

# GLOSSARY

**Cave or cave-temple** (1) There are two basic types: the shrine cave and the vihāra cave, of which no vihāra caves are found in Yün-kang. Shrine caves are divided into two types: the stūpa and the statue type. (2) Construction, [A] elliptical in plan with domed ceiling, [B] rectangular in plan with flat ceiling, both of which have windows and entrance gateways. (3) The caves often have ante-rooms in addition to main rooms. (4) Two caves sometimes form corresponding twin caves, and are at times connected by an archway (e.g. Caves VII and VIII, Caves IX and X), and at other times not (e.g. Caves I and II, Caves V and VI). (Fig. 1)

**Stūpa cave** This is a caitya cave, in the centre of which stands stūpa or a stūpa-pillar: e.g. Caves I, II, VI, XI and XXXIX.

**Statue cave** In the middle of the back wall is a main statue: [A] provided with a niche or [B] without it.

**Storeyed caves** All the walls are provided with niches arranged in storeys; e.g. Caves VII and VIII. (Fig. 2)

**Three niches in three walls** Each of the three walls in the cave, except the front wall, has a large niche; e.g. Caves IV<sub>A</sub>, XXXIII and XXXV. (Fig. 3)

**One niche on the north wall and other storeyed walls;** e.g. Cave XXI. (Fig. 4)

\*

**Ceiling** [A] Elliptical and slightly domed, [B] flat and rectangular, always coffered (*ts'ao-ching* 藻井), with the one exception of Cave XXIX. The latter sometimes has corbelling [C] and coving [D]. The ceiling in the ante-room of Cave XII is coffered, coved and corbelled. (Fig. 5)

**Trabeation or 'nageshi' なげし** The horizontal band at the very top of the wall is called *nageshi* in Japanese. From this usually hang triangular pendants. Sometimes a band with zigzag pattern is found; e.g. Caves VII and VIII. (Fig. 6)

**Stūpa or 't'a' 塔** (1) Three types: [A] wooden structure type, [B] mound type, and [C] stūpa-pillar type peculiar to these caves. (2) Parts: five-storeyed pedestal, roof, *lu-pan* 露盤 pedestal, *fu-fa* 覆鉢 or mound, floral ornament, *tee* or shaft, ring, *cintāmaṇi*, *liu-su* 流蘇, banner, etc. (Fig. 7)

**Stūpa of wooden structure type** The stūpa based on wooden architectural type as seen in the centre of Cave XXXIX and on each corner of the stūpa-pillar in Cave VI.

**Stūpa of mound type** Stūpa composed of mound and one-storeyed building; e.g. each small stūpa of four corners of the corner stūpas of the stūpa-pillar in Cave VI and the stūpa in relief on the west wall of Cave XIV.

**Stūpa-pillar** [C<sub>1</sub>] When in the centre of the cave, they have tiled roofs and canopies and [C<sub>2</sub>] when in the reliefs on the walls (e.g. Caves VII and VIII), they are storeyed and decorated with leaf palmettes on the top. (Fig. 7)

\*

**Niches** Types: [A] pointed-arch, [B] trabeated, [C] canopied, and [D] roofed. Sometimes several niches form a set, i.e. a composite niche [E]. (Fig. 8)

**Pointed-arch niche** Consists of arch-front, arch-rib, arch-end, arch-post, etc.

**Trabeated niche** The arch-front is divided into central part, rhomboidal (or lozenge) parts and wings. The two archposts divide the niche into three, consisting of central niche and right and left compartments. A variation of the trabeated arch is found in the form of a folding screen, e.g. the niche on the east wall of Cave V<sub>A</sub>. (Fig. 11)

**Canopied niche** Contains triangular and round ornaments, triangular hangings, looped curtain, arch-post, *liu-su* 流蘇, etc.

**Roofed niche** Contains ridge-ornaments, triangular ornaments, bird ornaments, tiled roofs, brackets, side-posts, etc. It is also divided into three, consisting of central niche and right and left compartments.

\*

**Canopy** (1) Two kinds: [A] round and [B] square. The former is found above the main Buddha in Cave IX and above the attendant Buddhas in Cave XVIII, and the latter on the stūpa-pillar in Cave VI and in a niche on the west wall of Cave X. (2) Both consist of frames and pendants, sometimes having the hangings *liu-su* 流蘇 and trapezoidal representations on the top. (Fig. 10)

**Canopy-decoration** Not like the canopy in construction, but clearly derived from the canopy form, examples being found on the uppermost zones in caves of type [A] or in niches of type [B]. The frames and hangings are never omitted. (Fig. 9)

**'Sêng-kai' 繒蓋, 'sêng-po' 繒帛 and 'pao-chang' 寶帳** The canopy is called *sêng-kai* in the Buddhist sūtras; the

*sêngpo* may be intended to designate the hangings from it; and the *pao-chang* literally means the canopy-decoration rather than the canopy itself.

**Loops of jewellery or garlands** The loops of jewellery are decorated in places with lotus-blossoms, the ends of which are sometimes held by celestials or boys. These hang from the canopy or the arch-front.

**Halo and nimbus** Halo, [A] round and [B] very rarely pointed on the top. [C] Nimbus, boat-shaped. They are usually combined, and triangular flames are seen rising from the shoulders of the image. (Fig. 12)

**Flaming halo or nimbus** The outer borders of halo and nimbus are usually decorated with flames.

**Pedestal** [A] Lotus throne (*padmāsana*) type and [B] Sumeru throne type. The latter is always a five-layered pedestal, but when [C] flanked by lions it is called a 'lion throne' (*siṃhāsana*). [D] Pedestal with four legs. (Fig. 15)

\*

**Lotus blossom pattern** Lotus blossoms are usually represented as if in full bloom seen from above, each petal invariably having two protuberances. They are usually shown in the coffers of the ceiling, in the centres of the haloes and beneath the standing statues i.e. on the thrones. Oblique views of lotus blossoms are seldom shown, and *aupapādukas* are represented in them. (Fig. 16)

**Lotus petal pattern** Bands of lotus petals always run horizontally.

**Floral-scroll pattern** Usually in wavy form, composed of palmettes and half-palmettes, the circles of floral design being sometimes repeated in bands.

**Dragon or animal and bird patterns** Often combined with floral-scroll pattern.

\*

**Dress** The Buddhas and monks only wear monastic garments. Bodhisattvas and celestials wear celestial robes and skirts; sometimes dwarfs and celestials only loin-cloths.

**Drapery** Three types [A] with raised folds, [B] with stepped folds, and [C] with incised folds.

**'Kakemo かけも' or drapery hanging over pedestal** The Buddha seated with the drapery hanging over the pedestal. The *Mokake-za もかけ座* is the pedestal with hanging drapery.

**Crown** [A] Crown with three triangles and [B] crown with three discs or three-sided crown. (Fig. 13)

**Three-sided crown** Adorned with three discs and a crescent above the central disc or lotus blossom. Between the central and the side discs stand floral ornaments. On each end of the band is shown a knot-like ornament and from it hangs down a triangular cloth. Sometimes, billowing ends of the bands are seen on the back halo.

**'San-shan 三山 crown'** Instead of three discs, this is decorated with three triangles, with floral ornaments between them.

**Necklaces** [A] With metal plate, [B] of torque type, and [C] of jewellery. (Fig. 14)

**Ear-rings** Of jewellery type hanging from the ear-lobes.

**Arm-rings** Placed around the arms, wrists, and ankles.

\*

**Buddha** (1) Śākyamuni Buddha predominates, Prabhūtaratna Buddha and Dīpaṃkara Buddha being less often and Amitābha, and Bhaiṣajyaguru Buddhas being very seldom found. Prabhūtaratna Buddha is easily identifiable because it is found seated by the side of Śākyamuni Buddha. The Dīpaṃkara Buddha can be identified because it is always attended by Mānava. (2) The Buddha is shown standing, seated with legs crossed, seated with ankles crossed or with one leg pendant.

**Seven Buddhas** The Seven Buddhas of the Past are Viśvabha, Śikhin, Viśvabhū, Krakucchanda, Kanakamuni, Kāśyapa, and Śākyamuni. They can be identified only when represented together with Maitreya.

**Thirty-two Superior Marks** The Buddha is distinguished by its Thirty-Two Superior Marks. However, in Yün-kang statues only *uṣṇīṣa*, *ūrṇā*, and the webbed fingers are usually shown.

**Thousand Buddhas** This is a very important motif in Yün-kang. However, it is difficult to distinguish these Buddhas from those of the Ten Directions, the Sixteen Buddhas, the Twenty-five Buddhas, or the Fifty-three Buddhas.

**Bodhisattva** (1) Maitreya is frequently found, and Avalokiteśvara, Mahāsthāmaprāpta, and Mañjuśrī somewhat less so. Maitreya is always seated with ankles crossed, while Mañjuśrī is often shown riding on a lion. Avalokiteśvara and Mahāsthāmaprāpta can only be distinguished when in attendance on the Amitābha Buddha. A standing Bodhisattva in a niche is generally Avalokiteśvara, though only few examples are found in Yün-kang. (2) The Bodhisattvas are shown standing, seated with ankles crossed, with one leg pendant, and in a relaxed pose. The Bodhisattva with ankles crossed is undoubtedly intended to represent Maitreya, while the Bodhisattva with one leg pendant is derived from the type showing the Prince in meditation. The type in a relaxed pose is only found occasionally. Bodhisattvas are usually shown as the standing attendants.

**Celestial or deva** These are standing, flying, or playing musical instruments, and all have less decorations than the Bodhisattvas. Usually high-chignons are represented but not crowns. They wear celestial robes and skirts.

**Row of flying celestials or of celestial musicians**

Sometimes placed on arch-fronts and beams on the ceiling.

**Row of niches containing celestial musicians** Usually provided with railings of meander pattern, examples being

## GLOSSARY

found at the upper zone of the walls in Caves IX and X.

**Divinity or guardian divinity** [A] A divinity holding a vajra, i. e. Vajra-pāṇi, is always found as gate guardian (dvāra-pāla) in Yün-kang and only in Cave IX, armoured.

[B] An armoured divinity (*shên-wang* 神王 or *shên-chiang* 神將) is generally shown as gate guardian. In early Yün-kang, the Four Celestial Kings are not armoured. [C] Divinity with many faces and many hands riding on a bird or animal is found at entrance gateway and on ceiling.

**Maheśvara or Śiva (Ta-tzu-tsai-t'ien)** These have many faces and many hands and are shown riding on phoenix.

**Viṣṇu or Pi-chiu-t'ien (Pien-mên 遍悶)** Similarly having many faces and hand as Maheśvara but riding on a bull.

**Asura** A divinity holding the sun and the moon may probably be Asura figure.

**Brāhman** The dwarf-like figure (Jātaka relief in Cave X) and the Bodhisattva-like figure (Cave XIa) are identified as Brāhman because they both hold *fō-tzū* 拂子 (fly-whisks).

**Aupapāduka** A reborn boy seen on lotus blossom. (Fig. 16D)

**Dwarf** These figures are intended as real dwarfs with child-like appearance and flaming hair. Usually they are almost

naked with only loin-cloths and bear heavy loads.

**Arhat** Monks who heard the Buddha's preaching. The attendant monks beside the Buddha are Mahā-Kāśyapa and Ananda. The ten attendant monks as seen in Cave XVIII are The Ten Great Disciples: Śāriputra, Mahā-Maudgalyāyana, Mahā-Kāśyapa, Subhūti, Pūrṇamaitrāyaṇīputra, Mahā-Kātyāyana, Anuruddha, Upāli, Rāhula, and Ananda.

**Monk seated in meditation under tree** He is seated with legs crossed and wholly draped in a garment. His alms-bag is shown hanging on a tree and a vase placed at his side.

**Bhikṣu, monk or 'fo-t'i-tzū'** Dressed in monastic garments, these figures stand or walk in procession as if performing pradakṣiṇa ceremony. The garments often are of chequer or patch-work pattern.

**Worshippers or donors** These were called *i-i* 邑義 at the time, and are represented in rows, one of male and the other of female figures, on the bottom zones of the walls and on the pedestals of the niches. In the earlier caves they wear Northern style dress and, in the later, Chinese dress.

# CONTENTS

	Page
TABLE OF CONTENTS . . . . .	89
INDEX . . . . .	103
GLOSSARY . . . . .	179
BOOKS CITED . . . . .	83