAPEVINE AND LION MIRRORS.

*White bronze.*

37 (5 3/8") and 38 (D. 5 5/16")

They are exactly the same. They differ only in regard to quality, the casting of number 37 being much deeper and better. The animal forming the knob is not a lion. Its head is turned back and placed above its body and, in contrast to other knobs, the loophole for the ribbon runs sidewise underneath the animal's body. It is most probably meant to represent a tortoise. As on other mirrors, peacocks are placed on opposite sides, in between are two pairs of lions. Eight birds are placed in the outer zone, some standing, some flying. In between the grapevines butterflies are shown. Stylized palmettes are placed in the outer rim.

It is reasonable to assume that both were made from the same mould, yet it is also possible that one served as mould for the other. Though this is a genuine T'ang grapevine and lion design, it is impossible to say when these mirrors were cast. One is slightly larger and of better quality than the other.

A.B.

39. SQUARE GRAPEVINE AND LION MIRROR.  
*White bronze with green patina and black spots. 7th century.*

H 4, W 4 inches.

Animal-shaped knob with four lions, two

turned towards the centre and two outwards. The corners of the inner and outer zone are filled with a stylized palmette motif. Birds facing outward are placed in all four corners of the outer zone. In between on each of the four sides are placed a pair of birds. Birds in flight and waterbirds are shown on two opposing sides, the latter all swimming in the same direction. Twelve bunches of grapes surround the outer border of the inner zone and twenty-four hang from the border of the outer zone.<sup>1</sup>

<sup>1</sup>A very similar mirror in Liang Shang-ch'un's collection (*Yen k'u ts'ang ching*, op. cit. pl. 36) had been excavated in Loyang in 1941 and Mr. Liang states that no other square mirror of this type had been excavated for years but that there was a rumor that one or two large size copies of square grapevine mirrors were believed to have been made in Kuangtung. In the meantime, a number of such mirrors have been excavated and found in T'ang tombs, a slightly different type with an inscription in a tomb of the Sui period (*Shen-hsi*, op. cit. pl. 80).

A.B.

40. FOUR-LOBED SQUARE MIRROR.

*Dull colored bronze.*

H 6 3/8, W 6 5/16 inches.

A dragon is coiled around the small knob. This is either a Five Dynasties or Sung period mirror. At the earliest it was made at the end of the T'ang period. It differs from most T'ang dragon mirrors in style and execution of the dragon and in the shape of the mirror.<sup>1</sup>

<sup>1</sup>Compare with mirrors shown in Umehara, *Tōkyō tai kan*, op. cit. pl. 78, 79, 80; *Chekiang*, op. cit. No. 44.

A.B.

41. EIGHT TRIGRAM MIRROR.

*Dull colored.*

D. 9 7/16 inches.

This type of mirror is sometimes referred to as pa-kua (eight trigram) or else as fu-lu (magic chart) mirror. It may be called the successor to the TLV mirrors of the Han period insofar as it provides us with a map of the universe and its cosmic powers. However, the characters written in the corners of the central square are not inscriptions in the usual sense, but charms, difficult to read and even more difficult to understand.

The inner square is divided into eight smaller squares, the ones on the four sides are decorated with the L-signs of the ancient TLV pattern. The entire square is

surrounded by three wavy lines and by the pa-kua. Outside are flower or cloud motifs flanking symbols representing sun, moon and constellations.

Similar motifs decorate a number of other mirrors, although arranged differently. The inscription on one explains the meaning of the various motifs quite well insofar as the roundness and squareness are equated with heaven and earth. The pa-kua are said to have been placed there to show the working of yin and yang, and the Ch'en stars to ward off evil influences, sun and moon to light up (the world), the lines surrounding (the square) are meant to represent the four rivers, and the four mountains shown inside the square symbolize the five sacred mountain peaks.<sup>1</sup>

The round mirror symbolizes the sky while the large square in the center represents the earth with four mountains on the four sides, the knob forming the fifth. These mountains correspond to five cosmic mountains and to the five sacred mountains of China. The wavy lines are the rivers surrounding the earth. The circles, outside the square, represent respectively the sun and the (crescent) moon. The constellation above must then represent stars of Ch'en (part of the constellation of the Green Dragon ruling over spring) and one would then expect the constellation on the opposite side to represent stars belonging to the constellations of autumn or winter. These mirrors are influenced by Taoism which flourished especially in the latter part of the T'ang period. Actually, on a seal of one of them an inscription states that it was "made by Li the Taoist."<sup>2</sup> Another inscription states explicitly that "whoever possesses this mirror will meet with good fortune and achieve exalted rank."<sup>3</sup>

Mirrors of this type have been found in T'ang tombs in Shensi<sup>4</sup> and in other provinces.

<sup>1</sup>Liang Shang-ch'un, *Yen k'u ts'ang ching*, op. cit. Vol. III, pl. 113.

<sup>2</sup>ibid pl. 117.

<sup>3</sup>See Joseph Needham, *Science and Civilization in China*, Vol. III, pl. 22.

<sup>4</sup>*Shen hsi*, op. cit. pl. 92, 93.

A.B.

#### 42. EIGHT-LOBED MIRROR.

*Dark greenish color.*  
D 6 3/16 inches.

On the left side sits a man playing the chin, behind him is a bamboo grove; opposite, on the right side, is a dancing phoenix and in the background are two trees. Above the knob are clouds and the moon, and below a flying crane. In the lower section is a lotus pond from which a lotus rises forming the knobseat with a tortoise as knob.

This is often explained as representing Po Ya, a famous lute player of old who, when he was young, studied under a teacher known as Ch'eng Lien, who carried him to the Isles of the Blessed. When Po Ya played (the melody of) *hills* a wood-cutter friend of his could see Mt. T'ai rise up before his eyes and when he played *water*, he could see the headlong torrent dashing down.

The picture on this mirror, however, does not quite correspond to this story, and on a similar mirror an inscription reads "chen tz'u fei-shuang;" "chen tz'u" is not a name but may mean just Divine Master in the Taoistic sense, and "fei-shuang" (flying frost) may have been a fancy name.<sup>1</sup> (Shuang sometimes means "a year" and may thus at the same time convey a wish for "many happy returns.") The tortoise is one of the supernatural creatures. It is famed for its longevity and faculty of transformation. According to some legends, a tortoise carries the world on its back which may account for its central position on the mirror. The lotus is the flower of spiritual enlightenment and of purity because in spite of the fact that its roots are in mud, its blossom is white. The pond below symbolizes either the "Lake of Gems" at the foot of K'un-lun or, in Buddhist terms, the "Ocean of Fragrant Water", symbolizing the pure world of the spirit. In it are numberless islands and here, it is believed, suffering and yearning souls from the underworld blossom forth in the shape of lotus flowers. The clouds above symbolize spiritual blessing. The phoenix has been explained previously. The crane is the steed of Immortals, here it is on its way to the K'un-lun. The chin, the Chinese lute with its many strings, is from olden days a symbol of harmony and happy union in a family, especially in regard to a married couple.

Similar mirrors are in quite a number of collections.<sup>2</sup>

<sup>1</sup>This inscription has been discussed by the brother Fêng in the *Chin-shih-so*, and by Professor P. Yetts in

the *Catalogue of the Eumorfopoulos Collection* (Vol. II, p. 32, B. 63. Pl XXXI) and others. Professor Yetts relates it to a poem in which the words "mystic hoarfrost" occur. It tells of the adventures of P'ei Hang who had to pound the "Mystic hoar frost," a drug of immortality, for 100 days. Every night when he ceased work the hare of the moon took over.

<sup>2</sup>e.g. Umehara, *op. cit.*, Pl. 61, 62, 63. Pl. 61 has a long inscription. Pl. 62 has the inscription discussed above. Liang Chang-ch'un, *op. cit.*, Vol. III, Pl. 61.

A.B.

#### 43. ROUND MIRROR.

*White bronze.*  
D. 4½ inches.

On the left side of the mirror sits a man playing the shêng, a kind of panpipe made of bamboo of different lengths. On the right, a phoenix is just descending. Above are a few stems of bamboo and below a mountain range with one central high peak. The man is Hsiao Shih, praised because of his enchanting art of playing the shêng which was so full of harmony that it attracted phoenixes from the sky. According to the *Lieh hsien-chuan*, Duke Mu (of Chou) gave him his daughter as wife, and Hsiao Shih instructed her in the practice of playing music. Eventually husband and wife were caught up, the one by a dragon, the other by a phoenix, and carried up to the K'un-lun. The mountain at the base of the mirror represents the K'un-lun, the abode of the Immortals, the Taoist paradise. The tree growing in the middle of the mountain complex most probably represents the jade tree, the tree of life, growing near the jade pool, or Lake of Gems. The phoenix is said to live on the K'un-lun and to feed on the fruits of the bamboo. This may explain the meaning of the stems above.

A.B.

#### 44. SIX-LOBED MIRROR.

*Middle T'ang or later.*  
D. 8 5/8 inches.

The knob is made the center of an open flower. Six flowers, seen from above, are arranged radially around the mirror, like medallions. In Chinese and Japanese publications this type is called pao-hsiang hua mirror. These are auspicious flowers, sometimes interpreted as "symbols of divine powers" or else connected with Buddhahood. They are also referred to as lien-hua (lotus flowers). Quite a number of this type have been found in tombs of the T'ang

period in recent years. One from a Shensi tomb, dated AD 670, is decorated with three simple and less naturalistic flowers and three rosettes composed of lily-like flowers.<sup>1</sup> The more massive flowers on this mirror suggests a middle or later T'ang date.

<sup>1</sup>*Shen hsi*, op. cit. Pl. 150.

A.B.

#### 45. SET OF TWELVE ZODIAC FIGURINES.

*Earthenware, T'ang. Probably Shensi Province, 8th Century.*  
H approx. 7 inches.

Zodiac figurines with animal heads and human bodies. Slip-decorated earthenware with remains of red pigment; linear details in black. All of the bodies were formed in one mold, with the heads molded separately and then attached.

They represent the Duodenary Cycle of years, days and hours, as well as the points of the compass. The cycle of years begins with the year of the rat and continues successively with the ox, tiger, hare, dragon, serpent, horse, ram, monkey, cock, dog, and pig. Each animal presides over a two-hour period beginning with the rat between 11 pm and 1 am. The rat symbolizes north; the horse, south; the hare, east; and the cock, west. A similar complete set, dated 744 A.D. is illustrated in *Shensi Sheng Ch'u-t'u T'ang Yung Hsian-Chi* (*Selected T'ang Figurines Excavated in Shensi Province*) Peking, 1958, plates 71-82.

H.S.

#### 46. RELIQUARY IN THE SHAPE OF A SARCOPHAGUS.

*Dark gray fossiliferous limestone.*  
*Provenance unknown. T'ang, 7th century or later.*

H 26½, W 27 inches.

In two parts, the base is designed like a box, higher in front than in back and trapezoid in cross-section. The lid is faceted in seven sections, with handles cut into the lowest band, which is vertical and unadorned. The inner compartment held the ashes of the deceased. Cremation was usual for Chinese who were devout Buddhists, a departure from more ancient practice; the shape of the reliquary, however, is that of a traditional coffin.

The front is decorated with a spirit-door,

each leaf having a handle of two concentric circles and three rows of five "nail-heads". On either side of the door are "bamboo windows" and guardian figures.

On the right and left sides of the reliquary are engraved legendary Kinnaras and foliate patterns. The Kinnaras, semi-divine Buddhist creatures with human torsos, bird wings and legs, play musical instruments. They wear jewelled head-dresses, with ribbons attached, and have halos.

The rear panel contains a door with ring handles suspended from four-petaled flowers; there are slatted windows on either side of the door. Below the right window is a small lion.

The reliquary may be compared with two bronze ones in the Sumitomo collection<sup>1</sup> and a limestone cist which contained them. They were found at Chi Yang-hsien, Shantung Province, and are of T'ang date. Another sarcophagus (limestone) in the same collection<sup>2</sup> is very similar except for the cylindrical roof.

Other examples: Van der Heydt collection (Sirén, *Chinese Sculpture*, Rietberg Museum, pl. 8) and a recently excavated one from Chin-Ch'uan, Kansu Province, of gold and silver, found within a bronze box and stone outer coffin (Wen Wu, No. 3, 1966).

<sup>1</sup>Sumitomo, *Ancient Treasures*, pl. 154.

<sup>2</sup>*Op. cit.*, pl. 153.

47. STANDING ROOSTER.

*San-ts'ai glaze. T'ang.*

H 10¾, W 7 inches.

M.K.

48. STANDING CAMEL WITH REARING HEAD.

*Clear glaze over golden brown markings. T'ang.*

H 20½, W 22½ inches.

M.K.

49 and 50. PAIR OF SHALLOW STEM CUPS.

*Partially glazed in San-ts'ai. T'ang.*

H 2¼, Diameter 4¾ inches.

M.K.

51. EARTH SPIRIT TOMB GUARDIAN WITH MONSTER HEAD AND BODY.

*San-ts'ai glaze. T'ang.*

H 16½, W 5½ inches.

M.K.

52. EARTH SPIRIT TOMB GUARDIAN WITH RESTORED GOBLIN-LIKE HEAD AND MONSTER BODY.

*San-ts'ai glaze. T'ang.*

H 17, W 5½ inches.

M.K.

53. STANDING PACK CAMEL.

*Iridescent copper green lead glaze. T'ang.*

H 16, W 15¾ inches.

M.K.

54. MINIATURE JAR WITH GLOBULAR BODY.

*San-ts'ai glaze. T'ang.*

H 2½, W 3¾ inches.

M.K.

55. MINIATURE JAR WITH HANDLE.

*San-ts'ai glaze. T'ang.*

H 2½, W 3½ inches.

M.K.

56. THE BODHISATTVA, KUAN-YIN (AVALOKITESVARA).

*Bronze gilt. Sui.*

H 9 inches.

This attendant of Amitabha, Buddha of the Western Paradise, holds a willow branch in his right hand and a lotus bowl in the left.

May be compared with Sirén, *Chinese Sculpture*, plate 282, d and f; plates 319, 320, 322 b, 323 b, and Mizuno, *Chinese Stone Sculpture*, figures 26 and 27.

The fabric displayed in this case is a modern example of a typical T'ang fabric.

57. HORSE.

*Jade. Pre-T'ang.*

H 1½, W 2 inches.

58. TORTOISE AND SERPENT.

*"The Sombre Warrior". Bronze. Pre-T'ang.*

H 2½ inches.

59. HORSE.

*Gilt bronze. Pre-T'ang.*

H 8½, W 9¼ inches.

60. CAMEL.

*Bronze. T'ang.*

H 5, W 4 inches.

61. WESTERNER.

*Gilt bronze. Pre-T'ang.*

H 3¼ inches.

62. BRACELET DECORATED WITH BIRDS AND GRAPES.

*Gilt bronze. T'ang/Sui.*

H 1½, W 2½ inches.

The bronze bracelet is wide in the front and tapers to narrow ends which are cast in imitation of looped ends wound around the lower portions of the bracelet. The bronze gilt decoration is applied to the front of the bracelet on either side of a central ridge which extends to the tips.

The motif is of birds among grape leaves and grapes. On either side of the ridge, one bird is upright and the other is upside down. The pattern is the same on either side of the central ridge and perhaps is cast from the same mold.

Bracelets of T'ang date and similar shape (although of gold and silver) are published by Gyllensvard in "T'ang Gold and Silver," BMFEA, 29, 1957, figure 28, a and b. However, he mentions that they are also made of bronze (page 67).

Gyllensvard says of the decor of early T'ang (to 650 A.D.), "The thin symmetrical scrolls with grape clusters and vine leaves, palmettes and spiral volutes are very much in the majority. . . . Motifs with plants and animals are also rich in their details but strict in their symmetry." (Page 172)

The bird among vines is a motif borrowed from Sassanian Persia, as is probably the bracelet shape. It occurs frequently in T'ang art. Gyllensvard gives several examples, such as page 74, g and i; 93, i; 97, x; 98, e.

K.R.

63. TWO PLAQUES.

*Gold filigree on bronze, turquoise inlay. Six dynasties.*

1: H 2 5/16, W 2¼ inches

2: H 2, W 1 7/8 inches.

Petal-shaped with concave sides, with open-work representation of a stylized cicada, the plaques may have been cap ornaments.

Exhibited at China Institute, New York, *Selections of Chinese Art*, 1966-1967, No. 43.

Similar piece in Trubner, *The Arts of the T'ang Dynasty*, Los Angeles County Museum, 1957, No. 302, lent by Minne-

apolis Institute of Arts; and another is in the Kempe Collection (Gyllensvard, *Chinese Gold and Silver in the Kempe Collection*, Stockholm, 1953, No. 20).

64. FRESCO FRAGMENT,

*Seated Musician, in T'ang Style.*

H 19¼, W 18 inches.

The fresco is painted in T'ang style with a seated musician playing a pi-p'a, or lute. The haoled figure wears a jeweled head-dress with ribbons and is set against a green background with clouds. Much repaired.

65. COSMETICS BOX.

*Yueh ware. T'ang.*

H 2¾ inches.

M.K.

66. SMALL BRACELET.

*Bronze gilt. T'ang.*

Diameter: 3¾ inches.

Cirlet decorated with six medallions repoussé and carved. The six-lobed ovoid medallions contain flowers.

H.S.

67. ROUGE BOX.

*Yueh ware. T'ang.*

H 1½ inches.

M.K.

68. TWO COMBS.

*Bone. T'ang.*

W 3 and 3¾ inches.

Bird motifs are incised on upper portion of each comb.

69. BIRD.

*Gilt bronze. 6th century.*

H 2 inches.

70. COSMETICS DISH.

*Glazed stoneware. T'ang.*

H 1½ inches.

M.K.

71. GRAPEVINE AND LIONS MIRROR.

*White bronze.*

Diameter: 5¾ inches.

Six lions are arranged in varying positions around the lion-shaped knob. All animals

raise their heads as if looking up. The border zone is divided into two sections by two birds, one seen frontally (parrots?). In between are, on one side, four ducks and on the other two long-tailed birds and a pair of ducks. The composition abolishes divisions into concentric zones insofar as plant tendrils wind across the ridge, opening up into leaves in the outer zone.

A.B.

72. BIRD ORNAMENT.

*Gilt bronze. Six dynasties.*  
W 5 inches.

73. SILVER BOWL.

*T'ang, 7th-8th centuries.*  
H  $2\frac{5}{8}$ , Diameter  $5\frac{1}{2}$  inches.

This round bronze bowl with ring foot is covered on the outside with a thin silver sheet with traced design. The two parts are probably soldered together.

Around the top of the bowl is a saw-tooth pattern, with the upward pointing triangles containing small chevrons. Directly below is a band of vertical striations. The principal decor is divided into two registers, the upper one containing floral scrolls and fanciful animals and birds, and the lower one patterned with foliate scrolls and palmettes. The background of both registers is ring-matted, *i.e.*, filled with a small punched motif.

According to Gyllensvard, the saw-tooth pattern occurs mainly on early T'ang objects (p. 93). The palmette in the lower register resembles one from a Shosoin ivory published by Gyllensvard (fig. 75 j), which would perhaps indicate a mid-8th century date.

K.R.

74. SILVER BOWL.

*T'ang (?)*  
H  $1\frac{3}{16}$ , Diameter:  $4\frac{1}{3}$  inches.

This pentalobed silver bowl was probably formed by raising, *i.e.*, hammered out of a flat, thin piece of silver (see Gyllensvard, p. 29, Maryon, *passim.*). A ring foot has been soldered to the bottom.

A rosette forms a boss in the center of the bowl and floral designs are traced along the outer edge of two sides of each lobe. Around the central rosette a five-petaled flower is placed (possibly engraved?), which is not quite in line with the boss.

The curving lines of the lobe sides are unusual in T'ang silver, but the lobed bowl, borrowed from Sassanian Persia, was popular in China at that time.

K.R.

75. HORSE.

*Silver. T'ang.*  
H 3 inches.

76. SILVER BOX.

*T'ang, 7th-8th century.*  
H  $1\frac{3}{8}$ , Diameter:  $1\frac{7}{8}$  inches.

This little box is made of three pieces of silver: two on the lid and a third on the lower side. The design is traced and placed against a ring-matted background. (Tracing is "beating down the pattern into the metal with a chisel or similar instrument"—Gyllensvard, p. 33.)

The top design is an asymmetrical composition of vine scrolls and birds, bordered with a three-part geometric pattern brought to China from Sassanian Persia.

The birds and vine patterns also adorn the sides of the top and bottom of the box, but the three-part geometric design occurs only on the upper side, facing alternately upwards and downwards.

This type of box, probably for cosmetics, is a typical T'ang form.

K.R.

77. WESTERN GROOM.

*Gilt bronze. T'ang.*  
H 2 inches.

78. GLOBULAR JAR.

*White earthenware with copper green covering a cream lead glaze. T'ang.*  
H  $6\frac{1}{16}$  inches.

M.K.

79. LONG NECKED, FLUTED VASE

With a "Squash Blossom" Rim and Splayed Foot.

*Copper green lead over white slip. T'ang.*  
H  $9\frac{1}{4}$  inches.

M.K.

80. FLUTED EWER

With Long Handle.  
*Marble ware. T'ang.*

H  $10\frac{3}{4}$  inches.

M.K.

81. GLOBULAR JAR

of White Earthenware, Glazed With Prussian Blue (Cobalt Oxide).

*T'ang.*  
H  $7\frac{3}{4}$  inches.

M.K.

82. STEM CUP

in White Porcelaneous Ware, Creamy White, High-Fired Hsing-Related Glaze Showing "Tear Marks".

*T'ang.*  
H  $3\frac{1}{2}$  inches.

M.K.

83. "SPITTOON" SHAPED VESSEL

Covered With a Thick Creamy White Glaze.

*T'ang or later.*

H  $3\frac{3}{4}$  inches.

M.K.

84. AMPHORA

With Two Large Handles Terminating in Dragon Heads.

*White ware glazed with a light olive glaze.*  
*T'ang.*

H  $23\frac{1}{2}$  inches.

M.K.

85. SMALL CUP

With "Pie Crust" Lip.

*High fired Yüeh stoneware. T'ang.*

H  $2\frac{3}{4}$  inches.

M.K.

86. SHALLOW GREEN BOWL.

*High fired Yüeh stoneware. T'ang.*

Diameter:  $6\frac{3}{4}$  inches.

87. SQUAT BOTTLE

With Small Neck and Flaring Lip.

*Copper green lead glazed earthenware.*

*T'ang.*

H  $5\frac{1}{8}$  inches.

88. SAKYAMUNI STELE.

*Marble, coated with reddish dust.*

*Provenance unknown.*

H  $29\frac{1}{16}$ , W 19 inches.

Inscription: Dedicated in 470 A.D. in the 4th year of Huang Hsing (the 2nd reign title of the Emperor Hsieh Wen). The

donor: a devout Buddhist Wang Wang or Wang Chu (unclear) in honor of his parents.

The subject and style are typical of the era except for elephants used as space-fillers above the heads of Bodhisattvas, and the angular robes of the apsaras above the entwined dragons that crown the niche occupied by Sakyamuni Buddha.

On the side, a horse whose feet are being lifted by persons who wear "barbarian" robes. This is probably a symbol of the Great Departure, when Sakya, Prince of Nepal, renounced the luxury of palace life and silently made his way beyond the walls of his native city.

D.L.

89. MANJUSRI BODHISATTVA

seated on a lion with attendant musicians. *Sandstone. T'ang period, perhaps late 8th or early 9th century.*

H  $24\frac{3}{4}$ , W 31 inches.

Manjusri is the seeker after supreme wisdom, the lord of learning. He is the leading Mahayana questioner in Sakyamuni's audience in the Lotus Sutra, and chief representative of the Prajnaparamita doctrine. Often paired with Samantabhadra, who rides on an elephant, he is shown as a young prince. In T'ang times he became very popular because it was believed that his earthly residence was on the sacred mountain, Wu-t'ai, in Shansi. His Chinese name is Wen-shu Shi li.

Though there are indications of a possible early T'ang date, *i.e.*, torso and jewelry are similar to the T'ien Lung Shan Bodhisattva of Cave 17, and the lion resembles those on the tomb of the Emperor Kao Tsung who died in A.D. 683<sup>1</sup> it seems likely that the sculpture may be of the late ninth or early tenth centuries.

A fresco in the Buddhist cave-temples at Wan Fo Hsia dated 901 repeats the scene depicted here, though in a more elaborate manner,<sup>2</sup> and another mural, in cave 159 at Tun-huang has certain features in common with this sculpture, notably the portrayal of the lion.

<sup>1</sup>Sirén, *Chinese Sculpture*, IV, pls. 429a, 431a.

<sup>2</sup>Warner, *Buddhist Wall Paintings at Wan Fo Hsia*, pls. XVIII-XX.

D.L.

90. SEATED LION with open jaws.

*Veined fossiliferous limestone, liberally repaired with cement. T'ang.*  
H 49, W 21¼ inches.

Wings on forelegs. Originally placed as guardian in front of a tomb. Left side of nose, right upper jaw, lower jaw heavily restored. Old break through torso and front legs.

Compare a similar guardian lion from Kung Ling, Yen Shih hsien, Honan. Tomb of Emperor Kao-tung's son, who died in A.D. 675 (illustrated in Sirén, *Chinese Sculpture*, IV, 1, pl. 429A).

J.L. and H.S.

91. HEAD OF BODHISATTVA.

*Limestone. Northern Ch'i, possibly 558-565 A.D.*

H 40, W 19 inches.

The high crown with jewels and floral ornaments is typical of the transition period that started in the mid-6th century. Whereas in the early part of the century the crowns were like stiff, plain court hats of pure Chinese tradition, a more tolerant attitude toward the Indian iconographic models had come with greater contact between India and China. An acceptance of alien ideas is thus manifested in the details of jewelry and coiffure, and the more careful rendering of the long earlobe weighted down by earrings. Jewels are Persian in origin.

A mid-N. Ch'i date may be assigned by comparison with other pieces, such as Mizuno, *Chinese Stone Sculpture*, pl. 58. Carving techniques are similar, giving the impression of stately grace by means of subtle, sensitive transitions from plane to plane.

D.L.

92. HEAD OF GUARDIAN.

*Limestone. T'ang. From the Lung-men cave-temples. Honan province.*

H 18, W 12¾ inches.

It is possible that the head came from the Ching-Shan Ssu Tung group, Cave V. The relief sculpture of the Guardian King of the Eastern Quadrant (Tokiwa and Sekino, II, pl. 68 [1]) wears a fillet with a jewel in the center, very similar to the Sackler head. The flower, worn above the central jewel of the latter, is shown on the side of the tiara of the Lord of the East, Dhritarashtra,

whose head is turned from the viewer. The Sackler head, therefore, probably represents one of the four mythological T'ien Wang (Sanskrit Lokapala) rulers of the quadrants, who served as guardians in Buddhist temples.

Exhibited at China Institute, New York, *Selections of Chinese Art*, 1966-1967, No. 41. Cf. similar head, Walters Art Gallery, 2815.

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The Columbia University Exhibition of Art of The T'ang Dynasty and Its Antecedents is the sixth in a series designed to illuminate the scientific and artistic qualities of archaeological materials. Earlier exhibitions have dealt with Chinese Archaic Jades, Ritual Bronzes, Weapons and Related Eurasian Bronze Art; The Ceramic Arts and Sculpture of China; Pottery, Bronzes and Jewelry of Ancient Iran; Ancient Textiles from Peru: The Central Coast; and Ceramics and Bronzes of Korea.

THE COMMITTEE FOR THE EXHIBITION

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Mr. Davidson Taylor, *Chairman, Committee on the Arts*

Mr. Stanley Salmen, *Coordinator of University Planning*

Dr. Jane Gaston Mahler, *Associate Professor of Art History and Archaeology*

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Miss Sarah Faunce, Curator, Office of Artistic Properties

Mr. Philip Mazzola, Assistant to Dr. Sackler

Mrs. Willis Torbert, Assistant to The Secretary of The University for Public Ceremonies



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The Sackler Collections  
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