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### FACTORS INFLUENCING THE ART OF SCULPTURE IN CHINA'S LONGMEN GROTTOES: "RELIGIOUS COLORS, CULTURE, AND RELIEF SCULPTURE"

*(Faktor-Faktor yang Mempengaruhi Kesenian Arca di Longmen Grottoes,  
China : Warna Agama, Budaya dan Seni Pahat)*

<sup>1</sup>Kejia Zhang & <sup>2</sup>Muhammad Fadhil Wong Abdullah

<sup>1</sup>Fine Arts and Art Design College  
Qiqihar University, China

<sup>2</sup>Faculty of Art Computing and Creative Industry,  
Universiti Pendidikan Sultan Idris Malaysia

<sup>1</sup>Corresponding author: [3320443151@qq.com](mailto:3320443151@qq.com)

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#### ABSTRACT

This paper examines the art of sculpture in China from the Northern and Southern Dynasties to the Tang Dynasty, focusing on the Longmen Grottoes located in Luoyang City, Henan Province. The study focuses on the religious colours and relief techniques of Longmen Grottoes sculpture, exploring the influence of Buddhism on the styling of Chinese royalty and the development of sculpture in later generations. By comparing the statues of the Longmen Grottoes of the Northern and Southern Dynasties and the Tang Dynasty, the sculptures are analysed in terms of their demeanour, colour, statue assemblage, and relief content. It is found

that religious concepts have had a profound influence on the evolution of Chinese sculpture art at different historical stages. At the same time, with the change of times, religious ideas also influenced the development of sculpture technology. In addition, by analysing the typology and modelling mechanics of the representative sculptures of Buddha, Bodhisattva and Flying Sky in the Longmen Grottoes, the sculpture modelling is integrated with the Buddhist beliefs, classics, and national culture of the time. Ultimately, the influence of religious culture on ancient Chinese sculpture art is explored to provide new perspectives for the establishment of a sculpture teaching and modelling system with local characteristics.

**Keywords:** Ancient Chinese Sculpture, Inheritance and Influence, Cultural Influence on Sculpture, Sculpture's Influence on Culture.

## INTRODUCTION

"At the beginning of art, sculpture comes first." The art of sculpture is a means of awakening human desire for beautiful things and provoking thought. Therefore, it becomes especially important to explore the factors affecting the formation of the sculpture art system (Fong, W. 2007). This paper explores the factors affecting the formation of sculpture art with the sculpture of Longmen Grottoes from the North and South Dynasties to the Tang Dynasty as the research object (Liu, S., Wang, J. 2015). The formation of the sculpture system of the North and South Dynasties also experienced the process of mutual penetration and development of religious, humanistic, and artistic gradually deepened, and further evolved and deepened in the Tang Dynasty (Wang, J., Zhang, Y. 2020). Religion represents the religious color. Humanity represents the social thought. Artistic on behalf of the carving method. North and South Dynasty Buddhist sculpture presents religious, humanistic, and artistic trinity pattern, reflecting the profound influence of the Sinicization of Buddhism on the sculpture art form. This also confirms that the factors affecting the formation of Chinese sculpture culture are diverse and change with the times (Zhang, Y., et al 2021). In order to have a more accurate and in-depth understanding of the influence on the formation of the sculpture art system, it is necessary to further study the period of great changes in the sculpture art of the North and South Dynasties-Tang Dynasty.

The purpose of this study is to find out the factors affecting the sculpture art in the period of North and South Dynasties-Tang Dynasty. And to compare the differences between the sculpture art of the Northern and Southern Dynasties and the Tang Dynasty. Analyze the factors that contributed to the sculpture art of the Northern and Southern Dynasties and the Tang Dynasty. Eventually summarize and categorize these factors to provide insights and development direction for the formation of modern Chinese sculpture art system.

## INTRODUCTION

There have been numerous studies of the Chinese sculpture art system that have broadened the public's knowledge of its composition (Sargentis, G. F., et al.2020). These studies have explored the development of sculpture in relation to religion, social power, culture and art, the

natural environment, and the times. They bring a research basis and new possibilities to the study of sculpture and statuary art from different perspectives (Xiaoli Gao. 2018). These studies have launched an in-depth study of the art of grottoes from the perspectives of the scale of the construction of the grottoes, the way of construction, the location of the excavation, the background of the era, the scale of the statue, the modeling characteristics, the way of combining the grottoes with the sculpture, and the relationship with the religious sites of this particular environment (Pei Zhu., 2024). However, from the currently available information involving the formation of factors affecting the formation of the Chinese sculpture system is relatively small. And at this stage, some studies are mostly from but one side of the argument.

China's modern sculpture art did not form a unique system of slower development is mainly due to the single research and has been measured by Western standards. So in order to solve this fundamental problem should start from the development of ancient Chinese sculpture art system to explore the real impact of sculpture art system formation factors. Thus growing into an independent, solid, rich, vigorous and powerful modern sculpture art system.

## **RESEARCH METHODS**

### **Literature Review and Analysis Method**

There are strict standards for the production of Buddha statues. Buddhist statue carving art has than secular art works, more strict requirements and rules of statue making. Most of the Buddhist statues, murals and paintings are based on Buddhist scriptures (Liu, Y., et al, 2023). By comparing the relevant Buddhist scriptures, the subject matter of the statue can be determined, combined with the theme and meaning. The analysis of the ancient literature related to painting, literature and history on the factors affecting the combination of statues and the characteristics of the forms a comparison between the literature and the images (Meng, L., 2024). The religious and socio-cultural background of the North and South Dynasties and the Tang Dynasty is analysed through the method of literature analysis. Thus, the influence of religion and social culture on the formation of the sculpture art system of the Northern and Southern Dynasties and the Tang Dynasty is learned.

### **Graphics and Artistic Style Method**

The artistic style of each era has its specific characteristics of the era and art form. The Buddha statues of the same period will inevitably form a relatively fixed image language and expression style (Yusof, M. J. M. et al. 2022). Buddhist statues from different regions and periods also form different styles. Through the description of the images of Buddhist statues, the influence of religious and technical factors on the formation of the sculpture art system is revealed.

### **Archaeological typology**

Based on the chronological inscription of the statues and referring to the previous research results, the Longmen Grottoes are analyzed typologically for their cave forms, statue

combinations and statue features (Yang, S., & Hou, M. 2023). It reveals the evolution of Buddhist statue combinations and forms in different periods. To learn the differences in the sculpture art system of the North and South Dynasties-Tang Dynasty. Find the factors affecting the formation of the sculpture art system from the differences in the sculpture art system.

## **RESULT AND DISCUSSION**

### **Exploring the Aesthetic Causes of Sculptural Statuary**

Literature studies have concluded that religious colours played a vital role in the formation of the artistic style of sculpture in the Northern and Southern Dynasties-Tang Dynasty. There was a change in the development of sculpture in China since the Northern and Southern Dynasties. Chinese sculpture in the form of Buddhism, represented by the Longmen Grottoes, began to flourish (Lin Wang., Cun Shi 2022). The original characteristics of Chinese sculpture began to shift from the Northern and Southern Dynasties. The sculpture of ancient figures and figure-like forms before the Northern and Southern Dynasties showed the charm of early figure modelling art with rich cultural content and free forms (Linyu Xia., Leng Li. 2021). Jifeng Guo and Yungang Chen (2017) indicated that figure sculpture before the Northern and Southern Dynasties had rich contents and forms of expression. The Longmen Grottoes after the North and South Dynasties, on the other hand, were dominated by uniform forms and godly figures. Its stylistic expression is single and the godly images are rigid. Tang dynasty sculpture culture mainstream development is still affected by religious influence but appeared close to the public culture of sculpture form. This is mainly attributed to the Tang dynasty sculpture standardisation and systematisation. The sculptural imagery of the Longmen Grottoes during this period showed a clear trend towards Sinicization (Jiaxi Shi., Yingying Man. 2019). Images during the Tang Dynasty were closely related to Buddhist scriptures. The development and selection of the image system, however, was constructed with the understanding and needs of the people during this period. In other words, they were moulded according to the aesthetic concepts of the Tang people, which were mainly conveyed through various factors such as the faces of the statues, their dresses and costumes, as well as the situations that the Buddhas and Bodhisattvas were in (Yuanying Ma. 2023). Therefore, the development, innovation and perfection of sculpture were mainly formed in the Tang Dynasty. Religious colours also became an important part of the formation of the sculpture art system. Social culture had a certain influence on the presentation of sculpture art in the North and South Dynasties-Tang Dynasty. For example, Yang Dong (2013) investigated the sculpture of the North and South Dynasties. From the point of view of the style of sculpture, the statues of the Northern and Southern Dynasties period can be divided into two kinds: Gandhara style and Majestic and Profound style. The Gandhara style originated from India, while the Majestic and Profound style was inherited from the characteristics of Han Dynasty sculpture. Although the Gandhara style is a foreign product, it will inevitably undergo a process of localisation in conjunction with the majestic and grandiose sculptural techniques of the Han Dynasty. keyu Huang (2012) also mentions in his study that the North and South Dynasties were characterised by many wars and social unrest, and that the strictness of the rulers and the monolithic nature of Buddhism led to the overall sculptural images of the North and South

Dynasties being still dominated by exaggeration and majesty. In the Tang Dynasty, the sculpture image was more humanistic, and the image was more realistic and softer. The Tang Dynasty was a stable and enlightened society, and sculptures were crafted by private artisans. Han Wang (2021) points out that the aesthetic value of Tang artisans was reflected in the expression of women's graceful beauty and gentle gestures, the fullness of modelling, the softness of curves, and the tolerance and fraternity of Buddhist sculpture in the Tang Dynasty. Therefore, the formation of sculpture art is also influenced by social culture. In addition to religious colours and social and cultural factors in addition to sculpture is also an important factor affecting the formation of sculpture art system of the North and South Dynasties - Tang Dynasty. Wei Zhang and Weishan Wu (2020) stated that the rise of the Longmen Grottoes provided a broad stage for relief sculpture. The emergence and evolution of the flying image combined with the sense of volume and weight characteristic of the three dimensions of relief sculpture. This made the reliefs of this period show the advantage of enhancing the depth of expression and creating a heavy atmosphere. In the Tang Dynasty Longmen Grottoes appeared in the round mainly relief sculpture. The use of relief sculpture in the round sculpture is based on a round sculpture, compression of secondary as a decorative presentation of the dependent form, so that the relief. This enhances the visual impact of the sculptural details to a greater extent (Xuqiang Zhang. 2018).

The facial features of Longmen Grottoes sculptures during the Northern and Southern Dynasties were influenced by the introduction of Buddhism, emphasizing idealization and mystery. With the spread of Buddhist art from India, sculptors drew on Indian artistic styles to create full-bodied and gentle facial images that conveyed a serene religious atmosphere (Linjuan Liang. 2023). At the same time, social upheaval and national integration led to the convergence of different cultures, which enriched the expression of facial expressions, reflecting the pursuit of transcendent earthly beauty and the formation of a unique artistic style during this period.

The facial features of Longmen Grottoes sculptures during the Tang Dynasty were influenced by open culture and realism. As society prospered, artists began to incorporate local culture and other religious elements in pursuit of vivid and personalized expression (Jing Ma. 2023). The facial contours are three-dimensional, with moderate proportions of the facial features, the eyes are expressive, and the corners of the mouth are slightly upturned, demonstrating confidence and calmness (Xu, Y., et al. 2023). In addition, improved carving techniques resulted in richer details and more vital facial expressions, reflecting the importance placed on personal image and emotion during the Tang Dynasty.

### ***Comparison of Sculptural Shapes***

Facial features are studied in five groups of sculptures from the Northern and Southern Dynasties and five groups of sculptures from the Tang Dynasty. By comparing the facial features and the demeanor of the sculptures, the differences in facial features are drawn. In order to facilitate subsequent research, the sculptures were sorted corresponding to one number each. As shown in table 1.

**Table 1**

*Information on each sculpture*

Time	Serial Number	Position	Name	Photograph
500-650 A.D.	No. A	Longmen Grottoes, Binyang North Cave.	Statue of Amitabha Buddha (North and South Dynasties)	
500-523 A.D.	No. B	Longmen Grottoes, Binyang Center Cave.	Seated Statue of Shakyamuni (Northern and Southern Dynasties)	
595-616 A.D.	No. C	Longmen Grottoes, Binyang South Cave.	Statue of Amitabha Buddha (North and South Dynasties)	
527 A.D.	No. D	Longmen Saiyama near the southern end, Huangfu Gonggul.	Shakyamuni (North and South Dynasties)	
386-534 A.D.	No. E	Longmen Grottoes, Xishan Guyang Cave.	Guryangdong Buddha Head (North and South Dynasties)	
672-675 A.D.	No. F	South of Longmen Sacred Mountain, Bongxian Temple.	Rushena Buddha (Tang Dynasty)	

672-675 A.D.	No. G	South of Longmen Sacred Mountain, Bongxian Temple.	Samantabhadra (Tang Dynasty)	
672-675 A.D.	No. H	South of Longmen Sacred Mountain, Bongxian Temple.	Vaisravana (Tang Dynasty)	
672-675 A.D.	No. I	South of Longmen Sacred Mountain, Bongxian Temple.	Guardian deity (Tang Dynasty)	
618-907 A.D.	No. J	South of Longmen Sacred Mountain, Bongxian Temple.	Goddess of Mercy (Tang Dynasty)	

The best preserved and most distinctive of these sculptures are No. B Seated Statue of Shakyamuni (Northern and Southern Dynasties) and No. F Rushena Buddha (Tang Dynasty).

***Comparison of Facial Features***

Stone carving facial comparisons are necessary to explore differentiation. It includes artistic style evolution, cultural and religious understanding, technical and technological development, social and historical context and educational and research value. The study considers through completeness and impact only three categories of sculptures that compare the evolution of artistic styles, cultural and religious understanding, and social and historical contexts that stand out. Technical and technological evolution and historical context as well as educational and research value each sculpture possesses. In order to make the comparison more concrete. We have compared the statues with similar characteristics in a more detailed way and highlighted their similarities. This is shown in Table 2.

**Table 2**

*Grouping of stone statues with similar characteristics*

Typology	Northern and Southern dynasties	Tang dynasty
Artistic style evolution	No. E	No. J
Cultural and religious understanding	No. B	No. F
Technical and technological development	No. A	No. G

The study begins by comparing No. E to No. J. This is shown in Figure 1.

**Figure 1**

*Guryangdong Buddha Head and Goddess of Mercy*



*Source/Note: Guryangdong Buddha Head and Goddess of Mercy*

No. E shows a more subtle sculptural style in the contrast between form and detail. The face is softly contoured, with curved, expressive eyebrows that convey a gentle, kindly look. The eyes are slightly downturned and the gaze is gentle, reflecting a depth of meaning. The nose is high and straight, and the lips are slightly upturned, adding a bit of spirit and vitality. The hair is also exquisitely styled, coiled into a high bun with ribbons wrapped around it, and the details of the carvings show the exquisite craftsmanship. J is more serious and dignified. The facial features of the Buddha's head are more concise and clear, with straight and strong eyebrows, and heavy and deep eyes, conveying a kind of introverted wisdom. The nose is broad and prominent, the lips are well defined, and the expression is more restrained, emphasising a transcendental realm. The head of the Buddha is less decorated and usually simple, reflecting more of its sacred status.

In the contrast between style and period characteristics No. E's delicate modelling and gentle expression reflect the art style of the Northern and Southern Dynasties. The art of sculpture during this period often emphasised the expression of emotion, especially in Buddhist statues, where the sculptor endeavoured to convey religious emotion through the meticulous depiction of facial features and demeanour. This style also represents the fervent expectation and humanistic understanding of faith in the society of that time. While No. J focuses on realism and individuality, the sculptor not only pays attention to the facial expression, but also pays more attention to the majesty and solemnity of the overall shape. The design of the Buddha's head emphasises grandeur and majesty, reflecting an in-depth understanding of Buddhist philosophy. The carvings of Buddha's head, such as the Tall Tree, are not as delicate as the Guanyin head in terms of details, but their introverted style of expression is equally impressive. Their sizes are shown in Table 3.

**Table 3**

*Seated Statue of Shakyamuni and Rushena Buddha*

Serial Number	High Degree	Breadth	Depth
No. E	1.5M	0.8M	0.6M
No. J	1.2M	0.6M	0.5M
Difference Value	0.3M	0.2M	0.1M

In the contrast between emotional expression and cultural context No. E's image is constructed and detailed in a way that conveys a sense of warmth and protection for the believer. This artistic treatment not only honours the role of the Goddess of Mercy, but is also a vivid interpretation of Buddhist philosophy. No. J, in contrast, focuses more on wisdom and transcendence. Although his facial features are relatively simple, it is precisely through this simplicity that he reveals his profound thoughts. The image of the Buddha's head not only represents the teachings of Buddhism, but also reflects the pursuit of reason and morality in Tang society.

In the contrast between technique and craftsmanship No. E demonstrates, at the technical level, the delicacy and complexity of the carving process during the Northern and Southern Dynasties. Especially in the detailing, the carver perfectly presents the expressions and emotions of the figures through fine carving. Each line is carefully designed, making the whole head appear vivid and real. No. J, on the other hand, embodies the rigour and solemnity of Tang Dynasty carving techniques. Although its detailing is not as rich as that of the Guanyin head, in terms of overall modelling, the Buddha's head demonstrates the height of Tang dynasty carving, especially in the proportion of the head and the treatment of the facial contours, highlighting a strong sense of three-dimensionality and presence.

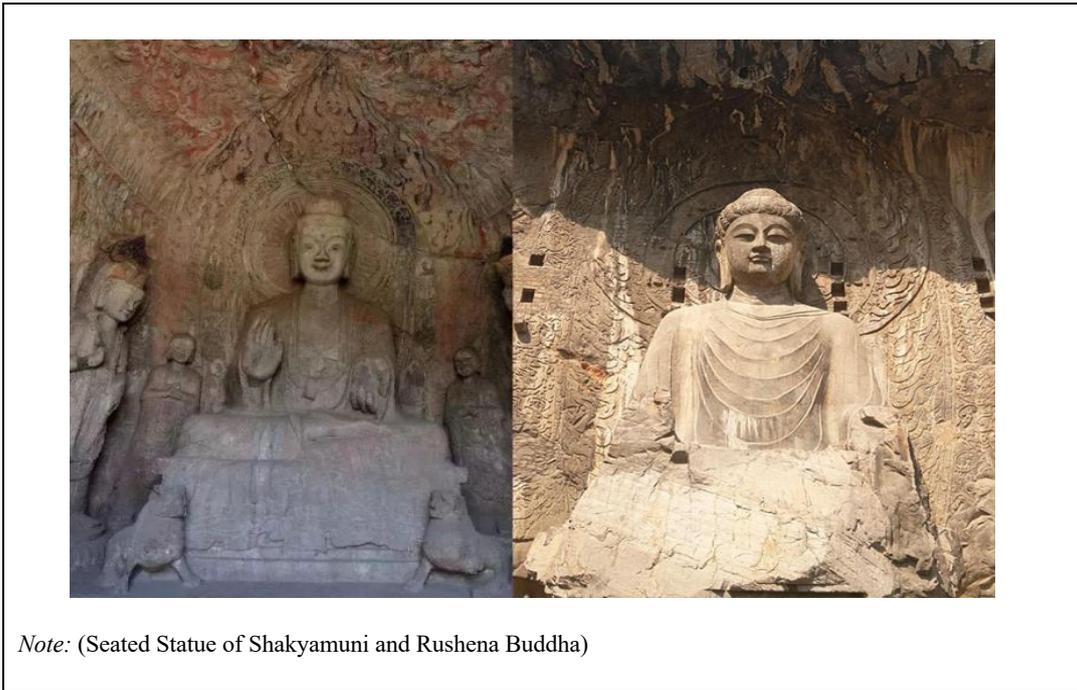
The stylistic evolution of Chinese Buddhist art in different historical periods can be clearly seen by comparing the dragons No. E and No. J. No. E, with its soft facial features and delicate expression of emotion, embodies the delicate depiction of religious sentiment during the

Northern and Southern Dynasties, whereas No. J demonstrates the majesty and profundity of Tang Dynasty art with its stately image and introspective wisdom.

Compare No. B with No. F. This is shown in Figure 2.

**Figure 2**

*Seated Statue of Shakyamuni and Rushena Buddha*



In the comparison of stylistic features, No. B statue shows the typical features of carvings in the Northern and Southern Dynasties. The statue is fuller overall, with soft facial lines, revealing an air of affinity. The facial features are delicate, with slightly curved eyebrows, gentle eyes, and slightly upturned lips, displaying a state of tranquillity and compassion. The bun on the head is simple and high, with a distinctive ‘topknot’ at the top, often a traditional element in Buddhist statues. Sitting upright with his hands resting on his knees, the overall form is stable and dignified, while No. F embodies the majesty and grandeur of Tang Dynasty art. This Buddha statue is tall and sits in a more open posture, displaying a strong sense of majesty. The facial features are three-dimensional, with high and slightly raised eyebrows and deep eyes, revealing transcendent wisdom and determination. Compared to No. B, the features of No. F are more exaggerated, with longer earlobes, ornate earrings, and intricate buns of hair, often radiating, creating a halo effect that enhances the sense of sanctity and presence.

No. B in the Comparison of Styles and Period Characteristics demonstrates the focus on the emotional and spiritual world of the figure during the Northern and Southern Dynasties. Artworks of this period usually focus on the delicate expression of emotions, with the sculptor humanising the statue through soft facial expressions and dynamic gestures. The design of No. B reflects the believer's quest for compassion and tranquillity, and emphasises the spiritual connotations of Buddhism. No. F exemplifies the artistic style of the Tang Dynasty, with its emphasis on grandeur and magnificence. Tang Dynasty carving art pursued a higher level of

technology and expressiveness, focusing on shaping the statue's grandeur and majesty, reflecting a deep understanding of Buddhist teachings. No. F's overall modelling design is more atmospheric, and the details of the carving are more exquisite, conveying an unparalleled sense of solemnity and sanctity. In which they also have a big difference in volume. Their sizes are shown in Table 4.

**Table 4**

*Seated Statue of Shakyamuni and Rushena Buddha*

Serial Number	High Degree	Breadth	Depth
No. B	14M	10M	4M
No. F	17.14M	10.5M	8M
Difference Value	3.14M	0.5M	4M

In the comparison of emotional expression and cultural background, No. B conveys the core value of compassion in Buddhism through its delicate expression. The sculptor seeks to make the believer feel a sense of closeness and comfort when viewing the sculpture through gentle facial features. This expression reflects the desire for religious emotion and the pursuit of Buddhist faith during the Northern and Southern Dynasties. No. F focuses more on the symbols of wisdom and authority. Its majestic facial features and grandiose physique are intended to demonstrate the philosophy and power of Buddhism. This statue is not only an embodiment of religious beliefs, but also reflects the reverence and importance that Tang society attached to the status of Buddhist leaders, and shows the pursuit of ideal beliefs.

No. B in the Comparison of Technique and Craftsmanship reflects the delicacy and complexity of the Northern and Southern Dynasties in the carving process. The carver makes the facial expression look real and vivid through fine carving. Details such as hair buns, clothing patterns and hand shapes show great skill and highlight their humanistic aspect. No. F reflects the peak of the carving art in the Tang Dynasty, with its more mature and three-dimensional carving techniques. The carver focuses on the majesty of the whole when dealing with the form, and the details such as the folds of the clothes and the expressions are carved with equal care, enhancing the presence and visual impact of the statue. The grandeur of this Buddha displays a strong religious atmosphere and solemnity in the whole.

By comparing No. B and No. F, we can clearly see the evolution of the artistic style of Chinese Buddhist sculpture in different historical periods; No. B shows the artistic characteristics of the Northern and Southern Dynasties with its delicate expression of emotion and soft modelling, while No. F embodies the maturity and depth of Tang Dynasty art with its grandeur and profound philosophy. This comparison not only deepens the understanding of the artistic value of both, but also highlights the rich diversity of Buddhist art throughout history and its profound influence on Chinese culture. Through these works of art, it is possible to get a glimpse of the religious beliefs and cultural pursuits of ancient Chinese society, and to show the world of thought and emotion of people at different stages of history.

Compare No. A with No. G. This is shown in Figure 3.

**Figure 3**

*Statue of Amitabha Buddha and Samantabhadra*



*Notes: (Statue of Amitabha Buddha and Samantabhadra)*

In terms of detailing, No. A is relatively simple in its treatment, with a regular and smooth bun on top of the head and an overall soft shape. The Buddha's facial expression conveys serenity and compassion, and his eyes are gentle, showing affinity. There are fewer folds in the clothes, and the smooth lines highlight the warmth of the figure. The facial contours are flat and lack three-dimensionality, reflecting the concern for humanisation during the Northern and Southern Dynasties. In contrast, No. G is intricately detailed, with a richly layered bun of hair that is wavy and radiating, creating a dynamic effect. His facial features have a strong sense of three-dimensionality, with high and slightly raised eyebrows and deep, penetrating eyes that display intelligence and majesty. The folds of the clothes are finely carved, showing the heaviness of the clothes and enhancing the overall sense of sanctity. The facial contours of the Buddha are richer, reflecting the high degree of expressiveness of Tang carvings on the human figure.

In terms of morphological expression, No. A adopts a relatively static posture, demonstrating calmness and serenity. This posture conveys the importance of inner peace. Its overall proportions are harmonious, emphasising the integrity of the figure rather than individual details. In contrast, No. G has a more open stance, usually in a seated position with arms outstretched, conveying an air of acceptance and tolerance. This form displays a strong sense of grandeur and transcendence, reflecting the Tang dynasty's pursuit of an idealised Buddhist image. Their sizes are shown in Table 5.

**Table 5**

*Statue of Amitabha Buddha and Samantabhadra*

Serial Number	High Degree	Breadth	Depth
No. E	6.2M	4.5M	3.2M
No. J	7.5M	4.2M	3.6M
Difference Value	1.3M	0.3M	0.4M

In terms of artistic concept and cultural background, No. A emphasises compassion, reflecting the importance attached to the humanistic expression of Buddhism during the Northern and Southern Dynasties. Through soft facial expressions and simple gestures, the sculptors make believers feel warm and caring, which reflects the social concern for religious emotions at that time. No. G, on the other hand, focuses more on the embodiment of authority and wisdom, conveying a deep understanding of Buddhist teachings. Through meticulous facial features and majestic physique, the sculptor creates a transcendent image that reflects the recognition and pursuit of religious leadership in Tang society.

In contrast to the technique and craftsmanship No. A focuses more on the expression of emotion in the figure. The lines adopted by the sculptors are smooth and soft, and the overall shape is rather flat, lacking a strong sense of three-dimensionality. Artistic pursuits during this period tended to focus on the conveyance of emotion rather than on the complexity of form. No. G Carvers focused on layering and delicate techniques when representing the proportions, contours and decorations of the Buddha statue, making the whole statue visually striking. Tang dynasty carvings often pursued the perfect combination of grandeur and detail, making the Putuo Buddha the pinnacle of Buddhist art of the time.

A careful comparison of No. A and No. G reveals significant differences in artistic style, detailing, morphological features, and cultural background; No. A conveys warmth and serenity, highlighting the importance of humanisation in the Northern and Southern Dynasties. No. A, on the other hand, with its majestic form and fine carvings, demonstrates the high level of development and depth of Tang Dynasty art. This comparison not only enhances our understanding of Buddhist sculpture, but also reflects the diversity and evolution of ancient Chinese art at all stages of history.

## CONCLUSION

Comparison of three groups of Longmen Grottoes sculptures leads to the conclusion that the influences on the sculptural art of the Northern and Southern Dynasties and the Tang Dynasty include six main points.

Historical and political background factors. During the North and South Dynasties, the society experienced turmoil and division, and the society's desire for humanity and inner peace drove the sculpture art towards warmth and compassionate expression. During the Tang Dynasty,

with relative unity and political stability, art developed under the fusion of multiple cultures, emphasising the expression of authority and wisdom.

Factors in the evolution of religious thought. Sculpture in the Northern and Southern Dynasties emphasised humanisation, the Buddhist concept of compassion was deeply rooted in people's minds, and works of art often embodied care for the emotions of believers. The Tang Dynasty, on the other hand, paid more attention to a deep understanding of the teachings, the sculpture shows the image of wisdom, majesty and transcendence, reflecting the respect for religious leaders.

Artistic style change factor of the North and South Dynasties sculpture style is relatively simple, emphasising smooth lines and soft modelling, with less detailing. Tang Dynasty sculpture, on the other hand, was complex and varied, focusing on details, three-dimensionality and dynamic expression, reflecting the maturity and innovation of the craft. Cultural exchanges and integration factors Tang Dynasty's open policy to promote cultural exchanges between China and foreign cultures, so that the works of art absorbed more foreign elements, a richer expression. The North and South Dynasties were mainly influenced by local culture, showing the inheritance of traditional art.

Social psychology and value factors. The social psychology of the Northern and Southern Dynasties emphasised the concern for the inner world of the individual, and the sculptures showed a warm and affectionate atmosphere. In the Tang Dynasty, the society showed the pursuit of grand ideals and transcendent realms, and the art works often carried a strong sense of grandeur and sanctity.

Factors in the Development of Technique and Technology. As time went by, the carving techniques and tools of the Tang dynasty continued to improve, leading to higher artistic expression and more complex modelling techniques. The sculptures of the Northern and Southern Dynasties possessed basic skills but were relatively simple in their detailing and expressiveness.

These factors together shaped the different styles and forms of expression of sculpture art in the North and South Dynasties and the Tang Dynasty, reflecting the far-reaching influence of the background and cultural environment of the times on artistic creation. It also proves that the future development of sculpture is also influenced by social and cultural factors.

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All data supported are available in this article.

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