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YUN-KANG

THE BUDDHIST CAVE-TEMPLES OF THE
FIFTH CENTURY A.D. IN NORTH CHINA

DETAILED REPORT OF THE ARCHAEOLOGICAL
SURVEY CARRIED OUT BY THE MISSION OF THE
TŌHŌBUNKA KENKYŪSHO 1938-45

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VOLUME XV
WESTERN END CAVES
TEXT

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YUN-KANG

WESTERN END CAVES

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FOREWORD

THIS FORMS VOLUME XV of the fifteen volume work on Yün-kang and comprises the report of the investigations of Caves XXI-XLVI.

The photographs were chiefly made in 1941 by Mr. O. Hatachi, the former Institute photographer, assisted by the late Mr. I. Inui, who unfortunately lost his life in the War time. As there was insufficient time to take accurate measurements, only rough sketches and approximations taken from the notes of the late Mr. H. Harada, who collaborated with us in 1940, are here given. The rubbings were made in 1939. The excavations were carried out mostly in 1940 by Messrs. T. Hibino, lecturer of our Institute, and K. Ono, of the National Museum, Nara.

The text is the joint authorship of S. Mizuno and T. Nagahiro. The translation is made by P. C. Swann of the Museum of Eastern Art, Oxford University.

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To the gentlemen and government agencies mentioned above are due our sincerest thanks. We wish also to record our warm regards and gratitude to Messrs. K. Saito, Ch'ên Hsien-ming and M. Okazaki, assistant of the Institute, as well as to those whose names are not mentioned here but who helped or encouraged us directly or indirectly during these years of our researches.

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INTRODUCTION

THE CAVE-TEMPLES IN CHINA

1

THE CAVE-TEMPLES OF INDIA, Afghanistan and Central Asia have already been discussed and their influence on the art of the Yün-kang caves assessed (Vol. VI, Introduction). A general survey of the cave-temples in China is now necessary. Apart from Yün-kang, the cave-temples of China can be listed as follows:—

- | | |
|---|--------|
| 1. Ch'ien-fo-tung Caves, Tun-huang, Kansu. | 敦煌千佛洞 |
| 2. Hsi-ch'ien-fo-tung Caves, Tun-huang, Kansu. | 敦煌西千佛洞 |
| 3. Wan-fo-hsia Caves, An-hsi, Kansu. | 安西萬佛峽 |
| 4. T'ien-t'i-shan Caves, Wu-wei, Kansu. | 天梯山石窟 |
| 5. Ping-ling-ssü Caves, Yung-ching, Kansu. | 炳靈寺石窟 |
| 6. Mai-chi-shan Caves, T'ien-shui, Kansu. | 麥積山石窟 |
| 7. Wang-mu-kung Cave, Ching-hsien, Kansu. | 王母宮石窟 |
| 8. Wang-chia-kou Caves, Ching-hsien, Kansu. | 王家溝石窟 |
| 9. Lo-han-tung Cave, Ching-hsien, Kansu. | 羅漢洞石窟 |
| 10. Ta-fo-ssü Caves, Fên-hsien, Shên-si. | 大佛寺石窟 |
| 11. Shui-lien-tung Caves, Fên-hsien, Shên-si. | 水簾洞石窟 |
| 12. Ch'ien-fo-yen Caves, Kuang-yüan, Szechwan. | 廣元千佛巖 |
| 13. Nan-k'an-shan Niches, Pa-chung, Szechwan. | 巴中南龕山 |
| 14. Ch'ien-fo-ai Niches, T'ung-chiang, Szechwan. | 通江千佛崖 |
| 15. Lung-mên Caves, Lo-yang, Honan. | 龍門石窟 |
| 16. Kung-hsien Caves, Kung-hsien, Honan. | 鞏縣石窟 |
| 17. T'ien-lung-shan Caves, Tai-yüan, Shansi. | 天龍山石窟 |
| 18. Pao-shan Caves, An-yang, Honan. | 寶山石窟 |
| 19. Hsiang-t'ang-shan Caves, Wu-an and Tz'ü-hsien, Hopei. | 響堂山石窟 |
| 20. Lien-hua-tung Cave, Wu-fêng-shan, Fei-ch'êng, Shantung. | 五峰山石窟 |
| 21. Ling-yen-ssü Cave, Chang-ch'ing, Shantung. | 靈巖寺石窟 |
| 22. Huang-shih-ai Cave, Li-ch'êng, Shantung. | 黃石崖石窟 |
| 23. Ch'ien-fo-shan Niches, Li-ch'êng, Shantung. | 千佛山千佛龕 |

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24. Yü-han-shan Niches, Li-ch'êng, Shantung.	玉函山磨崖
25. Fo-yü Niches, Li-ch'êng, Shantung.	佛峪摩崖
26. Lung-tung Caves, Li-ch'êng, Shantung.	龍洞石窟
27. Ta-fo-tung Cave, Li-ch'êng, Shantung.	大佛洞石窟
28. Ch'ien-fo-ai Niches, Shên-t'ung-ssü, Li-ch'êng, Shantung.	神通寺石窟
29. Yün-mên-shan Caves, I-tu, Shantung.	雲門山石窟
30. T'o-shan Caves, I-tu, Shantung.	駝山石窟
31. Chih-yü-k'ou Niches, Kuang-ling, Shansi.	直峪口摩崖
32. Hsia-hua-yüan Cave, Hsüan-hua, Shansi.	下花園石窟
33. Wang-fo-t'ang Caves, I-hsien, Liaoning.	義縣萬佛堂
34. Ch'i-hsia-shan Caves, Chiang-ning, Chiangsu.	棲霞山石窟
35. Shih-wu-tung Cave, Hang-hsien, Chekiang.	杭縣石屋洞
36. Yen-hsia-tung Cave, Hang-hsien, Chekiang.	杭縣煙霞洞
37. Fei-lai-fêng Niches, Hang-hsien, Chekiang.	杭縣飛來峰
38. Lung-shan Caves, T'ai-yüan, Shansi.	龍山石窟

Of these, the Lung-shan caves excavated by Sung P'i-yün 宋披雲 (A.D. 1183-1247) are not Buddhist but Taoist.¹⁾ With this one exception, all the cave-temples are Buddhist inspired. In general, cave-temples are excavated into rock hills in such a way that they form rooms housing Buddhist images on their walls. Some sites, however, e.g. those of Yü-han-shan and Shên-t'ung-ssü both in Shantung province have Buddhist images which are not carved in the rooms but on the actual cliffs of the rock hills. Other sites made use of natural caves, e.g. Huang-shih-ai and Lung-tung both of Li-ch'êng in Shantung province. (Fig. 1)

Almost all the Buddhist caves are found in north China and only very few in south China. The excavation of the latter, especially those in Hang-hsien, Chekiang province, such as the Fei-lai-fêng, Shih-wu-tung and Yen-hsia-tung caves, was carried out only in the period from the Five Dynasties to the Sung and Yüan²⁾ when work on those in the north China, except for some repairs to the caves of Tun-huang, had entirely ceased. Cave-temples excavated in the period from the Southern Dynasties to the T'ang in south China are very few. Only the large Buddhist cave in the centre of the Ch'ien-fo-yen of Ch'i-hsia-shan in Nanking is worthy of mention. This large main image of Amitāyus was planned by Sêng-shao 僧紹 in the 7th year of the Yung-ming 永明 era (A.D. 489) of the Southern Ch'i but was not finished. His second son, Chung-chang 仲璋, assisted by the monk Fa-to 法度, succeeded in completing the work.³⁾

Two reasons can be put forward for the paucity of cave-temples in south China. (1) The scarcity of sites in south China with rock cliffs suitable for the construction of cave-temples. (2) The people of south China had not mastered the considerable technique required for the excavation of these cave-temples. Certainly it is a remarkable phenomenon in the history of Chinese Buddhist culture

¹ T. Sekino and D. Tokiwa, *Shina Bukkyō Shiseki* (Buddhist Monuments in China), Vol. III, Tokyo 1926, pp. 80-89.

² T. Sekino and D. Tokiwa, *Ibid.*, Vol. V, Tokyo 1928, pp. 126-151.

³ T. Sekino and D. Tokiwa, *Ibid.*, Vol. IV, Tokyo 1927, pp. 1-25.

that cave-temples in north China vastly outnumber those of south China in every respect and especially in quantity, scale and grandeur. The following brief explanation must therefore be limited only to north China beginning from the westernmost areas whence Buddhist culture always came.

2

[CH'ÏEN-FO-TUNG CAVES, TUN-HUANG, KANSU] It is generally accepted that the earliest excavation of cave-temples in China was done in Tun-huang, Kansu province. Since ancient times Tun-huang situated on the important road running westwards from Lo-yang and Chang-an to the countries of Central Asia, was known by the name Sha-chou 沙州. This formed the westernmost point of China, the first place to be reached by travellers from the west coming across the desert to China proper. It was only natural that Buddhism and the new culture it brought with it from the West provided the opportunity for the inhabitants of Tun-huang on account of their geographic position to be the first to create cave-temples.

The cave-temples of Tun-huang are situated 16km. southeast of the present town of Tun-huang. The rock cliff in which they are excavated has Mt. Ming-sha 鳴沙 behind it and faces east. They were once called the Mo-kao-k'ü 莫高窟 which can be rendered as "Cave of Unsurpassed Height." The rock is of conglomerate nature and not suitable for sculpture. Therefore the statues there were made only of stucco and placed either on pedestals in the caves or attached to the walls. Both walls and ceilings are wholly covered with painting. The sands of the desert have encroached on the caves to such a degree that those situated on the lowest level are often completely buried. A further destructive element has been the river Ta-ch'üan 大泉 which runs in front of the caves. The strong prevailing south-west wind which blows in these regions and earthquakes have both added their quota of destruction. It is possibly due partly to these factors that the total numbers of the caves recorded by various scholars over the last thirty years differ considerably.¹ P. Pelliot, in 1907, listed 182 caves but some among them are further subdivided alphabetically.² Ch'ên Wan-li³ 陳萬里 has counted 353 and Chang Ta-ch'ien 張大千⁴ is said to have counted 309. The comparatively new Art Institute of Tun-huang 敦煌文物研究所, members of which investigated the site in detail in 1951, listed 469.⁵ For convenience of explanation, the present authors will adopt the numbering of Pelliot and that of the Art Institute of Tun-huang in brackets.

The first problem presented by the Tun-huang caves is that of their date of creation. According to a Tun-huang document, *The Geography of Sha-chou* 沙州志 edited in A.D. 949, the earliest exca-

¹ A. Stein, *Serindia*, II, London 1921, pp. 791-1088.

² P. Pelliot, *Les grottes de Touen-houang*, Paris et Bruxelles 1914-24.

³ Ch'ên Wan-li, *Hsi-hsing-jih-chi* (Diary of a Journey to Tun-huang), Peking 1926, p. 136.

⁴ Hsiang Ta, *Hsi-chêng-hsiao-chi* (Notes of the Travels in the Western District) (Kuo-hsüeh-ch'i-kan, VII-1), Peking 1950, p. 16.

⁵ *Tun-huang Ch'ien-fo-tung Ko-chia-p'ien-hao Tui-chao-piao* (Comparative Table of Numberings of the Tun-huang Caves according to Pelliot, Chang Ta-ch'ien and Art Institute of Tun-huang) (Wên-wu-ts'an-k'ao-tzū-liao, 1951-5), Peking 1951.

vations were carried out from the ninth year of the Yung-ho 永和 era (A.D. 353) of the Eastern Chin dynasty.¹ However, in Cave 146 (332), the *Wu-chou Li-chün Hsiu-hung-tê-chi Pei* dated the first year of the Shêng-li 聖曆 era (A.D. 698),² says that the monk Lo-tsun 樂尊 started work on the Tun-huang cave in the second year of the Chien-yüan 建元 era (A.D. 362) in the reign of Fu Chien 苻堅 of the Former Ch'in dynasty. These two traditions differ in a matter of thirteen years. Whichever is true, it may safely be concluded that the first cave was excavated in the third quarter of the fourth century.³ Another inscription, the *Mo-kao-k'ü-chi* dated the sixth year of the Hsien-t'ung 咸通 era (A.D. 865) in Cave 17(162) further records that the next cave was constructed by the side of the Lo-tsun cave by the monk Fa-liang 法良 and that therefore the cave-temples were started by these two monks. It is stated that Lo-tsun and Fa-liang both came from the east and that therefore they may have been Chinese monks. Furthermore, it also states that noblemen of the Northern Wei dynasty, such as Prince Chien-p'ing 建平 and Prince Tung-yang 東陽 established cave-temples.⁴ The opening up of caves, which increased during the Northern Dynasties and the Sui and T'ang dynasties, resulted in the creation of more than one thousand caves by the first year of the Shêng-li 聖曆 era (698) in the Empress Wu Tsê-t'ien's 則天武后 reign. It is said that their increase throughout the whole of the T'ang period resulted in very few uncarved spaces being left on cliffs by the end of the dynasty.⁵ Nevertheless, work on cave-temples, although in many instances nothing more than repairs, repainting and reconstruction of old caves, continued throughout the Five Dynasties and the Sung and Yüan dynasties and indeed lasted into modern times. However, it can be said that the actual creation of the Tun-huang caves was carried out from the fourth to the thirteenth centuries.

The total site of the caves, measuring about 1,600m., is divided into two areas, the southern area measuring 1,000m. and the northern measuring 600m. In the latter area the caves are few and very small. In general, the caves of Tun-huang are arranged in two irregular layers one above the other and very often even in three layers. Broadly speaking those excavated in the Northern Wei period are situated in the upper layer and those belonging to the T'ang and later periods were opened in the

¹ P. Pelliot and T. Haneda, *Tonkô-isho* (Manuscripts de Touen-houang conservés à la Bibliothèque Nationale de Paris), Kyoto 1926, p. 1.

² Ch'ên Wan-li, *Ibid.*, p. 92.

³ T. Haneda, *Tonkô-Senbutsu-dô ni tsuite* (On the Cave-temples of Ch'ien-fo-tung) (Bukkyô-Bijutsu, 4), Nara 1925. Hsiang Ta, *Mo-kao Yü-lin Erh-k'ü Tsa-k'ao* (Some Remarks on the Cave-temples of Mo-kao and Yü-lin) (*Wên-wu-ts'an-k'ao-tzū-liao*, 1951-5), Peking 1951. Siu Po, *Mo-kao-k'ü Ta-shih-nien-piao* (Chronological Table of the Grottoes Mo-kao-k'ü) (*Ibid.*, 1951-5). Yen Wên-ju, *Mo-kao-k'ü ti Shih-k'ü Kou-tsao chi Ch'i-su-hsiang* (The Construction of the Tun-huang Caves and their Stucco Figures) (*Ibid.*, 1951-4). Siu Po, *Mo-kao-k'ü-chi-po* (Notes on the Grottoes Mo-kao-k'ü) (*Ibid.*, 1955-2) Peking 1955. Wang Chung-min, *Mo-kao-k'ü-chi* (Notes on the Grottoes Mo-kao-k'ü) (*Li-shih-yen-chiu*, 2), Peking 1954.

⁴ Although nothing is known about Prince Chien-p'ing, Prince Tung-yang is undoubtedly Yüan Tai-lung who was appointed Governor of Kua-chou and mentioned in the *Wei-shu*, chap. x. Hsiang Ta, *Mo-kao, Yü-lin Erh-k'ü Tsa-k'ao*, pp. 77, 78. T. Fukuyama, *Tonkô-Sekkutsu Hen-nen Shi-ron* (A Tentative Chronology of the Tun-huang Caves) (*Ars Buddhica*, 19), Osaka 1953, pp. 26, 27.

⁵ Ch'ên Ming-ta, *Tun-huang-shih-k'ü K'an-ch'a Pao-kao* (Report of the Investigation of the Tun-huang Caves) (*Wên-wu-ts'an-k'ao-tzū-liao*, 1955-2), p. 54.

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lower layer where some are still buried under the sand.

It is very difficult to draw up a chronological order of construction for the caves since the early caves have been repaired and repainted over a period of one thousand years and the stucco statues and wall paintings both of old and new types have become inextricably mixed up. For instance, recent investigations of Chinese scholars have established the fact that Cave 60(100) of the Five Dynasties was formed on the destroyed floor of Cave 66A(218) of the late T'ang period, while a niche and stucco statues in Northern Wei style were found under wall-paintings of the Sung period in Cave 117bis(263).¹⁾ It is more than likely that future research will reveal many such discoveries and difficulties. Recent Chinese reports state that, among the 469 caves in all, 22 are Wei caves, 96 Sui, 202 T'ang, 33 Five Dynasties, 101 Sung and Hsi-hsia 西夏 dynasties, 9 Yüan, 5 Ch'ing and 6 unknown.

The actual positions of both the Lo-tsun and the Fa-liang caves are entirely unknown. However, the caves of the Northern Wei or Northern Dynasties are known to occupy the central southern part in an area of about 200m. They are divided into two groups. The southern group of 100 m. includes those starting from the southern-most Cave 101A(248) as far as Cave 118M(275). The Northern group of 70 m. includes those starting from Cave 120s(442) proceeding as far as the northernmost Cave 133D(429). The area between these two groups houses no caves of Wei type.²⁾ Among these caves, the earliest are such caves as 103(251), 105(254), 110(257), 111(259), 118J(272) and 118M(275). The excavations seem to have been extended both to the sides of and above these earliest caves. Inscriptions incorporated into the wall paintings show that Cave 90c is dated in the 2nd year of the Yüan-chia 元嘉 era (A.D. 425) of the Liu-Sung dynasty,³⁾ while Cave 121(290) is dated in an unknown year of the Chêngkuang 正光 era (A.D. 520-524) of the Northern Wei dynasty and Cave 120N(285) contains two, one dated in the 4th year of the Ta-t'ung 大統 era of the Western Wei dynasty (A.D. 538) and another in the 5th year (539).⁴⁾

The characteristics of the Northern Wei caves are as follows. Their types of construction can be divided into two. (1) The first is the Chaitya type. Here the plan is oblong and the square pillar with its four niches one on each of four faces is situated in the centre but somewhat towards the back. The side walls each contain several niches. This type is often seen in the Yün-kang caves, e.g. Caves I, II, VI and XI. It is remarkable that the area between the fore-wall and the square pillar is so wide that it seems to form an ante-room, above which is another ceiling separate from that of the main room. (2) The second type are those of simple, square plan. The niche is generally carved in the back wall and the ceiling decorated with painting of coffers and corbelling in the centre. These two types seem to have been used continually throughout the Sui caves. (Fig. 2a-c)

The Sui caves are excavated on both the southern and northern sides of the Wei caves. The

¹ Ch'ên Ming-ta, *Ibid.*, p. 48, Pls. 33, 35, 36. The cave numbers of P. Pelliot are here given and those of the Art Institute of Tun-huang are shown in brackets.

² Ch'ên Ming-ta, *Ibid.*, p. 53.

³ Ch'ên Wan-li, *Hsi-hsing-jih-chi*, p. 137. This number 90c is of Pelliot and identified by Mr. Hsiang Ta with Cave 63 of Chang Ta-ch'ien. But, he judged the inscription is recent forgery (*Hsi-chêng-hsiao-chi*, p. 18).

⁴ Ch'ên Wan-li, *Ibid.*, pp. 140, 141. Hsiang Ta, *Ibid.*, p. 17.

group in the third i.e. the uppermost layer, which includes Cave 136(427) close to the Wei Cave 135 (428) at the southern extremity, and 160c(373) at the northern extremity, occupies an area of 200 m., starting from the sides of the Wei Caves 120N(285), (286), 120P(288) and 121(290) in the centre, has Cave 144B(330) as its northern and Cave 116(64) as its southern extremity.¹ Dated Sui dynasty caves include Cave 137A(302), the 4th year of the K'ai-huang 開皇 era (A.D. 584), and Cave 137D (305), the 5th year of the K'ai-huang era (A.D. 585).² (Fig. 2d-h)

The T'ang caves follow the Sui caves on both the northern and southern sides. In the northern area of 300m. the second layer extends as far as Cave (357) to the north, and the third layer as far as Cave 167(009). The southern area of 400m. ends with Cave (132) in the south which is farther south than Cave 1(138). The T'ang caves are concentrated in layers particularly in the area between Caves 16(130) and 78(96), i.e. the nine-storeyed pagoda.³ T'ang inscriptions are found in Cave 64(220) which has the Chai Hsüan-mai 翟玄邁 inscription dated the 16th year of the Chêng-kuan 貞觀 era (A.D. 642), Cave 120(452) that of Yin Jên-pên 陰仁本 dated the 22nd year of the Chêng-kuan era (A.D. 648), Cave 149(335) has a date the 2nd year of the Ch'ui-kung 垂拱 era (A.D. 686) and the Chang Ssü-i 張思藝 inscription dated in an unknown year of the Shêng-li 聖曆 era (A.D. 698-699), Cave 28 (123), the 3rd year of the Wan-sui 萬歲 era (A.D. 697), Cave 41(180) has the Chang Ch'êng-ching 張承慶 inscription dated the 7th year of the T'ien-pao 天寶 era (A.D. 748), Cave 120D(48) the Sung Ch'êng-ssü 宋承嗣 inscription dated the 8th year of the T'ien-pao era (A.D. 749), Cave 156(386) the 2nd year of the Shang-yüan 上元 era (A.D. 761) in the reign of Emperor Su-tsung 肅宗, Cave 16 (130) has the Shih Hung-tsai 石弘載 inscription dated the 7th year of the Hsien-t'ung 咸通 era (A.D. 866), Cave 50(107) that of a certain Chang family 張氏 dated the 13th year of the Hsien-t'ung era (A.D. 872) and finally Cave 51c(193) dated the 3rd year of the T'ien-fu 天復 era (A.D. 903).⁴

No central square pillars are found in the T'ang caves but in their place, square platforms were constructed. The stucco statues are placed either on the central platform or in the niche in the back wall as seen also in the T'ang caves of Lung-mên. The niches in the back wall are much wider than those of the preceding period and often house seven or even nine statues. Cave 16(130), housing the giant Buddha 23m. high seated in western fashion, is particularly large and was provided with two windows placed one above the other. Cave 78(96) also contains an enormous seated Buddha 33 m. high. These caves can certainly be called "giant Buddha caves" and resemble the T'an-yao caves of Yün-kang. It is remarkable that the Buddha in Nirvāṇa, i.e. in a recumbent posture, as the main figure is found in several caves which naturally are very wide and shallow. It is of interest to note that in the period from about the Five Dynasties onwards, the large back screens made of clay were constructed at the back of the central platform of the cave. Wooden structures are often found on the outside of the caves, either as part of the ante-room or as corridors joining one cave to another. These structures have naturally been severely damaged but some parts still retain original elements dating back as far as the T'ang period. (Fig. 3)

The importance of the Tun-huang caves lies particularly in their Buddhist statues in stucco and

¹ Ch'ên Ming-ta, *Ibid.*, p. 53.

² Hsiang Ta, *Ibid.*, p. 17.

³ Ch'ên Ming-ta, *Ibid.*, p. 54.

⁴ Hsiang Ta, *Ibid.*, pp. 17, 18.

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in their wall paintings. Latest Chinese research that, among the remaining stucco statues 268 are of Wei, 444 of Sui, 661 of T'ang and 225 of Sung type.¹ It is, of course, impossible to make such a list definitive, but such data is useful in providing the basis for a general survey of the Tun-huang stucco statues. (Fig. 4)

In the wall paintings, a strong influence of paintings of Central Asian style is evident in one part, especially in the earlier caves created down to the Sui period. The work of Chinese painters from the Northern Dynasties down to the Sui, T'ang, Five Dynasties, Sung and Yüan periods, covers almost all the walls of the caves. Other influences, such as those derived from the Tibetan and Uigur styles are visible in the late T'ang period which indicate the effect of the geographical proximity of this country on the art of Tun-huang. To conclude, one can only say that serious, systematic study of the wall-paintings of Tun-huang has only recently begun, and that the paintings of earlier periods are so often discovered under the present wall-paintings that the chronology of the caves must necessarily be constantly revised in the light of new discoveries.

3

[HSI-CH'ÏEN-FO-TUNG, TUN-HUANG, KANSU] Apart from these, there is another group of cave-temples in Tun-huang, the Hsi-ch'ien-fo-tung or Western Caves of the Thousand Buddhas. This group is situated at the western end of Mt. Ming-sha where the River Tang-ho 黨河 abruptly changes its course from northwards to eastwards. Since the north side of the river, where the caves were cut, is constantly washed away by the water, only fifteen caves² now remain, all on a small scale but undoubtedly of Northern Wei or Northern Dynasties origin and repaired in the T'ang, the Five Dynasties and the Sung periods. It would appear that many caves were once excavated here and these must have presented a magnificent sight, although not comparable to that of the Mo-kao-k'u caves. From Hsiang Ta's 向達 report, the following facts can be ascertained. Cave V contains the inscription recording its donation by the monk T'an-tsang 曇藏 with more than seventy Chinese characters of Northern Wei style written on the Wall. Cave VI contains another inscription written in ink dated the 1st year of the Ju-i 如意 era (A.D. 692) in the reign of Empress Wu. Some stucco statues are of western type while Śyāma Jātaka and Raudrākṣa are painted on the walls of Cave IX. (Fig. 5a-c)

[WAN-FO-HSIA CAVES, AN-HSI, KANSU] The group of caves situated in the mountain valley of Wan-fo-hsia 萬佛峽 80km. south of An-hsi 安西 has long been known as Yü-lin-k'u 榆林窟.³ Nearby, at Shui-hsia-k'ou 水峽口, eleven caves called the Hsia-tung 下洞 were excavated into both sides of the valley.⁴

¹ Ch'ên Ming-ta, *Ibid.*, p. 52.

² Hsiang Ta, *Hsi-chêng-jih-chi*, pp. 14, 15. B. Bohlin, *Newly Visited Western Caves at Tun-huang* (Harvard Journal of Asiatic Studies, I), Cambridge, Mass., 1936.

³ Hsiang Ta, *Mo-kao Yü-lin Erh-k'u Tsa-k'ao*, pp. 15, 16.

⁴ A. Stein, *Serindia*, III, London 1921, pp. 1108-1114. L. Warner, *Buddhist Wall-Paintings: A Study of a Ninth-Century Grotto at Wan Fo Hsia*, Cambridge, Mass. 1938.

In Wan-fo-hsia itself, about forty caves were excavated on both sides of the river T'a-shih-ho 踏實河; the twenty on the east side being situated in two layers. The lower layer contains Caves I to V, and the upper Caves VI to XX. On the west side are the nine caves XXI to XXIX. Generally speaking, the caves have long entrance gateways and main rooms while the main statues are of stucco and the walls are painted in a similar manner to the Tun-huang caves. Accordingly, Sir Aurel Stein concluded that these caves were created in the period from the ninth to the tenth century.¹⁾

Hsiang Ta, however, has rejected Stein's theory and insists on a period from the Northern Dynasties onwards similar to that of the Tun-huang caves.²⁾ It seems reasonable to assume that these excavations would have been stimulated by the activities in the Tun-huang caves and that the workers must have been influenced by the Tun-huang artists to do similar representations in these caves. The second worshipper painted to the south of the entrance on the east wall of Cave XXIV has the signature Yü-ch'ih Pao-ling 鬱遲寶令. Yü-ch'ih 鬱遲 is undoubtedly identical to Yü-ch'ih 尉遲, a name commonly attributed to the Khotanese. Cave XXIII or Cave XXV each has a signature Pai Pan-chi 白般繼 or Chu Pao 竺保, which is undoubtedly of Kucha or of Indian origin respectively. Such evidence justifies the conclusion that some Westerners may well have been involved in the excavation of the Wan-fo-hsia caves.³⁾ (Fig. 5d)

[T'ien-t'í-shan Caves, Wu-wei, Kansu] The road, running eastwards from An-hsi 安西 in the north-west highway, passes Chiu-ch'üan 酒泉 and Chang-yeh 張掖 and reaches Wu-wei 武威, the old Liang-chou 涼州. It is well-known from ancient times that in Liang-chou, Chü-ch'ü Mêng-hsün 沮渠蒙遜, the King of the Northern Liang dynasty (A.D. 397-433) once excavated cave-temples. This is recorded in the *Chi-shên-chou-san-pao-chien-t'ung-lu* 集神州三寶咸通錄 (Taishō-Daizōkyō, LII, pp. 417-418) chap. ii written by Tao-hsüan 道宣 (A.D. 596-667). Frequent mention has been made in these volumes to the fact that the Buddhism as well as the Buddhist culture of P'ing-ch'êng 平城, the capital of the Northern Wei dynasty, was influenced in many respects by those of Liang-chou. The actual site of these so-called Liang-chou cave-temples of Chü-ch'ü Mêng-hsün, however, has never been ascertained. Shih Yen 史岩, who, in 1952, discovered and investigated the T'ien-t'í-shan 天梯山 caves situated about 50 km. south of Wu-wei 武威 prefecture, concluded that these were the very Liang-chou caves of Chü-ch'ü Mêng-hsün. The position corresponds approximately to Tao Hsüan's description which places them one hundred *li* south of Liang-chou where, in one of the cliffs among the unmeasurable range of mountains, are excavated caves which house venerable statues of Buddhist figures carved in stone or in stucco of all kinds.⁴⁾ The theory formulated by Shih Yen receives some support from his observation that no caves have yet been found in Wu-wei other than those at T'ien-t'í-shan.

¹ A. Stein, *Ibid.*, p. 1140.

² Hsiang Ta, *Ibid.*, pp. 80-80. He says that Cave V in Hsia-tung and Caves XIX and XX each has a central pedestal as a stūpa, reflecting the Northern Wei type.

³ Hsiang Ta, *Ibid.*, p. 92.

⁴ Shih Yen, *Liang-chou T'ien-t'í-shan Shih-k'u ti Hsien-tsai Chuang-k'uang ho Pao-tsun Wên-ti* (Present Condition of the T'ien-t'í-shan Caves, Liang-chou and its Preservation) (Wên-wu-ts'an-k'ao-tzū-liao, 1955-2), Peking 1955.

INTRODUCTION

T'ien-t'i-shan is a part of the mountain range Ch'i-lien 祁連山脈 and so steep that the approach is extremely difficult. At present only thirteen caves in three layers remain. It is reported that before the destruction caused by the earthquake of 1927 eighteen caves still remained. The inscription on the stele recording the repairs of Kuang-shan-ssü 廣善寺 of Liang-chou dated the 13th year of the Chêng-t'ung 正統 era (A.D. 1448) of the Ming dynasty records that in the 9th year of the Chêng-t'ung era (1444) there were twenty-six caves. Since ancient times the Liang-chou country has often experienced earthquakes, a fact which is well attested from historical records.¹ Thus many caves must have been destroyed over the centuries down to the present day. (Fig. 5e, f)

The thirteen caves which now remain here also suffered damage in many parts. Of these, Caves I and IV are of the chaitya type which have a square plan with the central square pillar and may date back to the Northern Wei period. Cave VIII, which can be said to belong to the type created in the latest Northern Dynasties or the Sui dynasty, has the broad oblong plan with a Buddha niche in the back wall. Shih Yen places Caves VII in the Sui period or pre and post Sui, Cave IX in the early T'ang, Cave II in the middle T'ang and the other caves in either the T'ang or the late T'ang period.

The statues are carved in stone or in stucco and the four walls are covered with paintings. The original statues have been entirely lost and repairs and repainting of the Sung, Hsi-hsia, Yüan and Ming periods predominate. It is claimed that, if detailed investigations can be undertaken in the future, works of the T'ang and earlier periods may well be found.

[PING-LING-SSÜ CAVES, YUNG-CHING, KANSU] Yung-ching 永靖 prefecture is situated in the upper reaches of the Huang-ho 黃河 and near the border of Chinghai province 青海省. Ascending the Huang-ho river and about 15km. from the town of Yung-ching, the traveller comes to Mt. Hsiao-chi-shih 小積石山. The Ping-ling-ssü 炳靈寺 caves are cut into a reddish sand-stone cliff of a spur of this mountain. The *Ch'in-chou-chi* 秦州記, quoted in the *Shui-ching-chu* 水經注 chap. ii, states that there are two caves; the T'ang-shu 唐述 cave, 40 *chang* 丈 in height, and 2 *li* west of this the Shih-liang 時亮 cave, 100 *chang* in height, 20 *chang* in width and 30 *chang* in depth in which old books in five baskets were stored. These may not have been Buddhist caves. The *Fa-yüan-chu-lin* 法苑珠林, chap. xxxix², however, says, "The T'ang-shu 唐述 cave of Ho-chou 河州 was started in the early Chin 晉 period and is situated 50 *li* north-west of Ho-chou. Crossing the Fêng-lin-chin 風林津 and climbing Mt. Chang-i-ling 長夷嶺 one commands a view of Mount Ming-chi-shih 名積石山. This is the polar region where the river Huang-ho of the *Yü-kung* 禹貢 rises. . . . Going 20 *li* south of this, a valley was found where cave-temples could be excavated on a cliff and set bridges to flow waters. Here in the area surrounding the temple, are found flowers, fruits and vegetables in abundance." This is the earliest description of the Ping-ling-ssü cave-temples.

Their site, in a remote corner of Kansu province, resulted in their being unknown and undisturbed until Chinese scholars investigated them in 1952.³ According to a brief report *Ping-ling-ssü-*

¹ Wei Shou, *Wei-shu*, chap. cxii, "Chapter on Mystical Omens" tells that Liang-chou suffered from earthquakes in A.D. 503 and 506.

² *Taishō-Daizōkyō*, LIII.

³ Chêng Chên-tu, *Ping-ling-ssü-Shih-k'u* (Cave-temples of Ping-ling-ssü), Peking 1953.

Shih-k'u 炳靈寺石窟 published in Peking, 1953, the total number of caves is 36 and of niches on the cliff face, 98, further divided up as follows;

10 caves and 20 niches of the Wei period.

21 caves and 85 niches of the T'ang period.

5 caves and 1 niche of the Ming period.

The T'ang caves thus outnumber all the rest. The earliest cave has not been ascertained but, from an inscription incised in the cliff, it is known that a certain Ts'ao Tzū-yüan 曹子元 excavated a cave in the 2nd year of the Yen-ch'ang 延昌 era (A.D. 513) of the Northern Wei dynasty. This cave has beautiful Buddhist statues carved on the west, south and north walls which are comparable to those of the Lung-mên caves of the Northern Wei dynasty. The absence of a detailed report makes it impossible to conclude with any certainty that other caves also contain examples of Buddhist figures of the later Northern Wei type but this is very possible. It is noteworthy that a nirvāṇa Buddha of Northern Wei type is found in Cave 82. The cave has a corbelled ceiling, in the centre of which is a large lotus flower.

Among the T'ang figures, the large Buddha of Cave 117 which is of early T'ang type, is carved only in outline and not placed in a room but on the cliff face. (Fig. 5h-j)

4

[MAI-CHI-SHAN CAVES, T'IENT-SHUI, KANSU] Travelling eastwards from Liang-chou, crossing over the upper stream of the river Huang-ho and passing Lan-chou 蘭州, one enters the district called Lung-hsi 隴西. The Mai-chi-shan 麥積山 caves are situated in this area. Mai-chi-shan which is 142m. in height, forms part of the Ch'in-ling 秦嶺 mountain range, and is situated 45 km. south-east of T'ien-shui 天水. The mountain is named Mai-chi in Chinese, from its conical shape which resembles standing sheaves. It has steep cliffs on every side into which the cave-temples were cut. The date of the first cave is unknown. It is well attested, however, that in the period *circa* A.D. 420 when the famous monk Hsüan-kao 玄高 (402-444) visited the mountain, he found more than one hundred Buddhist monks living there and that many eminent monks of Ch'in-chou 秦州 dwelt in the place, there to devote themselves to Buddhism. It is also recorded that the famous monk T'an-hung 曇弘 met Hsüan-kao there and through their common belief in Buddhism entered into intimate friendship.¹ Later, Hsüan-kao was invited to P'ing-ch'êng i.e. the capital of the Northern Wei dynasty, by the Emperor T'ai-wu where he lived until he died in the 5th year of the T'ai-p'ing-chên-chün 太平眞君 era (A.D. 444). Thus, it can be concluded that Mt. Mai-chi was already well known at the beginning of the 5th century as a holy place and that the earliest cave-temples built there date at least to this period. An old document of a traveller to this holy place is dated the 2nd year of the Ch'ien-yu 乾祐 era (949) of the Later Han dynasty of the Five Dynasties. It was included in the *Yü-t'ang-hsien-hua* 玉堂閑話 quoted in the *T'ai-p'ing-kuang-chi* 太平廣記 chap. cccxcvii and says;

¹ Hui-chiao, *Kao-sêng-chüan* (Taishō-Daizōkyō, L), chap. xi, pp. 398-8.

INTRODUCTION

Up in the blue sky, in the steep rock cliff, the stone is carved to represent Buddha figures. A thousand niches, although fashioned by human effort, are misjudged to be divine workmanship. This wonderful site, however, due to its remote situation had never been noticed by scholars, until a mission from the Art School of Peking spent more than 30 days in 1953, investigating it, counted 194 caves and published a preliminary report.¹⁾ (Fig. 6)

194 caves or niches were cut in several layers around the conical rock mountain. The holes, some large and some small as now seen, suggest that corridors of wooden construction were once attached to the outside of the cliff, since otherwise passage from one cave to the other would have been very difficult. The caves can be placed into two groups, those in the eastern cliff and those in the western. Of these the comparatively large caves are as follows:—

The most notable in the eastern cliff are Cave 1 (Nirvāṇa cave), Cave 3 (Ch'ien-fo-lang 千佛廊 or Corridor of the Thousand Buddhas), Cave 4 (San-hua-lou or Upper Ch'i-fo-ko 散花樓, 上七佛閣) and Cave 5 (Niu-êrh-t'ang 牛兒堂). Ch'ien-fo-lang (Cave 3), 32.74m. in length, contains 253 stucco figures of the Thousand Buddhas arranged in three layers. The outer wall of the Nirvāṇa cave (Cave 1) has octagonal pillars which are of simpler and sturdier design than those of Caves IX and X in Yün-kang. Cave 43 has four pillars, three compartments and only one niche, while Cave 30 has four pillars, three compartments and one niche in each compartment. The niches in these caves are elliptical in plan and three attendants are represented on each side of the main Buddha.

The Upper Ch'i-fo-ko or Cave 4 is the largest not only of the eastern cliff but also of all the Mai-chi-shan caves. An octagonal pillar is carved at each end on the outer wall. At the back of the narrow corridor is a set of seven rectangular caves, all identical in size and design. The entrance gateway with its decoration of Northern Ch'i type as seen also in the Hsiang-t'ang-shan caves is most interesting. The room houses the main Buddha on its back wall and a total of ten standing attendants on the three walls i.e. on the back and two side walls. The ceiling is constructed of four slanting faces. The beams are painted with bands of characteristic lotus pattern as generally seen in the Northern Ch'i type decoration. Undoubtedly these seven caves were planned to represent the Seven Buddhas of the Past. A most remarkable document concerning these caves is the *Ch'in-chou T'ien-shui-chün Mai-chi-shan Fo-k'an* 秦州天水郡麥積山佛龕 inscription written by Yü Hsin 庾信, a writer of the Northern Ch'i dynasty, which is quoted in the *Yü-tzū-shan-chi* 庾子山集 chap. xii. It records that the Seven Buddha niches were built by Li Yün-hsin 李允信 the governor of Ch'in-chou on behalf of his father. These may well be the seven caves of Upper Ch'i-fo-ko. If this were true, then the Upper Ch'i-fo-ko would have been executed in the period from the Pao-ting 保定 to the T'ien-ho 天和 eras (A.D. 566–568).

¹ Chêng Chên-tu, *Mai-chi-shan-shih-k'u*, Peking 1954. Fêng Kuo-jui, *T'ien-shui Mai-chi-shan-shih-k'u Chieh-shao* (Some Remarks on the Mai-chi-shan Caves, T'ien-shui) (*Wên-wu-ts'an-k'ao-tzū-liao*, 1951–10), Peking 1951. Ku Ch'i-i, *Mai-chi-shan-shih-k'u chi K'u-yen Chi-lüeh* (Some Notes on the Wooden Structures attached to the Caves Mai-chi-shan) (*Ibid.*). Wu Tso-jên, *Mai-chi-shan K'an-ch'a-tuan K'ung-tso-pao-kao* (Investigation of the Mai-chi-shan Caves) (*Wên-wu-ts'an-k'ao-tzū-liao*, 1954–2), Peking 1954. *Mai-chi-shan-shih-k'u Nei-lung Tsung-mu* (General List of the Mai-chi-shan Caves) (*Ibid.*, 1954–2~6). Fêng Kuo-jui, *Mai-chi-shan-shih-k'u Ta-nien-piao* (Chronological Table of the Mai-chi-shan Caves) (*Ibid.*, 1954–2).

On the western cliff, the Wan-fo-tung 萬佛洞 (Cave 133) and the T'ien-t'ang-tung (Cave 135) 天堂洞 are outstanding. The Wan-fo-tung is the largest cave in the western cliff and is called the Wan-p'u-sa-t'ang 萬菩薩堂 in the *Yü-t'ang-hsien-hua*. It has a wide ante-room facing south with an entrance gateway about 1.50 m. in width. Each of the side walls of the ante-room has two niches. Behind the back wall are two smaller caves and two niches. The caves all have one or two niches on the side walls. Thus, in all the Wan-fo-tung cave has eleven niches. In addition the Thousand Buddhas in stucco are represented on the walls which have given the cave its name, the Wan-fo-tung. The most interesting feature of the caves is perhaps the sixteen steles with Buddhist figures which stand along the walls of both caves. There are also two more whole steles and five damaged steles standing in the caves. It is uncertain whether they have any kind of inscription but their designs indicate that undoubtedly they belong to the Northern Chou dynasty. In the centre of the ante-room stand stucco statues of the Dipamkara Buddha and māṇava in T'ang style.

Although repairs carried out from the Sung down to the Ming period are often seen, well-preserved stucco figures in their original condition are by no means few. Figures akin to the early Yün-kang style are the seated Buddha with both shoulders covered with its robe in Cave 69, the Maitreya Bodhisattva of Cave 100, the seated Buddha and the right attendant Bodhisattva on the left wall of Cave 114, the seated Buddha of the first niche on the right wall of Cave 141 with both shoulders covered by its robe and the trinity of the Bodhisattva with ankles crossed in Cave 169. It is not certain whether Buddhist figures from the first half of the fifth century still remain. However, the existence of stucco figures of early Yün-kang type give the Mai-chi-shan caves, like the Tun-huang and Yün-kang caves, considerable importance in the history of the early stages of the development of Chinese cavetemples. In addition, many stucco figures of Western Wei type are found, which are similar to Lungmên works.

Buddhist figures carved in stone are very few, which can be accounted for by the fact that the rock is coarse sandstone and unsuitable for sculpture. Buddhist figures were often carved in stone transported from another place and set into the caves. This is a very remarkable feature at Mai-chi-shan. Instances of this are the stone seated Buddha and standing Buddha of Northern Chou style in Cave 117, and the standing Buddha and attendant of Wei style in Cave 127. Many stone steles with Buddhist figures of Northern Wei style, were set in Cave 133. Such a phenomenon has not hitherto been found in caves situated east of Shensi province in which area many mountains of good rock are found. No wall paintings on a scale comparable to those of Tun-huang have been discovered in Mai-chi-shan. The paintings of flying celestials and figures riding on horses as well as the Jātaka scenes are generally in Northern Wei style, but a few examples of Sui and T'ang styles have also been discovered. The nimbus of the stucco Buddhist images are also frequently painted.

The chronology of the caves must be left for future detailed studies. The earliest date found in the inscriptions of the Mai-chi-shan caves is the 3rd year of the Ching-ming 景明 era (A.D. 502) of the Northern Wei dynasty which is in Cave 115 and written by Chang Yüan-po 張元伯 who built the cave. An inscription by a certain monk Fa-shêng 法生 of Lo-yang records that, in the period between the Ching-ming and Hsi-p'ing 熙平 eras (A.D. 503-516), he established a niche.¹ The Chinese schol-

¹ *Mai-chi-shan-shih-k'u Nei-lung Tsung-mu*, p. 88.

INTRODUCTION

ars assumed that Caves 166, 160, 159 and 110 may also have been excavated in these periods. Although further discoveries of inscriptions must await future investigations, in the present state of our knowledge it is reasonable to assume that many of the Mai-chi-shan caves must have been cut in the Northern Wei and Chou periods. Unfortunately for the Mai-chi-shan site, comparatively recent earthquakes have resulted in damage to the caves. Mention is made of this in the *Ch'in-chou-chih* 秦州志 and in inscriptions in the caves. All the caves throughout Kansu province have suffered from the effects of earthquakes and therefore repairs must have been unavoidable if the Buddhist devotees were to continue to use the caves. Their repairs were carried out from the Sui and T'ang down to the Ming period.

5

Further east along the river Ching 涇水 in the boundary area between Kansu and Shensi are more caves forming groups. They are situated between Fên-hsien 汾縣 in Shensi province and Ching-hsien 涇縣 in Kansu province. The caves were visited by P. Pelliot in 1917 and investigated by a party from the Fogg Museum of Harvard University in 1923 and 1925.¹ Five of these groups are worthy of particular note; the Wang-mu-kung 王母宮, the Wang-chia-kou 王家溝 and the Lo-han-tung 羅漢洞 are in Kansu, and the Ta-fo-ssü 大佛寺 and the Shui-lien-tung 水簾洞 lie within in Shensi.

[WANG-MU-KUNG CAVE, CHING-HSIEN, KANSU] This cave is situated in a rock hill of the western suburbs of Ching-hsien. It is also a chaitya cave with a central square-pillar. The fore-wall (east wall), the entrance gateway and the north wall are severely damaged and have been repaired with brick-work. The lower storey of the square pillar contains four niches, one on each of its four faces. On each of four upper corners of the lower storey is carved an elephant with a small storeyed pagoda standing on its back. The construction resembles that of the square pillar of Cave VI in Yün-kang. The upper storey of the pillar, however, is not square but octagonal. The Buddha statue in each of the four faces shows the Yün-kang Cave VI type, although the dress and the folds have mostly been repaired in modern times. It can be assumed that the back wall houses three niches, and each side wall, two niches. A notable feature of the cave are the representations of the story of the Buddha's life. The scenes in which the Prince is shown lifting an elephant or raising a sword are found in the wall below the elephant in the corner of the pillar, while the Nirvāṇa Buddha is represented on the south-east corner of the square pillar. To summarize, in view of the construction and the carving of the figures, the cave is similar to Cave VI in Yün-kang but smaller in scale, and may date to the end of the Tai-ho era. (Fig. 5g)

[WANG-CHIA-K'OU CAVES, CHING-HSIEN, KANSU] In 1925, Ch'ên Wan-li found the Nan-shih-k'u-ssü 南石窟寺 stele in the Wên-miao 文廟 in Ching-hsien city, which he proved once stood in the Wan-chia-

¹ Ch'ên Wan-li, *Hsi-hsing-jih-chi*, pp. 37-40. H. Jayne, *The Buddhist Caves of the Ching Ho Valley* (Eastern Art, I-4), Philadelphia 1929, pp. 243-261.

kou cave. On visiting Wan-chia-kou, where there are two caves, an eastern and a western cave, he established that the top part of the stele which he had found in the city still remained in the eastern cave.

These two caves are excavated in a reddish sandstone hill. The western cave is only about one sixth of the size of the eastern cave. In the former, the east and the west walls both contain eight Buddhist figures standing in the lower storey, and four in the upper storey, while the north wall has three large standing Buddhist figures. On each side of the entrance gateway on the outer wall is represented a life-size guardian. These figures are undoubtedly in Northern Wei style.

The east cave also has a guardian on each side of the entrance gateway. The window is situated immediately above the entrance. The cave is 9.51 m. in depth, 12.20 m. in width and 12.20 m. in height. The ceiling is slightly domed. The heap of stone debris in the centre may suggest the remains of an original square pillar. In both caves the back and the side walls have platforms 0.61 m. in height and 0.90–1.20 m. in depth on which life-sized Buddha statues stand. The three standing Buddhas on the back wall and the two standing Buddhas in each of the side walls, making a total of seven in all, are attended by Bodhisattvas on each side. These, of course, are intended to represent the Seven Buddhas of the Past. The fore-wall has a figure with ankles crossed on the east side of the entrance gateway and a figure seated in western fashion on the opposite side, both attended by an attendant Bodhisattva on each side. This arrangement of figures suggests that a Śākya-muni statue or a Maitreya Bodhisattva statue would once have been found in the centre of the room. These figures still retain their original Northern Wei type features and led Ch'ên Wan-li to compare them with those of the upper storeys of Cave VI at Yün-kang.

The stories of the Buddha's life are represented both in the area between the nimbus of the standing Buddhas and in the lower part of the ceiling. Some show scenes of the Prince's life in the Palace and some his Departure. The characteristics of the carvings are similar to those of the Wang-mu-kung cave. The Nan-shih-k'ü-ssü stele which, as already mentioned, once stood in the cave, has an inscription by Hsi K'ang-shêng 奚康生 (A.D. 468–521), a general of the Northern Wei dynasty who established the cave in the 3rd year of the Yung-p'ing 永平 era (A.D. 510).

[LO-HAN-TUNG, CHING-HSIEN, KANSU] This is a group of caves situated north-east of Ching-hsien. Although full details of the representations are not known, the main cave is a chaitya cave, containing the central stūpa and some niches as well as standing Buddha figures presumably of Northern Wei type.

[TA-FO-SSŪ CAVES, FÊN-HSIEN, SHENSI] This cave is situated about 5 km. west of Fên-hsien and near the road connecting Lan-chou 蘭州 and Hsi-an 西安. The cave, situated approximately 30.00 m. above the road, houses a large Buddha statue about 12.00 m. in height with two attendants. Almost all of the trinity has been repaired in modern times but H. Jayne concluded that both the nimbus of the large Buddha and the reliefs on the back and fore walls are in late sixth century style and that the resemblance between this trinity and that of Cave III in Yün-kang indicates a Sui dynasty date of execution. This conclusion is not correct. According to Ch'ên Wan-li, the Ta-fo-ssü, once called Ch'ing-shou-ssü 慶壽寺 or Ying-fu-ssü 應福寺, was established by Yü-ch'ih Ching-tê 尉遲敬德 in the

T'ang period. He described some caves still remaining in the west side of the Ta-fo-tien 大佛殿 which retain their original T'ang style works.¹

[SHUI-LIEN-TUNG CAVES, FÊN-SIEN, SHENSI] This group is situated about 2km. west of Fên-hsien. Here a row of caves is excavated in a reddish sandstone hill side. Although almost all has been repaired in more recent times, the caves are said to have originated in the Northern Wei period.

[CAVE-TEMPLES IN SZECHWAN PROVINCE] The cave-temples of Szechwan seem to have been started in the Sung period of the Southern Dynasties. The *Kao-sêng-chüan* 高僧傳 (Taishō-Daizōkyō, I, pp. 371-372) chap. vii records that in the Ta-ming 大明 era (A.D. 457-464) of the Sung period, when the monk Tao-wang 道汪 (died A.D. 465) stayed in Szechwan, the governor Liu 劉 said that he saw a miraculous light frequently shining at night on the rock cliff and begged the monk to excavate the cave at that very spot. It is remarkable that, although the situation of the cave has remained undiscovered, the excavation was contemporaneous with that of the early Yün-kang caves.²

The north hill of Mien-yang 縣陽 prefecture contains Buddhist niches in the cliff. Some have inscriptions of the Chung-ta-t'ung 中大通 era (A.D. 529-534) of the Liang 梁 of the Southern Dynasties. The large Buddha carved on the cliff on behalf of Yü-wên T'ai 宇文泰, Emperor Wên of the Northern Chou dynasty, is situated in Chien-yang 簡陽 prefecture. T'ang caves, dated either in the Chêng-kuan 貞觀 (627-249) or in the Ch'ien-fêng 乾封 (666-667) eras are situated in Mien-yang and caves dated in the Chêng-kuan era are found in the Shih-fo-ssü 石佛寺 of Chien-yang.

The niches of Kuang-yüan 廣元 prefecture, situated close to the River Chia-ling 嘉陵, may have been started in the 3rd year of the K'ai-yüan 開元 (715) era of the T'ang dynasty by Wei K'ang 韋抗, the governor of I-chou 益州.

There are many caves in Pa-chung 巴中 prefecture. The provincial annals record that they are situated in four areas, Tung-k'an-shan 東龕山, Hsi-k'an-shan 西龕山, Nan-k'an-shan 南龕山 and Pei-k'an-shan 北龕山.³ The hill of Tung-k'an-shan contains the Eastern Cave, popularly called Ling-chih-tung 靈芝洞 which is more than 6.00 m. in height and some 30.00 m. in width. It houses a large Śākyamuni Buddha attended by several figures said to be of T'ang type. On top of the hill of Hsi-k'an-shan, 1 km. west of the city, is the Hsi-k'an-ssü temple, which was called the Lung-jih-ssü 龍日寺 during the T'ang period. It contains many niches on the cliff of unknown date. The hill of Pei-k'an-shan about 3 km. north of the town is situated on the north bank of the River Pa-chiang 巴江 and houses some niches. The Hsiao-pei-k'an 小北龕 8 km. north of the city is said to contain a large Buddha figure in stucco. All are described in the provincial annals but no detailed reports regarding their style and date have yet been done, except for a brief description of the Nan-k'an-shan niche.⁴

¹ P. Pelliot, *Touen-houang*, VI, Paris, 1924, Pls. CCCLXXII-CCCLXXVI. H. Jayne, *Ibid.*, Ch'ên Wan-li, *Ibid.*, p. 32.

² S. Omura, *Shina-Bijutsu-Shi, Cho-so-hen* (History of Chinese Art, Sculpture), Tokyo 1915, pp. 528-30.

³ V. Segalen, G. de Voisins and J. Lartigue, *Mission archéologique en Chine*, atlas II, Paris 1924, Pl. XCII.

⁴ Ch'ên Ming-Ta, *Ssü-ch'uan Pa-chung Tung-chiang Liang-hsien Shih-k'u Chieh-shao* (Some Notes on the Pa-chung and the Tung-chiang Caves, Szechwan) (Wên-wu-ts'an-k'ao-tzū-liao, 1955-2), Peking 1955, p. 102. S. Omura, *Ibid.*, pp. 532-536. V. Segalen, G. de Voisins and J. Lartigue, *Ibid.*, Pls. XCVIII-CIV.

⁵ Yang Hsüan-chih, *Lo-yang Chia-lan Chi* (The Buddhist Temples in Lo-yang), chap. iv.

Regarding the Nan-k'an-shan hill which lies 1 km. south of the town, the provincial annals record that Yen Wu 嚴武, a governor of Pa-chou in the T'ang dynasty, reported the temple to the Emperor who himself named it the Nan-k'an-ssü. However, an inscription in a niche found there tells that Yen Wu petitioned the Emperor in the 3rd year of the Ch'ien-yüan 乾元 era (A.D. 760) as a result of which more than five hundred Buddhist caves which had been damaged over many years were repaired, some newly established and the temple named by the Emperor Kuang-fu-ssü 光福寺.

Other caves are situated in T'ung-chiang 通江 prefecture. Caves in the cliff of Nan-chiang 南江 prefecture contain niches dated in the K'ai-yüan and T'ien-pao eras of the T'ang dynasty. In Tsü-chung 資中 prefecture are niches dated in the K'ai-ch'êng 開成 (A.D. 836-480) and Hsien-t'ung 咸通 (860-873) eras, i.e. at the end of the T'ang period.

6

[LUNG-MEN CAVES, LO-YANG, HONAN] The above short survey of the cave-temples in Kansu, Shensi and Szechwan provinces, brings us to Honan where the Lung-mên caves in Loyang are outstanding among all the Honan cave-temples. Lo-yang, the capital of the Northern Wei dynasty, was once the capital of the Western Chin 西晉 dynasty. The chapter "Buddhism and Taoism" in the *Wei-shu* records that there were already forty-two *Fo-t'u* or Stûpas in Lo-yang in the Chin period, an indication in itself that Buddhist culture was flourishing in that period. The Lo-yang area, however, suffered during the rebellion in the 5th year of the Yung-chia 永嘉 era (A.D. 311) of Liu Ts'ung, 劉聰, the King of the Hsiung-nu who occupied Lo-yang itself. Furthermore, almost all the temples were entirely destroyed when the Western Chin dynasty fell (A.D. 316), so that the Shih-t'a-ssü 石塔寺, i.e. the Kuang-pao-ssü 光寶寺 of the Northern Wei period is said to have been the only one to survive. Emperor Hsiao-wên 孝文帝 of the Northern Wei dynasty moved the capital from P'ing-ch'êng to Lo-yang in A.D. 494. The prosperity which Lo-yang once again experienced as the capital naturally made it the centre of Buddhist culture in North China. This is recorded in detail in the *Lo-yang Chia-lan-Chi* 洛陽伽藍記, or the *Buddhist Temples in Lo-yang*.

The Lung-mên caves were started immediately after the removal of the capital to Lo-yang. The first excavations in Lung-mên were undertaken by Northern Wei nobles who attempted to carve niches in the uppermost areas of both side walls of the Ku-yang-tung 古陽洞. The earliest of these is dated the 19th year of the T'ai-ho 太和 era (A.D. 495). In the 1st year of the Ching-ming 景明 era (500), Emperor Hsüan-wu 宣武, a more ardent believer in Buddhism than his father Emperor Hsiao-wên, decreed that two caves following the plan of the Yün-kang cave-temples should be cut in Mt. I-ch'üeh 伊闕 or Mt. Lung-mên on behalf of the late Emperor Hsiao-wên and the Empress Dowager Wên-chao 文照. The large cave which was intended to be 310 *ch'ih* 尺 in height had been excavated to a height of 230 *ch'ih* by the 2nd year of the Chêng-shih 正始 era (A.D. 505) after five years of work. It was then that Wang Chih 王質, who was in charge of the work, petitioned the Emperor to change the plan, reducing the scale and to construct a new cave 100 *ch'ih* 尺 in height and 140 *ch'ih* in width at

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another site. Subsequently in the Yung-p'ing 永平 era (508–511), Liu T'êng 劉騰 petitioned the Emperor to add a cave on behalf of his present Majesty.¹ Thus three caves in all would have been opened. It would appear that the large unfinished cave abandoned when the outer wall was half cut may have been situated in the place where the Fêng-hsien-ssū 奉先寺 cave was later established in the T'ang period. The three caves of the final plan may safely be assumed to be the three, i.e. the north, south and middle caves of Pin-yang-tung 賓陽洞. Although the middle cave (Cave III) of these is so unique and splendid with a consistent Northern Wei style as seen nowhere else in Lung-mên, the other two caves have similar constructions to the former, but both contain figures of Sui or early T'ang style. In other words, they were surely left unfinished in the Northern Wei period and carving was recommenced in the Sui and early T'ang periods.

From the beginning of the sixth century, carving of caves and niches of Northern Wei type spread all over the western hill of Lung-mên. Naturally, following the fortunes of Buddhism in Lo-yang, so the excavation of the caves in Lung-mên sometimes increased and sometimes diminished. Finally, in the downfall of the Northern Wei dynasty they met with a serious check. Excavations in Lung-mên during both the Northern Ch'î and Northern Chou period were few but they again flourished during the Sui and T'ang dynasty. The caves of the T'ang period in Lung-mên naturally reflect the prosperity and grandeur of Lo-yang as its eastern capital. At their summit stand the great works of Vairocana and attendants belonging to the Fêng-hsien-ssū 奉先寺 which were created on the command of Emperor Kao-tsung in three years from the 3rd year of the Hsien-hêng 咸亨 era (A.D. 672) to the 2nd year of the Shang-yüan 上元 era (675). Empress Wu 武 donated 20,000 *Kuan* 貫 of copper currency towards the undertaking. By Empress Wu's reign so few spaces were left in the western hill of Lung-mên that several caves were excavated in the eastern hill. However, in Emperor Hsüan-tsung's 玄宗 reign (713–755), especially in the second half of the T'ien-pao era (742–755) the excavations in Lung-mên declined. It is remarkable that, not only in Lung-mên but also throughout the whole of China, from the middle of the eighth century the creation of cave-temples declined. The Tun-huang caves are the only exception to this general rule. In brief, the Lung-mên caves typify the history of Chinese cave-temples from the Northern Wei down to the T'ang period. The Tun-huang caves are the only others comparable but there are considerable differences between the Tun-huang and Lung-mên caves. The former are situated in the westernmost part of China and therefore only show a local culture. Due to the bad quality of the rock, they contain no stone sculpture. The Lung-mên caves on the other hand are situated in the centre of China's traditional culture. The area is favoured with good rock well-suited to sculpture and consequently they have magnificent carvings of a delicacy not found in any of the other caves of China. Any study of the history of Chinese sculpture must take Lung-mên as its greatest moment.

The characteristics of the Lung-mên caves are as follows. The construction of the Northern Wei caves in Lung-mên falls into two types. The first is of horse-shoe plan with domed ceiling. The best example of this is Cave Pin-yang which, in the tradition of the T'ao-yao caves in Yün-kang,

¹ S. Mizuno and T. Nagahiro, *A Study of Cave-temples of the Lung-mên, Honan*, Tokyo 1940, p. 126.

houses three Buddha statues on three walls. Both the Ku-yang and Lien-hua caves of Lung-mên, although belonging to this type, house the main Buddha on the back wall and have niches arranged in layers on the side walls, a style already adopted in both Tun-huang and Yün-kang. (Fig. 7a-e)

The second type, to which belongs many small caves, e.g. Cave XIV, and the Wei-tzū caves, has a square plan and an almost flat ceiling. The main Buddha with its four attendants stand on a platform at the back wall and a niche is carved into each of the side walls. Caves such as the Chao-ko-shih 趙客師, T'ang-tzū 唐字 and Yao-fang 藥方 which were begun in the Northern Wei and continued throughout the Northern Ch'i, Sui and T'ang periods, also belong to the second type. It is interesting that this type is the same as that of the small caves in the latest period of Yün-kang. Although the square caves of the Northern Dynasties such as those of Yün-kang, Kung-hsien, Hsiang-t'ang-shan, Ching-hsien and Tun-huang contain, in general, square pillars in the centre of the room, there are no such pillars found in Lung-mên. The tunnels in the backwalls running behind the main Buddhas, by means of which the *pradaksīṇa* ceremony was practised, were also not excavated in the Lung-mên caves.

The ceilings of both types of caves frequently contain beautiful large lotus flowers in relief; the most splendid being those in the Pin-yang and Lien-hua caves. Both the Wei-tzū and Yao-fang caves also have them but they are less skilfully carved. Neither the coffers nor the corbelling were represented on the ceilings of the Lung-mên caves. (Fig. 7)

The niche, following the Yün-kang type, became deeper. In the Ku-yang cave, the earliest of the Lung-mên caves, is seen a variety of niche forms; the round arch adorned with beautiful garlands, the pointed-arch and the trabeated arch, the latter two often having most delicate representations of flying celestials in low relief. These most highly developed decorations on the arch-fronts in particular as well as the whole compositions of the niches of Lung-mên which are unique to this one site are partly due to the rock of Lung-mên which is peculiarly suitable for delicate carving and partly to the tradition of stone sculpture which from the Han dynasty onwards had been deeply rooted in this part of the country. The floral-scroll ornaments, flame patterns, flying celestials, Buddha images, worshippers and scenes from the Buddha's life are represented in a complicated but most vivid manner. The most magnificent of all must certainly have been the scenes in relief on the fore-wall of the Pin-yang cave representing the procession of the Emperor and the Empress. These, unfortunately, are now entirely damaged but were undoubtedly Northern Wei sculptural works of the very highest quality.

The form of Buddha trinity, which is found in the later Yün-kang period, is seen in the niches of the Ku-yang cave. The composition with five main images comprising a trinity with two Buddhist disciples or two Arhats is firmly established in the Pin-yang, Lien-hua and other caves of the later Northern Wei period. Although the Buddha images of the Pin-yang cave were given well-rounded bodies and faces as seen in those of the T'ai-ho style, the Buddhist images of the Chêng-kuang 正光 and the Hsiao-ch'ang 孝昌 eras (A.D. 520-527), as seen in the Wei-tsū cave, become slender, mystic and meditative both in their faces and bodies. These features are also seen in the treatment of drapery. The drapery covering the pedestal in particular, in its rhythmic and delicate movement embodies a

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decorative and formal, as opposed to a realistic beauty. But this formal beauty is always supported by a deep inner feeling which is characteristic of the masterpieces of Lung-mên.

Two Buddhas seated side-by-side, although frequently represented in Yün-kang, are less frequently seen in Lung-mên. Bodhisattvas seated with ankles crossed i.e. the Maitreya Bodhisattvas, often represented in the uppermost part of the Ku-yang cave from the earlier period down to the Ching-ming era, also decrease in number in the later Northern Wei caves in Lung-mên.

The T'ang caves of Lung-mên were chiefly intended simply to house Buddhist figures and no attention was paid to the architectural designs as in the Northern Wei caves. These caves, with either their elliptical plan and domed ceiling or square plan and flat ceiling, do not have niches on the side walls as in the Northern Wei caves. The main Buddha figure, carved on the back wall, is the central being which, attended by two Bodhisattvas, two disciples, the gods and two guardians, unifies the cave. The largest figures in Lung-mên are the nine figures in the Fêng-hsien-ssü, with the Vairocana Buddha in the centre and they are the most splendid works of T'ang sculpture which remain. The three caves of Lei-ku-t'ai 擂鼓台 and the K'an-ching-ssü 看經寺 cave of the east hill were presumably excavated in Empress Wu's reign (A.D. 684-705). The main Buddhas of these caves are not carved on the back walls, but are independent figures seated on pedestal placed on central platforms in the caves. By this time, the meaning of the side walls had entirely changed. For example, those in the K'an-ching-ssü cave and the middle cave of Lei-ku-t'ai contain carvings in relief of standing figures of the founders of Buddhism. (Fig. 8)

The sculptural works of the T'ang caves of Lung-mên almost all belong to the early T'ang style and, at the latest, to Empress Wu's reign. Very few were carved in the later period of the T'ang or after the T'ang. The general features of the T'ang style as seen in Lung-mên are as follows. The head is large, the face round and the well-rounded body closely covered by a thin robe which undoubtedly shows the influence of the Indian style. The octagonal lotus pedestal became very popular in the T'ang period, while the five-layered pedestal of Northern Wei type declined. The drapery covering the pedestal, which was a particular feature of Northern Wei sculpture after about A.D. 500, so much diminished by the T'ang period that the drapery only covered the upper edge of the pedestal.¹

Finally, there are the more than two thousand inscriptions discovered in Lung-mên by Chinese scholars from the later Ch'ing dynasty onwards. Their contribution to archaeological studies, to the studies of the history of Buddhism and also to those of the history of Chinese calligraphy is almost inexhaustible. The earliest inscription hitherto found, records that the wife Yü-ch'ih 尉遲 of Ch'iu-mu Ling-liang 丘穆陵亮, Prince Ch'ang-lo 長樂 donated the Maitreya figure in the 19th year of the T'ai-ho era (A.D. 495). In addition to this, the Ku-yang cave contains a number of inscriptions by nobles of the Northern Wei. These noblemen active either in state affairs or in other walks of life during the reigns of both Emperor Hsiao-wên 孝文 and Emperor Hsüan-wu 宣武, i.e. during the

¹ From recent investigations carried out by Chinese scholars, in addition to the 241 empty caves, in all of which no figures remain, there are 491 caves, and 164 caves not yet reached. Cf. *Wên-wu Tsan-k'ao Tzū-liao*, 1954-4, Peking 1954, p. 121.

greatest period of the Northern Wei dynasty, were prominent either in the court or in the Northern tribe. These inscriptions, therefore, are important documents regarding the history of the Northern Wei. The ardent support of the upper classes for the construction of the cave-temples must have stimulated tremendous enthusiasm for the excavation of caves of various types and sizes throughout the whole population. On the other hand, seventy-two inscriptions record that Buddhists, sometimes monks and sometimes nuns, donated caves or niches, while eleven inscriptions show how sometimes thirty or forty, sometimes hundreds of Buddhists formed groups to donate a cave or niche.

The dated inscriptions provide valuable evidence by means of which the changes in Buddhist worship can be traced. The worship of Śākyamuni Buddha or Maitreya flourished during the Northern Wei, while in the T'ang period it was the worship of the Amitābha Buddha as well as of Kuan-yin (Avalokiteśvara) or of Ti-tsang 地藏 (Kṣitigarbha) which was most popular.

7

[KUNG-HSIEN CAVES, KUNG-HSIEN, HONAN] East of Lo-yang in Honan province are the cave-temples of Kung-hsien. These are situated about 2 km. north-west of the town of Kung-hsien 鞏縣, and are carved in a rock hill close to the River Lo 洛水. There are five caves facing south. Caves I, II, and III are in the eastern section, while Caves IV and V are in the western area. Cave V, the largest cave, is 6.66m. square, while Cave I, the smallest cave, is 3.33m. square. Cave VI houses a Buddha trinity of Northern Wei type on the east wall but was unfinished with two irregularly carved small rooms in which some small niches of T'ang type are carved.¹ (Fig. 9a-d)

Caves II, III and V respectively contain a square pillar in the centre with a niche on each of its four faces as often seen in Yün-kang, T'ien-lung-shan and Hsiang-t'ang-shan. The ceiling is coffered, the coffers themselves being beautifully decorated with carvings of lotus flowers, floral-scroll patterns, small reborns and flying celestials. The surrounding walls house niches; Caves II and III both have one niche on each wall while Cave V contains four on each wall. Although almost all the upper bodies of the Buddhist images were damaged, the Northern Wei style is easily recognizable in the drapery covering the pedestal. The arch-front of the niches, as seen in Cave V, contains carvings of half-palmettes with five leaves, above which small reborns and flying celestials are beautifully represented. Further upwards, the Thousand Buddhas are represented on the walls of every cave.

In brief, the very delicate sculpture of Kung-hsien in style succeeds that of Lung-mên. However, the decoration in the incised carving as generally seen in the Ku-yang cave of Lung-mên, had already disappeared by the time the Kung-hsien caves were excavated. Especially remarkable are the representations of processions of donors carved in layers on both sides of the south walls as seen in Caves II, III and V. Although these are far less splendid than that seen in the Pin-yang cave in Lung-mên, they undoubtedly reveal the characteristics of the Northern Wei style. The lion on the side of the pedestal is full of strength. The dragon-like beasts, which are not seen in the Lung-mên caves,

¹ T. Sekino and D. Tokiwa, *Shina Bukkyō Shiseki*, II, pp. 116-124, Pls. 104-115.

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are here vividly represented in relief on the bottom storeys of the surrounding walls and resemble those in the caves of Northern Hsiang-t'ang-shan.

In brief, the Kung-hsien caves, although not on a large scale, are noteworthy in so far as they contain fine sculptures of the style current at the end of the Northern Wei period.

8

[T'ien-lung-shan Caves, T'ai-yüan, Shansi] The caves are situated in the side of a sandstone mountain situated 17km. south-west of T'ai-yüan 太原 prefecture in Shansi province. T'ai-yüan, once called Chin-yang 晉陽, was the secondary capital of the Northern Ch'i dynasty and was important in the period as a political and cultural centre. The *Tai-yüan-hsien-chih* 太原縣志 records that the temple Shêng-shou-ssü 聖壽寺 on Mt. T'ien-lung was established in the first year of the Huang-chien 皇建 era (A.D. 560) of the Northern Ch'i dynasty and that twenty-four caves and four Buddhist figures were excavated. This makes it clear that the T'ien-lung-shan caves were started in the Northern Ch'i period or a little earlier. Caves I to VIII, as now seen, are situated in the left peak 左峯, while Caves IX to XXIV are situated in the right peak 右峯.¹ Two steles once stood on the outside walls of Caves I and VIII, but, unfortunately, these are all damaged except for the few characters indicating the Sui dynasty period. Thus it is very difficult to determine the period when the caves were started. From the styles of the caves it would appear that Caves II and III belong to the type which succeeded those of the Lung-mên caves of the Northern Wei period. These caves are generally of square plan, containing a niche in each of the side and back walls as seen in the Wei-tzū cave and the Yao-fang cave of Lung-mên. The ceiling differs from those of the Lung-mên caves having both a central square section decorated with a lotus and four inclining sections housing celestials carved in shallow relief with angular wavy drapery. These celestials are far more refined in conception than those of the Wei-tzū cave in Lung-mên. Similar thin relief of Arhats or monks are situated at the sides of the fore-wall of Cave II, of a worshipper with a *ju-i* 如意 sceptre on the right wall of Cave II, of an Arhat at the sides of the back wall of Cave III and of worshippers and Vimalakīrti and Mañjuśrī figures on the side walls of Cave III. The style of these representations was undoubtedly developed from the Northern Wei style as seen in Lung-mên. The Buddha trinity itself is represented in Northern Wei type but in a more advanced type. It may be attributed to the Eastern Wei period. (Fig. 9e,f)

Cave XVI, in respect both to its construction and the Buddhist figures it houses, is somewhat later than Caves II and III. Two octagonal pillars with supports and a beam stand in front of the cave, as seen also in Caves VIII and X of T'ien-lung-shan, Caves V and VII of Southern Hsiang-t'ang-shan and also in the Caves of Mai-chi-shan. This cave as well as Cave X are of the Northern Ch'i style. (Fig. 9g, h)

¹ T. Sekino and D. Tokiwa, *Shina Bukkyō Shiseki*, III, Tokyo 1926, pp. 53-79, Pls. 25-61. T. Hibino and S. Mizuno, *Sansei Kosekishi* (Historical Monuments in Shansi), Kyoto 1956.

YÜN-KANG, WESTERN END CAVES

Cave VIII is the only cave in T'ien-lung-shan with the square pillar in the centre. This cave has also the pillars in front, and in addition a stele dated the 4th year of the K'ai-huang era (A.D. 587). This gives the cave considerable importance in the history of the construction of caves and their dating. Cave I is of the same date judging from the stele carved on the outside wall. The type of cave with a central stūpa became popular in Yün-kang, and was followed in both the Kung-hsien and Hsiang-t'ang-shan caves as well as in Cave VIII of T'ien-lung-shan. In brief, it continued down to the end of the sixth century and completely disappeared in the early T'ang period. The Buddha and Bodhisattva figures and the guardian gods on both sides of the entrance gateway of Cave VIII are in the style of the Sui period. (Fig. 9i, j)

The T'ang caves, i.e. Caves IV, V, VI, VII, XI, XII, XIII, XV, XVIII and XIX are all very small and even the largest, i.e. Cave XIV, is only 2.94m. in width and 2.49 in depth. The smallest is less than 1.00m. square. The caves are square in plan. Three walls contain one niche on each wall and all the niches are very shallow and wide. The sculptures of Buddhas and Bodhisattvas, all of early T'ang style and all very finely and skilfully executed, can be attributed to the early part of the 8th century.¹ Among them, the figures in Caves IV and V seem to belong to the earliest stage while those of Caves VI and XIV belong to the mature stage and finally those of Caves XVII, XVIII and XXI to the formalized stage. The Bodhisattva in Cave XIV seated with one leg pendant is so realistically and almost sensually represented with its easy pose and body covered by a thin almost transparent robe that it seems faithfully to imitate the Central Indian figures of Gupta style. The fine calmness of the eyes and beauty of the lips suit the round face. On the neck are three horizontal lines. The attendant Bodhisattva in Cave XIV is also shown in a free, relaxed pose and here, too, the technique of the sculptor reveals a complete mastery of his material. By Cave XVII the figures have become ill-proportioned and the impression of the material has a heavy clumsiness which seems to overpower the figures. (Fig. 9k-p)

In brief, it can be claimed that the stone carvings of T'ien-lung-shan are unique among the countless T'ang sculptures of China. They show the strong influence of the Indian style in their art. The question of their creators in this remote area away from the routes to the west still remains unsolved.

9

[PAO-SHAN CAVES, AN-YANG, HONAN] This brings us to the area north of the River Huang 黃河, where the Mountain range of T'ai-hang 太行, running north-south, limits the large Hopei plain on its west side. In this Mountain area, Mt. Pao-shan 寶山 in An-yang 安陽 prefecture contains two caves. The site is very close to the old capital of Yeh 鄴, of the Eastern Wei and Northern Ch'i dynasties, the

¹ S. Mizuno, *Tōdai no Butsuzō-chōkoku* (The Buddhist Images of the T'ang Period) (Ars Buddhica, 9), Osaka 1950, pp. 20-25. O. Sirén, *Chinese Sculpture*, I, London 1925, pp. ciii-cvi.

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present Yeh-chên 鄴鎮 in Lin-chang 臨漳 prefecture. Thus Buddhist temples were constructed here in the Eastern Wei, Northern Ch'i and Sui dynasties. Learned monks, among them Ling-yu 靈祐 of the Sui period and Hui-hsiu 慧休 of the T'ang period once lived in this temple. The cave-temple which is situated half-way down the southern hill and faces north is called either the Ta-liu-shêng cave 大留聖窟 or the Chu-sha cave 硃砂洞 while the other, situated half-way down the northern hill and facing south, is called either the Ta-chu-shêng cave 大住聖窟 or the Hsiang-t'ang cave 響堂洞. Both of these caves are less than 3.00m. square. The Ta-liu-shêng cave houses a Buddha trinity carved from separate block of stone, and no figures are carved on the surrounding walls. A small stele donated by the monk Tao-p'ing 道憑 and dated the 4th year of the Wu-ting 武定 era (A.D. 546) of the Eastern Wei dynasty found in the Buddhist shrine outside the cave, indicates that the cave was made at that time.

An inscription carved on the outside wall of the Ta-chu-shêng cave tells that this cave was excavated in the 9th year of the K'ai-huang 開皇 era (A.D. 589) of the Sui dynasty with the labour of 1,624 workmen. It further states that the cave houses a niche with a Vairocana statue, one with Amitābha Buddha, one with Maitreya, 35 niches for 35 Buddhas, seven niches for seven Buddhas and 24 Buddhist founders who transmitted the Buddhist faith. The cave has a Vairocana trinity in a niche in the north wall and an Amitābha trinity in a niche in the east wall, all in Sui dynasty style. From the biography of Ling-yu 靈祐 in the *Hsü-kao-sêng-chuan* 續高僧傳 (Taishō-Daizōkyō, L. p. 497) chap. ix which tells that a cave named the Nārayāna cave 那羅延窟 was excavated in Mt. Paoshan, it can safely be concluded that the founder was this Ling-yu.

[HSIANG-T'ANG-SHAN CAVES, TZŪ-HSIEN AND WU-AN, HOPEI] The mountain range of T'ai-hang 太行, running north to south and forming the western limit of the Hopei plain, has a branch called Ku-shan 鼓山 which is formed of limestone. The caves are situated at the foot or the side of Mt. Ku-shan which is better known as Mt. Hsiang-t'ang-shan. The Southern Hsiang-t'ang-shan caves belong to the Tz'ü-hsien 磁縣 administrative area and the Northern Hsiang-t'ang-shan caves belong to that of Wu-an 武安 both now of Hopei prefecture. The two are about 17 km. apart. The sites are not far from the important road connecting Shansi and Hopei provinces which runs through the mountains T'ai-hang. Tz'ü-hsien is near the old capital Yeh 鄴 of the Eastern Wei and Northern Ch'i dynasties and some sources record that Buddhist sites of the Northern Ch'i were scattered throughout this district.¹ Accordingly, it is reasonable to expect that both the North and South Hsiang-t'ang-shan caves would show the Northern Ch'i style. A comparison of the two sites shows that the Southern caves fall far behind the Northern caves both in scale and splendour. (Fig. 10)

The Southern caves are carved in two layers and all face southwest. The lower layer contains Caves I and II, and the upper Caves III to VII in a line. Cave I, the largest of the Southern caves, is 6.35m. square and 4.70m. in height, while the smallest, Cave V, is 2.10m. in width, 2.30m. in depth and 2.50m. in height. The Northern Hsiang-t'ang-shan group has three caves, i.e. a South, a Central and a North cave. Among them, the North cave, which is the largest, is 12.00m. square, while the South cave, the smallest, is 4.00m. in width and 3.30m. in depth.

¹ S. Mizuno and T. Nagahiro, *The Buddhist Cave-temples of Hsiang-t'ang-ssü*, Kyoto 1937.

All the Hsiang-t'ang-shan caves can be divided into two types; those with a square pillar in the centre and those without. Caves I and II of the South Hsiang-t'ang-shan group and the North and the Central caves of the North Hsiang-t'ang-shan group belong to the former. The square pillar is connected to the back wall at the top while the lower part is excavated in such a way that it forms a tunnel. Thus it was not possible to have a niche on the back face of the pillar. Cave I and the North Cave have three niches, one on each of three faces, while Cave II and the Central Cave both have only one niche on the front face of the pillar. These types of square pillars are unique to Hsiang-t'ang-shan. The tunnel formed by the pillar and the back wall naturally facilitated the performance by worshippers of the *pradaksīṇa* ceremony (Fig. 10).

Caves III, V and VII of the southern Hsiang-t'ang-shan group are examples of the second type which has no square pillar. In this type each wall has a wide niche with a narrow platform. The niches are so wide that they occupy the whole width of the walls. This cave type resembles those seen at both Yün-kang and Lung-mên dating to the later period of the Northern Wei dynasty and also Caves I-III, X and XVI of T'ien-lung-shan of the Eastern Wei, Northern Ch'i and Sui styles. It is also remarkable that Caves IV and VI of Hsiang-t'ang-shan house no niches in the walls but only contain Buddhist figures on the narrow platforms along the walls.

Although the coffered ceiling had already disappeared by the time of the Hsiang-t'ang-shan caves, the ceilings of Caves V and VII both have a large lotus flower in the centre surrounded by flying celestials and floral patterns—a design undoubtedly derived from the Northern Wei caves of Lung-mên. Both the flat ceiling of Cave IV and the ceiling of Cave VI formed of four slanting faces with a square plain face in the centre are completely undecorated. In brief, the caves of Hsiang-t'ang-shan gradually develop into a plain box-shaped rooms with blank walls and ceilings like the T'ang caves of Lung-mên.

The decoration of the entrance gateways take the forms of a pointed-arch as seen in Caves V, VII and the Central Cave and of side pillars represented with the floral-scroll band as seen in Caves I, II, V, VII and the Central Cave. Octagonal pillars stand in front of Caves V and VII, those of Cave VII in addition being surmounted by supports and beams as if to suggest a wooden building. These decorations which, as described above, were also adopted at both T'ien-lung-shan and Mai-chi-shan and are peculiar to the Northern Wei and Northern Ch'i caves.

The Buddhist figures, particularly the splendid examples in the North, Central and South Caves, are also in the Northern Ch'i style. The sharpness and mysticism of the Northern Wei style of Lung-mên had already disappeared, its place gradually being taken by a mildness and plumpness. However, since they were still not realistically represented, their styles may be defined as the proto-type of the Sui style. Among them, the gods carved on the outer faces of the platforms of Caves V, VII and the Central Cave as well as the flying celestials on the ceilings of both Caves V and VII are particularly well carved. Compared with the delicate, mystical Northern Wei works of Lung-mên and the realistic, sensual representations in T'ien-lung-shan in T'ang style, these have a somewhat naive appearance. The floral-scroll patterns differ from those with which we are familiar in the Northern Wei period. The leaves of the floral-scroll have become thick and heavy and the full, beautiful palmettes are characteristic to the Northern Ch'i style.

INTRODUCTION

The Hsiang-t'ang-shan caves are important above all for the fact that almost all their sculptures were completed in a unified Northern Ch'i style. Therefore, the study of the Northern Ch'i style must take the Hsiang-t'ang-shan caves as its standard.

The Northern Ch'i dynasty stele of T'ang Yü 唐邕 found on the outside of the South Cave tells that the sūtras of Vimalakīrti and others were inscribed on the rock wall near the South Cave in the period from the 4th year of the T'ien-t'ung 天統 era (A.D. 568) to the 3rd year of the Wu-p'ing 武平 era (572) of the Northern Ch'i period. The donor T'ang Yü was Prince Chin-ch'ang-chün 晉昌郡. This indicates that the South Cave, at least, was completed before the sūtras were inscribed. The absence of any outstanding differences between the representations in the South, Central and North Caves indicate that these three caves were excavated in the same period i.e. in the period before the 4th year of the T'ien-t'ung era (568). Apart from this, the earliest inscription in the South Hsiang-t'ang-shan caves is that found in a small niche and dated the 4th year of the K'ai-huang 開皇 era (584) of the Sui dynasty. It can, therefore, be concluded that the excavations of the South Hsiang-t'ang-shan caves were finished by the early Sui period at the latest. Stylistically, the South Hsiang-t'ang-shan caves seem to be later than the Northern caves, but it is very difficult to differentiate clearly between the Northern Ch'i and the Sui styles in which the former caves are represented. In brief, the Hsiang-t'ang-shan caves were probably executed one after the other during the second half of the sixth century.

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East across the large Hopei plain and the River Huang is the western border of the Shantung 山東 mountain range. In the prefectures near Chi-nan 濟南, i.e. in Li-ch'êng 歷城, Chang-ch'ing 長清 and Fei-ch'êng 肥城 are many caves excavated into the rock hills. Further east are the caves of Mt. T'o-shan 駝山 and Mt. Yün-mên-shan 雲門山, both of which are situated in I-tu 益都 prefecture. These are the easternmost of the north China caves.

All the Shantung caves are very small and many of them are better called niches. The earliest dates are found in the Huang-shih-ai 黃石崖 niches in Li-ch'êng which contain inscriptions dated the 4th year of the Chêng-kuang 正光 era (A.D. 523), and the 2nd and 3rd years of the Hsiao-ch'ang 孝昌 era (526, 527). They are carved in the late Northern Wei style. The Lung-tung 龍洞 cave in Li-ch'êng has a niche dated the 4th year of the T'ien-p'ing 天平 era (537) of the Eastern Wei period, while the Wu-fêng-shan 五峰山 caves in Fei-ch'êng contain inscriptions dated in the Ch'ien-ming 乾明 (560) and Ho-ch'ing 河清 (562) eras of the Northern Ch'i dynasty. These facts lead to the conclusion that the caves in Shantung, although of simple niche form, were continuously being excavated during the Northern Dynasties. In the Sui period work on the excavations again became active. The Yü-han-shan 玉函山 caves in Li-ch'êng contain about twenty inscriptions dated in the K'ai-huang era (584-588) of the Sui dynasty, while many Sui caves are found in T'o-shan and Yün-mên-shan in I-tu as well as in Lung-tung of Li-ch'êng. The niches and figures in the Sui style are the most noteworthy of those

found in the Shantung caves. Apart from these, some T'ang niches also are found; e.g. the niches dated the 18th year of the Chêng-kuan 貞觀 era (A.D. 644), the 2nd and 3rd years of the Hsien-ch'ing 顯慶 era (657 and 658) in the Ch'ien-fo-ai 千佛崖 of the Shên-t'ung-ssü 神通寺 in Li-ch'êng and others in T'o-shan and Yün-mên-shan in I-tu. However, the T'ang caves of Shantung differ considerably from those of Lung-mên in that here a conservative tendency in the representations of niches and figures is very strong. This may be accounted for by the fact that in China innovations in cave-temples or in Buddhist figures were generally the result either of influences from the West or of currents in Buddhist art developed in the capitals. Thus it is understandable that caves in a province situated in the remote east would preserve a conservatism in respect to the styles of both niches and figures. These caves can be described in summary form as follows:—

[LIEN-HUA CAVE, FEI-CH'ENG, SHANTUNG] This cave is 3.50m. in width, 2.75m. in depth and 2.92m. in height.¹⁾ The ceiling is coffered. The coffers, the central of which is the largest, are all decorated with carvings of lotuses. The Śākyamuni Buddha is seated on a pedestal in front of the back wall and flanked by an attendant Bodhisattva and a bhikṣu on each side. The inscription on the outer wall is dated the 1st year of the Ho-ch'ing era (A.D. 562) of the Northern Ch'i dynasty and the style of the carvings within the cave seems to support an attribution to the Northern Ch'i period.

[LING-YEN-SSÜ CAVE, CHANG-CH'ING, SHANTUNG] Here is only one cave named Chêng-ming 證明.²⁾ It contains a seated Buddha with raised right hand, attended on each side by a Bodhisattva and a bhikṣu and a lion at each corner. The main Buddha, although much repaired, may have been carved in the early T'ang period.

[HUANG-SHIH-AI NICHES, LI-CH'ENG, SHANTUNG] Buddhist figures irregularly arranged are carved in a rock cliff of about 55.00m. in length and about 2.00m. in height. Other figures are carved in a natural cave at the left end. These figures and nimbuses with flying celestials and floral-scroll patterns are in the Northern Wei style as seen in Lung-mên.³⁾

[CH'EN-FO-SHAN NICHES, LI-CH'ENG, SHANTUNG] On the Mount Li-shan is situated a temple named Hsing-kuo-ssü, near which is a cliff carved with Buddhist figures. They are clearly in Sui style and contain seven inscriptions dating from the 7th to the 13th years of the K'ai-huang era (A.D. 587–593).⁴⁾

[YÜ-HAN-SHAN NICHES, LI-CH'ENG, SHANTUNG] No caves or niches are carved but Buddhist figures are roughly arranged in five layers on the face of the cliff. About twenty inscriptions dated in the 4th year of the K'ai-huang era (A.D. 584) and in subsequent years (584–600) indicate that these figures may have been carved during that period. There are no large figures, the largest being about 1.00m. in height and all stiffly represented.⁵⁾

1 T. Sekino and D. Tokiwa, *Buddhist Monuments in China*, I, Tokyo 1929, pp. 174–176, Pls. 114–117.

2 T. Sekino and D. Tokiwa, *Ibid.*, I, pp. 153–156, Pls. 91–94.

3 T. Sekino and D. Tokiwa, *Ibid.*, I, pp. 164–167, Pls. 100–104. Ch'ing San-lin, *Chi-nan-chün-chiao Pei-wei-Sui-T'ang Tsao-hsiang* (Buddhist Figures of the Northern Wei to Sui-T'ang Periods) (Wên-wu-ts'an-ka'o-tzū-liao, 1955–9), Peking 1955, pp. 22–25.

4 T. Sekino and D. Tokiwa, *Ibid.*, pp. 185, 186, Pls. 133–135. Ch'ing San-lin, *Ibid.*, pp. 26–28.

5 T. Sekino and D. Tokiwa, *Ibid.*, pp. 181–184, Pls. 124–130. Ch'ing San-lin, *Ibid.*, p. 26.

[FO-YÜ NICHES, LI-CH'ENG, SHANTUNG] The five figures of Buddha carved on the cliff of the Pan-ju 般若 Temple in Fo-yü 佛峪 are identified in the inscription of the 7th year of K'ai-huang era (A. D. 587) as four figures of Śākyamuni and one of Maitreya, the last seated in the western fashion. There are two more Buddhas also seated in western fashion which are clearly of Sui style.¹⁾

[LUNG-TUNG CAVES, LI-CH'ENG, SHANTUNG] These are two natural caves; one large and the other small. The largest cave has two entrance-gateways, one on the east and another on the west, and has a Buddhist figure dated the 4th year of the T'ien-p'ing 天平 era (A.D. 537) on the outer wall on the west side and a standing Buddha in Sui style within the cave²⁾. (Fig. 11g)

[TA-FO-TUNG CAVE, LI-CH'ENG, SHANTUNG] This is an unfinished cave with a large seated Buddha of Northern Wei style. The folds of the drapery hanging from the pedestal are weakly incised and seem to belong to a later period. There is no nimbus and the ceiling was left in a roughly chipped condition. The left wall contains a Bodhisattva and a bhikṣu both of which are repainted, but the right wall has the original two Buddhas seated side-by-side and three small Buddhas.³⁾

[CHI'EN-FO-AI NICHES, SHÊN-T'UNG-SSŪ, LI-CH'ENG, SHANTUNG] This site also contains no actual caves but many niches situated in five areas are carved in the cliff in a line running from south-east to north-west.⁴⁾ The earliest Buddhas seated side-by-side are not in the usual form as described in the "Chien-pao-t'a-p'in 見寶塔品" of the *Fa-hua-ching* 法華經 or *Saddharmapundarīka Sūtra* (Taishō-Daizōkyō, IX, p. 33) chap. xi. It has an inscription by a monk Ming-tê 明德 dated the 18th year of the Chêng-kuan 貞觀 era (644). Following this in time is the right niche of the first area which houses a seated Amitābha Buddha and has an inscription by Chao Wang-fu 趙王福 dated the 3rd year of the Hsien-ch'ing 顯慶 era (658). A niche in the third area houses a Śākyamuni Buddha seated in western fashion and has an inscription by Liu Hsüan-i 劉玄意 dated the 2nd year of the Hsien-ch'ing era (657). There is another inscription by the monk Ming-tê 明德 dated the 3rd year of the Hsien-ch'ing era (658) in the fifth area⁵⁾. This Ming-tê was the teacher of the famous monk I-ching 義淨. In brief, the Shên-t'ung-ssü niches, although not important from a sculptural point of view, occupy a significant position in the history of Buddhism in the early T'ang period. Their styles of carvings are still very conservative and restricted but historically they may fill some blanks in our genealogy of the T'ang sculptures of Lung-mên.

[YÜN-MÊN-SHAN NICHES, I-TU, SHANTUNG] Here are no caves and only two niches 1 and 2 excavated in the cliff. Niche 1 situated on the west is about 3.00m. in width and 2.70m in height and contains a Buddha trinity. Small Buddhas dated the 17th, 18th and 19th years of the K'ai-huang era (597, 598, 599) respectively fill the inner wall. The main Buddha may therefore belong to the period preceding i.e. circa 597 in the Sui dynasty. Niche 2 is slightly larger being about 3.60m. in width and about 4.50m. in height. It, too, like Niche 1 houses a Buddha.⁶⁾ The attendant Bodhisattva is a splendid repre-

1 T. Sekino and D. Tokiwa, *Ibid.*, pp. 184, 185, Pls. 131, 132. Ch'ing San-lin, *Ibid.*, p. 29.

2 T. Sekino and D. Tokiwa, *Ibid.*, I, pp. 137-142, Pls. 74-81. Ch'ing San-lin, *Ibid.*, pp. 26, 26.

3 T. Sekino and D. Tokiwa, *Ibid.*, I, pp. 171-173, Pls. 110-113.

4 T. Sekino and D. Tokiwa, *Ibid.*, I, pp. 137-142, Pls. 74-81.

5 S. Mizuno, *Tōdai no Bukkyō-Chōkoku*, pp. 15-17.

6 T. Sekino and D. Tokiwa, *Ibid.*, IV, Tokyo 1927, pp. 122-125, Pls. 73-85.

sentation in Sui style. Although the body is stiff, the decorations of crown and rings are most delicate.

[T'Ō-SHAN CAVES, I-TU, SHANTUNG] Caves I-V are arranged in a row. Exposed Buddhist figures without caves or niches are found on the cliff between Caves IV and V.¹⁾ Caves II, IV and V are all square in plan and small, while Cave I is rectangular and slightly larger. The largest, Cave III, is 8.00m. in width and 7.00m. in depth. It is remarkable that, apart from Cave I which is a T'ang dynasty cave, all the rest show the Sui style. Among these, Caves II and III are noteworthy. The latter contains a large, plump seated Buddha in the back wall with an attendant Bodhisattva on each side. All the figures, although somewhat stiffly carved, are powerfully represented. The lips and the chin with its two horizontal lines produce the sensual feeling generally seen in Sui figures. No nimbus or halo is represented and the Thousand Buddhas are carved in rows on the back wall. Cave II is of similar form to Cave III. (Fig. 11a-e)

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[CHIH-YÜ-K'OU NICHES, KUANG-LING, SHANSI] At Chih-yü-k'ou on the road from Kuang-ling 廣靈 to Ling-ch'iu 靈丘, several niches are found in the sandstone cliff which forms the river bank.²⁾ This river is a tributary of the River Sang-kan 桑乾 and named the Hu-liu-ho 壺流河. There are somewhat more than 30 niches, but they are all small in size and below 1.50m. in height. These are certainly in the Northern Wei style.

[HSIA-HUA-YÜAN CAVE, HSÜAN-HUA, HOPEI] Mt. Chi-ming-shan 鷄鳴山, at the foot of which is the Hsia-hua-yüan cave, is situated 20km. south-east of Hsüan-hua 宣化 prefecture and has been so famous from ancient times that its situation as well as legends about the mountain are recorded in Li Tao-yüan's *Shui-ching-chu*. It is very near the Yün-kang caves and its style belongs to the same period. The cave, excavated in the sandstone rock, faces west and is elliptical in plan, 4.15m. in width, 2.90m. in height.³⁾ (Fig. 11g)

The entrance gateway is rectangular and 1.82m. in height. The top of the window on the outer wall has a pointed-arch and figures of deities are represented in both reveals. The slightly curved ceiling contains a large lotus flower in the centre surrounded by six flying celestials. The trabeated niche on the back wall contains a main seated Buddha of Cave VI style of Yün-kang with somewhat plump body and wavy hair. The celestial musicians in the row of niches above the trabeation are similar to those in Cave VI of Yün-kang. On the uppermost part of the side walls are carved Thousand Buddha niches arranged in three layers and below these is a lotus-petal band. The bottom of the wall is rough chiselled and seems to have been left unfinished. A niche with two Buddhas seated side-by-side attended by worshippers on both sides is carved into the fore-wall above the entrance gateway.

¹ T. Sekino and D. Tokiwa, *Ibid.*, IV, pp. 181-184, Pls. 86-103.

² The site was explored by Mr. M. Kitano.

³ R. Torii, *Hsia-hua-yüan chih Pei-Wei-shih-k'u* (Yen-ching-hsüeh-pao, 27), Peking 1940. The site was explored by us also.

INTRODUCTION

Traces of red and green pigments can still be seen on the worshippers. The flame pattern beneath the pedestal is powerfully carved in parallel lines.

[WAN-FO-T'ANG CAVES, I-HSIEN, LIAONING] North across the Shan-hai-kuan 山海關 is I-hsien 義縣 of Liaoning 遼寧 province. The caves named Wan-fo-t'ang 萬佛堂 are excavated in the rock cliff by the side of the River Ta-ling 大凌河 more than 12km. north-west of the city of I-hsien. These caves are the most northerly and easterly of all the caves in north China.¹ (Fig. 11 h)

They are divided into east and west areas. In the east, seven caves facing south were excavated in the cliff which juts out to the river. They are numbered from east Caves I, II and etc. The west area has nine caves. Caves I to VI occupy the lower layer and Caves VII to IX the upper layer.

The caves in the east area are all very small and even the larger Cave III is only 4.31 m. and 4.18 m. east to west, and 5.70 m. north to south. Although severely damaged, it can be seen that the caves are almost square in plan and were once in Northern Wei style. The seated Buddha on the back wall of Cave V is unrepaired and is the only example in the east area which retains the original Northern Wei style. The face is slender and the lips have the archaic smile, the shoulders are sloping and hands rest on the lap. The Thousand Buddhas cover the surrounding walls. The inscription on the south wall of Cave IV tells that it was established by Han Chêng 韓貞, Lu An-ch'ên 呂安辰 and others in the 3rd year of the Ching-ming 景明 era (502) of the Northern Wei dynasty. This inscription together with one dated in the T'ai-ho era, as will be described later, gives the I-hsien caves particular importance. Unfortunately, nothing remains of the original figures in Cave IV but the lotus flower represented in high relief on the slightly-domed ceiling is similar to those of the Northern Wei caves of Lung-mên. This shows how the style of the beginning of the sixth century reached such a remote area as I-hsien.

The caves of the west area are also severely damaged. Caves II to VI suffered damage to their fronts due to their position close to the river. A corridor was made in modern times through the caves, and as a result the east and west walls are severely damaged. Because Cave I is situated slightly farther from the river than the others, it has been better preserved. It is the largest of all the caves. The front has a corridor with three compartments and a guardian god at each end which have been repaired with clay. The cave is about 7.00 m. square and about 5.00 m. high. The central square pillar has the usual four niches placed one on each face. A canopy decoration is carved on the upper part of the pillar close to the ceiling. The house supported by the dragon and the mountain carved on each of the four corners of the pillar resemble those seen in the corners of the ante-rooms of Caves IX and X of Yün-kang. The east, west and north walls each contain three niches. Remarkable are the corners of the walls which are cut and filled in with figures of guardians, all of which have been repaired with clay. The ceiling houses flying celestials which still retain some of their original features. In brief, it can be seen that Cave I was constructed on a similar scale and pattern to the caves of both

¹ T. Sekino, *Manshū Giken Banbutsudō* (The Wan-fo-t'ang Caves of I-hsien in Manchuria) (Kokka, 510), Tokyo 1933. K. Hamada, *Ryōsei Giken Sekkutsuji Kikō* (A Visit to the Cave-temple of I-hsien in Liao-hsi) (Hōun, 8), Kyoto 1933. Yen Wên-ju, *Liao-hsi I-hsien Wan-fo-tung Shih-k'u T'iao-ch'a chi ch'i-Yen-chiu* (Studies of the Wan-fo-tung Caves of I-hsien in Liao-hsi) (Wên-wu-ts'an-k'ao-tzū-liao, II-9), Peking 1951.

Yün-kang and Kung-hsien. It was probably, therefore, originally very beautiful.

Caves II, III and IV are all very small. The damage to the east and west walls and the subsequent clay repairs to the north and south walls have resulted in figures in their original condition becoming very rare. Original workmanship can now be seen only on the upper layers of the walls and on the ceilings where the central lotus flower in high relief with the surrounding flying celestials are carved in the Northern Wei style.

Cave V which may have once been slightly larger (7.00m. east-west) suffers from damage to the front half and contains only three seated Bodhisattvas all of which have been repaired in modern times. Accordingly, nothing remains in its original state. This cave contains the remarkable stele in the east part of the fore-wall which has a long inscription dated the 23rd year of the T'ai-ho era (A.D. 499) of the Northern Wei dynasty. This records that, in that year, Yüan Ching 元景, the governor of Ying-chou 營州, donated a cave for the benefit of Emperor Hsiao-wên 孝文. The fact that this cave was established so far north in such an early period indicates the rapid spread and popularity of Buddhism during the Northern Wei period and the widespread activity in the construction of cave-temples.

In the upper layer of the west area is Cave VIII about 3.00m. square, the other two being both less than 2.00m. square. All the figures formerly in the caves have disappeared.

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The general features of the Chinese cave-temples can be summed up as follows:—

1. Distribution.

Almost all are situated in North China; Kansu, Shensi, Szechwan, Honan, Shansi, Hopei, Shantung and Liaoning. In the extreme west are the Thousand Buddha caves of Tun-huang, Kansu and in the extreme east, the caves of T'o-shan and Yün-mên-shan, Shantung, while in the extreme north are the Wan-fo-t'ang caves, Liaoning.

2. Local Differences.

The rock in which the caves are excavated differs from one site to another. The caves from Tun-huang to Mai-chi-shan are of conglomerate or rough sandstone rock which is not adequate for the carving of figures. Accordingly, in the Tun-huang caves, stucco figures and stucco reliefs are attached to the walls which were levelled by plastering the rock wall. Figures are painted on the plaster. The caves along the River Ching and those of Kung-hsien are of sandstone. The Lung-mên caves and the caves of Hopei and Shantung are of limestone. This stone is quite adequate for sculpture and the carvings of caves and figures in limestone, in which the traditional art of the Han stone pictures and the tomb art of the period from the Han down to the Six Dynasties had been widely practised, are naturally very fine. The caves of T'ien-lung-shan, Yün-kang and of more northern regions, however, are of sandstone.

3. Development.

The earliest cave in China, from the historical documents cited above, must have been excavated

in Tun-huang in the third quarter of the fourth century. This cave, however, has not been identified. The caves which Chü-ch'ü Mêng-hsün, the King of the Northern Liang dynasty, founded in the period from the end of the fourth century to the beginning of the fifth century have also not been found. Some of the Tun-huang caves show the fifth century style. The Mai-chi-shan caves of T'ien-shui seem to have started in the fifth century. Caves I to XX of Yün-kang follow in the period from 460 down to the transfer of the Northern Wei capital to Lo-yang in 494. At the end of the T'ai-ho era, after the transfer of the capital, the splendid series of excavations at Lung-mên began, starting with the Ku-yang cave. From this period onwards, the donation of caves by monks and laymen flourished all over China with Tun-huang in the west, Mai-chi-shan and Wang-mu-kung in Ching-hsien, and the northernmost caves of Wan-fo-t'ang in I-hsien. In the beginning of the sixth century were carved some of the western-end caves of Yün-kang, the Pin-yang caves of Lung-mên, the Wang-chia-k'ou cave of Ching-hsien, Caves 110, 115, 159, 160, 166 of Mai-chi-shan and Cave 121 and others at Tun-huang. At the end of the Northern Wei period were excavated the Ping-ling-ssü caves, the Lien-hua cave, the Wei-tzū cave and Cave XIV in Lung-mên, the Kung-hsien caves, the Huang-shih-ai Niches of Li-chêng, Shantung and etc. Although the creation of cave-temples still flourished throughout China, the caves became smaller.

The donation of caves and niches still continued in the Eastern and Western Wei periods, but no large scale caves seem to have been built anywhere in China. At Tun-huang, as described above, Yüan T'ai-yung 元太榮, Prince Tung-yang 東陽王, founded caves in the period from the end of the Northern Wei to the 10th year of the Ta-t'ung 大統 era (544). It may be assumed that some of the T'ien-lung-shan caves as well as those of Hsiang-t'ang-shan were begun in this period.

Excavations again became active in the Northern Ch'i period or in the second half of the sixth century. Caves X and XVI of T'ien-lung-shan, the North and South Hsiang-t'ang-shan caves, the upper Ch'i-fo-ko 七佛閣 caves and others of Mai-chi-shan and the Lien-hua cave of Wu-fêng-shan, Fei-ch'êng and others were created in this period.

The following were started in the Sui period;— Caves 137A (302) and 137D (305) of Tun-huang, Cave VIII of T'ien-t'i-shan in Kansu, Cave VIII of T'ien-lung-shan in Shansi, the Liu-shêng cave of Pao-shan in Honan, the Niches of Yü-han-shan in Shantung, the T'o-shan caves and the Yün-mên-shan caves in Shantung. Early T'ang caves are the North and South Caves of Pin-yang, Cave I, the Cave of Ching-shan-ssü 敬善寺 in Lung-mên, after which come the great Fêng-hsien-ssü, the Hui-chien cave 惠簡洞, the Wang-fo cave and the Twin caves. Empress Wu's era (A.D. 684–705) saw the creation of the K'an-ching-ssü 看經寺 cave and the three caves of Lei-ku-t'ai 擂鼓台 in the east hill of Lung-mên. Caves IV, V, VI, XIV, XVII, XIX and XX of T'ien-lung-shan in Shansi would appear to belong to the beginning of the eighth century, while the Ch'ien-fo-ai niches of Shên-t'ung-ssü, Li-ch'êng and the T'o-shan and Yün-mên-shan caves of I-tu were founded in the early T'ang period. Caves 28 (123), 64 (220), 120 (452) and 149 (335) of Tun-huang are noteworthy as early T'ang caves. The excavation of cave-temples in China decreased in the second half of the eighth century, with the exception of the Tun-huang site where many caves were excavated in the whole of the T'ang period. In the late T'ang period, the donation of caves and repair work still continued at Tun-huang and at Wan-fo-hsia in Kansu, but very few caves were created in other parts of China except for a few at Mai-chi-shan,

T'ien-shui, at T'ien-t'i-shan, Wu-wei and here and there in Szechwan.

During the Five Dynasties, the Tun-huang caves were repaired and repainted in many places, but a few caves seem to have been newly opened. Repairwork and repainting seem also to have been carried out in other cave-temples of China from this period onwards.

4. Constructions of Caves.

The caves in China can be divided into two types; the stūpa or chaitya cave and the image cave.¹ The former has the stūpa or square pillar in the centre as seen in Tun-huang, Yün-kang and other places and these caves belong mainly to the period from the Northern Wei down to the Sui. Examples of the Sui period are Caves 123 (292), 126 (294), 136 (427) and 137A (302) in Tun-huang and Cave VIII of T'ien-lung-shan. This cave type seems to have disappeared in the T'ang period. The second type i.e. the image caves can be subdivided into two types. The first of these which has an elliptical plan and half-domed ceiling can be seen in the caves of the early period of Yün-kang. The second cave type, square in plan and with flat ceiling is frequently found in the Northern Wei caves. The side walls in such caves as Caves VI, VII, VIII, IX, X of Yün-kang and the Ku-yang cave of Lung-mên have niches regularly arranged in layers, while other caves such as the Wei-tzū cave, Cave XIV and the Yao-fang cave of Lung-mên have three niches in three walls. The decorations of these niches are generally extremely fine, particularly as seen in the Ku-yang cave of Lung-mên. In the Northern Ch'i period, although the plan with three niches in three walls persists, platforms are for the first time shown in the walls, the niches become shallower and wider as seen in the Hsiang-t'ang-shan caves. Finally the niche form is abandoned and the Buddhist images stand on platforms away from the walls; in brief, the surrounding walls become flat.

The ceilings of the Northern Wei period are either coffered or corbelled and carry splendid decorations of reliefs of lotus flowers and flying celestials. Some of the Northern Ch'i caves have similar lotus designs in the centre but others have flat, undecorated ceilings as seen in Cave VI of Hsiang-t'ang-shan. The latter type became the common style of the T'ang caves, which in general are plain cubes. The images are always carved from their own individual blocks of stone and stand independently of the surrounding walls as seen in the caves of the eastern hill in Lung-mên.

Caves in Kansu, due to the unsuitable rock, as described above, either have magnificent stucco figures or are decorated with wall paintings. Caves 117, 127 and 133 of Mai-chi-shan in T'ien-shui, also due to the bad rock, have Buddhist images carved from good blocks of stone which were then inlaid in the walls. It is a very strange but interesting fact that here Buddhist steles which are independent of the caves, form parts of the cave walls.

Wooden architectural designs, such as roofs, brackets and octagonal pillars, can often be seen represented in the stone carvings of the caves. The earliest are those of Caves IX, X and XII at Yün-kang, and they are still very frequently seen in caves of Northern Ch'i type, e.g. in Mai-chi-shan, Hsiang-t'ang-shan and T'ien-lung-shan. No such elements are found in T'ang caves. In brief, the caves of the Northern Wei period were intended to present a most magnificent and beautiful sight with their

¹ S. Mizuno, *Kita-shina Sekkutsu Kōzō Ron* (On the Construction of the Cave-temples in North China) (Shirin, XXXIII 1), Kyoto 1938, pp. 78-96.

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decorations of niches and wooden style buildings. In them the artists endeavoured to give a unique unity to the Buddhist image, the niche and the whole cave. The tendency of the T'ang caves is very different. The Buddhist image was divorced from its close relationship with the cave.

5. Sculpture.

The sculptures of the caves can be divided according to their material into two basic types; stucco and stone. Many stucco figures are found in the caves of Kansu, while in those of Szechwan, Honan, Shansi, Hopei, Shantung and Liaoning all the figures are carved in stone. Only repairs or restorations were done in stucco or clay. The strong tendency to use stucco in the caves of Kansu was, of course, due to the bad rock found there as indeed in the caves of Central Asia. The latter must have directly influenced the trend towards stucco figures. This observation is clearly proved by the earlier caves of Tun-huang as well as those of Mai-chi-shan where stucco figures reveal the original style of western Buddhist art. However, in the period when the Northern Wei Lung-mên style became popular, i.e. in the middle of the six century, stucco figures were also made in that style. Remarkable examples of these are found in the Mai-chi-shan caves. They show the same heightened refinement of form and the deep inner feeling which characterize the stone carvings of Lung-mên.

The history of stone sculpture in caves may have begun in the Yün-kang caves where, as has often been described in these volumes, the western style first predominated, albeit coloured by special features introduced by the Northern tribe. This early Yün-kang style seems to have been supplanted by the Cave VI style in about the T'ai-ho era (*ca.* A.D. 486) and, after the transfer of the capital to Lo-yang in the 18th year of Tai-ho (494), the latter developed into the Lung-mên style which resumed, now in Buddhist art, the traditions of Han dynasty stone carving. The fine quality limestone in which the Lung-mên style was created and developed contributed greatly to its characteristic fine and delicate workmanship which, in its turn, enabled the sculptures to imbue the images with a deep inner feeling. In both the T'ien-lung-shan and Hsiang-t'ang-shan caves there developed the Northern Ch'î style which gradually developed into the Sui style. Some of the Lung-mên carvings, especially the niche decorations, reveal a shallow relief which give the impression of being incised pictures, but from the Northern Ch'î onwards the plumpness seen in the early Yün-kang carvings was revived. The stone sculptures of the T'ang period caves, as seen in those of Lung-mên and T'ien-lung-shan, developed strongly the early T'ang style with its sensual figures undoubtedly influenced by the Gupta style of India.

In brief, although the new current of stone carving was widespread in all periods, the actual works were always influenced by local trends and traditions. After the full flowering of the mid T'ang period passed, stone carvings in caves greatly decreased and the works themselves degenerated into the little more than mannerism.

6. Wall-paintings.

The wall-paintings of the caves can be divided into two types, the Central Asian style and the Chinese style. The former are chiefly seen in the caves of the Northern Dynasties style at Tun-huang. The figures are represented with strong strokes and with shading, as generally seen in the wall-paintings of Central Asia. Lovely patterns, whose origins can be traced back to Iran, are used

YÜN-KANG, WESTERN END CAVES

as background decorations and on the nimbuses and arch-fronts. The Chinese style wall-paintings can be divided into various types such as the Northern Dynasties, the Sui, the T'ang and styles subsequent to the Five Dynasties. The Northern Dynasties style is seen in the caves of Tun-huang and Mai-chi-shan. The painted decorations in Northern Dynasties style on niches or ceilings such as still remain in the small caves of Yün-kang may also have done at many other sites. The paintings in Sui and T'ang styles are concentrated at Tun-huang and other caves in Kansu, while those in the Five Dynasties and Sung styles are particularly represented in Tun-huang.

The study of the development of cave-temples in China provides the background to and the most important information concerning the history of Buddhism, Chinese culture and Chinese art. This is particularly true because the Buddhist temple of China with their countless figures and other precious art have almost all been destroyed leaving only the cave-temples for a study both of temples and Buddhist art objects in general. The excavation of cave-temples was naturally a very different work from the building of temples. The work was much harder since it was done into the solid rock. Only an overwhelming religious impulse could accomplish such labours. It is very interesting to observe that the excavation of cave-temples gradually decreased after the flowering of the early T'ang period and, except for Tun-huang, it almost completely ceased from the Five Dynasties period. Many wooden Buddhist temples, however, continued to be founded or reconstructed throughout China down to modern times. From these observations, the importance of the Yün-kang caves in the history not only of cave-temples alone but also of the whole of Chinese art, can readily be appreciated.

WESTERN END CAVES

THE GROUP AT THE WESTERN END consists of Caves XXI to XLVII with other smaller caves and niches surrounding them; the whole group distributed over an area of about 150m. The rock cliff measures only fifteen to sixteen metres high and therefore, of course, the caves are located on a higher level than the T'an-yao Caves, XVI to XX. They have no front courts and the ground slopes away directly from their entrances. The height may have been influenced by the small size of the caves but also by the bad layer of sandstone at ground level which appears at breast height on the great Buddhas in Caves XX and XIX. No evidence of any former wooden building is to be found. Accessibility to the higher caves may have been provided by wooden steps or ramps but these could certainly not have been on a large scale.

The hill top is bare and here stands a Ming period fortress built of clay, the right wing wall of which runs to the hill, ending just above Cave XXX. In front of Cave XXX is the bank formed by a ruined wall which runs towards the south and connects with the west gate of the village. To the west of this crumbled bank is situated a shrine dedicated to Kuan-ti. (Pl. 1)

CHAPTER I

CAVES XXI-XXX

[CAVE XXI] This cave is the largest among the western end group, measuring over 6.00m. in height. It is oblong in plan, measuring 8.00m. east-west but only 3.00m. north-south (Fig. 13a). The walls lean forwards and the ceiling is flat.

The north wall has a large arched niche with two Buddhas seated side-by-side. The pointed arch is most ornate with jewellery on the upper edge. On the east wall is a trabeated niche housing a Bodhisattva with ankles crossed above and a pointed-arch niche housing two Buddhas seated side-by-side below (Fig. 18); these form a set. Of particular interest is the procession of worshippers under a roof represented on the bottom wall. Different from the east wall, the west is composed of some seventeen or eighteen small niches, arranged in six zones. The flat ceiling (Pl. 3), much of which has now collapsed, seems once to have had designs of dragons in the coffers. (Pls. 2-6)

[CAVE XXIA] This cave, though measuring 2.00m. east-west resembles the cave described above in its shape and north wall. The volute capitals and the lotus ornaments attached to the middle of the side-posts are rare. In style also, it is close to Cave XXI. The other walls and the ceiling have already collapsed. (Pls. 7-9)

[CAVE XXIB] This cave is placed on a higher level than Caves XXI and XXI A. The three walls each have one niche and the shape of the cave is similar to that of Cave XXI A. The north wall has a niche with a seated Buddha and the west wall a canopied niche with a figure seated in western fashion, but both were left unfinished. The east wall has already disappeared. The flat ceiling has a lotus flower in the central frame and flying celestials divided by radiating beams, although these also were not finished. (Pls. 6-9)

[CAVE XXIC] This cave is similar to the above cave in level, scale and shape. However, in addition to the central niche with a seated Buddha the whole walls are covered with the Thousand Buddha niches. The flat ceiling is divided by slender beams into nine coffers, which have designs of dragons, flying celestials or lotus flowers. (Pls. 6-9)

[CAVE XXII] On the north wall are two Buddhas seated side-by-side without a niche. The two nim-buses rise up the wall and curve along the ceiling (Fig. 13b). On the west wall are also two standing Buddhas with haloes (Fig. 19), which also ascend to the ceiling. The east wall has already collapsed but seems to have been similar. The ceiling is domed, although only very slightly. The figures are not only very unusual but also most splendid. On the slightly curving ceiling are two large lotus flowers, around which flying celestials are shown. These are slender and lithe in their movements. (Pls. 7, 9, 10 A)

[CAVE XXIII] This cave is rectangular in plan with a flat ceiling and one niche in each of the walls. The side walls each have a niche with two Buddhas side-by-side (Fig. 13c). The north wall seems to have had a trabeated niche housing a seated Buddha flanked by Bodhisattvas with ankles crossed. All the walls have suffered from weathering, the east wall is almost entirely damaged and the south wall has disappeared. It measures about 2.00m. deep and about 3.00m. high. The flat ceiling is divided by beams into nine coffers, the central of which has a lotus flower and the others, flying celestials. (Pls. 7, 10B, 11, 12)

[CAVE XXIIIA] This cave stands close to the west side of Cave XXIII. At present, there only remains the west and north walls, both of which have two storeys with two niches in each. Only the two niches on the upper storey of the north wall are of trabeated type each housing a Bodhisattva with ankles crossed. The other niches in the cave are all pointed-arch niches with seated Buddhas. (Pls. 7, 13 A)

[CAVE XXIIIB] This cave is similar in size to Cave XXIIIA and has one niche in each wall. The north wall has a pointed-arch niche with two Buddhas seated side-by-side, while the west wall has a composite niche made up of a trabeated niche housing a Bodhisattva with ankles crossed and a pointed-arch niche with a seated Buddha. They are very delicate in workmanship and resemble those on the entrance walls in Caves XIX and XX. Although the east wall has a similar delicate composite niche, the images it contains seem to be combined in a different way. Any detailed comparison would be difficult as half of the east wall has collapsed. The ceiling, though much weathered, is divided into six coffers, each with a lotus flower, a flying celestial or intertwining encircling dragons. (Pls. 7, 9, 13B)

[NICHE XXIIIA] Situated close to Cave XXIIIB, this niche houses a large seated Buddha. Two attendants stand near the entrance. (Pls. 7, 9)

[CAVE XXIV] This cave, rectangular in plan and with a flat ceiling, measures about 2.80 m. in height (Fig. 13d). The ceiling is divided into nine coffers, each of which has a lotus flower, a flying celestial or intertwining dragons (Rub. VB). Although the walls are considerably damaged, it can clearly be seen that the entrance gateway is square. (Pl. 7)

[CAVE XXIVA] The interior cannot clearly be distinguished but the entrance can be seen to be well arched. (Pl. 7)

[CAVE XXIVB] Although this is deep, it somewhat resembles a niche rather than a cave since the north wall contains no niche. The main seated Buddha is unfinished, but the attendant Bodhisattva and monk were completed in splendid delicate workmanship (Fig. 22). Between these attendants and the main figure stands an unfinished worshipper. (Pl. 7)

[CAVES XXIVC-D] These have similar rectangular plans and flat ceilings. There is also no great difference in size. However, the details inside cannot be clearly distinguished. (Pl. 7)

[CAVE XXV] This is rectangular with a flat ceiling and measures about 2.40 m. in height (Fig. 13e). The ceiling (Rub. VIA) is divided into nine coffers, each with a lotus flower or a flying celestial. The canopy decoration on the side walls can still be seen clearly (Rub. VIB,c). The entrance gateway measures about 1.90 m. high and is slightly arched. (Pl. 7)

[CAVE XXVI] This cave is of medium size, measuring 4.70 m. in height. It is rectangular in plan with a flat ceiling (Fig. 13f). Except for the east half of the south wall and the upper south niche of the east wall which have disappeared, it has been completely preserved. Here is seen the same rigid composition as that of Cave XXIIIA with the three walls each divided into two storeys and each storey containing two niches. A further similarity of the two caves are the processions of worshippers on the bottom of the wall. The trabeated niches in the middle of these rows of worshippers on each wall are remarkable. The two upper niches on the north wall and the four lower niches on both side walls are trabeated, while the four upper niches on both side walls and the two lower on the north wall are pointed-arched. The canopied niches and the outer trabeated niches on the side walls, one of which has been stolen, house Bodhisattavas with ankles crossed, the trabeated niches on the north wall have Buddhas seated in western fashion, the two inner trabeated niches and the four pointed-arch niches all have Buddhas seated with legs crossed.

Only the west half of the south wall remains but this had at least three zones; the lowest with a pointed-arch niche and the middle a trabeated niche, each housing a seated Buddha. It is clear that the wall had originally a window and an arched entrance gateway. On the outside wall faint traces of Vajrapāni figures (Pl. 25) remain.

The ceiling is similar to that of Cave XXIB, with a lotus flower in the central coffer and eight flying musicians in the eight surrounding coffers. (Pls. 15-23)

[CAVE XXVIB] This small cave is situated to the upper left of Cave XXVI. The plan is square, the ceiling flat and the walls each have a niche, though the west and south walls have already collapsed. The north wall contains a pointed-arch niche with a seated Buddha, and the east wall a trabeated niche with a Bodhisattva seated in the cross-ankled position. The ceiling is decorated with a lotus flower surrounded by flying celestials in each corner but no beams are indicated. (Pl. 24)

[CAVE XXVII] This cave measures 2.30m. high, is square in plan, has a flat ceiling and one niche in each wall (Fig. 14a). The inward incline of the walls especially at the tops of the walls seems somewhat more pronounced than in other caves. The three niches are all pointed-arched; the side niches each house a seated Buddha, and the north niche two Buddhas seated side-by-side. However, the seated Buddha on the east wall has been broken to make a hole which leads into Cave XXVI. The inscription tablet on the arch-front is unusual. It is not dated but quite long. However, except for a few words it is difficult to decipher. Judging from a photograph taken previously (Fig. 24) the heads were very slender and sharply carved.

The flat ceiling has regular coffers (Rub. VIIH) which contain dragons, lotus flowers and celestials but these are much discoloured by the smoke of fires of recent dwellers in the caves. (Pls. 25, 26A)

[CAVE XXVIIA] This is a small cave to the left of Cave XXVII. Although now only the north wall and a part of the east wall remain, it is similar to Cave XXVII in shape, niches and images, but on a smaller scale. (Pl. 25)

[CAVE XXVIIIB] This is a deep cave with a seated Buddha not provided with a niche. Although the figure is discoloured by smoke, the dignified head and the hands reveal skilful workmanship. The face is full and the shoulders broad. The heads of the right and left attendants are lost. The side walls were left unfinished, but were provided with some niches added later, among which two fortunately are dated. One on the east wall is dated A.D. 509, and another on the west wall (Fig. 23) bears the date A.D. 514. The difference of five years may account for the fact that the latter is smaller and of rougher workmanships. Certainly they prove that this cave was made earlier than A.D. 509. (Pls. 25-28)

[CAVE XXVIII] The cave is rectangular in plan with a flat ceiling and measures about 4.65m. in height (Fig. 14b). As in Cave XXVI, the walls are divided into two storeys (Fig. 26), but being rectangular the north wall has room for three niches in each storey. The niches and images are similar to those of Cave XXVI. Of the extra niches in the middle of the north wall, the upper is trabeated and the lower pointed-arched both housing Buddhas seated in western fashion. On the fallen south wall a Buddha stood on each side as in Cave VA (Vol. II, Pl. 67). At present only that on the east, i.e. Śākyamuni with the children, representing former incarnations of King Aśoka, remain. The flat ceiling is similar to that of Cave XXVI in all details. The images, worshippers and niches also resemble in every respect those of Cave XXVI. This cave was clearly made according to the same design as Cave XXVI, and consequently at almost the same time.

The entrance gateway seems to have been rectangular and provided with a large niche on the east reveal. The window which also was probably rectangular has two standing Buddhas on the east reveal. (Pls. 29-35)

[CAVE XXVIII A] This small cave is situated to the right of Cave XXVIII. The remaining north wall has a trabeated niche with a Bodhisattva with ankles crossed while the east wall appears to have had a composite niche formed of a trabeated and a pointed-arch niche. (Pl. 43 A)

[CAVE XXIX] The cave measures 4.00m. by 3.60m. and is 5.00m in height to the flat ceiling (Fig. 14c). The three walls with their niches and images in two storeys resemble those of Caves XXVI

CAVES XXXI-XXXVII

and XXVIII. Only the upper storey on the west wall is unusual, with its single canopied niche with a seated Buddha flanked by two standing Buddhas. The animal masks attached to the looped curtain are worthy of special note. The remaining west half of the south wall has a niche representing Māra's Attack above, with a scene of Śākyamuni Buddha with his son Rāhula under it and below this again a pointed-arch niche with a seated Buddha. The ceiling is not coffered but has five lotus flowers and many flying celestials regularly placed. They are freely executed and differ from those in Caves XXVI and XXVIII. The images, worshippers and niches also are more delicate and less simple in their details. This cave was probably the last of these three caves to be made. (Pls. 36-43)

[NICHE XXIXa] The outside wall from Cave XXI to Cave XXIX is almost flat, but protrudes sharply a short distance at the west end of Cave XXIX, where Niche XXIXa faces east. This is badly damaged with only the faint traces of a weathered seated Buddha. (Pl. 44B)

[CAVE XXX] This cave is quite large for this area. It had an ante-room (Fig. 14d), now collapsed, which was entirely buried at the end of the Ming dynasty by the wall of the village. After the collapse of the wall, a dwelling house of *yao* style as seen in Pl. 46A was built. However, this too, as seen in Pl. 44A, has now also collapsed.

The ante-room seems to have been square, measuring about 5.00m. from east to west and to have had a flat ceiling. However, at present the west wall is still buried in the clay. The north wall, the bottom of which is still buried, has a rectangular entrance 1.70m. in height and an arched window 1.55m. in height. The niches, which are distributed all over the wall, are small and irregularly placed. They were probably all added later. It is very rare to find a north wall covered only with niches added later as seen here.

The entrance gateway to the main room is relatively well preserved; on the ceiling intertwined dragons are carved and on each reveal is a Vajrapāni, both of which are entirely weathered. The crowned heads are still in good condition and the tightly compressed lips give the faces angry expressions.

On the ceiling of the window, are four celestials arranged in two rows flying towards the main room. Their limbs are carved in the usual strongly bent positions. On the reveals are figures of Samantabhadra riding on an elephant (Rub. VIII A) and the Prince on horse-back (Rub. VIII B). It has not yet been ascertained why these two are paired, but it is a common feature, as seen in Cave VA (Vol. II, Pls. 65, 66) and in the Tun-huang caves. Some servants are shown in front of them as if leading the way and others carrying umbrellas or fans follow, as seen also in the Lung-mên and Kung-hsien caves.

The design of the main room, except for a niche on the north wall, cannot be distinguished. (Pls. 43-46)

CHAPTER II

CAVES XXXI-XXXVII

[CAVE XXXI] This cave is of medium size, measuring about 5.00m. in height (Fig. 14e). The in-

terior contains no trace of carving and probably it was not finished. However, it has a square window 1.30m. high and an arched entrance 1.80m. high. The remaining east reveal of the entrance contains niches added later. (Pl. 47)

[CAVES XXXIA-E] Below Cave XXXI, five caves open on slightly differing levels. These are all small caves, square in plan with flat ceilings now badly eroded. Caves XXXIB, C and D (Fig. 27) each have a canopied niche with two Buddhas seated side-by-side in their north walls. Cave XXXIA probably also had a similar niche. The interior of Cave XXXIE cannot be ascertained but on the outside it has a large arched entrance adorned with figures of Vimalakīrti and Mañjuśrī (Rub. VIIIc). If these five caves all originally had such decorations outside, it is easy to imagine the imposing sight that they must have presented. (Pls. 47, 48A)

[CAVES XXXIF, G] Cave XXXIF is at the very eastern end and situated above Cave XXXIA. It is now so badly damaged that only the north wall remains and this contains a pointed-arch niche with a seated Buddha (Fig. 27). The drapery hanging over the pedestal is of an advanced type. Cave XXXIG, situated above Cave XXXIB, is much smaller and only its north wall remains (Fig. 27), on which is a Buddha trinity without a niche. It is unusual that such a cave with a flat ceiling has images without niches. The heads of the figures as well as the ceiling are all unfinished. (Pls. 47, 49B)

[CAVE XXXIH] This is a small, square cave with a flat ceiling and walls all in two-storeys. On all walls, the upper and lower niches correspond, forming a set. The north wall (Fig. 27) has a trabeated niche with a Bodhisattva with ankles crossed and a pointed-arch niche with two Buddhas seated side-by-side; the west wall has a canopied niche with a Buddha seated in western fashion and a pointed-arch niche with a seated Buddha. The niches are very regularly placed and the figures full. Although small, the cave seems to have been of most excellent workmanship. (Pls. 47, 49A, 50A, B.)

[CAVE XXXII] On the outside wall is an entrance with an arch-front decorated with floral-scrolls in half-palmettes in higher relief than those of Caves XXXV (Pl. 68), XXXVII (Fig. 36) and XXXIX (Pl. 82). At each side is a figure of Vajrapāṇi. In the cave, a trabeated niche is set in the west wall and a pointed-arch niche (Fig. 28) in the north wall. The figure has an advanced type of drapery over the pedestal, but altogether the cave was not finished. The rectangular ceiling (Rub. VIII d) has a lotus flower with two flying celestials on each side but was also left unfinished. (Pls. 47, 48A, 49A, 50A, B)

[CAVE XXXIJ] Though most parts of the south and east walls are now lost it was square in plan with a flat ceiling. The north wall has a canopied niche with a seated Buddha (Rub. VIIIA), the west wall has a trabeated niche with a Buddha seated in western fashion, and the ceiling has a large lotus flower in the centre. The general execution is delicate and elaborate. The attendant figures of Bodhisattva and monk are particularly fine works. Along the the bottom of the wall is a row of worshippers carved in low relief. (Pls. 47, 46B)

[CAVE XXXIK] The situation of this small, simple cave, set between the entrance and the window of Cave XXXI (Fig. 27), may have been similar to that of the small caves on the outer wall of Cave XIII, (Vol. X, Pl. 97). At present only faint traces of the north wall remain. The wall has a canopied niche (Rub. VIIIf) with a seated Buddha and attendant Bodhisattvas and monks. On each side above is a Bodhisattva seated with one leg pendant. (Pls. 47, 48B)

CAVES XXXI-XXXVII

[CAVE XXXIL] Cave XXXIL, though now mostly disappeared, has a pointed-arch niche on what was either the north wall or west wall. At the bottom of the wall is a row of worshippers, resembling in style those of Cave XXXIH. (Pls. 47, 49A)

[CAVE XXXIM] The outside contains an arched entrance (Fig. 27). The interior is not finished but clearly illustrates the manner of excavation. Once entrance was obtained, slanting and right-angled vertical grooves were cut to facilitate the removal of triangular blocks. Another example of this is also seen in Cave XXXIIG (Fig. 28). (Pls. 47, 50B)

[CAVE XXXII] This is a cave of medium size, measuring about 5.00m. in height (Fig. 15a). The inside now contains a great deal of earth and the walls (Rub. IXA,B) and ceiling (Rub. IXc) are completely damaged. The entrance gateway and the window are both square (Fig. 27). On the reveals of the entrance are niches added later. (Pls. 47, 50C)

[CAVES XXXIIA-D] Caves XXXIIA to D are placed in a row below the floor of Cave XXXII and are of approximately the same size. Since the decoration on the outside wall (Pl. 51, Fig. 26) appears to have been like that of Cave XXXIE, the original grandeur must have been most imposing. Cave XXXIIA has a pointed-arch niche on the north wall with two Buddhas seated side-by-side. The north walls of Caves XXXIIB and C each have a canopied niche with a seated Buddha. Cave XXXIID is badly weathered; only a canopied niche housing two Buddhas seated side-by-side on the north wall and a canopied niche with a seated Buddha and Bodhisattvas with ankles crossed on the west wall are now faintly visible.

In Cave XXXIIB, not only the north wall but also the side walls have canopied niches. (Rub. IXB, D-F). All the niches are canopied. The ceiling is regularly divided into nine sections (Rub. IXc), with five lotus flowers and four flying celestials. Cave XXXIIC also has canopied niches on the side walls (Rub. IXH), but a pointed-arch niche is included in one place to provide variety. (Pls. 47, 52B)

[CAVE XXXIIE] The small cave on the west of the entrance gateway of Cave XXXII is remarkable for its delicate canopy decoration and for the pointed arch-front on the outside wall. The west half can clearly be seen to represent Mañjuśrī visiting Vimalakīrti, but it cannot be seen whether the east half contain another part of this scene or something else. The cave is square in plan with a flat ceiling (Rub. IXI-L). The north wall has one canopied niche and the side walls, two canopied niches. The north wall has two Buddhas seated side-by-side (Fig. 29) and the west wall a seated Buddha and a Bodhisattva with ankles crossed (Fig. 30). The east wall is not clear. On the west wall the upper niches on both sides have Mañjuśrī visiting Vimalakīrti and the lower niche houses a prince seated with one leg pendant (Fig. 31), which corresponds to the composition opposite on the east wall showing Lady Māyā under a tree giving birth to the Prince. The east wall has Samantabhadra riding on an elephant to the north of the upper niche while the other wall, probably showing the Departure of the Prince on the south is missing. The flat ceiling is occupied by a large lotus flower with two flying celestials on each side, all framed by the beams. (Pls. 47, 51)

[CAVE XXXIIF] This cave also has an arch-front above the entrance (Pl. 51) and Vajrapānis on both sides. Above the left Vajrapāni is Samantabhadra descending on an elephant. The two beam holes above the entrance may have been cut in mediaeval times. On the north wall is carved a canopied niche (Fig. 27) housing two Buddhas seated side-by-side. (Pls. 47, 51)

[CAVES XXXIIG-J] Only the west wall of Cave XXXIIG remains and probably the cave was unfinished. Cave XXXIIJ above is also unfinished showing the triangular cuts hewn into both sides. The small Cave XXXIIH houses a canopied niche with the two Buddhas seated side-by-side on the north wall (Fig. 27). It resembles Cave XXXIIF. Cave XXXIII is slightly larger, but has almost completely disappeared, except for the north wall with its pointed-arch niche housing a seated Buddha. The image is much weathered and now shows many holes drilled to hold wooden repair pegs. However, it has a full body in which respect it differs from those of the caves to the east. (Pls. 47, 53)

[CAVE XXXIII] This cave is of square plan with a flat ceiling and measures about 5.80m. in height. The front part has already collapsed and, owing to the bad layer of rock running through the middle the heads of the figures are all in poor condition (Fig. 15b). The north wall has two Buddhas seated side-by-side in a badly weathered pointed-arch niche. The two attendants on the right are well preserved. The attendant monk of these is remarkable for its strong characterization. The east wall which probably once contained a Bodhisattva with ankles crossed under a trabeated niche, has now completely disappeared except for a seated Buddha on the right. This Buddha is in Cave VI style. The west wall has a pointed-arch niche housing a Buddha with ankles crossed, the counterpart of the figure on the east wall. The drapery hangs over the full body in closely-set parallel folds. On the arch-front is a Buddha seated in western fashion surrounded by the kneeling worshippers with hands clasped. At the bottom of three walls (Rub. XA) worshippers are carved. These delicate figures are in Lung-mên style. (Pls. 54-59)

[CAVE XXXIV] This cave is also square in plan with a flat ceiling but somewhat smaller than the previous cave since it measures about 4.00m. in height (Fig. 15c). Each wall has one large niche and the bottom areas of the walls contain a continuous band of worshipping figures carved in slightly higher relief than those of the previous cave. The central niches placed among the worshippers on each side are remarkable. In addition each wall has two rows of Thousand Buddha niches and a row of triangular pendants. Every niche is smaller than those in the previous cave. The north wall has two Buddhas seated side-by-side under a pointed-arch niche. The figures, although resembling those in Cave XXXIII, are of a slightly debased style which indicates a somewhat later date of construction.

The west wall has a Buddha seated with legs crossed in a pointed-arch niche (Fig. 31). The right attendant Buddha, accompanied by a boy laying down his hair, represents, of course, the Dīpaṃkara Buddha, while the left figure patting the head of a boy, represents Śākyamuni Buddha. Although the east wall cannot be clearly distinguished, the right attendant Buddha is easily identifiable as Śākyamuni Buddha surrounded by boys representing a former incarnation of King Aśoka and his followers. The flying celestials above on each wall are most splendidly represented. (Pls. 59-64)

[CAVE XXXIVA] Cave XXXIVA is situated to the right of and above Cave XXXIV. The front part of this small cave is damaged but it is square in plan with a flat ceiling. As usual in this area the north wall has one niche and the side walls two niches above and below. The north wall has a pointed-arch niche with a seated Buddha, while the west wall has two canopied niches; the upper houses a Buddha seated in western fashion and the lower a seated Buddha. On each side of the latter beneath the canopy is Mañjuśrī or Vimalakīrti and worshippers stand below. The standing monks carved on

the side-posts and the aupapādukas on the lotus flowers carved on the capitals are unusual. Below the pedestal is another common pedestal which is unusual in that it continues along the bottoms of all the walls and is decorated with figures of dwarfs, elephants and an incense-burner. The flat ceiling (Rub. Xb) carries the usual decorations of lotus flowers and flying celestials, although almost all of these are damaged. (Pls. 65-67)

[CAVE XXXV] This cave has an arch-front with an extravagant floral-scroll (Rub. Xc) above the entrance gateway. On each side is a calmly standing figure of a Vajrapāni though these are badly weathered. To the east of them is a stele with a dragon crown but no inscription is now found on it. The arched entrance is 1.80m. high and the rectangular window 1.30m. high. On the reveals of the latter are a divinity riding on a bull (Pl. 73) and a divinity riding on a bird (Fig. 34). On the flat ceiling is a lotus flower. The bird is peculiar with its long swan-like neck and large tail with a design of scales. They do not hold anything in their many hands, but, like those in Cave VIII (Vol. V, Pls. 13, 17), can easily be identified as Śiva and Viṣṇu. On the reveals of the entrance are niches added later, one of which more finished than the dated niches in Cave XXVIIb is dated A.D. 515. Thus, it is most useful for the dating of other niches. The body is slender, the drapery delicate, and the style identical with those seen at Lung-mên of about A.D. 515. Reference to this niche proves that Cave XXXV must have been made earlier than A.D. 515, and accordingly almost all the caves here about during the last years of the T'ai-ho era and the Ching-ming, Chêng-shih and Yung-p'ing eras (A.D. 500-511).

The cave is square in plan with a flat ceiling and measures 4.90m. in height (Fig. 15d). The smoke discoloured walls may be the result of recent occupation. Although the north wall cannot be clearly distinguished, it can be seen that the east wall has a trabeated niche housing a Bodhisattva with ankles crossed (Rub. XIIA,B) and attendant Bodhisattvas with one leg pendant. The relief representing a scene from the Buddha's life is peculiar. The right side is not clearly visible but the left has an unusual representation of a scene of the Nirvāṇa (Rub. XIIc). Although the image of west wall cannot be determined, its trabeated niche has flying celestials in frames vividly represented. To the right of the trabeation is a scene of the Departure of the Prince (Rub. XIId). The south wall is two-storeyed. The lower east part has a niche showing the Conversion of the Three Kāśyapas (Rub. XIA), while the lower west has a niche with the Defeat of King Māra (Rub. XIb); the upper east has a standing Buddha representing the Aśoka legend and the upper west a standing Buddha depicting the Dīpaṃkara story (Fig. 43). Above the entrance is a roofed niche (Fig. 33) housing Mañjuśrī and Vimalakīrti like those in Cave VI (Vol. III. Pl. 31). The bottom parts of the walls all have figures of worshippers under a looped curtain (Rub. XIIE,F). (Pls. 68-74A)

[CAVES XXXVB,C] Cave XXXVB is above and to the right of Cave XXXV. It is a small cave with Thousand Buddha niches (Pl. 68) and remarkable for its Vajrapānis on the outside wall (Pl. 1). Cave XXXVC is deep and niche-like. The ceiling has six coffers, each having a flying musician (Rub. XIIc).

[CAVE XXXVI] This cave, 3.60m. in height, is rectangular, measuring 2.30m. east-west and 1.10m. north-south with a flat ceiling (Fig. 15e). Despite its small size, however, it has an entrance gateway measuring 1.60m. in height and a window 0.90m. in height. The east wall has a pointed-arch niche,

with a central seated Buddha flanked by vividly represented flying celestials (Fig. 36). To the left of the arch-front are three figures; one holds an elephant by the trunk, another holds an elephant in its arms and the third holds up an elephant. This depicts a scene from the Buddha's life, namely the contest of strength with Nanda and Devadatta as described in the *Kuo-chü-hsien-tsai-yin-kuo-ching* 過去現在因果經: *The Sūtra of Causes and Effects in the Past and Present* (Taishō-Daizōkyō, III, p. 618). A hole now leads to Cave B above.

[CAVES XXXVIA, B] The two caves above seem to be twin caves (Fig. 15e). The rectangular cut with the entrances of the two caves is unusual. Above each entrance is a pointed arch-front and on each side is a Vajrapāni.

[CAVE XXXVII] This is also square in plan with a flat ceiling and measures 4.55 m. in height. The entrance gateway is 2.00 m. high and the window 1.25 m. high (Fig. 16a). Although now badly damaged, it is clear that the arch-front had floral-scrolls and Vajrapāni guardian gods (Fig. 37).

To the left of the arch-front on the east wall is represented a scene of the Bodhisattva in the form of an elephant entering Lady Māyā's womb. Lady Māyā lies on the bed with servants sleeping by it. The Bodhisattva is held in the arms of a celestial riding on the elephant. The elephant is shown with legs outstretched flying down from Heaven (Rub. XIIH). To the south in a canopied niche are two Bodhisattva-like figures (Fig. 38) which seem to be talking to each other. On the west wall a seated Buddha occupies the position of the main figure (Fig. 37). This is slender and in Cave VI style. (Pls. 74B)

CHAPTER III

CAVES XXXVIII-XLIII

[CAVE XXXVIII] To the west of Cave XXXVII, the wall recedes slightly and in its east corner is Cave XXXVIII. As a result there was no room for the left guardian deity to be carved. At present, only the right deity and the entrance gateway adorned with intertwined dragons can be seen. Above the entrance is a square tablet containing the longest inscription in Yün-kang.

This basically square cave is slightly irregular, measuring 1.90 m. on its south side, 2.10 m. on its north, 1.45 m. on its east and 1.30 m. on its west. The ceiling is flat, and 1.93 m. high (Fig. 16b). The carving is remarkable for its delicateness. The south wall (Rub. XIII B) had three storeys between the canopy decoration at the top and the zone of worshippers at the bottom. The two niches in the highest storey show scenes from the Buddha's life; the Conversion of the Three Kāśyapas and the Defeat of King Māra. Despite the small scale, they illustrate in detail the demons, King Māra, his son, his three daughters, the three transformed old women, and the brāhmaṇas carrying water. The twin niches of these two scenes have already been seen on the south wall in Cave XXXV (Rub. XI A, B). In the middle storey, the west niche which has a cakṛa and four deer on the pedestal, represents the First Sermon in the Deer Park. The horns of the deer are particularly well carved. In the lower

storey, the west niche is roofed and peculiar in its trabeation beneath the brackets. The middle and lower storeys of the east side in the upper left part have a trabeated niche with steps and with a dragon-like creature descending them. A human figure rides the dragon and worshippers surround them. This scene cannot be identified. In the lower storey, two caves or huts are represented in the mountains and a bird.

The whole of the niche on the north cannot be distinguished, but in its left lower corner is a Nirvāṇa scene, made up of three parts; the middle part shows Śākyamuni's corpse, the lower part musicians and the upper part worshippers with hands clasped. The reliefs on the pedestal are also unusual. The rows of lay worshippers on each side are led by a monk holding an incense-burner. The worshippers on the right are male and those on the left female and they are followed by servants holding an umbrella or a fan on a handle. At the head of each procession is either the prince on horse-back or Samantabhadra riding on an elephant. Finally, on each side of the central inscription tablet are figures of acrobats and musicians, types which were very popular at the time (Rub. XIVc).⁹

The west wall has a trabeated niche with a Buddha seated in western fashion. The reliefs on the pedestal (Rub. XIVa) are unusual with their processions of male or female figures and a tree with aupapādukas on each side. On the east wall also are found worshippers and two trees while aupapādukas are carved on the pedestal (Rub. XIVb).

The ceiling is coffered and of very complicated design with twelve frames, each of which has a pair of flying celestials (Rub. XIIIa). In the central two frames are very peculiar lotus flowers, which include many aupapādukas, figures of Samantabhadra riding on an elephant and a divinity riding on a bird. They are carved in relatively high relief and seem to radiate from the frames. (Pls. 76-82)

[CAVES XXXVIII A-E] Just below Cave XXXVIII is Cave XXXVIII A and to the west of it is Cave XXXVIII B. Both are small and both now lack their front parts. The north wall of the former has a pointed-arch niche with a seated Buddha, resembling those of Cave XXXVIII in its delicate workmanship. Another niche in Cave XXXVIII B has a similar niche with two Buddhas seated side-by-side. Cave XXXVIII C opens to the west and only the right half of the back or east wall and the right or north wall now remain. The former has a pointed-arch niche with two Buddhas seated side-by-side, while the latter has a similar niche with a seated Buddha. The ceiling is coffered in four frames, each having a flying celestial (Rub. XIVd). Cave XXXVIII D also opens to the west and is small in size, but this is domed like a niche. The entrance of Cave XXXVIII E is complete.

[CAVE XXXIX] This is one of the largest caves among the group at the western end (Fig. 16c). Like Cave XXXV (Pl. 68), it has a pointed arch-front decorated with a floral-scroll (Rub. XVa) and two guardian divinities. The two square windows above are unusual, but such a design is very logical in so far as it enabled light to reach both sides of the central pagoda. On the reveals of the arched entrance, niches were added later (Figs. 39, 40), but those of the windows were left only roughly carved.

The south wall is full of niches added later, which seem to have been started in the lower and continued in the upper areas, since the latter still show places where no niches were carved (Fig. 17). The eleven niches (7-17) with seated Buddhas below the east window may belong to the Thousand

¹ Yang Hsüan-chih, *Lo-yang chia-lan-chi*.

Buddha niches on the side walls. It may originally have been the plan to cover also the south wall with Thousand Buddha niches. The niches added later are all delicate in style and of comparatively complicated composition. For example, the composite niche (36) on the east part has a trabeated niche above which houses a Bodhisattva with ankles crossed as its central image and a Bodhisattva with one leg pendant and a standing Bodhisattva as attendants in their respective side compartments. Below is pointed-arch niche with a seated Buddha as central image and a standing Buddha and a standing Bodhisattva as the attendants each under their own canopies. The standing Buddhas in the latter clearly represent the Dīpaṃkara Buddha with māṇava and Śākyamuni Buddha with Rāhula. Moreover, on each side of the arch-front are three Buddhas with canopies of different sizes (Rub. XVc). Another example is the pointed-arch niche (64) on the west part. This has a seated Buddha as main image and a Bodhisattva with ankles crossed under a canopy on the right side and a Bodhisattva seated in a relaxed pose on the left. The pointed-arch niche (65) west of the above-mentioned niche is also unusual in its Bodhisattva with ankles crossed or seated Buddha as attendants.

The east, west and north walls are entirely covered with unified Thousand Buddha niches. The bottom areas of the walls, where no Thousand Buddha niches were carved, have niches added later. At the very top is a canopy decoration which adjoins the ceiling. The cave measures 6.00 m. in height.

The central square pagoda is modelled on a wooden structure; the roof is covered with tiles, the eaves have bracketing and faceted square pillars. Each storey of each face has five compartments and five images as shown in Fig. 43. The pedestal is completely broken. The top of the pagoda contains neither five-layered pedestal nor mound-shape but instead two frames with horn-like projections at each corner. Between the frames is a representation of Mount Sumeru, narrow in the middle and encircled by nāga dragons whose heads are not visible. Above the upper frame a Mount Sumeru reaches up to the ceiling (Rub. XVb-e).

On the central square frame of the coffered ceiling are the peaks of Mount Sumeru. From this central frame beams radiate, forming sixteen sections with two rectangles and two irregular quadrangles on each side. In each irregular quadrangle is a flying celestial and in each rectangle on the south and north sides is a lotus flower. On the east and west sides, however, the southern rectangles have each a divinity with three heads and four arms while each northern rectangle have a square lotus flower or a dragon. They are relatively badly damaged but it can be seen that the figures of divinities are somewhat awkward in their poses. (Pls. 82-98)

[CAVES XXXIXA-I] Caves XXXIXA to C are small caves situated to the right of Cave XXXIX. Although all the front parts are missing, they are square in plan with flat-ceilings. Each wall of each cave has one niche. On the north wall Cave XXXIXA has a pointed-arch niche with two Buddhas seated side-by-side and Cave XXXIXB a similar niche with a seated Buddha. The ceiling (Rub. XVh) of the former has eight frames, six of which each house a flying celestial.

Cave XXXIXD is much damaged and only the niches on the north and west walls remain. The main figure was not finished, its head being left as a large block. Cave XXXIXE is hollow like a deep niche, with its right attendants of a Bodhisattva and a monk.

Cave XXXIXG, situated between the two windows of Cave XXXIX, resembles a deep niche and

houses a seated Buddha and an attendant Bodhisattva. Cave XXXIX H is a square cave with a flat ceiling and walls each with one niche. Cave XXXIX I, the most western of the group, is more like a deep niche. Despite its damage, it is clear that it once contained a seated Buddha trinity with a nimbus which had three-leaved palmettes on the top (Rub. XVI). Around a lotus flower fly four celestials. (Pls. 75, 76, 82, 83)

[CAVE XL] This cave is square in plan with a flat ceiling, measuring about 4.10m. in height (Fig. 16d). The west half has already collapsed, but the north wall retains a pointed-arch niche (Rub. XVI A) and its left attendant Buddha which, with its strong body, is most dignified. Above the niche are two rows of Thousand Buddha niches which join up with those on the east wall in a manner seen also in Cave XXXIV (Pl. 61). On the east wall is a trabeated niche with a Bodhisattva with ankles crossed (Fig. 41), like those on the east walls of Caves IV A (Vol. I, Pl. 114) and XXXV (Pl. 73). Although both hands of the Bodhisattva are now missing, the figure is most dignified and its crown (Rub. XVI B) of excellent workmanship. On each side is a Bodhisattva seated with one leg pendant (Fig. 40), which resembles that on the east wall of Cave XXXV.

The ceiling is scarcely distinguishable but it was coffered and with lotus flowers or flying celestials in each frame. (Pl. 99)

[CAVE XLI] This is a square cave with a flat ceiling, though only its north wall now remains. It measures about 2.90m in height (Fig. 16e). The north wall is provided with a deep canopied niche which houses a seated Buddha which appears not to have been finished. It is rare for both sides of a canopy to have representations in relief of scenes from the Buddha's life. The east wall contains a trabeated niche and the ceiling is decorated with flying celestials, but it is not certain whether it was coffered. (Pls. 75, 100, 101)

[CAVES XLII, XLIII] The caves west of Cave XLI are all badly damaged, and only the entrances of Caves XLII and XLIII have been preserved. Cave XLII has an arched entrance gateway flanked with well-preserved Vajrapānis (Fig. 16f). The cave is square, measuring about 1.70m. from east to west and about 1.40m. from north to south. The ceiling is flat and 1.90m. high. Cave XLIII is in a worse condition (Fig. 16g). (Pl. 102)

CHAPTER IV

CAVES AT HSI-WAN AND WU-KUAN-T'UN

1

Westwards from the Yün-kang caves, across the river Wu-chou, and up the opposite hill, in the area called Hsi-wan 西灣 or Lu-pan-yao 魯班窖 are two Buddhist caves situated in the hill end. The ridge which contains the caves faces east. In front of the caves, there was formerly quite a large court and on the ridge a considerable pile of stones, but the ridge is now damaged and the caves very much buried in the earth. (Pl. 103)

[NORTH CAVE, HSI-WAN] On the outside wall many beam holes can still be seen and these once served

YÜN-KANG, WESTERN END CAVES

as supports for the wooden building. The entrance gateway is comparatively large and arched, measuring 1.40m. in width. An arch-front and kneeling celestials originally existed but these are now severely damaged.

The cave is rectangular with round corners, measuring 5.10m. wide, 4.60m. deep and 3.70m. high. Although the bottom area is now almost completely damaged, it would seem that the whole wall was covered with Thousand Buddha niches (Fig. 45). The drapery of these figures is of alternating types one of which is symmetrically crossing over the right shoulder and the right hand. The bodies are fairly full which suggests a date earlier than Caves V and VI or at the same time as the beginning of Caves V and VI. The uppermost zone has a canopy decoration close to the ceiling, while the ceiling itself is slightly domed and now discoloured by smoke and devoid of any carving. (Pls. 104, 105A)

[SOUTH CAVE, HSI-WAN] The entrance is now almost completely blocked since the cave in modern times was once inhabited. It is slightly arched. On the outside wall are holes for beams. The cave is nearly round, measuring 6.04m. in its north-south diameter and 4.61m. in its east-west diameter. The walls are about 2.40m. high, and the cave about 2.60m. high to the ceiling (Fig. 44). On the lowest zone of the walls, is a row of lotus petals and at the very top a canopy decoration. Between them run four rows of Thousand Buddha niches. (Pls. 104A, 105B)

[NICHE, HSI-WAN] This is a pointed-arch niche with two Buddhas seated side-by-side. On each side are worshippers and above is a row of seated Buddhas. Though badly weathered, it can still be seen that the figures have comparatively full bodies. (Pl. 106A)

2

Further westwards without crossing the river, is the next village of Wu-kuan-t'un 吳官屯. Some hundreds metres south of the village is a ridge facing south to the river. In this ridge several caves and niches were hewn. They are badly damaged which seems to have been the result of frequent flooding. However, they were certainly made during the Northern Wei period. (Pl. 106B)

CONCLUSIONS

CHARACTERISTICS OF THE WESTERN-END CAVES

1

THE CAVES AT THE WESTERN-END were constructed one after another and without any set plan. Consequently, it is reasonable to expect that they should not have any common characteristics. However, since they are all in the same locality and were all made at approximately the same date, it is very natural that they should show some common features.

The most noticeable of these is their common small size; the largest is Cave XXI which measures over 6.00m. in height, followed by Cave XXXIX 6.00m. in height. The rest are all smaller. The principal reason for this is the bad layer of sandstone which runs just below the caves. This layer is visible on the breast of the main Buddha in Cave XX, below the floor of Cave XXI, again below the small Caves XXXIA-D and XXXIIA-D, and Caves XXXIII to XXXVIII, and finally below Caves XXXIX. On second thoughts, however, this would seem rather to be the effect than the cause, for if larger caves had been the primary desire then some other locality could have been sought which would avoid the bad layer as with Caves XX and XIX. In fact, however, they seem to have been satisfied with caves of medium or small size. In brief, their creators at that time both wished to build small caves and were satisfied with them. The builders were not, of course, necessarily the Imperial Household. On the contrary, these caves were probably made by ordinary citizens. Furthermore, they may post-date the transfer of the capital to Lo-yang. Some of the caves were certainly made after the transfer. In the former volumes, it was concluded that the large scale caves in Yün-kang were intimately connected with the Imperial Household and carried out at the time when the capital was in Tatung. The medium and small scale caves were probably made after the transfer of the capital in A.D. 494.

2

Almost all the caves in this quarter are rectangular in plan with flat ceilings. In type, they follow Caves VII and VIII, or Cave VI. As opposed to this, none of these caves follow the domed circular type in which the caves of T'an-yao were constructed. On the outside wall of Caves XI to XIII there are many niche-like caves of circular plan and with domed ceilings. However, in this area, few of such type are found. The medium sized caves are never circular and domed, a feature which may chiefly be due to a decline in the feeling that the statue is more important than the architecture which pre-

vailed in the earlier Yün-kang period.

Cave XXI may be taken as a good example of a cave with a rectangular plan and flat ceiling. It has only a niche on the north wall and smaller niches on each of the side walls. This type may have been derived from Caves VII and VIII. However, this type is rare in this quarter, and the type which has only a niche also on each side wall, or the type which has several niches also on the north wall seems more popular. Among the medium scale caves, Caves XXXIII, XXXIV, XXXV—probably also XXXVI, XXXVII—and XL belong to the former type, while Caves XXVI, XXVIII and XXIX belong to the latter (Fig. 46). However, as is general, the former type became more popular in the sixth century, the latter may be only a temporary phase and a type peculiar to this area alone. Among the smaller caves, Caves XXXIH, XXXIIA and others follow this type, though certainly the former type is more frequently encountered.

Among the smaller caves, whether they have three niches on three walls or several niches on each in storeys, canopied niches are sometimes found. Caves provided with a canopied niche on the north wall or on the side walls are often found in this western-end. However, caves with only canopied niches or with many canopied niches are frequently found near Caves XXXI and XXXII. This seems to be a temporary phase and they are all in a very slender style which reveals the last stage of Yün-kang carving.

Apart from the above mentioned caves, Cave XXXIX is unique. It is large and, for this area, very regular with its square plan and flat ceiling. With the exception of the south wall, the walls all have the Thousand Buddha niches. The central pagoda, a unique feature of this cave, is modelled in detail on a wooden type. It is delicate in style and undoubtedly later than those in Caves I and II.

The flat ceilings are generally coffered. There are a few exceptions to this such as Cave XXIX. The domed type of ceiling is usually not coffered but decorated with lotus flowers and flying celestials as seen in Cave XXIII. The coffered ceilings have beams represented in two ways; in one the beams cross regularly and in the other they radiate from the central square frame. The coffering is always very shallow and similar to that of Cave VI. In a few places, the figures are in much higher relief than the beams, e.g. Cave XXXVIII (Fig. 47).

3

The third feature is the similarity of style which certainly owes much to the date of construction. Needless to say, each cave has its own individuality and it is very possible to divide them up into groups but nevertheless it is remarkable that they reveal an identical slenderness and that all the figures are in Chinese costume. In other word, they follow the type seen in Caves V and VI (Vol. II, p. 30). Thus, these caves of the western-end are later than the period in which Caves V and VI were begun. If Caves V and VI were begun on the occasion of the death of Emperor Hsien-wên 獻文帝 (A.D. 476) and completed in A.D. 483, then the western-end caves may have been begun later than A.D. 476. The problem then arises of when the work was stopped.

CONCLUSIONS

A useful clue for the solution of this problem is provided by the three dated niches found among them. These are dated A.D. 507, 514 and 515, which suggests an earlier date for the construction of the caves in which these niches are situated. Consequently, it may very safely be concluded that the last days of the western-end group were in about A.D. 510. In other words, during the twenty years following the transfer of the capital in A.D. 494 or in the thirty years following the completion of the construction of Caves V and VI in A.D. 486, the caves in this quarter were made one after the other. The last date in Yün-kang is A.D. 515, and construction work in Yün-kang certainly did not continue after this date. Therefore their construction was approximately contemporaneous with the earlier period of work on the Lung-mên caves.

4

Among the caves in this area, the earliest may be Cave XXI. This conclusion is based not only on its scale but also on its locality, since it is both the largest and the most easterly of the group. Moreover, the style of the figures resembles fairly closely those in Cave VI. It may probably have been made during the construction of Caves V and VI.

It is very hard to say whether Caves XXXIII to XXXVII or Caves XXVI to XIX are the earlier. They may have been made about ten years after the transfer of the capital and twenty years after the completion of Cave V and VI. Cave XXXIX may have been the last of this period.

The small caves near Caves XXXI and XXXII and the small caves near Cave XXXVIII show the most slender and delicate style in their decorations and figures, which suggests that they were the last to be made of all the western-end caves. This, then, would have been some ten to twenty years after the transfer of the capital.

DESCRIPTION OF THE PLATES

VOLUME XV

WESTERN END CAVES

Pl. 1. Yün-kang Caves, West End Group.

The exposed seated Buddha on the right is the main figure of Cave XX. This photograph shows it still partly buried in the ground. The building above on the hill is the Yü-huang shrine 玉皇閣. From Cave XXI to the westernmost Cave XLVI at the end, the distance is about 150 metres. The lowness of the rock cliff and the absence of any larger cave is fundamentally due to the bad layer of rock running along the bottom. A completely fallen wall runs from the front of Cave XXX in a north-south direction, its southern extremity connecting with the west gate of the village. The wall of the west wing of the hill fortress ends at the hill edge. The building by the side of the decomposed wall is the Kuan-ti shrine 關帝廟.

Pl. 2. Cave XXI, North Wall.

This is the largest among the caves of the western end. In plan it is rectangular, being narrow from north to south and longer from east to west. The north wall contains a large niche with a pointed-arch, the latter adorned with seated Buddhas in the middle and jewellery hanging from the hands of the celestial worshippers placed along its upper edge. At the arch-ends stand the usual animals facing backwards. The legs of these are damaged. Two rows of worshippers are seen on each side of the niche, the lower consisting of celestials with high chignons and the upper of celestials with high chignons together with monks with shaven heads. The pedestal has a square tablet in the centre with a lion on each side.

Two Buddhas are seated side-by-side in the niche.

Though much damaged, enough remains to show strong figures very reminiscent of the main figure in Cave XIXB. The drapery is arranged in steps and forms a "V"-shaped neck-line. The holes in the eye-balls which once held black porcelain pupils can still be seen but no nimbus can be traced.

A few additional niches are found on each side of the pedestal, immediately beneath which runs the bad stratum of rock cutting across the middle of Cave XX.

The south wall, like the ceiling, has entirely fallen away. However, one small remaining fragment of the ceiling (Rub. IB) suggests that the original was coffered and contained lotus flowers and dragons. (Fig. 78) (Height of wall, about 6.00m.)

Pl. 3 A. Cave XXI, West Wall.

B. Cave XXI, East Wall.

A. The width of the wall, compared with its height, is very narrow. It is divided into six zones, each of which contains three niches with the exception of the fourth zone which contains four. In the first zone the niches are of pointed-arch type; in the second of trabeated, in the third of pointed-arch, in the fourth of trabeated, and in the fifth and sixth all of pointed-arch type. Thus the first and the second zones and the third and fourth zones correspond. In each the lower niche houses a seated Buddha and the upper a Bodhisattva with ankles crossed. This combination is identical with that on the east wall, but the scale of the figures is much smaller. Each side niche of every zone has a seated Buddha and it is worthy of note that

these side niches with their seated Buddhas are unusual in their trabeated arches. Of the seven niches in the fifth and sixth zones, only the lower central niches house two Buddhas seated side-by-side. (Height, about 6.00 m.)

B. The east wall is divided into two zones; the upper containing a trabeated niche with a Bodhisattva seated cross-ankled and the lower, a pointed-arch niche with two Buddhas seated side-by-side. A well-designed canopy hangs over both (Rub. 1A). Although the lower left side of the Bodhisattva with ankles crossed is broken, the face, which has been preserved, reveals great dignity while the drapery over the right leg is very sharply carved. The right attendant and the right lion are well preserved.

The Thousand Buddha niches around the pointed-arch of the lower niche are noteworthy. The left of the attendant Buddhas is lost, but they were doubtless both standing figures and may well have represented the Dīpaṃkara Buddha with mānava and Śākyamuni with the children representing former incarnations of King Aśoka and his retainers (Fig. 18). Beneath the niche is a narrow band of worshippers and another row of worshippers under a roof. This roof is hipped, has several ornaments on the ridge and brackets under the eaves. (Width of trabeation, about 2.50 m.)

Pl. 4. Cave XXI, East Wall, Lower Niche, Right Buddha.

It is most unfortunate that the left half has long since collapsed. The right Buddha, however, is quite well preserved and reveals a dignified countenance. The body is draped in a robe of well-balanced, stepped folds. Neither sash on the breast nor drapery hanging voluminously from the legs are represented. The style resembles that of the figures in Cave VI but the somewhat more robust body suggests a slightly earlier date of execution. The eyes show the round holes for the eye-pupils. No nimbus is represented. The standing Buddha on the right beneath a canopy, though much decayed, may have been surrounded by the children representing former incarnations of King Aśoka. Towards the top of the plate is a row of very simply carved worshippers placed along the pedestal of the upper niche.

Pl. 5. Cave XXI, East Wall, Upper Niche, Canopy and Trabeation.

Above the well-preserved canopy is a row of alternating round and triangular ornaments. The roof comes down very low. The frame is divided into six sections each with a flying celestial. These are particularly full of movement. From the frame hang folds of gathered silk drapery and triangular hangings. Beneath this comes the trabeation with its six sections, each housing a flying celestial musician. The instruments represented are the pipe, flute, *p'i-p'a*, waist-drum and long *ch'in*. Both the upper and the lower sets of celestials are so shallowly carved that they almost resemble painting. The long, slender bodies are lithe and animated and the general impression of vigorous movement is greatly increased by the exaggerated billowing drapery.

The head of the Bodhisattva within the niche is clearly of Cave VI style, but slightly fuller in the face though still very dignified. The crown (Rub. 1C) consists of three lotus flowers, with a palmette decorations between them. In the central flower is a dhyāna Buddha and above it a crescent-shape. Though slender, the crown is, as usual, well conceived. (Width of trabeation, about 2.50 m.)

Pl. 6A. Cave XXI, West Wall, Second to Fifth Zones.

B. Cave XXI, East Wall, Upper Niche, Right Side Niche.

A. Showing the second and third zones of the west wall. The figures are much damaged and badly disfigured by the smoke from the fires of recent inhabitants of the caves. The three niches in the second zone and those in the third zone share a common canopy. Each pedestal has a tablet for an inscription flanked by worshippers in Chinese dress.

This plate shows also the west walls of Caves XXIB, XXIC and XXIIA.

B. The right compartment of the upper niche on the east wall houses a smaller pointed-arch niche with a seated Buddha. This Buddha figure, with its right hand held to the breast, is very slender. Although the niche is smaller in size, the combination of a trabeated niche and two pointed-arch niches is identical with that on the west wall. Worshippers attend and on each side of this niche dhyāna Buddhas are seated on the arch-front. On top of each narrow post stands an animal with its legs in a somewhat awkward stance. The whole composition is surmounted by a looped curtain and a row of Thousand Buddha niches.

The row of worshippers in Chinese dress beneath, belongs to the larger central niche but these figures have no feet represented.

Pl. 7. Caves XXIA-XXVI.

Showing the six caves numbered XXIA to XXVI and the thirteen smaller caves and niches around them. The numbering and lettering here given have no bearing on the original order of construction and are merely for convenience of description.

Caves XXIA and XXII each house two Buddhas seated side-by-side on the only wall which remains—that of the north side, the other three walls having completely fallen, scattering the blocks of stone seen in the photograph. Cave XXIB, which was never completed, and Cave XXIC both had one niche on each of their walls. The front parts of these caves are now lost. Of Cave XXIII hardly three walls have been preserved while the fronts of the two caves and the one niche surrounding it are all lost. Cave XXIIIB has a niche with two Buddhas seated side-by-side on the north wall and two niches in tiers on each side wall (Pls. 9, 11). Although the front of Niche XXIIIA is lost, it can be assumed to have been a shallow niche with a seated Buddha on the back wall. The figure itself is slender with heavy, shallowly and crudely carved drapery hanging down the pedestal. No nimbus is represented and the niche may not have been finished.

Cave XXIII has a square entrance now half blocked by a pile of stones which suggests that it once served as a residence. Around this cave are four smaller caves. Of these, Cave XXIVA has an unfinished north wall, but the west wall which was finished houses beautiful figures of a Bodhisattva and a monk (Eig. 22) which resemble the excellent figures in the niches on the outside wall of Caves XI to XIII.

Still further to the left of the plate the entrance to Cave XXV and the interior of the badly damaged Cave XXVI can be seen.

Pl. 8. Caves XXIA-C.

Cave XXIA is similar to Cave XXI in its pointed-arch niche with two Buddhas seated side-by-side on the north wall. However, the figures are more slender. The damage to the heads is most unfortunate. The drapery is heavy and falls in places over the pedestal, but no sashes are represented on the breasts. No nim-

bus is carved at the back of the niche. The weak curve of the arch, which is more round than pointed, is striking. The usual Seven Buddhas are found on the arch-front; the arch-ends terminate in animals with their heads turned backwards. The latter are extremely simply carved. The side-posts also are unusual in their volute capitals and floral ornaments mid-way up them—a design which probably was derived from those in the T'an-yao caves. Outside the posts, narrow vertical areas contain worshippers in tiers. Above them all runs a gathered curtain with many small figures of worshippers seated in western fashion. The pedestal, now almost completely destroyed, once contained a roofed niche flanked by worshippers.

Of the east wall (Pl. 9), only the canopy drapery continued from the north wall and a seated Buddha on the upper part remains so it is impossible to reconstruct the whole original composition.

Cave XXIB has three niches, one on each of its three walls, but the figures were not finished. The west wall seems to have housed a trabeated niche with a Buddha seated in western fashion. The north wall has a pointed-arch niche housing a seated Buddha, of which the right attendant shows the most advanced state of carving. Nothing of the east wall remains. That part of the ceiling which remains was also not finished (Rub. IIA). However, the plan of a central square coffer with radiating beams is frequently encountered in this group.

Cave XXIC has a pointed-arch niche surrounded by Thousand Buddha niches. The figures, though slender, are well executed. The east (Pl. 9) and the west (Pl. 6) walls are all covered with Thousand Buddha niches leaving only a small area in the centre of each for a trabeated niche housing a Bodhisattva with ankles crossed. The same Thousand Buddha niches on the three walls and the common figures of worshippers on the base of them gives this cave a very compact composition. The carving of the worshipping figures is very shallow and they are adorned with a looped curtain. The ceiling is coffered, each section being filled with a lotus flower, a dragon or a celestial, while where the beams intersect large rings are represented (Rub. IIB).

Pl. 9. Cave XXII.

None of the walls in Cave XXII have niches but the whole cave itself gives the impression of forming a

niche. Despite the very serious falling away, it is clear that the north wall has two Buddhas seated side-by-side and that each side wall housed two standing Buddhas (Fig. 19) whose nimbuses and haloes curved upwards following the rounded cave walls to meet on the ceiling where they touched the lotus flowers surrounded by flying celestials (Rub. IIIA, B). Each nimbus on the north wall has an undecorated, arch-shaped covering. (Height of cave, about 3.10 m.)

Pl. 10 A. Cave XXII, Ceiling, Fragment.

B. Cave XXIII, East Wall, Fragment.

C. Fragment.

A. This fragment had fallen from the ceiling of Cave XXII. The ceiling was not coffered but was decorated with two large lotus flowers. A ball held by four flying celestials is shown between the two lotus flowers (Rub. IIIA). In spite of the double circles of petals, the lotus flowers have large central calyxes. The very simply carved flying celestials are slender and elongated, their heads somewhat small but, with their flowing chignons, full of movement. (Diameter of lotus flower, about 1.15 m.)

B. This is part of a pointed-arch niche on the east wall of Cave XXIII (Fig. 21). On each side stand two attendants, one large and one small, and above the arch-front many worshippers are represented. The uppermost zone has a row of triangular pendants; the arch-front contains excellent figures of dhyāna Buddhas, among which only the central one has looped drapery while the others have drapery in parallel lines hanging vertically down the neck. The animals on the arch-ends also are carved very simply. Inside the niche are two Buddhas of Cave VI style seated side-by-side. Outside the niche is another small square niche housing two figures which appear to be conversing though it is unlikely that they are intended to represent Vimalakīrti and Mañjuśrī. Above this is yet another niche with two Buddhas seated side-by-side.

C. The original position cannot be identified but it contains two Buddhas seated facing frontwards. Between them are small niches added later provided with inscriptions.

The upper inscription reads as follows :—

Hsing-fa(?)

The Nun Tao(?)-hui-lo made two images.

The lower inscription is as follows :—

The Nun Tao-Fa made two images for the

benefit of [my] father and mother

(Height of largest of four small niches, about 0.16 m.)

Pl. 11. Cave XXIII.

Showing the west wall of Cave XXIII. This, like the east wall, has a pointed-arch niche with two Buddhas seated side-by-side. Of the right attendant seen here, only the left hand holding an incense-burner remains. Flying celestials above the arch-front are hardly ever found in the niches of the eastern groups. The figure somewhat resembles those on the niches in Cave XXXIV (Pl. 62). At the very top is a row of triangular pendants. The pedestal was completely covered with additional niches, but these are now entirely weathered away.

On the north wall is a seated Buddha attended by two Bodhisattvas seated with ankles crossed. The niche seems to be of trabeated type.

The west wall of Cave XXIII B can also be seen here. It contains two niches; the one above is trabeated and houses a Bodhisattva with ankles crossed while the niche beneath is of pointed-arch type and houses a Buddha seated on a large pedestal. On each side are three sections each of which houses a Buddha; the upper is seated in western fashion, the central, seated with legs crossed and the lower standing. Such a composition is often found in niches at the entrances of Caves XVIII and XIX A (Vol. XII, Pl. 77, XIII, Pls. 66, 67). Here, due to the serious erosion, the standing Buddhas could not be identified as the Dipamkara Buddha or the Śākyamuni Buddha with children representing former incarnations of King Aśoka and his retainers. Above each top section hangs a canopy and further above this stand worshippers. On the trabeation are eight seated Buddhas and above it is a row of seated Buddhas beneath a canopy decoration. The carving is elaborate and delicate. On the coffered ceiling (Rub. VA) lotus flowers and flying celestials are carved. (Height of Cave XXIII, about 2.25 m.)

Pl. 12 A. Cave XXIII, West Wall, Trabeated Niche, Right Buddha.

B. Cave XXIII, Ceiling.

A. Although the surface is generally weathered, the figure can be recognised as being in Cave VI style. The drapery hanging over the pedestal is not large and no sash is carved and thus it preserves something of a slightly earlier style. The seven Buddhas in the arch-

front all have drapery in parallel neck-lines hanging vertically from the shoulders. These are slender in style. The animal on the arch-end, as well as the kneeling and flying celestials, show the excellent workmanship of the niche.

B. The ceiling is divided into nine sections (Rub. IV), the central of which houses a lotus flower while the others each house a flying celestial. Their poses are most vivid and, with their long arms outstretched, give the impression of light flight. The drapery in long folds floats extravagantly and in an exquisite manner. The long heads are set firmly upright on their shoulders. (East-west length, about 2.50 m.)

Pl. 13. Cave XXIII A.

This is a small cave, less than 1.00 m. square and already more than half of it has been lost. However, the cave is well-composed, each wall with four niches regularly arranged. Of these, only the upper two on the north wall are trabeated with Bodhisattvas seated cross-ankled, while the others are of pointed-arch type and contain seated Buddhas. On the strongly curving wall above the upper niches run one or two rows of seated Buddhas. The ceiling is small and flat.

Here, too, can be seen the much-eroded west reveal of the entrance of Cave XXIV. A niche above seems to contain a seated Buddha and one beneath it houses two Buddhas seated side-by-side.

Pl. 14 A. Cave XXVI, West and North Walls.

B. Cave XXVI, East and North Walls.

This cave is of square plan with a flat ceiling. The south wall stands almost perpendicularly but the other walls lean forward. The three remaining walls are two-storeyed like those in Cave XXIII C. Two have two pointed-arch niches in the lower and two trabeated niches in the upper storey, while the north wall has two trabeated niches in the lower storey and two canopied niches in the upper. The images also are symmetrically arranged. Each of the upper niches has a Bodhisattva with ankles crossed and each of the lower niches a Buddha seated in western fashion. On the side walls, each of the north niches has a seated Buddha and each of the south niches would have had a Bodhisattva with ankles crossed in the upper storey and a seated Buddha in the lower. Round the bottom of the walls is carved a continuous series of celestial worshippers beneath looped curtains, broken by a small niche

in the centre of each wall. (Height, about 4.70 m.)

Pl. 15. Cave XXVI, East Wall, Lower South Niche.

Unfortunately, the upper niche has been completely cut away leaving only the right attendant figure. The lower niche has a pointed-arch and houses a seated Buddha with drapery hanging over the pedestal. The head and hands are damaged but the drapery is well represented in step-like folds. Almost all the heads of the dhyāna Buddhas on the arch-front are also damaged, but the bodies are well-proportioned and the drapery exquisitely arranged. The animals (Rub. VII B, C) on the arch-ends have their heads turned towards the main Buddha and the worshippers around the arch-front hold their hands together. The looped curtain seen at the bottom of this plate belongs to the worshippers on the pedestal.

Pl. 16 A, B. Cave XXVI, East Wall, Lower South Niche, Arch-Ends.

Fine animals are often found at the arch-ends in this group of caves at the west end, but those shown here are outstanding. The heads are round and the fore-legs very powerful. These may be intended to represent lions or tigers and are not a pair consisting of a tiger and a dragon.

Pl. 17. Cave XXVI, East Wall, Lower Storey, Central Part of North and South Niches.

Showing the right side of the south niche and the left side of the north niche. The niches are similar in composition, but the south niche is of slightly finer workmanship (Rub. VII C, D).

Pl. 18. Cave XXVI, West Wall, South Niches.

The much damaged upper niche houses a Bodhisattva with ankles crossed and the lower a seated Buddha. The latter has drapery in the step-like fold style, but the drapery hanging from the legs is very abbreviated. The face is dignified and the lips delicate. The Buddha figures on the arch-front and the worshipping figures surrounding them show excellent craftsmanship. In the centre of the bottom wall is a trabeated niche flanked by a row of worshipping figures which continues onto the bottom of the south wall.

The south wall may be divided into three zones, each having a niche. The lower is a pointed-arch niche and the middle a trabeated niche both of which house seated Buddhas. The upper niche, however, cannot

be clearly distinguished. On the west reveal of the arched entrance, a pointed-arch niche with two Buddhas seated side-by-side and a niche with a figure seated in western fashion are just visible. On the west reveal of the window stands a rather large figure.

Pl. 19. Cave XXVI, West Wall, Upper South Niche.

The main figure, with its noble, smiling face is particularly fine and it wears a high crown (Rub. VII E) decorated with a large lotus flower. The drapery, though simple, is powerful. No lotus base or goddess is represented beneath the feet which are only very roughly executed. This is probably because the figure was intended to be seen from far below. The attendant monks are tall and slender. The flying celestials on the trabeation (Rub. VII A) are so shallowly carved that they resemble painting. They are full of movement. The worshippers above them are carved very deeply.

Pl. 20. Cave XXVI, West Wall, Lower Storey, Central Part of North and South Niches.

Showing the right side of the north niche and the left side of the south niche. The two attendants have similar poses and drapery, but differ in workmanship, especially in the faces. The animal in the south niche is round, while that in the north is slightly elongated. The seated Buddhas on the arch-front and the worshippers surrounding it are very fine with elegant drapery and refined faces.

Pl. 21. Cave XXVI, West Wall, Lower North Niche.

Pl. 22. Cave XXVII, West Wall, Lower North Niche, Seated Buddha, Upper Body.

This area is generally weathered and most severely at the bottom of the wall. The seated Buddha, however, is comparatively well preserved. Drapery in step-like folds covers the whole body, with smallish hangings from the crossed legs and a sash hanging from the breast. The right hand is held to the breast with palm revealed while the left hand hangs downwards with second and third fingers bent. The face is large and somewhat flat, its expression suggesting a date of execution not much later than those in Caves V and VI.

Pl. 23. Cave XXVI, Ceiling.

The coffered ceiling is made up of a central rectangular section with beams radiating from it. In the central section is a lotus flower and the frames surrounding it each contain a flying musician of which

this plate shows three. Despite serious weathering, the long, slender, lithe bodies and the broad billowing drapery can still be distinguished in all their elegance.

Pl. 24 A. Cave XXVI B, North Wall.

B. Cave XXVI B, East Wall.

A. This is also a cave of only about 1.00 m. square. The north wall contains a pointed-arch niche with a seated Buddha. The head has gone but the drapery over the pedestal which is preserved is well developed, and a sash on the breast is represented. On each side of the niche stands an attendant in a supple pose. The arch-front is rather broad and houses the Seven Buddhas. The animal on the arch-end has its large head with upturned snout turned backwards. On each side of the arch-front are two tiers of worshippers and above the whole runs a row of seated Buddhas. (Height 1.50 m.)

B. On the east wall is a trabeated niche housing a Bodhisattva with ankles crossed (Rub. VII C) similar to those in Caves VA and B (Vol. II, Pls. 68, 82). The trabeation is designed to resemble a folding screen. Though the head is damaged, the celestial robe hangs down, crossing in an "X" through a large ring. The skirt flares to each side and the figures stand on lotus bases. A slender figure of a Bodhisattva with one leg pendant occupies each side compartment.

The uppermost zone contains seated dhyāna Buddhas and on the pedestal worshippers are executed in very shallow carving. The flat ceiling (Rub. VII F) is about 0.80 m. square, with a lotus flower in the centre and a flying celestial in each of the four corners. (Width, about 1.00 m.)

Pl. 25. Caves XXVII and XXVIIA, B.

Cave XXVII is a small cave measuring only 2.30 m. in height. To the left of it is Cave XXVIIA and above it, Cave XXVII B. Cave XXVII has three walls each containing a pointed-arch niche; that on the north wall houses two seated Buddhas and those on the east and west walls a seated Buddha each. However, the damage is so bad that through a large hole broken into the east wall access may be gained to Cave XXIII and many heads of the figures are missing. An inscription on the square tablet on the arch-front of the niche in the north wall is noteworthy.

On the extreme right of this plate, a badly damaged guardian god at the entrance of Cave XXVI can just be distinguished (Pl. 1).

Pl. 26 A. Cave XXVII, North Wall, Inscription.

B. Cave XXVII B, Main Seated Buddha, Upper Body.

A. The position of this inscription is unusual and it is so badly weathered that it is extremely difficult to decipher. A few words only can be distinguished as follows :—

“make [my] departed wife to,” “reverently made. . . .,”

“every part of the body is comfortable,” and “Old Li wishes that,”

B. This main Buddha is carved in the north wall without a niche. A Bodhisattva attends on each side (Pl. 25). The east and west walls are only roughly worked with a few unfinished small niches. The head is very well preserved and, despite discolouring by smoke, the very sharp and clear carving is still visible. The head is long with full cheeks. The lips are thin and the chin particularly accentuated. The incised eye-brows are quite long, and the eyes slit-like and extended. The expression as a whole is most stately. The drapery is arranged in folds of step type and a sash is represented on the inner robe.

Pl. 27 A. Cave XXVII B, West Wall, Niche dated A.D. 514.

B. Cave XXVII B, East Wall, Niche dated A.D. 509.

A. On the roughly-worked wall are found a few small niches, among them a pointed-arch niche which is dated. The seated Buddha and the attendants all have drapery on which no folds are indicated. This small niche may be unfinished. The carving of the arch-front is also unusual.

B. The east wall was also only roughly worked, and a few niches were added later. The dated niche houses a Buddha trinity, the drapery of the central figure hanging broadly over the pedestal. Unfortunately, the head has been cut away. The upper part of the niche is still unfinished.

Pl. 28 A. Cave XXVII B, West Wall, Niche dated A.D. 514, Inscription.

B. Cave XXVII B, East Wall, Niche dated A.D. 509, Inscription.

A. The thin characters are very difficult to decipher. The date equivalent to A.D. 514 and the name of Śākyamuni Buddha, however, can clearly be

distinguished.

O! On the twenty-fifth day of the seventh month in the third year of the Yen-ch'ang 延昌 era (A.D. 514) of the Great Tai (i.e. the Northern Wei) [dynasty], reverently made an image of Śākyamuni Buddha. [I] wish that the departed. . .

B. The characters of this inscription are somewhat bolder and easier to read.

(O!) in the eighth month of the fourth year of the Chêng-shih 正始 era, Great Tai (i.e. Northern Wei), on the day when [I], the vice-director of the Mint. . . Wang (Hui)-nu went to Tatung to honour [my] father, [I] immediately made a niche. I wish that [I] the disciple Wang (Hui)-nu. . . will arrive safely at the capital accompanying [my] father.

May every wish be fulfilled. All hopes be satisfied.

The lower part of the character *ching* 京 is now missing but must have been this character. The term *Tsao-ch'ien-shu* 造錢署 very clearly means the Mint. The character 宕, clearly made up of *hsüeh* 穴 and *shih* 石, appears to have been used temporarily for the character *k'u* 窟 “cave” or *k'an* 龕 “niche” and as such is also found in the inscription in Cave XXVIII.

Pl. 29. Cave XXVIII, West and North Walls.

The west wall has four niches and the north wall six. The two upper niches of the former are trabeated and the two lower, of pointed-arch type. Each niche houses a seated Buddha, but the figures are all very badly damaged. Only the central part of the lower niches is comparatively well preserved; the phoenix and tiger of the arch-ends and the worshippers above and below them are superb. The bottom area, continuing onto the north, is entirely eroded away.

The upper middle niche and the lower side niches of the north wall are all trabeated, but the lower middle niche is of pointed-arch type and the upper side niches are crowned with canopies. Unfortunately, they are all badly weathered. (Height, about 4.60 m.)

Pl. 30. Cave XXVIII, West Wall, Lower Storey, Central Part of North and South Niches.

Attendants are represented on the outside rather than on the inside of these niches. The tall, standing figures bow their heads slightly and hold their hands to the breast. The faces and bodies are slender and

supple, revealing a complete mastery of technique and form. One attendant has a round halo and the other has a round one with a pointed apex.

Above them the arch-ends terminate in animal shapes and Buddhas and kneeling worshippers are carved on the arch-fronts. Above them in each corner are worshippers. Though slightly damaged, they are far more skillful than comparable figures in Caves XXVI and XXIX.

Pl. 31 A, Cave XXVIII, West Wall, Lower South Niche, Arch-End.

B. Cave XXVIII, West Wall, Lower North Niche, Arch-End.

The animal on the south niche and the bird on the north each stand on a dish-like lotus flower and have their heads turned towards their respective main Buddhas (Rub. VII, J). The large eyes, round upturned snout and bared teeth of the animal give it a very ferocious appearance. It has no horns but the ears stand out prominently. Despite the rather long head, to judge from the incised wavy lines on the body intended for the stripes of the skin, it may be intended to represent a tiger. The thick, tensed fore-legs have exaggerated muscles. Above it, is a worshipper in a completely preserved state which reveals excellent workmanship.

Although the tip of the beak and the right wing of the bird on the north niche are damaged, it is also well preserved. The head is turned towards its main Buddha and the tail is held upwards giving the whole body a "U" shape. The two legs are outstretched on its lotus base. The wings are relatively small. The body and the tail are almost entirely covered with incised scales. The general form exactly resembles the Han phoenix or *chu-chüeh* 朱雀, one of the gods of the four cardinal points, a traditional form inherited from Han dynasty art.

Pl. 32 A, B. Cave XXVIII, East Wall, North Niche, Seated Buddha, Head.

The face is slender, a feature common to all the figures in the west end group. In spite of the severe damage below the breast and slight damage to the nose, the figure is excellently executed. The *uṣṇīṣa* is not large, the neck is slender and the ear-lobes very long. The forehead is broad, the eye-brows slanting, and the eyes are of crescent shape. The nose is rather

large, the lips show the archaic smile and the chin is well marked by two vertical lines.

Pl. 33 A. Cave XXVIII, South Wall, Lower Storey, East Part.

B. Cave XXVIII, South Wall, Lower Storey, Niche above Entrance.

A. A standing Buddha seems once to have been represented on each side of the entrance gateway; that on the east with its large nimbus still remains. The right hand is held to the breast, while the left is held out holding a bowl to which three children are climbing. This surely again represents the story concerning a former incarnation of King Aśoka. To the right of the Buddha is a monk standing with hands together. Neither canopy nor lotus pedestal is represented. A few figures of worshippers are carved on each side of the nimbus.

B. Much of the south wall has fallen leaving only a small portion above the entrance on which is represented a figure of Mañjuśrī. Its counterpart, Vimalakīrti, is no longer to be seen. However, between Mañjuśrī and Vimalakīrti there may have been a seated Buddha as seen in Cave VI (Vol. III, Pl. 31). The figure has a crown but the drapery is very simple, comprising only a skirt and a celestial robe crossing in an "X". The seated Mañjuśrī, with his gesticulating hands, seems to be in the act of propounding his doctrines.

Pl. 34 A. Cave XXVIII, South Wall, Lower East Part, Standing Buddha, Head.

B. Cave XXVIII, South Wall, Lower East Part, Children.

A. Compared with the general devastation seen in this cave, this head is relatively well preserved. It is somewhat more angular than the head on the east wall (Pl. 32), but it is still slender and generally resembles it. The eye-brows are cut aslant, while the eyes and lips are horizontal.

B. Here again is the story of the children, King Aśoka and his followers in former incarnations who, when playing with mud, met Śakyamuni Buddha. In their desire to dedicate something to him, they could find nothing but the mud which they pretended to be food and this they offered to him. However, being too small to reach the Buddha's bowl, they stood one upon the other until they could reach it and put their

make-believe food in it. Here, one child stands on the head of another touching the Buddha's bowl. The third appears to be leaping with hands together. None of the figures has escaped the weathering but, even so, the vivid movement of the children can still be seen.

Pl. 35. Cave XXVIII, Ceiling.

This flat ceiling is coffered and of a similar design to that of Cave XXVI (Pl. 24). The central square has a large lotus flower and in the surrounding eight sections are flying celestials. These slender, elongated celestials with their long drapery seem to fly very lightly yet strongly with a snake-like movement of the body. On each side they confront, with the one exception of the west side where both fly towards the north.

Pl. 36. Cave XXIX, East Wall.

This wall, measuring 5.00m. in height and 3.60m. in width, is divided into four niches of which the upper two are trabeated and the lower two of pointed-arch type. Nothing can be found on the bottom wall. The damage is in a much advanced state, the south wall of this side being missing. The workmanship is of an elegance which resembles that of Cave XXVIII. (Height 5.00m.)

Pl. 37. Cave XXIX, West Wall, Upper Niche.

The west wall comprises three niches; one on the upper storey and two on the lower. The upper niche is canopied and has three compartments, housing a seated Buddha and an attendant Buddha on each side. The figures are slender and wear flowing drapery which hangs gracefully. The left attendant has already been stolen, and the head of the right attendant is missing. The rich drapery seen on the latter is most beautiful. Neither halo nor lotus seat are represented. (Width of the central curtain, about 1.20m.)

Pl. 38. Cave XXIX, West Wall, Upper Niche, Main Buddha.

Beneath the common canopy is a looped curtain held by three animal masks (Rub. VII K) which resemble those in Cave VIII (Vol. V, Pls. 37, 38). Instead of horns, these masks have prominent ears. The round heads with their wrinkled brows produce a somewhat comical appearance. The eyes are round, the noses large and the teeth set close together with fangs at each

side. The ends of the curtain hang vertically from the masks at each side.

The Buddha seated beneath this curtain is slender of body with sloping shoulders. The drapery is rich and hangs heavily over the pedestal flaring to the sides. (Width of the curtain, about 1.20m.)

Pl. 39 A. Cave XXIX, West Wall, Lower South Niche.

B. Cave XXIX, West Wall, Lower North Niche.

A. Although the lower part of the composition is completely broken away and a small portion is missing in the upper part, almost all the rest of the upper part remains. In an arch-front slightly wider than usual dhyāna Buddhas are carved. The arch-rib also is rather wider than is customary, and the animals on the ends with their long heads and closely set, bared teeth are particularly ferocious. The fore-legs are stretched lightly forward touching the ground in an attitude as if ready to spring. Worshippers are arranged around the arch in well-defined tiers and attendants stand beneath. The seated Buddha, of which the lower part is missing and the face damaged, has beautiful drapery hanging from the shoulders.

B. The arch-front, like that of the south niche, is somewhat broad. The drapery of the dhyāna Buddhas is simple, coming from under the right arm, across the body in looped folds and over the left shoulder, round behind the neck and hanging down the right side in vertical folds. The seated Buddha is in a more damaged condition.

Pl. 40. Cave XXIX, West Wall, Central Part of North and South Niches.

The resemblance between the two niches can clearly be seen in this plate. Both are carved very flatly, the heads of animal-shape particularly so. The upturned snouts are rounded, the eyes also rounded, and the eye-brows curling, their ends protruding with the ears (Rub. VIII, M). The teeth are ferociously bared, and the legs tensed to spring. The drapery of the dhyāna Buddhas is similar but a slight difference can be seen. The ease and skill of their execution shows the masterly technique of their creators.

Pl. 41 A. Cave XXIX, South Wall, Upper Storey, West Part.

B. Cave XXIX, South Wall, Lower Storey,

West Part.

A. Of the south wall, only the west part remains and this is in a very bad condition. The plate shows a small portion of its upper niche with part of a representation of the Attack of Māra. The composition is similar to those in Caves X and XII (Vol. VII, Pl. 55, Vol. IX, Pl. 38). However, the surrounding demons reverently hold their hands together. The lowest pair are figures representing the Demon King, Pāpīyān and his son. On the pedestal two demons are placed upside down as if falling and an earth goddess supports the Buddha's seat. The left hand of the Buddha probably pointed to the ground but the position of the right hand can no longer be identified.

B. Beneath the upper niche and above the lower niche is a small section containing a representation of the Prince with his horse, Kanthaka. The Prince, with his tall nimbus and long robe, is seated with one leg pendant and right hand raised. The horse kneels on its fore-legs and a very small figure of Candaka kneels at the other side. Finely worshippers are arranged one above the other around them.

Adjacent to this is another section with a Mañjuśrī and what was probably Vimalakīrti on its right. Between them is seen an incense-burner in low carving. Mañjuśrī is tall with the left leg slightly uplifted and right hand stretched forward as if in the act of discussion with the now missing Vimalakīrti.

Pl. 42. Cave XXIX, Ceiling.

Half of the flat ceiling had already fallen. In the centre is a large lotus flower and smaller ones seem to have been carved at each corner (Rub. VII N). However, the two in the corners still preserved are both unfinished. The ceiling may have been abandoned before completion because it began to fall during the progress of the work. The inner petals are carved in relief and the outer ones incised in intersecting arcs. The calyx is well-rounded. However, the carving is shallow and weak which suggests a later period of execution. (North-south length, about 2.60 m.)

Pl. 43. Cave XXIX, Ceiling, Flying Celestials.

No beams are represented, but the celestials are regularly arranged in rows flying towards the north. Some celestials nearer to the north wall hold lotus flowers and others play musical instruments. The figures are slender and seem to be flying lightly

through the air with a powerful movement of their bodies which belongs to the later style of Yün-kang carving. The drapery is comparatively simple. (Diameter of lotus flower, about 0.90 m.)

Pl. 44 A. Cave XXX, Ante-Room, North Wall, Upper Part.

B. Cave XXX, Entrance Gateway, East Reveal.

A. The west wall of this cave is still buried in the clay of the former fortress wall, but the north wall is partly revealed. Above the rectangular entrance gateway is an arched window surrounded by small niches added later. Just above the window is a trabeated niche housing a Bodhisattva with ankles crossed and below it is a pointed-arch niche with two Buddhas seated side-by-side. They are slender in style, but quite skillful in workmanship. (Height of window 1.50 m.)

B. The rectangular entrance gateway, now still half buried, has a dragon design on the ceiling and guardian gods on both sides. The figures are much weathered, but one of the heads is comparatively well preserved with triangular ornaments on the crown, and strongly cut lips. The eyes show the holes for the eye-pupils provided by the mediaeval restorers. (Height of entrance gateway, about 1.70 m.)

Pl. 45 A. Cave XXX, Window, East Reveal, Samantabhadra Riding on Elephant.

B. Cave XXX, Window, West Reveal, Prince Riding on Horse.

A. On one side is a representation of Samantabhadra riding on an elephant and on the other, Prince Siddhārtha on a horse, both facing towards the interior. The former (Rub. VIII A) is seated on a saddle, holding something in its outstretched right hand. The followers in front of the figures are all damaged, but those in the rear have been preserved showing one holding an umbrella and another, a fan with a handle. Though the elephant has suffered much damage, the trappings are relatively clear. Over them runs a looped curtain placed just beneath the ceiling. The ceiling itself has four flying celestials in two rows. The *Kao-sêng-chuan* (Taishō-Daizōkyō, I) records that representations of Samantabhadra riding on an elephant were often made in the fifth century.⁷⁾ (Height of window 1.50 m.)

B. The scene of the Prince riding on a horse (Rub.

VIIIB) may be derived from an incident in his life, i.e. the Departure from the Palace. Although it is not clear why it was paired with Samantabhadra on an elephant, the combination is often found in Yün-kang (Vol. II, Pl. 66) and Tun-huang.² Unfortunately, the figure is somewhat more damaged than its companion and the followers holding an umbrella and a fan with a handle³ can scarcely be distinguished. (Height of window, 1.50 m.)

¹ Chap. vii (p. 369) says that during the Yung-ch'iu 永初 era (A.D. 420-422) Sêng-pao observed the commandment and on the seventh day a white bird came down from the sky to the front of the Samantabhadra image. Chap. vii (p. 372) says that on the eighth day of the tenth month in the fourth year of the Ta-ming 大明 era (A.D. 460), Empress-Dowager Lu-chao made an image of Samantabhadra riding on an elephant in the Chung-hsing Monastery and held a ceremonial feast. Chap. viii (p. 379) says that during the Yüan-hui 元徽 era (A.D. 473-476), the Śramāna Hui-chi of Wu Province constructed the Pao-lin Monastery on Mount Kuei near Hui-chi and made an image of Samantabhadra and an elephant with six tusks.

² P. Pelliot, *Touen-houang*, Tome III, Paris 1920, Pl. CLV; Tome V, Paris 1921, Pl. CCCXVI.

³ T. Sekino and D. Tokiwa, *Buddhist Monuments in China*, II, Tokyo 1926, Pl. 106.

Pl. 46A. Cave XXX, Ante-Room, North Wall, Upper Part.

B. Cave XXIX, Outside Wall, Niche a.

Cave XXX was once buried in the fortress wall, and even after it was destroyed, the cave served as a dwelling using the ruined wall. In this plate the bricks of the arch are still preserved but in Pl. 44A they had entirely fallen down. The niches around the gateway were irregularly added later. To the left is a row of dhyāna Buddhas belonging to the upper part of a niche, and above it is a row of worshippers belonging to the pedestal of another niche, which may be that shown in Pl. 44A. Above the gateway is another niche, and between it and the former is a small niche housing a Bodhisattva in an easy pose and attendants. The Bodhisattva may be one of the three; Mañjuśrī, Avalokiteśvara and Mahā-stamaprabhā represented in the niche dated A.D. 483 in Cave XI (Vol. VIII, Pl. 30). Below this are two small niches with the following inscription:—

Liu Ta... for the benefit of [my] late mother...
Buddha... made...

B. The outside wall here is irregularly hewn. On a protruding block is carved a small niche facing east. However, this is obviously damaged.

Pl. 47. Caves XXVIII to XXXIII, Outside Walls.

This plate shows one end of the wing wall of the

fortress above. Below it the wall continues but this has already collapsed into little more than low embankment which becomes higher as it goes south and finally connects with the west gate of the village wall. The ridge west from Cave XXX with its fallen ante-room, protrudes slightly more forwards than that on the east. Two small caves immediately to the right of Cave XXX are damaged and nothing remains of them.

In the immediate proximity to Caves XXXI and XXXII many small niches are grouped, which were added later at irregular intervals and are now seriously damaged (Fig. 27). The execution is more delicate than those in and around Caves XXI to XXIX.

Pl. 48A. Caves XXXIE and H, Outside Wall.

B. Cave XXXIK, North Wall.

A. The lower part shows the upper right corner of Cave XXXIE, with a delicate relief (Rub. VIIIc) representing a scene from the *Wei-mo-chi-so-shuo-ching* or *Vimalakīrti-nirdeśa-Sūtra* (Taishō-Daizōkyō, XIV). By the side of a canopied couch, on which the sick Vimalakīrti may be lying, stands a tree and worshippers carrying incense-burners are shown walking towards the centre. Two celestials, bearing objects which look like bowls, fly above the canopied couch and also towards the centre. An aupapāduka is represented on the crown of the tree. The delicate workmanship is very close to that seen in the caves of Lung-mên.¹ On the arch-front are delicately carved flying celestials.

Above this is the outside wall of Cave XXXII, which has an arch-front with a design of half-palmettes and guardian gods, the faint remains of which can just be seen.

B. This is a small cave square of plan and with a flat ceiling but only the north wall has been preserved. To the right is seen the hollow of Cave XXXI and to the left are Caves XXXIC and J. On the north wall is a canopied niche (Rub. VIII F) in which is a seated Buddha with voluminous hanging drapery. On each side is a standing attendant and above is a Bodhisattva seated with one leg pendant. (Height of wall, about 0.80 m.)

¹ S. Mizuno and T. Nagahiro, *A Study Cave-temples of Lung-mên*, Honan, Tokyo 1940, Pls. 36, 78, 79.

Pl. 49A. Cave XXXIH and Others.

B. Cave XXXIJ and Others.

A. Showing Cave XXXIH in the middle and Cave XXXIL above it. The thin floor dividing them is remarkable. On the right-hand side of the plate is seen the roughly hewn west wall of Cave XXXI with a hole leading to Cave XXXIH. This, of course, was done much later. Cave XXXI I is a small cave connecting with Cave XXXIH and the gateway seen above this belongs to Cave XXXIM. The holes in Caves XXXIJ and H lead into Cave XXXII.

B. Showing Cave XXXIJ in the centre. The cave below is Cave XXXIG, of which the head of the main image was unfinished. To the right-hand side is seen the west wall of Cave XXXIL. On the north wall of Cave XXXIJ is a seated Buddha in a canopied niche (Rub. VIIIE). On each side are an attendant Bodhisattva and a monk, resembling those on the north wall of Cave XXXII I (Pl. 57). On the west wall is seen a Bodhisattva seated with one leg pendant. Worshippers are carved on the surrounding bottom walls. (East-west length of Cave XXXIJ, about 0.70 m.)

Pl. 50A. Cave XXXIH, West Wall.

B. Cave XXXIH, North Wall.

C. Cave XXXIIE and Others.

A. The west wall comprises a canopied niche with a Buddha seated in western fashion and a pointed-arch niche with a seated Buddha. The slight damage has not ruined the very neat arrangement. A pair of small figures on each side of the canopy seems to be Vimalakirti and Mañjuśrī. In this plate, the west wall of Cave XXXII, housing a trabeated niche with a seated Buddha, is visible. However, the upper part was not finished but left in its roughly hewn state.

B. The north wall comprises a trabeated niche with a Bodhisattva seated with ankles crossed and a pointed-arch niche with two Buddhas seated side-by-side. On each side of the former is the usual Bodhisattva with one leg pendant. The east wall (Fig. 27), though much damaged, has the same composition as the west wall.

This plate shows also the lotus flower surrounded by four flying celestials (Rub. VIIID) belonging to the ceiling of Cave XXXII. (East-west length of Cave XXXII, about 0.85 m.)

C. Cave XXXIIE is seen in the middle with the west reveal of the entrance gateway to Cave XXXII on the right. The west reveal, though half broken, clearly once held a canopied niche with a seated Buddha. Above the niche and just beneath the ceiling under a looped curtain Buddhas stand. The large opening on

the left belongs to Cave XXXII F.

Cave XXXIIE, of which the south wall is now missing has five niches on the remaining three walls, which without exception are all canopied. On the west wall, the upper niche houses a seated Buddha with hanging drapery in a very advanced style. On each side above are Vimalakirti or Mañjuśrī. The lower niche has a Bodhisattva seated with ankles crossed (Fig. 30), attended on the left by a Bodhisattva in meditation under a tree (Fig. 31), which corresponds to the figure under a tree on the east wall. However, it has already lost its counterpart on the west wall. In front of the Bodhisattva in meditation kneels a monk. (Height of wall, about 1.50 m)

Pl. 51. Cave XXXIIE.

This small cave is situated on the right of the entrance gateway of Cave XXXII. To its right is the opening of Cave XXXII, and to its left that of Cave XXXII F. The former is now closed by a pile of stones but on the outside wall of the latter is carved a Bodhisattva riding at full speed on an elephant and a guardian god. The relief is delicate in style and extravagant in its decoration.

The outside wall is much damaged but a canopy decoration above and a pointed-arch below, with between them a gorgeous scene with many delicate figures representing the visit of Mañjuśrī to Vimalakirti can still be seen. The Vimalakirti can no longer be distinguished, and the Mañjuśrī seems to move towards the right. The canopied pedestal on the left half represents one of the 32,000 simhāsanas flying from the *Hsü-mi-hsiang* 須彌相 world. However, the other part of the left may not represent the same story. The pointed-arch is adorned with flying celestials on the rib, probably with jewellery on the upper rim, and with kneeling worshippers flanking an image or an incense-burner on the middle. The figures are very delicate and skilfully executed.

The canopied niche on the north wall houses two Buddhas in the Lung-mên style seated side-by-side (Rub. IX K, Fig. 29). The bell hanging from the canopy as if being rung violently is rare. Just below are celestials flying very lightly. The side walls each have two canopied niches one above and one below (Rub. IX J, L). On each side of the upper niche is a scene either of Mañjuśrī visiting Vimalakirti or a pair comprising Samantabhadra riding on an elephant and the Prince on his horse. The north side of the lower

niche, the south being damaged, has the Prince in meditation and the Birth of the Prince, both represented under a tree.

On the ceiling is a large lotus flower with triple circles of petals (Rub. IX1). On both the east and west sides of this are two coffers each containing a flying celestial. (Height of wall, about 1.50m)

¹ Kumārajīva (trans. by), *Vimalakīrti-nirdeśa-Sūtra* or *Wei-mo-chi-so-shuo-ching* 維摩詰所說經 (Taishō-Daizōkyō, XIV), p. 546.

Pl. 52A. Cave XXXIIF, West Wall.

B. Caves XXXIIB and C.

A. Cave XXXIIF resembles Cave XXXIIE in having two Buddhas seated side-by-side on the north wall, but its west wall differs in having a double niche consisting of a trabeated niche with a Bodhisattva seated with ankles crossed and a pointed-arch niche with a seated Buddha. It is well designed and executed, but unfortunately was left unfinished. The drapery was not cut and the heads were left in a rough state.

B. Cave XXXIIB has three walls each housing a canopied niche or niches (Rub. IXD-F). The canopied niche is the most prevalent type in this section. The flat ceiling is coffered with nine sections (Rub. IX G); the central and the four corners of which each contain a lotus flower and the others, a flying celestial.

Cave XXXIIC has a canopied niche on the north wall, and on the west wall a pointed-arch niche below, and two canopied niches above and below. The upper canopied niche houses a seated Buddha flanked by Bodhisattvas with ankles crossed, while the lower one has only a seated Buddha. The lower pointed-arch niche has two Buddhas seated side-by-side. The row of seated Buddhas above the upper canopy is unusual. The east wall (Rub. IXH) has almost entirely disappeared, but, judging from what remains, this may once have been very similar to the west wall.

Cave XXXIID, now completely weathered, has a niche with a seated Buddha above and a canopied niche with a Bodhisattva seated with ankles crossed below.

Pl. 53A. Cave XXXIIF, East Wall.

B. Cave XXXII, North Wall.

A. As in Caves XXXIIB and C, the north wall has a canopied niche, but the east wall is rather different since it houses a tall figure of a Bodhisattva seated with ankles crossed in a trabeated niche. A lion crouches at each side of the feet and in each side compartment is a Bodhisattva with one leg pendant.

B. This cave also is almost completely destroyed leaving only a much-weathered north wall. The seated Buddha and the left attendant with their worshippers above seem to have shown the dignity associated with the Cave VI style.

Pl. 54. Caves XXXIII and XXXIV, Outside Walls.

Caves XXXIII and XXXIV are sadly damaged leaving their interiors completely exposed. The caves measure 4-5.00m., in height while the cliff face itself is only 12-13.00m. in height. At about one metre below the floor runs a layer of bad stone and then a path. There is no room for the construction of a building in front of the caves since the ground slopes sharply to the south.

Pl. 55A. Cave XXXIII, North-East Corner.

B. Cave XXXIII, East Wall, North Upper Part.

A. A much-weathered attendant can be seen on the north wall, and an attendant seated Buddha on the east wall. The main figure and the left attendant have already disappeared. This is a rare instance in which the attendant is shown seated. The drapery over the pedestal, though not of a developed style, is slender and draped in step-like folds of Cave VI style. The niche is only a rectangularly cut hollow with flying celestials and worshipping monks around the seated Buddha. Above this rectangular niche, is another rectangular niche with a canopy housing a seated figure. Between this niche and the arch-front, crowd worshipping monks and celestials. Above them all run two rows of the Thousand Buddha niches and a canopy decoration.

B. Along the arched niche are flying celestials, but the shape of the arch-front is not clear. Outside the arch-front are worshipping figures of monks and celestials with hands together facing towards the main image. (Height of bottom wall in Cave XXXIII, about 0.70 m)

Pl. 56. Cave XXXIII, North-West Corner.

Showing the right attendants of the two-Buddha niche on the north wall and the left attendant of the Bodhisattva niche on the west wall. The former will be described in the next plate and the latter may be identified from the standing Buddha with children as the scene of Śākyamuni Buddha with King Aśoka in a former incarnation. On the pedestal are carved

worshippers walking towards the north (Rub. XA).

Pl. 57. Cave XXXIII, North Wall, Right Attendants.

The stone surface, although damaged in places, is generally in good condition preserving the original black and red pigments. The simplified drapery without indication of folds is noteworthy. The eyes and lips of the Bodhisattva whose crown is missing are clearly cut and it is draped with a skirt and a celestial robe forming an "X" where it crosses through a large ring. The feet are badly eroded. The monk or Arhat wearing a monk's robe and with hands clasped is remarkable for its high cheek-bones and muscular throat. The large sunken eyes and the heavy straight lips are very individual. The worshippers in low relief on the bottom pedestals have almost all disappeared. In places on the back surface between these figures writing in black ink remains. There seems to be no particular order in the inscriptions but their Yüan period era names suggest that they all belong to that period (A. D. 1264-1321). Cf. *Yüankang Epigraphy* in Vol. II.

Pl. 58. Cave XXXIII, West Wall, Bodhisattva with Ankles Crossed.

Not only the right side of the niche but also the head of the main figure are completely mutilated. Even so it can be said that this is a rare example of a Buddha with ankles crossed in such a pointed-arch niche. The drapery in close step-like folds is remarkably fine. The long sash from the breast hangs low down the body. On the arch-front is a Buddha seated in western fashion flanked by many worshippers arranged in two tiers facing to the centre. A striking rhythm and harmony runs through the whole group as they kneel with their hands together, leaning slightly forward as if bowing to the central figure. The worshippers in very low relief on the pedestal are in a much better condition than those on the north wall.

Pl. 59. Cave XXXIV, North and West Walls.

The north wall contains a niche with two Buddhas seated side-by-side on low pedestals over which their robes drape and flare. The heads and hands unfortunately are lost. The attendants and worshippers above and on each side are excellent and the seated Buddhas on the half-broken arch-front are of excellent workmanship. The fierce animal on the right arch-end is well preserved. Above the arch-front runs a looped curtain, two rows of seated Buddha niches and a canopy.

The west wall has a large pointed-arch niche with a seated Buddha. The pedestals on the north and west walls are almost identical with worshippers beneath a looped curtain, and a niche instead of an incense-burner in the centre of each row. (Height of wall 3.70 m.)

Pl. 60A. Cave XXXIV, North Wall, Right Attendants.

B. Cave XXXIV, North Wall, Left Attendants.

Of the two attendants on each side, the inner stands straight, although the head is slightly bowed. Its celestial robe crosses in an "X" at the front. One wears a crown and perhaps both are intended to represent attendant Bodhisattvas. The outer figure of each pair with one leg slightly raised has its hands together and head bowed to the Buddha. They have round haloes and high chignons but no celestial robes or crowns which suggests that they perhaps represent celestial worshippers. Both the inner and the outer figures are slender and elegant. The worshippers in two tiers above also have no celestial robes but are provided with high chignons, while those in the uppermost area all have shaven heads. The whole group is very regularly arranged.

These photographs show also the left attendant of the west wall and the right attendant of the east wall. These figures closely resemble each other in style and represent the stories of Aśoka and Rāhula respectively.

Pl. 61. Cave XXXIV, West Wall.

This wall is well composed and like the north wall contains one niche, two rows of Thousand Buddha niches, a canopy decoration and a pedestal. The worshippers on the pedestal, however, all face towards the north wall instead of to the centre of the niche.

The arch-front, adorned with jewellery along its upper rim and with rather small animals at the arch-ends, houses well-proportioned seated Buddhas. On each side is an attendant, these being standing Buddhas representing scenes from the life of the Buddha or Jātaka stories, namely the encounter with Rāhula and the offerings to the Dipamkara Buddha. Above them are ranged three rows of worshippers and flying celestials. The niche is finally bordered by a looped curtain. The seated main Buddha, of which the head is missing, is draped in close step-like folds and provided with two sash hangings from the breast. The robe is draped thickly over the body and flares to each side

of a low pedestal. The unfortunate damage to the hands does not prevent one seeing that the figure is well-proportioned and that the drapery is most elegant. (Height of wall 3.70 m.)

Pl. 62. Cave XXXIV, West Wall, Arch-Front.

The seated Buddhas on the arch-front are somewhat slender but, nevertheless, well-proportioned. They all face towards the centre in a compact composition. Their robes are of two types, one of which has symmetrically looped folds and the other vertical neck-lines. The garlands of jewellery along the upper rim are closely and somewhat rigidly arranged but no beads are carved on them. The animal on the left arch-end is slightly smaller than the right one but better preserved. The worshippers also are better preserved on the left side and these consist of a row of kneeling celestials, a row of standing monks and a row of standing celestials. Their pretty faces match the elegance and warmth of their poses.

Pl. 63A. Cave XXXIV, West Wall, Left Upper Part, Flying Celestial.

B. Cave XXXIV, West Wall, Left Attendant Buddha.

A. The long, slender body is strongly curved but in a supple, elegant pose which is emphasized by the long drapery floating backwards.

B. The tall, standing Buddha with a large nimbus has a robe hanging vertically down the body with left sleeve floating slightly backwards as if in the act of walking slowly. The small figure kneeling at the feet is Rāhula, the son of Śākyamuni Buddha, being patted on the head with the right hand of his father.

Pl. 64. Cave XXXIV, West Wall, Upper Part, Thousand Buddha Niches.

The regularly arranged niches with their well-balanced Buddhas give this wall a splendid appearance but unfortunately the condition of the figures as well as the very shallowly executed niches is very poor, the latter in particular being weathered over their whole surface. The drapery is of two types, one with looped folds round the neck and the other with a vertical neck-line.

Pl. 65A. Cave XXXIV A, South Wall, West Part.

B. Cave XXXIV A, West and North Walls.

A. Showing the two tiers of worshipping monks in

the middle zone of the west half. Below this stand celestials which, judging from the tops of the chignons, are continued from the west wall. The monks face forwards with hands together. The carving is crude but quite strong.

B. The west wall has two niches placed one above the other and a pedestal which is a continuation of that on the north wall with carved figures of dwarfs. On the west wall between the dwarfs are two lions and two elephants jointly bearing an incense-burner with their trunks. The lower niche is canopied and houses a seated Buddha attended on each side by four celestials. Above each side is Vimalakirti or Mañjuśrī. The upper niche is also canopied housing a Buddha seated in western fashion. Three attendants stand on each side and only the upper bodies of other worshippers are revealed above them.

The pointed-arch niche on the north wall houses a seated Buddha which is very slender with sharply sloping shoulders, but with drapery of close, step-like folds moulded more in the round. The attitude is of calm composure. Fortunately, the head and the hands are well-preserved and the drapery hanging over the pedestal can still be seen to flare out delicately. An attendant Bodhisattva stands on each side and a monk is represented on each post, with hands clasped together. Also on each post is a chubby figure of an aupapāduka in a lotus flower. These act as capitals and support with both hands the animals on the arch-ends. The arch-rib contains flying celestials and the arch-front, seated Buddhas with simple drapery. Around them are worshippers with hands clasped. The pedestal houses dwarfs, a tablet for an inscription at the centre and lay worshippers in low relief.

The ceiling (Rub. XB) has almost completely fallen and only parts of the lotus flower and celestials remain. (North-south length of ceiling, about 1.20m.)

Pl. 66. Cave XXXIV A, West Wall, Lower Niche.

The seated Buddha is unusual in the manner in which the hands are clasped. The drapery hangs down and flares beautifully over the pedestal. Like the north Buddha, this figure also is slender but carved somewhat more in the round. The two attendants stand immediately on each side.

Pl. 67A. Cave XXXIV A, West Wall, Lower Niche, Mañjuśrī.

B. Cave XXXIV A, West Wall, Lower Niche,

Right Attendants.

A. The Mañjuśrī is seated with legs crossed, right hand half-raised and left hand turned downwards. It is easy to identify it as Mañjuśrī since Vimalakīrti is represented on the opposite side. The graceful, regular features are emphasized by the dignity of the imposing crown worn by this Mañjuśrī figure.

B. The four attendants arranged in a row are of similar type. They all have ornate crowns and give the impression of walking slowly in procession towards the centre.

Pl. 68. Cave XXXV, Outside Wall.

The large entrance gateway has an arch-front decorated with a floral-scroll of half-palmettes in very shallow and flat carving (Rub. Xc). The side-posts are so completely damaged that no original carving remains but outside them stand calm figures of Vajrapānis. Above the entrance is a square window, and beyond the left Vajrapāni carved into the rock wall is a stele with a dragon crown. This is not inscribed.

Cave XXXVB, visible on the left of this plate, has Thousand Buddha niches over the whole wall and only in the centre of the north is there a small niche of a Bodhisattva with ankles crossed. (Width of trabeation, about 0.50m.)

Pl. 69A. Cave XXXV, Entrance Gateway, East Reveal, Niche dated A.D. 515.

B. Cave XXV, Entrance Gateway, East Reveal, Niche dated A.D. 515, Inscription.

A. This niche dated A.D. 515 is a well-designed niche of trabeated type housing a Bodhisattva seated with ankles crossed. The Bodhisattva and its two attendants both have celestial robes which cross in an "X" at the front. These slender, tall figures are noteworthy for their robes with fine vertical hanging folds descending in parallel lines. An earth-goddess emerges from the ground to support the feet of the Bodhisattva.

The trabeation is designed like a folding screen, each section having a seated Buddha. In the centre of the pedestal is an inscription and worshippers are ranged on each side of it. The worshippers are all monks and each differs in height; the tallest hold an incense-burner and the others clasp their hands. The whole niche is simple and graceful.

To the left of the niche are inscriptions belonging

to other niches. The top one can be translated as follows :-

Buddha's disciple Wang I, [I], for the benefit of [my] younger brother, made a stone image.

The one below says :

Buddha's disciple Chang

Below this dated niche is a beautiful pointed-arch niche, almost buried in the wall made later.

B. The inscription on the tablet reads as follows :-
O! On the fourteenth day of the fifth month in the fourth year of the Yen-ch'ang [era] of the (Great) Tai [i.e. Northern Wei] dynasty, Hêng Yung . . chêng . . wei tu-tung

Hua-t'ang Chiu-kung

Ch'ang-chu-Chiang for the benefit of the late younger brother An Fêng-han, made Maitreya and Seven Buddhas

Bhikṣu Tao

The last line would be the name of the top monk on the left. The next two monks also each have their names inscribed " . . . -kan " or " Śramāṇa Tao-ch'iu ". On the upper right of each of the monks on the left side is inscribed its name: " Bhikṣu . . . , " or " Bhikṣu . . . ". The images in the niche are Maitreya with the Seven Buddhas as described in the inscription. (Height of inscription tablet, about 0.40m.)

Pl. 70 Cave XXXV, Window, West Reveal.

A lotus flower occupies the whole of the badly damaged ceiling. On the west reveal is a divinity with three heads and six arms riding on a phoenix or garuḍa. This, like the figure on the entrance reveal of Cave VIII (Vol. V, Pl. 17), is probably intended to represent Viṣṇu. On the opposite wall is a divinity with six arms riding on a bull, and, like that in Cave VIII (Vol. V, Pl. 13), is intended to represent Śiva. The body is simple and slender and the hands do not carry any objects but the third pair of arms support the beam of the wall. The crown is simple with a lotus flower between triangular ornaments. The drapery comprises only a shirt and a celestial robe crossing in an "X" at the front, but each arm, with the one exception of the left arm of the first pair, has a narrow sleeve with a pointed cuff. The phoenix has a long, curving swan-like strongly-tensed neck. However, its beak and legs have the power which belongs to a bird of prey. Unlike that of Cave VIII, the tail is held up. (Height of window 1.30m.)

Pl. 71. Cave XXXV, South Wall, East Niche, Conversion of Three Kāśyapas.

This niche has been completely blackened by the smoke of the cooking and heating stoves of former inhabitants of the cave. Though slightly broken, it clearly represents the Conversion of the three Kāśyapas (Rub. XIA) as seen also in Caves VI (Vol. III, Pl. 51), VII (Vol. IV, Pl. 82) and XII (Vol. IX, Pl. 22). A unique feature here, however, are the ladders in the mountains on which brāhmanas are shown ascending. These brāhmanas have the usual high chignons and loin-clothes, but are not so emaciated as similar figures in other caves. The animals represented among the mountains may be gazelles, tigers and monkeys. To the right stands a monk holding a vase and over its shoulder a stick with a round object. This figure cannot be identified.

The seated Buddha in the niche is without head and hands. It may have held a snake in a bowl held in one hand. The step-like folds are of a very advanced type and flow richly downwards, ending in large flares.

On the bottom wall is a row of worshippers which continues onto the east wall (Rub. XII E, F). They wear crowns similar to those of the worshippers in Cave XIXB (Vol. XIII, Pl. 133). (Height, about 1.80 m.)

¹ A. Grünwedel, *Alt-buddhistische Kultstätten in Chinesisch-Turkistan*, Berlin 1912, Fig. 180.

Pl. 72. Cave XXXV, South Wall, West Niche, Māra's Attack.

Opposite the niche with the Three Kāśyapas, is a niche on the west part of the south wall showing Māra's Attack. This is similarly smoke-blackened. Though the main Buddha is now much mutilated, it seems originally not to have had a hand pointing to the ground in the *bhūmispāsara-mudrā* (Rub. XI B). The demons are of various types, and very similar to those in Cave VI (Vol. III, Pl. 105), though here the composition is somewhat looser. On the lower left is Pāpiyān, the King of the Demons, being restrained by his son standing at his side. On the opposite side are the daughters of the King of the Demons. (Height, about 1.80 m.)

Pl. 73. Cave XXXV, South and East Walls.

Showing the east wall and the east part of the south wall containing the niche representing the Conversion of the Three Kāśyapas described above (Pl. 71) and also a standing Buddha above it. Although the area

is now damaged, some boys appear to have been represented by the side of the Buddha, which suggests that this was a scene with Śākyamuni Buddha and former incarnations of King Aśoka and others. On the corresponding portion on the west is the Dīpaṃkara Buddha with māṇava (Fig. 33). A small section of the east reveal of the window is also shown in this plate. This contains a divinity riding on a bull.

On the east wall is carved a large niche housing a Bodhisattva with ankles crossed. On the bottom of the wall is a row of worshippers (Rub. XII E, F) and at the top, two rows of niches with seated Buddhas and a row of triangular pendants. The trabeated arch is designed like a folding screen, each section containing a seated Buddha (Rub. XII C). The main image, though unfortunately damaged on the fore-head and both hands, has a rather full face, a crown with a dhyāna Buddha (Rub. XII A) and drapery decorated, with very extravagant jewellery. The body and especially the feet, is full and powerful, greatly resembling that in Cave IV (Vol. I, Pl. 114). The east reveal contains the niche dated A.D. 515 and, therefore, the cave was certainly hewn prior to that date. On stylistic grounds, it can be presumed to have been constructed about A.D. 500. In each side compartment is the usual Bodhisattva with one leg pendant, although these are in very low relief.

To the upper left of the niche is a figure representing the Nirvāṇa,—a rare example in Yün-kang. (Height 4.60 m.)

Pl. 74A. Cave XXXV, East Wall, Left Upper Part, Relief of the Nirvāṇa.

B. Cave XXXVII, East Wall, Left Upper Part, Relief of the Conception.

A. The Buddha with its large nimbus lies in a somewhat awkward position. Neither coffin nor flames are represented. The mourners with their dishevelled hair surrounding the dead Śākyamuni are shown in positions of grief. Mahā-Kāśyapa who arrived at the scene late, is represented at the feet, as if touching them (Rub. XII C). The *Buddha-carita* or *Fo-so-hsing-tsan* 佛所行讚 (Taishō-Daizōkyō, IV, p. 52) translated by Dharma-rakṣa says :—

Across the River Nairanjaṇa, [they] went to the chaitya where the past Buddhas attained nirvāṇa. [There they] piled up sandal wood and other perfumed woods, on which the Buddha's corpse was laid

and [over it] was poured various kinds of perfumed oil. [They] fired it thrice, but the flames did not rise. At that time, Mahā-Kāśyapa was living in Rājagṛha and he learned of the Buddha's nirvāṇa. [Then he], together with his followers, set off for [the place of the nirvāṇa]. [On the way] with pure hearts they made their sincere desire—their desire to see the Buddha's corpse, and the fire did not blaze up. [However, after] Mahā-Kāśyapa and his followers arrived, saw the [Buddha's] countenance and paid a reverent salutation to the [Buddha's] feet with heart-felt grief, the fire began to blaze.

B. Showing a scene from the Buddha's life; the Bodhisattva in the Tuṣita Heaven which in due time became a white elephant and entered Queen Māyā's womb. The *Fo-so-hsing-tsan* (Taishō-Daizōkyō, IV, p. 1) translated by Dharma-rakṣa reads as follows; "The Bodhisattva, assumed the form of a nelephant, descended [from Heaven] and entered into the Queen", the *Pu-yao-ching* 普曜經 (Taishō-Daizōkyō, III, p. 491) says, "The Bodhisattva, suddenly descending from the Tuṣita Heaven, assumed the form of a white elephant with six tusks. Every limb was calm and its head with eyes and trunk shone brilliantly. Appearing from out of the sun's beams it approached the right side [of the Queen] . . . The Queen was clean and pure. Sleeping calmly she suddenly awoke [and realized] that the white king of the elephants thus shining brilliantly had entered her womb. In mind and body she experienced a calm as never before and it was as if she was in the samādhi meditation". The long canopy may be intended to represent the bed of Queen Māyā. Beneath it are sleeping servants to suggest, as in scenes of the Prince's Departure, the depth of night. The Bodhisattva is a small figure held in the hands of a larger figure riding on the elephant. The animal itself has its trunk and legs extended in the so-called flying gallop position (Rub. XIIH).

Pl. 75. Caves XXXVIII—XLI.

Immediately to the east of Cave XXXVIII, the outside wall recedes slightly and the openings of Caves XXXVIII c and d face west which results in the west wall being the front wall, and the east wall, the back wall. Cave XXXVIII is situated at medium height and is peculiar in many respects, especially in the long inscription on the outside wall.

Cave XXXIX with its two windows above has been

named the Western Pagoda Cave. Cave XL, with its broken front half is very much buried. It shows a somewhat earlier style. The front part of Cave XLI also has collapsed. The floor here is higher than that of Cave XL. The floor becomes higher as one goes westwards and the height of the rock cliff becomes lower until, at last, one finds oneself on the hill itself.

Pl. 76. Cave XXXVIII, Outside Wall.

The black opening in the centre of this plate belongs to Cave XXXVIII. It may once have been decorated with interlaced dragons but is now so badly damaged that it is not possible to be sure of this. On its west side is a much damaged figure of Vajrapāṇi but on the east side there is no room for a companion figure.

The front walls of both Caves XXXVIII A and B are lost and their north walls exposed. The former has a seated Buddha and the latter two Buddhas seated side-by-side, both in pointed-arch niches. The figures surrounding them are delicately executed and appear to represent scenes from the Buddha's life as in Cave XLI (Pl. 101).

Cave XXXVIIIc is situated on the same level as Cave XXXVIII. The back wall, in this cave the east wall, has a pointed-arch niche with two Buddhas seated side-by-side. The right or north wall has a pointed-arch niche with a seated Buddha. Unlike the caves surrounding Caves XXXI and XXXII, those carved here have no canopied niches. In Cave XXXVIII d above, the graceful right attendant standing near the entrance can be seen. This cave may have been domed and without a niche inside. (Height of entrance gateway of Cave XXXVIII, 1.22m.)

Pl. 77. Cave XXXVIII, Outside Wall, Wu Inscription.

The tablet is rectangular, measuring 1.05m. long and 0.70m. wide and the characters evenly distributed. The style of calligraphy is slender and soft but the characters are quite firm like those seen on the northern stele. This is longest inscription found in Yün-kang and can be translated as follows:—

O! [As] the profound doctrine is mysteriously clear, yet without (an image) it is not possible to illuminate on its teachings. [Since] the true countenance is deeply hidden without pictorial illustration nobody can penetrate His traces. Thereupon, at present [the image] must . . . and eternally reveal the Buddha's Enlightenment. [The image] full of dignity

and of (compassion) and will pay the reverence of morality. Then, year after year [its] influence will be felt on future generations. Among all beings with consciousness there are none who do not have compassion and by planting good (root) and contribute to humanity. [And naturally one become thoughtful] to wait a time to advance or retreat and always be flexible, [as if] bending the finger. The Emperor rules over the world and his influences surpass [those of] King Yao. Moreover, [the Emperor is] in generations protected by spiritual omens and dipped in the mystical . . . [I] Chung-wei of the Wu family, for the benefit of [my] departed son, General Kuan-chün and Marquis Hua . . . , Wu T'ien-ên, made an image and cave. May the desires and affections all be pacified and mysterious peace . . . Brilliantly! the real image is [high up] in the sky! The beautiful . . . Śakyamuni. By this little small good [deed], [I wish my] departed son to meet with (Buddhas) in every life, escape from [Hell] and live in paradise. [May the Buddha's] teaching be more and more glorious, the Three Laws spread (widely), and the hundred disasters disappear. Moreover, the forefathers of the family Wu were (remarkable) for their loyalty and modesty and famous both for (their devotion) and filial piety. [May] the sons and grandsons be abundant and their heirs be prosperous. . . [He] died at the year of thirty, and [I wish, his sons] may be well brought up. . . [I] inscribe a hymn on the superior stone. This sentence says [as follows] :— O, long is the True Way! O, Vast is the profound essence! [It is] not voice, not . . . not . . . and (not) knowledge. The teaching may be inspired by objects, its benevolence may be cleared by the way. The light . . . the Nine Heaven. The full harvest comes again and the flourishing state may be brought about by the Emperor. . . . have profound awakening, and . . . May [my] departed son always meet with (the Buddhas).

In a cave as small as Cave XXXVIII, this long and complete inscription may seem somewhat out of place and better suited to Cave XXXIX which is far larger. However, the elaborate design of this cave and its extraordinary execution makes it, on second thoughts, a very suitable home for it. (Length, about 1.05 m., height, about 0.70 m.)

Pl. 78. Cave XXXVIII, North Wall, East Part, Relief of Nirvāṇa.

A tall reclining Buddha with a nimbus fills almost the whole of this nirvāṇa representation. The kneeling figure at its feet may be intended as Mahā-Kāśyapa who arrived late. A similar kneeling figure at the head can hardly be identified but may possibly be intended to represent Māyā, his mother. Above the nimbus are five mourners with dishevelled hair and above these again are five worshipping monks either with hands clasped in prayer or holding incense-burners. Below the nirvāṇa figure are six standing musicians. (Width, about 0.40 m.)

¹ S. Mizuno and T. Nagahiro, *The Buddhist Cave-temples of Hsiang-tang-ssü on the Frontier of Honan and Hopei*, Kyoto 1937, p. 32.

Pl. 79. Cave XXXVIII, West Wall, Lower Part.

The west wall contains a Buddha seated in western fashion, flanked on each side by two standing Buddhas. On the pedestal below is an oblong inscription tablet flanked by lay worshippers, male figures on the left and female on the right, both shaded with umbrellas carried by boys (Rub. XIV A). At the head of each procession is a tree with many branches, each of which has a flower which reveals an aupapāduka. These are very similar to the tree drawn in the *Kakuzen-shō* 覺禪抄 (Taishō-Daizōkyō, Iconography IV, p. 78).¹ On the bottom part of the east wall, are found a pair of similar trees with aupapādukas. (Height of pedestal, about 0.44 m.)

¹ S. Mizuno and T. Nagahiro, *Cave-temples at Lung-mên*, p. 34. The representation is similar to that in the *Kakuzen-shō*, but the text does not explain the original concept.

Pl. 80. Cave XXXVIII, Ceiling.

Pl. 81. Cave XXXVIII, Ceiling, Samantabhadra Riding on Elephant.

This small ceiling contains a large central lotus flower with flying musicians surrounding it arranged in pairs, with one pair in each coffer. Rings are carved where the thin beams cross (Rub. XIII A). To the east of the lotus flower is a divinity riding on a flying bird, holding a sun and a moon. Opposite this is a Bodhisattva, probably Samantabhadra, riding on an elephant represented in full gallop. Other unusual features are the four celestials riding on dragons by the outer circle of petals, the four aupapādukas on lotus flowers shooting out from it and the four aupapādukas projecting from the central calyx with petals behind them belonging to the inner circle of petals. This

delicate and most complicated design almost defies description. (Diameter of lotus flower, about 0.45–0.58 m.)

Pl. 82. Cave XXXIX, Outside Wall.

Pl. 83. Cave XXXIX, Outside Wall, Entrance Gateway, Arch-Front.

This cave, like Caves XXXV and XXXVII, has a Vajrapāni on each side and a pointed-arch with a floral-scroll design which is here very slender and flowing (Rub. XVA). Above this are two windows with a niche containing a seated Buddha between them. (Height of entrance gateway, 3.05 m.)

Pl. 84A. Cave XXXIX, Entrance Gateway, East Reveal.

B. Cave XXXIX, Entrance Gateway, West Reveal.

A. The entrance gateway is arched and niches were added later in the reveals. The outer trabeated niche on the east reveal is unusual in its Bodhisattva seated with ankles crossed. The head is missing (Fig. 39), but the finely carved, delicate drapery remains. On each side is a Siddhārtha figure seated in meditation with one leg pendant and above each of these is a flying celestial.

The inner side of the reveal contains a niche and a three-storeyed pagoda in relief. The mound on the top of the latter is large with a long, thin spire projecting upwards from it. (Height of entrance gateway, 3.05 m.)

B. The west reveal contains a large deep niche. The head of the Buddha is lost (Fig. 40), but the rest is well-preserved revealing a well-balanced body. The drapery hangs in very flowing lines and the low lotus-pedestal is in a very gentle, delicate style. On each side stands an attendant on a lotus pedestal. The niche has a simple, narrow canopy. Below this niche are a pointed-arch niche and a canopied niche, both housing seated Buddhas. (Height of entrance gateway, 3.05 m.)

Pl. 85. Cave XXXIX, South Wall, East Half.

Pl. 86. Cave XXXIX, South Wall, West Half.

In the area by the side of the entrance gateway and the two windows, only the canopy decoration of the very top belongs to the original design. All the niches were added later one by one. The eleven niches with seated Buddhas in two rows below the east window may, however, be a continuation from those on the east wall

which are original.

The additional niches are distributed without any plan but they are all roughly similar in size and depth and the whole wall is rather evenly carved. The bottom of the wall houses relatively larger niches (41, 42, 67, 68), but these are very damaged. The seated Buddha in the trabeated niche at the east end (41) is unusual (Rub. XV F). Above them on the east part are two typical composite niches (35, 36) consisting of a trabeated niche with a Bodhisattva with ankles crossed (Rub. XV G) and a pointed-arch niche with a seated Buddha. They are delicate in carving and very similar except for the attendants and the pedestal. The west niche (36) has a Śākyamuni Buddha with Rāhula on one side and a Dīpaṃkara Buddha with māṇava on the other. Above these niches are a pointed-arch niche with two Buddhas seated side-by-side (27) and a trabeated niche with a Bodhisattva with ankles crossed (28), which were probably intended to form a pair.

The west side is somewhat larger with a fine niche of pointed-arch type (58) in the middle. The execution of this is particularly delicate but the heads unfortunately are broken. Below this niche and on each side of it are pairs of pointed-arch niches (64, 65; 59, 60; 56, 57), and to the right of it is a pair of trabeated niches (51, 52) which are unusual in that they house seated Buddhas. Above the large niche (58) is also a pair of trabeated niches (53, 54), one of which houses the usual Bodhisattva with ankles crossed while the other is unusual in its seated Buddha. These may form a composite niche.

The upper part was left in a rough condition except where niches have been added later. (Height of wall, about 6.00 m.)

Pl. 87. Cave XXXIX, East Wall, North Half.

Pl. 88. Cave XXXIX, East Wall, South Half.

Apart from the canopy decoration, the whole of the wall is covered with Thousand Buddha niches. Only the bottom part of the wall was not originally carved with these niches and this has been filled with niches added later. In the centre of the Thousand Buddhas is the usual, slightly larger niche of trabeated type which may be intended to represent the chief Buddha among them. This is an essential feature of every wall with Thousand Buddha niches. (Height, about 6.00 m.)

Pl. 89A. Cave XXXIX, North Wall, West Half.

B. Cave XXXIX, North Wall, East Half.

The north wall is also covered with Thousand Buddha niches, but the damage here is more serious than that of the east wall. It is similar in having a slightly larger niche in the centre. (Height, about 6.00 m.)

Pl. 90A. Cave XXXIX, West Wall, South Half.

B. Cave XXXIX, West Wall, North Half.

This wall has ten zones of Thousand Buddha niches, the uppermost containing twenty-two niches. Here, also, is a slightly larger niche in the centre. The state of preservation is in general comparatively good, and the niches added later on the bottom part of the wall are also in good condition revealing delicate workmanship. (Height, about 6.00 m.)

Pl. 91. Cave XXXIX, Stūpa-Pillar, South Face.

Showing the central pagoda hewn from the natural rock on the model of a wooden building. The original model has here been followed more closely than in Caves I and II. This five-storeyed pagoda has a very large pedestal which is so damaged that scarcely any of the original carving remains but only some niches added later. The pagoda may have been left unfinished.

The eaves, with their tiles and brackets, project relatively little. Each storey (Rub. XV D) has five niches separated by pillars. The niches and images differ in the lower three storeys but are similar in the upper two storeys each having a pointed-arch niche with a seated Buddha (Fig. 43). (Height of stūpa-pillar, about 5.90 m.)

Pl. 92. Cave XXXIX, Stūpa-Pillar, South-East Corner.

Pl. 93. Cave XXXIX, Stūpa-Pillar, South-West Corner.

With two exceptions, the niches and their images on the west and the east faces are similar (Rub. XV B, C, E). The exceptions are found in the central niche of the first storey, one having a seated Buddha and the other two Buddhas seated side-by-side and in that of the third storey where one has a Buddha and the other a Bodhisattva seated with ankles crossed. The rafters radiate from each corner. (Width of first storey on south face, about 1.95 m.)

Pl. 94. Cave XXXIX, Stūpa-Pillar, South-West Corner, Upper Part.

Above the central pagoda is a representation of Mount

Sumeru which reaches to the ceiling and resembles those in Caves I and II. The Mount Sumeru is narrow as if bound by the *nāga* dragons and, above and below it at each corner, are two square frames with triangular decorations. This design may have been derived from the floral or step-like decorations on the five-layered pedestal of the stūpa (Pl. 84, Vol. IX, Pl. 24).

Pl. 95A. Cave XXXIX, Stūpa-Pillar, East Face, Upper Part.

B. Cave XXXIX, Stūpa-Pillar, East Face, First Storey.

A. Showing the summits of the Mount Sumeru on the pagoda. They taper more than those of the early Yün-kang style. Along the outlines of the mountains are incised lines and the mountains themselves are concave. Distorted trees represented by incised lines are shown in places.

B. Damage is seen everywhere but, since the surface is relatively hard, it can still be seen that the niches are of pointed-arch type, the central one housing two Buddhas seated side-by-side and each of the outer two, a seated Buddha (Rub. XV B). The two niches between them each contain a Buddha seated in western fashion. (Height of storey, about 0.85 m.)

Pl. 96. Cave XXXIX, Ceiling, South Part.

The ceiling is coffered with the Mount Sumeru representation belonging to the stūpa occupying the central frame. The south part is divided into four sections, of which the inner two are square, and each contain a lotus flower with four palmettes shooting out to the four corners. The two outer sections are of irregular shape each housing a flying celestial. The flying celestials are fundamentally of Cave VI style but the delicateness of the workmanship indicates a slightly more advanced style.

Pl. 97A. Cave XXXIX, Ceiling, West Part.

B. Cave XXXIX, Ceiling, East Part.

A. The west side of the ceiling is divided into four frames of which the inner two are square, housing a three-headed, six-armed divinity and an intertwined dragon respectively. The outer two, now damaged, were of irregular shape and each housed a flying celestial. The divinity in one of the central parts is naked and seated in a relaxed pose holding a sun and a moon in the second pair of hands. The hands of the first pair are placed on the breast and on the waist respect-

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ively. The figure may be intended to represent Asura. The dragon is intertwined to form a round design and has powerful paws.

B. The east side is similar to the west side but is much more severely damaged and differs in having a lotus flower in one frame. The flower is designed to fit the square with extraordinary petals extending to fill the corners.

This plate also shows a lotus flower in high relief on the north side.

Pl. 98. Cave XXXIX, Ceiling, South-West Corner.

In the irregular-shaped sections are flying celestials, their supple bodies strongly bent. These provide a striking contrast with the somewhat stiffer body of the divinity.

Pl. 99. Cave XL, North Wall.

This cave which has half fallen away, greatly resembles Cave XXXIV. Although the main figure has already disappeared, the richly carved arch-front and an attendant with full body can still be seen.

Above the attendant are worshippers with hands clasped and over all are two rows of Thousand Buddha niches and finally a canopy decoration. The ceiling is coffered but now only a lotus flower in one of the frames remains. On the east wall is a trabeated niche housing a Bodhisattva with ankles crossed (Rub. XVI B) (Height, about 4.00 m.)

Pl. 100. Cave XLI, North Wall.

This cave is also very badly damaged, exposing a canopied niche on its north wall. The canopy formed of scale-like and triangular pendants has a silk hanging at each end and a looped curtain hanging along the top of the niche. The niche is deep and houses an unfinished figure. Though the head seems new, the whole body is reminiscent of Northern Wei style. On each side of the canopy are reliefs representing scenes from the Buddha's life. (Height, about 2.90 m.)

Pl. 101 A. Cave XLI, North Wall, West Part, Buddha's Life in Relief.

B. Cave XLI, North Wall, East Part, Buddha's Life in Relief.

A. This area is divided into three zones. The uppermost represents the Birth of the Prince with a figure of Māyā holding a branch of the Aśoka tree in the Lumbinī Garden (Rub. XVI B). The Prince emerges from her left side to be received by a servant. To the left of them is a figure showing the Prince to a seated figure who is probably intended to represent King Śuddhodana. The second zone contains the Prince in the act of proclamation with one kneeling and six standing worshippers. The lowest zone has two scenes; one of the Prince being bathed by the Nāgas, and the other of the divination of the brāhmana Asita.

B. Here are four zones. The lowest zone represents the moment when the Prince left the canopied couch where Princess Yośodharā still sleeps (Rub. XVI A). The second zone has the Departure from the Palace with the Prince leaving on his horse whose feet are supported by flying celestials to muffle any noise. The third zone represents the Departure on the white horse Kaṇṭhaka and has also a dhyāna figure which may be intended to represent the scene of Māra's Attack though no evidence can be adduced to support this. The fourth zone has a seated Buddha surrounded by some worshipping figures which scene may be interpreted as the First Sermon in the Deer Park.

Pl. 102. Caves XLII to XLVI.

Showing the westernmost of the Yün-kang caves. On the right, the west half of Cave XLI, can be seen and in the middle are three caves, XLII to XLIV, which are slightly better preserved. Last of all comes Cave XLV, which was unfinished. In general, they are so weathered that nothing remains to merit description. The rock ridge is low, but the slanting cuts reveal clearly that the intention was to work it. The ridge further to the west is the natural hill-side and differs from this.

CAVES AT HSIWAN AND WU-KUAN-T'UN

Pl. 103. Distant View of Hsi-wan and Wu-kuan-t'un. Showing the general view to the west from the west-

ern end of the Yün-kang hill. The road ascending the opposite hill leads to Tso-yün prefecture. On the right

of the road are a few caves called Lu-pan-yao 鲁班窑 or Hsi-wan 西湾.

The long stone ridge continues far up the banks of the river and, here too, niches and caves are carved. These are situated near the village called Wu-kuan-t'un to the north.

Pl. 104A. Hsi-wan, North and South Caves, Outside Wall.

B. Hsi-wan, North Cave, Entrance Gateway.

A. The two caves are hewn into a stone ridge which was heightened by the addition of piled stones. In front of the caves is a court which may once have contained wooden buildings since the wall shows many holes for the ends of beams. A niche is found between the caves.

B. The entrance gateway is slightly arched. Although much damaged, the arch-front certainly contained kneeling celestial with hands clasped.

Pl. 105A. Hsi-wan, North Cave, Left-Back Corner.

B. Hsi-wan, South Cave, Left Wall, Thousand Buddha Niches.

A. The bottom part of the North Cave is badly damaged but the whole wall was once filled with Thousand Buddha niches. Several rows of these are still well-preserved. Above them and close to the ceiling

is a canopy decoration. The plan of the cave seems to have been square with rounded corners. Nothing of the ceiling now remains. (Height of canopy decoration, 0.30m.)

B. This cave is also covered with Thousand Buddha niches. However, the seated Buddhas are larger than those in the North Cave. It has only four rows, each containing about thirty-two Buddhas altogether. The Buddhas have no niches and only incised nimbuses. The heads have almost all disappeared but the carving is simple and no folds are represented on the robes. The bodies are full, but somewhat awkward. The lowest row is provided with a row of lotus petals, and the uppermost with a canopy decoration. (Height of wall, 2.60m)

Pl. 106A. Hsi-wan, Niche with Two Buddhas Seated Side-by-Side.

B. Wu-kuan-t'un, Caves and Niches.

A. The small niche between the North and South Caves houses two Buddhas seated side-by-side but is much damaged. It belongs to the later Yün-kang style.

B. On the river bank to the south of Wu-kuan-t'un village are several caves and niches. In general they resemble the caves of the western end group and would appear to be of the same date.

APPENDIX I

REPORT OF THE YÜN-KANG EXCAVATION II

THE EXCAVATIONS IN 1938, of the fore-ground of Caves VIII to X, were followed in 1939 and 1940 by excavations carried out in front of the T'an-yao caves. Since there had long been a question as to whether temples once stood on the hill, some trial excavations were carried out on the eastern and western hills. Finally, a small excavation near the Lung-shên Shrine carried out in 1938 and some discoveries made as a result of the construction of the Yün-kang villa will here be described.

EXCAVATION OF THE FORE-GROUND OF THE T'AN-YAO CAVES

In September 1939, about 60 households dwelling inside and outside the caves were transferred to the south of the main street which runs through the village from east to west. The caves were enclosed with a low stone wall and the ground inside roughly levelled leaving a few undulations. When the huts built in Caves XIV, XV and XVIII were removed, some fragments (Vol. XIV, Pls. 50-57) were discovered which had fallen in earlier times.

During the summer and autumn of 1940, the floors in Caves XVI to XX were entirely cleared. First, the buried floor of Cave XVII was excavated completely revealing the feet of the main Bodhisattva. Excavations revealed some stone fragments including a Buddha head, but these do not necessarily belong to this cave. On July 24th, from the much ruined north wall of the village running about 30.00m. south of the T'an-yao caves, many fragments of small Thousand Buddha niches, which probably came from the outside walls, were dug up. Their surface was well preserved and retained its original beautiful red colour. A fragment of a clay figure, probably part of a crown of a Bodhisattva, was found among them.

From September 25th, until November 24th under the leadership of Mr. K. Ono, now of the National Museum, Nara and Mr. T. Hibino, Lecturer in this Institute, excavations were carried on in the fore-grounds of Caves XVI to XX. The workmen generally numbered fifty to sixty, sometimes increasing to seventy to eighty and at the most over two hundred men were occupied. At first a main rainwater trench 4.00m. wide (Figs. 56, 57) was excavated from east to west, at a distance 17.00m. south from the caves. Other trenches 4.00m. wide were dug in front of Caves XIX and XX to the south. From the main trench, another trench measuring only two metres wide was dug to the north in the fore-ground of Cave XIX and here a brick floor probably of the Liao dynasty was uncovered. Inside Cave XX, the crossed legs of the main seated Buddha, which had long been buried in the earth, were

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finally cleared. Outside the cave, a black earth layer was found containing a large number of Northern Wei tiles.

EXCAVATION OF CAVE XIX

A trench 15.00m. long and 2.00m. wide, was dug in front of Cave XIX and to the north of the main trench. In the main trench the edge of the rock floor was found running from east to west. The original rock face rose from here to the upper edge of the cliff and this had been cut into to make the façade of the caves (Vols. XIII–XIV, Plan I). Near the entrance a brick floor 0.20–0.30m. below the surface was revealed. The débris was not so shallow on both sides but contained many fragments of stone sculpture, among them a fairly large block with the upper part of a niche (Figs. 60, 61). This originally formed part of the bottom of the western side of the south wall and the figures on it have full bodies. The brick floor is close and regular though now much worn and minutely crackled (Figs. 59, 62). The bricks are square with impressions made by parallel cords on their backs. These impressions are an essential feature of Liao period bricks. The brick itself is of good quality. These bricks were laid only in front of the main Buddha on both sides of which the natural rock was revealed. This seems not to have been used to provide a lotus pedestal for the main Buddha.

Beneath the bricks is a layer of lime on a thin layer of sand which had probably been transported from another place. Below these again is a layer of black earth containing earlier tiles and charcoal overlaying the natural rock (Fig. 50). The depth from under the bricks to the rock is only 0.20m. This brick floor extends about 7–8.00m. from the entrance, and in places in the southern end it has been replaced with later bricks. The lowest layer contains only Northern Wei tiles, with which the original building attached to this cave must surely have been roofed (Fig. 58).

EXCAVATION OF CAVE XX

The main Buddha seated in Cave XX was formerly buried in the ground to the height of the top of the crossed legs, which destroyed the proportions of the figure. First, the débris around the legs were cleared away. The crossed legs are badly damaged but have been repaired with stone blocks (Vol. XIV, Pl. 4). In front of the legs part of a lotus pedestal was revealed (Fig. 74). This may have been circular and quite small. Slightly south of the lotus pedestal a bronze coin of *Wu-chu* 五銖 (Fig. 49) was found almost at the level of the natural rock, which appears to have served originally as the floor. The coin seems to belong to the Northern Wei dynasty, fairly thin and unraised on the edge (Figs. 51, 63, Vols. XIII–XIV, Fig. 14).

The feet of the attendant Buddhas which had been buried in the débris were also cleared. The low lotus pedestals (Vol. XIV, Pl. 17) are badly worn and each outer foot had been almost completely weathered away. The feet of the attendant Bodhisattvas were also found and around them were small

niches added later, one of which is shown in Fig. 73 and Pl. 19 of Vol. XIV. In the débris many fragments of sculptures were found and among them blocks inlaid for drapery (Fig. 66).

This clearance revealed brick floors on the east half of the fore-ground. Some ten pieces of square brick in rows were found in the front. These were clearly of the Liao dynasty but badly worn. Just above, but mainly to the east of them, was another floor made of oblong bricks which seem to be of later date.

To the south of this floor are the faint remains of a base belonging to the south brick wall (Figs. 64, 65). This would have connected with the brick-work still remaining on the cliff edge. Instead of a brick base, the natural rock base is still found on the western half of the south wall. As this originally came at the bad layer, rectangular blocks were inlaid from the earliest period. However, at the very west corner there still remains part of the outside wall covered with a diaper of Thousand Buddha niches (Fig. 69). The most recent entrance made of brick was 3.80m. wide. However, the date of its construction is not certain. The reason for a few courses of bricks between the entrance reveals is not ascertained.

The fore-ground of the cave was buried under fallen blocks (Fig. 76, Vol. XIV, Pls. 3, 4), among which was found a large crown of the attendant Bodhisattva (Fig. 71). This is very highly worked while the attendant Bodhisattvas are carved in comparatively low relief. Some blocks forming part of the drapery (Figs. 66, 70) and a block belonging to a niche added later (Fig. 72) were found, but all the rest were blocks of the Thousand Buddha niches which originally adorned the outside wall (Figs. 70, 77). A fragment of a coffered ceiling (Fig. 78) may have been part of Cave XXI. In general, the surface of the carvings is relatively well preserved as if they had fallen at an early date and subsequently been protected by the earth. Above the fallen blocks a floor had been levelled with brownish clay, on which the brick floor of the Liao dynasty seems to have been laid. However, this unfortunately is now almost completely worn away and its extension to the outside of the cave cannot be ascertained. A fragment of tile bearing three characters was found here (Fig. 48). These may almost certainly be deciphered as "□統四年-t'ung-ssü-nien" (the fourth year of the -t'ung □統 era). The first character may have been either *chien* 乾 or *huang* 皇, since Chien-t'ung 乾統 was an era of Emperor T'ien-tsu 天祚帝, the last emperor of the Liao and Huang-t'ung 皇統 an era of Emperor Hsi-tsung 熙宗 of the Chin dynasty. Of the two (A.D. 1104 or 1144), the former seems by far the more probable. This evidence establishes the fact that a wooden building must have stood here in mediaeval times even though only very few Liao tiles and very small part of Liao brick floor were discovered during the excavation.

Finally, below the layer containing the fallen blocks is a blackish earth layer about 1.00m. deep from the brick floor (Fig. 51). This layer contains only the many Northern Wei tile fragments with pieces of charcoal, which prove that the former Northern Wei structure was early destroyed by fire (Figs. 67-69, 75). The round eaves tiles were adorned with a splendid lotus flower design (Vols. XIII-

IV, Fig. 16) and the flat eaves tiles were decorated with a meander at the edge. They are all relatively heavy, containing grains of sand in the clay and with fairly rough surfaces.

The excavation, however, was stopped above this layer and not examined thoroughly. The higher level of the original floor in this cave is most striking. By what means was it approached? The

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fore-ground is lower than this and on the same level as those of Caves XIX and XVIII. A stone wall was erected at the west end of the fore-ground to meet the sloping débris in front of the caves of the western-end.

EXCAVATION OF THE NORTHERN WEI TEMPLE ON THE WESTERN HILL

The southern area of the western hill was early found to be a site at which grey pottery of Han style was discovered. The excavation was made in 1940 in the area containing scattered fragments of tiles (Figs. 79, 80). It was started on October 30th by Mr. K. Ono and Mr. T. Hibino and finished on November 14th, with a break of one week. The trenches were made approximately in an "H"-shape. Giving alphabetical numbers A, B, C, D etc. respectively to the areas abundant in tiles (Fig. 52). [AREAS A AND B] In Area A at a depth of about 0.30-0.50m. tiles of the Northern Wei were found, among which were several complete flat and round tiles including one round eaves tile of the lotus flower design and several of the *Chuan-tsu-wu-ch'iung* 傳祚無窮 design. To the east of these was a flat stone, and further to the south-east paving stones, about 0.70m. wide and 3.40m. long, enclosed by stone slabs about 0.30m. high placed upright. About 0.60m. west from the upright stones was a group of stone blocks (Fig. 83).

In Area B was also found a rectangular enclosure enclosed by upright stone slabs. This was 0.90m. wide (Figs. 84, 85) and without paving stones, but may originally have been connected with the stone work described above. Just close to the stone enclosure was a square flat stone, and a little to the west, a larger flat stone. The discovery of the green-glazed tile was remarkable. The glazes are dark green and dark brown covering both sides of a flat eave-end tile with meander design. Two round eaves tiles with the characters *Chuan-tsu-wu-ch'iung* and an iron knife were also discovered.

[AREAS C AND D] In Area C was something of a construction made with unburnt bricks, which may be identified as part of a wall or heater, *k'ang* 炕, set in a wall. In an area about 5.00m. across were scattered tiles, among which were green-glazed tiles and the round eaves tiles with the characters *Chuan-tsu-wu-ch'iung* as well as cord-impressed bricks, fragments of the grey ware and iron objects. These are all of the Northern Wei period. To the south of them, in Area D, a small stone about 0.17m. square with a hole was found (Fig. 53).

[AREA E] Area E about 1.50m. wide is in the middle of the east-west trench. Here were excavated an almost complete basin and a pot of the grey ware.

[AREAS F AND G] In Area F also (Figs. 81, 82) many tiles were found, a flat stone 1.00m. square and a rectangular stone with a hole. The tiles included the round eaves tiles with the characters *Chuan-tsu-wu-ch'iung* and three lotus flower tiles which had been attached to rafter ends. On the east side the upright stone slabs had been laid.

In Area G, a trench 5.00m. long yielded no artifacts on the north where there was a purplish brown clay layer containing lime.

[SUMMARY] Unfortunately, the excavations were not able to reveal a clear plan of the building. It

is certain, however, that during the Northern Wei period a temple stood there. The round eaves tiles with lotus-flower design or with the characters *Chuan-tsu-wu-ch'ung* and the flat eaves tiles with green-glaze or unglazed and with a meander design on the edge are significant. The glazed tile is the oldest example ever found.

EXCAVATION OF THE NORTHERN WEI TEMPLE ON THE EASTERN HILL

On August 10th, 1940, the excavation on the eastern hill was started by Mr. T. Hibino. It was interrupted from 15th to 26th, and recommenced from 27th. On 28th Mr. K. Banno joined the excavation which was finished on 29th (Fig. 89).

To the north-west of the hut just above Cave III, an east-west trench was made, in which was discovered a stone foundation (Fig. 87) and a long block with a lion's head (Fig. 70). The lion's head with its open jaws and protruding tongue, had a very fierce expression. To the west of the lion was a foundation paved with stone slabs (Figs. 88, 89). To the west of this again ran a thin upright layer of lime with red colour which was clearly part of the wall. Many tiles were found (Figs. 91, 92). The flat eaves tiles had the meander design on the edge and the round eaves tiles, the characters *Chuan-tsu-wu-ch'ung* (Fig. 91). In addition many "Y"-Shaped tiles (Fig. 90) were discovered, each of which, it is assumed, was inserted up-right in the oblong hole provided at the top of the round eaves tiles. A considerable number of similar tiles was found at the Northern Wei site of Hsi-tz'ê-t'ien, 西册田 south-east of Tatung. Although the building seems to have been small, it was doubtlessly of the Northern Wei period.

EXCAVATION OF THE LIAO SHRINE BY THE LUNG-SHÊN-MIAO

At present, a small valley runs between the eastern and central groups of caves. By the side of the path ascending this valley is the Lung-shên-miao 龍神廟 or Dragon Shrine (Figs. 96-98). An entrance seen on the left-hand side of the photograph (Fig. 96) and beyond the shrine belongs to Cave VI, which has a central pagoda (Vol. II, Fig. 22). By the side of this shrine, was found a layer containing Liao tiles and iron objects. The tiles were of two kinds; one being the round eaves tile with animal mask encircled with a raised meander design and a design of pearls (Fig. 98), and other, the flat eaves tile with complicated feather pattern which may have been derived from that of the P'o-hai 渤海 flat eaves tile.¹ Near it were found an iron bell which would have hung from the eaves, an iron key and fragments of iron scale armour. The tiles are of a very refined style and fine material. These may have belonged to the Lung-shên-miao or Dragon Shrine and are of far stronger design than those seen at present.

¹ Y. Harada and K. Komai, *Tung-ching-ch'êng, Report on the Excavation of the Site of the Capital of P'o-hai* (Archæologia Orientalis, Series A, Vol. V), Tokyo 1939, Pl. LXXV.

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THE LIAO TEMPLE SITE IN THE AREA EAST OF CAVE V

At present some stone bases for pillars exist i.e. by the side of the bell tower. They were dug out when the villa was constructed.¹⁾ One with a square base and round mound was doubtlessly a base for a pillar, and the two with square bases and round stands with lotus design may have been for the same purpose. They are of sandstone and probably date from the Liao period. They probably served some architectural function in Liao times.

¹ Liang Ssü-ch'êng, Lin Hui-yin, Liu Tun-chêng, *Yün-kang-shih-k'u chung So-piao-hsien-ti Pei-wei-Chien-chu* (Chung-kuo-Ying-tsao-hsüen-shê-Hui-kan, IV-3·4), Peking 1934, p. 214, Fig. 47.

APPENDIX II

ARCHAEOLOGICAL SURVEY ON THE HILLS NEAR YÜN-KANG

[MING FORTRESS ON THE HILL] On the hill approximately behind Caves IX to XX stands a ruined fortress (Vol. II, Fig. 9), which is about 200m. square, with two wing walls coming from the south corners. The walls, measuring about 10m. high, are well preserved. In the middle of the south wall is a gate surrounded by a circular wall, provided with yet another gate on its west side where some stone blocks still remain which suggest the existence of an arched gate. The west wing wall extends to above Cave XXX, and connects with the west wall of the village fortress. The east wing wall reaches to the cliff-top above Caves VIII and IX, and accords the wall running south in the present temple (Vol. I, Maps 1-3).

The interior of the fortress is sectioned crosswise, but reveals no foundations. Ridge tiles with floral decorations and eaves tiles with animal masks were scattered about. These are identical with those of the buildings in the present temple. The clay lids of the *k'ang* heaters were also scattered inside here and there.

The *Tso-yün-chih* (compiled in A.D. 1803) chap. iii, says that the village fortress built in A.D. 1558 being situated below the hill, was vulnerable to the attack of an invader, and that therefore in 1574 a new fortress was built on the hill. This is the ruined fortress now seen. Its height is said to have been 3 *chang* 5 *chih*, approximately eleven metres, and the circumference, 1 *li* 5 *fên*, approximately 560 metres. Only the battlements were covered with bricks, which are now all missing. In addition the eight beacon towers, still visible from every direction, once belonged to this fortress. The villages near the outer line of the Great Wall were fortified at various times from 1539 to 1558, and finally, in 1574, the fortress seen here was built on the hill. These fortifications were all occasioned by fear of invasion by Altan-Khan, a Tartar chief (A.D. 1507-1582).

[NORTHERN WEI TEMPLE ON THE HILL, HSI-LIANG] This is situated about 1 kilometre east of the eastern end of the Yün-kang caves. At the south end of the hill facing the river is a small mound, to the north of which in a flat area about 40 to 50 metres square (Figs. 103, 104) are scattered fragments of tiles. Among these were a round eaves tile with the characters *Chuan-tsu-wu-ch'üung* a lotus flower tile used for the ends of rafters, and flat eaves tiles with meander rim modelled by the fingers. Here too are three round shaped stone bases for pillars (Figs. 54, 105-107), though these are damaged. In the centre of each base is a hole to serve as a tenon. These are similar to ones found in the Northern Wei palace in Tatung.

[NORTHERN WEI TILE-KILN, HSI-WAN] When the road to Tso-yün was made, several kiln-sites were

discovered on the opposite bank (Fig. 108). The slope of the hill faces east and, being close to the river-bed, provides a very good site for a kiln. Two cross sections of two kilns were revealed. The lower level contained a dense accumulation of round and flat tiles, and the upper level a mixture of fragments of charcoal and blocks of burnt clay. Some of the flat tiles had the meander design on the edge, clearly betraying their Northern Wei origin. The tiles in general, are made of somewhat coarse material containing small grains of stone and even their surfaces are not smooth. They seem to be relatively heavy. The kilns with their walls of unburnt bricks must certainly have continued up on the slope and they were, without doubt, constructed here to supply the tiles used on the temples of the opposite bank (Figs. 109, 110).

[LIAO OR CHIN SHRINE SITE, HSI-WAN] This site is slightly west of the Hsi-wan caves. Among the scattered tiles, round ones with the dragon and flat ones with the feather design were evident. The latter is very complicated and the flat edge is not at right angles but sloping. Thus, stylistically they may be somewhat later than those of the Liao site of Lung-shên-miao. There probably stood here a small shrine of the Liao or Chin periods.

[HAN OR NORTHERN WEI SITE, HSI-WAN] On the same hill end is a site with many scattered grey pottery fragments. This grey pottery has the usual cord impressions and seems to be Han ware.

[HAN SITE, WU-KUAN-T'UN] On the slightly sloping hill to the east of Wu-kuan-t'un were found many grey pottery sherds and tiles (Figs. 113-115). These have the usual cord impressions. One of the eaves tiles is typically Han with a spiral pattern called *warabi-te-mon* わらび手文 in Japanese. Another is somewhat unusual, being semi-circular and without pattern. They are all of Han type and no doubt indicate that this is a Han site. On the north side runs a ruined wall made of pounded clay. It seems very probable that this can be identified as the Wu-chou fortress 武州塞 recorded in the Han Annals (Vol. I, p. 4).

[PAINTED POTTERY SITE, PASUMUTI] This prehistoric site is situated on the bank facing the Yün-kang caves and particularly opposite Caves I to VI. On the slightly sloping hill-side facing the river many pot-sherds and stone implements were found. The larger implements were found particularly on the northern and lower portions, while smaller objects such as rings etc. were frequently encountered on the summit to the south. The local inhabitants call the place Ho-nan or Pasumuti.

Pottery: (1) Of painted pottery only two fragments were found. One was part of the stand of the *tou* 豆 or high-stemmed dish and the other, a part of the lip of a pot. The yellowish red surface is painted with dark brown lines. Similar pottery was discovered at Hung-shan-hou, Ch'ih-fêng and Ching-tsun, Wan-ch'üan. (2) The fine pottery shows variations of colour from brownish red to grey and black. Mostly they belonged to dishes and pots. Some large vertical handles were found. The surface of these was usually polished and sometimes impressed with parallel and criss-crossed lines. (3) The coarse pottery contains sand in the clay and is brownish-red. They generally have cord-impressions and are of urn-type with large mouths and small bases. (4) Few coarse and polished pottery fragments of red colour were found. Among them was discovered one large handle. (5) Three fragments of a *li*-tripod were collected.

Pottery rings for armlets were very frequent, and a few stone rings, sometimes blue and some-

times white, were found. Pottery spindle-whirls were not infrequently discovered.

Stone implements: The stone axes were chiefly of two kinds; one with a double-sided blade and the other with a single-sided blade. Many irregular large chipped implements were discovered and probably these had many purposes. Round heavy implements always showed traces of hammering and were no doubt intended for hammering without a handle. A fragment of a stone ring was found. Here also was found a flat chipped implement resembling the stone hoes of Hung-shan-hou but this specimen had a hole. This may be an unfinished implement such as a stone knife. Fragments of stone knives were very frequent. Their use is assumed to have been for cropping ears. Among them a few were made of hard pottery. Some microlithic implements were found such as stone blades, scrapers, and arrow-heads, but stone querns and rollers were infrequent.

Apart from such prehistoric remains, some potsherds of the Han and Northern Wei periods were discovered but these were very few.

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