

PUBLICATION OF THE JIMBUNKAGAKU KENKYŪSHO

# 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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VOLUMES VIII AND IX  
CAVES ELEVEN AND TWELVE  
TEXT

JIMBUNKAGAKU KENKYŪSHO  
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MCMLIII

# YUN-KANG

CAVES ELEVEN AND TWELVE

VOLUMES VIII AND IX

TEXT

## FOREWORD

THIS FORMS VOLUMES VIII and IX of the fifteen volume work on Yün-kang and is devoted to the investigation and report of Caves XI and XII. The text has been bound together in one book while the plates have been bound separately in two books as in previous volumes.

The photographs of Cave XI were for the most part made in 1939 by Mr. O. Hatachi, former Institute photographer, assisted by Mr. U. Okazaki, former Institute member, and those of Cave XII in 1944 by Mr. O. Hatachi alone. The measurements of Cave XI were made in 1940 by Mr. K. Ono, member of National Museum in Nara, assisted by Mr. K. Yamanouchi, former Institute member, and the drawing was made by Mr. M. Kitano, member of the Institute. To our great regret, the measurements of Cave XII at the end of our stay were not completed and conditions enabled us only to make a rough plan. The rubbings were made in 1939 by Mr. Hsü Li-hsin.

The text is the joint authorship of S. Mizuno and T. Nagahiro. The translation was made by Mr. P. C. Swann of the Museum of Eastern Art, Oxford University who gave some of his valuable time during his study of eastern art in our country to a willing help in this work.

The printing of this volume was made possible by funds of the Institute with the encouragement of the Ministry of Education and Kyoto University.

To the gentlemen and Government agencies mentioned above are due our sincerest thanks. We wish also to record our warm regard and gratitude to Mr. K. Saitō, Mr. Ch'ên Hsien-ming, and Mr. K. Okazaki, assistant of the Institute, who have devoted themselves to the heavy task of publishing this volume 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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*February 1953*

# INTRODUCTION

## ICONOGRAPHY OF THE YÜN-KANG CAVES

IN THE SECOND HALF of the fifth century when the Yün-kang caves were excavated, there was as yet in China no systematized iconography in the proper sense of the term. Certain distinctions were, of course, expressed between Buddhas, Bodhisattvas, devas and men by the various ornaments and postures of each image and although these all had a certain meaning, no rigid canon *i-kuei* 儀軌<sup>1</sup> had by that time been formed to govern the iconography of Buddhist statues through rules formulated on a religious basis. However, by comparing the forms of Yün-kang statues, it is possible to arrive at some considerable understanding of the iconography of the time. Unfortunately no literature of the period exists by means of which these conclusions can be verified and this absence of reference material in itself testifies to the immaturity of iconographical knowledge at that time.

### 1

Firstly with regard to Buddha images. The statues of Buddha are usually represented in one of two ways — either seated or standing. Only very rarely is a Buddha image found seated with ankles crossed or with legs pendant. The seated Buddhas are found singly or two together in a niche. Rows of seated Buddhas are frequently found but rows of standing Buddhas are found only in two places; on the west wall of Cave XI (Vol. VIII, Pl. 47) and on the south wall of Cave XIII (Vol. X, Pl. 13).

Rows of seven seated Buddhas are, without doubt, intended to represent the Seven Buddhas of the Past; Vipaśyin, Śikhin, Viśvabhū, Krakucchanda, Kanakamuni, Kāśyapa and Śākyamuni.<sup>2</sup> In Gandhāra in the north-west corner of India, Maitreya in Bodhisattva type is added to the seven Buddhas making a row of eight statues in all.<sup>3</sup> In Cave XIII, these seven Buddhas<sup>4</sup>, together with the main

<sup>1</sup> *I-kuei* may be translated as "Canonical regulations for the government of the representation of Buddhist statues".

<sup>2</sup> At the beginning of the *Ta-chi-i-shên-chu-ching* 大吉義神呪經 (Taishō-Daizōkyō, XXI, p. 568) translated by T'an-Yao, reference is made to the Seven Buddhas of the Past and to Maitreya, the Buddha of the Future as being in the Tuṣita Heaven surrounded by worshippers. Later (p. 571) the Seven Buddhas of the Past are enumerated, their supernatural powers praised and the benefits derived from them. It mentions that they can protect the Emperor and grant him longevity.

<sup>3</sup> A. Foucher, *L'art gréco-bouddhique du Gandhāra*, Paris 1905–1918, Tome II, Figs. 77, 457.

<sup>4</sup> Concerning the relationship of the Maitreya with ankles crossed and the Seven Buddhas of the Past in Cave XIII, cf. Vol. X, pp. 92, 93.

image of the Maitreya Bodhisattva, constitute a group of eight statues. In Cave X the row of seven seated Buddhas (Vol. VII, Pl. 49) and the main image of Maitreya Bodhisattva also constitute a group of eight. In Cave XI, the six standing Buddhas on the three faces of the upper storey of the stūpa-pillar and the statue of the Maitreya Bodhisattva on the south face would, together with a Buddha on the lower storey of the stūpa-pillar, form another group of eight (Vol. VIII, Pls. 60–62). The Seven seated Buddhas are often found on the arch-fronts, their number sometimes increased to nine or eleven and sometimes decreased to five according to the space available.

Two Buddhas seated in a niche are found over the whole Yün-kang site. This type was continued in Lung-mên and also during the Sui and T'ang dynasties, although not found so frequently as at Yün-kang. It is hardly necessary to mention that the type was based on the *Lotus Sūtra* (Taishō-Daizōkyō, IX, pp. 32, 33) chap. iv and that they represent Śākyamuni Buddha and Prabhūtaratna Buddha. According to tradition the Prabhūtaratna Buddha manifested himself complete and with undecayed body in his own stūpa and invited Śākyamuni Buddha to sit with him and adore the profound and subtle teaching of the *Lotus Sūtra*. On the east reveal of the window of Cave XVII is a niche dated A. D. 489 with an inscription containing the names of Śākyamuni, Prabhūtaratna and Maitreya; the first two referring to the two seated Buddhas in the lower niche and the last to the Bodhisattva with ankles crossed in the upper niche (Fig. 1). It is to be wondered that the two Buddhas seated in a single niche are found neither in Central Asia nor in Gandhāra where the *Lotus Sūtra* was so widely worshipped.<sup>1)</sup>

Dīpaṅkara Buddha. Among the many Buddhas of the Past, the Dīpaṅkara Buddha is easily identified since it is always represented in a standing posture together with a figure of a boy, Māṇava, whose long hair flows under the feet of the Buddha. At the beginning of the *Sūtra of the Causes and Effects* (Taishō-Daizōkyō, III, pp. 620–622) which is mainly concerned with the life of the Buddha it is recounted that the Dīpaṅkara promised future Buddhahood to this Māṇava who was later to become Śākyamuni Buddha. The name of the Māṇava in this sūtra is Megha. Similar representations are found in Gandhāra.<sup>2)</sup>

The Thousand Buddhas. No other Buddhas are identified by name. The Buddhas seated in a single row side-by-side or in many rows one above the other may justly be referred to as the Thousand Buddhas of the *bhadra-kalpa*, or present kalpa as distinguished from the kalpas of the past and future. According to the theories propounded in many sūtras, three of the Seven Buddhas of the Past namely Vipāśyin, Śikhin and Viśvabhū are numbered 998, 999 and 1,000 respectively of the last kalpa while the remaining four Krakucchanda, Kanakamuni, Kāśyapa and Śākyamuni are the first, second, third and fourth Buddhas of the present kalpa. In accord with the earnest hopes and faith of the believers, the fifth, i.e. Maitreya, and those that are to follow him have not yet appeared but will appear one after the other in the future.<sup>3)</sup>

1 A. Grünwedel, *Altbuddhistische Kultstätten in Chinesisch-Turkistan*, Berlin 1912, Fig. 416. This unique example was probably made under the influence of T'ang art.

2 A. Foucher, *L'art gréco-bouddhique*, Figs. 139, 140, 141.

3 T. Nagahiro, *Daidō-Sekibutsu Geijutsu-ron* (Essays on the Buddhist Art of Yün-kang), Kyoto 1946, pp. 73–92.

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In the centre of the rows of the Thousand Buddhas is often carved one Buddha larger than the rest (Vol. VII, Pls. 33, 34; Vol. VIII, Pl. 6) and sometimes five larger Buddhas arranged in a symmetrical pattern throughout the various rows (Vol. IV, Pl. 9; Vol. V, Pl. 5). Although it may be possible to identify the central larger image as a Śākyamuni Buddha, any such arrangement is most likely guided by aesthetic considerations.

According to the *Lotus Sūtra*, before the stūpa of Prabhūtaratna Buddha could be opened, Buddhas formed of the manifestations of Śākyamuni Buddha dispersed to the ten directions had to be assembled. Thus the hosts of Buddhas surrounding the niche in which are seated Śākamuni and Prabhūtaratna may be interpreted as these scattered manifestations of Śākyamuni Buddha. Strictly speaking it would be more correct to identify the Buddhas around a niche containing one seated Buddha as the Thousand Buddhas of the present kalpa and those around a niche containing two seated Buddhas as the dispersed manifestations of Śākyamuni Buddha. Such a strict interpretation, however, is not in keeping with the religious thought of the time. In some places a niche which is the counterpart of one containing a Maitreya with ankles crossed houses a single seated Buddha and in others two seated Buddhas. Another example of such a combination is found in the bronze plaque of the Hasedera temple at Nara, Japan dated A.D. 686 on which, according to the inscription, are represented the stūpa of Prabhūtaratna Buddha and the Thousand Buddhas of the present kalpa. Thus it may be said that the many Buddhas in rows seen in Yün-kang represent both the Thousand Buddhas of the present kalpa and at the same time the dispersed manifestations of Śākyamuni Buddha. Where five larger niches occur within the rows of smaller niches the intention may have been to represent the dispersed Buddhas preaching in the various worlds as mentioned in the *Lotus Sūtra*. These Buddhas so prolifically carved and occupying whole areas of walls both inside and outside the caves are an outstanding feature of Yün-kang.

A combination of three Buddhas provides the next problem of interpretation. It is usual to consider a trinity as composed of a Buddha and two attendant Bodhisattvas. The main images of Caves XVI, XVIII, XIX, XX and V at Yün-kang, however, are trinities comprising a large Buddha and two smaller or attendant Buddhas. In Caves XVIII, XX and V two attendant Bodhisattvas are found between the trinity of Buddhas but the other caves contain no such Bodhisattvas. In Cave XVII, although the main image is a Maitreya seated with ankles crossed, the two attendants are Buddhas. Caves T'an-Yao, from XVI to XX, always have two statues of Buddha as attendants and the same is seen in Cave P'in-yang-tung in Lung-mên. By Lung-mên times, however, the concept of a Buddha trinity with two Bodhisattvas was already established so that each of the three Buddhas in Cave P'in-yang-tung is accompanied by two attendant Bodhisattvas making in all a total of three Buddhas and six Bodhisattvas. This closely resembles the Northern Ch'i and Sui style in which three Buddhas, i.e. Śākyamuni, Amitābha and Maitreya are usually found on three walls<sup>1</sup>. The Buddha trinities in Yün-kang are never the three Buddhas on three walls all of the same size as found later but instead comprise one larger main Buddha and two attendant Buddhas represented on a smaller size.

According to A. Foucher the Buddha Trinity is explained as the great miracle (*mahāpratihārya*)

<sup>1</sup> S. Mizuno and T. Nagahiro, *The Buddhist Cave-Temples of Hsiang-t'ang-ssü*, Kyoto 1937, p. 94.

which took place in Śrāvastī when Śākyamuni Buddha disputed with the *tirthikas* or “Six Heathen Teachers.”<sup>1</sup> The Śākyamuni Buddha is said to have risen into the sky, made flames appear from beneath his feet and showered down cool rain. Two dragon kings, Nanda and Upananda then dedicated to the Buddha a stem with a golden lotus flower of a thousand petals. The Buddha sat on this and made grow from it similar flowers each with Buddhas seated on them, these being multiplied until they reached up to the Akanīṣṭha Heaven.<sup>2</sup> Foucher’s identification is based upon a scene in the representation of the eight scenes of Buddha’s life on a stele of Gupta period and as far as Buddha’s life is concerned, his interpretation cannot be disputed. However, it is not certain that this interpretation can be applied equally to other compositions in which they appear and its application to those of Yün-kang is open to even greater doubt. It is not certain that at Yün-kang they are intended as scenes from the life of the Buddha. The miracle of the flames or rain is never represented nor is the story of the lotus flower with the thousand petals. The meaning is likely to be more general and more abstract. Furthermore, the appearance of a host of Buddhas is not restricted to the occasion of the Śrāvastī miracle. According to another tradition,<sup>3</sup> after six years of religious practice and six years of preaching, the Buddha returned for the first time to his palace at Kapilavastu and there in the presence of his real son Rāhula, he performed the miracle of transforming his one thousand two hundred and fifty disciples into his own shape. This scene is painted on a wall in a cave in Kumutra, Central Asia.<sup>4</sup> Again, according to the *Lotus Sutra* (Taishō-Daizōkyō, IX, p. 33), when the Śākyamuni Buddha was preaching the sūtra on Mount Gṛidhrakūṭa, the stūpa of Prabhūtaratna appeared in the sky and the dispersed Śākyamuni Buddhas were summoned to attend the meeting. On another occasion on Mount Gṛidhrakūṭa (Taishō-Daizōkyō, XIV, p. 66), when the Buddha was propounding the causes of the Thousand Buddhas of the present kalpa, the Thousand Buddha manifestations of Śākyamuni were assembled in the cave. Again, it is recounted that when in Jetavana near Śrāvastī the Buddha was explaining the theory of Maitreya (Taishō-Daizōkyō, XIV, p. 418) lights emanated from his body and tongue in which countless Buddhas appeared. Similar ideas are found expressed in the *Prajñāpāramitā Sūtra* (Taishō-Daizōkyō, VIII, p. 217) and many other Mahāyana sūtras. The presence of innumerable Buddhas in time and space is a fundamental concept of Mahāyana Buddhism and thus the three Buddhas seen so often in Yün-kang may be interpreted as these duplications of the Buddha or as an artistic simplification of the Buddha hosts.<sup>5</sup> A niche or five niches with larger seated Buddhas amidst the group of smaller Buddhas mentioned above may have a similar origin. (Fig. 3)

Amitābha Buddha. Apart from the Buddhas discussed above which are manifestations of Buddha

<sup>1</sup> A. Foucher, *The Beginnings of Buddhist Art*, London 1917, pp. 166 sqq.

<sup>2</sup> *Ibid.*, pp. 147–184. E. Burnouf, *Introduction à l’histoire du bouddhisme indien*, 2<sup>e</sup> éd., Paris 1876, pp. 162 sqq.

<sup>3</sup> T’an-Yao and Chi-chia-yeh (translated by), *Samyuktaratnapīṭaka-sūtra* or *Tsa-pao-tsang-ching* 雜寶藏經 (Taishō-Daizōkyō, IV), pp. 496, 497.

<sup>4</sup> A. Grünwedel, *Altbuddhistische Kultstätten*, Fig. 23.

<sup>5</sup> The reliefs cited by Foucher are not appropriate for identifying the proto-type of the three Buddhas as seen at Yün-kang. Better examples are found in A. von Le Coq, *Die Buddhistische Spätantike in Mittelasien*, Vol. I, Berlin 1922, Pl. 9 and in J. Meunié, *Shotorak* (Mémoires de la délégation archéologique en Afghanistan, Vol. X), Paris 1942, Pl. XI.

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in time, the Amitābha Buddha and the Bhaiṣajyaguru Buddha are also each represented once. The former is seen on the south wall in Cave XVII. Its attendant Bodhisattvas each wear a crown adorned with either dhyāna Buddha or vase and are thus, according to the *Kuan-wu-liang-shou-fo-ching* (Taishō-Daizōkyō, XII, pp. 343, 344), Avalokiteśvara and Mahāsthāmaprāpta. The central Buddha attended by these Bodhisattvas is identified as Amitābha.<sup>1)</sup> It is seated with legs crossed, right hand held up and left hand on the knee (Fig. 2).

The Bhaiṣajyaguru Buddha is found on the west wall in Cave XI and is a small image only 21cm. in height seated in the dhyāna position (Vol. VIII, Pl. 65A). It carries an inscription which identifies it by name and is the only example of a representation of this Buddha found in the whole of Yün-kang. One other example is found in Lung-mên<sup>2)</sup> and these two together are the only two known of Northern Wei date.

Buddhas seated with ankles crossed. The Buddhas discussed above are all shown in standing or sitting position. Other Buddhas are found seated with ankles crossed or with legs pendant but they cannot be identified by name. The Buddhas seated with ankles crossed are found only in Caves VII–X and in Cave XII. Those in Caves IX, X and XII are always facing a Bodhisattva seated with ankles crossed on the opposite wall (Vol. VI, Pls. 17, 18; Vol. VII, Pls. 5, 8; Vol. IX, Pls. 9, 17). It may thus be concluded that they were designed with the object of symmetry or artistic balance. In Caves VII and VIII there appears a Buddha with ankles crossed together with a Bodhisattva in the same pose. Here too this was probably intended as a variation for aesthetic reasons (Vol. IV, Pls. 55, 71; Vol. V, Pl. 49).

Buddhas seated with legs pendant. In the Sui and T'ang periods this was a form reserved exclusively for the Maitreya Buddha<sup>3)</sup> but in Yün-kang the Maitreya is always represented as a Bodhisattva seated with ankles crossed and there is no evidence to enable a Buddha with legs pendant to be identified as Maitreya. It would be safer to identify it as Śākyamuni Buddha since the main Buddha with legs pendant in Cave IX (Vol. VI, Pl. 70) is a complement of the main Bodhisattva with ankles crossed in Cave X (Vol. VII, Pl. 66B), the main Buddha with legs pendant in the upper niche in Cave VIII is a complement of the main Bodhisattva in the upper niche in Cave VII (Vol. V, Pl. 34; Vol. IV, Pl. 33) and the Buddha with legs pendant on the west face of the stūpa-pillar in Cave VI is a complement of the Bodhisattva on the east face of the same pillar. It may thus be safer to identify the Buddha with legs pendant as seen at Yün-kang as the Śākyamuni Buddha.

Positions of the Hands. The variations of the positions of the hands as seen in Yün-kang are few. They may be broadly divided into two main types; that in which the hands are placed together in the lap and the other in which the right hand is held up with palm revealed and the left hand rests on the left knee<sup>4)</sup>. Of the main Buddhas, those in Caves V and XX belong to the former type while those in Caves XIX and XVI belong to the latter. That in Cave XVIII is of a special type. It is not

1 S. Mizuno, *Unkō no Amida-zō ni tsuite* (On a statue of Amitābha Buddha in the Yün-kang Caves) (Shina-Bukkyō-Shigaku, Vol. V, No. 2), Kyoto 1941, pp. 77–79.

2 S. Mizuno and T. Nagahiro, *A Study of the Buddhist Cave-Temples of Lung-mên, Ho-nan*, Tokyo 1941, p. 308.

3 *Ibid.*, p. 138.

4 *Ibid.*, p. 137, foot-note 15.



sufficient to designate the former as the dhyāna mudrā although its seated position is indeed that of the dhyāna position. Sometimes both hands are covered by the robe and when they are uncovered sometimes one hand is placed over the other and sometimes one behind the other. Except for the last position<sup>1)</sup> all the postures of the hands are found in Gandhāran sculpture. When the right hand is held up, the left hand usually is shown resting on the knee and grasping the end of the robe. In statues of the later Yün-kang period, however, the left hands show several variations and do not usually hold the end of the robe. The figure of the seated Buddha preaching in the Deer Park found in Niche 30 on the east wall of Cave XI (Vol. VIII, Pl. 27) and in the east niche on the north wall in the ante-room of Cave XII (Vol. IX, Pl. 29) show the usual posture but that in the south niche on the east wall in Cave VI has the right hand raised while the left is also raised but placed slightly lower. The palm is revealed with thumb and index finger extended but with the other fingers clenched. A similar posture of the hand is found in the Buddha with ankles crossed on the west wall in the ante-room of Cave IX (Vol. VI, Pl. 18). This hand posture may be intended to indicate the preaching attitude, later called the dharmacakra mudrā, but it differs considerably from that seen in Gandhāran art.<sup>2)</sup> The right hand raised is in the position later known as the abhaya mudrā but the various positions of the left hand are quite different from that later called the vara mudrā. Iconographically the hand held up with palm extended is the position taken to express an active mood while that in the lap indicates an attitude of meditation.

The hands of the main Buddha in Cave XVIII belong to neither of these two types and it is impossible to interpret their intended meaning. The Buddha image in the west niche on the third storey of the south wall, main room, Cave X (Vol. VII, Pl. 55), however, shows the left hand in the usual position on the left knee holding the end of the robe while the right hand also rests on the knee with palm downwards and back of the hand revealed. As this is the Buddha in the scene of Māra's attack, it is natural to interpret the hand as that calling on the earth goddess (Mahāprithivī) to testify, later called bhūmisparśa mudrā. However the Buddhas of the same scene in the middle niche on the west wall, Cave VI, in the south niche on the east wall, Cave VIII (Vol. V, Pl. 69) and in the east niche on the south wall, Cave XXXV are damaged, making it difficult to determine the postures of the hands. The Buddha of the same scene in the south niche in the eastern coved part of the ceiling in Cave XII (Vol. IX, Pl. 69) has the usual hand posture of right upheld and left on the knee.

Robes. Almost all the Buddhas of earlier date in Yün-kang have robes which cover the left shoulder and partly cover the right shoulder and upper arm with the robe. In addition to this style there is another in which both shoulders are covered symmetrically. The latter type is called *t'ung-chien* 通肩 and the former *p'ien-t'an-yu-chien* 偏袒右肩 when the right shoulder became less covered.

<sup>1</sup> It is not clear when and where this type originated.

<sup>2</sup> In Gandhāran reliefs the dharmacakra position is found on the stele and on independent statues of Buddha and Bodhisattva (A. Foucher, *L'art gréco-bouddhique*, Figs. 76, 77, 405-407, 456, 458, 459, 482, 483, 485) and also on the images in the Gupta period (*Ibid.*, Figs. 209, 489, 507). Though the reasons for it are unknown, the Buddhas in the reliefs of Buddha's life and even the Buddha pring in the Deer Park are represented with the right hand raised and the left resting on the knee (*Ibid.*, Fig. 220).

## INTRODUCTION

Although in Yün-kang there are a few Buddha statues with right shoulder bare, they are rare and the Buddhas in dhyāna position are usually represented as completely covered either in *t'ung-chien* or in the prototype of *p'ien-t'an-yu-chien*.

The outer robe is called *uttarāsāṅga*. The inner robe found on the Buddha with right shoulder bare may be the *antar-vasaka* on the edge of which are sometimes carved bands of floral scrolls.

The Thirty-Two Superior Marks. The Thirty-Two Superior Marks, or *mahāpurṣalakṣṇa* are mentioned in the *Ta-chih-tu-lun* 大智度論 (Taishō-Daizōkyō, XXV, pp. 90, 91) chap. iv translated by Kumārajīva of the Later Ch'in dynasty. The thirty-first of these is the *uṣṇīṣa* called the *ting-chi-hsiang* 頂髻相 or more commonly *jou-chi* 肉髻.<sup>1</sup> It is not usual in Yün-kang carving for the hair to be represented with curling, and it is found only on the main Buddha in Cave XVI, the Buddhas in Caves V and VI, the Seven Buddhas in Cave XI and the Buddhas in Niches XI-l and o. Buddhas with hair represented are invariably in Cave VI style and made in the latter half of the Yün-kang period the hair being represented in waves and never in curls. The carving of hair in waves can be traced back to Central Asia<sup>2</sup> and Gandhāra<sup>3</sup> where it is more realistically executed.

The thirty-second of the Superior Marks is the *ūrṇa* translated as *pai-mao-hsiang* 白毛相 or more commonly as *pai-hao* 白毫.<sup>4</sup> In Yün-kang it is not found on every Buddha image. Those of earlier date may or may not have the *ūrṇa* while those of later date never have it. In the Buddhas found beside the great nimbus of the main Buddha of Cave XX some are found quite deeply carved. These probably show the persistence of Gandhāran art influences in which the *ūrṇa* is usually represented both on Buddhas and Bodhisattvas.<sup>5</sup>

The fifth of the Superior Marks is the *sho-tsu-ch'ih-man-wang-hsiang* 手足指縵網相 or *jālāvānaddha-hasta-pāda* (webbed fingers). It is usually indicated but is particularly noticeable in the standing Buddha in Cave XVIII. This also is a feature derived from Gandhāran art.<sup>6</sup>

The third of the Superior Marks, that of the long fingers or *chang-ch'ih-hsiang* 長指相 commented<sup>7</sup> on as follows, "The fingers are slender, long and straight, the order is even and the joints distinct."<sup>8</sup>

Although the remaining superior marks are not seen on the statues, the moustache may also be said to be derived from Gandhāran statues.<sup>9</sup> Only on the Buddhas in Cave XVIII it is painted green while on the main Buddha in Cave XX it is carved in very low relief. On Gandhāran statues it is

1 Chu Fo-nien (trans. by), *Dirghāgama-sūtra* or *Chang-a-han-ching* 長阿含經 (Taishō-Daizōkyō, I), p. 5.

2 A. von Le Coq, *Die Spätantike*, Vol. I, Pl. 23 a.

3 A. Foucher, *L'art gréco-bouddhique*, Figs. 445, 446, 448, 449, 455, 456. J. Barthoux, *Les fouilles de Hadḍa* (Mémoires de la délégation archéologiques françaises en Afghanistan, Vol. IV), Paris 1930, Figs. 1-29.

4 Chu Fo-nien, *Dirghāgama-sūtra*, p. 5.

5 A. Grünwedel, *Alt-Kutscha*, Berlin 1920, Pls. XXX—XXXI, XXXIV—XXXV. A. von Le Coq, *Die Spätantike*, Vol. VII, Berlin 1933, Pl. 22. A. Foucher, *L'art gréco-bouddhique*, Figs. 445, 446, 449, 452, 456. J. Barthoux, *Les fouilles de Hadḍa*, Pls. 1-29. Here in Gandhāra often no *ūrṇa* is shown on the Buddha.

6 A. Foucher, *L'art gréco-bouddhique*, Figs. 452, 453.

7 Kumārajīva (trans. by), *Ta-chih-tu-lun* (Taishō-Daizōkyō, XXV), pp. 90, 91.

8 A. Foucher, *L'art gréco-bouddhique*, Figs. 189, 212, 242-245, 252, 254.

more often found on Bodhisattvas than on Buddhas. In Chinese gilt-bronze statuettes the moustache is seen on Buddha images as well as on those of Bodhisattvas.<sup>1</sup>

Among the thirty-two superior marks the fourteenth is the so-called "golden colour." In the gilt-bronze statues this, of course, would be the normal colour but the stone Buddhas of Yün-kang are not painted gold. Sometimes the robe is painted red or green leaving the body uncoloured and sometimes the body itself is painted white. The statues in Cave XIA (Vol. X, Pl. 4) are of the former type and those of Cave XVIII of the latter type.

## 2

The Bodhisattva images may be divided into two main groups—those where the Bodhisattva is a main image and those where it is an attendant image. In Yün-kang, the former are of the usual type, i.e. with ankles crossed and with one leg pendant. Standing type is only found once in a small niche in Cave IV (Vol. I, Pl. 107, p. 122). It is identified as Avalokiteśvara as is found generally in the gilt bronze statuettes of the Northern Wei.<sup>2</sup> The Avalokiteśvara images were generally of bronze and were made in the hope of thereby escaping calamities.

Bodhisattva images with ankles crossed are particularly plentiful and are usually represented in combination with Śākyamuni Buddha. That in Cave I is combined with the seated Buddha in Cave II; that in Cave VII with the seated Buddha with two legs pendant in Cave VIII; that in Cave IX with the seated Buddha with two legs pendant in Cave X, and those in small niches always with Buddhas seated with two legs crossed or pendant in adjacent niches. It is thus easy to identify it as Maitreya, the Buddha of the future, and the Buddha figure with which it is found as Śākyamuni, the Buddha of the Present. Evidence to support this is provided by the inscribed niches on the east reveal of the window in Cave XVII (Fig. 1). The Maitreya referred to in the inscription without doubt refers to the Bodhisattva with ankles crossed in the upper niche.<sup>3</sup> The proto-type of the Bodhisattva is often found in Central Asia and Gandhāra. Bodhisattvas of this type in the wall paintings on the lunettes of the Bodhisattva Cave<sup>4</sup>, of the Chorus Cave<sup>5</sup> and of the Māyā Cave in the second group<sup>6</sup> and on the ceiling of the Peacock Cave<sup>7</sup> are all interpreted by A. Grünwedel as Maitreya Bodhisattvas. The Maitreya Bodhisattvas painted on the lunettes of the forewalls are intended to be complementary to the

1 S. Mizuno, *Chūgoku ni okeru Butszō no Hajimari* (The Beginning of the Buddhist Image in China) (Ars Buddhica, Vol. VII), Osaka 1950, Figs. 7, 8.

2 S. Omura, *Shina-Bijutsu-Shi, Chōso-hen* (History of Chinese Art—Sculpture), Tokyo 1915, pp. 132, 186–188, Figs. 465, 469, 470.

3 S. Mizuno and T. Nagahiro, *Lung-mên*, Figs. 90–93.

4 A. Grünwedel, *Altbuddhistische Kultstätten*, p. 59, Fig. 118.

5 A. Grünwedel, *Alt-Kutscha*, II, Fig. 8. Here, however, the ankles of the Bodhisattva do not cross and only make contact.

6 A. von Le Coq and F. Waldschmidt, *Die Buddhistische Spätantike*, Vol. VI, Berlin 1928, Pl. 17.

7 A. Grünwedel, *Alt-Kutscha*, Pls. XI,–XII.

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main Buddhas on the back walls. In Bāmiyān, a Bodhisattva with ankles crossed is found on the ceiling of the cave containing a seated Buddha identified as Śākyamuni Buddha<sup>1)</sup>. Many Bodhisattvas of this type are also found in Gandhāran art where they are shown as surrounded by hosts of celestials begging for enlightenment.<sup>2)</sup> They may perhaps be intended to represent the Maitreya in the Tuṣita Heaven and are interpreted correctly as such by Foucher and Grünwedel. In Gandhāran art the Maitreya is usually depicted holding a vase<sup>3)</sup> but in Yün-kang this is not represented and vases are held by only attendant Bodhisattvas which cannot generally be identified as Maitreya images.<sup>4)</sup>

The Bodhisattvas with ankles crossed as seen at Yün-kang show two types of hand positions. One is seen in the Bodhisattvas on the east faces of the stūpa-pillars in Cave VI and in Cave XVII. Both hands are raised to breast height with palms extended and apart one above the other. This is probably a variation of the dharmacakra attitude which is frequently seen both in Gandhāra<sup>5)</sup> as well as in Central Asia. Another type is seen in the Bodhisattva in Cave XIII (Vol. X, Pl. 42) and in the upper room of Cave III (Vol. I, Pl. 95) in which the right hand is held up with palm exposed while the left hand rests on the knee. This is a most common type of representation of Buddha in the active mood of helping his believers. (Fig. 4)

In Gandhāran art there are few examples of a Maitreya image with a dhyāna Buddha in the crown while in Yün-kang there are very many such examples and it is indeed usual to have this dhyāna Buddha. This requirement for a Maitreya image is mentioned in the *Kuan-mi-lu-p'u-sa-shang-shêng-tou-shuai-t'o-t'ien-ching* 觀彌勒菩薩上生兜率陀天經 (Taishō-Daizōkyō, XIV, p. 419). The sūtra also mentions the simhāsana and canopy adorned with treasures which are usually found in the Maitreya niches in Yün-kang but are not essential in Gandhāran sculpture.

The crown consisting of three discs, one on each side is, of course, derived from the three-sided crown of Central Asia. The Maitreya as seen in Yün-kang has a crown with a crescent shape on the front disc and triangular pendants on the back with ribbons streaming over the halo. In Gandhāran images the three-sided crown is not found, its place being taken by a turban arranged like a large disc on the front. The crescent-shape is unknown. Occasionally streaming ribbons are found which, however, bear less resemblance to those of Yün-kang than do those of Afghanistan.<sup>6)</sup> Decoration of

1 A. and Y. Godard and J. Hackin, *Les antiquités bouddhiques de Bāmiyān* (Mémoires de la délégation archéologique française en Afghanistan, Vol. II), Paris et Bruxelles 1928, Pl. XXVII. B. Rowland, *The Wall-paintings of India, Central Asia and Ceylon: A Comparative Study*, Boston 1938, Pl. 10. The Bodhisattva on the ceiling of the Cave of the Buddha Fifty-three Metres High has a foot position which differs slightly but it may be included in the same group (J. Hackin, *Nouvelles recherches archéologique à Bāmiyān*, Paris 1933, Pls. XXIV, XXVI). The seated Bodhisattva with ankles crossed on the ceiling of the cave in the Kakrak Valley may be interpreted as Maitreya (*Ibid.*, Pls. LIII, LXXII). In Shotorak a few Bodhisattvas with ankles crossed are found (J. Meunié, *Shotorak*, Pls. XIV, XV).

2 A. Foucher, *L'art gréco-bouddhique*, Figs. 348, 416, 426, 459, pp. 234, 235. A. Grünwedel, *Buddhist Art in India*, London 1901, Fig. 7.

3 A. Foucher, *L'art gréco-bouddhique*, Figs. 77, 457.

4 On gilt-bronze statuettes of standing type, the name Maitreya is sometimes inscribed. Cf. a standing Buddha dated A.D. 499 (*Sen-oku-seishō*, Vol. III, Fig. 169) and a standing Buddha dated A.D. 492 (Collection of Baron d'Ajeta).

5 A. Foucher, *L'art gréco-bouddhique*, Figs. 413, 415, 427, 429.

6 A. and Y. Godard and J. Hackin, *Les antiquités bouddhiques de Bāmiyān*, Pl. XXVII.

this type is essentially Iranian in origin as is also the seated position with ankles crossed.<sup>3)</sup>

Mañjuśrī. The Mañjuśrī is represented only in one particular combination i.e. as a complement to Vimalakīrti, the rich upāsaka. Mañjuśrī is represented neither as a main image nor as an attendant but only as visiting the sick Vimalakīrti at his bedside and there disputing with him on the subject of Buddhism. Vimalakīrti is shown lying at ease on the bed while Mañjuśrī is seated with legs crossed or with one leg pendant. Sometimes large and beautiful seats are shown floating through the air and sometimes a figure of Śāriputra is added but generally speaking the Mañjuśrī images have no particular characteristics.<sup>3)</sup> In the niches of later date Mañjuśrī is sometimes shown holding a *ju-i* 如意 or sceptre used in religious controversy.<sup>3)</sup> It is remarkable that representations of Mañjuśrī together with Vimalakīrti as well as the Prabhūtaratna Buddha together with Śākyamuni Buddha are not found in the West despite the popularity there of the *Lotus Sutra* and the *Vimalakīrti-nirdeśa-sūtra*.

There are three types of attendant Bodhisattvas, a) that with one leg pendant and one hand uplifted, b) the standing Bodhisattva type, and c) the Bodhisattva riding on an elephant. The third type, clearly represents Samantabhadra, and is only seen in the additional niches above the entrance gateway of Cave XIII and in the small niches on the south wall of Cave XIII A. Thus it is clear that they were carved only during and after the last years of T'ai-ho (A.D. 499-). In the Lung-mên caves this type is never found, although it is sometimes encountered on the stone stūpas of the Northern Ch'i and Sui.<sup>4)</sup> The central image attended by the Bodhisattva riding on an elephant may perhaps be identified as Śākyamuni Buddha, although there is no positive evidence for this. No representation of Mañjuśrī riding on lion as a counterpart to Samantabhadra is found.

The Bodhisattva with one leg pendant is always shown with one hand raised to the chin in a pensive mood. It is sometimes attended by a horse at its feet as seen on the stūpa-pillar in Cave I and the window in Cave VI and it sometimes has a tree over it as if to give shade as seen in the ante-rooms in Caves IX and X. The former depicts the separation of Prince Siddārtha from his white horse Kanthaka, and the latter shows the Prince in pensive mood in the garden with the tree which followed the sun always to shade him. The Prince is also usually represented in this pose in the scene depicting the sleep of the court-ladies in the Palace as seen in the relief panel on the east wall in Cave VI and on the east wall in Cave VIII. It is without doubt Prince Siddārtha who is intended and in a stele dated A.D. 492<sup>5)</sup> he is given his correct Chinese name *T'ai-tūz-ssū-wei* or "Prince in Pensive Mood."

The problem arises as to why this particular representation always attends the Maitreya Bo-

1 O. M. Dalton, *The Treasure of the Oxus*, London 1926, Pls. XXXVI—XXXVIII.

2 Kumārajīva (trans. by), *Wei-mo-chi-suo-shuo-ching* 維摩詰所說經 or *Vimalakīrti-nirdeśa-sūtra* (Taishō-Daizōkyō, XIV, pp. 546, 547).

3 The *ju-i* is usually held in the hand of the lecturer.

4 S. Mizuno, *Kaikō-ninen Shimen-jūnigan-zō ni tsuite* (A Buddhist Square-Pillar with Twelve Niches dated 582 A.D.) (Tōhōgakuho, Kyoto Vol. XI, Pt. 1), Kyoto 1940, Fig. 2.

5 S. Mizuno, *Hanka-shiyui-zō ni tsuite* (On the Bodhisattva Seated with One Leg Pendant) (Tōyōshi-Kenkyū, Vol. V, No. 4), Kyoto 1940, p. 49.

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dhisattva shown with ankles crossed. The Maitreya Bodhisattva is the future Buddha whose coming is promised in his next rebirth and in comparatively short time. He is the intended successor to Śākya-muni Buddha and, although he is supposed at present to be in the Tuṣita Heaven, his speedy appearance as the saviour of the people is promised. Prince Siddārtha is shown in the act of contemplating the suffering of mankind although he is soon to attain enlightenment and become the saviour. He was even called "Bodhisattva" in the sūtras.<sup>1</sup> When the Bodhisattva image was conceived the features were modelled on those of a nobleman. The similarities in the characteristics of a Bodhisattva and a Prince may have sufficed to have them combined in a niche. However, it must be remembered also that the extraordinary type of main Bodhisattva as represented seated with ankles crossed might, for aesthetical reasons, require an unusual type of attendant such as this kind of Bodhisattva with one leg pendant. This type of Bodhisattva in the image of a Prince later became very popular, gradually changing into that of the Maitreya during the Northern Ch'i period and finally becoming almost extinct in T'ang times. This pensive type is also found in Central Asia and Gandhāra<sup>2</sup> but is there shown in a more easy, relaxed pose. In Central Asia the Maitreya often takes this pose while in Gandhāran art Bodhisattvas other than Prince Siddhārtha such as Avalokiteśvara or Maitreya are intended. In Gandhāran reliefs the pensive Prince under the tree is always shown as seated in dhyāna posture<sup>3</sup> and when departing with the white horse is always shown standing.<sup>4</sup> He is only occasionally represented as seated with one leg pendant and one hand raised to the chin as for instance when he is shown among the sleeping court-ladies.<sup>5</sup> However, the style of a trinity with a central Bodhisattva with ankles crossed and two attendants with one leg pendant and one hand at the chin had already been conceived in the art of later Gandhāra and Afghanistan.<sup>6</sup> There is no evidence to identify this pensive Bodhisattva as Prince Siddārtha but the concept of this trinity must certainly have influenced the artists of Yün-kang in the creation of this type of trinity.

The standing attendants have no definite personality. This is particularly so in Yün-kang where the trinity has no fixed form and where worshippers and attendants can be added or omitted at will. Thus the attendants are not necessarily Bodhisattvas but can also be celestials (devatās). Here, for the sake of convenience, the pair of attendants standing one on either side are interpreted as Bodhisattvas while the adoring attendants around the main images are interpreted as celestial worshippers. Sometimes there are two pairs of Bodhisattvas situated either within or outside the niche. Of these the larger pair may be taken to be Bodhisattvas and the smaller to be celestials. Occasionally, although not in every case, the two types may be distinguished by the presence or absence of the crown.

Among the standing Bodhisattvas, the left attendant in the Amitābha niche in Cave XVII is clearly

<sup>1</sup> Dharma-rakṣa (trans. by), *Lalita-vistara* or *P'u-yao-ching* 普曜經 (Taishō-Daizōkyō, III), Guṇabhadra (trans. by), *Sūtra on the Causes and Effects of the Past and Present* or *Kuo-ch'ü-hsien-tsai-ying-kuo-ching* 過去現在因果經 (Taishō-Daizōkyō, III).

<sup>2</sup> A. von Le Coq, *Die Spätantike*, Vol. I, Pl. 3. A. Foucher, *L'art gréco-bouddhique*, Figs. 76, 77, 408-410, 428. In Gandhāra the sun-deity driving the chariot is represented with one leg pendant (Foucher, *Ibid.*, Fig. 83).

<sup>3</sup> A. Foucher, *L'art gréco-bouddhique*, Figs. 175, 176, 413.

<sup>4</sup> *Ibid.*, Figs. 184, 185.

<sup>5</sup> *Ibid.*, Fig. 178.

<sup>6</sup> J. Meunié, *Shotorak*, Pl. XI 38.

intended to be Mahāsthāmaprāpta and the right attendant in the same niche, Avalokiteśvara. It is only with less certainty that the two attendants in the east niche on the third storey of the south wall in Cave VIII (Vol. V, Pl. 99) are identified as Mañjuśrī and Avalokiteśvara.<sup>1)</sup> The Mahāsthāmaprāpta statue holds a baton-like object in the inner hand while the two Avalokiteśvara statues are shown with lotus-bud-like objects in the inner hand. Avalokiteśvara, sometimes called Padmpāni (lit: the carrier of the Lotus), is in the gilt-bronzes of Northern Wei times always shown holding a lotus and a vase.<sup>2)</sup> However, this means of identification cannot be used exclusively to identify the Avalokiteśvara images in the caves of Yün-kang since the confronting attendants both often carry vases or lotus blossoms.

The pair of standing attendants on the north wall of Cave XIA are the only ones shown holding fly-whisks in their hands. According to Fa-hsien, the Buddha descending from the Trāyastriśa Heaven after his sermon for his mother, was attended by Brahmā carrying a fly-whisk and Indra holding an umbrella of the seven treasures.<sup>3)</sup> The attendants in this cave may perhaps be derived from the figure of Brahmā holding a fly-whisk, but they may equally well be only attendant figures with no such definite personification intended. However, the three Bodhisattvas which are not standing attendants seen in the niche dated A.D. 483 are Mahāsthāmaprāpta, Avalokiteśvara and Mañjuśrī, an indication of the popular beliefs of the time (Vol. VIII, Pl. 31).

Ornamentation. The Bodhisattva has ornaments on the body but the Buddha has none. The Bodhisattva is represented in the shape of a nobleman of highest rank while the Buddha is completely free from even this lofty position and thus wears no ornaments on the body. Only a monk's robe covers a body which has the Thirty-Two Superior Marks. The Bodhisattva wears a long skirt on the lower half of the body, a celestial robe on the upper half and a crown on the head which is three-sided and derived from Central Asia. The three disks on the crown later became triangular shaped. In the simplest representations the necklaces on the breast are of a single, simple plate but generally three kinds are shown, one of plate, one of jewelry and one which resembles a torque. Sometimes bracelets on the wrist and arm as well as ear ornaments hanging from the lobes are depicted. These are all found in Gandhāran sculpture<sup>4)</sup> whence they came to China through Central Asia.<sup>5)</sup> In Yün-kang, however, they are executed much more flatly than in Gandhāra until at last, in the later Yün-kang style, they disappear altogether under the robe.

## 3

Worshippers. In places the worshippers are represented as standing attendants, in others as groups of kneeling adorers or as flying celestials. Listed in the sūtras as coming after the Bodhisattvas are celestials (devatās), dragons (nāgās), yakṣas, Gandharvas, asuras, garuḍas, kinnaras and mahoragas. Of these, only celestials, yakṣas and asuras are found in the Yün-kang carvings. Dragons and garuḍas are used in their real shape as ornaments on arch-ends and arch-ribs etc. Yakṣas have

1 A. Grünwedel, *Buddhist Art*, p. 203.

3 Fa-hsien, *Fo-kuo-chi* (Taishō-Daizōkyō, LI), p. 859.

5 A. Grünwedel, *Alt-Kutscha*, Pls. XI-XII.

2 S. Omura, *Shina-Bijutsu-Shi*, Figs. 465, 469, 470.

4 A. Foucher, *L'art gréco-bouddhique*, Figs. 409-429.

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the power of flight and asuras super-human abilities and on this account they are grouped with the celestials (Fig 5).

In Yün-kang, deva or devī with arhat and yakṣa are shown in various positions of worshipping the Buddha—sometimes represented standing at the sides with palms together, sometimes flying over the head holding lotus flowers and sometimes playing music or dancing. Usually they are shown with high chignons, wearing skirts and celestial robes. These are much schematised but their origin can be traced back to Gandhāra. No distinction of sex is represented and differences of age are rarely shown. The boys playing musical instruments on the south wall in Cave VIII are a rare instance (Vol. V, Pls, 91, 92). The boys seen under the storeyed stūpas on the east and west walls in Caves VII and VIII (Vol. IV, Pls. 58, 59, 76; Vol. V, Pls. 56–58), those in the ante-room in Caves IX and X (Vol. VI, Plan V; Vol. VII, Plan IV) are variations of the yakṣa type rather than real celestial boys.

The celestial boy is occasionally represented in the form of an aupapāduka or “self-born” on a lotus blossom. The intention here is to represent a being newly born in heaven, clean and sinless in the act of emerging from the lotus flower. They are often shown thus between seated Buddhas in the uppermost zones in Caves VII and VIII (Vol. IV, Pls. 92, 93; Vol. V, Pls. 84, 85) and on the lintel of the entrance gate in Cave IX (Vol. VI, Pls. 9, 28).

Among the worshippers together with the celestials with high chignons are also seen standing or flying figures with flaming hair. This flaming hair may be assumed to originate in the curled hair of the yakṣas.<sup>1</sup> Naked apart from a loin-cloth, their faces are ugly and their bodies somewhat short. These figures at Yün-kang are similar to those of Gandhāra but have a cord coming over the shoulders to cross low over the body. In Gandhāran reliefs the yakṣa is sometimes included in scenes of the Buddha's life although never among the worshippers.

Also among the worshippers are found figures of bhikṣus. These, by the time of Śākyamuni's life, had already heard the direct teaching of the Buddha and were śrāvakas naturally having attained arhathood. In many niches they are found together with celestials. In the Deer Park niche on the east wall of Cave VI Kaundinya and other bhikṣus are found among the worshippers. By Yün-kang times the fixed set of Buddha, two Bodhisattvas and two arhats had not yet been firmly established. In the upper niches on the north walls of Caves IX and X (Vol. VI, Pl. 13; Vol. VII, Pl. 20), the attendant Bodhisattvas are replaced by bhikṣus. Arhats together with a main Buddha, two Buddhas and two Bodhisattvas are seen only in Cave XVIII. Here the arhats are ten in number and represent the Ten Great Disciples of Śākyamuni in the act of worshipping the Buddha. At their sides are worshipping celestials with palms together. Among the arhats, Kāśyapa the eldest and Ānanda, the youngest are distinguishable. The arhats in this scene do not belong to the set of five images but are only worshippers and as such are also seen in the reliefs of Gandhāra<sup>2</sup> and the paintings of Central Asia.

All the worshippers discussed above are celestials. The arhats also are beings of a higher level

1 S. Mizuno, *Gyakuhatu-kei ni tsuite—Unkō-Zuzōgaku* (On the Figure of Flaming Hair—Yün-kang Iconography) (*Ars Buddhica*, XII), Osaka 1951.

2 A. Foucher, *L'art gréco-bouddhique*, Figs. 329–331.



able to listen to the direct teaching of the Śākyamuni Buddha. As opposed to them there are the terrestrial worshippers, here depicted as typical people of the Northern Wei who would visit the caves during that period. They consist of laymen of both sexes and bhikṣus (monks). All the laymen wear long coats with narrow sleeves under which, in the female figures are seen skirts and in the male, trousers. Their headdresses look like Phrygian caps and they wear boots. The bhikṣus are covered by long robes and either have palms together or carry incense-burners (Vol. VIII, Pl. 31). The figures of the earlier period show true style of Northern nomad dress but later clothes of Chinese style came to be represented. The figures give an idea of the actual appearance of the laymen of that time and it may easily be imagined that by carving their own portraits in the stone they derived a certain feeling of attachment to the niches which they contributed.

The dvārapāla or guardian of the gate. The dvārapāla is the Vajra-pāṇi who attended Śākyamuni during his lifetime carrying the vajra or thunderbolt. He may easily be distinguished by the vajra he carries in his hand but varies in so far as he may be wearing armour as seen beside the entrance gate-way in Cave IX (Vol. VI, Pls. 11, 12), with no armour but with exaggerated muscles as seen on the reveals of the entrance in Cave XII (Vol. IX, Pl. 43) or with winged crown and holding a trident or triśūla as depicted inside the entrance gate-way of Cave VIII (Vol. V, Pl. 20). In Gandhāra, the Vajra-pāṇi wears no armour and is also sometimes represented with the upper half of the body uncovered. Thus it would appear that the Vajra-pāṇi without armour and spear is an earlier form which persisted long afterwards. If they are shown without spear or armour, the only means of showing their bravery or fierceness is to give them unusually large, staring eyes and exaggerated muscles. A few examples of the Vajra-pāṇi in armour are found in Yün-kang and Lung-mên<sup>1)</sup> and this type may originate in Central Asia. At Kizil vajra-pāṇis in armour are found in the Painter Cave and in Cave A of the Fire-Place group.<sup>2)</sup>

In both Caves VIII and X on the sides of the entrance gate way are seen gate-guardians dressed in armour and holding a spear standing beside the Vajra-pāṇi. In the Sui and T'ang dynasties, in addition to the Vajra-pāṇis, were shown guardians called *shên-wang* 神王<sup>3)</sup> probably meaning Loka-pāla or celestial guardians, the chiefs of the yakṣas. The *I-ch'ieh-yu-pu-pi-na-ya-tsa-shih* 一切有部毘奈耶雜事 (Taishō-Daizōkyō, XXIV, p. 383) translated by I-ch'ing 義淨 says that a yakṣa holding a weapon must be painted on each side of the gate-way. If the Vajra-pāṇis are grouped with the yakṣas, "the yakṣa holding the weapon" may thus also be interpreted as a Vajra-pāṇi. But if the Vajra-pāṇis are not a kind of yakṣa, the guardian in armour and holding a spear must be taken to be "the yakṣa holding the weapon" as recounted in the sūtra above. This would then fit the description of what is called *yao-cha-shên-chiang* 藥叉神將 in the later period of the T'ang dynasty.

If this interpretation of the guardians in armour as yakṣa with weapon and not as celestial guardians or Loka-pālas is accepted, then it must be said that the four celestial guardians never appear in

1 S. Mizuno and T. Nagahiro, *Lung-mên*, Pl. 33.

2 A. Grünwedel, *Altbuddhistische Kultstätten*, Figs. 89, 339.

3 O. Omura, *Shina-Bijutsu-Shi*, p. 438.

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Yün-kang except for two examples, one in a niche in Cave VIII (Vol. V, Pl. 59) and another in a niche in Cave XII (Vol. IX, Pl. 26). Here these four celestial guardians do not wear armour and differ from those of later times as seen in the Far East. In Yün-kang, although the four celestial guardians are only seen in representations of the life of the Buddha, the asuras are placed beside the Mount Sumeru on the entrance gate-way in Cave X (Vol. VII, Pl. 23) as guardians to the cave and to the Buddhist belief. They are either three-faced and four-armed or five-faced and six-armed with the upper half of the body exposed and carrying a sun, moon, bow and arrow.<sup>1</sup> Similar figures are also seen on the entrance gate-way of Cave VII (Vol. IV, Pls. 13--15), on the ceilings of the main rooms in Caves IX and XII (Vol. VI, Pls. 83, 84; Vol. IX, Pl. 69) and on the ceilings of Caves VI and XXXIX.<sup>2</sup> Other figures which resemble the asuras in the way the body is represented are shown riding on a bull or a phoenix and are interpreted as either Maheśvara or Viṣṇu. Examples may be seen in the entrance gate-way to Cave VIII (Vol. V, Pls. 13, 17) and on the window of Cave XXXV.<sup>3</sup>

In addition to the worshippers and the guardians of the gate, divinities which may be called "servant divinities" are also seen. One type of these is the yakṣa depicted as carrying the stūpas or supporting beams. Their peculiar short body and strange facial expression may justify their being called *chu-ju* 侏儒 or dwarfs. They fulfill the same function in these reliefs as Atlantes in Greek or Roman art. The squatting dwarf supporting or carrying the stūpa is found in Caves VII and VIII (Vol. IV, Pls. 58, 59, 76; Vol. V, Pls. 56--58) and is the primary type. The dwarf figure in a relaxed position with one hand held up as if to support something as seen in Cave IX (Vol. VI, Pl. 28) is a secondary type, the standing dwarf bearing the stūpa at the entrance gate-way of Cave VII (Vol. IV, Pls. 21, 88) is the tertiary type and the dancing dwarf in the storeyed pillars in Caves VII and IX (Vol. IV, Pls. 20--22; Vol. VI, Pl. 8) is a fourth and last derivation. Among those supporting beams, the dwarf supporting the beam on the columns (Vol. VI, pp. 99--100) and on the ceilings of the ante-rooms of Caves IX and X (Vol. VI, Pls. 33--35; Vol. VII, Pl. 38) is the primary form, that playing a musical instrument or dancing on the ceiling of the ante-room of Cave XII (Vol. IX, Pl. 38) is a secondary type and that seen jumping or hanging from the curtain in the upper niche of the main room of Cave VIII (Vol. V, Pl. 40) is the latest derivation.

An earth divinity its upper body emerging from the earth is also sometimes seen supporting the feet of a Bodhisattva seated with ankles crossed or Maitreya. It wears a crown and the full breasts would indicate a female divinity (Vol. IX, Pl. 10; Vol. I, Pls. 34, 114). In Gandhāran reliefs an earth divinity of this type was placed at the feet of Śākyamuni who called upon this goddess (*mahāpṛithivī*)

<sup>1</sup> According to the *Ta-lou-t'an-ching* 大樓炭經 (Taishō-Daizōkyō, I, pp. 287, 288) chap. ii. translated by Fa-li 法立 and Fa-chü 法矩 of the Western Ch'in dynasty, the five castles of the asuras are situated 400,000 *li* beneath Mount Sumeru. A divinity with six hands is holding the sun and the moon on the wall of the Ravine Cave (A. Grünwedel, *Alt-Kutscha*, Pls. XXVI--XXVII, Fig. 4).

<sup>2</sup> According to the *Ta-chi-i-shên-chou-ching* 大吉義神呪經 (Taishō-Daizōkyō, XXI, p. 571), chap. i, there are eight kinds of asuras and they protect those who know the correct magic spell of this sūtra.

<sup>3</sup> The divinity with three heads and many hands is found in the wall paintings of the Demon Cave and the Māyā Cave of the third group in Kizil (A. Grünwedel, *Altbuddhistische Kultstätten*, Figs. 297, 410).

YÜN-KANG, CAVES XI, XII.

to testify regarding the past lives of the Buddha.<sup>1</sup> It is not shown, however, under the feet of Maitreya or beneath the image seated with ankles crossed.

<sup>1</sup> A. Grünwedel, *Buddhist Art*, p. 100. A. Grünwedel, *Alt-Kutscha*, Pls. III-IV, Fig. 2.

# CAVE XI

## CHAPTER I

### CAVE XI

[OUTSIDE WALL] Among the caves of the Wu-hua-tung 五華洞 group, i.e. Caves IX–XIII, Caves IX and X form a pair and the other three share a common outside wall. The front of Cave XII with its pillars is found in the centre and those of Caves XI and XIII on either side each having window and entrance arch and roughly speaking symmetrically placed. In addition to the main openings, the front walls of Caves XI–XIII contain a large number of small caves and niches. Above the caves is the construction of piled stones erected to divert the rainwater from running down over the front of the caves. (Pls. 1, 2)

[CAVE XI] Cave XI has no ante-room and is entered by a relatively low archway. The centre of the room is occupied by a stūpa-pillar measuring 13.00m. high to the flat ceiling, 3.40m. from east to west and 3.70m. from north to south. The cave is square in plan with an area 5.00m. by 5.00m. wide. Only the window, entrance and stūpa-pillar belong to the original plan. The walls are all irregular both in carving and arrangement of the niches which were indiscriminately added at various later times. The north wall in particular contains only few niches and most of its surface was left undecorated in its rough-chiselled state. The small niches added later for the most part, are restricted to the south, east and west walls. (Pl. 3, Plan I)

#### 1. SOUTH AND EAST WALLS OF CAVE XI

[SOUTH WALL] Of the four walls of this cave the south wall is best preserved although even here the lower part has been much damaged by modern repainting which covers the whole surface.

[ENTRANCE ARCH] This entrance has a simple arch and bears no decoration. The niches on the reveals which were added without any set plan are considerably eroded and have been further disfigured by ugly paint-work. The fact that the niches were added later would suggest that they did not form part of the original plan but, in point of time, they are not so far removed from the time when the cave was first excavated and would thus belong to the years immediately following in the Northern Wei period. Compared with the figures on the niche dated A.D. 495 (Pl. 9), the style of these niches would suggest that they are roughly contemporaneous and not of a much later date. (Pls. 4, 5) The

basic fact to be recognised is that these additional niches are all closely related in style to Cave VI.

[WINDOW] The window of which the opening is considerably larger than that of the entrance gate-way, also originally bore no decoration and contained only a simple arch. The niches seen here were also added one by one until they filled both reveals. The ceiling, of which most has now collapsed, was left untouched. (Fig. 9)

In the later niches are seen delicately carved images shown as wearing Chinese costume and in addition reliefs of pagodas on each side. At the foot of the east reveal is found a niche dated A.D. 495 which also shows these pagodas. In view of this dated niche it would appear safe to date the rest of the niches which resemble it so strongly as of approximately the same time. It must be concluded that the pair of pagodas of wooden type which are preserved on the terrace of Cave III have a close relation with these pairs of pagodas in the niches which were added here. The niche dated A.D. 495 shows a typical group consisting of a Maitreya niche and a Śākyamuni niche arranged vertically one being of trabeated and one of pointed arch type. (Pls. 6–10, Plan II)

[SOUTH WALL] The wall which stands relatively perpendicularly, as far as can now be seen, contains little original carving apart from the window and entrance. Only the group of the Thousand Buddhas which occupies a relatively large space just above the entrance arch 2.70m. wide by 3.60m. high can be said to belong to the original plan but even this, when considered from the point of view of its lack of conformity with the entrance arch below it, would also seem to be a later addition. All the niches which surround it were certainly added individually at later times. In the upper part are seen two pagodas of wooden type (Fig. 11) which do not form a pair and which would appear to have been added at later and different times. A similar pair of pagodas on the upper part of the south wall in Cave V may have been inspired by this pair. Pagodas on the sides of a niche are found only in Niche 16 just below the window and in Niche 39 to the west of the entrance and it would thus seem that almost all the other niches on this wall had been added before this pagoda design of niche became popular. It should further be noticed that the carving of the images with well-rounded bodies is in the style of Cave VII. The rows of niches with celestial musicians are found here in many places, e.g. Niches 17, 25 and 26, and may have been inspired by Caves IX and X which exerted such a great influence. (Pls. 11–24, Fig. 10, Plan III)

[EAST WALL] Nothing of what might be identified as work of the original plan of the cave can be found on this wall and all the niches which cover the whole surface are subsequent additions. The niches are all placed irregularly and even the surface of the wall is uneven with a particularly noticeable horizontal irregularity between the upper and middle areas. The niches on this wall are all comparatively large while those of smaller size are restricted to positions among the niches on the lower part. (Fig. 12) In the upper-south corner is a group of niches of the Thousand Buddhas type dated A.D. 483 which contains in a vertical arrangement a Maitreya niche, followed by two niches each containing a seated Buddha, a single niche containing two seated Buddhas, a row of three Bodhisattvas and a tablet for an inscription surrounded by many niches of the Thousand Buddhas type. Another group of the Thousand Buddhas, Niche 15 is found on the lower-southern part. Relatively large niches housing a Maitreya or a Bodhisattva seated with ankles crossed are often seen. A niche with a pair of pagodas

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is found in the second zone below and in the central vertical zone. The order of carving of these niches may have been from south to north and from the upper to the lower. Although the Thousand Buddhas group is somewhat unusual, the images in the niches may be said generally to follow the style of carving of Cave VII both in costume and in the well-rounded manner of representing the body. The niches in the southern vertical zone are approximately the same as those above, those in the next vertical zone, especially Niche 2, contain images, the delicate carving of which resembles that on the statues on the upper storey of the stūpa-pillar. The Niches 8, 16–21 below this have similar delicate carving in the execution of their trabeated arches and reliefs of pagodas. Although in style the images generally follow that of Cave VII, the fineness of the carving conforms with that seen in the window reveal which is dated A.D. 495. Generally speaking, it may thus be said that the niches were carved from circa A.D. 483 to circa A.D. 495. It would appear that the whole wall of the lower northern end was almost filled with niches although they were not so closely packed together as on the southern end. Unfortunately almost all the niches in this area are much damaged. (Pls. 25–35, Plan IV)

### 2. NORTH AND WEST WALLS OF CAVE XI

[NORTH WALL] Hardly any traces of niches are to be found on the north wall. Despite the heavily weathered condition of the wall it can hardly be imagined that the niches on this wall, had they existed, would have disappeared completely. An occasional niche may have been added at odd times. (Pls. 36, 37)

[WEST WALL] Unlike that on the east, this wall, apart from the middle area housing standing statues of the Seven Buddhas under a roof, contains many small niches densely crowded together. The roofed area contains relatively large statues measuring about 2.30 m. in height, so that it may be said to belong to the original plan. If this is indeed so, it is difficult to decide what position they were intended to occupy since the row of statues seems to have been started from the north where they were set so closely into the wall that there was no room even for a nimbus and ending with a wide overhang on the south. Two reasons may be adduced for their not continuing even farther to the south. It may either have been because there were already niches carved in the south or because only in the area they now occupy was there a ledge which could be converted into the roof. The latter reason seems at present to be more plausible. A few words must be added regarding the ledge which is seen also on the east wall though there on a greatly reduced scale. When the excavation of the cave was started, work began from the ceiling downwards. The ceiling being trapezoidal in shape, i.e. wider on the north side than on the south, it happened that when next the floor in the form of a quadrangle was started an inconsistency was created between the walls coming down from the ceiling and those rising from the floor. This was not rectified before the general plan was completely abandoned. This would explain the cut back of a ledge in the centre of these two walls. These images of the Buddha on this ledge have a dignified stance with their legs slightly apart. The hair is represented in waves and the costume which is of Chinese style resembles the main Buddha in Cave XVI and the Buddha images

in Cave VI. They may be judged stylistically as having been carved just after those in Cave VI. Originally the flat wall as seen on the lower part of this wall continued up to what is now the end of the eaves of the roof and was then cut away here to make the images. (Fig. 13)

The niches added on the southern part and on the upper part are approximately the same as those on the east wall. Only one niche (14) is found with a pair of pagodas in the central part. The niches found here, like those in the lower part of the wall, are very delicately carved and in places contain images which are dressed in costume of Cave VI type, e.g. Niches 51–61. The Bodhisattva shown seated in a position at ease in Niche 54 is identical with one on the entrance reveal (Pl. 5A). Among these niches on the lower part of the wall is found a niche dated A.D. 497. This would substantiate the theory that these niches as well as the niches between the statues of the Seven Buddhas were made at approximately this time. (Pls. 38–53, Plan V)

### 3. STŪPA-PILLAR OF CAVE XI

[UPPER STOREY] The stūpa-pillar plainly shows what was intended by this cave. There is no doubt that it was intended as a caitya cave when it was opened. The stūpa was divided into two storeys, the lower with a canopy on each face. On the south face only are seen two slender pillars on both sides. Nothing of this kind exists on the upper storeys of any of the sides but at one time they may have been provided with a wooden covering as may be deduced from the slots now seen in the stone. The top of the pillar is provided with a five-layered pedestal adorned with floral ornaments at each corner with the upper body of a three-faced, four-armed divinity between them. The divinities seen here are all identical and all hold a sun and a moon in their hands. They may be identified as asura who lived on the slopes of Mount Sumeru. Above this stūpa, it is true, no Mount Sumeru is shown but in other stūpa caves, e.g. Caves I, II and XXXIX, such a representation is an outstanding feature of the area above the stūpa-pillar. (Fig. 14)

The upper storey on the south face only contains a Bodhisattva trinity consisting of one image seated with ankles crossed and the other two each with one leg pendant. On the other three faces of the stūpa-pillar two standing Buddhas side by side are represented. A Bodhisattva trinity of this type is found also in Cave I (Vol. I, Pl. 21), in the upper niche on the north wall in Cave VII (Vol. IV, Pl. 32), and in the upper niches on the side wall of the ante-room in Caves IX and X (Vol. VI, Pl. 17; Vol. VII, Pl. 8). They are of slender form but very delicately executed and highly schematised. The two standing Buddhas on the other faces of the stūpa-pillar each have a large undecorated nimbus and are surrounded by worshippers executed roughly and in low relief all of whom are bhikṣus. These Buddhas also wear Chinese costume as seen in Cave VI but the shoulders which are far less broad are an indication of a later date of carving. The robes hang symmetrically, expanding at the bottom on each side to end in points. The feet are roughly finished as if little attention was paid to them. The features of the images in the upper storeys are approximately the same as those in the large Niche 2 on the east wall (Pl. 29) and in Niche 38 on the west wall (Pl. 52). They are more slender

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than those in Cave VI and even than those of the Seven Buddhas (Pls. 47–49) and, from this alone, they may be assumed to have been carved later than either of them.

[LOWER STOREY] The lower storeys appear to house a standing Buddha on each side and on the front face two attendant Bodhisattvas are added to the central Buddha. It is doubtful whether these images were ever finished. It is probable that they were left in roughly cut blocks which then suffered badly from re-painting. Finally, the hosts of worshippers with palms together above the nimbus together with the niches of the Thousand Buddhas on the pillars both of which are seen on the south side are work of the Northern Wei.

The attendant Bodhisattvas which are preserved under the modern clay are relatively tall and have small heads, somewhat sensual modelling and soft, mild expressions. It was only after considerable study that from criteria of style only, they were finally judged to be of Liao dynasty work.

A stūpa-pillar as was originally intended still stands here but it is far removed from the original plan in details — especially from the stūpa-pillar of the same basic type as seen in Cave VI with its compactness of composition. (Pls. 54–62)

### 4. CEILING OF CAVE XI

In this cave the rough outline of the ceiling as well as of the stūpa-pillar seem to have been carved earlier and to belong to the original plan. Where it borders the four walls is a row of lotus petals and the ceiling itself is divided by undecorated bands into four irregularly shaped trapezoids. In each of these quarters are carved intertwined dragons; that in the south quarter has completely fallen while that in the north has much eroded leaving only indistinct outlines. As opposed to these, the dragons in the east and west quarters are well preserved. The carving of the scales on the forelegs of the dragon in the west quarter is particularly powerful. Each quarter differs from the others and the surfaces are all uneven. (Pls. 63, 64)



# CAVE XII

## CHAPTER II

### CAVE XII

[OUTSIDE WALL] Unlike the adjacent caves XI and XIII, this cave comprises an ante-room and a main room. The façade, like those of Caves IX and X, is divided into three spans by four pillars. Above these pillars there seems once to have existed a deeply carved roof probably with eaves and brackets represented on it but this is no longer visible. The excavation of 1940 revealed a floor paved with Liao dynasty bricks (Vol. VII, Fig. 29) extending 10.00m. to the south. This would fit in with the row of holes intended to house the ends of the beams of an exterior structure on the upper part of the wall which extended also above Caves XI and XIII. Below this row of holes five small niches have been carved (Vol. X, Pl. 50). In the rock on the outside wall above the area occupied by Cave XII two vertical cuts may be seen which may be due to the existence of the carved roof. (Pl. 1)

#### 1. ANTE-ROOM OF CAVE XII

Like Caves IX and X, this cave comprises an ante-room and a main room; the former of rectangular shape measuring 7.30m. from east to west and 4.10m. from south to north. It is much smaller and lower than those of Caves IX and X. The south wall contains the four pillars and the north wall the entrance and window to the main room. The east, west and north walls are divided into two storeys. (Plan VI, Fig. 15)

[SOUTH WALL] The south wall has three openings formed by four pillars. The lowest parts of these pillars are buried in the earth and not visible while the lowest parts as seen at present have been reformed into square bases by the addition of clay, with only the original floral ornaments remaining above them at the corners. The pillars are of octagonal shape though the sides which face outwards have been entirely weathered. The inner three sides have been filled with niches containing dhyāna Buddhas while the other two sides facing due east and west have a floral pattern in hexagons. The pillar narrows towards the top with a sharp narrowing at the uppermost area in a style called *chimaki* in Japanese. An abacus shape adorns the top of the pillar followed by a block bracket which receives the beam carved with flying celestials. Any decorations which may have existed on the underside of the beam or any such supporting device such as dwarfs are no longer visible. (Pls. 2-7)

[EAST WALL] Like the west wall this too is divided into two storeys by a lotus petal band. Another lotus petal band divides it from the ceiling and originally a further similar band may have divided the two upper storeys from the bottom storey. The lower half of the lower storey has been entirely covered with clay repair work. The lower storey contains a niche of pointed arch type housing two Buddhas seated side by side which are now entirely restored figures. The upper storey has a large roofed niche housing a Bodhisattva trinity comprising one seated with ankles crossed, one on each side with one leg pendant and two standing celestials of relatively large size at the ends. This roofed niche with its Bodhisattva trinity is the same as these in the ante-rooms of Caves IX and X but here to each compartment is added a looped curtain. (Pls. 6, 8-15)

[WEST WALL] This wall is divided into two storeys, an upper and a lower storey. The lower contains two niches which is a different arrangement from that of the east wall. The south niche represents the scene of the burning of the Fire Dragon's Shrine in which is seated the Buddha and the many brāhmaṇa disciples of the three Kāśyapas of Uruvilvā hastening to try to extinguish the fire. In the north niche is represented a standing Buddha holding a bowl in which the Fire Dragon is imprisoned. The upper storey contains a large niche similar in design to that on the east wall but housing a Buddha trinity consisting of one image seated with ankles crossed and two with legs pendant instead of the Bodhisattva trinity seen on the east wall. The two standing attendants at the extreme ends are the same on each wall. The representation of a statue of Bodhisattva on one wall confronting that of a Buddha on the other is clearly in imitation of the ante-rooms of Caves IX and X. However in the latter instead of the attendant Buddhas with legs pendant only attendant Bodhisattvas with one leg pendant are found. This roofed niche is also most unusual in respect of the garlands of jewelry held in the hands of flying celestials above each compartment and the animal decorations on the brackets.

This wall is divided from the coved area of the ceiling above it by a lotus petal band. The bottom storey and part of the lower storey have been repaired with clay. (Pls. 7, 16-22)

[NORTH WALL] This wall is divided into two storeys but the lotus petal band which divides them is situated at a higher level than those on the east and west walls. This is the natural consequence of the omission of the coved area of the ceiling above this wall. The area below the lower storey is not visible due to the clay repair. The lower storey comprises two zones, the one beneath housing on each side four images of the Buddha with legs pendant in a roofed niche making a total of eight such Buddhas in all, possibly intended to depict the Seven Buddhas of the Past plus Maitreya which in Northern Wei times was sometimes shown in Buddha form instead of the usual Bodhisattva form. The upper zone contains a Buddha seated within a niche of trabeated type with a storeyed pillar on each side.

The upper storey on each side contains a Buddha seated in a niche of pointed-arch type on the arch-front of which is depicted a row of seated Buddhas in dhyāna position. The scene depicted in the west niche may be understood as that of the four celestial guardians making offerings to the Buddha. The Buddha is shown holding a bowl in his left hand and the four celestial guardians are shown holding bowls in both hands. The east niche with its triple wheels flanked by reclining deer represents the scene of the First Sermon in the Deer Park. The five bhikṣus to the right may be the first five

## CAVE XII

disciples of the Buddha, Kauṇḍinya etc. while the five laymen seen to the left may be intended as the five hundred merchants who offered food to the Buddha just after his Enlightenment. The latter are usually not shown in the scene of the First Sermon in the Deer Park. The uppermost zone, modelled on that of the ante-room in Caves IX and X, consists of a row of niches of celestial musicians and a row of flying celestials in individual frames, a form which is derived from the railing of meander pattern seen in front of these rows of musicians in Caves IX and X. The window and the entrance will be described below. (Pls. 23–30)

[WINDOW] The window forms an exact square with a slanting frame on four sides of both its north and south faces. On the south face rows of flying celestials are carved on three sides of the frame, the bottom frame containing a floral scroll pattern. On the north all three sides have a floral scroll pattern and the bottom side is left undecorated (Pls. 27, 52). In the reveals of the window on the southern side are carved bhikṣus in dhyāna position under a tree and on the northern sides of the reveals niches have been added. That on the east houses a seated Buddha and that on the west two seated Buddhas—both niches being of pointed-arch type with fronts containing representations of the Seven Buddhas of the Past. Both are flanked by an attendant under a canopy. The figures are shown wearing dress of Cave VI type and are of a slender type rarely found in this cave. It is obvious that these niches were cut after the completion of the cave thus destroying half of the already existing carving of the bhikṣus under the trees. The destroyed parts may be presumed to have shown branches spreading out on each side to the north and south respectively to cover the two bhikṣus. They were, of course, modelled on those in the windows in Caves VII and VIII (Vol. IV, Pls. 23–27; Vol. V, Pls. 24–26). An alms-bag may be seen hanging from each tree.

The ceiling of the window is flat with a large double lotus blossom in the centre surrounded by flying celestials. The two celestials on the north side support an incense burner between them and the other two hold palms together. (Pls. 45–49)

[ENTRANCE ARCH] The entrance arch consists of an arch resting on two storeyed pillars. The arch which greatly resembles those in the ante-rooms of Caves IX and X comprises a row of seated Buddhas trimmed with rows of flying celestials. However its later carving is revealed by less compact composition. The storeyed stūpa is of unusual with only one storey between four slab-like divisions. The top ornaments with their step-like shape are also peculiar.

On each entrance reveal is carved a Vajrapāni with exaggerated muscles but holding no vajra. On the ceiling are seen intertwined dragons which are in a better state of preservation than those on the entrance ceilings of Caves I and II (Vol. I, Pl. 5). Here, however, they are of more slender shape and with much less tension. (Pls. 24, 43, 44)

[CEILING] The ceiling is coved and above that coffered by one beam from east to west crossed by three from north to south forming eight coffers. Where the beams cross are carved double lotus blossoms and in each coffer is shown a lotus blossom surrounded by an hexagonal shape. This is a design derived from the triangular corbelling found on the ceilings of Caves VII–X. The flying celestials on the beams and inside the coffers are for the most part arranged in confronting pairs, those of the former with flaming hair and those of the latter with high chignons. (Fig. 16)

The coving is only on the south, east and west of the cave. Large standing dwarfs with round haloes and wearing the customary loin-cloth support the ceiling but here they are shown in the rare poses of playing musical instruments or dancing. Between each standing dwarf is a niche containing a seated or a standing Buddha image with a large nimbus and a curved cover or canopy. Among these eight images, that on the north of the east side is the Dipaṅkara Buddha followed by Māṇava, the next to the south is Śākyamuni Buddha being attacked by the hosts of the demons, one of those on the south side is Śākyamuni as ascetic, the southern image on the west side is probably Śākyamuni flanked by brāhmaṇas and the last on the north is a standing Śākyamuni Buddha with boys, one of whom in later life became King Aśoka. (Pls. 31–42)

## 2. MAIN ROOM OF CAVE XII

The main room is rectangular in shape measuring 6.40m. from east to west and 4.80m. from north to south. The general arrangement of niches follows that of the main rooms in Caves VII and VIII. The four walls are divided horizontally by the level of the window sill into an upper and a lower storey. The bottom storeys all round the room are repaired and the north wall as a whole is in a very bad condition. The repainting of the whole surface has badly disfigured the general appearance. (Fig. 17)

[SOUTH WALL] Between the window and the entrance is situated a niche with a canopy which houses two Buddhas seated side by side. The two pillars which support the canopy on either side suggest that it is derived from the niche of roofed type. The window is square and the entrance rectangular with an arch-rib curved at each corner and terminating in animal shapes on the pillar capital.

On each side of the window is a niche with trabeated arch and on each side of the entrance is a seated Buddha surrounded by a host of worshippers. The east niche in the lower storey depicts a scene from the life of the Buddha in which he is offered food by the two merchants Trapuṣa and Bhallika. In the niche on the west no particular scene can be identified. In the former niche both hands of the main image rest in the lap while in the latter the right hand is raised and the left rests on the knee. The flying celestials carved in the frames of the trabeated arches of the upper storey with limbs outflung show great vigour of carving.

The bottom storey is entirely repaired with clay. Above this bottom storey and just beneath each of the lower niches is a narrow zone containing a few niches all of which have been damaged and are now buried behind the new clay. Among these niches, however, here and there it may be seen that they contain images of a slender type which would suggest that they are a later addition. The uppermost zone of the upper storey is formed of a row of seated Buddhas and a row of flying celestials bearing garlands of jewelry. The seated Buddhas are small in size and have a mild expression. Among the row of dhyāna Buddhas there are a few with the unusual hand posture of right hand raised. (Pls. 50–60)

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[EAST WALL] The lower half of the east wall is also entirely repaired. The two niches in the lower storey have arches of a special type surrounded by worshipping figures. The upper two niches are of pointed-arch type in the front of which are seen flying celestials. The arch-ends terminate in animals standing on capitals shaped like bundles of cloth tied with a cord in the centre. Between the two niches is represented a pagoda of wooden type similar to those in the added niches in Cave XI and probably of approximately the same date. The Buddhas are all seated with right hand raised but only in that of the upper southern niche is the image seated with ankles crossed. The uppermost zone is identical with that on the south wall. (Pls. 61, 63–65)

[WEST WALL] The west wall has two niches in the upper storey and in the lower storey a row of seated Buddhas, a row of flying celestials and a row of small niches corresponding to the lower niche on the south wall. The row of small niches is very evenly designed and shows a much more slender style which would suggest a later addition. Below all of the above is a narrow zone which has been entirely repaired although it is clear that it contains niches in Northern Wei times.

The two niches and a three-storeyed pagoda in the upper storey are identical with those on the east wall. The southern niche houses a seated Buddha and has an arch with dhyāna Buddhas and arch-ends terminating in bird shapes. The northern niche houses a Bodhisattva seated with ankles crossed and has an arch with kneeling celestials and ends terminating in animal shapes. The uppermost zone is the same as that on the east wall but here the figures of the dhyāna Buddhas are more rotund. (Pls. 62, 66, 67)

[NORTH WALL] Although the north wall is extremely badly damaged, by reference to Caves VII and VIII, it is possible to reconstruct the original as follows. The wall is divided into an upper and a lower storey with a small arched niche in the lower probably housing a single Buddha. It is not ascertainable what was represented on the side walls. The upper niche was probably occupied by a Bodhisattva with ankles crossed of which a large nimbus now remains. It is likely that on each side was an attendant Bodhisattva, probably with one leg pendant, followed by a standing attendant. The arch is trabeated and from its lower edge probably hung a looped curtain. Above this trabeated niche is a space which by its size would suggest that originally it housed a row of niches containing celestial musicians. (Pl. 68)

[CEILING] Apart from the northern end which is damaged, almost all the ceiling is fairly well preserved. Around the ceiling are three trabeations containing flying celestials. From these trabeations appear to rise short transverse beams which are represented as if intended to support the frame of the central coffers. Actually, however, the ceiling is almost flat and the angle of these transverse beams is very slight. These six beams form five coffers around two central coffers and all the surface of all the beams are carved with flying celestials. The coffers are not deeply carved and each is filled with a deity in a relaxed posture. The figures in the two central coffers are Viṣṇu seated on a phoenix and Maheśvara seated on a bull. The figure in the middle coffer on the south side is probably intended to represent Asura while the other four deities cannot be identified. (Pl. 69, Fig. 18)

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[EAST WALL] The lower half of the east wall is also entirely repaired. The two niches in the lower storey have arches of a special type surrounded by worshipping figures. The upper two niches are of pointed-arch type in the front of which are seen flying celestials. The arch-ends terminate in animals standing on capitals shaped like bundles of cloth tied with a cord in the centre. Between the two niches is represented a pagoda of wooden type similar to those in the added niches in Cave XI and probably of approximately the same date. The Buddhas are all seated with right hand raised but only in that of the upper southern niche is the image seated with ankles crossed. The uppermost zone is identical with that on the south wall. (Pls. 61, 63–65)

[WEST WALL] The west wall has two niches in the upper storey and in the lower storey a row of seated Buddhas, a row of flying celestials and a row of small niches corresponding to the lower niche on the south wall. The row of small niches is very evenly designed and shows a much more slender style which would suggest a later addition. Below all of the above is a narrow zone which has been entirely repaired although it is clear that it contains niches in Northern Wei times.

The two niches and a three-storeyed pagoda in the upper storey are identical with those on the east wall. The southern niche houses a seated Buddha and has an arch with dhyāna Buddhas and arch-ends terminating in bird shapes. The northern niche houses a Bodhisattva seated with ankles crossed and has an arch with kneeling celestials and ends terminating in animal shapes. The uppermost zone is the same as that on the east wall but here the figures of the dhyāna Buddhas are more rotund. (Pls. 62, 66, 67)

[NORTH WALL] Although the north wall is extremely badly damaged, by reference to Caves VII and VIII, it is possible to reconstruct the original as follows. The wall is divided into an upper and a lower storey with a small arched niche in the lower probably housing a single Buddha. It is not ascertainable what was represented on the side walls. The upper niche was probably occupied by a Bodhisattva with ankles crossed of which a large nimbus now remains. It is likely that on each side was an attendant Bodhisattva, probably with one leg pendant, followed by a standing attendant. The arch is trabeated and from its lower edge probably hung a looped curtain. Above this trabeated niche is a space which by its size would suggest that originally it housed a row of niches containing celestial musicians. (Pl. 68)

[CEILING] Apart from the northern end which is damaged, almost all the ceiling is fairly well preserved. Around the ceiling are three trabeations containing flying celestials. From these trabeations appear to rise short transverse beams which are represented as if intended to support the frame of the central coffers. Actually, however, the ceiling is almost flat and the angle of these transverse beams is very slight. These six beams form five coffers around two central coffers and all the surface of all the beams are carved with flying celestials. The coffers are not deeply carved and each is filled with a deity in a relaxed posture. The figures in the two central coffers are Viṣṇu seated on a phoenix and Maheśvara seated on a bull. The figure in the middle coffer on the south side is probably intended to represent Asura while the other four deities cannot be identified. (Pl. 69, Fig. 18)

## CONCLUSIONS

CAVE XI AND CAVE XII differ completely and it is thus extremely difficult to adduce common characteristics from them but, if they are grouped together with Cave XIII, i.e. if the three western caves of the Wu-hua-tung group are considered together, certain common characteristics may perhaps be discovered. Thus it would be possible to draw certain conclusions for instance from the common outside wall, from the walls filled with additional niches and from the common features of the statues and the designs. At first the characteristics of Caves XI and XII will be considered separately followed by the general problems, especially those of dating of the three caves as a whole.

### 1

Cave XI is a caitya cave (Vol. VI, p. 84), a special type in itself in which the images on the lower storey of the stūpa-pillar would appear to have been left unfinished. Only in the canopy is there to be seen a similarity with Caves II and VI. This stūpa-pillar has no roof indicated and is merely a square pillar, that is to say it is farthest removed from the real stūpa or pagoda of wooden type as built in those days. Here it may justly be called a stūpa-pillar. In the Caves of Kung-hsien, T'ien-lung-shan and Hsiang-t'ang-shan the stūpas usually found are of the plain pillar type without a roof. In that of Cave XI the floral ornaments on the top corners with the deity between them are unusual, but resemble those on the storeyed pillars in relief which were used in Caves VII–X. Only in the larger statues is there a resemblance to the stūpa-pillar in Cave VI. The niches, however, are not deep and the decorations are few and as a whole the composition is not so compact as that in Cave VI. It can be inferred that this stūpa-pillar is a derivation of that seen in Cave VI.

The ceiling is unusual in its flatness and the absence of coffers, the four trapezoidal divisions on the north, south, east and west are hardly adequate to merit the name coffers. Among the caves with stūpa-pillars Caves VI and XXXIX have coffered ceilings and Caves I and II intertwining dragons around a representation of Mount Sumeru instead of coffers. In this cave intertwining dragons are seen but they are independent of the composition of the stūpa below and from this it may be concluded that the design as seen here is a degenerated development of that seen in the earlier Caves I and II.

The extremely slender type images on the upper storey of the stūpa-pillar would seem to follow the original plan of the pillar and would normally be considered as part of the first or early period of the cave but the bodies are so slender that this possibility must be disregarded. Stylistically they can only be of later workmanship or, in other words, later than the style of the niche dated A.D. 495 on

the reveal of the window. From the fact that the statues on the lower storey were left unfinished, those on the upper storey may also have been abandoned at the end of the period when this cave was excavated. Subsequently the images on the upper storey, the floral ornaments and the many-headed deities as well as the canopies and worshipping figures around the nimbus were completed but not the images on the lower storey.

The standing images of the Seven Buddhas of the Past were in all probability part of the original excavation but no proof can be found to support this assumption. The authors concluded that the area along the upper part of the cave near the ceiling and that along the floor were completed at the time of the original excavation and that a subsequent irregularity occurred on the east and west walls when the two halves met thus producing the ledges. The ledge on the west wall was used to form the roof of the long niche and the area below this cut away to form the images of the Seven Buddhas. From this it may be concluded that at some time there was a break in the work of excavation after which these images must have been carved but, judging from their style and position, the time lag would not appear to have been very great. It would thus seem that only the basic excavation of the cave is original and that all the carvings including even the figures and decorations on the upper storey of the stūpa-pillar and the dragons on the ceiling were added some time later.

Niches were added on north, south, east and west walls, on the entrance and window reveals wherever there was space to carve them. Among them two basic styles can be distinguished which may conveniently be termed Cave VIII style and Cave VI style. In the former the images are well-rounded with a clinging thin robe while in the latter the bodies are more slender and dressed in completely Chinese costume. Of these two, the former or Cave VIII style is most abundant and found all over the inside walls. The latter type is found less frequently but particularly in the northern and lower parts of the east and west walls and exclusively on the entrance and window reveals. A typical niche of the former type is that dated A.D. 483 and of the latter the niche dated A.D. 495. It is thus safe to assume that the additional niches in this cave were made from circa A.D. 483 to circa A.D. 495. From this it would appear that by A.D. 483 the overall basic excavation of the cave had been completed enabling a niche to be carved on the southern corner of the east wall.

It cannot be proved whether or not in the original plan areas were left expressly for the addition of niches at later times but it is certain that by A.D. 483 a niche had already been added on the east wall. From that time at least niches were added from south to north and from top to bottom finally reaching the window and entrance reveals where a niche dated A.D. 495 was carved on the window reveal and one dated A.D. 496 carved on the lower part of the west wall. An excellent illustration is thus provided of the style of carving popular during these two years—a more slender delicate style which evolved directly from that of Cave VI.

## 2

Cave XII is a smaller version of Caves IX and X as may be seen by (1) the outside construction, though now so badly weathered as to be almost indistinguishable, (2) the pillars in the façade, (3) the



## CONCLUSIONS

confronting roofed niches on the upper storey of the ante-room, (4) the type of arch trimmed with rows of flying celestials, (5) dwarfs supporting the ceiling, (6) the coffered ceiling of the ante-room and (7) the seemingly coved and coffered ceiling of the main room. However it is not a faithful model in every detail. The main room bears strong resemblance to Caves VII and VIII especially in (1) the arrangement of the niches on the walls, (2) the niches as well as the images on the two storeys in the north wall and (3) the bhikṣus seated in dhyāna posture under the trees on the window reveals. From the above it is clear that the caves which had the greatest influence on this cave were Caves VII–X.

Stylistically the images belong to those of Caves IX and X with well-rounded bodies covered with closely clinging drapery of a special type which is certainly derived from that of Caves VII and VIII. However by comparison with the latter they appear to be more delicately carved and less full in the body—an observation which is particularly true of those in the uppermost zone of the main room. The uniformity of the style of the carvings of this cave is also very striking, as if all the carving was carried out without a break. Only in certain restricted places were niches added at a later date. The expressions of the faces are somewhat stiffly executed and the drapery much conventionalized. Instead of realistically carved raised folds here are seen those consisting of two lines one raised and one incised—a type of representation which is applied uniformly throughout the cave. Nowhere is the drapery type of Caves V–VI to be found except in a few niches added later. It is possible that the cave was excavated during a period when the Cave VI style was not yet exerting its greatest influence. Cave VI style is found, however, in Caves XI–XIII and particularly strongly in the standing images of the Seven Buddhas in both caves. In this cave, after the original construction had been executed, a few additional niches were carved on the lower part of the main room and on the window reveals, in the latter destroying the previous carving of bhikṣus.

These additional niches all show a style derived from Cave VI and are easily distinguishable from the style of the original excavation being identical with the latest of the niches added in the adjacent Cave XI.

Particular notice should be given to the niches depicting scenes from the life of Buddha in Cave XII.

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|---|---|
| 1. Jātaka of the Dīpaṅkara Buddha.  | Ante-Room, Ceiling, Coved Area, East Side, North Niche. (Vol. IX, Pl. 39)         |
| 2. Buddha as Ascetic by River Nairāñjanā.                                       | Ante-Room, Ceiling, Coved Area, South Side, Central West Niche. (Vol. IX, Pl. 36) |
| 3. The Attack of Māra.  | Ante-Room, Ceiling, Coved Area, East Side, South Niche. (Vol. IX, Pl. 38)         |
| 4. The Four Celestial Guardians Offering Bowls.                                 | Ante-Room, North Wall, Upper Storey, West Niche. (Vol. IX, Pl. 28)                |
| 5. The Two Merchants Offering Food (with Entreaty of Four Celestial Guardians). | Main Room, South Wall, Lower Storey, East Niche. (Vol. IX, Pl. 56)                |
| 6. First Sermon in the Deer Park.   | Ante-Room, North Wall, Upper Storey, East Niche. (Vol. IX, Pl. 29)                |

YÜN-KANG, CAVES XI, XII

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|--|---|
| 7. Conversion of the Three Kāśyapas—Burning of the Fire Dragon's Shrine.             | Ante-Room, West Wall, Lower Storey, South Niche.<br>(Vol. IX, Pl. 22)     |
| 8. Conversion of the Three Kāśyapas—the Imprisonment of the Fire Dragon in the Bowl. | Ante-Room, West Wall, Lower Storey, North Niche.<br>(Vol. IX, Pl. 22)     |
| 9. Offering of Earth by the Boys—Scene of a Former Life of King Aśoka.               | Ante-Room, Ceiling, Coved Area, West Side, North Niche. (Vol. IX, Pl. 41) |
| 10. The Brāhmaṇas Vasu(?) and Mṛigaśīrṣa(?).   | Ante-Room, Ceiling, Coved Area, West Side, South Niche. (Vol. IX, Pl. 40) |

It is rare for the conversion of the three Kāśyapas to be represented in two scenes as shown here.

3

The central image of Cave XIII is a Maitreya Bodhisattva, with standing statues of the Seven Buddhas of the Past on the middle zone of the south wall, Dvārapālas or guardian deities on the entrance reveals, worshipping celestials holding incense burners on the window reveals and two rows of worshippers, one of kneeling celestials and one of standing terrestrials on the bottom storey. As far as these are concerned the cave is regularly executed. It may be assumed that, before the completion of the cave, certain limited spaces were left open for the addition of niches later. Thus in Cave XI also some spaces may purposely have been left for small niches to be added later by individual contributors while at the same time the general plan of the cave with its stūpa-pillar and other areas was preserved. For the beginning of the excavation it is not necessary to consider a date much earlier than A.D. 483. It may be concluded that it was begun approximately slightly before A.D. 483 and continued until circa A.D. 496, in short some thirteen years or more providing an illustration of the time taken to complete a cave. In caves where the whole plan was followed through without a break such as Caves VII and VIII, the period may well have been much shorter. Thirteen or more years, however, is a reasonable estimate for the completion of such a large cave in this period.

The special characteristics of Cave XI are as follows:—

- 1) The cave is situated at the end of the area occupied by Caves VII to X in the central group.
- 2) The images and decorations for the most part resemble those in Caves IX and X.
- 3) They are more conventionalized than in the above caves.
- 4) They contain a few niches of Cave VI style.

These characteristics may be claimed also for Caves XIII and XII. The outstanding difference in respect to Cave XII is that the general plan was carried out smoothly and niches were added in limited numbers only and restricted to specific areas while in Caves XI and XIII spaces for additional niches were allowed on a much more generous scale. This may indicate some difference in time of completion of the cave but not of commencement. With a fairly accurate degree of approximation, they may be said to have been started a little earlier than A.D. 483.

By this time Caves VII and VIII were, of course, already completed. Caves V and VI, and especially the latter, may have been started in a new style and with a fresh creative spirit. In the course

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of the excavation of Cave VI, i.e. circa A.D. 486, this new style began to impose itself on the work being carried out in these caves, an excellent example of which can be seen in the standing images of the Seven Buddhas of the Past in Caves XI and XIII. It seems safe to draw the above restricted conclusions from the evidence existing at the present time.

# DESCRIPTION OF THE PLATES (1)

## VOLUME VIII

### CAVE XI

#### Pl. 1. Caves Wu-hua-tung, Outside View.

Among the Caves of Wu-hua-tung 五華洞, the eastern two form a pair with a common outside wall as distinct from the western three which also have their own common outside wall. The outside wall here at its western end includes also Cave XIII A. The upper rock ridge measures about 17.00m. in height and the part above this rising to a height of about 6.00m. is formed of piled, chipped stones erected to prevent the rain water pouring down the hill and over the cave (Vol. I, Map 2). This pile of stones is very strongly built and may be assumed to have been constructed during the Northern Wei. A row of holes for beam-ends and a horizontal groove above them are now visible on the outside walls. It is probable that a ridge-pole rested lengthwise in this groove and that on it a simple lean-to roof was erected. Seen only from the front it is difficult to establish the relationship between Caves XI-XIII and Caves IX, X.

The entrance arch and the window of Cave XI, the pillars of Cave XII, the entrance gateway and window of Cave XIII and the entrance gateway of Cave XIII A as well as many small niches cut into the outside wall are visible. The small caves will be discussed fully in Volume X of this study. (Total height of outside wall, about 23.00m.)

#### Pl. 2. Cave XI, Outside Wall.

The entrance arch, which is still partly buried in the ground, is rather small compared with the window. Above the window are seen two pairs of the holes for supporting the beam-ends. The fact that the small

caves and niches on the outside wall were not carved regularly might normally suggest that there was no exterior structure constructed at the time when the cave was excavated but, in view of those which can be proved to have existed in front of other caves, it is more reasonable to assume that one stood here also. The excavation of 1940 revealed that the floor was paved with Liao dynasty bricks. The dark hole beside the window is the entrance to the small but very splendid Cave numbered XI A (Vol. X, Pl. 52). (Height to top of window, 12.40m.)

#### Pl. 3. Inside View from West.

The cave has a large, square stūpa-pillar in the centre. Entering through the entrance arch, the east wall adjoining the south wall on the right and the south face of the stūpa-pillar on the left are visible. The upper part as well as the northern half of the east wall cannot be seen in this plate. (Height of entrance, 3.00m.)

#### Pl. 4 A. Entrance Arch, East Reveal.

#### B. Entrance Arch, West Reveal.

The entrance is arched and carries no ornamentation. The ceiling was left roughly chiselled and the other walls are carved with irregularly placed, small niches individually dedicated. At present the entrance is made narrower by a clay wall in which are cut a small door-way and a small window. In the centre of the east reveal (A) is a niche containing two Buddhas seated side by side. Above it are three niches each containing a seated Buddha and beneath it a niche

with a Bodhisattva seated with ankles crossed. The remaining part is filled with smaller niches each containing a seated Buddha intended to represent the Thousand Buddhas.

On the west reveal (B) is a niche housing two Buddhas seated side by side and above it the remaining four of what were once six niches. Beneath it is what remains of a niche with two Buddhas seated side by side—which have now almost entirely disappeared (Rub. IIF). (Height of entrance arch, 3.00m.)

Pl. 5 A. Entrance Arch, East Reveal, Small Niches.

B. Entrance Arch, West Reveal, Small Niches.

A. This niche containing two Buddhas seated side by side has a pointed arch, the front of which contains the Seven Buddhas of the Past while above it are seen celestials with their palms together. Outside the niche stands a slender Bodhisattva. Above the celestials is a looped curtain and above this again is another niche with a single seated Buddha with right hand raised. To the left are two small niches arranged vertically.

B. These four niches are arranged comparatively regularly. To the outside of these can be seen the remains of a niche which once contained a seated Buddha and a few small niches of the Thousand Buddhas beneath it. Of these four niches all except the lower right-hand side niche have pointed arches and house a single seated Buddha with right hand raised and with attendants standing on each side under canopies. The exception contains a Bodhisattva in an easy pose under a trabeated arch which may be a variation of the Bodhisattva with ankles crossed. The canopy-like ornament below and the row of small niches belong to the niche containing two Buddhas seated side by side in the middle section of the reveal. On top of the canopy-like ornament circles and triangles are arranged alternately. (Height of entrance arch, 3.00m.)

Pl. 6. Window, West Reveal.

This window originally bore no ornamentation, the surfaces being left rough-chiselled. The niches now seen were carved later by various donors. The large upper niche (No. 1) containing two Buddhas seated side by side is of pointed-arch type on the front of which are represented a row of small niches depicting the Seven Buddhas of the Past. Beside the niche may be seen one of what were once a pair of pagodas of

wooden type (Rub. IJ) such as are often seen in caves XI–XIII. That on the south side has almost entirely disappeared and only the traces of a five-layered base can just be distinguished. Each storey of the three-storeyed pagoda contains two niches with a seated Buddha in each. The roofs are shown as tiled and decorated with ridge ornaments. On top is a five-layered base, floral ornaments, mound, rings and flame shape as is generally seen. The arch-rib is somewhat more arched than those in Caves VII and VIII and the animals in which it terminates lack a certain vigour.

The southern half of the lower part is occupied by the small niches of the Thousand Buddhas (No. 2) in the centre of which is a slightly larger niche also containing a dhyāna Buddha. The northern half of the lower part has a niche of pointed-arch type containing a seated Buddha (No. 3). This niche is also flanked on each side by pagodas of a type similar to those above it (Rub. IB). On a rectangular base is seen a tablet with five terrestrial worshippers on each side—probably intended to represent the donors of this niche.

The four rectangular slots which cut the surface of the niches were made later to hold the frame of a paper screen which still existed at the time of the investigation. The inside of this was painted but the colours of the outside had entirely disappeared. (Height of window, 4.10m.)

Pl. 7 A,B. Window, West Reveal, Seated Buddhas.

These two seated Buddhas are housed in the upper niche (Pl. 6), the bodies are slender and face, ears and neck elongated. The eyes are narrow with slanting arched eyebrows, the nose pointed and the mouth strongly curved. The robe covers the left shoulder and comes over to cover the right and enfold the whole body. Both body and head are of the same slender proportions. The right hands are raised to expose the palms. The left hand which rests on the left knee grasps the end of the robe. The fingers are delicately carved, on the right figure (B) the thumb and index finger and on the left (A), thumb, index and little fingers are extended. The drapery is represented as with long sleeves and hanging in a broad loop over the legs. The ends of a sash tying the inner robe at the breast hang down into the lap. The costume is entirely Chinese, the style being very similar to that seen in Caves V and VI though here a little over delicate. (Height of figures, about 0.93m.)

## Pl. 8. Window, East Reveal.

The reveal is divided vertically into two and horizontally into four parts. The lowest niche (No. 7) on the southern half has almost entirely disappeared but it may be assumed once to have been a niche of pointed arch type containing two seated Buddhas. Above this is another pointed-arch type niche with a single seated Buddha (No. 6) followed by one of similar design with two seated Buddhas (No. 4) and a top niche with a single Buddha (No. 2). The second and fourth from the bottom (Nos. 2, 6) are flanked by pagodas of wooden type and contain Buddhas with peculiar robes flaring fan-like beneath the loop of the robe which falls over the lap. The third niche from the bottom (No. 4), although without pagodas, has finely carved attendants.

On the northern half the uppermost niche (No. 1) of pointed-arch type contains a seated Buddha and a pagoda on each side (Rub. 1F). The third from the bottom of trabeated-arch type (No. 3) houses a Bodhisattva also with pagodas of wooden type (Rub. 1D, E). At the feet of the image are carved two lions and in the four frames of the arch-front are shown flying celestials. The first and second niches (Nos. 5 a, b) are dated A.D. 495. (Height of Window, 4.10m.)

## Pl. 9. Window, East Reveal, Niche 5 dated A.D. 495.

These form a pair of niches; the upper housing a Bodhisattva with ankles crossed under a trabeated arch and the lower, a seated Buddha under a pointed arch. The upper is flanked on each side by vertical rows of niches and the lower by a single-storeyed pagoda. In the centre of the base is a rectangular tablet containing an inscription with four small figures of the donors on either side depicting monks and male and female laymen. Even though this inscription is dated after the removal of the capital, they still wear Northern type dress (Rub. 1C). (Height of lower niche, 0.85m.)

## Pl. 10. Window, East Reveal, Niche 5 dated A.D. 495, Inscription.

The inscription is roughly incised with characters cut in thin lines and a rough style. As far as can be deciphered it reads as follows:—

0, on 28th day of 4th month in 19th year of T'ai-ho of the Great Tai [dynasty] (i.e. Northern Wei dynasty) we . . . and wife Chou 周 for the

benefit of [my] late husband, T'ien Wên-hu 田文虎, Governor of Ch'ang-shan Province [and] for [my] late son Ssü-hsü 思須 and late daughter Achüeh 阿覺 [made] two statues, of Śākyamuni and Maitreya, hoping that my late husband, son and daughter [shall meet] with good fortune in their successive lives and encounter the Three Jewels (Triratna). When Maitreya appears . . . If they should fall into "the three evil ways" may they quickly escape. [We hope to] listen to the Law and understand it and be enlightened in the knowledge of non-birth. May all beings of tri-loka have the same happiness. Our wish is as above.

At the sides of the figures are inscribed names but these are almost entirely illegible. This niche, however, provides very valuable dated material. (Height these of tablet, 0.15m.)

## Pl. 11. South Wall, Upper Part.

Showing the upper part of the south wall as seen from the east. The window is comparatively large leaving little space on the side walls. The looped curtain connecting with the ceiling is of later painting and the original ceiling of the window has entirely collapsed. Beneath the window and above the rather low entrance arch is a considerable space in which are carved many niches. Immediately beneath the window are three niches; the central niche (No. 15) houses a Bodhisattva under a trabeated arch, the east niche (No. 14), a seated Buddha under a pointed arch and the west (No. 16) consisting of two niches arranged vertically flanked on either side by a common pagoda of wooden type. The first two (Nos. 14 and 15) are complementary; one containing Maitreya, Buddha of the Future, and the other, Śākyamuni the Buddha of the Present (actually past). Of the west two the upper houses a Bodhisattva with ankles crossed under a roofed niche (No. 16) and the lower, two Buddhas seated side by side in a niche of pointed-arch type. These also constitute a set; the upper being Maitreya and the lower two Śākyamuni and Prabhūtaratna of the Past. Dwarfs with both arms upheld support the pagodas on each side.

Beneath these three niches is a slightly larger niche surrounded by small niches of the Thousand Buddhas (No. 25a). The central niche houses a Buddha with legs pendant with two Bodhisattva attendants on the outside and two standing celestials on the inside of the

niche (Pls. 22, 23). At the bottom is a narrow rectangular base 2.70m. long and 0.40m. high with a lotus-petal band running along the top. The niche is edged with two vertical bands of worshippers at the sides and a horizontal row of niches with celestial musicians along the top. Beneath the musicians is a row of *aupapādukas* (self-borns) holding looped and intertwined garlands under which start the niches of the Thousand Buddhas. This is a niche of a very complicated design such as never appears in Caves VII–X but its principle of composition is not peculiar and is shared often by other niches. (Height of window, 4.10m.)

Pl. 12. South Wall, Lower Part.

Immediately above the entrance archway is a niche of pointed-arch type with a Maitreya image surrounded by niches of the Thousand Buddhas (No. 25b). The latter are arranged in four rows each containing twenty-two niches, a total of eighty-eight Buddhas. These represent the Thousand Buddhas of the present kalpa who will appear one after the other following the appearance of Maitreya. As this narrow band is the same length as the complicated niche above it, in all probability the two are related. (Height of entrance arch, 3.00m.)

Pl. 13. South Wall, Upper Part, East Half.

At the joint of wall and ceiling is seen a lotus-petal band with a painted, looped curtain beneath it. The area beside the window, measuring only 1.10m. at its widest point contains a vertical row of niches and a pagoda.

The uppermost niche (No. 1) and the one below it (No. 2) each houses two Buddhas seated side by side under a pointed arch. The former is carved roughly and shallowly. The third niche (No. 3) contains a seated Buddha under a pointed arch. Its shallowly carved base shows a four-legged seat in front of which are represented a censer of *po-shan-lu* type with a standing *bhikṣu* on each side. The lowest representation, that of the pagoda 4, will be described under Pl. 24. Under the pagoda is another niche (No. 13) housing two Buddhas seated side by side under a pointed arch the front of which contains the usual representation of the Seven Buddhas of the Past. The arch-ends terminate in carvings of animals standing on the capitals of the posts at the sides. A looped

curtain is shown at the top edge. (Height of window, 4.10m.)

Pl. 14. South Wall, Upper Part, West Half.

Here the lotus-petal band on the rim of the ceiling is comparatively well preserved. The top two niches (Nos. 5 and 6) are of pointed-arch type housing seated Buddhas. At their side is a small niche with a seated Buddha (No. 7) and, beneath this again, a somewhat elaborate niche housing a seated Buddha under a pointed arch (No. 8). The two niches below this (Nos. 9, 10) each houses a seated Buddha of much rougher workmanship. These are twin niches, and in one the Buddha wears a robe which covers both shoulders symmetrically while in the other the right shoulder is covered with the hem. By the side of these niches is carved a five-storeyed pagoda (No. 11) in relief. Above it are two standing figures, one holding a censer and other with palms together. The lowest niche (No. 12) which is finely carved houses a seated Buddha. The Seven Buddhas of the Past, the animals at the arch-ends and the posts with capitals are identical with those on the adjacent Niches 3, 8, 13 and 14. Here the base was omitted and instead a row of niches containing celestial musicians were carved which belong to the lower niche (No. 17) housing a Bodhisattva with ankles crossed under a trabeated arch. For this niche a base is provided containing a tablet on each side of which are worshipping figures—*bhikṣus* and male and female laymen. (Height of window, 4.10m.)

Pl. 15. South Wall, Lower Part, East Half.

The uppermost section of the lower half is not entirely visible in this plate. The next zone consists of two niches (Nos. 20, 21), that on the east housing seated Buddha under a pointed arch and that on the west, a Bodhisattva under a trabeated arch (Rub. II). The front of the pointed arch shows the Seven Buddhas of the Past and arch-ends which terminate in animals. The two niches share a common looped curtain above them and additional canopy-like covers only the trabeated niche. On the base are carved worshipping figures in very low relief. Beneath this are three rows of four niches making a total of twelve niches (No. 22) which may be intended to represent the Thousand Buddhas. Above them is a row of flying celestials holding intertwined garlands. To

the west of these is a pair of niches (No. 23) the upper of roofed type housing a Bodhisattva with ankles crossed and the lower a well-designed niche of pointed-arch type with a seated Buddha. Beneath this pair is an arched niche (No. 24) containing two Buddhas seated side by side. These niches occupy the space above the bend in the entrance arch with the side of the entrance beneath them, the lower part of which is much damaged. The area by the side of the entrance arch is divided into three zones, the uppermost consisting of four niches (No. 30) with seated Buddhas, the next of two niches of pointed-arch type housing single seated Buddhas (Nos. 31, 32) and one niche of pointed-arch type with two seated Buddhas (No. 33) while the last row consists of three niches with a common front of a looped curtain and a row of seated Buddhas without niches (No. 34). (Height of entrance arch, 3.00m.)

Pl. 16. South Wall, Lower Part, West Half.

To the west of the large niche above the entrance is a set of niches (No. 26); the upper housing a Bodhisattva under a trabeated arch and the lower two Buddhas seated side by side under an arch of pointed type. On the base of the latter are carved the upper parts of the bodies of celestials with palms pressed together while above the former is a row of niches containing celestial musicians. On both vertical edges of the space occupied by these two niches are carved rows of kneeling celestials placed one above the other. Above the pointed arch is a row of lightly flying celestial musicians and, at each side of the trabeated niche, are vertical rows of four small niches each housing a seated Buddha. Beneath these is seen a rectangular area housing first a row of seven small niches (No. 27) which represent the Seven Buddhas of the Past followed by a niche (No. 28) with two seated Buddhas and twine niches (No. 29) one with a Seated Buddha and one with a Bodhisattva seated cross-ankled. Below these, the area on the west of the entrance contains a large niche (No. 39) housing a Bodhisattva seated with ankles crossed. Although the carving of this niche is flat it is very beautifully executed with a fine trabeated arch and flying celestials and a pair of three-storeyed pagodas. To the east of this appear a few small niches (Nos. 35–38) with the small niches (Nos. 40–42) below them and at the bottom the two niches (Nos. 43, 44). These were carved one after the other until they filled all the available space. It

is interesting to observe that the base of the large niche (No. 39) once contained worshippers but that these were cut away to make space for the many small niches. (Height of entrance arch, 3.00m.)

Pl. 17. South Wall, Upper West Part, Niche 17.

This niche is complementary to the one above it housing a seated Bodhisattva with ankles crossed, i.e. Maitreya. Although the three figures are somewhat formalized, they are well rounded and the poses express great dignity. The crown and jewelry are also much simplified but are nevertheless well executed after the style of Caves IX and X. The halo is omitted and the triangular pendants from the crown combine with the celestial robe circling the shoulders to form a skilful composition in which the original meaning of these decorations is forgotten. The toes are elongated and the lions shown at each side have a tense vigour. The frames of the trabeated arch are left blank with only a looped curtain hanging. Over the frame is carved a row of celestial musicians not placed in niches which is a more advanced type than that of the large niche (No. 25) above the entrance, the large niche on the west part (No. 26) and the rows of niches of the first storey of the central pillar in Cave I (Vol. I, Pls. 53–56). It is thus easy to understand the development of the free style of the celestial musicians in the uppermost part of Cave VI. From east to west the celestial musicians are depicted as playing conch-shell, pan-pipes, pipe, flute, waist-drum, small drum, *p'i-p'a* and *chin*. The *chin* played by the musician in the ante-room in Cave IX is not clearly depicted but here it can be well distinguished. A few worshippers are carved on the base but these are executed roughly and were not easily visible (Rub. II G). (Height of niche, 1.36m.)

Pls. 18, 19. South Wall, Lower West Part, Niche 26a.

This is complementary with the niche housing two seated Buddhas (No. 26b) situated beneath it. The trabeated arch, like that above it (Pl. 17), is very simply executed and the looped curtain is also very formalized. In each of the spaces formed by the drop of the trabeation is carved a flying celestial which fills the whole space. Celestial attendants stand within the niche in a somewhat stiff attitude with palms pressed together. The Bodhisattva seated with ankles crossed is flanked by crouching lions of a similar type to those seen in



Plate 17, but here the body is held straight and stately. The three kinds of breast adornment are executed in detail. The bracelets, on wrist and arms, the ornaments of the earlobes, crown and the triangular hangings from the crown are represented in the usual way. On the three-sided crown (Rub. IM) are represented crescent and dhyāna Buddha which are symbols of the Maitreya Buddha. This agrees perfectly with what is laid down in the *Kuan-mi-lu-shang-shêng-ching* (Tai-shō-Daizōkyō, XIV, p. 419). Despite its elegance the style is somewhat formalized. The flying celestial musicians seen just below belong to the uppermost zone of the niche situated immediately underneath this niche (Pl. 20). (Height of niche, 1.06m.)

Pl. 20. South Wall, Lower West Part, Niche 26b.

This niche is complementary to the one directly above (No. 26a). It is well composed and the bodies of the two Buddhas are modelled well in the round. The *yen-i-i* 掩腋衣 or *antarvāsa* hanging from the left shoulder to the right arm-pit is clearly shown under the *samghāti* or upper robe. The right foot of the cross-legged position is exposed and rests on top of the robe. The folds of the drapery are shown by pairs of raised and incised lines. Though well-rounded the statues are somewhat schematised and of a degenerated type. The side posts are replaced here by standing celestials in rather arrogant poses. The arch-ribs terminate in well balanced phoenixes with large spreading tails extended upwards and heads turned back. The lack of incised lines emphasizes the roundness of the body. The arch-front is somewhat more circular than those found in Caves VII and VIII with well-rounded floral scrolls executed in low relief on its front. Each curve of the scroll is filled with a lotus flower containing an *aupapāduka*. One very peculiar characteristic of this niche are the confronting phoenixes placed beneath the slightly larger *aupapāduka* in the centre. This particular floral scroll on the arch-front is unique to this cave. Beneath the niche extends a long band of lotus petals under which is seen a row of standing celestials with palms together visible from the knees upwards. In the centre of these is a censer of *po-shan-lu* type supported by a deity emerging from the earth, which may be identified as the earth-goddess. Over the pointed arch is a row of celestials standing close to each other with palms together. Vertical rows of kneeling celestials with palms together are shown at

each side. This also is a feature unique to this cave. The uppermost row of celestials are musicians playing respectively from the east, pan-pipes, waist drum, flute, *p'i-p'a*, small drum and pan-pipes (Rub. IIH). (Height of niche, 1.80m.)

<sup>1</sup> The relationship between the *yen-i-i* or *sankaksika* and *antarvāsa* is very vague. They may both be under robes but the distinction is not clearly made.

Pl. 21. South Wall, Lower West Part, Niche 39.

This niche containing a Bodhisattva with ankles crossed is independent and differs from the somewhat similar niche just described. The image is seated on a five-layered pedestal with right hand raised. The left hand has been repaired. A Buddha seated in dhyāna position surmounted by a crescent is shown on the crown. Inside the niche on each side stands an attendant Bodhisattva with palms together while a celestial, also with palms together, kneels on each side of the pedestal. Each of the frames of the trabeated arch contains a flying celestial holding a musical instrument carved in shallow relief (Rub. IIE). The style of carving is quite unusual as is also this particular representation of the playing of musical instruments. Beneath the trabeated arch is shown a looped curtain although here it is very narrow and not emphasized. It is also rare to see a dhyāna Buddha in the centre as seen here above the trabeated arch and surrounded by shaved or high-chignonned worshippers with palms together. Each of the pagodas (Rub. II) at the sides house two Buddhas seated side by side in the first storey, and on their bases are carved small niches with seated Buddhas which were probably executed a little later. The inscription tablet and the figures of donors have been cut away for the small niches (Nos. 40, 41, 42). (Height of niche, 1.06m.)

Pl. 22. South Wall, Lower Central Part, Niche 25a.

The whole composition of this niche is shown in Pls. 11 and 12. The arch-rib is somewhat more arched than those in Caves VII and VIII. A vertical crack can be seen running through the arch down the left side of the Buddha. The left hand, knee and breast of the central image were destroyed and have been repaired. The nose and right foot are also repaired. The face is comparatively round and the body modelled well in the round. The drapery is shown by pairs of raised and incised lines. At the hem, the robe can be seen to be doubled as in the statues

in the ante-room of Cave X (Vol. II, Pl. 19). The attendants have no crowns but wear high chignons and hold their palms together. The expressions on the faces show great pride. The right half of the right attendant is repaired. Below the niche is seen a band of lotus petals in high relief. On the arch-front a central Bodhisattva with ankles crossed is flanked on each side by kneeling celestials though all have been much damaged. (Height of niche, 1.76m.)

Pl. 23 A. South Wall, Lower Central Part, Niche 25a, Seated Buddha with Legs Pendant.

B. South Wall, Lower Central Part, Niche 25a, Left Attendant.

A. The repaired section may clearly be seen in this plate. The expression on the face is one of pride and the execution of the modelling has unusual features such as the slight curve given to the ear-lobe. The line formed from the point of the chin down the throat to the breast is carved in soft, smooth lines lacking the sharp lines seen in other statues. (Height of figure, 1.08m.)

B. The side post is surmounted by a capital in the shape of a rattan stool (Rub. IK) on which sits a tiger-like animal with a lotus blossom and an emerging *aupapāduka* above it. Inside the niche stands a high-chignoned attendant with palms together and outside stands a crowned attendant with inner hand held at the breast and outer hand hanging at the side. Some distinction may have been intended between an attendant Bodhisattva and a mere celestial attendant. The legs are rather short and characterized by numbers of incised ellipse shapes. The ornaments on breast and arms are also shown by incised lines while the celestial scarfs, instead of hanging down from the shoulders, stream back behind the arm, and halo adding much dignity of appearance to the statue.

Beyond the attendant is a vertical row of worshippers with palms together which form a frame to the composition of the niche. A lotus-petal band in high relief decorates the upper edge of the base. (Height of attendant figure, 0.90m.)

Pl. 24. South Wall, Upper East Part, Pagoda 4.

Of the many pagodas executed in relief found in the cave this shows the highest carving and stands completely independently from any of the niches. The base is large and firmly set and the pagoda

(*stūpa*) which stands on it comprises three storeys with roofs diminishing sharply in width towards the top. The broad niche of the first storey houses two Buddhas seated side by side and may thus correctly be called a *stūpa* of the Prabhūtaratna Buddha or *to-pao-t'a* 多寶塔. In the second storey is a seated figure of Maitreya, the Buddha of the Future, and the third storey contains three niches with Buddhas—probably intended as the Buddhas of the Past or Future. Large brackets are indicated beneath the eaves but no rafters are shown. The top of the pagoda is surmounted by a five-layered base surmounted by a peculiar cup-like decoration, possibly derived from a floral ornament, but with the edges cut step-wise. Between these is seen the upper body of a figure resembling an *aupapāduka* (self-born). Above this rises a mound and a spire decorated with rings from the top of which stream two large banners. On each side of the pagoda is an attendant executed in very low relief. On the bodies of these figures the elliptical lines are multiplied in a manner reminiscent of the attendants to the Niche 25a (Pl. 23 B.). Over the whole composition is a canopy incised with a design of repeated arrow-heads and cut by the top of the spire. On the base beneath is an incense-burner flanked on either side by figures of worshippers among which can be distinguished seven monks and three male and two female laymen, unevenly distributed. (Height of pagoda, 1.34m.)

Pl. 25. East Wall, South Part.

Showing the south half of the east wall from slightly above the base to the top of the wall where it connects with the ceiling in a band of lotus petals. The irregularity of the arrangement of the niches may be seen. On the right of the plate, the south wall and on the left, the *stūpa*-pillar are visible. (Height of wall, 13.00m.)

Pl. 26. East Wall, South Part, Upper Half.

On the uppermost zone are carved two niches (Nos. 1, 2) and on the second zone two groups, one of four niches (Nos. 4–7) and one of two niches (Nos. 8, 9). The lotus-petal border between wall and ceiling and the intertwined dragons on the ceiling are visible. The upper two (Nos. 4, 5) of the four niche group may be complementary since they are of the same size and style while the lower two (Nos. 6, 7) are set apart and

reveal different styles. The upper two differ from the lower two in size. As opposed to this the two niche group (Nos. 8, 9) to the north of these seem to be intended as a pair. The seated Buddha in the northern of these two niches is entirely repaired but the Bodhisattva seated with ankles crossed is in a good state of preservation (Pl. 29). The trabeated arch of this niche is delicately executed in an intricate design as also the three-storeyed pagodas at each side. A shallow looped curtain is shown along the under side of the trabeation and a slightly wider one above it forms a frame to the niche composition. (Height of Niche 1, 3.40m.)

Pl. 27. East Wall, South Part, Lower Half.

On the south side are several rows of small niches (No. 15) with a canopy-like ornament at the top and a niche with a seated Buddha in the centre of the base. The seated Buddhas in the small niches amount in all to 158. The seated Buddha in the large niche is much repaired. The two crouching deer in front of the five-layered pedestal would suggest that the scene intended is that of Buddha Preaching in the Deer Park or Mrigadāva. For some unknown reason, however, the right hand is placed in the bhūmisparśa position while the left holds the end of the robe. To the north of this three niches (Nos. 16, 17, 18) are arranged vertically. Below them niches may once have existed but the area is now completely covered with a clay wall. (Height of Niche 15, 4.47m.)

Pl. 28. East Wall, Upper Part.

The whole upper part of the east wall is visible in this plate except for a small area on the southern end. Following the niche of the Thousand Buddhas (No. 1) is one of trabeated type housing a Bodhisattva seated with ankles crossed (No. 2) and then a pointed-arch type niche containing a seated Buddha now much damaged (No. 3). Niches 2 and 3 share a common looped curtain indicating that they form a pair. The horizontal zone below them contains in the centre two niches, 8 and 9, in one group and another two, Niches 10 and 12 on the north side. (Height of Niche 2, 3.10m.)

Pl. 29. East Wall, Upper South End, Niche 1 dated A.D. 483 and Niches 4 and 5.

The composition of the niche dated A.D. 483 has

in the uppermost zone a row of niches each housing a celestial musician, the upper parts of their bodies emerging from a railing. Under them is a looped curtain. The area of the niche proper is divided vertically into three sections, the outer two formed of rows of niches of the Thousand Buddhas and beneath them smaller rows of donor figures. Eighty-six of these small niches may now be seen. In the central section a trabeated type niche at the top housing a Bodhisattva seated with ankles crossed is followed by two niches of pointed-arch type each with a single seated Buddha and then by a pointed arch type niche containing two Buddhas seated side by side. Beneath these is a section on which are carved three Bodhisattvas in relaxed postures. The tablet beneath this which contains the inscription refers to the whole composition as “*Shih-miao-hsing-hsiang* 石廟形像 ninety-five statues and several Bodhisattvas.” *Shih-miao-hsing-hsiang* may be translated as “figures of a stone shrine.”

Under this composition is seen a group of two pointed arches each of which contains a seated Buddha. To the right of the plate may be seen the reveal of the window and a side view of the three-storeyed pagoda. (Height of niche, 3.10m.)

Pl. 30. East Wall, Upper South End, Niche 1 dated A.D. 483, Lower Part.

This plate gives a closer view of the lower section of the niche described above. The three Bodhisattvas seen here are seated in an easy pose, each holding a lotus-bud in the hand. The figure on the right has been repaired in the face. Above and from south to north are inscribed their names, *Wên-hsü-shih-li-p'u-sa* 文殊師利菩薩 (Mañjuśrī), *Ta-shih-ch'ih-p'u-sa* 大勢志菩薩 (Mahāsthāmaprāpta) and *Kuan-shih-in-p'u-sa* 觀世音菩薩 (Avalokiteśvara). The reason for the selection of these particular three Bodhisattvas is impossible to conjecture but it is possible that they were the best known Bodhisattvas at the time. The three sided-crowns are of a much simplified type and the drapery also is represented by simple incised lines.

Beneath this is the inscription (Pl. 31) flanked by worshipping figures. The three bhikṣus on the right-hand side are shown here each with a name inscribed on the wall before him—*I-shih* (teacher of the village) P'u-ming 普明, *I-shih* T'an-hsiu 曇秀 and

*I-shih* Fa-tsung 法宗. On the left-hand side can be seen only one bhikṣu on the same scale holding a censer with a handle but without any name inscribed. Behind these figures but not visible on the plate are many worshipping figures, both male and female laymen, represented in smaller size. All of these wear Northern nomad costume. (Height of tablet, 0.38 m.)

Pl. 31. East Wall, Upper South End, Niche 1 dated A.D. 483 Inscription.

The inscription records the date of A.D. 483 and says that the donors were fifty-four villagers, and that the stone shrine contains ninety-five images and a number of Bodhisattvas. The Bodhisattvas are Mañjuśrī, Mahāsthāmaprāpta and Avalokiteśvara represented in easy poses while the ninety-five images consist of five larger images in the centre surrounded by ninety smaller niches of seated Buddhas of which now only eighty-six remain. The inscription may be translated as follows:—

On the 30th day of 8th month in the 7th year, *kuei-hai* of the T'ai-ho [period], [we], the faithful believers of the village, men and women [to the number of] fifty-four persons had the thought that the causes [accumulating good] in the past are few, so that [we], born in this last degenerated period [must] submit to be plunged into [this] dark world and have no means of self-enlightenment. [However], due to the accumulation of small good deeds we have encountered good rulers who guide the world with the Faith and cause the Three Jewels (Triratna) to flourish. [Their] benevolence spreads over the ten directions, [their] benefits blow endlessly and cause the long night to be changed into dawn and the long emersion [in darkness] to become now illuminated. [Although we], the disciples, have obtained the appointment of the Law and [as a result] our minds and hearts are opened [and although] it is our intention to supplicate the [Great] Teaching, the benevolence has no means of arriving. Accordingly, by banding together in order to bring good fortune to the country, we reverently made a stone shrine with ninety-five images and several Bodhisattvas, wishing by this means, first that the virtue of the Emperor, the Empress Dowager and the Prince shall be identical with heaven and earth [and that their] power shall surpass the Ch'uan-lun-

[wang] (Cakravartirāj), that [their] spiritual power shall cover the four quarters of the world and that they shall bring lasting peace to the country, that they shall bring all the peoples of the ten directions into submission and make glorious the Triratna which shall not disappear for ever. We also wish that the souls of [our] fathers and mothers of seven generations and of [our] paternal and maternal relations shall reside in a high place, be peacefully nourished and splendidly received. May they be reborn on the flower and for ever escape unclean bodies [in future rebirths]. May they be enlightened in the knowledge of non-birth, be superior to all, ranking above all creatures and if they should be reborn as men or devas may they have the hundred foods and wear the celestial robes and may they eat and be clothed according to their wishes. If they have accumulated evils and thus fall into the three evil ways may they for long escape the eight disasters and may they forever be free from suffering. We further wish that hereafter the people of our village grow daily stronger in the Faith, that their religious practices be performed, that they see plainly the reality and raise the Sun of Wisdom. May their inflictions be dispersed, the wind of the Good Teaching blow, the mountains of arrogance be leveled and, at last, an end be put to their rebirths and deaths. May our Buddhahood be completely revealed and may we ascend by steps to the abode of Bodhisattvas. In so far as we have not yet completed our Buddhahood, we wish that in every place of our rebirth we shall always meet the learned friends of the Law (*kalyāṇamitras*) and be together with them, may we dwell together like body and shadow, sound and echo. May we always perform the myriad deeds of the Bodhisattva and save all beings, may the pure and good enlightenment continue eternally. The late teachers, fathers and . . . of seven generations . . .

From reasons unknown the inscription ends abruptly here but, judging from the incised vertical line at the beginning of the tablet and its absence at the end, it would appear that some of the last lines were obliterated. A possible explanation for this could be that the inscription was carved first and the figures of the donors afterwards. Thus, when it was found that there was not sufficient space for all of them, some of the lines of writing were cut away. (Height of tablet, 0.38 m.)

## Pl. 32. East Wall, Upper Central Part, Niche 2.

This is a large niche 3.10 m. in height and 3.28 m. in width. It is a spacious niche containing a Bodhisattva seated with ankles crossed, two Bodhisattvas seated with one leg pendant inside the niche and another two standing outside. The standing Bodhisattvas hold in their left hands a vase and a ring-like object respectively while their right hands at the breast probably hold lotus-buds. The unusual slenderness of these two statues is worthy of particular attention. A small part of the face of the main statue has been repaired but the remaining section is well preserved. The right hand is raised and the left hand held out and slightly downwards. The celestial robe covers all of both shoulders and crosses over the stomach through a large ring. The upper garment is folded back at the breast and tied with a sash, the two ends of which hang down to just above the ring. This type is very rare. The three-sided crown is slender and contains the usual dhyāna Buddha. A looped curtain is attached to the underside of the trabeated front and on the latter are carved many niches with Buddhas and two frames containing flying celestials. Above them and under another looped curtain is a row of celestial musicians. The upper looped curtain as well as the row of celestial musicians in individual niches above the main niche are common to this niche and to Niche 3. (Height of niche, 3.10 m.)

## Pl. 33. East Wall, Lower Central Part.

In this area can be seen the three vertically arranged niches (Nos. 16, 17, 18) (Rub. IIA) of Bodhisattvas seated with ankles crossed, and the three niches containing two Bodhisattvas with ankles crossed and a seated Buddha (Nos. 19, 20, 21). Among these six niches, the upper two on the north (Nos. 19, 20) may form a pair; the upper of the two containing a Bodhisattva seated with ankles crossed and the lower a seated Buddha. Both, however, are now repaired. The niches are in a comparatively good state of preservation—the lower having a pagoda of wooden type on each side and the upper, pillars carved completely in the round supporting the trabeation (Rub. IIB). This feature resembles the lower niche of the north wall in Cave VI rather than the upper niche on the north wall of Caves VII and VIII. Pillars in trabeated niches are seen from Caves IX and X onwards but such independent

pillars are found only in this cave and in Cave VI. The flying celestials in the frames of the trabeation are represented as playing musical instruments. The carving is comparatively low as found also on the niche of the Bodhisattva seated with ankles crossed (No. 8) in the zone above. The two looped curtains, one above and one below, the trabeation and the vertical rows of kneeling celestials at the sides are features which are often seen in this cave. The two aupapādukas (self-borns) on the lotus blossoms at the tops of the pillars are executed almost completely in the round (Pl. 34). Two kneeling worshippers are represented at the bases of the pillars. The worshippers on each side of the tablet in the base are all bhikṣus carved in high relief. (Height of Niche 19, 1.56 m.)

## Pl. 34. East Wall, Lower Central Part, Niches 16 and 17.

The upper niche is of trabeated type with a three-storeyed pagoda carved on each side (Rub. IA). The lower is of similar type but with standing Bodhisattvas instead of the pagodas. Above the upper niche is a canopy and above the lower a row of seated Buddhas. Both are surmounted by a looped curtain. The frames of the trabeation in the upper niche house flying celestials holding the ends of garlands of jewelry which hang down over and outside the edges of the frames. The frames of the trabeation of the lower niche contain flying celestials with a dhyāna Buddha in the centre and a curtain looped to the underside. Inside each niche are two pairs of worshippers, one standing slightly above with palms together and one pair kneeling below beside the five-layered pedestal with hands in the same position. The Bodhisattva in the upper niche is better preserved than that in the lower with a slender body which suggests that it is of later Yün-kang date (Rubs. IN, O). It is unusual for the gathered drapery to be shown beneath the bottom hem of the robe. (Height of Niche 17, 1.60 m.)

## Pl. 35. East Wall, North Part.

The northern part shows very serious weathering and even the modern painting is much damaged. The lotus-petal band on the ceiling is made up entirely of painting and the figures in the row of niches have been incorrectly restored. The niches, however, seem to follow the originals. In this plate can be seen the flat surface of the north wall which would suggest

that no niches were executed here. (Height of wall, 12.80m.)

Pf. 36. North Wall, East Part.

Pl. 37. North Wall, West Part.

The whole wall has been badly damaged leaving nothing worthy of note. The standing figure at the extreme left is completely of later clay construction. The lower parts of the east and west walls visible in these plates should be noticed. (Height of wall, 12.60—13.40m.)

Pl. 38. West Wall, North Part.

This area also shows serious damage and the two standing figures are made entirely of clay fashioned over the decomposed originals. (Height of wall, 13.40m.)

Pl. 39. West Wall, South Part.

This plate shows almost the whole of the west wall. The northern, upper and lower corners which are of little interest are not visible. The irregularity of the wall is everywhere very evident. (Height of wall, 13.00m.)

Pls. 40, 41. West Wall, South Part.

As is seen also on the south and east walls, the west wall is filled with niches made in succession. The only remarkable feature seen here is the row of standing Buddhas which serve to provide a certain variation niches. The stone paving of the floor is also modern. (Height of wall, 13.00m.)

Pl. 42. West Wall, North Part, Upper Half.

A well-preserved lotus-petal band may be seen where the wall joins the ceiling, and beneath this a row of celestial worshippers with palms together. Although they may be seen to form a continuous row from south to north ends and this would suggest that they form part of the original plan. If this is so, they are still much more irregularly and roughly executed than would be expected.

To the north of the southern most six niches is seen a larger niche (No. 8). All that can now be seen of this are a number of the Thousand Buddhas, the severe damage making it impossible to know the shape of the central image. Below this niche and adjacent to the

roof covering the seven standing Buddhas are niches of Thousand Buddha type. (Height of Niche 7, 2.90m.)

Pl. 43. West Wall, North Part, Lower Half.

Showing the lower part of the west wall as seen from the south. In the middle zone may be seen the seven standing Buddhas while beneath them a number of small closely-packed niches (Nos. 51—57) were added indiscriminately. To the right of the plate may be seen the stūpa-pillar and to the left, the west reveal of the arch of the entrance gateway. (Height of eaves, 2.50m.)

Pl. 44. West Wall, Upper South Part.

Of the six niches in the south upper corner, the upper two (Nos. 1, 2) are similar in every respect, both being trabeated niches containing Bodhisattvas with ankles crossed, with rows of seven Buddhas under looped curtains at the top and incised lotus flowers on a flat zone in the lowest part. Instead of kneeling lions worshippers are shown with palms together. Niches 3, 4 and 6 may also form a group, the former two housing seated Buddhas under pointed or trabeated arches and with hands raised or resting in the laps. The arches of the latter are also contrasted in type, one being of trabeated and one of pointed-arch type. The trabeated-arch niche (No. 5) shows a rare representation of two Bodhisattvas with ankles crossed in the same niche. In position of hands they vary, one having both at the breast and one having one hand raised and the other resting on the knee. The niche of pointed-arch type (No. 6) has a base divided horizontally into two layers and filled with figures of dwarfs in various poses (Pl. 45). Of these figures only two, the central two of the upper layer, are laymen, one male and one female holding a censer between them.

The large niche housing a Bodhisattva seated with ankles crossed (No. 7) may be connected with the niche next to it containing a seated Buddha (No. 8) but the latter is very badly damaged even the main figure being entirely repaired. The trabeated arch is placed low, in the upper part are shown two rows of niches of the Thousand Buddhas with a row of flying celestials above them holding garlands of jewelry. At each side there would seem once to have been vertical rows of worshippers with palms together. The base has a tablet in the centre and on each side of it a row of numerous worshipping figures. In the right compart-

ment may now be seen a Bodhisattva seated with ankles crossed but, although the left compartment has now completely disappeared, it may originally have held a figure which, together with the other two, would have formed an unusual trinity. The former, Niche 7, is also of a rare type in so far as the trabeation is doubled on the upper and lower edges in which are carved rows of pearls. The frames of the trabeation house flying celestials executed in low relief. Above the trabeated arch are seen the seven Buddhas seated in individual niches placed in a row. Above them at the top is a looped curtain. In addition to the main image, on each side stands a Bodhisattva with palms together placed on a higher level than the central image and a kneeling celestial below the image. Such pairs of worshippers with palms together are often seen in this cave e.g. Niches 1, 2 and 14 on this wall, and Niches 16, 17 and 18 on the east wall. The images are slender in form though not so slender as Niche 2 in the east wall (Pl. 28). The side wall of the niche is divided horizontally into four layers on each side: the first containing two kneeling worshippers, the second a single flying celestial and the third and bottom layers each containing two seated Buddhas. The base has a large tablet with a row of worshipping figures on either side.

The next zone begins from the level below the window-sill with the southern two niches (Nos. 9, 10) each housing a seated Buddha with right hand raised and left hand resting on left knee holding the ends of the robe. One has the palm exposed and the other the palm turned inwards revealing the back of the hand. In the frames of the pointed arches are shown either five or seven Buddhas. The base of the southernmost of these two niches contains worshipping figures executed in comparatively high relief while in this position in the northern niche is seen a Nirvāna scene (Pl. 45).

To the north of these niches are seen three smaller niches arranged vertically (Nos. 11, 12, 13) (Rubs. II, L, K). The lower two clearly belong together, one being a trabeated niche containing a Bodhisattva seated with ankles crossed (No. 12) and the other a pointed-arch type niche housing a seated Buddha (No. 13). The frames of the trabeated arch contain lotus flowers in low relief. The upper pointed-arch niche (No. 11) with a seated Buddha is obviously independent, differing slightly in size and form from the north niche of Bodhisattva seated

with ankles crossed (No. 14), three-storeyed pagoda (Rubs. I G, H) on either side and frame of low relief surmounted by a row of seven Buddhas.

To the right of this Niche 14 are two of pointed arch type (Nos. 15, 16) one above the other. They are of the same size and form and each contains a seated Buddha. As in Niche 14 there is no carving on the bases. Below three niches are found another three (Nos. 17, 18, 19) which are closely related. The two on the south are both of trabeated type and both house Bodhisattvas seated with ankles crossed of almost identical form. The northern larger niche houses a seated Buddha under a pointed arch.

The lower southern part begins with the seven-storeyed pagoda (No. 21) which is unique for its number of storeys. From its top stream two pendants and attached to its five-layered base is a tablet for an inscription. On each side of this are seen worshipping bhikṣus and a boy in a climbing attitude. Following this are two groups of three niches, the upper consisting of one large niche (No. 22) and a group of two niches (Nos. 23, 24). The lower has a group of three niches (Nos. 25-27) arranged in one zone. In the former group one niche (No. 23) is roofed and contains a Bodhisattva seated with ankles crossed and the other (No. 24) is of trabeated type with a Buddha seated with both legs pendant. The roofed niche type is unique in this cave and the three-headed blocks which come from the top of the pillars to support the roof are a most unusual form (Pls. 41, 45). The latter group has a central trabeated niche with a pointed-arch type niche on each side, that in the centre housing a Bodhisattva seated with ankles crossed, that on the right two Buddhas seated side by side and that on the left a single seated Buddha (Pl. 44). Below these niches (Nos. 21-27) and on the same level with the area occupied by the large statues of the seven Buddhas are found Niche 28-35. Below these again are numerous niches numbered 37-59 (Pls. 41, 46, 48).

The seven standing Buddhas, compared with the niches just mentioned, are on a large measuring about 2.30m. in height. Of the seven, the southern five are well preserved while the northern two are entirely repaired. Above the statues is shown a roof with tiles and rafters which gradually recedes towards the north. This may be due to the fact that the wall at ceiling level was originally intended to be broader towards the north thus requiring a compensation on the walls.

For some unknown reason this was not carried out and the wall acquired its uneven appearance. (Height of eaves, 2.50 m.)

Pl. 45. West Wall, Upper South Part, Niche 10.

This is an independent niche housing a seated Buddha. On the frame of the pointed arch are five figures of seated Buddhas and around it stand worshippers with palms together. At each side stands an attendant without a crown. The main seated Buddha is somewhat stylised with right hand raised and left hand resting on the sole of the upturned right foot. The base is carved with a low relief of two lions, four worshippers and the Buddha lying on the bed or coffin with a *śāla* tree on each side as is described in the sūtras. The kneeling figure at the feet of the lying Buddha may with certainty be identified as Mahā-Kāśyapa recorded as having arrived too late at the bedside to see the Buddha in his last moments. However, when he approached the piles of wood of the funeral pyre, the feet of the Buddha seemed to press against one of the planks of the coffin and he was thus able to bid a direct farewell to the body.<sup>1</sup> This is one of only two reliefs in Yün-kang depicting the scene of the Nirvāṇa (Rub. II D). (Height of niche, 1.20 m.)

<sup>1</sup> *Dirghāmama-sūtra* or *Chang-a-han-ching* (Taishō-Daizōkyō, I, pp. 28, 29) chap. iv, translated by Buddhayakṣa and Chu To-nien.

Pl. 46. West Wall, Lower South End, Niches 25–35.

This plate, taken in 1938, shows the accumulation of dust over the figures. The uppermost three niches seem to form a group (Nos. 25–27). A central trabeated niche housing a Bodhisattva with ankles crossed is flanked on each side by niches of pointed-arch type, one containing a seated Buddha and the other, two Buddhas seated side by side. At the extreme left of the plate under the base of the seven-storeyed pagoda (No. 21) are the two niches (Nos. 28–29) placed one above the other. Both are of pointed-arch type, the upper housing two Buddhas seated side by side and the lower a single seated Buddha. These may constitute a group but it is strange that no Bodhisattva seated with ankles crossed is shown. The lower niche is unusual for the kneeling worshipper at each side. On the base is represented an incense-burner of *po-shan-lu* type with two kneeling bhikṣus on each side strikingly depicted with palms together. To the north of these

two niches is found a group consisting of three niches (Nos. 30–32). In the upper of these, under a trabeated roof, is shown a Bodhisattva seated with ankles crossed and an attendant Bodhisattva on each side seated with one leg pendant. On each side of them are two niches arranged vertically containing seated Buddhas. The lower two niches (Nos. 31, 32) are identical in size and form. They may depict two Śākyamuni Buddhas or a Śākyamuni and a Prabhūtaratna Buddha. On the frames of each of their pointed arches are depicted the Seven Buddhas of the Past. The arch-ends terminate in floral ornaments and within each niche stands a pair of Bodhisattvas with palms together. Three kneeling celestials are shown outside the niches also with palms together (Rubs. II, 1, 1).

Below these two niches are other two of trabeated-arch type (Nos. 33–35) divided by a three-storeyed pagoda. (No. 34). The Bodhisattva in one seated with ankles crossed and the seated Buddha in the other form the usual group. In the first storey of the pagoda are two Buddhas seated side by side by which it can be identified as a Prabhūtaratna stūpa. The ridge ornaments seen on each of the roofs would not normally be expected on such a wooden pagoda as here represented. (Height of Niche 33, 1.03 m.)

Pls. 47 A, B, 48. West Wall, Lower Part, Standing Statues of Seven Buddhas.

In 1938, in addition to these seven statues, there existed one more on the north wall forming in all a group of eight images (Pls. 37, 38). Of these eight statues, the three on the north were all clay figures dating from modern times. When these later clay figures were examined closely it was found that the two on the west wall still had an original core under the new clay but that the image on the north wall had no such original core.

The statues are of slender type with narrower shoulders than those seen in Cave VI and are essentially Chinese in costume. The representation of the hair is of a type which is degenerated compared with that of Cave VI. From these indications it may be concluded that the style shown here is later than that of Cave VI. The width of the area in which these seven images are carved is rather narrow and this would possibly account for the lack of nimbuses. As in Caves X and XIII these images are certainly intended to represent the Seven Buddhas of the Past.



However, in Caves X and XIII the Seven Buddhas of the Past are complementary to main images of Bodhisattvas seated with ankles crossed. In this cave also on the upper storey of the south face of the stūpa-pillar, there is a central image of Bodhisattva seated with ankles crossed but the complementary figures to it are the standing Buddhas around the stūpa-pillar and thus most probably not these Seven Buddhas of the Past on the west wall. No reason can be found for the carving of these relatively large images amidst the small indiscriminately carved niches. Between these statues of Buddha are also found many smaller niches of very simplified types containing a seated Buddha or a Bodhisattva seated with ankles crossed. Below these also are many small irregularly added niches. Among them is one dated A.D. 496 which provides evidence for the chronology of these small niches and also for the dating of the cave. (Height of eaves, 2.50 m.)

Pl. 49. West Wall, Lower Part, Standing Statues of Seven Buddhas.

Showing the southernmost five statues as seen from the north. The forehead is flat, the nose straight and the throat cut comparatively well back which are the normal characteristics of Yün-kang carving. The great depth from behind the ears to the back wall is a special feature of these images. The whole of the bodies leans forwards and all have right hands raised and left arms slightly bent at the elbow and inclining forwards. The roughly-chiselled floor and feet and the incline of the former were all due to the fact that the observer would be seeing these statues only from below and thus these areas were not intended to be visible.

In this plate situated at the end of the row of images may be seen the small wall facing north containing a three-storeyed pagoda and a niche of pointed-arch type housing a seated Buddha. The first storey of the pagoda contains two Buddhas seated side by side which identifies it as a Prabhūtaratna stūpa. By the side of and below the pagoda are carved worshippers in low relief. (Height of eaves, 2.50 m.)

Pl. 50. West Wall, Lower North Part.

Proceeding towards the north the damage on the wall becomes more severe. The figures in the lower niches (Nos. 54, 55) are entirely repaired. The upper Niche 43 at the extreme north houses a seated Buddha under a trabeated arch which contains a row of niches of the

Thousand Buddhas type. The canopy above is comparatively well executed. Following this is a Buddha seated under a pointed arch (No. 46), the figure being repaired. The next two niches (No. 44) are of a similar type placed above a single niche (No. 45). The looped curtain and the two smaller niches at the top seem to have been broken off on the north side while the lower single niche appears to recede too deeply compared with the canopy above it. From these observations it may be concluded that a fairly large trabeated niche was originally represented here and that subsequently, for reasons unknown, this was cut away to make for the small niches (Nos. 44-46). If this is true, then the two niches of the same type (No. 44) are nothing more than a part of the Thousand Buddhas above a trabeated niche. Further to the south is found a comparatively large niche of trabeated type (No. 43) housing two Buddhas seated side by side. A peculiar feature of this niche are the rows of niches of the Thousand Buddhas which form a frame on three sides. (Height of Niche 38, 1.50 m.)

Pl. 51. West Wall, Lower South End, Niche 37.

The lower part of the main image of this niche and also the right hand have been repaired. The left hand as seen holding a vase is not original but the upper part of the body together with jewelry and crown are in a good state of preservation. In the crown is seen a dhyāna Buddha surrounded by a design which resembles a whirling light and is very reminiscent of the same design found on Central Asian images. The frames of the trabeation are filled with flying celestials on each side of a central Bodhisattva seated with ankles crossed. By the sides of the trabeated arch stand rows of celestial musicians, their entire bodies covered by their robes. Above them is seen a row of ten dhyāna Buddhas under a looped curtain. To the under edge of the trabeation is attached a row of triangular ornaments and beneath this a very shallow looped curtain. The left compartment has been entirely destroyed but the right is in a good state of preservation showing a standing Bodhisattva with well rounded body visible beneath a thin robe. The damage to the left compartment cannot be recent since the broken surface contains small niches of Northern Wei style (Rub. II C).

Niche 38 below this was left unfinished, Niche 39 is repaired and Niches 40 and 41, though small, are well arranged and deserve notice for the way in which

the drapery hanging from the crossed legs is represented. Below all the niches described above are two niches (Nos. 56, 57) which are almost completely destroyed and the small niche (No. 58) which is remarkable for the intertwined dragons depicted on the pointed arch. (Height of attendant, 0.90m.)

Pls. 52, 53. West Wall, Lower South Part, Niche 42.

To the south of the niches described above is another niche of trabeated type (No. 42) which resembles Niche 19 on the east wall (Pl. 33) in its pillars carved entirely in the round and standing independent from the back wall. The *aupapādukas* (self-borns) at the top and the worshipping figures, probably *bhikṣus*, at the bottom of the pillars, the celestial musicians executed in low relief in the frames and the small niches of the Thousand Buddhas above are also similar features. The comparatively spacious niche is occupied by a *Bodhisattva* seated with ankles crossed flanked on each side by a standing *Bodhisattva* and a seated *Bodhisattva* with one leg pendant forming a complete set of the various *Bodhisattvas*. The statues are of the slender type with skirts and celestial robes arranged in parallel folds which end in sharp points. The facial expression of the main *Bodhisattva* closely resembles that of the right standing *Bodhisattva* but this is not so with the *Bodhisattvas* with legs pendant. On the base are carved six niches each housing a seated Buddha, the three niches to the right of these and the one small niche to the left were carved later and at different times.

Beneath this niche is found a niche with two Buddhas seated side by side (No. 49) and another housing a *Bodhisattva* seated with ankles crossed (No. 52) which form a group (Pl. 44). The *Bodhisattva* is seated in a position of ease showing a degenerated form of that with the ankles crossed. To the north is a niche with a seated Buddha (No. 50) and another beneath it of which there remains only part of a pointed arch (No. 53). To the south is seen another niche (No. 48) occupied by a seated Buddha. The standing *Bodhisattva* by its side is most strikingly executed. (Height of Niche 38, 1.50m.)

Pl. 54. Stūpa-Pillar, South Face.

Showing the general view of the south face of the stūpa-pillar. The pillar is two storeyed; the upper storey containing a *Bodhisattva* trinity, the central

figure of which is seated with ankles crossed flanked by images with one leg pendant. Although the later ugly repainting detracts from the appearance of the original carving it may be seen that the three statues are all of slender form with drapery covering the whole of the body, the folds of which are represented by parallel and slightly curving lines and end in sharp points. In their slender form they resemble those in Niche 38 on the west wall but are of a more advanced and schematised type than the latter. The main image is seated on a square pedestal and the attendants on rattan stools. In the crown of the central image is seen a *dhyāna* Buddha under a crescent while those of the two attendants have already developed into three-sided type with triangles.

The lower storey contains a Buddhist trinity which has been completely repaired. Outside and following the line of the nimbus is a row of garlands of jewelry held by the surrounding *bhikṣus*. On each side of the nimbus is a vertical row of celestial musicians playing, right-side, top to bottom, waist drum, small drum, flute, pan-pipes (?), left-side, top to bottom, pan-pipes, pipe, *p'i-p'a* and *chin*. On the side-posts are carved a vertical row of niches of the Thousand Buddhas. Above them is represented a canopy-like ornament consisting of triangular shapes, a band formed of a double row of scales, an undecorated band and a top row of alternating triangles and so-called "onion-flowers."

At the top of the stūpa-pillar is a five-layered pedestal with floral ornaments rising from the corners. Between these is shown a divinity with three faces and two hands holding sun and moon and the lower left hand grasping an undecipherable object at the breast. The central head wears a crown and heads on each side have pointed caps. They are much modified and differ greatly from those seen in the entrances of Caves VII and VIII. (Height of stūpa-pillar, 13.22m.)

Pl. 55 A, B. Stūpa-Pillar, South Face, Lower Storey, Right and Left Attendants.

When the later clay repair-work was removed from the statues, fairly well-preserved stone images were revealed of which the bottom parts were weathered. The style is not that of Northern Wei. The body and hands are slender and the round faces have a soft quality. Some kind of decoration possibly from the crown can be seen hanging down on to the breast from

behind the long lobes of the ears and the celestial robes hang from the upper arms both of which are not of Northern Wei style. The folds of the skirt also are different from those of the Northern Wei and resemble more those of the Liao dynasty as seen in the Temple Hua-yen-ssü 華嚴寺 in Ta-t'ung. Furthermore, the carving is shallow and the figure is attached to the back wall at the widest points of the body giving it a sharp outline. In figures of Yün-kang type the body is generally attached at the back in a part of the body where it is narrow and this, giving an impression of independence from the back wall, makes the statues appear to be carved well in the round. Although the dating of these statues is a difficult problem, it may be suggested by comparison with the Hua-yen-ssü Bodhisattvas that they are of the Liao dynasty. From this it would be reasonable to conclude that for reasons unknown the figures were left unfinished though on the side pillars and the backwall many small niches were executed in the time of the Northern Wei. Some long time after this, probably at the time of the great restoration of Yün-kang in the Liao dynasty, these images were completed. The small niches beside the right attendant are also work of this same restoration period. (Height of figure, 3.37 m.)

Pl. 56 A, B. Stūpa-Pillar, South Face, Lower Storey, Heads of Attendant Bodhisattvas.

A. On the right attendant Bodhisattva a low crown is represented, the face is round, the ear lobes also roundish are soft and somewhat sensual in execution. Only an empty hole remains where once was placed the *ūrṇa*, the eye lids are soft and the eyes deprived of pupils are set rather deeply and have been given a slight curve, no archaic smile is seen on the lips and the lines of the throat are more delicate than those of the Northern Wei.

B. The fore-head is similar to that of the right attendant but the face differs in some respects. The eye-brows have a slight slant, the mouth is larger and the cheeks more swollen. The ear-lobes are long and large behind which hang the ornaments from the crown. It may clearly be seen in this plate that the surface of the stone is very smooth and in a good state of preservation.

Pl. 57 A. Stūpa-Pillar, South Face, Lower Storey, Left Attendant, Profile of Upper Body.

B. Stūpa-Pillar, South Face, Lower Storey, Left Celestial Musicians.

A. Seen in profile the carving is smooth with a soft quality but lacking in volume. The soft, delicate modelling of the hand and arm differ greatly from what would have been seen in a Northern Wei sculpture. To the right of the plate are seen the small niches with seated Buddhas on the face of corner pillar. Here too the figures are slender and flatly carved with similar styles of clothing.

B. Showing the two musicians playing *p'i-p'a* and *chin*. The bodies are entirely covered by a thin robe, the countenances are milder and the positions of the bodies more relaxed—especially compared with the strong rough expression of the Northern Wei even though they belong to that style.

Pl. 58 A. Stūpa-Pillar, South and East Faces, Lower Storey.

B. Stūpa-Pillar, East Face, Lower Storey.

The single statue on the east face is also entirely repaired with clay and no attendant is represented. The back wall of the niche has an undulating surface which would suggest that it was not completed. Only the south face of the corner post was finished while the other face, i.e. the east face, is filled by smaller niches made later. The irregular surface of the north-east corner should be noticed. (Height of figure, 5.08 m.)

Pl. 59 A. Stūpa-Pillar, North Face, Lower Storey.

B. Stūpa-Pillar, West Face, Lower Storey.

Each face contains a single statue of a standing Buddha all of which have been entirely repaired with clay. In places the stone under the clay figures may be seen through the clay but original images seem to have been left unfinished during the Northern Wei period. The surfaces of the back walls here also are very irregular. Two small niches executed later may be seen on the northern end of the west face. From these various indications it would appear that the lower storey of the stūpa-pillar was not completed during the Northern Wei period.

Pl. 60. Stūpa-Pillar, South and East Faces, Upper Storey.

Showing the Bodhisattva trinity on the south face and the standing Buddhas on the east face. Note the

intertwined dragons on the ceiling.

Pl. 61. Stūpa-Pillar, North and West Faces, Upper Storey.

This plate with two standing Buddhas on each face shows the reverse sides of Pl. 60 described immediately above. The modern repainting has destroyed much of the ornamentation of the nimbus around which were placed worshippers of bhikṣu type. Divinities are shown between the floral ornaments represented with three faces and two pairs of arms. The canopy of the first storey is also the same as on the south and east faces.

Pl. 62. Stūpa-Pillar, West Face, Upper Storey, Two Standing Buddhas.

The upper storey forms neither niche, canopy nor roof. The slots in the stone at the top would suggest that some wooden structure once existed of some such form. The slender type images of Buddha wear Chinese style dress which, although of a more developed type, covers the whole body and may be said to follow Cave VI style. There is almost no carve to the nimbus and, whatever patterns it may once have shown, are now obscured by the modern painting. Around the nimbus can be seen the roughly carved figures of worshipping bhikṣus, and above the pedestal between the floral ornaments, the divinity with three heads and two pairs of arms which is shown also on the other three faces of the pillar.

Pl. 63A. Ceiling, North Section.

B. Ceiling, South Section.

The large stūpa-pillar naturally divided the ceiling into four areas. Round the top of the four sides is a band of lotus petals but the bands which divide the four sections originally were left undecorated. All four areas are basically trapezoidal but with variations. That on the south shown here is shorter on the east-west side and its original reliefs have all fallen. However, judging not only from the painting but also from a small fragment in the south-west corner, there can be no doubt that intertwined dragons were depicted here. The northern part is of similar basic trapezoidal shape but more elongated in east-west length. Here the intertwined dragons have a long horn, long ears and heads and even teeth. Although in the shape of

quadrupeds the bodies are very long. Around the tails are cloud patterns which in places change into floral patterns. The modern painting greatly interferes with the original incised workmanship especially in the scales of the dragons. (East-west length, A. 4.50m.)

Pl. 64A. Ceiling, East Section.

B. Ceiling, West Section.

The trapezoids on the east and the west are made wider towards the outsider. Although the intertwined dragons are the same in both, in the parts adjacent to the southern area, the state of preservation is bad. (North-south length, A. 7.70 m., B. 7.80 m.)

Pl. 65A-D. West Wall, Lower Part, Small Niches between Standing Buddhas, Inscriptions.

A. Inscription on a small niche between the fourth and fifth statues of the Seven Buddhas on the west wall. The niche contains a Buddha seated in the dhyāna position which, by reference to the inscription, may be identified as Bhaiṣajyaguru Buddha.

[I the] disciple of Buddha Ch'i 祇 𑖀 am converted and made a statue of Bhaiṣajyaguru Buddha [that] every wish may be fulfilled. (Height of niche, 0.21 m.)

B. Between the fourth and fifth statues of the Seven Buddhas is found a niche housing a Buddha seated in the dhyāna position. Under it is the inscription:—

[I the] disciple made a statue [that] every wish may be fulfilled. (Height of niche, 0.13 m.)

C. Situated between the second and third images of the Seven Buddhas on the west wall.

[I the] disciple Jên 𑖀 for the benefit of the fathers and mothers of seven generations am converted . . . mothers, fathers, for the benefit of . . . Wife Ch'i . . . month . . . day.

This inscription of some thirty characters in four lines was partly destroyed to make space for the niches carved later. (Height of niche, 0.95 m.)

D. Between the fourth and fifth statues of the Seven Buddhas is a small niche carrying the inscription.

[I am] disciple of the Buddha . . . am converted and made a statue. Father and mother, son and daughter . . . (Height of niche, 0.11 m.)

YÜN-KANG, CAVE XI

Pl. 66A-E. South, East and West Walls, Lower Parts, Inscriptions.

A. Beside a pagoda on the lower west part of the south wall is found a small niche (No. 39) below which is inscribed,

[I] the faithful woman [for the benefit of] the late fathers and mothers of seven generations made [an image of] Śākyamuni Buddha. May my body (one character illegible) be peaceful and healthy (two character illegible) enlightenment (one character illegible).

Thus this small seated Buddha can be identified for certain as Śākyamuni Buddha. (Height of niche, 0.16 m.)

B. Two short inscriptions are found on the base of Niche 15 with the scene of Buddhas Preaching in the Deer Park (Pl. 27). Just below the scene is found a line of characters which reads from right to left:

[I] Hou Hou-yün 侯后云 for the benefit of my late mother . . . (Length of inscription, 0.30 m.)

C. On the right of the base of Niche 50 on the west wall is inscribed one line of characters, "20th of the T'ai-ho period 7th. month" (Pl. 52). (Length of inscription, 0.30 m.)

D. The following fragments of an inscription are found on the southern part of the east wall,

T'ai-ho  
Seventh month  
for the benefit of  
. . .  
. . .  
made . . .

The last one or two characters of each line seem to have been obliterated by the carving of the niche seen below it. (Horizontal length of inscription, 0.16 m.)

E. The small niche carrying this inscription is found among the small Niches between Niches 37 and 38 on the lower part of the west wall (Pl. 52). None of the three characters are decipherable but it is probable that they are the name of a donor. (Height, 0.06 m.)

Pl. 67A-D. Pagodas carved in Relief.

A. This is one of the pagodas found on each side of the niche dated A.D. 495. It is one-storeyed and without tiled roof. The base is formed of a five-layered pedestal and the roof is surmounted by a mound which is adorned with a floral ornament at each corner and with three spires rising from the ornament. In the actual building five would probably have existed. Its one storey contains a niche housing two Buddhas seated side by side which would identify it as a Prabhūtaratna stūpa (Rub. Ic). (Height, 0.67 m.)

B. The three storeyed stūpa (No. 34) in the middle southern part of the west wall is also a stūpa of Prabhūtaratna type but represented as a wooden structure. On each roof are shown ridge ornaments which would not have found on real buildings of this type. (Height, 0.95 m.)

C. This pagoda is situated within Niche 39 on the lower western part of the south wall. It may also be a Prabhūtaratna stūpa (Rub. II). (Height, 0.97 m.)

D. This pagoda (No. 21) stands independently of any niche on the southern part of the west wall (Pls. 39, 40). (Height, 1.95 m.)

# DESCRIPTION OF THE PLATES (2)

## VOLUME IX

### CAVE XII

#### Pl. 1. Cave XII, Outside Wall.

On the outside wall of this cave which is situated between Caves XI and XIII, are four columns forming three openings. The columns are very badly eroded and much of the eastern part has fallen away. Above the pillars some structure in stone may once have been represented—possibly a roof and system of bracketing as seen in the roofed niche of the ante-room. Although no trace of this now remains, the wall is cut deeply in this area and vertical lines may be seen above and at each end of where it is assumed that this roof existed. (Width of entrance gateway, 1.04 m.)

#### Pl. 2. Outside Wall, Pillars.

View of the pillars as seen from the east. The south faces of all the pillars are very badly eroded but on the east face (Rub. Vd) of the central east pillar may be seen a low relief of floral-scroll pattern executed within hexagons. Each whole hexagon contains the dancing figure of a boy with the floral-scroll pattern at each side of him while the half-hexagons contain only the floral-scroll. A small lotus flower is shown at each intersection of the hexagon pattern. This is clearly a more advanced form of the linked-ring floral-scroll pattern as seen on the entrance gate in Cave IX (Vol. VI, Rub. III F). The pillars taper towards the top where they narrow abruptly to be surmounted by a capital formed of an abacus with a block above it (Rub. VA, B.) Each pillar rests on a square base with floral ornaments (Rub. VC) at the corners as seen in Caves IX and X but here the upper bodies of the elephants as seen in the latter are missing. The east and west faces of the pillars have been cut to hold

the wooden frame of the paper screens.

#### Pl. 3. Ante-Room, South Wall, Central Part.

Showing the central east and central west pillars of the south wall as seen from the ante-room. The pillar is octagonal and tapering with a marked increase of taper towards the top. The three well-preserved inner faces are carved with niches of the Thousand Buddhas of which two vertical rows are seen on the front surfaces and one vertical row on each of the side surfaces. Above the pillars may be seen the capital formed of an abacus-like slab adorned with lotus petals, followed by a wide groove with lotus petals and finally the square block adorned with triangular pendants. The square base is now entirely repaired with clay but fragments of the floral ornament at each corner and a dancing boy between them may still just be distinguished. A beam rests on the tops of the pillars, its inner side decorated with a row of flying celestials and above this may be seen the coved area of the ceiling with the seated Buddhas between the dwarfs supporting the ceiling proper. The floor level as seen at present is 0.30 m. or more above that of the original floor. (Width of entrance gateway, 1.40 m.)

#### Pl. 4. Ante-Room, South Wall, East Part.

The section above the opening has fallen away and only little of the west face of the eastern end pillar now remains showing a vertical row of niches of the Thousand Buddhas. Both top and base of the pillar are in a deplorable condition. (Distance between pillars, 1.20m.)

#### Pl. 5. Ante-Room, South Wall, Upper Part.

The relation of the block capitals to the beam resting on them is clearly seen in this plate. The underside of the beam is completely eroded. In the coved area of the ceiling, the standing dwarfs between seated Buddhas are represented as if they were supporting the ceiling beams. The dwarf in the south-east corner is depicted as playing a pipe, that next to it on the south wall, a waist drum, the third, dancing and the next playing a small drum. The faces are large and the bodies covered only by loin-cloths. Bands come over the shoulders to cross low over the bodies and they have been given flaming hair. Essentially they resemble the dwarfs on the ceilings of the ante-rooms of Caves IX and X (Vol. VI, Pls. 33-35; Vol. VII, Pl. 38).

Pls. 6, 7. Ante-Room, South, East and West Walls.

Taken from a sharp angle, these two plates give a clear overall view of the south wall. A close study of the inner faces of the central two pillars revealed an interesting fact, namely that in the third niche up from the bases of these two pillars seen on the right of Pl. 6 and the left of Pl. 7, can be seen two small fragments of floral-scroll pattern from which it may be concluded that the floral-scroll pattern once covered the whole of the pillars and that the niches of the Thousand Buddhas were carved later. It is difficult to understand why these two small areas were left uncarved in an identical position on each side of the entrance.

The east and west walls are both divided into two storeys, an upper and a lower storey. Below these the bottom storey has been entirely covered by new clay repair-work and is partly buried. Above the two storeys runs a row of lotus petals which divides the walls from the coved section of the ceiling. The east and west walls are basically symmetrical except for the absence of the supporting dwarf in the middle of the west coved area. However, traces of such a figure still remain and it is probable that such a figure once did exist, and later fell away. (E-W width of ante-room, 7.30m., N-S width, 4.10m.)

Pl. 8. Ante-Room, East Wall, Upper Part.

Showing the roofed niche which fills the whole of the upper storey and above this, in the coved section of the ceiling, two niches with Buddhas and two dwarf musicians with flaming hair playing a *p'i-p'a* and a pipe.

The broken area on the south wall as well as the intricate surface of the north wall and part of the ceiling can be seen. (Length of roof, about 4.35 m.)

Pl. 9. Ante-Room, East Wall, Upper Storey, Roofed Niche.

The whole of the upper storey consists of this roofed niche divided into three compartments by four pillars, the central compartment houses a Bodhisattva seated with ankles crossed, and that on each side, a Bodhisattva seated with one leg pendant. Beyond these on each side beneath the ends of the eaves is seen a standing Bodhisattva attendant. Although this roofed niche bears a close resemblance to those in the ante-rooms of Caves IX and X (Vol. VI, Pl. 7; Vol. VII, Pl. 8), it is more delicate and shows a more advanced type. A comparison of the brackets of three-headed type and inverted 'V' type over the niches in the latter two caves and those in this cave is sufficient to illustrate the differences. The two birds seen at each side of the inverted 'V' bracket over the central compartment are a unique feature of this roof and, unlike those in Caves IX and X, this niche has a canopy-like decoration with looped curtain below them placed over each compartment. A floral-scroll pattern is not found on the pillars but instead a number of small niches added without set plan. The roof is decorated wing-shaped ridge ornaments, two triangle-shaped flames (Rubs. III G, H) and three birds, one of which is shown in full face and two in profile. (Length of roof, 4.35m.)

Pl. 10. Ante-Room, East Wall, Upper Storey, Roofed Niche, Bodhisattva with Ankles Crossed.

The face of the central image has somewhat stiffly represented features. The crown is (Rub. IV L) large with a dhyāna Buddha in the centre. The breast is provided with the usual three kinds of ornament, a plate-like neckband, a necklace of torque-shape and a longer necklace of jewelry which crosses the body through a large ring on the stomach. Ear-rings, crown hangings, strands of hair and drapery streaming from the back are all as usually seen on this type. Only the manner of depicting the folds of the drapery is unusual here with its double lines consisted of a raised and an incised line. The folds hang in loops of parallel lines over the legs. By the side of each leg is represented a lion with teeth bared while under and supporting the feet is seen a female deity—probably that

of the earth, the full breasts indicating its sex. It is difficult, however, to determine why the earth deity should be represented as supporting the feet of the Maitreya. A similar concept is seen only in Gandhāran art on the scene of Mārā's attack upon Śākyamuni.<sup>1</sup> On each side within the niche stands a worshipping celestial with palms together and at the base of each pillar there originally was represented worshipping celestials kneeling back-to-back. Such standing and kneeling worshippers in attendance to the Maitreya are often seen in the niches of Cave XI (Vol. VIII, Pls. 18, 21, 34, 42). (Distance between pillars, about 1.30 m.)

<sup>1</sup> A. Grünwedel, *Buddhist Art in India*, London 1901, p. 100.

Pl. 11. Ante-Room, East Wall, Upper Storey, Roofed Niche, Right Attendant Bodhisattvas.

This attendant Bodhisattva shows the same stiffness of facial expression as seen in the central image of this niche. The head is turned directly to the front while the body is seated at a slight angle. The left hand, with thumb and index finger extended, is lifted to the cheek indicating a pensive mood. The breast ornaments, though not so elaborate as those of the central image, are of a similar type and the crown (Rub. IV M) is the same size. The stool seems to be of bamboo or rattan make called *ch'üan-t'i* 筵蹄 during the Northern and Southern dynasties, and is here provided with a back like that of the Vimalakīrti in a niche in Cave VI. The pillar is probably of octagonal shape and the manner in which it thins towards the top with a sharp narrowing at its summit and is surmounted by a square block capital can clearly be seen in this plate. At the foot is a round base suggesting a foundation stone. Outside this compartment stands a worshipping attendant of which the chignon is missing. The robe covers the whole body exposing only the two hands with palms together in a style which is derived directly from Gandhāran sculpture. (Distance between pillars, about 1.05 m.)

Pl. 12. Ante-room, East Wall, Upper Storey, Roofed Niche, Left Attendant Bodhisattva.

This image closely resembles that described immediately above. The robes of all three Bodhisattvas have folds expressed by double lines composed of a raised and an incised line. These folds are usually more realistically represented, e.g. in Caves VII–X. Although this type of drapery representation might, on first sight, appear to resemble those expressed by two

incised lines as in the statues of the Northern Ch'i it is in reality a completely different type (Rub. IV N). (Distance between pillars, about 1.05 m.)

Pl. 13 A. Ante-Room, Upper Storey, Roofed Niche, Roof.

B. Ante-Room, Upper Storey, Roofed Niche, Strut of Inverted V-Shape.

C. Ante-Room, Upper Storey, Roofed Niche, Bracket.

A. Showing the middle part of the roof with the bird as seen from the front. The triangle-shaped ornaments at each side of the bird are filled with a floral pattern instead of the pattern of flames as seen in Caves IX and X (Vol. VI, Pls. 10, 17, 18; Vol. VII, Pls. 5, 8).

B. The strut of inverted V-shape bearing the beam is also surmounted by an abacus and block of similar type to the pillars. This central strut is unique for the representation, above each of its slopes, of birds in profile with heads turned back and as if holding something in their beaks. The wings are not extended and the whole expression is less fierce than of that on the roof. In Gandhāran<sup>1</sup> and Afghanistan<sup>2</sup> art a pair of birds are sometimes seen attached to an arch and, although they differ considerably from those found here, they are probably a derivation of the Western type (Rub. III B).

C. This type of bracket surmounted by three blocks is called in Japanese *hira-mitsuto*. The absence of the central bracket protruding at right angle to the building is probably due to the fact that it is here represented in stone and not to its absence in the structure portrayed. The eaves protrude only slightly. The blocks shown here have a plate-like base which would be called *saraita* in Japanese. In the architecture of the Hōryūji Temple the same member is used under the block on the capital but not on the bracket. On the underside of the rafters can be seen a round, knob-like protrusion which has no counterpart in any existing wooden structure. At Northern Wei sites as well as at the ruin of Paikche in Korea round tiles have been found in the shape of lotus blossoms with holes in the centre which are called in Japanese *taruki-kawara* and were supposedly placed on the ends of the rafters. This may throw new light on the function of this tile. (Height of brackets, about 0.22 m.)

<sup>1</sup> A. Grünwedel, *Buddhist Art in India*, Fig. 81.

<sup>2</sup> J. Meunié, *Shotorak* (Mémoires de la délégation archéologique française en Afghanistan, Tome X), Paris 1942, Pl. XV.



## Pl. 14 A-C. Ante-Room, East Wall, Upper Storey, Roofed Niche, Bird Shapes.

The paint-work on these animals is all modern but the use of white and red colours may have been inspired by the original. The bird shown in front view has a fierce head, outstretched wings and feet with sharp claws. That shown in profile has a well-balanced pose standing on its two feet with head high and wings and tail outstretched. The form is clearly in the tradition of Han art. However, should it be necessary to identify it, it would, according to the Buddhist concept, be called a garuḍa. (Height of bird, about 0.36 m.)

## Pl. 15. Ante-Room, East Wall, Lower Storey.

Almost the whole area has been repaired and repainted. The only features of the original which can be suggested by the present condition are a pointed-arch type niche housing two Buddhas seated side by side and the capitals of the pillars at each side in the shape of rattan stools with birds standing on them. It should be noticed, however, that the position of the bodies of these birds is the reverse of that generally found. Here the arch-ends terminate in the bodies of birds but the heads are turned outwards. This reversal of position detracts from the compactness of the usual design of arch-end. The area outside the niche on each side is divided into two zones, the lower containing five figures of worshippers seated on rattan stools or *ch'üan-t'i*. The later figures as seen now comprise a single shaved bhikṣu and four celestials with hair dressed in two knots but these may well follow the original compositions which were badly weathered and are now hidden under the new clay. The upper zone comprises two rows of worshipping celestials, the lower row naturally placed in the foreground kneel while those in the upper row in the background are shown standing. A band of lotus petals dividing the upper storey from the lower is cut in the centre by the arch-front. (Width, 4.15 m.)

## Pl. 16. Ante-Room, West Wall, Upper Part.

This plate is a counterpart of Pl. 8 and shows the upper storey of the west wall and the coved area of the ceiling above it. The dwarf musician in the south corner is represented as playing a conch shell while that which most likely stood in the middle of the area appears to have fallen. The roofed niche is very similar to that on the east. The areas where the north and

south walls join the ceiling may also be seen from this plate. (Length of roof, 4.25 m.)

## Pl. 17. Ante-Room, West Wall, Upper Storey, Roofed Niche.

The basic composition is the same as the niche in an identical position on the east wall but, instead of three Bodhisattvas, the three compartments house Buddhas, the central seated with ankles crossed and that on each side with legs pendant. Here, instead of the looped curtain, are shown garlands of jewelry carried by flying celestials. The brackets above the pillars are of animal shape instead of the usual plain type. This niche with three Buddhas under a roof is unique in Yün-kang. The worshippers kneeling back-to-back at the foot of the pillars are slightly better preserved here than on the opposite wall. The small niches on the pillars containing Buddhas are later additions (Rubs. III E, F, I). (Distance between pillars, 1.55 m.)

## Pl. 18. Ante-Room, West Wall, Upper Storey, Roofed Niche, Seated Buddha with Ankles Crossed.

The same stiff expression is seen here as on the images on the east wall. The right hand is raised with the webbed fingers *jälāvanaddha-hasta-pāda* of the Buddha clearly represented while the left hand rests on the left knee holding the end of the robe. The robe covers the whole of the body ending in a triangular fold draped over the legs. Beneath the feet two lotus foot-stools were started but these were left unfinished in a rough-chiselled state. The head of the right lion has been repaired and the flames on the nimbus are almost modern work. The nimbus seems to have a cover at the top but this carries no decoration. The attendants are on a slightly larger scale than is usual and each holds a vase in the left hand. (Distance between pillars, 1.55 m.)

## Pl. 19. Ante-Room, West Wall, Upper Storey, Roofed Niche, Left Buddha and Left Attendant.

The face of the Buddha image is similar to that of the central image of this niche and the web of the right hand is clearly depicted. The left hand and left knee are completely restored. At each side of the seat kneels a worshipper executed in a smaller scale than those at the base of the pillars. The left attendant standing outside the compartment has a somewhat large crown, wears a skirt, a celestial robe gathered at the

left shoulder and draping down over the body and a celestial scarf streaming from the arms at each side. The right hand held to the breast holds a lotus-bud-like object and the left hand hangs downwards and forwards onto the left thigh. The pose is one of stately dignity. (Distance between pillars, 11.4 m.)

Pl. 20 A. Ante-Room, West Wall, Upper Storey, Roofed Niche, Right Attendant.

B. Ante-Room, West Wall, Upper Storey, Roofed Niche, Right Buddha.

A. This Bodhisattva which is well preserved wears a crown decorated on the front with a lotus disc from the centre of which hangs a decoration resembling those seen on Central Asian statues.<sup>1)</sup> The right hand at the breast holds a lotus-bud-like object and the left hangs at the side with a vase in the hand. On the extreme left of the plate may be seen the vertical rows of seated Buddhas carved into the surface of the westernmost pillar of the south wall.

B. The expression of the face is mild and calm. The right hand held at the breast has been broken but the left hand holding the end of the robe remains intact. The closely clinging robe symmetrically covers the whole body. The weathering on the legs has been severe. The kneeling worshippers at each side of the seat are as seen in the left compartment. (Distance between pillars, 1.02 m.)

<sup>1</sup> A. Grünwedel, *Altbuddhistische Kultstätten in Chinesisch-Turkistan*, Berlin 1912, Figs. 228, 355. A. von Le Coq, *Die buddhistische Spätantike in Mittelasien*, Vol. I, Berlin 1922, Pl. 20 a.

Pl. 21 A. Ante-Room, West Wall, Upper Storey, Roofed Niche, Bracket and Strut.

B. Ante-Room, West Wall, Upper Storey, Roofed Niche, Strut of Inverted V-shape.

C. Ante-Room, West Wall, Upper Storey, Roofed Niche, Bracket of Animal Shape.

A. Showing the inverted V-shape strut and animal bracket at the northern end. They differ from those on the opposite wall in their animal shape. The repainting is modern (Rub. IIIA).

B. This strut differs from that on the opposite wall in having the front face of animal head at the top of the inverted 'V'. The mouth is opened wide baring the upper row of teeth in a design which is reminiscent of the Han stone pillar in Ssuchuan.<sup>1)</sup> The birds are shown on each side of only the central strut, but here their wings are stretched in a different manner from

those on the east wall.

C. Although this is basically a bracket of *hiramitsuto* (lit.: flat triple bracket) type, the three bracket-blocks are omitted and the two arms of the bracket are worked into the shapes of the fore-parts of animal bodies seen in profile. The central bracket block is carved in the shape of an animal head seen in full-face. The bearing block at the base of the bracket is identical with that seen on the opposite wall. The animals have been most clumsily over-painted but, ignoring this, the original sculpture may be seen underneath. The form is the same as that seen in Cave I (Vol. I, Pls. 36, 37) though this shows a more developed and looser style. (Height of brackets, 0.24 m.)

<sup>1</sup> V. Segalen, G. de Voisins et J. Lartigue, *Mission archéologique en Chine (1914 et 1917)*, Atlas Tome I, Paris 1923, Pls. XVIII, XIX.

Pl. 22. Ante-Room, West Wall, Lower Storey.

Dividing the lower from the upper storey is a well-preserved band of lotus petals. The bottom storey has been entirely covered with clay. The scene depicted in this area represents in two niches the conversion of the three Kāśyapas of Uruvilvā. The southern niche which occupies the larger portion of the wall depicts the seated Buddha in the shrine of the Fire Dragon to which the latter set fire. According to the sūtras, the disciples of the three Kāśyapas, seeing the fire, made haste to pour water on it. Being brāhmanas, they are shown in the usual form of brāhmaṇa with emaciated body dressed in only a loin-cloth, hair dressed in a high knot and with a pointed beard. The representation of the mountains in many rows may suggest a cave amidst rocky mountains, i.e. the *shih-shih* 石室 (lit.: stone cavern) as it is called in one sūtra. They are portrayed as hurrying forward holding large vessels to pour them over the shrine. Their efforts were in vain and the shrine collapsed but, to their surprise, leaving the Buddha unharmed and the Fire Dragon shut up in a bowl. The Fire Dragon in the bowl is shown in the hand of the standing Buddha in the north niche. Unfortunately the head of the Buddha here has disappeared but it can be seen that the body is solidly represented under a thin robe which covers the whole of the body and that the pose is one of firm dignity. It stands on a lotus pedestal or padmāsana under a canopy with a large nimbus and is attended by kneeling worshippers in two rows and a marvelling brāhmaṇa.

In addition to these representations a single isolated celestial is shown in the north corner flying towards

the north. The standing Buddha with the Fire Dragon imprisoned in the bowl is a unique instance of this representation in the whole of the Yün-kang carvings. The southern side of the southern niche is almost entirely restored with later clay. (Width, 4.10 m.)

Pl. 23. Ante-Room, North Wall, East Half.

The north wall, unlike the south wall, stands almost perpendicularly and lacks the carving of a coved section. Thus, as may be seen from this plate, when divided into two storeys, each storey was wider than those on the east and west walls. (Whole length of north wall, 7.20 m.)

Pl. 24. Ante-Room, North Wall, Central Part.

A window above and an entrance gateway below are cut in the centre of the north wall leading into the main room. The lower part of the entrance arch has been extensively repaired with clay but the storeyed pillars, though much restored, seem to preserve the original design in its unusual shape. The storeyed pillar of the west side houses two Buddhas seated side by side while that on the east side contains a single Bodhisattva seated with ankles crossed.

The arch-front rising from these two storeyed-pillars houses a row of seated dhyāna Buddhas with a row of flying celestials below and above it each terminating in either a bird or a celestial standing on the pillars. This arch is modelled on those found in Caves IX and X (Vol. VI, Pls. 9, 13, 14; Vol. VII, Pl. 18). (Width of entrance gateway, 2.10 m.)

Pl. 25. Ante-Room, North Wall, Lower Storey, West Part.

Ignoring the bottom storey which has been entirely covered with new clay, the lower storey is divided into two zones, the upper containing a trabeated niche and the lower a niche of roofed type. The latter houses four Buddhas seated in European style with both legs pendant and combined with the four on the east half of the wall to form a most unusual group of eight Buddhas. In Gandhāra eight figures of Buddhas are often found in one group and represent the Seven Buddhas of the Past plus Maitreya. This group may be derived from such a representation but contains no Bodhisattva type. The statues as seen now have suffered from extensive restoration so that the originals can no longer be ascertained. Between each nimbus was

shown an aupapāduka (self-born) and on the roof very simplified ridge-ornaments, triangular ornaments and bird shapes.

The trabeated niche above this houses a Buddha seated on a lotus seat attended on each side by a standing Bodhisattva holding a vase in the left hand. The nimbus as seen now is modern painting. Each frame of the trabeation contains a flying celestial and the whole trabeation is supported by a storeyed stūpa at each side. Each storey of the stūpa has a niche containing a seated Buddha. (Width of west part, 2.65 m.)

Pl. 26. Ante-Room, North Wall, Lower Storey, East Part.

The composition and state of preservation of this area is exactly the same as its counterpart on the west half of the north wall described above but the execution would appear to be somewhat more skilful. (Width of east part, 2.20 m.)

Pl. 27. Ante-Room, North Wall, Upper Storey, Window.

The window of quadrangle shape is a window in the real sense of the term as opposed to the arched window seen in other caves. The designs on the outermost bands are all modern painting. Inside them on the sloping faces are carved rows of flying celestials in the act of worshipping a central dhyāna Buddha. On the lower face only is shown a band of floral-scroll pattern (Rubs. IV C—1).

Above the window and adjacent to the ceiling is represented a row of niches each containing a celestial musician with beneath them a row of frames containing flying celestials a variation of the railing as seen in Caves IX and X (Vol. VI, Pls. 9, 13, 14; Vol. VII, Pl. 20, 21, 31). The musician on the western side plays a flute followed by others playing *chin*, *p'i-p'a*, pipe, harp, *chin*. (Width of window, 1.95 m.)

Pl. 28. Ante-Room, North Wall, Upper Storey, West Niche.

This niche represents a scene from the life of the Buddha—that of the four celestial guardians making offerings to the Buddha. The Buddha is shown in the centre seated in a cross-legged position on a lotus seat and holding a bowl in his hands. On each side within the niche are two celestials shown without armour and each holding a bowl. According to the sūtras, the

Buddha, thinking that if he received the bowl of only one guardian, the other three would be unhappy accepted all four bowls and transformed them into one bowl in his hands. The Buddha is here represented at the moment of the transformation of the bowls (Taishō-Daizōkyō, III. p. 643). The pointed arch with a row of seated Buddhas in the frame and the arch-ends terminating in dragons is identical with that on the east niche. Beneath the dragon shapes are bases supported with one hand by standing dwarfs. The area outside the niche is filled with celestial worshippers in four rows.

Above these is a row of flying celestials and a row of niches containing celestial musicians playing flute, *p'i-p'a*, pan-pipes and a small drum. The celestial on the extreme left is dancing.

Pl. 29. Ante-Room, North Wall, Upper Storey, East Niche.

This niche depicts the scene of the Buddha preaching in the Deer Park or Mṛigadāva. Beneath his feet are two reclining deers with a central design of three wheels (dharma-cakra) which symbolise the Buddha's Sermon. The Buddha is seated with legs crossed and hands in an unusual position, right hand raised and left hand holding the end of the robe but with palm turned inwards. On his right stand five bhikṣus, i.e. Kaundinya etc. To his left are five laymen wearing long coats and Phrygian caps who may be intended to represent Trapuṣa and Bhallika, said to have made offerings of food to the Buddha just after the Enlightenment and shortly before the Sermon in the Deer Park. The scene of the offering of the food by the merchants is represented immediately behind this niche in the main room. The area above these worshippers is filled with celestial worshippers in three rows.

The pointed arch and its frame containing a row of dhyāna Buddhas is identical with that on the west. Above these is a row of flying celestials in frames.

Pl. 30. Ante-Room, North Wall, Upper Storey.

This plate shows almost the whole of the upper storey of the north wall divided from the ceiling by a row of niches of celestial musicians. On each side of the window in the centre, as described above, is a pointed-arched niche depicting a scene from the life of Buddha. The row of niches containing celestial musicians was modelled on those of Caves IX and X, but the

railing of meander pattern is here changed into a row of frames each housing a flying celestial. The walls in this cave were basically modelled closely on those of Caves IX and X but, from a stylistic point of view, they show in all details a more developed type executed with greater sensibility. (Width of window, about 1.95 m.)

Pls. 31, 32. Ante-Room, Ceiling.

The ceiling is divided into eight coffers by a beam running from east to west crossed by three beams running from north to south. At each intersection is carved a double lotus and within each coffer, a single lotus. Rows of flying celestials are shown on the beams which are supported at their ends by dwarf musicians. Niches are carved between the dwarfs. Each square coffer houses a lotus flower within an octagon which is a degenerated and meaningless form of the triangular corbelling as seen in Caves VII-X (e.g. Vol. IV, Pl. 127). On each side of the coffer two celestials are shown in a confronting position. The coved section of the ceiling on the north wall is lacking in this cave. The carvings over the whole area of the ceiling are intricate and delicately executed.

Pl. 33. Ante-Room, Ceiling, South-East Part.

The figures are painted white and the background red as in other parts of this ante-room. In places the paint has been blackened by smoke. Although each individual figure has not been carved with such care, the overall impression is of a splendid ornate ceiling. Despite the seeming multiplicity of the flying celestials their basic arrangement is essentially simple always being in pairs facing each other or in rows flying to the north. Those on the beams are all shown with flaming hair while those in the coffers wear the high chignon.

Pl. 34. Ante-Room, Ceiling, East Part.

This plate gives the best view of the intricate ceiling with the east part of the coving in the foreground and the dwarf supporters standing obliquely on the south side. Some idea may be derived of the depth of the coffers.

Pl. 35. Ante-Room, Ceiling, Coving Area, South-West Corner.

Showing the south-west corner of the ante-room with

the coving area. In the immediate corner may be seen a dwarf playing a conch-shell. To the right on the west side the bottom of the coved area is bordered by a band of lotus-petals and to the left on the south wall by a beam carved with flying celestials. On the south and west sides of the corner coffer (VIII) flying celestials may be seen with badly damaged heads.

Pl. 36. Ante-Room, Ceiling, Coving Area, South Side, Seated Buddhas (d), (e).

On the left of the plate is seen a dhyāna Buddha seated on a lotus-throne and next to that an image of Buddha as ascetic also seated in the dhyāna position. These two images are situated immediately above the central opening in the south wall. Each niche is flanked by dwarf supporters, one, of which the left leg had been repaired, is dancing, and the other is playing a small drum.

Pl. 37A. Ante-Room, Ceiling, Coving Area, South Side, Seated Buddha (d).

B. Ante-Room, Ceiling, Coving Area, South Side, Buddha as Ascetic (e).

A. A dhyāna Buddha with robes draped symmetrically seated on a lotus-throne. The large nimbus is undecorated but has a curving canopy-like representation above it. On each side stand an attendant Bodhisattva and a celestial worshipper. The facial expression is somewhat stiff. Immediately above it may be seen a flying celestial with flaming hair belonging to the beam surrounding the ceiling.

B. This representation of Buddha as ascetic is unique in Yün-kang. In the *Buddha-carita*, (Taishō-Daizōkyō, IV, p. 24) translated by Dharmarakṣa, chap. iii, it is recorded that, "the calm by the side of the River Nairāṅjana produces comfort and the Bodhisattva sat in a place in peaceful meditation . . . performing complete austerity, controlling his body and forgetting to eat; faithfully observing the commandments that no other ascetic could endure. He sat calmly in the dhyāna position and so six years passed. During this time he ate one grain of rice per day and his body became very emaciated." The Bodhisattva is shown seated with legs crossed in the dhyāna position, his body is very emaciated and deeply hollowed with the ribs showing clearly through the flesh and eyes cast down. The three bhikṣus to the right and the one to the left may be his "five followers" who later became

the first five disciples. According to the sūtra "they attended the Bodhisattva with reverence thinking that he was serving Īśvara." The left bhikṣu has a well-rounded body with right shoulder exposed and holds a vase in the right hand. The nimbus behind the emaciate figure is undecorated.

Pl. 38. Ante-Room, Ceiling, Coved Area, East Side, Standing and Seated Buddhas (a), (b).

The coved area is divided vertically by the two figures of the dwarfs one of which plays the *p'i-p'a* and the other a pipe. The two niches contain a standing or Dīpaṃkara Buddha (a) and a seated Buddha surrounded by demons (b). The former has only a few figures of boy and celestials surrounding it while the latter has a host of demons and thus occupies the larger part of the area. The seated Buddha shows the usual position of the hands with right upraised and left resting on the knee. The King of the Demons, Pāpiyān, is shown in the act of drawing his sword while at his side stands his son who prevented him from doing so as is recounted in the *Sūtra of the Causes and Effects of the Past and Present* (Taishō-Daizōkyō, III, pp. 639,640) chap. iii. To the left are seen the youthful daughters of the King of the Demons who tempted the Buddha and above them three old women into whom they were later transformed by the Buddha. Above and on all sides are represented a host of demons with extraordinary features in conformance with what is described in many sūtras. The accounts of how the Demon King's son prevented his father from attacking the Buddha and of the transformation of the three young daughters are recounted in the *Sūtra of the Causes and Effects of the Past and Present* but not in the *Buddha-carita*. Detailed accounts of the appearances of the host of demons are frequently encountered in several sūtras. These two scenes are also found in niches in Caves VIII and X (Vol. V, Pls. 96-70; Vol. VII, Pl. 55, pp. 114-115).

Pl. 39. Ante-Room, Ceiling, Coving Area, East Side, Standing Buddha (a).

Among the many Jātaka stories, that of the Dīpaṃkara Buddha is one that most interested the Mahāyānists of those days since the Dīpaṃkara Buddha was closely associated with Śākyamuni to whom Buddhahood had been promised. The *Sūtra of the Causes and Effects* which is a biography of the Buddha men-

tions this Jātaka at the very beginning. According to the sūtra when the Dipamkara Buddha was about to pass by, Mānava Sumedha or *Shan-hui* bought five stems of flowers for five hundred silver coins in order to dedicate them to the Buddha and as the Buddha passed he placed his hair in the road for the Buddha to walk on. The standing figure on the right with the flower and the kneeling figure with hair cast down both represent this figure of Sumedha. The other figure seen standing on the left may also be the same person since it closely resembles the figure on the right.

Pl. 40. Ante-Room, Ceiling, Coving Area, West Side, Seated Buddha (g).

Showing the southern half of the west side of the coved area, with an image of the Buddha seated with legs crossed on a lotus-throne. The right hand is raised. The area on each side is divided into two zones, the upper containing kneeling celestials with palms together. On the lower zone is seated a brāhmaṇa on each side holding an object in the outer hands and the inner hands raised as if to speak to the Buddha. The object in the right hand of the right figure is a skull and in that of the left figure, a bird. These are the same as seen on either side of the window in the ante-room of Cave IX (Vol. VI, Pl. 46). On a stele attributed to A.D. 530 the same figures may be seen.<sup>1)</sup> A standing brāhmaṇa on the right side of a niche in Cave 120N at Tun-huang seems also to be holding a bird in his hand,<sup>2)</sup> but there it stands independently and there is no figure confronting it. In his book *A Study of Tun-Huang Painting; Iconography* (Tokyo 1937, pp. 757, 758), E. Matsumoto has identified this brāhmaṇa as the Brāhmaṇa Vasu according to the *Ta-chih-tu-lun* (Taishō-Daizōkyō, XXV, p. 76) chap. iii.

The Brāhmaṇa Vasu agreeing with the laymen brāhmaṇa said that at the feast of the deva one should kill an animal and eat its flesh. Other ascetic brāhmaṇas who were leading ascetic lives thereupon cast a spell on Vasu that he should be buried in the ground. Thus he gradually began to sink into the earth but, since he did not change his opinion and only repeated his belief, he at last completely disappeared. After this event whenever it happened that an animal was to be slaughtered for the deva, the man who was to kill the animal would, while holding the knife, say, "It is Vasu who is killing you." This is called "the manner of Vasu."

An explanation of the brāhmaṇa holding a skull has already been offered in Vol. VI, pp. 133, 134 but there still remains some doubt concerning this figure. If the object in the hand of one brāhmaṇa is certainly a bird then a different identification must be sought for the other who holds the skull. In the previous volume the brāhmaṇa who sold skulls was mentioned but there is also another legend recorded in the *Ekottara-āgama* or *Tsêng-i-a-han-ching* (Taishō-Daizōkyō, II, pp. 650–652) chap. xx.

According to this, the brāhmaṇa Mṛigaśīrṣa was very learned in astrology and medicine. By beating on a skull he was able to divine the sex and the cause of death of that particular human and state a cure for the illness which killed him. He could further tell where the human had been reborn. When the Buddha questioned him he replied correctly to all his questions but finally, when questioned about the skull of the bhikṣu Udaya who had entered into nirvāṇa, however hard he beat on the skull, he could say nothing. Whereupon Buddha gave the explanation, Mṛigaśīrṣa himself was converted and became a bhikṣu.

<sup>1</sup> J. le Roy Davidson, *Traces of Buddhist Evangelism in Early Chinese Art* (Artibus Asiae, Vol. XI, No. 4), Ascona 1948, Fig. 5. A. Priest, *Chinese sculpture in the Metropolitan Museum of Art*, New York 1944, pl. XLIII.

<sup>2</sup> P. Pelliot, *Touen-houang*, Pl. CCLXII.

Pl. 41. Ante-Room, Ceiling, Coving Area, West Side, Standing Buddha with Boys (h).

It seems from traces that still remain, that a dwarf once stood on the coved area of the ceiling in this position. The Buddha in a corresponding position to that on the east side has the right hand raised and the left hand extended holding a bowl as if to receive something from the boys. Beneath the figures of the boys is seen a lotus-seat similar to that of the Buddha and the right attendant. The standing attendant is identical to a standing figure in a similar niche on the east side. To the upper-right is shown a kneeling celestial and to upper-left a standing boy or dwarf. On the beam above the nimbus is seen a flying celestial and again, above this, two confronting flying celestials in a coffer (IV). Regarding King Aśoka, the *Hsien-yü-ching* (Taishō-Daizōkyō, IV, pp. 368, 369) chap. iii says:—

Once Śākyamuni, together with his disciple Ānanda went to the city to beg for food. On the way some children were playing with earth, making models of houses and storehouses, grain and other treasures.

One boy, seeing the Buddha was moved by reverence to make him an offering but he was too small to reach up to hand it to him. Thus making use of the backs of the other boys he climbed up and offered some earth to the Buddha pretending that it was food. The Buddha then foretold that one hundred years after his own nirvāna, the boy would be reborn as King Aśoka, that he would foster the teaching of the Buddha and build eighty-four thousand stūpas to house the relics of the Buddha. Thus the boy on the backs of the others would represent King Aśoka in his previous life.<sup>1</sup>

<sup>1</sup> S. Mizuno, *Unkō-Sekkutsu ni okeru Ni-san no Innen-zō ni tsuite* (Concerning Some Legendary Statues in the Yün-kang Caves), (Tōyōshiron-sō, the Commemoration Volume for Professor T. Haneda), Kyōto 1950.

Pl. 42A-C. Ante-Room, Ceiling, Coving Area, Dwarf Musicians.

A. This figure with flaming hair and halo situated just over the central east pillar of the South wall is shown wearing only loin-cloth and a thin band which crosses low over the body. He plays a waist-drum.

B. This dwarf without the usual flaming hair is situated in the centre of the south part of the coved area. The mouth is open and the pose would suggest one of singing and dancing. The legs are repaired.

C. On this figure situated in the south-west corner, the flaming hair is very marked and the ear-lobes pointed. The face which is deeply furrowed differs greatly from the others. The area in this corner is much blackened by smoke.

Pl. 43A, B. Entrance Arch, West and East Reveals.

Both reveals have been cut deeply to house these two statues of Vajrapānis of which the lower parts have been extensively repaired. The haloes and celestial robes are not visible in these plates. Both figures have tall crowns, staring eyes and fiercely slanting eyebrows, broad shoulders and exaggerated muscles on the forearms. The vajras have long since disappeared and all the hands have been repaired with the exception of the right hand of the west reveal. Of the east vajrapāni only the head and shoulders are original while on that of the west, a little more of the original workmanship can be seen extending down to the right fist. The area surrounding these figures is undecorated but on the south side of the narrow frame around these figures are seen the remains of a border of

pearl pattern and of the celestial scarfs which can not be certified whether they were belonging to these figures or the other now disappeared.

In this plate by the side of the entrance may also be seen the storeyed pillars. On the inner sides it may be seen that, as on the front sides, there is a small figure emerging from between the step-like corner ornaments on the top of the pagoda. In each niche is an image, on the west probably a Buddha with legs pendant and on the east a Bodhisattva with ankles crossed. (Width of west side, 1.85 m., width of east side, 1.60 m.)

Pl. 44. Entrance Arch, Ceiling, Intertwined Dragons.

The bodies of these long intertwined dragons cross in the centre and the tops of the confronting heads point to the south (Rub. III D). The forelegs and hindlegs express great vitality. From each leg joint springs a wing-like claw one of which is developed into a floral decoration. Other small floral patterns are placed in free areas. The background is painted red. (Width, about 1.30 m.)

Pls. 45, 46. Window, East and West Reveals.

The floor within the window was left unfinished in its rough-chiselled condition. The slanting frames of the north side are decorated with floral scrolls within each wave of which is carved a bird and a bunch of grapes. The reveals on the southern side are carved with a bhikṣu seated under a tree and on the northern side a niche with a seated Buddha. Originally the whole surface of the reveal was filled with the bhikṣus in meditation under a tree but more than half was cut away on each side to make room for the added niches. Nowhere does the surface of these niches protrude further than the back level of the original reliefs (Rubs. IV E, F). (Height of niche, about 1.16 m.)

Pl. 47A. Window, East Reveal, Niche with Seated Buddha.

B. Window, West Reveal, Niche with Two Buddha Seated Side by Side.

A. This niche is of pointed-arch type and contains a slender seated Buddha dressed in Chinese costume. Neither the armpits nor the shape of the knees are revealed by this type of drapery representation. On each side of the niche under a canopy stands an attendant and on the arch-front are represented the Seven

Buddhas of the Past. Over the arch is a row of worshipping celestials with palms together. The slender type of figures is similar to that of the small caves on the outside wall of Caves V and VI. At the very top of the niche is a looped curtain and at the bottom a tablet for an inscription flanked by figures in low relief. These worshipping figures are also all bhikṣus. The slender type figures found in this niche are sufficient indication of its date. (Height of niche, 1.16m.)

B. In basic type this niche, housing two Buddhas seated side by side, is the same as the one facing it described above. The two figures of the Buddha are executed very similarly. The arch here is slightly lower and above it is carved a row of niches of dhyāna Buddhas. The worshipping figures on each side of the inscription tablet on the base are two bhikṣus and two laymen, dressed in Chinese costume. (Height of niche, 1.16m.)

Pl. 48A. Window, East Reveal, Bhikṣu under Tree.

B. Window, West Reveal, Bhikṣu under Tree.

The fragments on each reveal are identical, each showing a sturdy figure of a seated bhikṣu with well-rounded face and calm gentle expression seated under a branch of a tree in dhyāna posture with legs crossed and eyes closed. The branches of the trees are strongly carved with a vigorous movement, terminating in leaf-like shapes. From one branch of each tree hangs an alms-bag. On the near side of the tree, now destroyed was probably represented a vase. The rough edges where these scenes were destroyed to make room for the later niches can be clearly seen. (Height of figures, A. 0.50m., B. 0.56m.)

Pl. 49A, B. Window, Ceiling.

The ceiling is flat. Plate A shows this ceiling from the inside and Plate B from the outside. In the centre is carved a double lotus blossom (Rub. IV D) surrounded by four flying celestials. The pair on the south are shown holding hands while those on the northern side support an incense burner between them. (Diameter of lotus, about 0.90m.)

Pl. 50. Main Room, South Wall, East Half.

The walls in the main room are divided into two storeys, an upper and a lower storey. The east and south walls are similar in this respect and in that all

the bottom storeys have been repaired with clay. The uppermost row of dhyāna Buddhas runs round the three walls as do also the garlands of jewelry. Well-preserved bands of lotus-petals are seen at the top and bottom of the upper niches and a similar band may once have existed at the base of the lower niches. The area between the lower niches and the bottom storey is repaired with clay. Here are found small niches added later but almost all of these have been damaged and wrongly repaired later. (N-S Width, 4.80m., E-W width, 6.25m.)

Pl. 51. Main Room, South Wall, Central Part.

Window and entrance arch stand one directly above the other as seen also in Caves IX and X but here they are smaller in size. Between them is a niche with two Buddhas seated side by side covered by a canopy supported by two pillars. The canopy has been wrongly repainted but it may be seen that it has a trapezoidal roof, triangular pendants and gathered folds.

On each side of this stands an attendant Bodhisattva but here they are in an unusual position facing straight to the front. Each holds a lotus-bud-like object in the right hand at the breast and either a vase or a ring-shaped object in the left hand which hangs by the side. The entrance arch is much flattened forming a rectangular opening with rounded corners. The arch-ends terminate in animals standing on capitals. Through this entrance gateway may be seen the bases of the pillars of the ante-room. (Width of gateway, 2.35m.)

Pl. 52. Main Room, South Wall, Window.

The square window has a frame with slanting sides carrying a pattern of floral scrolls (Rubs. IV A-C). Only on the lower side is the pattern not continued. The thinner band beneath it has been falsely painted with a floral scroll in modern times. Above the window runs a row of dhyāna Buddhas some of which show a variation of hand position with the right hand raised. The two styles of Buddha robes are seen but not in strict alternation. Above these is the row of flying celestials carrying garlands of jewelry. (Width of window, about 2.50m.)

Pl. 53. Main Room, South Wall, East Part.

Pl. 54. Main Room, South Wall, West Part.

Showing the east and west parts. The upper niche on each side are of trabeated type and the lower are of



a peculiar type of arch consisting of worshipping figures. The bottom storey is entirely repainted on each side as is also the narrow zone above it which held some niches added later. (Width of east part, 2.00 m., west part, 1.80 m.)

Pl. 55. Main Room, South Wall, Upper Storey, East Niche.

This niche is very similar to the west niche in an identical position but the celestials in the trabeations are even more extravagantly carved especially in the way they cross the frames. At the centre of frame is seen a small seated Buddha attended by a kneeling celestial on each side. The main Buddha is seated on a lotus throne with right hand raised and left resting on the knee but with palm turned outwards in a reverse position to that seen in the west niche. On each side of the Buddha stands a pair of attendant Bodhisattvas, the pair within the niche contrasting with the bhikṣus in the west niche. These four attendants all hold vases in their hands and appear to be executed in a somewhat mechanical manner. The looped curtain is also rather loosely executed compared with that in the other niche.

Pl. 56. Main Room, South Wall, Lower Storey, East Niche.

The band below the lotus-throne has been entirely covered with clay and repainted. Following the line of the nimbus is a row of flying celestials with flaming hair. The host of worshippers is divided into five rows, the upper three consisting of high-chignoned celestials, the next of celestials with flaming hair and the lower of laymen with horses and camels. In all eight laymen are represented, the four to the left being clearly intended to represent males and the four to the right, as far as can be seen from their eroded figures, would appear also to be male figures. They are no doubt intended as the caravan merchants, Trapuṣa, Bhallika and followers together with their camels and horses. According to the sūtras they offered food to the Buddha just after his Enlightenment (Vol. V, pp. 79, 80). The Buddha is rarely represented in the dhyāna posture but in this scene it is an appropriate position. According to the *Buddhacarita* (Taishō-Daizōkyō, III, p. 28) at the time of his enlightenment the Buddha was offered bowls by four celestial guardians. The four kneeling figures with

flaming hair of the second row may be intended to represent these four celestial guardians.

Pl. 57. Main Room, South Wall, Upper Storey, West Niche.

This niche houses a trinity consisting of a seated Buddha and two standing Bodhisattvas with the addition of two standing bhikṣus. It might be more correct to call it a well arranged group of five images. The Buddha has right hand raised and left hand resting on the sole of the foot with palm downwards and thumb, index finger and small finger extended. The right hand has been restored. The representation of the folds of the drapery in a raised and an incised line which is peculiar to this cave is clearly illustrated here. Although the faces of the images show a certain stiffness the trabeated arch and the looped curtain are freely and vigorously executed. The outside edges of the frames of the trabeation are decorated with pearls while the flying celestials which are carved within them, in their lively movement, seem to spread beyond the confines of the frames. The celestials all with flaming hair or high chignons wear only loin-cloth and strands of jewelry crossing over the body. The faces are humorously carved and are probably intended to represent yakṣas. The folds of curtain are clearly shown in the carving and where it is gathered at each bend in the arch is carved an animal mask. The lotus-petal bands above and below the niche are clearly seen in their well-preserved condition. Above the niche is a row of dhyāna Buddhas, two of which have the right hands raised.

Pl. 58. Main Room, South Wall, Lower Storey, West Niche.

Showing a Buddha seated on a five-layered pedestal. In front of the pedestal stands an incense burner flanked on each side by small statues of a boy and a lion. The central image lacking its usual niche is surrounded by worshipping celestials. Above and following the line of the nimbus is arranged a row of flying celestials of which the central two support an incense burner. Above them is seated another Buddha image. On each side of the main image stand worshippers, the three on the right being female laymen. The three to the left, judging from the indication of trousers, would appear to be male laymen led by a bhikṣu. In the east niche of this wall and in the upper

niche of the ante-room lay worshippers are seen which can with a reasonable degree of certainty be identified as *Trapaṣa*, *Bhallika* and their followers. The figures in this niche may also be intended to represent the same individuals but it is more likely that no such definite personification is intended.

Pl. 59. Main Room, South Wall, Uppermost Zone, East Part.

Pl. 60. Main Room, South Wall, Uppermost Zone, West Part.

The uppermost zone consists of a row of *dhyāna* Buddhas above a lotus-petal band and a row of flying celestials holding garlands of jewelry in both hands. The celestials have bodies extended almost horizontally. Some of the Buddhas in the centre are well preserved and show a style which is typical of this cave.

Pl. 61. Main Room, East Wall.

Pl. 62. Main Room, West Wall.

Both walls are in two storeys excluding the bottom storeys which are entirely covered with the clay restoration work. In the uppermost zone are rows of *dhyāna* Buddhas and flying celestials. Each storey, except for the lower storey of the west wall, has two niches, a north and a south niche. The two niches on the upper storey are of pointed arch type and are divided by a three-storeyed pagoda. The south niche on the east wall houses a Buddha seated with ankles crossed and the north niche on the west wall, a *Bodhisattva* in the same position. The other two niches contain seated Buddhas. The lower two niches lack arches of the usual type but instead have arches formed of worshipping figures like niches of the lower storey on the south wall. In the lower storey of the west wall are seen three zones which occupy the same space as the lower niches on the south wall. The top row consists of a row of nine seated Buddhas all with right hands raised. Below these is a row of flying celestials shown flying towards the centre of the wall (Rub. IIIc), those on the northern end being later painting. Under these again may be seen the remains of a row of added niches of which five in all can be discerned. The row of niches below this corresponds to a similar one on the south wall and most likely also housed niches added later. (Width of west wall 4.65 m., east wall 4.80 m.)

Pl. 63. Main Room, East Wall, Upper Storey, South Niche.

It is unusual for a niche to house a Buddha seated in the ankles-crossed position. The image shown here is of slender type and the crouching lions at each side are of strange shape. Within the niche on each side stands an attendant with a flying celestial high above him. The bodies of these images are all well-rounded. In the top-centre of the arch-frame is a seated Buddha flanked on each side by four kneeling celestials. The pillars supporting the arch-frame are slender and the animals in which the arch-ends terminate of weak shape. Outside the niche proper on the left stands an attendant and on the right is seen a three-storeyed pagoda (Rub. IV J), each storey of which houses a seated Buddha. The *dhyāna* Buddhas in the row above are all slender in body and the two bands of lotus petals are carved in shallow relief. (Height of pillar, about 1.27 m.)

Pl. 64. Main Room, East Wall, Upper Storey, North Niche.

A lotus-throne extends completely across the base of the niche and on it is seated a Buddha with right hand raised and left hand resting on the knee holding the end of the robe. The right hand is remarkable for the representation of the webbed fingers. The pointed arch contains flying celestials which are considerably eroded but it may be seen that the centre two support an incense-burner between them. The animals of the arch-ends are also badly eroded or wrongly repainted. The images in the row of *dhyāna* Buddhas above the niche are of slender type and the heads of the two on the north end are missing. (Height of pillar, about 1.27 m.)

Pl. 65 Main Room, East Wall, Uppermost Zone.

This zone, as is usual in this room of Cave XII, at the bottom starts with a band of lotus petals and ends at the top with a row of flying celestials carrying garlands of jewelry. Between these is placed a row of *dhyāna* Buddhas which are very much more slender than those in this position on the west wall.

Pl. 66A. Main Room, West Wall, Upper Storey, South Niche.

B. Main Room, West Wall, Upper Storey, North Niche.

A. The Buddha image is shown seated in a dignified position with legs crossed and the drapery forming a

triangle between the legs. For some unknown reason the lotus throne was not carved. On each side an attendant stands on something which resembles a lotus, though this too was left unfinished. To the right stands a bhikṣu with palms together which would correspond to the attendant of Bodhisattva type on northern niche. To the left is seen a pagoda of three-storeyed construction which is similar to that on the east wall (Rub. VIК).

B. The Bodhisattva is seated with ankles crossed on a five-layered pedestal. The lower half of the head, breast, shoulders and left hand, as well as the whole of the left attendant, are all repaired. The carving of the necklaces is relatively clumsy. The frame of the pointed arch houses seven kneeling celestials one of which is a modern replacement. (Height of pillar, about 1.29m.)

Pl. 67. Main Room, West Wall, Uppermost Zone.

This is identical with that on the east described above although it may be seen here that the images of the Buddhas are more rounded.

Pl. 68. Main Room, North Wall.

As may be seen from this plate, the north wall is completely damaged. It is formed of two storeys, the lower with a small niche in the centre probably housing a seated Buddha while the upper, which is formed of a large single niche, still shows traces of a large nimbus and still more faintly traces of two attendants. It may be presumed that the central image was that of a Maitreya Bodhisattva flanked by a Bodhisattva with one leg pendant, i.e. Prince Siddhārtha and a standing Bodhisattva. Since the combination of these images is often found in Yün-kang it is most probable that this presumption may be correct. There is no means of

telling what once existed on each side of the lower niche.

The upper niche has a trabeated arch with a looped curtain while above it there probably existed a row of niches housing celestial musicians. (Width 6.20m.)

Pl. 69. Main Room, Ceiling.

Although the northern edge is damaged, the flat ceiling may be seen to be composed on a regular plan. As in the main room of Caves IX and X, two coffers are placed in the centre supposedly supported by, but actually only connected to, converging beams. Each coffer houses a deity and the beams carry carvings of flying celestials. On the beams of the ceiling in the ante-room the flying celestials are shown in confronting pairs while here they all fly in one direction. Only on the east-west beams is this varied.

The central-east coffer though much damaged, may be seen to contain a poor carving of a bull on which rides a six-armed deity. The central-west coffer houses a deity with five heads and six arms riding on a phoenix. This pair corresponds exactly to the pair on the reveals of the entrance of Cave VIII (Vol. V, Pls. 13,17) and is intended to represent Maheśvara and Viṣṇu. The central coffer of the south side contains a deity with four arms of which two support a sun and a moon and the other hold a bow and an arrow. The same figure is found on the north wall of the ante-room in Cave X (Vol. VII, Pl. 23) and on the entrance reveals of Cave VII (Vol. IV, Pls. 14—19) and may be identified as asura. The other deities in the coffers are of the usual forms; one in the east coffer of the south side has flaming hair, round eyes and pointed ears while the figure in the west coffer of the south side has a mild expression and two hair-knot. The remaining two coffers are much more severely damaged. The last four deities described cannot be identified.

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