INDIA AND CHINA

A THOUSAND YEARS OF CULTURAL RELATIONS

by

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slated about 150 Vajrayāna treatises into Chinese from A. D. 719 to 774. Many of these works are *dhāraṇis* or spells and *sādhanas* or methods of invocation of Mahāyāna gods and goddesses who were absolutely new-comers in a religion which originally did not possess a pantheon. Some translators of the Song period also translated a number of Vajrayāna texts into Chinese. Among them Fa-t'ien also called Fa-hien (Dharmadeva), a monk of Nālandā, translated about 118 small texts into Chinese between A. D. 973 and 1000. Some of the texts translated by him are pure Mahāyāna sūtras without any mystic element in them while the rest are *dhāraṇis* and *sādhanas*. The last great translator of *dhāraṇis* and *sādhanas* into Chinese was She-hu (Dānapāla ?), a monk of Uḍḍiyāna which was a great seat of mystic Buddhism in this period. He translated 111 works during the closing years of the 10th century. The originals of many of these works translated in the Song period are lost.

This short survey of the Buddhist literature will, it may be hoped, give a general idea, however insufficient, of the service rendered by the Indian and Chinese scholars of ancient times. Their untiring work of collaboration during a period of about one thousand years has preserved to us a vast literature that has been lost to India. The history not only of Buddhism but also of Indian civilization in its various aspects cannot be properly studied without the help of this literature which China has so zealously preserved for posterity.

CHAPTER VI

INDIAN ART AND SCIENCES IN CHINA

Migration of Indian art

Buddhism brought with it other elements of Indian culture to China besides philosophy and legend. China with her old heritage of a highly developed civilization could not remain contented only with a new creed from India. She had as much interest in other elements of Indian culture—such as art, astronomy, mathematics, medicine, etc. The influence of these aspects of Indian culture is still traceable in China.

When Buddhism was slowly infiltrating into Central Asia under the patronage of the Kushans, a hybrid Buddhist art was being evolved in North-Western India. It originated in the Indianized Greek *milieu* shortly before the Kushans entered India. Its highest development took place under the Kushans. The Hellenistic artists put themselves in the service of Buddhism, which was their religion by adoption. The art which they produced was mainly illustrative of this religion.

This art which was carried to Central Asia and China distinguishes itself by certain well-defined characteristics from the more developed Indian art which was flourishing in the interior of the country. It makes use of the Greek architectural motits such

as the Corinthian pillar, for floral designs it introduces the acanthus flower, and for drapery the Greek classical costumes as well as the Central Asian costumes and ornaments. In regard to composition it gives representation of the scenes from the life of Buddha and also depicts the stories of his former birth. The image of Buddha is found here for the first time in India and in a large number. This art has been styled Indo-Greek or Graeco-Buddhist as its execution was Greek while its inspiration was Buddhistic. It flourished throughout the Kushan period and traces of it are found in various places in North-Western India up to the fifth century.

This art was gradually ousted by the more developed Indian art of the Kushan period which flourished specially at Mathura. It represented the orthodox art tradition of the country and was a direct development of the more ancient art of Sanchi and Bharhut. The Mathura school also produced a type of Buddha image which was not a copy of the Indo-Greek Buddha, but was distinctly its own creation. No characteristic of the Indo-Greek Buddha is found here. "The sculpture is in the round, or very high relief···the head is shaven, never covered with curls, the *uṣṇīṣa* wherever preserved is spiral, there is no *ūrṇā* and no moustache, the right hand is raised in abhaya-mudrā, the left is often clenched, and rests on the thigh in seated figures or in standing figures supports the folds of the robe, the elbow being always at

some distance from the body, the breasts are curiously prominent, though the type is absolutely masculine and the shoulders very broad, the robe leaves the right shoulder bare, the drapery moulds the flesh very closely and is arranged in schematic folds, the seat is never lotus but always a lion throne (simhāsana) without miniature figures while in the case of standing figures there is often a seated lion between the feet, the gesture and features are expressive of enormous energy rather than of repose or sweetness". (Coomaraswamy). This art was not without the influence of the contemporary Indo-Greek art of the North-West, but its affiliation with the earlier Indian art was much closer, the Indo-Greek influence being only superficial.

The art of the Kushan period slowly gave rise to what is known as the Gupta art. This art flourished throughout the Gupta period and was replaced towards the 7th century by provincial arts which had more accentuated local characters. The Gupta art is the classical art of India and is a synthesis of all earlier elements. It has been defined by Coomaraswamy in the following terms : "The rich decorative resources of the Gupta art are to be understood in terms of its inheritance, indigenous, early Asiatic, Persian and Hellenistic. The Gupta style is unified and national. Plastically, the style is derived from that of Mathura in the Kuṣaṇa period, by refinement and definition, tendencies destined still later, in the natural course of events, to imply attenuation. Meanwhile Gupta

sculpture, though less ponderous than the ancient types, is still distinguished by its volume; its energy proceeds from within the form and is static rather than kinetic." The technique has been perfected. It is now a sort of "language without conscious effort," and a medium of expression of the highest spiritual conception of the age. This development is visible not only in sculpture but also in painting. The Indian art has attained with it the classical phase of which the influence extended far beyond the frontiers of India. This phase is represented in the sculpture of all important centres of North India during the Gupta period and in painting in the famous frescoes of Ajanta.

We have seen that during the first period of Buddhist expansion outside India, it was the North-West, specially Gandhāra and Kashmir, which took the leading part. It is therefore quite natural that the missionaries of these two countries who went to Central Asia and China would carry with them the elements of the Indo-Greek art which was then, in their own country, the only medium of the plastic expression of their pious aspirations. When the whole of Buddhist India ranged itself behind the foreign missions, other styles of Buddhist art, Mathura, Gupta, etc. were also carried abroad along with Buddhism.

The artists and art elements from India thus migrated to Central Asia and China along the same routes as followed by the merchants and missionaries. The vestiges of Indian art have been discovered by

archaeologists all along the Central Asian routes. In all the chief cultural outposts towards China, such as Bamiyan, Bactria, Khotan, Miran, Kuchar, Turfan, and Tun-huang they have discovered remains of Buddhist grottos, sculptures, paintings, etc. which bear testimony to the great effort made by Buddhist India to bind all the countries with lasting ties of cultural relationship.

Proceeding along the route leading towards Bactriana and Central Asia, we can discover the relics of the ancient art in the valley of Bamiyan. The grottos in the hills surrounding the valley are of the type of the Ajanta caves. They contain paintings in the walls and the ceilings. Superb pieces of sculpture were scooped out from the sides of the hills. In spite of the vandalism of the late invaders, what remains at Bamiyan gives us a clear idea of the art in its most flourishing days. The sculpture belongs to the Indo-Creek school. In the frescoes there is a good deal of Sassanian influence but still there are elements in it which remind us directly of the art of Ajanta. This is evident specially in the fresco representation of the *kinnaras* swimming in the sky. There are in the frescoes also the representation of solar and lunar symbols which are commonly found in the Buddhist and Manichaean art of Central Asia. This is generally supposed to be due to the influence of Sassanian art.

Proceeding along the route towards Bactriana we come to a place called Dukhtar-i-Nusirwan to the north of the Hindukush. The remains of Buddhist

art discovered at this place are of the same type as those of Bamiyan. Bactriana itself suffered most at the hands of later invaders. Situated at the meeting place of high roads leading to India from the Persian Empire and Central Asia, it was in ancient times the greatest place of attraction for all foreigners. We have also seen what an important centre of Buddhism it was as late as the middle of the seventh century A. D. A few remains of this art have been discovered. It was certainly a great seat of the Buddhist art in ancient times. Hiuan-tsang tells us that the Navasaṅghārāma of Balkh was highly decorated. The chief image of Buddha in this monastery was artistically made of precious substances and its halls were adorned with costly rarities.

From Balkh to Khotan the road lay through hills which were difficult of access. The countries through which it passed was sparsely inhabited. Hence the work of art was also bound to be insignificant. Hiuan-tsang, however, tells us that in his days there were three Buddhist monasteries at Anderab, ten at Kunduz and four at Badakshan. The remains of these monasteries, if ever discovered, will surely unfold the traces of the same precious art as found in Bamiyan on the one hand and in Khotan on the other.

Along the southern route Khotan was the most prosperous seat of civilization in ancient times. Numerous archaeological sites have been discovered in its neighbourhood, the principal among them

being Yotkan, Rawak, Dandan Uilik and Khotan. The remains of sculpture found at Rawak belong to the Indo-Greek school of art. It is the Indo-Creek art not of the decadent type but at its best which flourished in India in the 1st and 2nd centuries of the Christian era. The frescoes and paintings discovered from Dandan Uilik either on silk or on wood reveal the different influences which the art of this region had received. A fresco which depicts the temptation of the monks reminds us at once of the art of Ajanta. Again, a Bodhisattva who is represented as a sort of Sassanian king with aquiline nose, black beard and a tiara on the head, dressed in a sort of yellow robe and heavy skin boots, bears clearly the Sassanian stamp. Besides, instances of sculpture inspired by the Graeco-Buddhist school are not rare. In later period Chinese, Tibetan and Uigur influences are also discovered in the art of this region.

Fa-hien in his description of Khotan speaks of a grand display of the Buddhist images in that country. He witnessed a procession of the images which directly reminds us of the Yātrā as seen in India even to our days (the Car festival of Jagannātha at Puri, the Matsyendrayātrā at Patan in Nepal, etc.). Fa-hien gives the following description of the procession that was organized by the monks of the famous Gomati-vihāra and other monasteries of Khotan : "At a distance of three or four li from the city, they made a four-wheeled image car, more than

thirty cubits high which looked like the great hall (of a monastery) moving along. The seven precious substances were grandly displayed about it, with silken streamers, and canopies hanging all round. The (chief) image stood in the middle of the car, with two Bodhisattvas in attendance, while *devas* were made to follow in waiting, all brilliantly carved in gold and silver, and hanging in the air. When the car was a hundred paces from the gate, the king put off his crown of state, changed his dress for a fresh suit and with bare feet, carrying in his hands flowers and incense, and with two rows of attending followers, went out at the gate to meet the image and with his head and face (bowed to the ground), he did homage at its feet, and then scattered the flowers and burnt the incense. When the image was entering the gate the queen and the brilliant ladies with her in the gallery above scattered far and wide all kinds of flowers, which floated about and fell promiscuously to the ground. In this way everything was done to promote the dignity of the occasion. The carriages of the monasteries were all different, and each one had its own day for procession. (The ceremony) began on the first day of the fourth month and ended on the fourteenth after which the king and queen returned to the palace."

This clearly shows that the Buddhist art in Khotan was in early times not merely confined to the halls of the monasteries, but also played a part in the national life of the people. The monasteries

of Khotan in the time of Fa-hien exhibited the same artistic taste. He tells us that it took eighty years to build the king's new monastery. It was about 250 cubits (375 ft.) in height, rich in elegant carving and inlaid work, covered above with gold and silver, and finished throughout with a combination of all the precious substances. The Hall of Buddha near it was 'of the utmost magnificence and beauty, the beams, pillars, venetianed doors and windows being all overlaid with gold-leaf. Besides this, the apartments for the monks are imposingly and elegantly decorated, beyond the power of words to express." Such a monastery was probably built after the model of the famous Kaṇiṣka-vihāra of Gandhāra which had aroused the wonder of all foreign travellers during the first few centuries of the Christian era. The number of monasteries in Khotan and its neighbourhood had risen to 100 in the time of Hiuan-tsang. Hiuan-tsang specially mentions a Buddha image of sandal-wood, 20 ft. high, in a monsatery in the neighbourhood of Khotan which was brought, according to an old tradition, from India.

At a place called Miran, on the southern route, situated to the south of Lob-nor similar remains of the art of an ancient period have been discovered. In the frescoes, influence of the art of Western Asia is preponderating. The art remains Buddhist, but its hybrid character is more accentuated than elsewhere in Central Asia.

In the northern part of Central Asia, Kashgar

was, we have seen, a chief centre of Buddhism in early times. In the time of Hiuan-tsang Kashgar contained about a hundred Buddhist monasteries. The remains of art that were discovered at a place called Tumshuk near Kashgar, on the way towards Kuchar, give an idea of the art that flourished in this region in ancient times. Buddhist images and bas-reliefs which were found in this place connect the art of this region directly with the Indo-Greek art of Taxila. The same types of Bodhisattvas and gods have been found at Taxila and Tumshuk. Probably the same Indo-Greek moulds were used in both the places.

On the northern route the richest art finds have come from the region of Kuchar and Karasahr. Three places near Kuchar have yielded the art relics—Kizil, Kumtura and Duldur-akur. A number of Buddhist grottos called Ming-oi (grottos of thousand Buddhas) were found in this region. The painting on the walls betrays among other influences also an influence of Ajanta. There is also direct influence of the Indo-Greek art as well as that of the Indian art of the Kushan period traceable in this region. The remains of art discovered in the region of Karasahr are also of the same type. Sculpture like that of Tumshuk is closely connected with the art of the Indo-Greek school which flourished at Taxila in the 4th and 5th centuries A. D.

Hiuan-tsang gives a detailed description of the monasteries of Kuchar. He tells us that the images

in some of the monasteries were beautiful, almost beyond human skill. Outside the gate of the capital he found two standing images of Buddha above ninety feet high, one on each side of the highway. These colossal images of Buddha remind us of the equally tall images of Buddha on the side of hills at Bamiyan. Procession of images (Yatrā) was in vogue also in Kuchar as in Khotan. "All the monasteries made processions with their images of Buddha, adorning these with pearls and silk embroideries. The images were borne on vehicles." The biggest monastery of Kuchar was called Āścarya-vihāra. It was, we are told, built in imitation of the great Kaṇiṣka-vihāra of Gandhāra. This monastery had "spacious halls and artistic images of Buddha." From this account it appears that Kuchar and Karasahr, whatever art influence they might have received from other sources, were for all practical purposes, like Khotan and its neighbourhood, a part of the great Buddhist India that had been built up in Central Asia.

Further, along the route towards China, Turfan and its neighbourhood (Idikut-sahri, Murtuk and Bazaklik) were in ancient times another seat of Buddhist culture which had received besides the composite element found elsewhere in Central Asia, a Chinese influence in its art and culture. There is also a direct influence of Indian art in this region. Bodhisatttva and Buddha images are of the Indo-Greek school. Sometimes the direct influence of the Gupta art is also traceable. The

representations of the nakṣatras in the painting show "in their Indian scarfs, the most successful synthesis of Indian suppleness, Greek elegance and Chinese prettiness." A detailed examination of the art relics discovered in this region shows that the Buddhist art which we saw at one end of the road at Bamiyan has not lost its traditions at the other end at Turfan in course of its migration through thousands of miles of deserts and hills. Buddhist inspiration is as strong as ever. It has in the mean time gathered other currents, which instead of weakening it have made it stronger and more impressive.

Thus while the Buddhist art reached the Chinese soil proper, it had strength enough to impose itself on the national art of the country for several centuries. It did not remain exotic but it grafted itself in such a way as to give birth to a new art in China which may be styled *Sino-Indian.* The ancient Chinese art existed in bronze, wood and jade. It began to be translated in stone only from the Han period. The oldest pieces of sculptures and bas-reliefs in stone hitherto discovered in China also go back to the Han period. Their workmanship clearly shows that the Chinese artists were not yet quite at home with this new material. The material was new, but the artists were experienced. They were perfect masters of their subjects as they were inheritors of the traditions of a developed and powerful art which ancient China had produced. With such traditions behind them it was easy for

them to treat the Buddhist subjects with equal mastery and to make a marvellous synthesis of the art elements which they received from outside.

Buddhism gave a new vigor to the development of art in China. This art did not follow the Chinese classical traditions but represented, as we have said, a synthesis of strong Indian and Ser-Indian elements which gradually adapted themselves to the Chinese genius. There are therefore different stages in the evolution of Buddhist art in China.

The Chinese artists must have seen pieces of Buddhist sculpture carried to China by the first missionaries of Buddhism. The oldest Buddhist monastery of Lo-yang, the Po-ma-sse, must have been provided with such images. But the Chinese artists did not work for Buddhism before its position was thoroughly consolidated in China. Buddhism, we have seen, became a state religion in the Wei period (386-534). The Buddhist artistic activities commenced in China also in that period under the patronage of the Wei rulers. The Wei period was the golden period of the Buddhist art in China.

Centres of Buddhist art in China

There were three chief centres of Buddhist art in China—Tun-huang, Yun-kang and Long-men. Tun-huang is on the western frontier of China almost at the meeting place of the two great Central Asian routes. It was, we have seen, a great centre of Buddhist activities in early times. The art

relics which Tun-huang has preserved follow both Chinese and Ser-Indian traditions. The construction of the grottos of Tun-huang started in the Wei period, but its art attained the greatest development a little later.

Yun-kang and Long-men were two earlier centres of Buddhist art in China proper. Yun-kang is situated in the neighbourhood of Ta-t'ong in Shan-si near the first capital of the Wei rulers. The grottos of Yun-kang were excavated between A. D. 398 and 493. The work at Long-men (near Lo-yang) was started after the transfer of the Wei capital to Lo-yang in 493. The work was continued throughout the Wei period and also later till the beginning of T'ang period.

The part of the Buddhist missionaries in the development of this art cannot be ignored. We are told that work at Yun-kang was undertaken at the instance of a Buddhist monk who had come from Central Asia. His name was T'an-yao. He came to the Wei capital in Shan-si some time between A. D. 460 and 465, and settled in the monastery of T'ong yu sse where he soon assembled around him a number of Buddhist scholars and translated three texts into Chinese. One of these works was a collection of Buddhist stories which gave a special impetus to the Buddhist sculptors in China in their work.

T'an-yao proposed to the Wei Emperor to excavate the sides of the mountain ranges to the west of the capital and to convert them into Buddhist grottos. The work was done under the

supervision of T'an-yao. A number of grottos was scooped out in the hills and also colossal images of Buddha varying in size from 60 to 70 ft. were carved out from the sides of the hills. The Chinese annalist tells us that the ornamentation was beautiful and far superior to what one could see. Besides, from a mass of uncertain documents Prof. Pelliot has restored the names of three Indian painters—Śākyabuddha, Buddhakīrti and Kumārabodhi who worked in various places in China in the same period. Their paintings were much esteemed and preserved in different monasteries.

The Chinese pilgrims who had gone to India were equally active in inspiring the artists in China. Fa-hien, we know, stayed for two years at Tāmralipti "writing out his Sūtras and drawing pictures of images." He must have brought his drawings to China along with his copies of the sacred texts in order to give Indian models to the artists of his own country. Among the treasures which Hiuan-tsang brought from India there were the following objects of art :

(i) One golden statue of Buddha with a glittering pedestal, 3 ft. 3 inch. in height. The figure resembled the image of Buddha in the pose of turning the Wheel of Law at Benares.

(ii) A sandal-wood image of Buddha with a shining pedestal of 3 ft. 5 inch. high. It was the copy of a famous image of Buddha which according to tradition was originally made by King Udayana of Kauśāmbī.

(iii) A figure of Buddha with a shining pedestal 2 ft. 9 inch. high after the model of the figure of the Lord when he descended on the jewelled ladder from the 33rd heaven to the country of Sāṅkāśya.

(iv) A silver figure of Buddha with a translucent pedestal 3 ft. 5 inch. high after a model at Nagarahāra.

(v) A sandal-wood figure of Buddha with a pedestal 1 ft. 3 inch. high after a model at Vaiśālī.

Hui-lun who came to India shortly after Hiuan-tsang, took with him a model of the Nālandā temple. Wang Hiuan-ts'ö came to India in the same period. His last visit to India was in 664-665. He had taken drawings of Buddhist images from India and, we are told, three out of ten chapters of his book contained such illustrations. He had also taken the copy of the image of Buddha at Bodhgayā which was deposited by him on his return in the Imperial palace. It served as the model of an image which was set up in the newly built Buddhist temple of Ki-ngai-sse in 665. Wang Hiuan-ts'ö supervised the work himself.

However scrappy these references may be, they show that the Buddhist artists in China were not working alone. The missionaries who had come to China as well as the Chinese pilgrims who had been to Central Asia and India were constantly helping them not only with instructions but also with drawings and models.

To come back to the question of the Buddhist art represented at Yun-kang, T'an-yao who supervised the work had gone from Central Asia. His exact origin is not known. He must have been himself an artist and had seen much of the work of the Indo-Greek school. Either he himself or some of his collaborators had knowledge of the art of Mathura of the Kushan period as well as of the art of the Gupta period. The sculpture of Yun-kang represents all these schools – Indo-Greek, Mathura and Gupta.

Yun-kang is about 30 li to the West of Ta-t'ong. The grottos excavated at this place are commonly known as the 'grottos of P'ing-ch'eng." They are situated in the Wu-chou-shan mountain. They were formerly ten Buddhist temples. The work of construction was begun under the Emperor T'ai-tsong (414-415) and terminated under the Emperor Su-tsong (516-528). The entire construction thus took more than a century. The Buddhist sculptures are found largely on the inner walls. The principal temple, called Ling-yen sse, was construced between A. D. 460 and 465 by the monk T'an-yao.

The work thus started in the 5th century was continued through the 6th and 7th centuries till the middle of the T'ang period. Twenty-eight caves in all have been explored revealing art of different periods. There are also minor caves in the neighbouring hills. Long-men is about 30 li to the south of Lo-yang in Ho-nan. There is a large

number of grottos at this place which were constructed by the Wei rulers when they had transferred their capital to Lo-yang. The central grotto contains a colossal Buddha accompanied by the two disciples Ānanda and Kāśyapa and two Bodhisattvas. The statues are of enormous size. The walls contain bas-reliefs. "On one side is a procession of men with tall square caps and draped in flowing robes which wide open at the breast, reach to the ground ; in front is the principal personage. The frieze on the other side represents a *cortége* of women whose costume is no less curious to behold. The person nearest to the entrance is especially noticeable." These bas-reliefs belong to the beginning of the T'ang period.

The Buddhist art of the Wei period is best represented in the grottos of Yun-kang and Long-men. It is best to describe the art of Yun-kang in the words of Chavannes who was the first to explore the region : "To thoroughly appreciate the fineness and elegance of the art of the Northern Wei, we shall best study those statues which are life-size. We shall see in them a gentleness of expression and a gracefulness of pose which other periods have not been able to render so successfully. Several of these statues are seated in a cross-legged posture in front of each other ; this posture is no longer seen in the Buddhist carvings executed under the T'ang dynasty. It seems to me characteristic of the art of the Northern Wei, as besides, it has been noticed in the statuettes of Gandhāra, of which at least one had

been carried to Turfan. We here have a proof that the artistic inspiration of the Northern Wei was derived from that of Gandhāra, that is to say, the art which sprung to birth in the region of Peshawar, north of the Indus, and which had been transmitted through Central Asia as far as Turfan."

But it has since then been recognized that the art of Yun-kang and Long-men is much more than what Chavannes held it to be. The sculpture is superior to the Indo-Greek in regard to the purety of line, sweetness of expression and elegance. In order to find so much of elegance and fineness one has to go to Ajanta ; and to find a superior and more moving representation of God than the great Buddha of Long-men one has to refer to the Buddha of Sarnath or to the three-headed Śiva of Elephanta.

The third great seat of Buddhist art in China was Tun-huang. Situated as it was in the meeting place of the Central Asian highways on the frontier of China, it had received almost all the Ser-Indian influences which we have observed in the art of Khotan, Kuchar and Turfan. But the Sino-Indian art of the Wei and the T'ang periods is also well represented at Tun-huang. Among the European archaeologists, both Sir Aurel Stein and M. Paul Pelliot visited the ancient grottos in the hills of Tun-huang. Prof. Pelliot made a close study of the art of these grottos. The grottos which are situated in the foot-hills of the Nan-shan near Tun-huang are also known as the "Grottos of the Thousand Buddhas."

The construction of the grottos started in the 4th century. But the oldest dated grotto goes back to the Wei period. There are four different stages in the development of the art at Tun-huang : (i) The art of the Wei period—5th and 6th centuries A. D. (ii) The art of the early T'ang period—7th century. (iii) The art of the late T'ang period—from the middle of the 7th century to the 10th century. (iv) Restorations and additions carried on up to the middle of the 11th century.

A number of stūpas and images of Buddha in front of the grottos belong to the first period. They exhibit all the characteristics of the art of the Wei period. But the highest development of Tun-huang belongs to the T'ang period. The art of Tun-huang at its best "shows a progressive Chinese adaptation of the Gandhāra, Gupta and Iranian models. We can see, for example, a Samantabhadra which betrays very closely the Gupta influence : bare torso, slim figure, harmonious development of the hips, transparence of the floating scarf, treatment of the hand in the style of Ajanta. Not less Indian are a Padmapāṇi, a Mañjuśrī with a sword in hand, a Mañjuśrī with a book in hand, etc., found in the Stein Collection. In the sculptures of the Pelliot Collection this Indian Gupta type is already signified, with the relative cramming of the face, replacing of the transparent clothing by lively painted stuff partly treated in the Chinese fashion. The same character is observed in the beautiful painting on silk in the British Museum representing Avalokiteśvara···There is also evidence of the Graeco-Roman type brought from India."

In the Pelliot Collection there is a picture of the paradise of Amitābha (Sukhāvatī), with a dancing Apsara, which reminds one of the styles of Ajanta and the Japanese style of Yamato. On two sides of the principal scene there are beautiful marginal scenes representing the life of Bimbisāra and Ajātaśatru, treated in the Chinese fashion. There is also the Paradise of Maitreya, that of Bhaiṣajya-guru, that of Avalokiteśvara and that of Kṣitigarbha, surrounded by personages either Indian, Chinese or Sassanian. Without going into further details it may be said that the art of Tun-huang represents the same composite elements as are found at Turfan. Among other influences the Indian influence still dominates the whole composition. In the later stage of the art, in the T'ang period, was introduced in it a dominant Chinese element in order to give the entire art a complete Sino-Indian character.

From the T'ang period a progressive natural transformation of the Buddhist art took place in China. Indian models were prized, but the artists had learnt to produce something which, while absorbing all the artistic traditions of the Wei period, was more Chinese in character. Indian artists continued to be esteemed in China up to the Yuan period. The story of an Indian artist named A-ni-ko is narrated by the Chinese sources. A-ni-ko was born in Nepal in A. D. 1243 and went to Tibet at an early age at the head of a band of

sculptors and painters. 'Phags-pa, the Guru of Kublai Khan, ordered a golden pagoda to be built at the capital of Tibet. For that purpose he wanted to requisition the services of 100 select Nepalese artists. But only 24 artists were found. A-ni-ko, who was only 17 years old at that time, wanted to go but objections were made on account of his young age. He however replied : "I may be young in years but not so in mind." He was therefore allowed to go. When he reached the capital of Tibet 'Phags-pa was so highly impressed by the attainments of the young artist that the supervision of the entire work was entrusted to him. The construction of the pagoda was completed in two years. A-ni-ko then wanted to go back to his own country. But 'Phags-pa was so fond of him that he initiated him to monkhood and after some time sent him to the capital of China. On his arrival in China he presented himself to the Emperor Kublai. The Emperor enquired about his special attainments. The artist told him that he knew designing, modelling and metal casting. At the order of the Emperor he repaired many of the old statues in the palace, made a large number of statues for different monasteries within the empire and became widely known. No artist had attained the mastery he possessed. In 1274 he got from the Emperor supreme authority over the artists in metal in the empire. In 1275 A-ni-ko returned to the life of a layman, was appointed Controller of Imperial manufactures and honoured with many posthumous

titles after his death. Traditions of Indian iconometry handed down by A-ni-ko were current in China for a long time.

Painting

How far Buddhism and Indian traditions helped in the development of Chinese painting is a matter that still remains to be studied. Traditions of art of the Wei period, we have seen, are closely connected with Indian traditions. There were Indian artists, both painters and sculptors, in this period in some parts of China. Works of some Indian painters of this and subsequent periods were much esteemed in China. We have already come across the names of three Indian painters—Śākyabuddha, Buddhakīrti and Kumārabodhi.

Chinese aesthetic traditions go back to the fifth century when Buddhism was well established in China. The oldest of these traditions strongly remind us of the Indian principles of aesthetics. Sie Ho, an artist who lived under the Ts'i dynasty of the south (479-501), is said to have formulated the following six great principles of painting for the first time :

(1) Mental revolution gives birth to the life motion.

(2) To bring out the anatomical structure with the help of the brush.

(3) To draw forms in conformity with nature.

(4) To make the colours correspond to the nature of the objects.

(5) To distribute the lines in their proper places.

(6) To propagate the forms by passing them on into the pictures.

These six principles do not seem to be different from the *ṣaḍaṅga* or the six essential things relating to painting as described in the ancient Indian literature. They are—*Rūpa* or form, *Pramāṇa*—proportion, *Bhāva*—idea or suggestion, *Lāvaṇya*, finish, *Sādṛiśya*—conformity with the object, and the *Varnikābhaṅga*—distribution of colours. The order is somewhat different but the principles are the same.

Architecture

Buddhist architecture too in China must have undergone some Indian influence. In fact it is believed by some that the pagoda type of the temples with superimposed storeys was carried from India to the Far East. The vestiges of such constructions are still found in India and far away from the regions where the Chinese influence could infiltrate. Such consturctions were known in various parts of Central Asia too. One of the oldest Buddhist temples of this type to be built in China was probably the Yong-ning sse at Lo-yang constructed in 516 under the Wei. It was an enormous Buddhist temple in nine storeys, more than 90 *chang* in height The

entire construction was in wood. The pillars were sculptured and gilded. It had bells hanging which had the shape of the water vases (kalaśa). On the top of the tower there was a golden mast. This was probably a temple in the Indian style. In fact, a special type of architecture was known in the Song period as the Indian style (called in Japan, Tenjikuyo) as distinguished from the T'ang style of architecture. It has been described as follows : "The Tenjikuyo renounces the two previous kinds of functional angle levers without giving up the far projecting eaves or supporting them through an additional outer array of posts. It permits the inner cross-beams to pass through the columns and continue below the eaves as supports in the shape of ordinary brackets....the posts end in a capital which carries a two-fold purlin. The larger the building the farther do the eaves protrude in proportion, and the straight cantilever system consists of an equal number of successively protruding members···the stability of the structure, beyond a certain size, requires one or several outer tie-beams parallel to the eaves which bind together the straight cantilevers···these horizontal tie-beams ....primarily fulfill an ornamental function without losing their structural significance."

This style of architecture was not officially recognized in China but was in private use. It was much in vogue in Shan-si, as Dr. Ecke has pointed out. It was, we know, a province where the Indian influence was much more dominat than elsewhere

in China. Under these circumstances the Japanese tradition may be correct in tracing its origin to Indian style, but in the Song period it must have been much modified under the Chinese influence. Earlier Buddhist architecture of North China which was largely copied in Japan in the Nara period seems to have followed the Indian style more closely. The famous temple of Yong-ning sse built in 516 and many other temples of the period, with their superimposed series of roofs, their outstretched brackets from which hung the bells, their golden pinnacles, carved pillars, etc. belong to the first period of the Sino-Indian art.

Music

While speaking of the traditions of Indian Fine Arts in Central Asia and China, we cannot ignore the influence of Indian music. The ancient Chinese were great musicians and music played a great role in their official cult. The court also admired foreign music. Orchestras from various countries used to visit the Chinese court occasionally where they received much appreciation. The ancient Chinese texts have preserved some interesting information on Indian music as practised in Central Asia and the Far East. The people of Kuchar were, we are told, fond of music and were skilled in wind and stringed musical instruments. It is said that the musicians of their country used to go to the fountains at the time of rainfall and translate the

sound of falling waters into music. Indian music was carried to Kuchar along with Buddhism and there is evidence of families of Indian musicians having migrated to Kuchar in early times. The Chinese annals tell us that music was cultivated in their country in a *Brahmanical family* called Ts'ao probably Jha (=Upādhyāya). from father to son. The most remarkable representative of that family was Miao-ta who went to China in the period 550-577. In the sixth century Indian music, on account of his performance, became so popular in China that the Chinese Emperor Kao-tsu (581-595) tried to proscribe it by a decree, but without any effect. His successor Yang ti was so fond of this music that he got a number of airs composed in this style by Po Ming-ta who was most probably a member of the Indo-Kuchean family mentioned above.

According to the Chinese evidence, these Indo-Kuchean musicians were so clever that they could reproduce an air on hearing it only once and with just a little practice. The Kuchean musical parties used to be accompanied by four dancers. One of their demonstrations was "the Song of Universal Peace" or "the Dance of Five Lions." Each lion was got up with 12 men and had a special colour. The demonstration required the assistance of 140 dancers.

Each year, on the invitation of these Chinese Emperors, musical parties from abroad used to go to China to play in the court. In 581, on the

occasion of an Imperial banquet, musical parties went to China from various countries such as India, Kuchar, Bokhara, Samarcand, Kashgar and the country of the Turks. There were also musical parties from Japan and Cambodia. From the T'ang annals it appears that the ancient Cambodian orchestra was very much like the Indian. Ancient Cambodia or Fu-nan was, we have seen, an Indian colony and Indian musical parties must have found their way there too very early. The T'ang annals give a description of the Indian orchestra in the following words :

"The musicians use a cap of black cloth. They put on a silken white tunic, violet coloured breeches of brocade and a red mantle. The dancers are two in number. They have their hairs plaited and they put on a kaṣāya of *ch'ao-hia*, similar to the dress of the monks. They walk with shoes made of ropes and green hemp. For the music they use the gong (*t'ong ku*), the drums called *kie, mao-yuan,* and *tu-t'an,* the cornet of reed called *pi-li,* the transversal flute called *heng-ti,* the sphinx-headed lute called *k'ong-hou,* the guitar *p'i-pa* which has five cords, the cymbals and the conch."

The Indian music which was carried by the Kuchean musicians to China was long in favour in the Chinese court. We are informed by the Chinese annalists that a musician from Kuchar named Sujiva came to the Chinese court between 560 and 578. He could play well on the "guitar of the barbarians." In the music which he brought

to China there were seven degrees in the gamut. He is also reported to have said that "his father who was famous in the west as a musician had learnt the music through a tradition transmitted through generations, that there were seven kinds of systems and that degrees in these seven systems, when compared, mysteriously *concorded.*" The seven degrees mentioned are said to have been the following :—

1. *So-t'o-li*—even tone.
2. *Ki-che*—long tone.
3. *Sha-che* (Sanskrit Ṣaḍja)—simple and straight tone.
4. *Sha-hou-kia-lan* (Skt. Sahagrāma)—consonant tone.
5. *Sha-la*—consonant and harmonious tone.
6. *Pan-chen* (Skt. Pañcama)—fifth tone.
7. *Sse* (*hou*)*-li-she* (Skt. Ṛṣabha)—tone of the bull.

The seven degrees are evidently the seven notes (*svara*) of the gamut and their names, although they cannot be at present definitely identified for want of further information, seem to have been of Indian origin. The three names Ṣaḍja, Pañcama and Ṛṣabha clearly testify to that. So far as the seven systems referred to above are concerned, probably they mean the Jātis of the Indian texts on music. The Jātis were precursors of the Rāgas or musical airs, and if we take into consideration only the seven Śuddha or pure notes the number of Jātis also are seven. Two of the Sanskrit

authorities on music, the *Bṛhaddeśi* and the *Saṅgītaratnākara* mention seven Śuddha Jātis which were based on the seven pure notes. The Chinese record when it mentions seven degrees of the gamut contemplates only the seven Śuddha notes.

Indian music had also been carried to Japan either from China or from the Indian colonies of Champa or Kambuja in the eighth century A. D. or a little earlier. According to the ancient Japanese traditions, two principal types of music called *Bodhisattva* and *Bairo* were taken from China to Japan by a Brahmin native of India named Bodhi. He came with a Chinese mission in 736 and was soon appointed a director of the Buddhist community at Nara. The music was a dance music and the name Bodhisattva shows that it was a religious piece of musical composition. In fact similar pieces of religious music of Indian origin are still known in Japan. They were carried there from China in the T'ang period.

Nothing definite has been as yet suggested about the identification of Bairo with any Indian piece of musical composition. However, the Japanese tradition says that "it is the work of one Han-ro-toku (Chinese, Pan-lang-to) and a music of India. It is executed in the army in order to ascertain the luck about death and life. While executing it seven times, if there is the sha-mo sound, it indicates that the army will be victorious over the enemy." It seems that the Indian name transcribed as Pan-

lang-to is no other than Bharata, the Indian classical authority on music. The Chinese transcription of the name was based either on a Kambuja or a Champa pronunciation of the name. There are also parallels of such pronunciations coming from that region. Bairo which was an Indian air seems to be the classical Rāga called Bhairava (in Prakritic pronunciation, Bhairo). Bhairava personifies "the terrible" and as such according to Indian tradition it arouses an emotion of the same kind. As a god, Bhairava is only the terrible aspect of the supreme god of the Hindu pantheon—Śiva. *Sha-mo* is not, I believe, a sound. It is Sanskrit *Sama* (Hindi *Som*) which indicates the starting point on the instrument of percussion which keeps the beat (*tāla*). The musician comes back many times to the starting point (*som*) after expanding the Rāga at his will and then only is produced an effect which greatly contributes to the aesthetic development of the Rāga. To be able to maintain this *som* correctly presupposes an excellence in execution. To be able to do so correctly even after singing a Rāga seven times was certainly regarded as a proof of extraordinary skill and significant of success in all activities.

Astronomy and Mathematics

Astronomy and astrology played a very important part in ancient Chinese culture as in India. It was believed in both countries that the planets

influence and guide the destiny of men. There was a well-organized imperial bureau in China to prepare accurate calendars. In the T'ang period services of Indian astronomers were requisitioned on this board for the purpose. There were in the 7th century three Indian astronomical schools at Ch'ang-ngan. They were known as Gautama, Kāśyapa and Kumāra. In 684 a member of the Gautama school named Lo presented a new calendar to the Empress Wu. The calendar was called *Kuang tse li* "the calendar of the bright house" and was in use for three years. Another member of this school named Si-ta (Siddhārtha) presented a new calendar in 718 to the Emperor. It was practically the translation of an Indian calendar. The *Kiu-che-li*, as it is called, or in Sanskrit *Navagraha-siddhānta* is still preserved in a collection of the T'ang period. It had greater succeess in China and was in use for four years. It contained a calculation of the moon's course and the eclipses. Since 721 the Buddhist monk Yi-hing adopted a new method of calculation evidently based on Indian sources which he had studied well. He undertook the compilation of a calendar named *Ta-yen-li*. Yi-hing died in 727 before the work could be completed. By the imperial order the work was continued and completed in 729. The work was not without the influence of Indian astronomy as it introduced in the Indian fashion nine planets, the sun, the moon, the five planets and two new ones, the Rāhu and the Ketu, by which

the Indian astronomers presented the ascending and the descending nodes of the moon.

In the annals of the Sui dynasty there is mention of the Chinese translation of a number of Hindu mathematical and astronomical works which have been long lost. These works were the following :

(i) *Po-lo-men t'ien wen king.*

(ii) *Po-lo-men kie-k'ie sien jen t'ien wen shou*—the astronomical theories of the Brahmin Ṛṣi *Ki-k'ie.*

(iii) *Po-lo-men t'ien king.*

(iv) *Mo teng-kie king huang tu*—a map of the sky in the Mātaṅgī-sūtra.

(v) *Po-lo-men suan fa*—the Hindu arithmetical rules.

(vi) *Po-lo-men suan king*—the Hindu arithmetical classics.

As these works are now lost it is difficult to say what their contents were and how far their theories were accepted by the Chinese scholars. But what has been said above clearly shows that in the Sui period and the T'ang period Indian astronomers were serving in the official astronomical bureau and that Indian astronomy and mathematics were esteemed in China.

Certain notions of Western astronomy mixed up with those of Indian astronomy had reached China in the T'ang period through Ser-Indian intermediaries, specially the Sogdians. Four Buddhist texts were translated in the T'ang period. One of them being due to the famous Amoghavajra, contains

such notions. The names of the week days in these texts are given not in the Indian forms but in the Sogdian forms such as *mir* (Sunday), *max* (Monday), *wnxan* (Tuesday), *ṭir* (Wednesday), *wrmzt* (Thursday) *maxid* (Friday) and *kewan* (Saturday). But the names of Buddhist works in which they occur claim Indian origin. These works are : (i) *Fan t'ien huo lo kiu yao*—The *horā* of Brahma and the *navagraha.* (ii) *Ts'i yao sing ch'en pie hing fa*—the different influences of the seven stars and lunar mansions. (iii) *Ts'i yao jang tsai kiue*—Mantras for averting the evil influence of the seven planets. (iv) *Wen shu she li p'u so ki chu sien so shuo ki hiong she je shan ngo su yao king*—Sūtra spoken by Bodhisattva Mañjuśrī and the sages on the auspicious and evil days and the good and evil planets and lunar mansions. This last was translated by Amoghavajra and was annotated by his disciple Yang King-fong in 764. The latter enumerates the seven planets by names in Sanskrit, Sogdian and Persian respectively and says : "The seven planets are the sun, the moon and five planets which preside over the destiny of men. Day by day they replace each other and at the end of seven days the cycle is completed. It then recommences. The planets are to be taken into account as each of them exercises either a favourable or unfavourable influence on this or that thing. If you do not remember the day of the week then ask a *Hu* (Sogdian), or a *Po-sse* (Persian) or the people of the five Indies who all know them."

Medicine

How far the Hindu medical system was known in China has still to be ascertained. A number of medical treatises, some of which are of a purely Buddhist character, are found in the Chinese Buddhist collection. A treatise on the method of treatment of children's disease by spell as well as by fumigation was translated in the 11th century from Sanskrit. The work is known as the *Rāvanakumāra-tantra.* Another small text on the treatment of pregnant women's disease was translated in the same period. This seems to be a fragment of a well-known Āyurvedic compendium called *Kāśyapa-saṁhitā.* But the Chinese Buddhist monks had felt interested in Indian medical systems probably much earlier. A Chinese noble named King-sheng who embraced Buddhism in the middle of the 5th century and had gone up to Khotan has left us a work which does not seem to be an exact translation from any Indian source but a compilation from different texts of the same origin. The work is called *Che ch'an ping pi yao fa* or the method of curing the diseases concerning meditation. It was translated in A. D. 455. The work gives a description of the nervous system within the body and deals with diseases of the heart and the nerves which generally arise from outside shock or disturbance in course of meditation.

Hindu medical books were widely known in Ser-India. Fragments of original texts on Āyurveda as well as their translations, either into

ancient Khotanese or Kuchean, have been discovered by archaeologists in the region of Khotan and Kuchar. King-sheng collected the text on the diseases concerning meditation while travelling in Central Asia. It is therefore quite possible that other medical treatises of indian origin were also carried to China from the same source. The Chinese had their own medical system and they had taken every care to enrich it from time to time with materials received from outside.

In the T'ang period there was a craze amongst the Emperors and the nobles of the court to hunt for Indian thaumaturges (Tantrik Yogis), who were supposed to be in possession of secret methods of curing from the effects of old age. We have already seen that on two different occasions two Brahmins had been to the Chinese court for the purpose of giving long life to the Emperor. Although they had failed in their mission, a conviction in the efficacy of Indian drugs still persisted. Hiuan-chao, we know, was specially sent to India by the Emperor to collect rare Indian medicines.

CHAPTER VII

THE TWO CIVILIZATIONS : A SYNTHESIS

If two different people like the Chinese and the Indians, who lived in different climes, spoke different languages, and possessed different traditions of culture and religion, could meet on a common platform and work harmoniously for a common civilization, the reason was probably much more deep-rooted than we are generally used to believe. The cultural and social ideals of the two people had many things in common. It is possible to discover a community between the two amidst the great diversities of expressions. The same reliance on some heavenly order, the same force of tradition, and similar social ideals characterized the two civilizations in the past.

T'ien and Varuṇa

The central point in the ancient religious belief of China was the conception of *T'ien* "Heaven." The Heaven is the creator, the preserver as well as the destroyer of everything in the world. He is the august sovereign, full of majesty, who created and placed the people in their proper place. He is the guardian of the universal order. He controls the movement of the sun, the moon and the stars, the rotation of the seasons, and the ways of mankind.

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