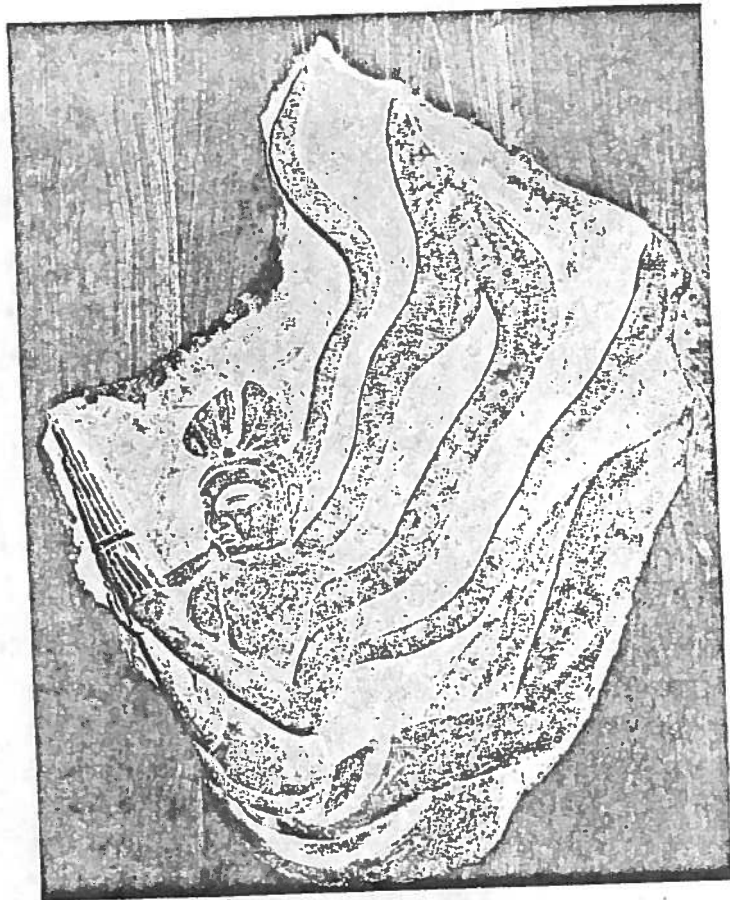




Two reliefs, from the ceiling of T'ien Lung Shan temple, cave number 16, Shansi province, are among recent accessions to the Chinese wing. The Buddhistic figures are gandharvas, musician ministrants of the upper air. The ceiling, almost flat, had four of these angels, carved in low relief, circling about a lotus. They were painted in light green, reddish brown, and black. The red is still evident on the floating scarfs.



O. Siren attributes these carvings to the sixth century, the "transition period" of Chinese sculpture, when under the Northern Chi official recognition was given to Buddhism. The figures show definitely rounded and plastic forms. Sculpture of the period has broken from the decorative, rhythmic, archaic Wei art and is becoming more individual, more developed, in its sculptural qualities.—C. E. B. C.

APSARAS PLAYING A SHENG

The Academy owns two limestone apsaras (flying female figures from the Buddhist parades), one playing a *sheng* (bamboo pipes) and the other playing a *pi'pi* (lute). The imagery came to China from India via Central Asia. Both reliefs, in excellent condition, were originally carved on the ceiling of Cave XVI at the Buddhist site of T'ien-lung-shan (Heavenly Dragon Mountain) in the northern part of China. The reliefs have been dated to the Northern Chi dynasty. Four of them were originally arranged at the four corners of the ceiling with a large lotus flower in the middle. Traces of light green, red, and black pigment indicate that the reliefs were originally painted. HVI