

## Localization of Buddhism in China

### —*The Case of Pingcheng in The Northern Wei Dynasty*

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#### ABSTRACT

**[Background]** Gandhara Buddhism in the eastward transmission of Buddhism promoted the translation of scriptures and missionary activities of monks traveling east and west, coupled with the policy of migrating people under the Northern Wei Regime made the culture of Pingcheng communal, which promoted the active Buddhist beliefs and Buddhist activities in the Northern Wei Dynasty. During the Pingcheng period, Buddhism penetrated into the state, the royal family, and among the people, and the quality and quantity of Buddhist statues reached a fairly high level.

**[Objective]** This paper aims to deeply analyze the role of light and shadow art in creating immersive experiences. This paper examines and investigates the evolution of Buddhist art styles from the historical background of ethnic integration in the Northern Wei Dynasty with the concept of art, reflecting the interactive relationship between ethnic integration and the evolution of art styles, which focuses on the analysis of Buddhist statues in the Pingcheng period of the Northern Wei Dynasty and the derivation of localization.

**[Method]** Through the analysis of the changes in the style of specific statues in the early, middle, and late stages of the Yungang Grottoes, further excavation of the development process and social factors of the worship of significant figures of the Xianbei ethnic group in the five caves of the Tanya Caves, and the exploration of the process of the localization of the Buddhist art of Pingcheng.

**[Results]** The population relocation strategy under cultural transplantation led to the convergence and integration of multiple cultures in Pingcheng, facilitating the peak of Buddhist art in the Northern Wei Dynasty.

**[Conclusion]** It can be learned from the diachronic changes of the statues in the Yungang Grottoes that the localization of Buddhism is not a simple accumulation and passive inheritance of foreign Buddhist doctrines but a recreation on the cultural soil of the Chinese nation. The development of the localization of Buddhist statues in Pingcheng during the Northern Wei Dynasty has an indelible influence on the study of the integration of multiple cultures in Chinese history.

**Keywords:** Chinese Buddhism; Localization; Pingcheng of Northern Wei Dynasty; Cultural integration

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## 1 Introduction

The Northern Dynasty was the most turbulent period in Chinese history, as well as an extremely open and pluralistic historical period of great migration and integration of ethnic groups. Zong Baihua, in his “Aesthetic Walk”, has made a generalized depiction of the art of the Wei, Jin and North Dynasties: the end of the Han Dynasty, the Wei, Jin and North Dynasties were the most politically chaotic and socially painful times in China, but they were the most free and liberated times in the history of spirituality, the most intelligent and the most passionate times. Therefore, it was also the era with the most artistic spirit. The artistic spirit of the Six Dynasties lies in the prevalence of ideas, cultural shocks continue to wash in the soil of Chinese culture, Buddhist thought in a context of infiltration of the people and the rich and powerful, originating from the ancient Indian Buddhist art style is also in the fusion of local aesthetic concepts of spontaneity, the top-down opening of the prelude to the rule of the Northern Wei Dynasty.

## 2 Migration of People in The Context of Cultural Integration of The

### Northern Wei Pingcheng

Two hundred years after the first spread of Buddhism in China, the Northern Wei Dynasty in The first year of Tianxing(398) Pingcheng capital, and in the further unification of northern China in the process of vigorously develop Buddhism, the formation of minority cultures, Han culture, Western culture and Indian culture in the Buddhist religious iconoclasm under the communion of religious manifestations. This cultural integration of the situation in the Northern Wei dynasty before the capital has been a sign, on the one hand, Fa Xian and other westbound monks seeking the law after thousands of years of hardship, over the Karakorum Mountains, after a long trek into the center of Buddhism in Gandhara; on the other hand, Fotucheng and other eastbound missionary monks and disciples in Central Asia, along the same road in the opposite direction. At this time, Gandhara's Buddhist culture was already taking shape in various parts of China before the Northern Wei Dynasty established its capital. Most of the Central Asian monks who were active on the stage of Chinese history from at least the 4th to the 6th centuries came from the Gandhara region, and the translation of Buddhist texts by monks such as Fototucheng and Kumarajiva created a new civilizational dynamism in the course of continuous exchanges and fusions. With Tuoba Gui's invasion of The states of Yan and Zhao and other places, and the first acquaintance with Buddhism, in the subsequent Northern Wei Dynasty Buddhism flourished to lay the foundation, more importantly, the Northern Wei Dynasty in the conquest of the migrant policy: the Northern Wei Dynasty in the early days of repeated large-scale migrant. It made an important contribution to the flourishing of Buddhist art in the Northern Wei Dynasty, and was the main support for the localized development of Buddhism in China in the 5th century.

Before the founding of the state, the Shuenbei Tuoba Clan had little knowledge of Buddhism, but soon after the founding of the state, a series of Buddhist activities were initiated in the capital city of Pingcheng. In addition to a series of decrees issued by the ruler for the construction of pagodas and temples, the rise of Buddhist activities was also characterized by a series of “migrant policies” enforced by the ruler. The forced cultural transplantation strategy of the migrant population played a crucial role in the emergence and development of Buddhism in Pingcheng in the early Northern Wei Dynasty. From the first year of Tianxing to the first year of Zhengping, this period of more than fifty years, the activities of migrating people to Pingcheng were more frequent. The series of large-scale migrations carried out by the Northern Wei emperors during this period not

only solved the labor problem in the capital city of Pingcheng, but also brought a variety of cultural practices and different religious beliefs to the city. These groups included not only monks, but also ordinary people at the bottom of the social ladder. The migrants from the north not only brought advanced production technology and diverse cultural customs to Pingcheng, but also brought Buddhist culture to Pingcheng, thus creating the conditions for the rapid spread of Buddhism to the upper social groups of the Northern Wei Dynasty, which was dominated by the Xianbei and Tuoba clans. After these monks came to Pingcheng, they gained the respect and trust of the emperor, the supreme ruler, through their own knowledge and training, and played a crucial role in the spread of Buddhism.

Before the founding of the Northern Wei Dynasty, the development of early Buddhism in Hebei and Wuwei in the western part of the country was dominated by the Gandhara style. And the development of Buddhism at this time in China does not obviously present a combination of state, is still predominantly missionary. The ancient gold and bronze statues of the Buddha in Hebei during the Sixteen Kingdoms period, as representative of the Central Plains, are clearly Gandhara in style, and with the forced cultural transplantation strategy of the migrating people, the developed architectural and craftsmanship technology of Hebei advanced the construction of Buddhist monasteries in Pingcheng, where there were not yet any cultural buildings. And more than 100,000 people among the migrants were called “Hundred craftsmen”, so it can be seen that the whole culture of Hebei region was introduced to Pingcheng, which promoted the cultural integration and urban construction of Pingcheng. On the basis of this construction, the Northern Wei Dynasty inherited the paradigm of Hebei's statue-making.



**Fig 1:**Shakyamuni Buddha engraved gold bronze seated statue

**Image source:**Xi'an Cultural Relics and Archaeology Institute

The style of gold and bronze Buddha had already had an impact on the city of Pingcheng. In terms of construction, they were seated statues of Rudra cast together with the main body and the pedestal, on which they were assembled with a mortise and tenon structure and separately made parts such as the back of the light, the treasure cover, and the pedestal legs, etc. and the face of the statue and the robes that passed through the shoulders and the U-shaped pattern of the clothes that draped over the knees had the features of Gandharan Buddhas, with a polished chignon and hair that carved out straight lines, eyes like willows, and a forehead like a willow. The figure of Gandhara Buddha is characterized by a polished chignon, hair carved out in straight lines, eyes like willow leaves, and an inscription on the back of the statue (Figure 1:Shakyamuni Buddha engraved gold bronze seated statue). This fixed form of ancient gold and bronze statues still existed in the Northern Wei period. But there are also some statues in the Gandhara style to meet the Chinese aesthetic concepts in the

localization has changed. Such as India flame shoulder Buddha statue of the flame rises directly from the shoulder, not in line with the Chinese Han's perception of the "sacred", so in the late man-made jagged flames and the main body of the separation, add a backlight to "purify", this localization of the same behavior in the Pingcheng Buddhist This act of localization also had a certain influence on Pingcheng Buddhism.

Northern Wei Dynasty Buddhism began in this room, and then once again conquered the North, Taiwu Emperor Tuoba To destroy Xia, Northern Liang and other countries, in 439 years after the unification of the North, Buddhism as the state religion of the Northern Wei Dynasty flourished. Resettlement policy makes the "Liangzhou style" into Pingcheng, but also for the construction of the Yungang Grottoes later into the new style of statues and Western culture, but also the Yungang Grottoes in today's world cultural heritage in the study of the early localization of Buddhism in China's earliest royal large-scale grottoes.

### **3 From The Yungang Grottoes To See The Process of Localization of Chinese Buddhism**

In the Northern Wei Dynasty in relying on Buddhism to enlist people's hearts and promote the Sinicization of China, although there is a rapid development, but also had to face the devastation of the catastrophe. 440 years, to change the name of the year for the "Taiping Zhenjun" Taiwu Emperor in his close friend Cui Hao's promotion, to carry out the abolition of the Buddha's policy, the Buddhist statues, temples, monks, scriptures, etc. suffered a catastrophic disaster. Buddhist statues, monasteries, monks, scriptures, and so on, were devastated. The abolition of Buddhism, which was mainly practiced in Chang'an, led to the tragic deaths of the main figures involved, which led to an increase in people's trust in and respect for Buddhism, and made the Buddhist faith more prevalent in this era. The people also realized that the continuation of Buddhism needed the protection of the royal power, and without the stability of the royal power there would be no prosperity of Buddhism, and at this time, the royal power and Buddhism gradually integrated in a better localization and fusion. In this situation, Buddhist monks and people catered to the rule of the emperor's regime and carried out the construction of statues and giant statues carved for the emperor.

At this time, the Northern Wei Dynasty preached the idea that "the emperor is the Buddha", as recorded in the Wei Shu Shi Lao Zhi (The Book of the Wei Dynasty), in a passage by Fa Guo:

初，法果每言太祖明叡好道，即是当今如来，沙门宜应尽礼，遂常致拜。为人曰：能鸿道者人主也，我非拜天子，乃是礼佛尔。

It can be seen that Faguo put the emperor in the highest position of the national Buddhist system, and put the emperor on a par with the Buddha, catering to the characteristics of the worship of significant figures of the Northern Wei hu tribe, and also a corresponding combination of Buddhist culture and the traditional culture of the Xianbei nomadic people.

Between the migration of people to advocate the abolition of Buddha, Pingcheng period of the statue, in the facial appearance of the Indian Gandhara clearly inherited the characteristics of the style, tall and powerful, straightforward and simple expression, the face modeling rounded and thick, most of the high nose and deep eyes, big ears drooping, clothes tightly attached to the body of the statue of the Buddha, it is obvious to see the statue of the body of the shape of the muscles, the body's carving was realistic. However, the faces of Buddha, Bodhisattva, Lohan and Feitian are mostly round and fat, showing a kind and happy demeanor, and some of the Buddhas and Bodhisattvas are also slightly smiling. In the gradual development of the artistic style of the Buddha statues, the characteristics of the various regions and nationalities reached a fusion with the religious culture in conformity with the aesthetics of the populace and the scholars.

After 446 years of abolition of the Buddha and ushered in the announcement of the restoration of the Buddha, 460 years of Emperor Wencheng in the Sramana Capital under the advice of the order of Tanya in the west of Pingcheng excavation grottoes, Tanya five grottoes is also known as Yungang Grottoes Grottoes No. 16-20 of the Grottoes of the Buddha Cave, which is the five Buddha is from the Great Patriarch Dawu Emperor to the beginning of the period of the Emperor of the Northern Wei Dynasty of the symbol of the five emperors to achieve the worship of the Emperor of the statue, was Northern Wei dynasty in the process of sinicization as the northern power center and Buddhist culture local representative Buddhist statues.



**Fig 2:**Yungang Grottoes Cave 16 Buddha

**Image source:**Wenbo Shanxi (Official account)

Academics believe that the development of Buddhist art in the Yungang Grottoes went through three stages. Northern Wei Dynasty Emperor Wencheng peace in the early years (460 years) opened the “Tan Yao five caves” (Yungang 16-20 caves) is the first stage. This stage of the five grottoes on a grand scale, majestic. It has both the content and form of foreign Buddhist art also inherited the Han Dynasty far-reaching and majestic artistic traditions, but also has a Western style unique thick, pure and simple. Inside the cave is mainly three Buddha and a thousand Buddha statues. The main statue is tall, occupying most of the area of the cave. Buddha's face is square, thin eyebrows and long eyes, deep eyes and high nose, long nose, slightly thick lips, the corner of the mouth appeared a hint of a smile, two shoulders flush, chest thick. Dressed in a right-shouldered robe or a through-shouldered robe, both of which are traditional Indian dress styles. But there are also such as the 16th cave Buddha (Figure 2:Yungang Grottoes Cave 16 Buddha (Datong, Shanxi) wearing a double collar down the lapel type robe, this robe has been with India and other places such as the Buddha's robe there are obvious differences, obviously, this is the embodiment of China's localization. Certain bodhisattva statues slanting cloak armpit, cape around the arm, instead of favoring the upper body hanging celluloid Indian-style dress, which may also be the embodiment of the Chinese embodiment. Certain statues of Bodhisattvas were draped diagonally over the armpits, and cape scarves were wrapped around the arms, replacing the Indian-style dress of hanging necklaces over the upper body, which may also be a reflection of Chineseization. Yungang stone Buddha early carving, in addition to the five holes, the central part of the east of the hole, very rich in exotic style, should also be the early carving of things. For example, the seventh so-called beauty hole in the center(Figure 3:Yungang Grottoes - Cave 7 - Six Beauties of Kabuki) , music and dance six beauties, just like the Indian ancient beauty of the shadow. With the late holes in the music and dance beauty(Figure 4:Yungang Grottoes - Cave 38 - Kabuki Celestials) , long body, show bone clear like, by no means similar. Central east of the hole of the flying sky. And gradually absorbed the fusion of the Han painting form, a new posture.



**Fig 3:**Yungang Grottoes - Cave 7 - Six Beauties of Kabuki

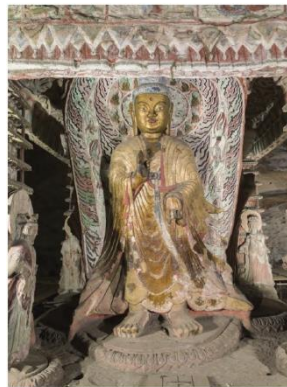
**Image source:**The Complete Collection of Yungang Grottoes



**Fig 4:**Yungang Grottoes - Cave 38 - Kabuki Celestials

**Image source:**The Datong Daily

Grottoes and monasteries were the medium for the spread of Buddhism, and Buddhist grottoes existed before the establishment of the Northern Wei Dynasty for the teaching of sutras and the practice of Buddhism. Unlike their predecessors, the first phase of the Yungang grottoes, in addition to representing the Buddhist culture of the early Northern Wei Dynasty, featured statues of Giant Buddhas symbolizing the emperor, a phenomenon that had never been seen before in a region where Buddhism was prevalent. The Buddhas of the five caves of the Tanya Caves are not exactly characters from the Buddhist scriptures, they represent both religious leaders and earthly rulers, a perfect combination of religious theocracy and imperial power. This form of Buddha on behalf of the emperor, so that the grottoes here less mysterious, more humane, creating a different “Chinese Buddhism” with Indian Buddhism, for the localization of Buddhist art and values to make a great contribution.



**Fig 5:**Yungang Grottoes - Cave 6 - Standing Buddha on the South Side of the Upper Pillar of the Center Pagoda

**Image source:**Cultural relics appraisal and appreciation 09

The second phase of the middle caves is located in the eastern and central Yungang Grottoes group, in the preservation of the Xianbei culture on the basis of the addition of the traditional Chinese style of ancient architecture. The main process of Sinicization of the Northern Wei Dynasty began at this time, in addition to the architectural form of the Buddhist caves Chinese niche, in the wall layout of the image of the feeder queue, the integration of folklore is the local portrayal of Buddhist statues and space. Statues are mostly thin bones clear phase, in terms of clothing also removed from the Yungang Grottoes in the common right side of the shoulder of the Buddha dress, and shows the Northern Wei dress after the Chinese wearing thin clothes and ribbons, clothing

pattern of the lower part of the folds overlap; For example, The face of the Buddha in Cave 6 of Yungang Grottoes is becoming more exquisite, and the hem of the Chinese-style robe is more localized (Figure 5: Yungang Grottoes - Cave 6 - Standing Buddha on the South Side of the Upper Pillar of the Center Pagoda). Along with the craftsmen carving skills, statues are no longer purely rigid imitation of the early period, looking at the overall style of the Yungang mid-term, the statue of the elegant and beautiful, Algae wells in the flying sky free and easy, with a strong style of Han Chinese style, and the Longmen Grottoes carving is very close to.

Because Emperor Xiaowen's reforms promoted the exchange and integration of Han and Xianbei cultures, the statues at this time set off the climax of the Chineseization of Buddhist grotto art through reforms and innovations. Inside and outside the cave appeared the arch and eaves carvings of the traditional wooden structure of the Han Dynasty, as well as the stupa carvings of the Sino-Indian combination. Although the statues of Buddha still retained their square faces and broad stature, large statues of Buddha wearing the Han Chinese style of praiseworthy garments began to flourish in the middle of the second period. Perhaps because social relations were more stable at that time and people lived in relative tranquility, the heroism of the Buddha statues was reduced compared with the previous ones, and their physique became more voluptuous.

Yungang late, Emperor Xiaowen moved the focus of the excavation of grottoes and statues moved to the Longmen Grottoes in Luoyang, Yungang is no longer a place for the Royal Rites of Buddha, although the activities in the Yungang excavation of statues did not stop, but they are folk and monks. These niches in the statue, but also tends to be thin, clear face, long neck and narrow shoulders. After Emperor Xiaowen moved the capital, the late grottoes of the Han culture is characterized by more intense. Especially in the ideological and cultural aspects, Tuoba Xianbei deeply influenced by Confucian culture, the phenomenon of the upper class of the Xianbei learning Confucianism is extremely common, in terms of social life, Tuoba Xianbei and the Han Chinese clothing, food, and living patterns and literature and art are embodied in the blend, the corresponding fusion and change will be embodied in the Buddhist statues.

The above three stages of the Yungang Grottoes, naturally, the most visible early attempts at integration. From the point of view of the most flourishing integration of culture in Pingcheng of the Northern Wei Dynasty, the classic "Tanya Five Grottoes" Buddha is not only rich in strength and volume, but also represents the monumental Buddhist statues of the Northern Wei Dynasty. Its modeling style will be the 5th century Central Asia Gandhara, Mordovia Buddha style, absorbed the "Northern Liang style" art style, from the performance of the emperor's image can be seen in the Gandhara Buddha's cultural influence, which reflects the Indian Gandhara Buddhism in the concept of the wheel of the Holy King (Skt. Cakravartin). From the construction of the Yungang Grottoes this initiative, not only to promote the spread of Buddhist culture in the Northern Wei Dynasty, but also a graphic record of the development of Indian Buddhism to the localization of Chinese Buddhist art trajectory. Buddhism penetrated into the local and countryside, and developed into the earthy Buddhist beliefs of the common people, which moreover determined the direction of national Buddhism in the Northern Wei Dynasty, and laid the foundation of adherence for the relocation of the capital of the Northern Wei Dynasty to Sinicization.

## **4 The Significance of The Northern Wei Dynasty in The History of Chinese Buddhist Statuary**

the Northern Wei in China in the period of the Northern and Southern Dynasties, at this time of frequent wars, the Buddhist Maitreya beliefs are rapidly emerging. By the second half of the 5th century, more than 30% of the northern Buddhist statues for Maitreya statues; the end of the Northern Wei Dynasty to the Northern Qi

Dynasty, the Northern Zhou Dynasty during the forty years, this proportion is even more increased. The rulers and the people associated their vision of the future with the Buddhist paradise of Maitreya. By the reality, Maitreya beliefs were completely different from the Hinayana Buddhist idea of self-reliance and liberation, shifting from a concern for one's own cultivation to a concern for the public good, in effect shifting to a political doctrine. Fundamentally, the Maitreya faith and its political doctrine was a faith that denied the reality of society and looked forward to the world of the future, which, in modern political terminology, is a new kind of "Revolutionary Thought". The monarchs of the Northern and Southern Dynasties and the Sui and Tang dynasties endeavored to present themselves as reincarnated kings( Skt. Cakravartin). welcoming Maitreya into the world.

Buddhism came to China and East Asia not only as a religious belief or a philosophical system, but initially as a set of political doctrines and social ideals. The combination of Mahayana Buddhist ideas of compassion and the political practices of the Kushan dynasty contributed to the popularity of the belief in incarnate kings among the Han and Tang dynasties, and even left its traces in later times. Maitreya's descent into the future as a future Buddha or savior was an expectation of an ideal future society, and the Wheel Turner King provided another theoretical source of regime legitimacy for the Middle Kingdom monarchs. Mahayana Buddhist thought stood out during the Middle Ages in China and eventually became an element of Chinese culture, participating in constructing and defining it, and the Mahayana Buddhist concept of kingship played an important role in this process. This is concretely visualized in the five caves of Tanya in the Northern Wei Dynasty and can be identified as a monumental reflection of reality representing Northern Wei Buddhism.

It is known from extant works that the period between the Northern and Southern Dynasties and the Tang Dynasty was the most flourishing period for Buddhist statuary in China, especially in the Northern Wei Dynasty from the middle of the 5th century to the first half of the 6th century, and in the Tang Dynasty from the middle of the 7th century to the first half of the 8th century, when there were so many Buddhist statues in various parts of China, which suggests that statuary activity was carried out in an orderly manner in a wide area of China. The Northern Wei dynasty, unlike the Tang dynasty, did not rule all of China, but only the northern part of the Yellow River, but it saw the emergence of a variety of forms of statuary such as grotto temples, statues, stone statues, gold and bronze statues, as well as embroidered and woven statues, as documented in the literature. The introduction of Buddhism brought new cultural vitality, and against the backdrop of a large number of migrants converging on Pingcheng, it became a place of convergence for cultural fusion and local development. Chinese civilization actively accepted foreign cultural elements at this time, showing a high degree of tolerance, and Gandhara civilization played an important role in the process of Buddhism's introduction to China and localization. Central Asia exotic monks brought the Buddhist scriptures and religious beliefs, to the Middle Kingdom after the theoretical and practical update, and even the emergence of new art forms, Yungang Grottoes in the early middle and late art changes have become a direct reflection of the continuous localization of Buddhism into China.

It can be seen from the historical change of Yungang Grottoes art that the localization of Buddhism is not a simple accumulation and passive inheritance of foreign Buddhist doctrine, but a re-creation and re-innovation on the deep cultural soil of the Chinese nation. In the process of the Chineseization of Buddhism, Chinese Buddhist art gradually formed the characteristics of adaptability, secularity, harmony and simplicity. These characteristics are the distinguishing marks of Chinese Buddhism from Indian Buddhism, and their formation and establishment is, on the one hand, the result of the political, economic, and cultural traditions of Chinese society; on the other hand, it is also the condition under which Buddhism can spread and take root in China. After the establishment of the Northern Wei Dynasty, a large number of migrants with complex and diverse cultures made a civilizational convergence in Pingcheng, which also allowed the introduction of Buddhism to bring new cultural genes. The re-creation of Buddhist knowledge and belief systems by the monks who traveled east also had a profound

impact on the cultural traditions of the Middle Kingdom at that time.

After entering China, Buddhist art has not only created a Chinese style in artistic methods, but has also entered the aesthetics of ordinary Chinese people in terms of values. At this time, although Buddhism is the name of Buddhism, its core and artistic expression has been fully Chinese and civilianization. Buddhist statues in the Northern Wei Dynasty developed rapidly under the powerful association of the emperor and the state, and gradually consolidated and expanded their territory in the process of penetrating into the population. Buddhist art from the West initially coexisted between minority and Han cultures, but soon after the Emperor Xiaowen, who abandoned Hu culture for Hanization, flagrantly pushed forward the Chineseization of Buddhist statuary. At the end of the Northern Wei Dynasty, Buddhist statues, having completed the process of Sinicization, soon returned to the representation of the human body as a result of new Western influences, and, after further Sinicization, returned to the representation of the clothing pattern, which, in one iterative development, was then completed in the Sui and Tang dynasties as the most desirable form of the Chinese Buddhist statue. On the other hand, the promotion of statue-making activities among the people strengthened the ties between regions and completed the process of localization in the integration of folk beliefs and tomb art. The development of Buddhist statues in Pingcheng of the Northern Wei Dynasty had an indelible influence on the study of Sui and Tang dynasties and even on the study of images and cultural integration in later times.

## 5 Conclusion

China's indigenous Buddhist art styles around the 5th century were prosperous and diverse, and the Northern Wei Dynasty, as a minority regime that unified northern China and revered Buddhism as the state religion, advanced the Chineseization of statuary on this basis. Before the founding of the Northern Wei Dynasty, early Gandhara Buddha statues with Buddhism to the east will be integrated into the Chinese Buddhist statues, but Gandhara statues and Buddhist art forms are not static passive acceptance to the Wei-Jin and North-South popular Huang Lao metaphysical ideas in the absorption of Buddhism, with the Northern Wei Dynasty, in line with the people's aesthetics and the center of the regime of the function of their own characteristics of the people to enlist the hearts of the people. One of the most influential forcible cultural transplantation of the migrant policy makes the monks who preached and translated the scriptures, the Xianbei national cult culture, exotic art styles and other cultures in Pingcheng convergence and integration for the prosperity of the Buddhist art of the Pingcheng period brought about by the wave of cultural collision. The Yungang Grottoes, the model of Pingcheng Buddhism, is a concrete implementation of gradual localization in the fusion of multiple cultures. The special significance of the Yungang Grottoes is that it meets the cultural heritage characteristics of the study of the history of the development of Buddhism in China, and it is the means of spreading Buddhist culture in the Northern Wei Dynasty, and it also graphically records the trajectory of the development of Indian Buddhism to the localization of Buddhist art in China, and the artistic changes in the Yungang Grottoes in the early, middle, and late phases of the period have also become the direct portrayal of the continuous localization of Buddhism in China. The valuable history of the localization of Buddhism in China in Pingcheng of the Northern Wei Dynasty is of great significance for the study of Chinese Buddhist images and multicultural intermingling.

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