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# YUN-KANG

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

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

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VOLUME XI  
CAVES FOURTEEN TO SIXTEEN  
TEXT

JIMBUNKAGAKU KENKYUSHO  
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MCMLIII

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**VOLUME XI**

**TEXT**

## FOREWORD

THIS FORMS VOLUME XI of the fifteen volume work on Yün-kang and is devoted to the investigation and report of the area including Caves XIV—XVI.

The photographs were for the mostpart made in 1940 by Mr. O. Hatachi, former Institute photographer, assisted by Mr. I. Inui, former Institute member. The measurements of Cave XVI were made in 1941 and 1942 by Mr. Y. Shiota, former member of the Institute. But, they were lost at the end of the War. As to the other three caves, only the plans were made in 1941 by S. Mizuno. The rubbings were done 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.

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# INTRODUCTION

## BUDDHIST IMAGES PRIOR TO THE YÜN-KANG CAVES

### 1

THE BUDDHIST RELIGION WAS PROBABLY FIRST INTRODUCED INTO CHINA about the time of the beginning of the Christian era. The famous legend of Emperor Ming 明帝 (A.D. 58–75) of the Later Han dynasty who was supposed to have dreamed about a Buddha image and then to have sent a mission to the Ta-yüeh-shih 大月氏 or Indo-Scyths to obtain images and sūtras cannot be accepted as historical truth<sup>1</sup> but it is certain that his younger brother, Ying the King of Ch'u 楚王英 worshipped at a Buddhist shrine or what was called a fu-t'u-jên-tz'ü 浮屠仁祠. In the *Hou-han-shu*, chap. lxxii, it is stated that Ying the King of Ch'u observed the fasting periods and held a ceremony of worship to the Buddha in A.D. 65. To help this, Emperor Ming decreed that his tribute should be returned for the ceremonial feast of the upāsaka and śrāmaṇa. This record is a sure indication that the new, foreign religion first appealed to the nobility and court circles and that even the emperor showed sympathy towards it. A poet, Chang Hêng 張衡 (A.D. 78–139) writing some half century later in his poem Hsi-ching-fu 西京賦 to express his admiration of the court ladies of the former Han times says that even Chan Chi 展季 or śrāmaṇa would not be safe from their captivating manners. The names of śrāmaṇa, upāsaka and Buddha as well as the ideas and rituals of the new religion had gradually become current by about A.D. 100. The word fu-t'u-jên-tz'ü in the *Hou-han-shu* suggests a shrine with an image of human form.

In the reign of Emperor Hsüan 桓帝 (A.D. 147–166), a succession of foreign monks such as An Shih-kao 安世高, Chih-lou Chia-hsien (Lokarakṣa) 支婁迦讖 and Chu Shuo-fo 竺朔佛 came to China and Buddhism rapidly spread. This period coincided with the reign of King Kaniśka of the Kuśāna dynasty or Ta-yüeh-shih who held sway over a large domain in India.<sup>2</sup> Buddhism and Buddhist art had by that time reached the height of their power and influence in North-west India. Emperor Hsüan held a ceremonial feast in the Chuo-lung Palace 濯龍宮 for the Buddha, Huang-ti 黃帝 and Lao-tzū 老子 setting up a flowery canopy and having music performed to heaven.<sup>3</sup> Huang-ti and Lao-tzū were widely worshipped during the Han dynasty and the fact that the Buddha was accepted with them and that the same music was played are indications that he was not considered as a heathen deity. The canopy was an essential part of the trappings of a nobleman both in China and in India and is even sometimes used as a symbol to represent them. Canopies are often seen over deities or nobles on decorated mirror-backs<sup>4</sup> and on painted lacquer wares<sup>5</sup> (Figs. 1–3). Such representations give an idea of the appearance of the Buddha under the canopy during the ceremony. The image itself may well have been derived from the Gandhāra style in which the Buddha is often represented under a canopy.

In the following reigns of Emperors Ling 靈帝 (A.D. 168–189) and Hsien 獻帝 (A.D. 190–220) a succession of missionaries arrived among whom are recorded the names of such men as An Hsüan 安玄, K'ang Chü 康巨, K'ang Mêng-hsiang 康孟祥, Chu Ta-li 竺大力, T'an Kuo 曇果 etc., and the sūtras began to be translated. It has not, however, been possible to prove the existence of any Buddhist image or temple of the time. The earliest and most reliable account of a Buddhist temple is that concerning the shrine constructed by Tsê Jung 竺融 at P'êng-ch'êng 彭城 (present-day Hsü-chou, Chiang-su) during the period A.D. 189–193.<sup>6</sup> The *San-kuo-chih* 三國志 by Ch'ên Shou 陳壽 records as follows:

Tsê Jung there upon constructed a Buddha image on a large scale. The human form was made of bronze and the body gilt and clothed in brocade. Nine plates of bronze hung down from the tee and beneath it they made the storeyed building and corridor surrounding it. It had a capacity of over 3,000 persons and they were taught to read the sūtras. If there was anyone within the country or in the neighbouring states who loved the Buddha he was invited and allowed to listen to the teachings and freed from his corvée duties. Accordingly, a succession of 5,000 persons assembled from far and near. At every house within tens of li 里 food, drink and seating mats were laid out. Thus nearly 10,000 people came and the expense amounted to many ten-millions. The so-called nine bronze plates were the nine rings of bronze on the tee of the stūpa; the storeyed building was the storeyed stūpa and the kô-tao 閣道 or roofed road, the corridor. Thus the temple of Tsê Jung was nothing other than a storeyed stūpa surrounded by a corridor and in it was enshrined a gilt bronze statue of the Buddha.

It is not possible to form an exact picture of the images housed in the shrines of Ying the King of Ch'u and Emperor Hsüan. The image of Tsê Jung, however, is clearly a gilt-bronze statue. Ch'ang An 張晏 of the Wei dynasty, in a gloss on the word chin-jên 金人 which was used by King Hsiu-ch'u 休屠 in his service of worship to Heaven, adds the note that Buddhists worshipped gilt-bronze images. The reason for the brocade robe of Tsê Jung's image cannot be ascertained. Certainly no artistic considerations influenced its construction and it was nothing more than an idol like any tomb figure. According to the Buddhist faith a Buddha statue is merely intended to commemorate Śākyamuni Buddha and is not to be considered as a Buddha in itself. The image enshrined by Tsê Jung may well have been considered as a god in itself or at least a deified statue and, if this were so, it would give some indication of early concepts of Buddhism in China.

<sup>1</sup> S. Mizuno, *Chūgoku ni okeru Butsuzō no Hajimari* (The Beginnings of Buddhist images in China) (Ars Buddhica, 7), Osaka 1950. This introduction is based principally on this study.

<sup>2</sup> A great controversy exists concerning the date of Kaniška. According to Sir J. Marshall, *Taxila; An Illustrated Account of Archaeological Excavations carried out at Taxila under the Orders of the Government of India between the years 1913 and 1934*, pp. 69–71, it is A.D. 128–151, and according to R. Ghirshman, *Bégram, Recherches archéologiques sur les Kouchans* (Mémoires de la délégation archéologique française en Afghanistan, XII), Le Caire 1946, pp. 106, 107, it is A.D. 144–172.

<sup>3</sup> *Hou-han-shu*, chap. vii, lx, cxviii.

<sup>4</sup> S. Umehara, *Shōkō-kokyō-Shūei* (Selected Ancient Mirrors found at the Shao-hsing Tombs), Kyoto 1939, Pl. 7.

<sup>5</sup> Y. Harada, *Lo-lang; A Report on the Excavation of Wang Hsi's Tomb in the "Lo-lang" Province, An Ancient Chinese Colony in Korea*, Tokyo 1930, Pl. 57.

<sup>6</sup> S. Ōtani, *Shina ni okeru Butsuji Zōryū no Kigen nitsuite* (On the Beginnings of Buddhist Temples in China) (Tōyō-gakuhō, XI), Tokyo 1921, pp. 88, 89.

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A similar concept may be observed in the following story. According to the *Ch'u-san-tsang-chi-chi* 出三藏記集 (Taishō-Daizōkyō, LV, p. 96), chap. xiii, by Sêng Yu 僧佑 (A.D. 455–518), in the reign of Sun Hao 孫皓, emperor of the Wu Kingdom (A.D. 264–280), a certain member of his bodyguard found a standing image of gilt-bronze measuring some feet in height in a rear garden of the palace which he dedicated to the emperor. The emperor disdainfully put it into his latrine. On the 8th day of the fourth month, the birthday of the Buddha, he accidentally urinated on the statue. The same evening his testicles swelled up and pained him badly. According to the divination of the Grand Astrologer this was due to a curse by a great god. He prayed to all the shrines but in vain. Finally, on the advice of a court servant the gilt-bronze statue was brought back into the palace and washed as much as ten times with fragrant hot water and incense burnt before it. The emperor confessed his misdeed, his pain stopped and he gradually recovered. This is only one of many such miracle stories told about Buddhism but it may well illustrate the deification of a statue. The mention of the fact that the statue was made of gilt-bronze and some feet in height is interesting for the evidence it provides regarding the Buddhist statues of that time.

A similar miraculous story is told regarding the building of the Chien-ch'u-ssü 建初寺 Temple in the capital of the state of Wu, the modern Nanking. According to this, a certain K'ang Sêng-hui 康僧會 miraculously obtained a relic of Śākyamuni Buddha and he induced Sun Ch'üan 孫權 (A.D. 222–280) to build the temple in A.D. 241 (another tradition gives the date as 247). Of a like nature is the record of the construction of the Kuan-fo-t'u-ching-shê 官佛圖精舍 Temple or stūpa in Lo-yang. Such stories, however, contain much that is miraculous and accordingly the dates that they quote cannot be accepted without reservation. According to a post-script to the *P'an-chou-san-mei-ching* 般舟三昧經 (Taishō-Daizōkyō, IV, p. 48) the book was revised in the temple of Hsü-ch'ang 許昌 on the eighth day of the eighth month of the year mou-tzū 戊子 of the Chien-an 建安 period (A.D. 208). This provides certain evidence that during the very last days of the Later Han dynasty there was a temple at Hsü-ch'ang in Honan. According to a work by Tao Hsüan 道宣 (A.D. 596–667) of the T'ang dynasty (Taishō-Daizōkyō, LII, p. 410) there were only three Buddhist temples in Loyang, the capital of the Wei dynasty during the Three Kingdoms 三國 period and during this time the Kuan-fo-t'u-ching-shê was built and furnished with a stūpa at its centre. Somewhat later during the Western Chin period (A.D. 265–316), there were 42 such stūpas or in other words temples.<sup>1</sup> After the fall of the Western Chin and during the beginning of the Later Chao 後趙 dynasty (A.D. 319–329), the northern lands covered by the travels of Fo-t'u Têng 佛圖澄 contained 893 temples. In such a large number of temples there must have been a correspondingly large number of images. The Tun-huang caves are said to have been begun in A.D. 353 (another authority gives the date as A.D. 366). Statues of this early period have still to be identified but there can be little doubt that they existed in considerable numbers from this time.

<sup>1</sup> *Wei-shu*, chap. cxiv, says, "Fu-t'u's 浮屠 correct name is fo-t'o 佛圖. Fo-t'o approximates to the sound of fu-t'u. They both represent the Western country's words." Regarding the pagoda of the Temple Pai-ma-ssü 白馬寺, it says, "The system of the stūpa followed the original Indian model and was made in three, five, seven, or nine storeys. They traditionally call it fu-t'u 浮屠 or fo-t'u 佛圖."

The earliest representation of Buddhist images now to be seen are on the ornamented backs of Han type bronze mirrors. These so-called Han, or Han style, mirrors were cast from about 200 B.C. to A.D. 400, i. e. during the Han, Wei and Chin periods. Of these, the mirrors bearing Buddhist images fall into the two types; the shên-shou-ching 神獸鏡 or mirror with a design of deities and mythical animals, and the hui-fêng-ching 鸞鳳鏡 or mirror with a design of phoenixes. These all belong to the later type of Han mirror. The specimens of the shên-shou-ching, or to name them more correctly as applies particularly to Buddhist mirrors the fo-shou-ching 佛獸鏡 type, were all excavated from tombs in Japan but they were without doubt imported from China at the time. These mirrors are divided into two categories; one with a triangular rim and the other with a flat rim.

1. The shên-shou-ching with triangular rim, discovered in the Shinyama Tomb, Nara prefecture (Fig. 4). Six nipples divide the inner band of the mirror into six sections each of which contains a seated figure of Buddha and a mythical animal. The animal usually represented is the tiger. The Buddha is shown seated cross-legged on a lotus throne depicted by thin lines. The folds of the robe are also indicated by parallel thin lines, differing in each figure by the way they are shown at the breast. Figure 4 (a) has a marked curve at the breast while figures (b) and (c) both have a criss-cross design covering the upper bodies. Differences may also be seen on the heads and elsewhere. The figure (a) shown with an usñīṣa and halo behind it is as described in Emperor Ming's dream.<sup>1</sup> On each side of the figure is a side view of a lotus flower. Figure (b) has eyebrows, eyes, nose and lips indicated by raised lines which create a crude but strong impression. Instead of an usñīṣa three small points may be seen. Figure (c) has a crown with the three points shown more clearly. Figures (b) and (c) have pairs of upward curving lines above the shoulders to indicate wings as would be necessary for deities of this period, while figure (a) has only a halo. They are in a relief technique but the relief is crude and the details are only indicated by lines.

Many mirrors of the shên-shou-ching type have been discovered in Japan but only two specimens are dated A.D. 240.<sup>2</sup> Compared with the dated examples, the specimen shown is obviously of the same period. It almost certainly belongs to the period of the Three Kingdoms (A.D. 222–265) though there is a lesser possibility of its belonging to the Western Chin period (A.D. 265–316). From this it is possible to form a picture of the gilt-bronze statue of Tsê Jung. Since the Buddha was worshipped together with Huang-ti and Lao-tzū it is only natural that its images were made in a form similar to the indigenous Chinese deities. Dr. K. Takahashi considered them to be Buddha-like Chinese deities but

<sup>1</sup> Yüan Hung 袁宏, *Hou-han-shu* (Series Ssü-pu-ts'ung-k'an), chap. x, p. 5a. It further describes the Buddha's body as follows. "The Buddha's body is sixteen ch'ih (i.e. twice as large as the ordinary man) in height and of the golden colour, bearing a halo like the sun or moon on the neck. He changes himself endlessly and enters everywhere without being prevented. Therefore, he can enliven all things and extensively rescue innumerable beings."

<sup>2</sup> S. Umehara, *Kan-Sangoku-Rikuchō Kinen-kyō Zusetu* (Illustrated Descriptions of Dated Mirrors from the Han to the Six Dynasties), Kyoto 1943, Pls. 25, 26.

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their haloes and lotus thrones would suggest that they are Buddha images somewhat sinicised. They are shown seated in a cross-legged position with hands held together in the lap, i.e. in the dhyāna position. Their monastic robe lacks the usual sleeves and neckline and reveals thin arms. These cannot be called the Gandhāra style but are no doubt derived from it.

2. The shên-shou-ching type with flat rim. A few examples have been discovered in Japan. The design is almost the same but slight differences are noticeable in the Buddhist images.

One such mirror was discovered in a tomb at Tatsuoka-mura, Ina-gun, Nagano prefecture (Fig. 5). Four nipples divide the inner band into four sections one of which (a) contains two images. The seated image has uṣṇīṣa and halo—no doubt intended to represent the Buddha. The lotus throne on which he sits has slightly elongated petals. The hands may be raised but this is not clearly shown. The standing figure at its side with high chignon and holding something which looks like an incense-burner or lotus stem may be a Bodhisattva or celestial. The drapery of this figure is well organized with pointed ends where the skirt flares at each side and hangings from the arms. The stand beneath its feet may be intended to represent a lotus flower with petals pointing upwards. In the upper right of the plate is a stem with a finely executed lotus blossom.

In section (c) are seen two similar figures, one seated and one standing. The seated figure has an uṣṇīṣa of unusual shape being formed of a double knob. The lotus blossom on the halo and the folds of the robe are very distinctly represented and the hands appear to be raised. The throne beneath is formed of two lion heads shown in frontal view and to the left, the upper body of another lion may be seen. The image is boldly executed and full of dignity. The standing figure is similarly represented.

Trinities are shown in (b) and (d). The standing images hold lotus stems and would thus be the padmapāṇi or Avalokiteśvara. The figure in (b) has the double chignon. That on its left is seated on a lion's head seen from the front and appears also to have the double uṣṇīṣa. It may well be intended to represent a Buddha. The image on the right of the standing figure in (d) is seated with legs crossed, holding a lotus in the left hand and has its head turned towards the central figure. The figures to the left in (b) and (d) have legs crossed and its head inclined.

Another mirror found in a tomb at Shōmura, Tsukubo-gun, Okayama prefecture (Fig. 6) is somewhat less distinct than those described above. The two figures in section (a), just as in the previous mirror, comprise a Buddha seated on a lotus throne and a standing celestial with a censer. For some unknown reason the latter has no lotus throne. In (c) the standing figure also lacks a lotus throne while the seated figure has the lion throne and covering above the halo. In sections (b) and (d) the central images standing holding lotus stems may be intended to represent Bodhisattvas. In (d) the image on the left is seated on a lotus throne, holds a lotus stem and faces towards the central figure. That on the right has left leg pendant and right hand raised to the chin i.e. a representation of Prince Siddhārtha in meditation. In (b) the figure on the right with double chignon is seated on a lion seen in frontal view while that on the left is seated on a lotus throne and leans sharply towards the centre. All the central standing figures holding lotus stems may be identified as Avalokiteśvara though they are depicted with heavy monastic robes and are not shown with bodily ornaments like the Bodhisattvas. Some of the seated figures are without doubt intended to represent the Buddha. Thus the represen-



tations on these mirror backs include the seated Buddha, standing Avalokiteśvara (?), Prince Siddhārtha seated in meditation and standing celestial worshippers.

Another mirror was excavated from the Kiyokawa Tomb, Kimitsu-gun, Chiba prefecture. This example is very similar to the Tatsuoka mirror but has certain elements in common with that from Shōmura, namely the representation of seated figure with one leg pendant, the object covering the halo, as seen in section (c) and the absence of lotus thrones for the side standing figures.

From dated examples of shên-shou-ching type mirrors it may be stated that the flat rim type were made from A.D. 105 until A.D. 498.<sup>1)</sup> The type with the design of fairy-land or land of the immortals on the flat rim appears only on later specimens within the general category. Mirrors dated A.D. 270, 273 and 498 all have this design. The examples discussed above all belong to about the middle period of their production. However, as the mirror dated A.D. 498 is too delicately cast to belong to the ordinary Han style, it would be safer to attribute them as belonging rather closer to the type made in A.D. 270 and 273. In addition to such criteria it is clear that the style of Buddhist image in the mirrors does not fit in with known fifth century styles. These considerations favour the earlier dating, probably circa A.D. 300.

3. The hui-fêng-ching or phoenix mirror of this type in the Museum of Fine Arts, Boston contains within one of the central quatrefoils the figure of a seated Buddha (Fig. 7).<sup>2)</sup> The design of this mirror is not executed in high relief but in a low flat relief which gives the impression of a silhouette. The Buddha with its halo is seated on a lotus throne and the uṣṇīṣa can just be seen. The neck is thin while the knees and robe hanging down the centre of the figure are remarkably large. At each side are shown flying celestials with haloes, hands upraised and celestial robes hanging down at each side. Two of the semi-circles around the rim of the mirror also contain flying celestials shown in a horizontal position.

Another such mirror formerly in the collection of the National Museum, Berlin (Fig. 8) contains a Buddha figure and a flying celestial in some of the semi-circles around the rim.<sup>3)</sup> These representations are of a similar type to those on the Boston mirror described above.

Mirrors of the hui-fêng-ching type like those of the shou-shou-ching 獸首鏡 type (mirrors with animal head design) are decorated in flat, low-relief like the Wu-liang-tz'ü 武梁祠 style. Among the latter are found mirrors dated A.D. 145–183, i.e. of the Later Han. The style continued during the Three Kingdoms period in which specimens are found dated A.D. 259 and 260.<sup>4)</sup> Comparison with these dated examples indicates that the two mirrors discussed above belong to a later period of development in which the geometrical zones on the rim have disappeared and reliefs are arranged in semi-circles around the rim. The more delicate technique also would indicate a later period but, nevertheless they do not belong to a period as late as A.D. 536 of the Eastern Wei of which example exists. Stylistic criteria would place these two hui-fêng-ching type mirrors during the period covered by the Western and Eastern

<sup>1</sup> S. Umehara, *Kinen-kyō Zuzetsu*, Pls. 56, 58, 67.

<sup>2</sup> S. Umehara, *Ōbei niokeru Shina-Kokyō* (Ancient Chinese Mirrors in European and American Collections), Kyoto 1931, Fig. 21-b.

<sup>3</sup> *Ibid.* Fig. 21-a.

<sup>4</sup> S. Umehara, *Kinenkyō Zuzetsu*, Pls. 6–8, 10–12, 14, 27–29, Fig. 3.

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Chin dynasties (A.D. 265–419) and probably during the former or Western Chin period (A.D. 265–316).

To summarize, it may be suggested that mirrors of the shên-shou-ching type with triangular rim belong to the middle of the third century, those of the hui-fêng-ching type to the second half of the third century and to the fourth century and those of shên-shou-ching type with the fairy-land design on the rim to the fourth century. During these two centuries Buddhist images may be assumed to have developed from a winged Buddha close to the type of popular native Chinese deities to the real Buddhist images such as the seated Buddha, the standing Bodhisattva, the Prince seated in meditation with one leg pendant<sup>1)</sup> and the celestial worshipper.<sup>2)</sup> This period coincided with that of the compilation of the *Moutzû* 牟子 and the developement of the legend concerning the dream of Emperor Ming.<sup>3)</sup>

### 3

During these three hundred years Buddhism spread very slowly. A succession of foreign monks came as missionaries, temples began to be built and the sūtras translated with enthusiasm. The Buddha was considered as a god, a somewhat unfamiliar god, among the numerous gods of popular belief. It is understandable that the first images of the Buddha were strongly influenced by popular conceptions derived from indigenous deities rather than by original images from a foreign land. The halo, the lotus throne and the lion throne were adopted for this new god but the general appearance was far from the style of Gandhāra and much nearer the Chinese. In fact it is unlikely that the style as seen in the newly arrived foreign god was understood.

The fall of the Western Chin dynasty in A.D. 316 was an event of the greatest significance for the spread of Buddhism. The Western Chin dynasty had been the inheritors of the Han traditions and, with its fall, Chinese people to a large degree migrated to the valley of the Yang-tzū-chiang. The ruins of North China were occupied by a succession of northern tribes and the Chinese tradition lost its influence. This provided an excellent opportunity for a new religion such as Buddhism to take an extensive hold on the population. It can thus be understood that in the time of Fo-t'ū Têng when the rule of the Northern tribe was firmly established, the number of temples rapidly increased. To this period in other words the Later Chao period belongs the earliest dated statue. This statue is not only the earliest sculpture but also the earliest of all Buddhist remains from China now preserved. It is dated the fourth year of the Chien-wu 建武 period which is the equivalent of A.D. 338.

The statue—a gilt-bronze seated Buddha—measures about 40 cm. in height (Fig. 9). The square pedestal on which it is seated has frames decorated with an incised floral pattern. On the front three holes are provided for fixing an incense-burner in the centre and a lion at each side as can be de-

1 S. Mizuno, *Hanka-süzō ni tsuite* (On the Bodhisattva Figure Seated with Leg Pendant) (Toyōshi-kenkyū, Vol. I, No. 4), Kyoto 1940.

2 After the completion of this volume, some Buddhist images become known on vases of Yüeh ware attributed to the Wu or Chin period. See the addendum on p. 108.

3 S. Mizuno, *Chūgoku niokeru Butsuzō no Hajimari*, p. 44.

terminated by comparison with the following examples (Fig. 10). The inscription on the pedestal is as follows:

Chien-wu [period] fourth year mou-hsü, eighth month, thirtieth day bhikṣu . . . made . . . yeh-tao statue . . . (six lines unreadable) . . . three . . .

A Chien-wu period is found in the Later Han, Chin, Later Chao and Southern Ch'i dynasties but only one lasted for four years and could have had a year mou-hsü 戊戌 of the Chinese cyclical calendar; namely the Later Chao dynasty and the year must have been A.D. 338 which is about the time when Fo-t'u Têng was active. The meaning of yeh-tao-hsiang 業道像 or a yeh-tao image is not clear except in so far as it is the name given to numerous Buddhas.<sup>1</sup>

The seated statue is rather thickset of physique with hands folded in front. The head has a slightly pointed chin and large uṣṇīṣa. The hair is represented by parallel incised lines which are neither spiral nor wavy but straight, a style which may be said to be Chinese. The line of hair above the forehead is arched and the eyebrows horizontal. The eyes are large and shaped like lenses with deep-cut eye-lids. The transition from eyebrows to eyelids is rather flatly executed. The nostrils and lips are rather large and sharply carved. The ear-lobes are not very long. The robe covers both shoulders and hangs with looped folds at the breast with one end thrown over the left shoulder and hanging down the back. The robe also hangs in folds under the hands to cover the crossed legs. No folds are shown on the knees but over the arms the robe hangs in sleeve-like parallel folds. The general impression with the loops hanging at the centre and the thick folds of drapery is very like the images seen on the Han style mirror-backs. From this it may be concluded that, during the Later Chao dynasty when Buddhism first flourished, images were made more in the former traditional style than in the new Western style.

Another, very similar specimen (Fig. 10), formerly in the Hirano-Kotōken collection, should be mentioned here. This image has no dated inscription and, although stylistically it is slightly later, it may be attributed to approximately the same period. Its over-all height is 21.2 cm. The incense-burner and two lions shown in frontal view are particularly interesting in so far as they provide the clue to what is missing in the example discussed above. The manner in which Han traditions persist is visible in the criss-cross design on the censer and the lines indicating the fur of the animals. On each side of the base is incised a design of a plant and a similar pattern is also shown on the neck-band. The eyes are indicated by an incised line and the whole appearance is very similar to the former example. Hair is shown by incised lines only at the hair-line above the forehead and illustrates the manner in which it has become stylized. The drapery is also identical with the former example with a large fold hanging down from the lap. The most obvious difference lies in the position of the hands. Here one hand is raised while in the former image the hands are folded. The palm of the right hand carries the cakra mark.<sup>2</sup> The left hand supports the end of the robe but does not grasp it—which is unusual. The fingers are boldly executed in a simple but powerful manner.

<sup>1</sup> S. Mizuno and T. Nagahiro, *A Study of the Buddhist Cave-temples at Lung-mên, Honan*, Tokyo 1941, Inscription 23, 278 (pp. 250, 271).

<sup>2</sup> J. Meunié, *Shotorak* (Mémoires de la délégation archéologique française en Afghanistan, X), Paris 1942, Pl. X 36. This shows a statue with a cakra mark on the palm of the hand.

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On each side of the base is a small hole by means of which worshipping figures were fixed. From the sockets coming from the back of the head and from the base it may be surmised that originally there was a halo behind the head and a nimbus behind the whole figure, and these are also found on the statue dated A.D. 338. The gold is of a somewhat reddish colour and the bronze much pitted. Holes in the bronze caused by an uneven flow of the metal in its molten condition can be seen in many places and indicate the unskilful casting technique of the fourth century.<sup>1)</sup>

This style of Buddhist image prevailed during the fourth century and persisted into the early decades of the fifth. One such seated image of a gilt-bronze seated Buddha image is dated the second year of the Shêng-kuang 勝光 period of the Ta-hsia 大夏 or A.D. 429 (Fig. 11). The style is crude but face, drapery and pedestal characteristics inherited from the above two specimens may be seen — though here very stylized, simplified and in places exaggerated. The hair is parted into two with a spiral *uṣṇīṣa*. On the pedestal between the lions shown in frontal view is carved a plant obviously intended to represent a lotus blossom. Beneath it is a four-legged stand with an inscription;

Shên-kuang [period], second year chi-ssü 己巳 spring, first month, first day, the Chung-shu-shê-jên, [named] Shih Wên made a statuette for the benefit of the welfare of the whole family.

The Shêng-kuang period is the last of the Ta-hsia periods. Its founder Ho-lien P'o-p'o 赫連勃勃 had already died (A.D. 425) and his son Ho-lien Ch'ang 赫連昌 had been captured in (A.D. 428) by Emperor T'ai-wu 太武帝 (A.D. 424–452) of the Northern Wei and was held in his capital T'ung-wan-ch'êng 統萬城, the present-day Pai-t'u-ch'êng 白土城, Hêng-shan 橫山 prefecture, Shensi. Shên-kuang is the name given to the reign of Ho-lien Ting 赫連定 and the second year would be A.D. 429. Any statue inscribed with a Shêng-kuang year would be a product of the North-Western regions where similar statues were found (Fig. 15). Such statues are very small, of extremely simplified type and usually without inscriptions. The dry patina of dark colour which is an essential characteristic of these small statuettes is in keeping with a provenance in North-West China whence it is supposed to have come.

In addition to images of traditional style new and more foreign type images are also found.

1. Standing Bodhisattva from San-yüan 三原 prefecture, Shensi.<sup>2)</sup> Height excluding socket beneath feet, 33 cm. (Fig. 12). The figure stands with legs apart as if in the act of walking and may be called a 'walking statue' or a statue ching-hsing 經行 (*caṅkramaṇa*). It is shown with heavy robe, sandals and ornaments on the body. The right hand is raised with palm exposed, the left is held forward and holds a vase suggesting that the Maitreya is intended.<sup>3)</sup> The face is large with deep-set eyes and high nose. The beard and prominent chin are foreign features. The plaited hair is divided into two and hangs to the shoulders. A chignon is represented. Face, chest, abdomen and arms are powerful and obviously show a mature male physique. Its very strong resemblance to Gandhāra statues indicates a complete understanding of that style and a fully accomplished technique of its re-

1 These statue was made during the time when disorders in North China almost destroyed completely Han technological traditions. It is thus easily understandable that stylistic traditions were also less powerfull.

2 K. Adachi, *Chōan-shiseki no Kenkyū* (Researches on the Historical Monuments of Ch'ang-an), Tokyo 1933, Pl. 167.

3 A. Grünwedel, *Buddhist Art in India*, London 1901, pp. 191–194.

presentation. It has been suggested that this statue was imported from the West but no such similar specimen in bronze has been found in the West. The very rarity of gilt-bronze statues in the West testifies to its Chinese manufacture, and it may well have been cast in the North-West region of China which includes San-yüan. No positive evidence exists of its date but there is nothing by which it may be dated earlier than A.D. 300 and, on stylistic criteria, there is no reason to date it later than A.D. 400. It would appear reasonably safe to attribute it to the fourth century and most probably to the first half of it.

2. Gilt-bronze seated Buddha from the Winthrop Collection (Fig. 16). This image seated with legs crossed on a lion throne is very reminiscent of Gandhāra sculptures. The front of the rather low throne has in the centre a vase containing a lotus plant and a lion at each end. The sharply cut eyes, prominent nose, noble beard and powerful chin give the image a strongly foreign expression. The *ūrṇa* on the forehead is a rare feature and the hairline above it dips slightly in the middle. The hair is shown in soft plaits taken up to a chignon on which, however, no hair is represented—the result being a bare *uṣṇīṣa*. In the very top of this is a small hole possibly intended to hold a Buddha relic. The lobes of the ears are remarkably large. The robe which covers both shoulders has folds represented by parallel incised lines which recall those of the Buddha images on the mirror-backs (Figs. 4–6). These folds are quite naturalistically represented where they flow over the swellings of the body. The looped hanging from the lap is large and suggests a possible derivation from images of the earliest types. The robe has many ends which resemble animal ears—a feature seen also in the standing Buddha in the Matsumoto Museum (Fig. 14)—and these may be derived from the standing Bodhisattva from San-yüan discussed above (Fig. 12). In the seated Buddha of Fig. 16 under discussion curious horn-like flames rise from the shoulders and upper-arms. There can be little doubt that this figure is derived from that of the standing Bodhisattva from San-yüan stylized and developed in the fourth century. It is said to have come from Shih-chia-chuang 石家莊, Hopei and to date from the Later Chao period.

3. Gilt-bronze seated Buddha formerly in the collection of S. Fujiki, Toyonaka (Fig. 17). Here the bearded face, large eyes and massive jaw are particularly un-Chinese. The hair is indicated by very clear parallel lines and spirals are incised on the *uṣṇīṣa*. It is provided with a halo. The image is seated cross-legged on a seven-layered pedestal with right hand raised and left hand holding the end of the robe. Being a small statuette, less than 20 cm. in height, the drapery is very simple with flat, step-like folds. The looped folds hang down from the breast to the floor of the pedestal. Image and pedestal were cast together. Lotus blossoms are incised on the round halo. The statue is probably of the fourth century being slightly more sinicised than the two previously discussed.

4. Gilt-bronze standing Buddha in the Matsumoto Museum, Kyoto is smaller than the above measuring only 15 cm. in height (Fig. 14). Although very simply executed it bears the same resemblance to Gandhāran statues as the above. The hair represented by parallel incised lines, the slanting eyes and strong beard are all shown but here not so un-Chinese as before, and this impression is strengthened by the fact that the chin is not so prominent. The robe covers both shoulders, hangs in loops at the breast and finally in loops through the arms. The Buddha stands on a lotus throne with legs

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slightly apart as if in the act of walking which may entitle it to be called a ching-hsing-hsiang 經行像. The lotus throne itself consists of simple petals and was cast separately. An inscription may be translated as "[someone] made the nine statues." This statuette would thus be one of a set of nine—possibly nine Buddhas of the Past or nine of the thousand Buddhas of the present Kalpa. From a stylistic viewpoint it may be dated from the fourth century.

### 4

In general the images discussed above belong to the period prior to the Northern Wei (A.D. 398–535) although some images may be of about the beginning of that dynasty. They may, in short, be called the pre-Northern-Wei style. Before embarking on any discussion of the Northern Wei images a few comments are necessary regarding those of the Southern dynasties. Later than the establishment of the Northern Wei (A.D. 398) and earlier than its unification of North China in A.D. 439, the Sung dynasty in A.D. 420 replaced the Eastern Chin in the valley of the Yang-tzū-chiang.

1. In the fourteenth year of the Yüan-chia 元嘉 period (A.D. 437) during the reign of the third emperor Wên 文帝 a certain Han Chien 韓謙 cast a gilt-bronze statue of the seated Buddha (Fig. 18) which is the earliest extant statue of the Southern dynasties and is now in the Kawai-Shōgadō collection. 29.2 cm. in height, it is seated in the cross-legged position and clothed in a heavy robe which hides the legs and reveals only the folded hands. This robe which covers both shoulders is of the so-called t'ung-chien 通肩 type. Step-like incisions form loops of folds, one going upwards with its top on the arms and another downwards with its top on the breast, the change from one to the other occurring under the arms. The end of the robe forms a broad neck-band, passes over the left shoulder to form sleeves which hang down from the arms while the looped robe itself hangs between these sleeves.<sup>1</sup> Although very refined and graceful, it has most in common with the statue of Shêng-kuang (A.D. 429), of Chien-wu (A.D. 338) and further more with those on the Han mirror-backs. Thus a consistent development may be seen in these images.

The face is very elegant and has become much more Chinese in appearance. The unusually long lobes of the ears reach down to the shoulders and have a strong curve in the middle. The hair line on the forehead is arched and the hair brought up to the uṣṇīṣa in parallel incised lines. The mild, graceful countenance is unique to the Southern dynasties and no comparable specimen has been found from the North but the treatment of the hair is fundamentally the same. The halo is a simple round band and the nimbus has a large flame border. The flames, so splendidly represented, are formed of 'C' shapes one within the other from which tongues of flame protrude upwards.<sup>2</sup> On the halo band,

<sup>1</sup> This neck band is a production of the extreme conventionalization of the robe end thrown over the breast as seen on the Gandhāra statue. A. Grünwedel, *Buddhist Art in India*, Figs. 116–118, 122. The more stylized form will be seen in Mathurā statues. J. Ph. Vogel, *La sculpture de Mathurā* (Ars Asiatica, XV), Paris et Bruxelles 1930, Pls. XXXI, XXXII.

<sup>2</sup> A problem exists as to where the representation of flames originated. However, the flame pattern of this statue is the earliest Chinese example now preserved.

just above each shoulder of the image are incised a single stem of a plant. The pedestal consists of a seven-layered Sumeru throne on four legs. The inscription may be translated as follows:

Yüan-chia period, 14th year, ch'ou, 丑 the first day being ping-wu, the first day of the fifth month the disciple Han Chien reverently made the statue of Buddha. [I] wish that [my] late father, [my] mother, wife and brothers should encounter the Buddha and meet together with the Three Ratnas.

Ping-wu 丙午 is more correctly written 丙午 and is the day considered auspicious for casting.

2. Gilt-bronze statuette of a seated Buddha by Liu Kou-chih 劉國之 dated the 28th year of the Yüan-chia period (A.D. 451) belonging to the Metropolitan Museum, New York (Fig. 19). 29.3 cm. in height, it closely resembles the statue discussed immediately above. The drapery in particular, though much stylized, is essentially the same. The face is mild and graceful of expression. Particularly prominent are the long lobes of the ears and the large *uṣṇīṣa*. A small lotus halo is surrounded by a large nimbus decorated with a complicated flame pattern executed in incised lines. Above the head and on each side is a Buddha seated in the *dhyāna* posture. The pedestal like that of the previous statue, consists of a layered base and a four-legged stand although here they are much simplified.

3. One further example of the Southern dynasties style is of stone, an unusual material, and of this there remains only the square pedestal (Fig. 25). The drapery of the lower part of the body may just be seen and this strongly resembles Northern statues—especially the stucco figures of the Tun-huang caves. This may be due to its provenance from Ssüchuan. The inscription says that it was made by a certain . . . Hsiung 熊 of Chin-fêng 晉豐 prefecture (near the present-day Ch'êng-tu, Ssuchuan) in the twenty-fifth year of the Yüan-chia period, A.D. 448. Some support for its provenance may be adduced from the fact that it was formerly in the collection of Tuan Fang 端方,<sup>1</sup> Minister of Railways for Ssüchuan, Kuangtung and Han-k'ou. Lotus petals are carved along the upper edge to indicate the lotus throne. A censer is shown on the front with a crude but very powerfully conceived lion on each side of it. On the left side of the base is a procession of female worshippers with palms held together. Their high chignons and long skirts indicate that they are intended to represent noble-women of the Southern dynasties. At the back of the processional line are two figures of children. The right side of the pedestal is filled with an inscription which is continued on the back.

These images from the first half of the fifth century in the area of the Southern dynasties clearly show the direct line of inheritance from the Chin dynasty and the Three Kingdoms with an added refinement and grace.

It now remains to discuss the contemporaneous images of the North which provided the basis for Yün-kang sculpture.

## 5

The Northern Wei dynasty originated in the Sui-yüan 綏遠 basin. Later, in A.D. 398, it moved its capital to P'ing-ch'êng 平城, the present-day Ta-t'ung. By A.D. 429 it had unified North China. Ko

<sup>1</sup> *Tao-chai-tsang-shih-chi*, chap. v.

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material has survived to give any idea of images of this early period. In the chapter on Buddhism and Taoism 釋老志 in the *Wei-shu*, however, it says that the Hsien-pei 鮮卑 tribe which formed the major part of the Northern Wei administration originally knew nothing of Buddhism. Later when they carried out an expedition against the Later Yen 後燕 in Hopei province, Emperor Tao-wu 道武帝 (A.D. 386–409) for the first time came into contact with conditions in which Buddhism flourished. Subsequently in A.D. 398 he issued an edict authorizing the construction of a five-storeyed pagoda, Buddha halls, lecture halls, meditation halls and śrāmaṇa rooms in P'ing-ch'êng. The second emperor Ming-yüan 明元帝 (A.D. 409–423) also is said to have ordered the setting up of images in and around the capital. The third emperor T'ai-wu 太武帝 (A.D. 424–451) followed the precedent created by his forerunners by worshipping Buddhism. It is recorded that on the festivals of the Buddha's birth which took place on the eighth day of the fourth month he used to scatter flowers before the Buddha images as they were being carried in procession. When, in A.D. 439 he subdued the Pei-liang 北凉 he removed 30,000 households to the capital and with them the śrāmaṇas and all the Buddhist religious equipment. It cannot be doubted that from that time Buddhism flourished in the capital. It is likely by this time that Buddhism as they had practised it no longer satisfied the religious aspirations of the Northern Wei. By the capture of Liang-chou 凉州 intercourse with the West became much easier and naturally Buddhism of that time had much to gain by contact with the West.

During this early period of Buddhist prosperity, in the fourth year of the T'ai-p'ing-chên-chün 太平眞君, a gilt bronze image of a standing Buddha was cast by a certain Wan Shên 苑申 (Fig. 13). This image, 53.5 cm. in height, is the largest of the gilt images. It stands with legs apart as if walking. This image differs from those previously discussed since it is neither a direct descendant of the style of the Three Kingdoms and Chin nor is it derived from the Gandhāra school. Completely new elements are seen here in the face which is very Chinese and in the influences from a new Western school. It is difficult to say, however, whether these Western influences come from the newly conquered Pei-liang or directly from further West. The realistically expressed raised folds, of course, are derived from the Gandhāra school. The robe which covers both shoulders, as is usual hangs over the arms and forms a broad neck-band over the upper breast. The swellings of abdomen and thighs, however, over which a thin robe is depicted are elements unfamiliar to the Gandhāra school but are often seen in Afghan sculpture and recall the statue from Shotorak<sup>1)</sup> near Bēgrām and the colossal statues of Bāmiyān<sup>2)</sup> which probably date from the fourth and fifth centuries.<sup>3)</sup> However, the pointed and forked ends of the folds of the robe are not found in Afghanistan<sup>4)</sup> while the broad neck-band is also peculiar to China. Webs between the fingers are clearly indicated in the two hands held out with palms exposed. The

<sup>1</sup> J. Meunié, *Shotorak*, Pl. X-36.

<sup>2</sup> A. et Y. Godard et J. Hackin, *Les antiquités bouddhiques de Bāmiyān* (Mémoires de la délégation archéologique française en Afghanistan, II), Paris et Bruxelles 1928, Pls. IX, XII.

<sup>3</sup> According to the remarks of A. Foucher (*Journal Asiatique*, CCII 1923, p. 358), the colossal statues of Bāmiyān are earlier than those of Yün-kang and contemporaneous with those of Rawāk. B. Rowland says in *Gandhāra and Late Antique Art: The Buddha Image* (*American Journal of Archaeology*, 46, 1942, p. 230) that they are prior to A.D. 450 and made at the same time as those of Bēgrām and Paṭava.

<sup>4</sup> Such folds are seen on stucco statues from the Tun-huang caves. P. Pelliot, *Touen-houang*, Tome IV, Paris 1921, Pl. CXCI.



hair is shown with waves and the countenance is mild and somewhat naïve of expression. The flat chin does not belong to the Aryan type as seen in the San-yüan and Shih-chia-chuang statues. The ear lobes are very long. The statue has a lotus throne on a square, four-legged pedestal.

In short, it may be said that the images of this time were strongly influenced by the Afghan school but also somewhat sinicised by the inclusion of Northern Wei Hsien-pei tribe facial characteristics.

The inscription recorded on three sides may be translated as follows:

T'ai-p'ing-chên-chün fourth year, Kao-yang 高陽 [province], Li-wu 蠡吾 [prefecture]. [I], Wan Shên 苑申 of Jên-ch'iu 任邱 village made a white marble [statue of] a Bodhisattva praying first for the benefit of the Crown Prince of Tung-kung 東宮 and then for that of [my] father and mother and all learned friends. When Maitreya shall appear at the three meetings under the lung-hua trees, we wish to hear there the Teaching of the Law and achieve a sudden enlightenment. [It is now] the time when the younger brothers of Shên, Wan Pa, Wan Ching, Wan Ên and Wan Liang are attending the Buddha. [We wish their] every desires to be fulfilled and that they always encounter the Buddhas. [It is now] the time when the faithful woman, Liu Wên-chiang, wife of Wan Ching is attending the Buddha.

The statue was made by the family of the name Wan in the village of Jên-ch'iu, Li-wu prefecture which is the present-day P'o-yeh 博野 prefecture, Hopei. At that time the Crown Prince was T'ai-tzū Kuang 晃, the father of the later emperor Wên-ch'êng. It is difficult to understand why the Crown Prince and not the emperor was mentioned first and also why the inscription talks of a white marble Bodhisattva when the statue is of gilt-bronze. Its authenticity, however, cannot be doubted if only for these reasons. The inside edges of the incised characters are all gilt showing that they were incised before the gilding.<sup>1</sup>

A stone pagoda made by a certain Pao Chi 鮑綦 in the third year of the T'ai-p'ing-chên-chün period (A.D. 442) must here be mentioned (Fig. 20). The image has long since disappeared and only the pedestal remains. On the front of this are a pair of lions, resembling perhaps more tigers than lions, with between them a dwarf holding up a censer. The lions are recumbent with heads turned backwards and upwards and long tails stretched out. The fur of the animals is represented over the whole body by incised lines. On the right face of the pedestal are shown female, and on the left, male worshippers, each figure holding a plant in procession. The male figures wear trousers and the female skirts, all have caps and coats—which was the customary dress of the Hsien-pei people. Unlike the images of the Buddha and Bodhisattvas, here the bold chiselling creates an unique and fresh impression.

During this period of prosperity, in the seventh year of the T'ai-p'ing-chên-chün period (A.D. 446), Emperor T'ai-wu on the advice of a certain Ssü-t'u Ts'ui Hao 司徒崔浩 suddenly issued a decree prohibiting Buddhism. For the next seven years Buddhism was forbidden and the monks forced into hiding. It was not until after the Emperor T'ai-wu was accidentally killed and the young emperor Wên-

<sup>1</sup> The stone statue in the Ōkura Museum from Chuo-hsien, Hopei, is very similar to this gilt bronze statue of 443. However, it is difficult to ascertain its date. T. Sekino, *Ōkura-Shūkōkan shūzō no Sekibutsu nitsuite* (On the Stone Buddha in the Ōkura Museum) (Kokka, 471), Tokyo 1930.

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ch'êng 文成帝 enthroned in his place in A.D. 452 that Buddhism was once more ordered to be restored to its former position. The chapter on Buddhism and Taoism in the *Wei-shu* records that in this year the emperor ordered a stone statue of the Buddha to be made as large as himself. Thereupon, it is stated, on the face and under the foot of the statue small black stones appeared identical with the position of moles on the face and foot of the emperor. This miraculous happening was said to be a manifestation of the Buddha's gratitude for the emperor's devotion. In A.D. 454, the emperor ordered five standing statues of the Buddha to be cast, each twice life-size and these were to be housed in the Great Temple of the Five-Storeyed Pagoda for the benefit of the four late emperors and himself. Finally, in A.D. 460, he ordered five rock caves to be excavated at Wu-chou-chai 武州塞 to the west of the capital. Each was 70 ch'ih 尺 (about 16.45 m.) and 60 ch'ih (about 14.10 m.) in height.<sup>1</sup> The statues are said to have been of a splendour to surpass anything in the world. These are the present-day Yün-kang caves and in particular the five caves XVI–XX. The idea of these caves naturally follows on from that of the five gilt-bronze statues in the Great Temple of the Five-Storeyed Pagoda ordered in A.D. 454. Stylistically they must have been close to these gilt-bronze statues as also to the stone Buddha of A.D. 452. All these images probably followed the style current before the persecution of 446–452 as a comparison between early Yün-kang work and the statue of 443 and the relief of 442 will substantiate.

These two examples, however, are not sufficient to understand the whole of the Yün-kang work. After the conquest of Pei-liang in A.D. 439 direct intercourse with the West was established and frequent envoys came from and went to the West. The chapter on Buddhism and Taoism in the *Wei-shu* records that Yaśagupta, Buddhanandi and others, in all five men, came to the capital from Ceylon bringing with them three images. They said that they had travelled over all the countries of the West and that on route the Kings of these various countries had sent artists to them to make copies of these images which they had been shown. None had been able to equal them. The image of Buddhanandi at a distance of some ten paces was said to shine brilliantly but to become more delicate when inspected from closer. After this, a foreign monk from Kashgar is reported to have come to the capital and presented the Buddha's alms-bowl and an image of the Buddha. A new Western influence may well have been accepted at this time and the stone statues of the T'ai-an 太安 period (A.D. 445) as well as the bronze plate of the Ho-p'ing 和平 period (A.D. 460) may well reflect it.

The statues of T'ai-an type comprise the following:

- 1) Stone statue of a seated Buddha made by Chang Yung 張永, in the first year of the T'ai-an period 太安 (A.D. 455) (Fig. 21).<sup>2</sup>
- 2) Stone statue of a seated Buddha made by Sung Tê-hsing 宋德興 in the third year of the T'ai-an 太安 period (A.D. 457) (Fig. 22).
- 3) Stone statue of a seated Buddha made by Chang Po-ho 張伯和 in the second year of the Yen-

<sup>1</sup> Takeshi Sekino, *Kodai-Chūgoku no Shakudo nitsuite* (On the Linear Measures of Ancient China) (The Tōyō-gakuhō, XXXV), Tokyo 1953, p. 234.

<sup>2</sup> This inscription is questionable. The i-yu 乙酉 of the cyclical calendar is not correct. It must be i-wei 乙未. But it closely resembles the statue dated A.D. 457, and must be of approximately the same date.

<sup>3</sup> S. Omura, *Shina Bijutsushi; Chōso-hen* (History of Chinese Art, Sculpture), Tokyo 1915, Fig. 442. In it, a stone statue of a seated Buddha dated A.D. 440 is illustrated, but the inscription is doubtful.

hsing 延興 period (A.D. 472) (Fig. 23).<sup>3)</sup>

These are all Buddha figures seated in the dhyāna position and measuring between 30 and 40 cm. The drapery is raised in a naturalistic manner and the legs are shown through the drapery. This is never found in work of the Gandhāra and Afghan schools and occurs only in Mathurā work from the second century onwards.<sup>1)</sup> The hair is unusual in so far as it is depicted in small whorls or la-fa 螺髮, a type peculiar to central Indian sculpture including that of the Mathurā school. The arrival of the monks from Ceylon in A.D. 455 may have played an important part in introducing these new features. The delicate divisions of the nimbus and the soft, flexible bodies of the figures in relief are alien features and notably Indian. These influences may, to a certain degree, have been retained during the construction of the Yün-kang caves.

The gilt-bronze plaque with Buddhist reliefs (Fig. 24) is dated the first year of the Ho-p'ing 和平 period (A.D. 460) at the very time when the excavations at Yün-kang started. The plaque contains a Buddha seated with legs crossed on a seven-layered Sumeru throne. The right shoulder is bare and only slightly covered by the edge of the robe. The right hand is raised. The nimbus is edged with flames and the canopy above is flanked on each side by a flying celestial. One attendant holds a fly-whisk and other a ring-like object. The former is probably intended to represent Brahman. On each side of the Sumeru throne is a lion depicted in vigorous movement and a kneeling worshipper with hands together. The figures and general composition are very similar to those of the wall paintings in Kizil.<sup>2)</sup> Foreign influences are quite clear in this object. Bronze plaques of this type are often found but identical in detail.<sup>3)</sup> This particular plaque is unique in its stand in the shape of a dwarf and a pedestal with an inscription stating that the central image is intended to be Maitreya and that the dedicator was a bhikṣu named Fa-liang 法亮. On the back is incised a trinity consisting of seated Buddha and two attendants in almost the same style as those on the front.

Thus, after the restoration of Buddhism to official favour, styles from the West were exerting a very strong influence and it was just at this time that work on the Yün-kang caves began. The workmen had, on the one hand, a strong traditional basis from which to start and, on the other, were highly receptive to the new Western styles. This ambivalence is evident in the so-called Five Caves of T'an Yao or Caves XVI–XX and also in Caves VII and VIII. The various features of the Western style as referred to in Volume XII are easily found here. It is not conceivable, however, that the Yün-kang style could be created by these forces alone. The creative atmosphere of the time in Ta-t'ung backed, since the time of Emperor T'ai-wu, by the expanding power of a new state would have directly influenced it. It seems unlikely that a seven year persecution of the faith put any severe check on the progress of Buddhism and Buddhist art. It may well have had an opposite effect so that when the ban was lifted a tremendous flood of creative activity was let loose. The historical background to this will be treated in the next volume (Vol. XIII).

<sup>1</sup> J. Ph. Vogel, *La sculpture de Mathurā*, Pls. XXVI, XXVII.

<sup>2</sup> A. Grünwedel, *Altbuddhistische Kultstätten in Chinesisch-Turkistan*, Berlin 1912, Fig. 343.

<sup>3</sup> Some specimens of this kind exist.

# CAVES XIV—XVI

## CHAPTER I

### CAVE XIV

THE WESTERN HILL OF YÜN-KANG, which is separated from the central hill by a valley, runs westwards to a point where the course of the Wu-chou River 武州河 turns from south to east. It forms the western section of the Yün-kang caves and is divided into two parts. The eastern part comprises Caves XIV–XX, and the western part Caves XXI–XLI (Vol. I, Map 3). Prior to 1939 the area in front of these caves was occupied by villagers' houses built close to the caves themselves. Thus both visitors to and villagers living in these caves were denied the religious experience created by the temple Shih-fo-ssü and the caves of the central section. No repairs or repainting of modern times in these caves of the western section had been carried out to spoil an execution which was always inspired by the highest religious ideals, a difference which is immediately felt between the central caves and the western caves. The building of the villagers' houses close to the caves caused the destruction of a number of Buddhist figures, especially in Caves XIV and XVA. But in general, the figures here have been more well preserved by the presence of these houses. (Pls. 1–3)

[OUTSIDE WALL] Cave XIV is situated at the extreme east of the western section. To the east, across the valley the central caves are visible and to the west is the adjoining cave XV (Fig. 26). The outside wall, especially in the upper areas is severely damaged and accordingly only the eastern part of the ceiling has managed to retain its original state (Pl. 14). The original entrance gateway cannot now be traced. The eastern part of the south wall may just be seen in a narrow sleeve (Pls. 5, 7) while the western corner of the south wall protrudes slightly like a pillar (Pls. 6, 8). Traces of two rectangular pillars were found in the earth in the middle of the base line where the south wall may once have been carved (Plan I). These remains suggest that the construction of the south wall may have been similar to those of Caves IX and X. Since the bases of two rectangular pillars are traced in front of the room, the outer view of the cave may originally be similar to those of Caves IX, X and XII. (Pl. 4)

[ANTE-ROOM] The cave is divided into a southern ante-room and a northern main room (Fig. 27, Plan I). The two rooms are divided by a trabeation supported by two rectangular pillars. The shaft of the western of these is lost and only the rectangular base remains and this was found buried in the earth. The eastern pillar which is cracked in the middle is of irregular rectangular form and carved on each face with representations of the Thousand Buddhas. The arrangement of these is disturbed in the lower parts by some small niches of either trabeated or pointed-arch types. (Pls. 7, 15, 16)

The ante-room is rectangular in plan with its longer side running from east to west. The east wall is divided into five zones (Fig. 28). The uppermost or fifth zone contains niches of the Thousand Buddhas, the northern area being broken by a larger niche of pointed-arch type housing a seated Buddha trinity. Though severely damaged, the face may be seen to be elongated, the shoulders sloping and draped with a robe of Cave VI type. Below it a bad rock stratum runs horizontally. This contains three pointed-arch niches comprising the fourth zone. The central niche houses two Buddhas seated side by side, while each of the other two has a seated Buddha. All wear robes of Cave VI type. These three niches form a set, beneath which is a base occupied by twelve or thirteen worshippers on each side of square unscribed central tablet. A row of five seated Buddhas with attendants on each side, each surmounted by a canopy form, occupy the third zone. The faces are elongated, the shoulders sloping and the nimbus of each is only shown in outline and surmounted by an arc form (Vol. IV, Pl. 33). The second zone contains a similar row of five seated Buddhas although without canopy and with only a curtain. Of the first zone the lower part forms a rectangle and remains uncarved while in the upper part only the outlines of six small niches are preserved. In brief, the design of the east wall differs strongly from that of the west wall. The carvings of the Thousand Buddhas suggest that the eastern sleeve of the south wall may originally have tapered towards the top (Pl. 7). The western part, being a protrusion of the west wall also contains Thousand Buddha niches which continue onto the outside wall. (Pls. 5, 7)

As opposed to the east wall, the niches of the west wall are regularly arranged and although they are damaged in parts, the masterly execution of its sculptures may still be seen in all its original beauty. The wall is divided into three zones (Fig. 28). The upper zone is again divided into two layers, flanked on each side by a carving of a three-storeyed pagoda modelled on a wooden structure. The upper layer contains three niches, the central one housing a seated Buddha and those on each side, a Bodhisattva with ankles crossed. The lower layer is occupied by a niche with two Buddhas seated side by side, attended on each side by a standing Bodhisattva. Both upper and lower niches form a set. Above them comes the ceiling which is entirely damaged.

The middle zone shows the same arrangement of niches as that of the upper zone and is here carved with most beautiful figures. Divided into two layers, the upper contains three niches, one with a seated Buddha and two with Bodhisattvas with ankles crossed, while the lower shows a niche with two Buddhas seated side by side. The carving of these niches and the figures they contain has been most skilfully carried out. In the lower layer, although the heads are damaged, each of the seated Buddhas raises the right hand and rests the left hand on the lap and they are all of superb workmanship (Fig. 29). The robe covers both shoulders and both arms. The edges of the robe form a neck-band and no sash is shown on the breast. This seems to be the Cave VI type of dress expressed with a naturalism which has not yet become formalized. The central Buddha of the upper layer is seated on a lotus pedestal, clothed in a beautiful and skillfully carved robe which covers both shoulders. The floral-scroll pattern in the arch-front, the bird at the arch-end and the *aupapāduka* beneath it are all fine works of sculpture. The Bodhisattva figure with ankles crossed in the south niche, which alone among these figures retains its complete and original form wears a three sided crown. The eyes are half-opened and a smile graces its

#### CAVE XIV

pretty lips. This is a true example of the best of Yün-kang work, its sloping shoulders, broad breast and exposed arms providing a splendid impression of well-balanced beauty. At each end of the zone are carved five single storeyed pagodas placed one above the other and each surmounted by triple ringed shafts. The similar type of pagoda is shown on the west wall of Cave II but is there much eroded (Vol. I, Plan XII). In the centre of the base is an incense-burner supported by a celestial and flanked on either side by four celestials wearing high chignons. Beneath it a shallow band contains kneeling celestial worshippers arranged with seven on the left and eight on the right.

The lower zone is divided into an upper and a lower layer. The upper layer is again divided into three horizontal sections. In the centre is a pointed-arch niche and to the right a smaller niche of similar shape with a seated Buddha trinity. To the left the wall is cut to form a rectangle, with a standing Bodhisattva in the centre and Vimalakīrti and Mañjuśrī on either side. The carving of these figures is quite free but would seem to belong to the later Yün-kang period. The small niche on the inner side has an area corresponding to an arch-front where the original relief still remains although sadly recut. This fact makes it clear that the small niche together with the representation of Vimalakīrti and Mañjuśrī was recut on an original relief.

The lower layer is divided into south and north niches, the bottom parts of which are still covered with earth. Each niche, as is suggested by the north niche of main room, has a finely carved canopy and curtain. The wall below, recedes sharply to form a trabeated niche divided on the inside vertically into three sections and horizontally into three layers. Due to weathering the figures have entirely disappeared. This kind of compound niche will be illustrated later in Caves XVA and XVI, and was undoubtedly carved in the later Yün-kang period. (Pls. 6, 8-13)

The north wall of the ante-room has only a trabeated section in the upper wall and rectangular pillars on the east and west sides. The shaft of the west pillar has entirely disappeared and only the base remains. Only traces of the trabeation remain on the eastern side and here it is filled with niches of the Thousand Buddhas and other small niches. Above the trabeation and adjacent to the ceiling is a row of twelve small niches. Except for niches (3) and (4) which are of trabeated type each housing a Bodhisattva with ankles crossed, they are all of pointed-arch type. Proceeding from the west, niches (1), (6) and (7) each house two Buddhas seated side by side and the others each contain a seated Buddha. The type of dress of each figure is that of Cave VI. Although much damaged, the ceiling may originally have been flat. (Pl. 14)

[MAIN ROOM] As described above, the inner space of the main niche of the north wall due to weathering, at present retains none of its original carving. A few stone fragments were excavated from the ante-room. The construction and space of the north wall suggest that the main image may have been a Bodhisattva with ankles crossed. The traces of a flaming nimbus are just visible on the west side of the north wall. Nothing is known of both attendants.

The east and west walls each contain three niches arranged one above the other (Fig. 28). On the east wall the niche of the upper zone houses a Bodhisattva with ankles crossed depicted with elongated face and sloping shoulders. The trabeation has almost entirely disappeared. The niche is divided into three sections. The niche of the middle zone is of pointed-arch type and houses a seated

Buddha. On the arch-front are the Seven Buddhas of the Past. The upper edge is decorated with interlaced garlands. On each side of the niche is a representation of a storeyed pagoda surmounted by three shafts of rings modelled on a wooden structure. Inside this are shown three small niches of pointed-arch type each of which, although badly damaged, may still be seen to be flanked by a three-storeyed pagoda. The lower zone niche is severely eroded but, as is suggested by the corresponding west niche, it seems to be a trabeated niche surmounted by a canopy. (Pl. 15)

The west wall balances the east wall. The upper niche is of trabeated type housing a Bodhisattva with ankles crossed, but is severely damaged. The middle niche is of a similar pointed-arch type to that of the east wall. The seated Buddha as main image, the interlaced garlands on the arch-front and the celestial worshippers with palms together at each side are all similar to those of the east wall. The three storeyed pagodas modelled on a wooden structure on each side are well preserved. On the base is carved a row of worshippers divided by a central square tablet which has been removed. The delicate execution of the niche is an indication that it was carved in the later Yün-kang period. The lower niche, although much damaged, is of similar shape to that in a corresponding position on the southern part of the wall of the ante-room. (Pls. 6, 17)

The ceiling of the main room also is much damaged. As part of it belongs to the inner wall of the main niche, this area in the centre may once have been carved with the flaming nimbus. (Pl. 18)

## CHAPTER II

### CAVE XV

[OUTSIDE WALL] Cave XV is situated to the west of Cave XIV, and is called by the villagers Wan-fo-tung 萬佛洞 or Cave of the Ten Thousand Buddhas. In parts of the outside wall a few niches of the Thousand Buddhas type still remain which suggest that similar niches may once have covered the whole surface of the outside walls as high as the level of the window. The window itself is of elongated, rectangular shape. Under it is a rectangular entrance gateway of almost the same width as the window but much longer. These types of window and entrance gateway are very rare in Yün-kang, since they are generally arched or rectangular with slightly curved edges. East and west reveals of the window as well as the entrance gateway are covered with regular rows of niches of the Thousand Buddhas type. The ceiling of both window and gateway are uncarved. (Pls. 19, 20)

[SOUTH WALL] On entering the cave, the spectator is met with a magnificent view of niches of the Thousand Buddhas which cover the whole surfaces of the walls surrounding him. The cave is of square plan (Plan I). At the top of its four tall perpendicular walls small areas lean inwards to join the ceiling (Fig. 29). This gives to the cave the appearance of a tall, rectangular casket (Pl. 21). The south wall is divided into two storeys on the level of the central point of the entrance gateway, a division

into two storeys which is common to the four walls (Fig. 30). The upper storey is very wide and the lower storey narrow. The upper and lower storeys are formed of niches of the Thousand Buddhas differing in size. In the upper storey between the window and the gateway are nineteen rows of small niches of the Thousand Buddhas, while on both east and west parts are carved forty-three rows of niches up to the level of the upper edge of the window. The area from this level to the ceiling contains yet another four rows. Each niche contains a Buddha in the dhyāna position. The niches on both window reveals are the same as those of the upper storey, and are undoubtedly of the later Yün-kang type. The lower storey also contains small niches of the Thousand Buddhas similar to those of upper storey in type but larger. There are fourteen or sixteen rows of seventeen small niches in both east and west parts. On the east part the lowest level of these niches seems to have been carved on the area where the wall meets the floor, while on the west part an irregular row of several niches may be seen although much weathered. The Thousand Buddhas on both reveals of the entrance gateway are similar to those of the lower storey both in form and in size.

It is remarkable that, although the niches of upper and lower storeys differ in size, their forms are identical. They are not of pointed-arch type but have a simple arch and each houses a seated Buddha with slender neck, elongated face, sloping shoulders and formalized robe covering both shoulders. (Pls. 22, 23)

[EAST WALL] East and west walls balance, both being divided into an upper and a lower storey. The border line between continues round the four walls (Fig. 30). The arrangement of the niches of the Thousand Buddhas in the upper storey of each wall is similar on both south and north walls. In the centre of the east wall is a pointed-arch niche housing a seated Buddha which occupies an area in height of seven small niches of the Thousand Buddhas type and in width, ten small niches i.e. a total area of 70 of the small niches. On this level the wall is badly cracked and the Buddha image damaged, but it would appear to be identical with that of the west wall which is comparatively well preserved.

The lower storey contains a north and a south niche, their upper edges being decorated with canopy forms. Both niches are of pointed arch-type, divided from each other by curtains. The south niche houses two Buddhas seated side by side. Although their hands are damaged, each has right hand raised and left hand resting on the lap. They are dressed in robes of Cave VI type. The faces are elongated and the gaze directed downwards. The arch-front contains eleven small Buddhas and its top edge is carved with interlaced garlands. The base although damaged, still contains its square central tablet which has no inscription. To the south of this, traces remain of a special type of frame called in Japanese *kōzama* 格挟間. The sculptures in this *kōzama* are entirely disfigured. The north niche contains a similar seated Buddha to those of the south niche, although hands, abdomen and feet are damaged. The arch-front houses eleven small Buddhas and its top edge is carved with interlaced garlands. Although now filled with small niches, the base may once have contained a square tablet in the centre as seen in the south niche. Here also the frame or *kōzama* is shown on the right. In brief, the design of the north niche is identical with the south niche. (Pls. 24–30)

[WEST WALL] As on the east wall, on the west wall the upper storey is better preserved, except for the large hole on the north made by later people to give access to Cave XVI. The niches of the



Thousand Buddhas and the central niche are identical with those of the east wall (Fig. 30). The Buddha of the central niche which is well preserved, has elongated face and slender neck. It is seated in the dhyāna position in a most dignified pose and is dressed in a robe of Cave VI type.

The lower storey is divided equally into three. The south and middle parts are as identical as if one was the copy of the other. Each is divided into upper and lower layers. The upper layer is again divided into three sections, the central section containing a trabeated niche housing a Bodhisattva with ankles crossed and two attendant Bodhisattvas. The former is seated on a five-layered pedestal, with its feet resting on a shallow lotus base. The shoulders are sloping and draped with a celestial scarf which crosses in an X in front. The head is damaged. Each of the side compartments contains a Buddha standing under a canopy-form and wearing a robe of Cave VI type flaring at the sides. The heads of these Buddhas also are missing. A boy is shown kneeling at the left side of the southern Buddha, with his head bowed almost touching the foot of the Buddha. This boy is undoubtedly meant to represent Māṇava and the Buddha would thus be the Dīpaṃkara Buddha.

Beneath the upper layer is a base divided into three parts. In the central part is carved a pair of lions divided by an incense-burner and at each side is depicted a pond with water fowl, plants and fishes. The manner in which these subjects are represented in silhouette differs markedly from that of the Buddhas and Bodhisattvas in the upper storey.

The lower layer has a niche of pointed-arch type housing a seated Buddha trinity. The head is damaged, but the slender neck, sloping shoulders and robe of Cave VI type are preserved. The robe hangs down and spreads in a fan-shape over the feet. The arch-front houses the Seven Buddhas of the Past and its top edge is covered with garlands. Each side of the niche contains three layers of two worshippers carved symmetrically; the outer figures of the lowest layer are standing vajrapānis holding vajras—quite remarkable representations to find. The other five worshippers are all bhikṣus. Above these worshippers are a pair of flying celestials with curiously shaped skirts clinging round their feet. Above the niche the wall which recedes slightly is carved with a band of seven celestial musicians, each with elongated upper body and scarf floating backwards. The skirt is so long that not only does it entirely cover the feet but its beautifully pleated hem flows out behind. The celestial musicians are represented in silhouette in a manner similar to the pond on the base above them. This would suggest that they may have been carved in a later period of the Northern Wei. The bases of the south and middle niches are badly damaged. That of the south niche is comparatively better preserved than that of the middle niche and contains a central square tablet with four standing figures on each side shown in frontal view. Above each of these figures there seems to be a canopy which indicates that laymen are not intended but rather Bodhisattvas.

The design of the north niche differs completely from these two niches. While the middle and south parts are each divided into two layers and form a set, the north part comprises a single niche of pointed-arch type housing a seated Buddha. The head, right shoulder and right hand are damaged but it may be seen that the Buddha is seated, raises the right hand and as is usual, has slender neck, sloping shoulders and wears a robe of Cave VI type. The inner sides of the niche each contain a standing attendant Bodhisattva. The arch-front houses thirteen Buddhas in the dhyāna position, and its top

edge is ornamented with beautifully carved garlands. The outer sides of the niche each house a Buddha standing on a lotus base under a canopy. The heads are damaged but the carving of the drapery is well done. On each side of the arch-front are represented celestials with high chignons and bhikṣus, all with palms together. These beautiful figures are particularly well executed. Above them is a row of sixteen small niches, surmounted by a curtain and canopy. It may be said, in short, that this is the most splendid niche in the cave. The base, although much damaged, is of similar form to those of the middle and south niches, containing a row of Bodhisattvas each standing under a canopy. (Pls. 31–35)

[NORTH WALL] The wall has suffered greatly from weathering and in the upper part cracks form three horizontal lines. Like the other walls it is divided into an upper and a lower storey. In the centre of the upper storey, which is filled with niches of the Thousand Buddhas of a type similar to the other walls, two larger niches are carved one above the other (Fig. 30). The upper niche, which is larger, is trabeated and divided into three compartments. The central compartment contains a Bodhisattva with ankles crossed and each of the side compartments an attendant Bodhisattva. All three are badly damaged and the head of the main image has entirely disappeared. The attendant Bodhisattvas both seem to have their palms together. On the trabeation as on the inner walls of the side compartments are carved small niches of the Thousand Buddhas type similar to those surrounding the central niche. Weathering has made it impossible to distinguish the carving of the base but this, too, may once have been filled with niches of the Thousand Buddhas.

The lower niche of pointed-arch type is situated with its floor on the level of the upper edge of the lower storey. Its two Buddhas seated side by side have almost entirely disappeared. The arch-front consists of five bands, each carved with niches of the Thousand Buddhas. The base as well as the outsides of the niche have similar niches.

The lower storey is almost entirely weathered away but was covered with niches of the Thousand Buddhas identical with those of the lower storey of the south wall. These niches are larger than those of the upper storey. (Pls. 36, 37)

[CEILING] The ceiling is of rectangular form with its longest side running from east to west. At present wooden poles support the ceiling as a protection from falling rocks. Above the areas inclining inwards situated at the top of the surrounding walls are bands intended to represent beams. The bands in each are divided into square frames and in each frame are carved designs of dragons. In the centre of the ceiling is a relief of a large lotus flower with double petals, from which two beams run diagonally. The floral scroll patterns on each beam are skilfully carved. The four triangular coffers are bordered by two diagonal beams and in each of these is seen a pair of intertwined dragons. Though all are badly damaged, the southern coffer is comparatively well preserved so that the fine execution of the scales and claws may still be seen. (Pls. 38–40)

## CHAPTER III

### CAVE XVA

CAVE XVA IS SITUATED IMMEDIATELY TO THE WEST OF CAVE XV. Due to severe damage to the upper part of the outside wall, the south wall is almost entirely destroyed but this may originally have been divided into eastern and western parts by a central entrance gateway. The eastern part of the south wall remains only to a height of about 2 meters, and the western part to the level of the middle portion of the second storey. Thus of the entrance gateway only the original width can be distinguished while its height may be estimated as on a level with the top edge of the remaining western part. The existence of a window can only be surmised. If there was such a window, its height would have been about 2 meters. On the extreme west, the outside wall recedes deeply to the north and then contains the entrance gateway of Cave XVI. (Figs. 31, 33)

Cave XVA is very shallow and rectangular in its ground-plan with the longer side running from east to west (Plan II). The surrounding walls are regularly arranged in three storeys. The north wall contains nine niches in all, i.e. three niches of almost equal size in each storey. The east and west walls both contain one niches of equal size on each of the third and second storeys, and niches of the Thousand Buddhas on the first storey. The arrangement of niches is therefore symmetrical. The beautiful sculptures in the walls are all splendidly executed. These figures have almost all suffered badly from the destruction caused by despoilers, and only three images, namely those of the west niches of the second and third storeys of the north wall and the north Buddha of the second storey of the east wall still retain their original form intact. (Pls. 19, 41, 46, Fig. 32)

[NORTH WALL.] The third storey of this wall comprises three niches. In the centre is a comparatively larger niche of trabeated type housing a Bodhisattva with ankles crossed now in the collection of the Metropolitan Museum, New York (Fig. 35). This is a particularly beautiful image of Maitreya with a three-sided crown and a forelock of a particular style. The hair is not parted in the centre but is shown in a wavy curve. The eyes and eye-brows are gentle and the gaze is directed downwards. The smiling lips and the chin are quite naturalistically represented. The neck is slender, the shoulders sloping and the thin body never revealed. The celestial robe crosses to form an X on the breast. It hangs from the shoulders and, what is very rare in Yün-kang, forms lapels. The tip of the raised right hand is cracked, the left hand rest on the left knee. The ends of the skirt, which flare on each side of the long, well shaped feet, form S-shapes in their pleats. On each side of the image are carved two kneeling bhikṣus. It is easy to understand that this niche with its beautiful Maitreya figure may have occupied a central and most important position and that it served as focal point for the other niches which combine to set it off with their own fine sculpture and decoration. The side niches are identical, each housing a seated Buddha, although that of the east niche is damaged. In each figure the neck is slender, the face elongated, and the robe is of Cave VI type. The attendant Bodhisattvas in each are shallowly carved on the side walls of the niche. The arch-front houses the Seven Buddhas of the Past.

The second storey contains three niches. The central niche of pointed-arch type once housed

a seated Buddha which, although now entirely gone, may have been similar to that of the west niche of the third storey. The arch-front is carved with a row of nine seated Buddhas. Both side niches are of trabeated type. In the west niche the mild-featured Bodhisattva with ankles crossed wears a crown and a shallowly carved celestial scarf which clings to the body and crosses in an X. On each side crouches a lion now badly eroded. The trabeation with its flying celestials, the triangular pendants and the curtain are all beautifully carved in forms similar to those of the east niche (Fig. 36). The east niche once housed a Bodhisattva with ankles crossed similar to that of the west niche. This is now in the collection of Musée Cernuschi, Paris.<sup>1</sup> The lower edge of the niche is decorated with a beautiful floral scroll pattern.

The designs of the niches of the first storey are quite different from those of the upper niches. The three niches have each the finely carved canopy and heavy curtain hanging below it at that point where the wall recedes slightly to give place to a niche of trabeated type. This niche, surmounted by a row of small niches, is divided into three compartments. The central niche is of larger size and housed in the central part a Bodhisattva with ankles crossed, flanked on each side by a Bodhisattva with one leg pendant. They are so badly damaged that they can no longer be distinguished. The niches on the east and west sides each have a seated Buddha in the centre flanked on either side by a standing Buddha. Briefly it may be concluded that the upper two storeys may have been excavated at the same time while the first storey was carved at a later period. (Pls. 41-43)

[EAST AND WEST WALLS] The east and west walls balance and are of identical design (Fig. 32). The third storey contains a niche of pointed-arch type housing a seated Buddha similar to that of the corresponding storey of the north wall. The arch-front houses the Seven Buddhas of the Past. The attendants are shallowly carved within the niches. In the north side of the niche of the west wall the five laymen all wearing Phrygian caps and the two loaded pack-horses should be noticed (Pl. 45). They are intended to represent Trapuṣa and Bhallika leading a caravan. According to the sūtras, these men offered food to Śākyamuni just after his Enlightenment (Vol. V, pp. 79, 80). Due to severe weathering the kneeling worshippers in a corresponding position on the east wall are not clearly distinguishable.

The second storeys of the east and west walls each contain a niche of pointed-arch type housing two Buddhas seated side by side (Fig. 38). The figures of the west niche are partly damaged, while the northern of the two Buddhas in the east niche has been spared (Fig. 34). This fine type of skilful representation is not to be found in the early style of Yün-kang. The face is slightly elongated, the gaze directed downwards and the neck slender. It wears a robe of Cave VI type and there is an elegance and purity about its smiling lips. The arch-front comprises nine small seated Buddhas.

On the first storey of each wall are represented the Thousand Buddhas but, of these, at present there remains only a row of twelve niches. Their original condition cannot be distinguished but their form is similar to that of the niches in the lower storey of Cave XV. (Pls. 44, 45)

The ceiling is coffered with a large central lotus. Each coffer houses a flying celestial. The vitality and movement expressed by these figures are characteristic of the later Yün-kang style (Rub. IV).

<sup>1</sup> The Bodhisattva (Fig. 37) may come also from this cave, though it is difficult to corroborate this suggestion.

## CHAPTER IV

### CAVE XVI

#### 1. OUTSIDE WALL

[OUTSIDE WALL] The east side of the outside wall of Cave XVI protrudes southwards and then turns to the east to form the entrance gateway of Cave XVA which is followed by Caves XV and XIV. The outside wall on the west side is plain and perpendicular and continues to the eastern extremity of Cave XIX. The window of Cave XVI is quite large with an elongated rectangular entrance gateway under it. On the level of the top edge of the window is a horizontal row of several large holes of rectangular shape spaced at approximately equal distances. The hole on the extreme east is situated above the window of Cave XV, while that on the extreme west is on the west side of Cave XVIII. Each of these holes is as large as the window of Cave XV, but contains no image. The reason for such large holes so regularly arranged is not evident. On the east side, smaller rectangular holes have been cut somewhat more irregularly. Above them can still be seen the top edge where the cutting to form the wall was begun.

In places on each side of the entrance gateway a few niches of the Thousand Buddhas still remain and these extend westwards as far as the outside wall of Cave XX. Weathering has removed all traces of possible niches on the level of the window of Cave XVI. (Pl. 46)

[ENTRANCE GATEWAY] The entrance gateway is of elongated rectangular form with slightly curved corners and is undecorated on its outer wall. Both reveals are badly weathered on their outer sides. This has resulted in its niches being partly exposed. The outside wall of the east side protrudes southwards where a large much damaged guardian faces west.

Both reveals of the entrance gateway are divided into two zones (Fig. 41). In the lower zone on each side a larger Buddha figure stands under a canopy facing each other. They are depicted in robes of Cave VI type. It is noticeable that in this cave this kind of large standing Buddha of Cave VI type such as these two images is repeated only in the main image of the north wall. The upper zone of the east reveal differs from the west reveal in that it contains a pointed-arch niche housing a seated Buddha of Cave VI type. The niche is flanked symmetrically on each side by two vertical rows of small niches, and surmounted by a trabeated niche containing a Bodhisattva with ankles crossed. The west reveal in the upper zone has two niches side by side. The south niche of pointed-arch type houses two Buddhas seated side by side, while the north niche of trabeated type comprises a Bodhisattva with ankles crossed and two Bodhisattvas with leg pendant. All the figures are of Cave VI type. (Pls. 46-48)

[WINDOW] The width of the window is twice that of the entrance gateway. It is arched with

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another arch-front on its outer side. The outer arch-front contains small niches of the Thousand Buddhas type, each of which is identical in size and form with those remaining on the lower part of the outside wall. The reveals of the window contain several niches; the ceiling is entirely damaged and shows no trace of any figures (Fig. 42). The east reveal is divided into upper and lower zones, the upper containing a niche of trabeated type housing a Bodhisattva with ankles crossed. On each side of this and on its base are carved niches of the Thousand Buddhas. Close to the ceiling are shown three small niches, each of pointed-arch type. On the lower zone the south niche of pointed-arch type houses two Buddhas seated side by side. The robe covers the left shoulder completely and its hem covers the right shoulder. This representation is similar to that of the niche dated A.D. 489 in the window of Cave XVII. The base which is carved with worshippers only in the north half, is cut by a square tablet containing scribbling dating back to the Northern Wei dynasty. The inner side of the niche contains two small niches placed one above the other. The upper, which is of trabeated type, contains a Bodhisattva with ankles crossed, while the lower of pointed-arch type houses a seated Buddha. Close to the floor are niches of the Thousand Buddhas similar to those of the upper zone and, like them, undoubtedly of later Yün-kang type. Weathering has caused severe erosion on the outer side.

On the west reveal are three niches arranged regularly one above the other. The upper niche, although damaged, seems to be of trabeated type and houses a Bodhisattva with ankles crossed in the centre, flanked by a Bodhisattva with one leg pendant on each side. The middle niche is of pointed-arch type housing a seated Buddha trinity. These two niches form a set comprising Maitreya and Śākyamuni respectively. The figures are represented in full volume similar to those of the niche dated A.D. 489 in the window of Cave XVII. The area of the lower zone is smaller than that of the upper two and contains a trabeated niche housing a Bodhisattva with ankles crossed and two attendants. Above horizontally and on each side of the niche vertically, rows of small niches with seated Buddhas are carved. The lower niche seems to have been carved at a later date than the upper two niches. On the outside, Thousand Buddha niches are carved of an identical type to those of the corresponding area of the east reveal but these, due to weathering, are partly damaged. (Pls. 49-58)

## 2. SOUTH WALL

[SOUTH WALL] The cave is basically elliptical in plan but there is a slight difference between the upper and the lower wall surfaces (Plan II, Fig. 40). The upper walls form a curved surface. On the lower surfaces the east and south walls join to form a right-angled corner, while the angle formed by the joining of the west and south walls cannot be clearly distinguished. For convenience of explanation, the three walls, i.e. east, west and south walls are divided into three storeys. The upper storey is described as ending on the level of the floor of the window and the middle storey, on the level of the bases of the large niches. The area beneath the middle storey is described as the lower storey. The south wall is divided into east and west parts, broken in the centre by the window. Here the arrangement of

niches is almost symmetrical. (Pls. 59-63)

[UPPER STOREY] The entire upper storey is covered with niches of the Thousand Buddhas, the east part with thirteen rows, and the west part with ten rows. These continue onto both east and west walls, in an uninterrupted curved surface (Fig. 43). Each niche is of pointed-arch type, housing a Buddha seated in the dhyāna position. The figures are represented in full volume and undoubtedly are in the early Yün-kang style. Along the top edge of the upper storey, close to the ceiling is shown a canopy shape. (Pls. 59-61, 64)

[MIDDLE STOREY, CENTRAL PART] The middle storey is divided into three parts, i.e. central, eastern and western parts. The central part, beneath the window and above the entrance gateway, has a row of three niches which form a set (Figs. 44, 45). The central niche, of somewhat larger size, is of pointed-arch type housing a seated Buddha trinity. The Buddha is a splendid image represented in full volume and with right hand raised. It is of early Yün-kang type, dressed in a robe which covers the left shoulder completely and has the hem covering the right shoulder. The arch-front contains the Seven Buddhas of the Past. Both east and west niches are of similar size and trabeated type, each housing a Bodhisattva with ankles crossed flanked by a Bodhisattva seated with one leg pendant. These vigorous figures are also in the early Yün-kang style. The main Bodhisattva of the east niche wears a three-faced crown, the central face of which is carved with a seated Buddha and it is undoubtedly a representation of Maitreya. Above the trabeation in each is carved a building modelled on a wooden structure and decorated with a ridge ornament on each end of its roof. This gives a good picture of a Northern Wei temple. The bases of the central east and central west niches contain beautiful figures of male and female laymen, bhiksus and dwarfs divided in the centre by an incense-burner. The base of the central niche is entirely damaged. (Pls. 65-79)

[MIDDLE STOREY, EAST PART] In the east part of the south wall and adjacent to the central east niche is situated the east niche which is much larger in size than those of central part and corresponds in position and form to the west niche in the western part (Fig. 43). It is of pointed-arch type housing a seated Buddha trinity. The Buddha image is represented in full volume and of the same early Yün-kang type as the figure in the central niche. The arch-front contains the Seven Buddhas of the Past. The nimbus consists of four bands; of flames, flying celestials and seated Buddhas. The destruction of the niches of Cave XVA has resulted in large holes being made in the east side of the niche. Above the arch-front is carved a row of six celestial musicians. The base of elongated rectangular shape is divided into upper and lower parts, the former comprising a five-layered pedestal with two horizontal bands of lotuses. At each end is a lion, that on the east being damaged. The lower part of the base is carved with a row of worshippers broken by a celestial supporting an incense-burner. At the top on the left stand two bhiksus and four male laymen and on the right six female worshippers. At each extremity stands a dwarf with well-rounded body supporting the base lintel with upheld hands. (Pls. 80-87)

To the upper left of the east niche, where the east and south walls meet is a niche(3), of pointed-arch type housing two Buddhas seated side by side. The arch-front contains the Seven Buddhas of the Past. Outside and on each side is carved a kneeling figure supported by a dwarf. The base is

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divided into two layers, the lower layer containing a row of worshippers (Pl. 60). The style of the figures is that of early Yün-kang.

[LOWER STOREY, EAST PART] The lower storey beneath the east niche reveals an irregular arrangement of small niches. For convenience of explanation these niches are here numbered (4) to (33) from that on the extreme north of the east wall to that on the west close to the entrance (Fig. 43). Niche (33), situated close to the entrance gateway and beneath the central east niche, is of trabeated form housing a Bodhisattva with ankles crossed and two attendants. The head of the main image is entirely destroyed. Above and on both sides of the niche are carved horizontal and vertical rows of small niches. (Pl. 62)

Beneath the east niche is a row of six niches (32) to (27), among which niche (27) is entirely destroyed. They are all equal in size, of identical pointed-arch type and each houses a seated Buddha wearing a robe of Cave VI type. It should be noticed that the robe has no sash on the breast. Niche (26) is identical with these six niches, while niche (25) is of trabeated type housing a Bodhisattva with ankles crossed. Beneath niche (25) is a large hole caused by the destruction of a niche in Cave XVA. (Pls. 84, 88)

Below the layer of niches (27)–(33) are shown four horizontal rows of niches of the Thousand Buddhas in a distorted arrangement, particularly in those parts nearest to the entrance gateway. These niches which belong to the Thousand Buddhas type are of the same later Yün-kang type as that seen in the niches in the window. In the centre of these niches, below niches (29) and (30), is carved a trabeated niche housing a Bodhisattva with ankles crossed (Pl. 84). The Thousand Buddhas extend to the east wall and to the west part of the south wall.

The lower storey contains three niches (63)–(65) of similar size, all of which are badly weathered (Pl. 62). Niche (63) on the east side is of pointed-arch type housing a seated Buddha trinity which has been entirely destroyed. The arch-front, which is comparatively well preserved, contains the Seven Buddhas of the Past. In each of the side compartments stands an attendant Bodhisattva. Niche (64) in the middle is more complicated in design. Beneath the top edge with its fine carving of canopy and curtain the wall is deeply cut back to form a trabeated niche which is divided into three compartments. Each compartment is again divided into an upper and a lower layer. In the central compartment of both upper and lower layers is a seated Buddha, and each of the side compartments placed one above the other seems to have been carved with a Bodhisattva with ankles crossed. Niche (65) on the west side is situated on a slightly higher level than these two niches. The niche is of the same complicated design as niche (64) except for a band of celestial musicians above the canopy. Briefly stated, the fine carving suggests that niches (64) and (65) are of later Yün-kang type. (Pl. 89)

[MIDDLE STOREY, WEST PART] The west niche, which corresponds to the east niche, is situated to the west of the central west niche and is of pointed-arch type housing a seated Buddha trinity (Fig. 43). The Buddha has its right hand raised and is depicted in full volume. The arch-front contains a seated Buddha in the centre, flanked on each side by five kneeling worshippers. Above it is a row of well-preserved celestial musicians finely executed with a vivid naturalism. The base, consisting of a five-layered pedestal and a band of worshippers, is similar to that of the east niche, except that



the worshippers arranged three on each side and flanked by two dwarfs are all bhikṣus.

The inner pair of dwarfs are not shown as serving a practical purpose as supporters, but are only ornamental and placed there in order to fill the space. (Pls. 90–103)

[LOWER STOREY, WEST PART] The arrangement of small niches of the lower storey situated beneath the west niche is somewhat complicated (Fig. 43). For convenience of explanation they are numbered (34) to (55), from the entrance westwards. These niches correspond approximately to the small niches of the lower storey of the east part. Each of the seated Buddhas is well-rounded and wears a robe of Cave VI type without a sash. Below this group of niches is a stratum of bad rock which extends along the west wall and onto the north wall. Even on this stratum, however, are rows of niches of the Thousand Buddhas, sometimes five and sometimes seven rows being carved. These show the same later Yün-kang type as the niches of the east part on the south wall. (Pls. 90, 104–107)

The niches of the further lower layer are situated beneath the rows of the Thousand Buddhas. Among them, niches (67) to (69) of pointed-arch type are close to the entrance. Below them are niches (70) and (71), both of pointed-arch type. The latter is slightly larger in size and houses two Buddhas seated side by side, although both are severely damaged. The walls which contain niche (72) and the following niches to the west are flat and not curved like the upper wall. The difference in surface between these walls and the upper layer of Thousand Buddhas results in a horizontal step in the general wall surface as is seen also in the east part. The corner formed by the south and west walls, however, is not so well-defined as that formed by the south and east walls. Niche (72) is of pointed-arch type housing two Buddhas. To the west there are two vertical pairs of niches (73)–(76). In both, the upper niche is of trabeated and the lower of pointed-arch type. Though severe weathering has made it impossible to distinguish the figures clearly it can be seen that the representation of the niches and figures is quite delicately executed and undoubtedly indicates the later Yün-kang style (Pls. 63, 90)

### 3. EAST AND WEST WALLS

[EAST WALL] As mentioned above, the niches of the Thousand Buddhas in the upper storey continue in a regular arrangement from the south wall (Fig. 43). The lowest row consists of thirty-two niches running from the window to the flaming band of the nimbus on the north wall. Below them is carved the large east niche housing two Buddhas side by side. Both of these figures, although partly damaged, are of dignified appearance and depicted in full volume with right hand raised. They are undoubtedly of early Yün-kang type. The nimbus consists of bands of flame and of seated Buddhas. The arch-front is carved with the Seven Buddhas of the Past, each of which has the same dignity and volume. Outside the niche on each side is an attendant Bodhisattva. The attendant on the north side is almost entirely destroyed but that on the south is well preserved and stands with legs apart, outer hand hanging and inner hand resting on the breast. To the north side of the large niche is seen what remains of a niche housing a seated Buddha but the shape of both niche and figures is entirely oblit-

erated. The base of the large niche is, at present, filled with three rows of niches of the Thousand Buddhas of later type and these extend to the north. Judging from traces remaining on the bottom edge, the base once contained a row of lay worshippers; six male on one side and six female on the other each led by a *bhikṣu*. (Pl. 110) Their upper bodies have been destroyed by the recutting of the small niches of the Thousand Buddhas. Below them is the row of small niches (4) to (24). Excepting niches (17) and (24), these are arranged in two layers. The representation of the figures is of Cave VI type as seen also in the corresponding zone of the south wall, each Buddha wearing a robe without a sash at the breast. Below this band of niches are carved two rows of the Thousand Buddhas which are a continuation of those on the south wall. Below them, the wall of the lower storey is stepped forward and forms a flat surface joining the south wall to form a right-angled corner. The lower zone contains two niches; (62) to the south and (61) to the north. The south niche (62) is divided into three compartments and surmounted by a canopy. The central compartment consists of a pointed-arch niche housing a seated Buddha which, although damaged, is obviously of later type. Each of the side compartments is divided into three layers, the bottom layer being somewhat higher and perhaps housing an attendant *Bodhisattva*. Both upper and middle layers contain a pointed-arch niche of small size carved with a seated Buddha. The north niche (61) is severely weathered but was seemingly of pointed-arch type housing a seated Buddha. (Pls. 108–110)

[WEST WALL] The Thousand Buddhas of the upper storey consist of twenty-four small niches in the lowest row from the window of the south wall onto the outer edge of the flaming nimbus of the north wall (Fig. 43). The large west niche situated below them is of similar pointed-arched type to the large niche of the east wall and houses two Buddhas. The damage is here more severe than in the niche of the east wall. Outside the niche a standing attendant *Bodhisattva* is carved on each side. The base is so badly eroded that only a few traces of three rows of the Thousand Buddhas can be seen at each end. Comparison with those on the east wall indicates that, here also, the original row of worshippers may have been cut away to make room for these Thousand Buddha niches of later type. Below them only the outlines of niches (56)–(60) remain, and under these again what appears to be rows of Thousand Buddhas of later type continuing from the south wall.

Although the wall of the lower zone of the lower storey is stepped forward in a similar manner to that of the east wall, the corner formed where it joins the south wall is not right-angular. Three niches (77)–(79) are just visible on this zone; niche (77) and the adjacent niche (74) situated to the east are shown on the same level. Both are of pointed-arch type housing a seated Buddha. By comparison, niches (78) and (79) are carved on a slightly lower level; each are of trabeated type divided into three compartments. The central compartment is again divided into an upper and a lower layer. Niche (78) has almost entirely disappeared, while niche (79) has a *Bodhisattva* with ankles crossed in the upper layer and what may be assumed to be a seated Buddha in the lower layer. The side compartments in each are divided into three layers. In short, both niches resemble niches (63) and (64) of the east part of the south wall. (Pls. 111–115)

## 4. NORTH WALL AND CEILING

[NORTH WALL] In the centre stands a large dignified Buddha figure as main image. The head is covered with wavy hair and the face is slightly elongated. The body is well-rounded and the shoulders broad. A robe of Cave VI type covers both shoulders, showing clearly step-like drapery of a highly formalized pattern. The edges of the outer and under robes hang in parallel lines down the breast, broken by the sash in the centre. The image with right hand raised and left hand hanging down gives the appearance of a young nobleman of the Northern Wei dynasty. The lower body is severely weathered, but it may be seen to be standing on a lotus base with legs apart. The ends of the robe form pleats and flare at the sides. The robe shows clearly that the image belongs to Cave VI type. Although the nimbus has almost entirely disappeared, a few traces of a flaming band which belonged to it can still be seen close to the east and west walls. (Pls. 116–121)

[CEILING] The ceiling which is elliptical is entirely damaged and only a few traces of flying celestials are just visible above the south wall. (Pl. 122)

[ADDENDUM] The jar, shown in Fig. 46 (p. 42), is no doubt of the Chiu-yen kiln 九巖窯 in Shao-hsing prefecture, Chê-chiang province (F. Koyama, *Shina-Seiji-Shikō*, or *History of Chinese Celadon*, Tokyo 1943, p. 30). Though there is no positive evidence of Chin dynasty origin, the Yüeh ware of this type is doubtlessly to be dated between the Han and Sui-T'ang periods. However, this jar, having two loop handles and two appliqué figures which are Buddhist in style, is to be grouped with the jars of the *shên-t'ing* 神亭 and *wu-hu-tsun* 五壺罇 described by Chang P'ei-kang 張珩, and attributed to the time of the Wu or Chin dynasty. Moreover, in this case, this attribution to some degree is confirmed by the style itself of Buddhist images. The two images are moulded in an identical shape of seated Buddha in dhyāna posture. The Buddha is thick-set, having a round halo and a flat usṇīṣa. The drapery is shown by raised lines. Two leaping animals flank it closely, suggesting the lion-throne. In front of the Buddha is a lotus flower with hanging petals. The lotus flower and the two lions are also the attributes of the dhyanāna Buddha in the possession of Mr. G. L. Winthrop. The image on the jar is more primitive than those of the Southern dynasties and much closer to those on the *shên-shou* mirror with triangular rim. Thus, there are grounds for its ascription to the Wu or Chin periods. The jar is now in the possession of Mr. Chiu Yen-chih 仇焱之, Hongkong.

Another example of the Buddha images is found on the jar of Yüeh ware illustrated in the *Ku-ming-ch'i-t'u-lu* (Kyoto 1916) by Lo Chên-yü. The four or five images of dhāyana Buddha on lotus throne are attached to the body side of the jar. The jar is identical with the type of the *shên-ting* dated A. D. 260, which was formerly in the possession of a curio dealer in Shanghai.

## CONCLUSIONS

### 1

IT IS CONVENIENT TO TREAT CAVE XVI SEPARATELY when discussing the characteristics of these four caves. Cave XVI is outstanding not only for its great size, but above all for the fact that it belongs to the group called the Five Caves of T'an Yao, namely Caves XVI-XX. This is the chief difference between it and the adjacent Caves XIV, XV and XVA.

At the beginning of the Ho-p'ing 和平 era (A.D. 460) the renowned priest T'an Yao petitioned Emperor Wên-ch'êng 文成 to excavate five caves in the valley of Yün-kang, each to contain a Buddhist image. Of this imperial undertaking the *Wei-shu* says that the largest Buddha image was seventy ch'ih 尺 in height, the next in size sixty ch'ih, and that they provided the most marvellous examples of sculpture during the Northern Wei dynasty. It is from this description that the designation "The Five Caves of T'an Yao" is taken. However, no historical records remain to distinguish which, among all the caves of Yün-kang, comprised these so-called Five Caves of T'an Yao. Accordingly, it is only from the artistic styles of the caves and their sculptures that it is possible to arrive at solution to this problem. Among the many scholars who have investigated the site, the names of Profs. T. Sekino and D. Tokiwa must be placed in the forefront as being the first to identify Caves XVI-XX as the Five Caves of T'an Yao in their work *Shina-Bukkyo-Shiseki* Vol. II (pp. 27, 28). Their theory has been proved correct by the recent investigations of Yün-kang carried out by the present authors.

Cave XVI, in its elliptical plan and curved walls is basically similar to the other caves of T'an Yao. In other words, the emphasis was placed on the main image it contains rather than on the architectural aspect of its design. In each of the other caves of T'an Yao, however, the main image of the north wall is so large that very little space is left in the cave, while in Cave XVI there is wide area in front of the main image. Furthermore, the representation of the standing Buddha of Cave XVI is quite different from those of the other T'an Yao caves. For example, the standing Buddha which is the main image of Cave XVIII has well-rounded face and body about which clings a diaphanous robe of thin material. By comparison, the main image of Cave XVI shows a slightly elongated face and well-rounded body entirely covered by a thick robe with two neck-bands and a sash; in other words a dress of Chinese type. That of Cave XVIII is carved in extraordinarily high relief to such an extent that the image gives the appearance of being about to step out from the back wall, while the main Buddha of Cave XVI is carved in a less deep relief which is far away from the early style of Yün-kang. To judge by the fact alone, it would be dangerous to identify Cave XVI as one of the Five Caves of T'an Yao.

However, on the other three walls of Cave XVI, the style of carving of the Thousand Buddhas of the upper storey, of the three central niches beneath the window and of the four large niches of the middle storey, is obviously of early Yün-kang type and identical with that seen in the other T'an Yao caves. This alone is sufficient to prove that Cave XVI could not have been excavated later than the other caves of T'an Yao. It is not feasible that the carving of the main Buddha of the north wall was started and then left unfinished while the work on the other three walls was completed. The only reasonable explanation can be that after the main image was completed or almost completed during the period of construction of the Caves of T'an Yao, for reasons, now inexplicable, it must have been recut and represented in the form it now shows. As described above, although there is no trace of carving of early Yün-kang type in the image, the broad contours of the shoulders, even though not well-rounded, are one of the characteristics of the early Yün-kang type and may afford some support for the theory. Furthermore, the fact that Cave XVI has a larger space in front of the main image than the other caves of T'an Yao leads one to imagine an original earlier main Buddha occupying a much larger space.

In brief, it may be concluded that the excavation of Cave XVI is likely to have been started in the period of the Five Caves of T'an Yao, i.e. the Ho-p'ing era (A.D. 460-465). Carvings of early Yün-kang type appear in the Thousand Buddhas of the upper storey, in the central niches below the window and in the four large niches of the middle storey, all of which are situated on the walls from the level of middle storey upwards. These niches are all quite regularly and symmetrically arranged. The carving of the main Buddha of the north wall would naturally have proceeded to a certain degree during these periods.

The second period of excavation seems to correspond to the period when the main Buddha in its present form had been finished, in other words, when the dress of Cave VI type had been developed as customary for Buddhist figures. To this period belong the groups of small niches on the lower storey, niches (4)-(33) on the east part, and niches (34)-(60) on the west part. These small niches seem to have been donated by either monks or laymen as is suggested by their various shapes and sizes. The type of dress, however, is almost identical throughout. The early type of robe, which covers the left shoulder entirely and covers the right shoulder with the hem appears only in the three niches (40), (46) and (51) of the west part. Another type, which resembles the Cave VI type but is without the sash on the breast, serves as dress for the other figures throughout these niches.

In the third stage of excavation, the niches of the lower zone of lower storey, i.e. niches (61)-(66) of the east part and niches (67)-(79) of the west part were finished. Due to damage, the representations in these niches are not clearly visible. However, the arrangement of niches is comparatively regular and the compound form of niche such as is seen in niches (62), (64) and (65) of the east part and niches (77)-(79) of the west part originated in this period. This niche form which is also found in the niches of the lower storey in both Caves XIV and XVA, seems to have flourished in the period when the capital of the Northern Wei had been transferred to Lo-yang. The delicately carved ornamentation is also characteristic of these niches.

Between the second and third stages there is a remarkable feature, namely the carvings of niches of the Thousand Buddhas not only on the lower storey of east, west and south walls but also wherever

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there was any space to hold them. The authors were very struck by the fact that the base of the large niche on the east wall had been recut with niches of the Thousand Buddhas. This suggested that some time must have elapsed between the age of the artists who originally carved the base and that of the artists of these recut Thousand Buddhas who could so disregard the pious feelings of their forebears. Thousand Buddhas niches of the same type are found on the reveals of the window as well as on the outside wall. They are seen in Cave XV at the peak of their vigour.

The sculptures of the window and entrance gateway are noteworthy for the following features:— The three niches of the west reveal of the window and the south niches of the lower zone of the east reveal show beautiful forms which resemble those in the niche dated of A.D. 489 in the window of Cave XVII. Though it is difficult to date these figures in Cave XVI, it may be assumed that they belong to the transitional period from the first to the second excavations or rather that they belong to the second stage. In the second period the style of Cave VI flourished in one part, while the early type of figure with the Western style dress still persisted as seen in its further refinement in such a niche as that of A.D. 489.

## 2

Of the other three caves described in this volume, the representations in Caves XIV and XVA may be closer in date. As described above, the styles of niches in the former cave are quite mixed. The representations of the niches in both east and west walls of the main room undoubtedly belong to a type which flourished in the transitional period between the second and third stage of the carvings as shown in Cave XVI. Of all the representations in the cave, the most refined and well-arranged types are seen only in the set of niches on the middle storey of the west wall of the ante-room. This set consists of a seated Buddha, a Bodhisattva with ankles crossed and two Buddhas seated side by side—all beautifully executed with a striking mildness of approach which resembles the figures of Cave XVA. The robe of the two Buddhas seated side by side is of Chinese type, but does not yet carry the extra decoration of a sash on the breast. Considering their characteristics which are here not yet stereo-typed, it may be seen that these figures belong to the same type as those of the small niches of the second stage of Cave XVI. The lower niches of the west wall, like those of the east niche and of the rectangular pillar may have been carved in the third stage, namely in the period of the removal of the capital to Lo-yang.

The niches of Cave XVA are well arranged. The niches of the second and third storeys broadly speaking undoubtedly belong to the second stage and contain representative sculptures of Cave VI type, wearing the Chinese type robe with a sash on the breast. While the style of robe became stereo-typed, the expression of the face became more delicate and spiritualized. The sculptures in Cave VI have suffered badly from repair and repainting and now appear in anything but their original beauty but those of Cave XVA still retain all the splendour of Cave VI style. Some, unfortunately, have been removed from the cave. They may be placed in the second stage, i.e. circa A.D. 486–496.

The bottom storey of the cave was most likely carved in the later period of Yün-kang, i.e. at about the period of the removal of the capital. Here the niche form is very complicated and adorned with fine carving similar to the niches of the lower storey in Caves XIV and XVI.

Lastly, Cave XV is most remarkable on account of its Thousand Buddhas. It is called by the villagers Wan-fo-tung or Cave of the Ten Thousand Buddhas. Each of its myriad small niches is of simple arch type housing a quite formalized Buddha figure seated in the dhyāna position. As described above, these same Thousand Buddha niches are carved on the lower storey and on the window as well as on the outside walls of Cave XVI. Accordingly it is almost certain that Cave XV was excavated during the period of the height of popularity of the Thousand Buddhas of later type. Such a type of representation doubtless sprang from a pious feeling within the artists which led them to cover the whole surface of the walls with these Thousand Buddha niches which, from an artistic viewpoint, are so simple and stereo-typed. They obviously belong to a period corresponding with the third stage of Cave XVI. This conclusion would lead to a similar date being put to the representation of the Thousand Buddhas of identical type found all over the outside walls of the Five Caves of T'an Yao. The lower niches of the east and west walls show most delicate and fine workmanship. The dress of the Buddha is of Cave VI type. Worthy of notice is the manner in which the pond scenery of the west wall is depicted on the base—filled with water plants, fishes and birds. The silhouette in which it is executed has a somewhat weak feeling reminiscent of work of Lung-mên style. Such consideration lead the authors to the conclusion that these niches were carved after the completion of the carvings of the Thousand Buddhas on the upper storey or, in other words, in the period after the removal of the capital.

To summarize, when the primary stage of excavation of almost all the Five Caves of T'an Yao had been completed, the carvings of central section of Yün-kang was initiated and flourished. The large scale works of Caves V and VI mark the climax of the second stage, during which in the Five Caves of T'an Yao together with such niches of early type as those of the windows of Cave XVI, the small niches of the lower storey and the large Buddha of the north wall of the same cave were carved. Broadly stated, in the third stage, which seemingly began at about the period of the removal of the capital, or in other words, between the second and third stages the outside walls of the T'an Yao caves as well as the lower walls of caves XIV-XVI were covered with carvings of the Thousand Buddhas type niches.

## DESCRIPTION OF THE PLATES

### Pl. 1. General View of Western Hill.

Showing the western hill as seen from the east. Part of a valley may be seen on the extreme right of the plate followed by the central hill. The south cliff of the hill is cut into a perpendicular face into which the upper windows and the entrance gateways of the caves are excavated. A building named Yü-huang-ko 玉皇閣 is visible on the hill above the caves. Other buildings named from the right respectively Ts'ai-shên-miao 財神廟 and Niang-niang-miao 娘々廟 are situated to the south of the caves. All were built in modern times and have no connection with the original excavation of the caves.

### Pl. 2. Caves XIV-XX, General View.

Showing the eastern half of the western hill. From the valley shown on the extreme right of the plate are numbered to the left Caves XIV, XV, XV A, XVI, XVII, XVIII, XIX and XX. Due to the fall of rock, the interior of Cave XX has been exposed showing a large seated Buddha. At the extreme left of the plate Cave XXI is visible.

The five caves XVI to XX are called the Five Caves of T'an Yao. The windows excavated on the outer walls are arranged irregularly and are not of identical size.

On the same level as the windows is a row of square holes. While similar holes found above the caves of the central group are assumed to have served as supports in an outer wooden construction, here they appear more like small caves, though no images are carved in them. On the extreme upper right of the plate the ruins of a large clay wall are visible on the hill.

### Pl. 3. Caves XIV-XVI, Outside Walls.

Cave XIV is shown on the extreme right of the plate. The upper part of the outer wall is badly destroyed. On the east of the entrance, traces of storeys are visible, but it is doubtful whether there could once have been carved a storeyed stūpa. On the left of Cave XIV is shown the elongated rectangular gateway of Cave XV followed by Cave XV A, with its severely damaged niches arranged in storeys. Above this cave are two large rectangular holes placed on a horizontal level.

To the left of this again are the gateway and window of Cave XVI. Above the latter the top of the outer wall is visible as cut from the original rock. The clay wall on the left of the plate in front of these caves once belonged to the homes of the villagers who used the caves and which were removed in 1939.

## CAVE XIV

### Pl. 4. Cave XIV, General View.

### Pl. 5. Cave XIV, Ante-Room and Main Room, East Walls.

The outer wall of the cave is severely weathered and fragments of rock, fallen from the ceiling, are still visible. In places on the western part of the outer wall, which is much damaged, remain parts of a repre-

sentation of the Thousand Buddhas. The original form of the entrance seems to have been like those of Caves IX and X. The clay wall in front of the cave belonged to the villagers. (N-S width of cave 8.25 m.)

### Pl. 6. Cave XIV, Ante-Room and Main Room, West Walls.



The west wall is divided into two parts, a northern and a southern. The northern part, which originally formed a portion of the inside wall of the main room, consists of upper, middle and lower niches. Due to the fall of ceiling rock the frame of the upper niche has been demolished, but traces of a Bodhisattva with ankles crossed and of attendants at each side are visible. There seems originally to have existed a lintel starting from above the niche and running to the top of the rectangular pillar shown on the extreme left of the plate. The middle niche is of pointed-arch type, housing a seated Buddha. On the top edge of the arch-front is a finely carved garland ornament. The carvings of dragons on both arch-ends are particularly fine. The arch-front contains a row of small seated Buddhas, and five layers of celestial worshippers with palms together are placed on each side. Above is a row of thirteen small pointed-arch niches each with a seated Buddha. On the south side of the niche remains a three-storeyed pagoda of wooden type with tiled roofs. At the top of the pagoda are a five-layered base, floral ornaments and a mound as is usually shown. Remarkable are the three shafts with rings and the flame shape standing on the mound. At the base of the niche is a row of standing worshippers with a central tablet which has been removed.

The lower niche is of complicated type. On the top are a canopy ornament, a row of small seated Buddha niches and a curtain which is heavily draped on each side. Beneath it the wall recedes deeply to reveal another niche of trabeated type. It is divided into three compartments the central compartment being again divided into two parts; the upper niche seems to have housed a Bodhisattva with ankles crossed and the lower would appear to be of pointed-arch type. Attendants were perhaps represented at each side. In short, there can be no doubt but that these niches are carved in the later Yün-kang period. (N-S width of cave 8.25m.)

Pl. 7. Cave XIV, Ante-Room, East Wall.

On the upper part of the east wall, a representation of the Thousand Buddhas is cut on the north side by a niche with a Bodhisattva with ankles crossed. Below it is situated a row of three niches. Their upper parts are badly eroded due to faults in the rock. The central niche of these houses two Buddhas seated side by side, while the niche on each side seems to have contained a

Buddha trinity. Along the base of these three niches is shown a row of worshippers cut by a central tablet without inscription. Below this the wall is divided into four zones. On the uppermost zone are carved five seated Buddhas, divided by standing attendant Bodhisattvas. Owing to damage the next zone is not clearly visible, but seemingly once contained five similar seated Buddhas but without the attendants. The third zone contains six small niches in a row, with a seated Buddha in each, except for the third niche from the left which contains two Buddhas seated side by side. The fourth, or the lowest part of the wall is occupied by a large niche. Due to weathering no image remains in this niche, and only traces of looped curtains at each side may be distinguished. The earth still remains on the floor. On the extreme right of the plate is shown the eastern pillar of the south wall, where traces of the Thousand Buddhas remain. On the left stands a rectangular pillar, on the west and south faces of which are carved the Thousand Buddhas. (Width of wall 3.25m.)

Pl. 8. Cave XIV, Ante-Room, West Wall.

Showing the west wall of the ante-room divided into three zones. The upper zone is again divided into two layers. In the upper layer are three small niches side by side; the central one is of pointed-arch type containing a seated Buddha trinity, and those on each side are of trabeated type containing a trinity with Bodhisattva with ankles crossed. In the lower layer is a single niche with a pointed-arch, housing two Buddhas seated side by side. On each side of the niche stand a Bodhisattva attendant and a bhikṣu. On each side of the upper zone is a three-storeyed pagoda with tiled roof and three shafts of rings as shown in those of Pl. 6.

The design of the middle zone resembles that of the upper zone and is divided into two layers. In the upper layer are three niches and in the lower a single niche. The base is rather large with a row of worshippers, beneath which is shown a narrow band of kneeling celestials.

The lower zone is divided into two layers, the lower of which contains two niches side by side. The construction of these niches is very complicated. Above the north niche are represented a canopy and a looped curtain. The niche is deeply cut and in it another niche of trabeated form is shown. It is divided into three compartments, the central one again being divided into upper and lower parts. The design perhaps

resembles that of the lower niche of the main room, situated close to the north side (Pl. 6). The south is almost identical, but the curtain is partly broken off.

Between the middle zone and the lower zone is carved a pointed-arch niche with a Buddha trinity in the centre. To the north of it, at a slightly lower level are three pointed-arch niches, while on the south side a niche is shown all of which were recut on the original relief (Pl. 13B). On the south, the wall is cut rectangularly and houses a scene with Vimalakīrti and Mañjuśrī.

It may be seen that the wall recedes slightly deeper than that of the main room. At the southern extremity of the wall, the south wall rises perpendicularly like a pillar, and is divided into two parts on the level of the worshippers of the middle zone of the west wall. The upper part shows a representation of the Thousand Buddhas, while on the lower there seem to be situated more larger niches of the Thousand Buddha. The top edge of the pillar is badly eroded. The ceiling also is severely damaged and any traces of figures it may once have contained are no longer distinguishable. (Width of wall 3.12 m.)

Pl. 9. Cave XIV, Ante-Room, West Wall, Middle Zone.

Showing the middle zone of the west wall. Though damaged in places, the sculptures are of very fine workmanship. On the top edge a narrow band of looped curtain is represented by incised lines, and the side borders are formed of columns of five single-storeyed stūpas. Beneath these on the southern border are an additional four pointed-arch type niches. Under the base with its row of worshippers is a narrow band containing kneeling celestial worshippers with eight on the left side and seven on the right.

The upper layer comprises a central pointed-arch niche with a seated Buddha, flanked on each side by a canopy type niche with a Bodhisattva with ankles crossed. The lower layer is formed of a single pointed-arch niche housing two Buddhas seated side by side. An attendant Bodhisattva stands on each side. A niche housing a seated Buddha combined with a niche housing a Bodhisattva with ankles crossed and a niche housing two Buddhas seated side by side occurs frequently in Yün-kang and is discussed in Vol. X, p. 90. Artistic considerations obviously dictated that a niche housing a Bodhisattva with ankles crossed on one side should be

balanced by another niche of similar form on the other side. The base is composed of four standing celestial worshippers with high chignons on each side of an incense-burner. This is supported by a celestial, with both hands raised. Only the upper portion of the body springing from the ground is represented. The scarfs fluttering from its sides are similar to those seen in the middle storey of the south wall of Cave XVI (Pl. 79). Each of the celestial worshippers stands with legs apart, right hand raised to the breast and left hand resting on the abdomen; their scarfs hanging from both shoulders cross in an X on the front.

Pl. 10. Cave XIV, Ante-Room, West Wall, Middle Zone, Upper Three Niches.

Showing three niches in the upper layer of the middle zone. Due to faults in the rock formation, the upper part of the north niche is damaged. In the arch-front of the central niche is carved a beautiful floral-scroll pattern in low relief with a bird in the space formed by the curving of the vine (Rub. 1D). The arch-ends are made in the shape of birds with their long necks turning backwards and splendid tails spread high. Above the lotus form capitals are *aupapādukas*, of which only the upper parts of the bodies are shown. These support one leg of the birds with both hands. The niche houses a seated Buddha in *dhyāna* position, both shoulders of which are covered by the robe. The face is damaged, the neck slightly slender and the shoulders broad but the carving is stately. The folds of the drapery which partly cover the legs in an arc are indicated by incised lines. The round pedestal, on which the Buddha is sitting, consists of an upper undecorated part and beneath it beautiful lotus petals (Rub. 1B). On either side on a lotus base stands a small attendant Bodhisattva facing inwards, with palms together. (Height of central niche 1.28 m.)

Pl. 11. Cave XIV, Ante-Room, West Wall, Middle Zone, Upper Three Niches, South Niche.

The beautiful Bodhisattva with ankles crossed in this canopy type niche (Rub. 1E) wears a crown (Rub. 1A) with a disk on each of three sides. The locks of hair on the forehead are finely incised. The eye-brows are long, the eyes half-opened and the lips smiling. Although the hands and feet are damaged, the splendid proportions of the whole body can easily be appreciated. From each of the somewhat sloping shoulders, the scarf runs down to form an X on the lap. The folds of the

skirt in incised lines are spread fan-like on the square pedestal. A small attendant Bodhisattva kneels with palms together at each side. Connected tassel-like ornaments hang from each end of the canopy.

On the south side of the niche is a well preserved vertical row of five single-storeyed stūpas. Pointed-arch type niches in each of the stūpas house seated Buddhas in the dhyāna position. The robes are of two types; one is of the type which covers both shoulders, the other of the type in which the robe completely covers the left shoulder with the hem of robe covering the right. Above each lintel is a large mound, and on either side of this emerges a floral ornament with three leaves. The mound is surmounted by a three-layered pedestal above which again are a floral ornament, mound, and three shafts of rings. On the right of the plate the floral scroll pattern as well as the boyish *aupapāduka* of the adjacent pointed-arch niche is clearly visible; the former is formed of half-palmettes with three or four leaves, the central leaf of each being elongated. In the middle of each pair of half-palmettes is shown what may be fruit. The *aupapāduka* with face inclining upwards has a beautiful expression. (Width of nich 0.74 m.)

Pls. 12, 13A. Cave XIV, Ante-Room, West Wall, Middle Zone, Lower Niche, South Part.

The lower niche houses two seated Buddhas side by side. Their faces, as well as those of the attendants, are damaged. The right hand of the Buddha is raised, the left hand rests on the lap. The robe runs over the left shoulder round and over the right covering both, and then down over the left arm. The edges of the upper and under robes are indicated by parallel lines. This seems to be a variation of cave VI type dress. The attendant Bodhisattva, standing with legs apart, wears a beautiful crown. The left attendant is damaged. The shoulders are sloping and covered with a celestial robe which hangs down across the front in an X. The inner hand is folded on the breast and holds a lotus bud, the outer hand is damaged but hangs down to grasp the ends of scarf. Above this figure are represented four celestial worshippers with high chignons and two celestial children. They all have very attractive faces. On the southern side is a vertical row of single storeyed stūpas. Beyond these the wall slants outwards, showing what remains of a representation of the Thousand Buddhas, the upper part being damaged.

Each Buddha seated in dhyāna position wears the robe covering both shoulders symmetrically. It is suggested that the Thousand Buddhas here shown may originally have been continued on the outer wall of the cave, and that they were of later Yün-kang type like those on the lower storey of Cave XVI (Pl. 84).

Pl. 13B. Cave XIV, Ante-Room, West Wall, Lower Zone, Upper Part, *Vimalakīrti* and *Mañjuśrī*.

The sculptures originally in this place had broken away and three images now seen i.e., from the right respectively, *Vimalakīrti*, Bodhisattva and *Mañjuśrī* were recut here. The head of each figure is missing. The workmanship is as rough as that of the guardian gods of the entrance gateway of Cave XIII, but the posture is very free. The standing Bodhisattva in the centre, holds a ring in the right hand and some unknown object in the left.

Pl. 14. Cave XIV, Ante-Room, North Wall, Trabeation.

The ceiling is badly damaged and the reliefs are now entirely lost. Beneath the ceiling is a row of 12 small niches; from the western end (1) a pointed-arch niche with two Buddhas side by side, (2) a pointed-arch niche with a seated Buddha, (3) (4) trabeated niches each with a Bodhisattva with ankles crossed, (5) a pointed-arch niche with one seated Buddha, (6) (7) pointed-arch niches each with two Buddhas seated side by side, (8) a trabeated niche with Bodhisattva with ankles crossed, (9) (10) (11) pointed-arch niches each with a seated Buddha, (12) unknown. Though the wall beneath it is badly destroyed, it seems once to have had a large trabeation as suggested by the eastern half of the wall. At the eastern end is shown a canopied niche with a Bodhisattva seated with ankles crossed. The faces of the images in the niches are elongated, their necks and bodies slender, showing the later type of Yün-kang.

Pl. 15. Cave XIV, Main-Room, East Wall.

The east wall is divided into three zones corresponding to the west wall. The upper zone contains a trabeated niche housing Bodhisattva with ankles crossed which, although much eroded, may be seen to have elongated face and slender shoulders, indicating the later Yün-kang style. Of the side compartments, the left contains another pointed-arch niche beneath the trabeated frame of the central niche, and seemingly houses a seated Buddha.

In the middle zone is carved a pointed-arch niche housing a seated Buddha, of which, due to damage, only shoulders and knees remain. The arch-front, the top edge of which is ornamented with garlands, houses a row of seated Buddhas. On each side of the niche is represented a pair of wooden type pagodas surmounted by ornaments of three rings. This corresponds well to that of west wall. This niche also shows the later Yün-kang style. Further to the north the wall contains two layers of small niches. The lower zone has a deeply carved niche, seemingly with trabeation but so badly damaged that the design is not discernible.

On the right side of the plate, a rectangular pillar is visible. Its upper part houses a regular arrangement of the Thousand Buddhas while the design of the lower part becomes somewhat confused with the Thousand Buddhas, the pointed-arch niche and the trabeated niche.

Pl. 16. Cave XIV, Main Room, East Pillar, West Face, Thousand Buddhas.

Showing the west face of the rectangular pillar carved with the Thousand Buddhas. The head of each Buddha is small and the neck slender. The robe, represented by U-shaped incised lines round the neck and two perpendicular lines down the front, covers both shoulders. It is undoubtedly of later Yün-kang type.

Pl. 17. Cave XIV, Main Room, West Wall, Middle Niche, Right Side.

Showing the right side of the pointed-arch niche situated on the middle zone of the west wall (Pl. 6).

The top edge of the arch carries a band of garlands. The arch-rib terminates in a dragon, with eyes, ears and horns depicted by fine incised lines. By the side of the niche stands a three-storeyed pagoda (Rub. 1c) with tiled-roof, housing two seated Buddhas side by side in the first storey, a Bodhisattva with ankles crossed in a trabeated niche in the second storey and a seated Buddha in the third storey. From the eaves of the second storey the hanging tassel ornament is clearly visible. On the top of the roof are shown a five-layered pedestal, mound, floral ornaments and three shafts of rings. Under the niche is represented a row of worshippers now partly damaged. (Height of pagoda 1.50m.)

Pl. 18A. Cave XIV, Main Room, Ceiling.

B. Cave XIV, Main Room, North Wall.

A. Owing to weathering, the carving of the ceiling has entirely disappeared. In the lower left corner of the plate, several rows of the Thousand Buddhas on the west wall and the flame of the nimbus of the main image can still be traced. In the upper right hand side of the plate is shown the top part of the east rectangular pillar adjoining a horizontal beam which would appear to be the under face of the lintel of the trabeation.

B. Although the north wall is entirely damaged due to water from the hill, it may be assumed that the main image with a large nimbus was originally represented there. The west end pillar is also visible. At present the floor is still buried in earth. (E-W width of main room 7.40m.)

## CAVE XV

Pl. 19. Caves XV-XVI, Outside Walls.

Before 1939 houses of village farmers stood close to the outer walls of Caves XV-XVI. Cave XV was used by them for storage or some such similar purpose while Cave XVA was entirely covered by a clay wall which resulted in severe damage to the sculptures. Their condition is shown in this plate. From the right of the plate the entrance gateways are shown of Cave XV, XVA and XVI respectively, the gateway of the latter being blocked up by stone and clay. The gateway of Cave XV was provided by the villagers with

another smaller gateway in it.

The lower part of Cave XVA is covered with a clay wall which formed part of a farmer's house. In the middle niches of the second and the third storey of the north wall big holes had been made, giving the villagers access into Cave XVI.

Pl. 20. Cave XV, Outside Wall.

In the upper centre of the plate is shown the rectangular window, under which is the elongated rectangular entrance gateway, divided into two parts by the pillars

of stones undoubtedly placed there in recent times. Carvings of the Thousand Buddhas are represented in many places on the outer wall and continue on either side to the outer walls of Caves XIV and XVI. Due to weathering the Thousand Buddhas are not seen on the lower part of the wall but they may have originally been carved all over the wall, the top of which seems to reach to the level of the window. On the extreme left of the plate a part of Cave XV A is visible, its lower part covered by the villager's house. (Width of entrance 1.35m.)

Pl. 21. Cave XV, South and West Walls.

Both south and west walls are covered by the Thousand Buddhas. These walls are divided into two storeys at the level of the middle of the gateway and the upper storey contains 47 rows of small niches. A larger pointed-arch niche housing a seated Buddha is carved in the centre of the Thousand Buddhas on the west wall. In the lower storey of the south wall the Thousand Buddhas in niches of rather larger type are carved. On the west wall the top edges of three large niches of the lower storey are visible. The reveals of the window also contain niches of the Thousand Buddhas. Each wall inclines slightly inwards where it meets the ceiling. Here also the Thousand Buddhas are carved. (Width of south wall 5.30m.)

Pl. 22. Cave XV, South Wall, Upper Storey.

The Thousand Buddhas on the south wall are formed of rows of 24 small niches on both east and west parts and 16 niches on the central part below the window. On both reveals of the window are also carved the Thousand Buddhas. The small Buddha in each niche is seated in the dhyāna posture. The manner in which the south, east and west walls join to form rectangles is clearly visible.

Pl. 23. Cave XV, South Wall, Lower Storey, Entrance Gateway.

The south wall is divided into two storeys at the level of the middle of the gateway. The lower storey consists of rather larger type niches of the Thousand Buddhas but the form of both niche and Buddha image is the same as the upper storey. The bottom part, although weathered, may be seen to house similar Thousand Buddhas on the east side, while on the west side some larger niches each housing a seated Buddha can be distinguished. (Width of entrance 1.35m.)

Pl. 24. Cave XV, East Wall, Upper Storey.

Showing the Thousand Buddhas and the central pointed-arch niche housing a seated Buddha similar to that on the west wall. The wall is severely damaged in the central section, where the larger seated Buddha, only traceable in outline, is situated.

At the bottom of the plate, the top edge of a canopy shape, i.e. a pattern of alternating triangles and circles is visible. This belongs to the niches of the lower storey and is different from the west side.

Pl. 25. Cave XV, East Wall, Lower Storey.

On the east wall, below the Thousand Buddhas is seen the canopy design which forms the upper edges of the lower storey. Below it hangs a looped curtain. The lower storey is occupied by two niches placed side by side, both of pointed-arch shape. The north niche houses a seated Buddha, the south niche two Buddhas seated side by side. The bottom zone is badly damaged. Below the north niche, adjoining the floor, two niches each housing a seated Buddha may be seen, but due to weathering the images have almost entirely disappeared. (Width of wall 4.45m.)

Pl. 26. Cave XV, East Wall, Lower Storey, North Niche.

The pointed-arch niche, surmounted by a canopy, houses a seated Buddha. Long looped curtains once hung on either side of the square frame, but that belonging to the right side has been lost. Although weathered, both face and breast can be clearly seen. The drapery is step-like as in Cave VI type, and falls in an arc-form over both feet. The damaged right hand is raised and the left rests on the top of the right foot. No nimbus is indicated. Inside the niche on each side was represented an attendant now almost entirely lost. Outside the niche another pair of attendant Bodhisattvas wearing a crown were carved. Their bodies are slender and their scarfs cross to form an X over their laps. On the top edge of the arch-front is a band of garlands held by celestials and on the arch-rib a row of flying celestials symmetrically arranged, with an incense-burner in the centre. In the arch-front are seated eleven Buddhas in dhyāna posture. The feet of a much damaged dragon are visible on the arch-posts. The triangular spaces on either side of the arch-front were filled with celestial worshippers but those on the left side have almost entirely disappeared. On the base of the niche several irregularly carved niches are seen. It is re-

markable that a special type of frame work named in Japanese 格狭間 *kōzama* is represented on the base beneath the left attendant Bodhisattva. This has unfortunately been disfigured by the cutting away of the wall.

Pl. 27. Cave XV, East Wall, Lower Storey, South Niche.

Showing a niche of similar pointed-arch type on the south side, again surmounted by a looped curtain and canopy form. Adjoining the south wall, the long curtain is gathered in one loop. Although the hands and breasts of the two Buddhas seated side by side are damaged they are comparatively well preserved, revealing Cave VI type. There is no nimbus engraved. The representations of the attendant Bodhisattvas outside the niche, especially that with short legs are inferior to those of the north niche. The forms of the arch-front as well as the celestial worshippers on each side of it are similar to the north niche, but are here better preserved. Though severely damaged, the base may once have contained a square tablet in the centre. Now only the frame-work of the so-called *kōzama* on the southern part of the base may be seen. This is as seen in the north niche.

Pl. 28A, B. Cave XV, East Wall, Lower Storey, South Niche, Left Buddha, Upper Body.

A. Showing the left Buddha image. Except for the damaged *uṣṇīṣa*, the head is well preserved. Here again the hem of the robe falls down on each side where the neck joins the shoulders and its right edge crosses over the left arm. Both arms and the breast are badly damaged and the palm of the right hand is lost. Here also is no nimbus engraved.

B. Showing the same seated Buddha of Pl. 28A as seen slightly from an angle. The lobe of the left ear is damaged. The slender neck is clearly visible.

Pl. 29. Cave XV, East Wall, Lower Storey, South Niche, Right Buddha, Upper Body.

Showing the same seated Buddha as in Pl. 30A almost in profile. Unfortunately the nose is somewhat damaged.

Pl. 30A. Cave XV, East Wall, Lower Storey, South Niche, Right Buddha, Upper Body.

B. Cave XV, East Wall, Lower Storey, North Niche, Seated Buddha, Upper Body.

A. Showing the right of the two Buddhas seated

side by side in this niche. The breast is damaged but drapery of Cave VI type can be distinguished with the hems of the robe hanging down each side where the neck joins the shoulders. The left eye and the bridge of the nose are damaged, but the long eye-brows and the lips are very beautifully executed. There is no nimbus engraved.

B. Showing a similar type of seated Buddha as seen in Pl. 26. The *uṣṇīṣa* is inclined forwards. The tip of the nose, neck and the palm of the right hand are damaged.

Pl. 31. Cave XV, West Wall, Upper Storey.

This gives a magnificent view of the Thousand Buddhas on the upper storey of the west wall, formed of 48 rows of small niches, each row containing 53 or 54 niches. In order to fill the wall completely in the corners at the ends of the rows, sometimes two or three Buddhas are carved in a single niche. In the centre, starting 25 rows of niches above the lower edge of the upper storey, is carved a pointed-arch niche occupying the space of 10 niches in breadth and 7 niches in height which houses a seated Buddha in *dhyāna* posture. The Buddha image is well preserved, with elongated face and robe of Cave VI type, the drapery of which crosses over the breast. The sash hangs down in two bands. In the arch-front is a row of eleven seated Buddhas and the arch-rib terminates in dragons. The arch pillars on each side contain four rows of pairs of Buddhas seated side by side.

At the bottom of the plate parts of the north, south and central niches can be seen. (Width of wall 4.50m.)

Pl. 32. Cave XV, West Wall, Lower Storey, South Part.

Unlike the north part, the south part is divided into two layers (Rub. II A). The upper layer is formed of three compartments, the central of which comprises a trabeated niche containing a Bodhisattva trinity. The Bodhisattva with ankles crossed is seated on a five-layered pedestal, its feet resting on a shallow lotus base. The head is damaged and the scarf drapery covers both shoulders and crosses to form an X on the abdomen. The attendant Bodhisattvas carved in their small individual compartments at each side stand on lotus bases similar to that of main image. The left attendant is shown in full face, but that on the right has the face and body slightly inclined inwards; both have slender,

gentle bodies. The trabeation is divided into six sections, each containing a flying celestial of Cave VIII type. Below this a curtain hangs in heavy loops. On either side of the trabeation are carved four celestial worshippers with palms together.

Above the compartments on either side of the trabeated niche hangs a canopy formed of alternating triangle and circle ornaments with tassels hanging from them. The Buddha in each niche, the heads of which are now lost, stand on similar lotus bases to those in the central niche. Their right hands are raised and their left hands hang down with palm exposed. The drapery of Cave VI type flares on both sides, in graceful, wavy lines. Inside each niche an attendant Bodhisattva is carved in low relief. It should be noticed that in the left compartment a boy seated on the lotus base bends forward over the left foot of the Buddha and this would suggest that the Buddha here represented is the Dīpaṃkara Buddha and that the boy is Mānava—a frequent representation in Yün-kang. In brief, all the sculptures of the upper layer are finely executed and are representative works in the style of the late T'ai-ho era.

The base of the upper layer is divided into three parts. In the central is a lion on each side of an incense-burner and on each side of these is a decoration formed of a half-palmette with four leaves. The eyes, nose, ears and mouth of each lion are finely incised and their tails which join curiously at the hip curl upwards and end in floral scroll forms. At each side is depicted a remarkable pond scene, the borders indicated only by wavy lines. The water-plants, water-birds and fishes are represented in silhouette style. This scene is quite different from usual reliefs in Yün-kang, but was surely carved in the later Northern Wei period.

In the lower layer is shown a pointed-arch niche housing a seated Buddha trinity. Although the head is damaged, it may have been of elongated type. The right hand, though damaged, was most likely raised in the manner usually seen. The drapery, indicated by parallel lines, covers both feet and spreads out in front of the statue. The arch-front, decorated on the top edge with garlands, houses the Seven Buddhas of the Past and, at each end, a standing celestial with chignon. It terminates at each end in a curious spiral shape of dragon head. Below these are ornamental pillars which would appear to be simplified forms of the lotus blossom ornaments as seen in the south wall of Cave VIII (Vol.

V, Pl. 109). The five-layered pedestal and lion in profile are shown below it. The fat body of the left lion is clearly visible.

Outside the niche on either side are three rows of worshippers, each row comprising two worshippers. Those on the south side are better preserved, the first row with a bhikṣu holding a long stick on the side nearer the niche and vajrapāṇi with large head behind him with ribbons fluttering at each side of his head and holding a vajra in the right hand. The two upper rows comprise bhikṣus, some with palms together and some with both hands raised. It is interesting to observe that their postures all differ. The figures on the north correspond symmetrically with those on the south side, but here the state of preservation is worse.

On each side of the arch-front is found a flying celestial with high chignon, upper part of the body exposed and lower part dressed in a skirt. Of interest is the way the skirt over the trailing leg narrows and then flares out at the ends.

Above the lower niche is carved a band of seven flying celestial musicians as will be described in Pl. 34.

The base of the lower niche is badly eroded but has in the centre a square tablet without inscription and a row of full length standing figures on both sides. These, judging from a few canopy shapes above their heads visible in the left corner of the niche, seem to be Buddhas or Bodhisattvas. At the extreme left of the plate the Thousand Buddhas of the lower storey of the south wall are visible. (Width of niche 1.50 m.)

#### Pl. 33. Cave XV, West Wall, Lower Storey, Middle Part.

On the upper layer the heads of the central seated Bodhisattva and the standing Buddhas on each side are badly damaged. The flying celestials in the trabeation are the same as those in the south niche (Rub. II B).

The water-plants, water-birds and fishes as well as the seven flying celestial musicians and the large pointed-arch niche below are also the same as those of the south part. (Width of niche 1.42 m.)

#### Pl. 34. Cave XV, West Wall, Lower Storey, Middle Part, Lower Niche.

The details of the lower niche can be seen more clearly in the plate. The band of seven flying celestial musicians occupies the space between the base of the upper niche and the lower niche of pointed-arch type.

On the north are three celestials, and on the south four. The leader of the three on the south differs in its posture from that on the south niche. The upper bodies are elongated, the ends of skirts cover the legs and flutter out behind, the long scarfs curve upwards above the heads in sharp arcs. The instruments they play enumerating from the south are as follows; (1) cymbal, (2) waist-drum, (3) conch-shell, (4) hands held together, (5) p'i-p'a, (6) flute, and (7) unknown. (Width of niche 1.42 m.)

Pl. 35. Cave XV, West Wall, Lower Storey, North Part.

Showing the pointed-arch niche on the northern side of the west wall, housing a seated Buddha trinity. The head, left shoulder and left arm of the main image are damaged but it is of Cave VI type, with slanting shoulders and step-like drapery. The right hand seems to have been raised and the left hand hangs down on the left knee with the palm exposed. The left knee and part of the right knee are damaged. The standing attendant Bodhisattvas in the niche face each other, both heads being slightly damaged; their outer hands hang down, and their inner hands are held to the breast. Their scarfs cross to form an X on the breast. At each side of the niche under a canopy form, stands a full-length Buddha image on a round lotus base. The left image is severely damaged but that on the right is of Cave VI type and quite well preserved except for the head, the raised right hand and the hanging left hand. The drapery flares on both sides with beautiful parallel wavy lines at the feet.

The arch-front is finely carved (Rub. IIIA). On the top edge of the arch a symmetrical garland pattern is represented, each loop of which is held by celestial boys with only their upper bodies visible. On the arch-rib is a row of flying celestials with high chignons placed five on each side of a central incense-burner. They slightly overlap each other. A bird with neck turning backwards, large tail and one foot raised, terminates each arch-rib, as seen also in the south wall of Cave XIII (Vol. X Pl. 20). In the arch-front is represented a row of thirteen small Buddhas seated in the dhyāna posture. They decrease in size from the centre and unfortunately almost all have heads missing. The niche is enclosed by a rectangle of which the upper frame is formed of a finely carved canopy. This comprises first a row of alternating semi-circles and tri-

angles followed by two rows of scale pattern then by a pleated silk pattern and finally a looped curtain of a type seen also on the wooden canopy of the Hōryūji Temple. Below this canopy and on the arch-front is a finely-carved row of eight small pointed-arch type niches each housing a Buddha seated in the dhyāna posture. Below these again are four rows of worshippers with palms together, the upper row representing five bhikṣus and beneath them on each side three rows of two celestials with high chignons. All the figures are well carved and of great dignity. Each edge of the rectangle is decorated with the tassel designs hanging from the ends of the canopy as seen also on the west wall of Cave XIV (Pl. 11). The base is very badly damaged, but two simplified canopy-forms and nimbuses are distinguishable on the extreme left of the plate suggesting that here may once have been represented a row of standing Buddhas or Bodhisattvas. On the extreme right of the plate remains of the Thousand Buddhas on the north wall may just be seen. (Width of niche 2.12 m.)

Pl. 36. Cave XV, North Wall, Upper Storey, Upper Niche.

A large trabeated niche is situated in the centre of the upper part of the north wall, surrounded by the Thousand Buddhas. It is divided into three compartments. The central compartment houses a Bodhisattva with ankles crossed of which, like the main image, only the outline remains. On each side are carved standing Bodhisattvas also badly damaged. It is most unusual to find in the trabeation not the usual figures but niches of the Thousand Buddhas though the same was already noticed in Cave XIV (Pl. 14). Below it the looped curtain is shown. The form of the Thousand Buddhas surrounding the niche is the same as seen on both east and west walls. Below the central niche the wall is severely weathered. One part of the rock wall forming the ceiling had already fallen, while another part is in imminent danger of falling and has been supported by long wooden poles.

Pl. 37A. Cave XV, North Wall, Upper Storey, Lower Niche.

B. Cave XV, North Wall, Lower Storey.

A. Showing the lower niche of pointed-arch type in the centre, housing two Buddhas seated at an angle side by side. Due to weathering, only their outlines remain. The carvings on the arch-front are quite dif-



ferent from the usual form, the front being divided horizontally into five rows of small images of the Thousand Buddhas type. The form of the arch-ends cannot be made out but the arch-posts on both sides are also filled with similar images of the Thousand Buddhas type. The base of the niche is plain with no carving. The Thousand Buddhas of the upper storey continue downwards to the level of the base of the niche where the rows of larger niches of the Thousand Buddhas of the lower storey begin as shown on the south wall in Pl. 23.

B. Showing the lower part which is continued from Pl. 37A. Though the wall is severely damaged, some ten rows of the Thousand Buddhas surrounding the central niche may be distinguished on the upper part of the plate, suggesting that originally the rows may have been continued downwards as shown in Pl. 23. Some small niches seem to have been carved close to

the floor. (Width of wall 5.90 m.)

Pls. 38–40. Cave XV, Ceiling.

In the centre of the rectangular ceiling is a double lotus flower form in high relief, crossed by diagonal beams from the four corners. The finely carved vine scroll pattern on the beams can be distinguished. In each of the four triangular areas formed by the beams was once represented a pair of intertwined dragons. These are badly damaged but their feet resting on the beams above the surrounding walls and the finely incised scales on their bodies are still clearly visible. The state of preservation is somewhat better in the southern compartment above the window. In the northern compartment the dragon's head is clearly visible. Each of the outer beams where the ceiling joins the top of the walls is formed of square frames within each of which is carved an animal pattern in low relief.

## CAVE XV A

Pl. 41. Cave XV A, General, View.

Showing the walls to the north and west of Cave XV A. When this photograph was taken the walls below the second storey were hidden by a villager's house but now, however, this has been removed to expose the whole wall area as shown in Pl. 3. The arrangement of niches in the west and north walls like that in the east wall is quite regular. The central niches of the second and third storey of the north wall are severely damaged, so that one could enter Cave XVI through holes in the wall. Three niches are arranged in a storey in the north wall, but the west wall, like the east wall, contains only a single niche in a storey. Their outside edges are badly damaged. The outer wall of the cave must originally have protruded far enough to form the south wall. Of the Buddha images only two in the east wall and three in the north still retain their original beauty of form complete, while the others have been either partly or entirely destroyed.

On the extreme right of the plate are seen a few niches of the Thousand Buddhas, suggesting that the whole outer wall may once have been covered with them. The ceiling, although eroded on the south side, is in

the form of coffers (Rub. IV). In the centre is situated a lotus pattern with two bands of petals and enclosed by a square frame. Surrounding the square frame are carved eight coffers, each housing a flying celestial of later type with elongated body and pleated hem of a skirt clinging round the ankles. (E–W length 4.35 m.)

Pl. 42. Cave XV A, North-West Corner.

In the uppermost part of the plate is shown only part of the west niche of the third storey of the north wall. Of pointed-arch type it houses a seated Buddha trinity. The face is elongated and the neck slender. The right hand is raised and the left rests in the lap. The robe is of Chinese type. The attendant at each side is small and shallowly carved. Below it the west niche of the second storey, of trabeated type, houses a Bodhisattva with ankles crossed. The trabeation (Rub. III B) is divided into ten sections, each with a spirited form of a flying celestial boy. Beneath the trabeation are well carved triangular pendants with pearls and below them looped curtains. At each side of the niche are shown four vertical rows of bhikṣus half-facing towards the centre with palms together. To its east is a pointed-

arched niche, once housing a seated Buddha but at present almost entirely destroyed.

The first storey shows the bad condition of the rock. This may have been caused by the clay wall of the villager's house which until recently had been in contact with the rock. Along the top edge of the west niche is a canopy form with curtain. Below it the wall slightly recedes, forming a trabeation framed by a pleat pattern which is divided into thirteen sections, each containing a seated Buddha. Along the upper and lower edges of the trabeation is carved a narrow band of pearl pattern and above the trabeation, where the wall recedes still further, is a row of ten small niches, below each end of which three similar niches are shown. The niche below the trabeation is divided into three compartments, the central compartment housing a seated Buddha trinity, that on the right, a Buddha seated in European fashion and that on the left, a standing Buddha. All figures are badly eroded. The representations on the base are not distinguishable. To its east, the middle niche is of similar trabeated type. The central figure is entirely destroyed, while a Bodhisattva with one leg pendant in the right compartment is only just visible. These niches of the first storey are quite different in style from those in upper storeys, and appear to be works of the later Yün-kang period.

The first storey of the west wall contains niches of the Thousand Buddhas. The niches in the second and third storeys are of pointed-arch type. The niche in the third storey houses a seated Buddha and, although the head is damaged, it may be seen that the figure is similar to that of the adjacent niches of the north wall with a robe of Chinese type. The arch-front contains seated figures of the Seven Buddhas of the Past, surmounted by a canopy form. The outer side is damaged but the inner side, adjacent to the north wall contains five laymen and two horses (Pl. 45). The niche of the second storey houses two Buddhas seated side by side, the figure on the outside being eroded. Of the small Buddhas seated in the arch-front, seven are visible and others, which may have been carved in the outer part, have disappeared. The inner side of the niche houses celestial worshippers and a vertical row of bhiksus with palm together. (Width of west niche in second storey 1.40 m.)

Pl. 43. Cave XVA, North Wall, Second Storey, West Niche, Bodhisattva with Ankles Crossed.

Showing the Bodhisattva with ankles crossed in the west niche. Right hand and both feet are damaged. The face is beautiful, the chin slightly sharp and the neck slender. The head has a crown with a triangular shape on each of its three sides. The shoulders are sloping and the deep, full chest narrows sharply down to the waist. The incised scarf crosses to form an X at the breast and the ends of the robe turn outwards. On each side lions are just visible, their heads resting on the floor. No halo or nimbus is represented.

Pl. 44. Cave XVA, East Wall, Second Storey Niche.

Showing a pointed-arch niche housing two Buddhas seated side by side identical with the corresponding niche of the west wall. The head of the left Buddha is slightly elongated with slender neck and smiling lips. The features are delicately executed. The right hand is raised and left rests on the lap with palm exposed. The robe is of Chinese type with a broad sash hanging down in front of the breast. It can be seen that the edges of the robe at the sides of the neck are formed of a thick hanging neck-band which resembles that of the large Buddha images of Cave XVI. No halo or nimbus is represented. The arch-front contains a row of eleven seated Buddhas and terminates in dragon forms.

Pl. 45. Cave XVA, West Wall, Third Storey Niche, Left Worshippers.

At the extreme left of the plate is part of a pointed-arch niche with the dragon of the arch-end resting on a square base. At the side of the niche five male laymen with palms together are shown in three rows. All five wear Phrygian caps and long coats with narrow sleeves and neckbands. Before them are two loaded horses shown as if walking towards the niche. The figures are no doubt intended to represent the caravan merchants, Trapaṣa, Bhallika together with their followers and horses. According to the sūtras they offered food to the Buddha just after his Enlightenment (Vol. V, pp. 79, 80.)

At the right of the plate is shown a standing Bodhisattva, which is the right attendant of the west niche of the third storey of the north wall.

## CAVE XVI

## Pl. 46. Caves XV A and XVI, Outside Wall.

In the centre of the plate the large window and entrance gateway of Cave XVI are shown. The window is of arch form, with an outer arch-front which comprises niches of the Thousand Buddhas. On each side of the window is cut a pair of large rectangular holes. The gateway of Cave XVI is of elongated rectangular shape. In the photo the heap of earth and stones close to the gateway can be seen. Due to damage to the outside wall the Buddha image in each reveal of the gateway is exposed in profile. The outside wall on the east protrudes to the south and here a large image likely stands facing westwards.

On the right is shown Cave XV A. The outside wall, especially the upper part, is severely damaged and, as a consequence, the outer sides of the east and west walls are eroded, giving a side view of the exposed niches in both walls. The width of the original entrance gateway may be surmised from the narrow space at ground level between the east and west ends of the outer walls, but neither the height of the entrance nor the existence of a window can now be ascertained. It is, however, clearly seen in this plate that the walls of the cave are divided into three storeys. In each of three storeys of the north wall is a row of three niches of similar size. The upper two storeys of both east and west walls are occupied by a niche of similar size to those seen in the north wall, but the lowest storey is formed of small niches of the Thousand Buddhas type.

Up to window level of Cave XVI, niches of the Thousand Buddhas type are visible in places on the outside walls between Cave XV to Cave XVI. These continue to the left onto those of Cave XX. (Width of entrance of Cave XVI 2.40 m.)

## Pl. 47. Cave XVI, Entrance Gateway, East Reveal.

The east reveal of the entrance gateway is divided into two zones, the upper of which contains a pointed-arch niche (Rub. V E) in the centre. A seated Buddha forms the main image. Its head is lost, but the raised right hand, and left hand hanging down remain. The robe is of Cave VI type. The nimbus and halo are painted. Inside the niche one above the other are carved worshippers facing inwards. The arch-front,

housing a row of eleven small seated Buddhas, terminates in lions. Below these a pillar on each side is surmounted by a capital in the shape of a rattan stool. The pillars bear no carving except for a small niche shown on the left pillar. Between the looped curtain and the arch-front below on each side are carved five celestials with high chignons. On either side of the niche are symmetrically arranged small niches. The upper, a trabeated niche, houses a Bodhisattva with ankles crossed, followed by four layers of two niches, each housing a seated Buddha in the dhyāna position. Below them are represented two standing Bodhisattvas with high chignons and palms held together. Those on the outer side are badly eroded. On the base are shown the upper bodies of seven celestials, wearing high chignons and with palms held together. They are divided by a central square tablet without inscription.

The lower zone contains a large standing Buddha image under a canopy. The whole of the body can be distinguished, although, except for shoulders and feet, it is badly damaged. The head appears to have been elongated and the sloping shoulders are surrounded by a large plain halo. The drapery is step-like and indicates Cave VI type. The ends of the skirt turn strongly outwards. The right hand seems to have been raised and the left hand hangs downwards. The standing attendant Bodhisattvas on each wall of the niche now almost entirely broken away originally faced half inwards. Only the feet of the right attendant and the hands of the left attendant have escaped destruction. On either side of the halo, one above the other, parts of celestials with high chignons and bhiksus are seen. Above these the upper part of the finely carved canopy is visible. The lower part, especially the looped curtain, is entirely destroyed. The base below the niche contains five niches, all badly eroded. (Width 2.33 m.)

## Pl. 48. Cave XVI, Entrance Gateway, West Reveal.

At the upper extremity of the plate the lower part of the window may be seen followed by a row of three niches below it and the entrance gateway. The ceiling of the entrance gateway is missing and would appear to have been intentionally cut away. The west reveal of the gateway is divided into two zones, the lower zone

containing a large standing Buddha under a canopy as seen in the east reveal. The head and shoulders of the image are well preserved, but the hands and the lower part of the body have been damaged. The drapery is of the step-like form i.e. of Cave VI type. The band above the canopy, has suffered from the bad condition of the rock strata, but contains a row of small niches, each housing a seated Buddha. Below the large standing Buddha image is a base with five niches.

The upper zone contains two niches side by side, the north niche under a trabeation (Rub. VC) is chiselled deeply and houses a Bodhisattva with ankles crossed flanked in each side compartment by a Bodhisattva with one leg pendant. Above each of these is a celestial facing half inwards and standing on a lotus flower. They support the looped curtain with both hands. The trabeated lintel is divided into six sections each housing a flying celestial. On each side one above the other are shown celestial worshippers, above these is a row of another type of celestial half turned inwards and finally the looped curtain.

The south niche is of pointed-arch type and houses two Buddhas seated side by side. The heads are eroded. The base of south niche contains two rows of niches of the Thousand Buddhas type. The base of the north niche has no carving. The outer edge of the west reveal is badly destroyed. The ceiling of the gateway seems originally to have contained no carving. (Width 2.40m.)

Pl. 49. Cave XVI, Window, East Reveal.

The outside edge of the east reveal is severely damaged. The reveal contains two zones divided by a narrow plain band. In the centre of the upper zone is a trabeated niche housing a trinity of Bodhisattva with ankles crossed, flanked by six rows of three niches of the Thousand Buddhas type on the left and there are indications that the same was carved on the right. Below the large niche three rows of similar niches of the Thousand Buddhas are represented. Another three rows of small niches are carved on the extreme outer edge forming part of the outer arch-front of the window. The large rectangular hole below, cut into the left compartment of the central niche, seems to have served for a wooden beam. In the centre of the reveal is a vertical line of smaller holes which may have served for beams of a paper screen erected to protect the cave.

The lower zone contains a pointed-arch niche housing

two Buddhas seated side by side on the outside and two niches one above the other on the inside. The upper of these, of trabeated arch type, houses a Bodhisattva with ankles crossed, while the lower, of pointed-arch type, contains a seated Buddha. Below it are shown two rows of niches of the Thousand Buddhas type which continue downwards to a third row of which only three niches remain at the right end. On the outer edge of the niche with the two Buddhas seated side by side are also seen some niches of the Thousand Buddhas type. (Height of lower-south niche 1.68m.)

Pl. 50. Cave XVI, Window, East Reveal, Upper Zone Niche.

The central section of the niche houses under the trabeation a Bodhisattva with ankles crossed of which the head is damaged. The neck-lace and the scarf are indicated by incised lines. The feet are supported by the upstretched hands of a celestial, seemingly the earth god, of which only the upper half of the body is shown. On each side of this on the square base kneels a bhikṣu. The two side sections are carved less deeply, and show in front view attendant Bodhisattvas with faces turned slightly towards to the centre. The left attendant's upper body is eroded, but can be seen to hold a lotus branch in the right hand and a vase in the hanging left hand. The right attendant is well preserved and finely executed, with its high chignon, bare upper body adorned with a neck-lace, short legs covered with a skirt and celestial scarf on each side. The figure is undoubtedly of Cave VIII style, namely of an earlier style than that of niches of the Thousand Buddhas at the side. Whether the former was carved in the earlier period, it is not possible to say.

In the trabeation, the three sections on the south half each house a flying celestial. The north half is uncarved which would suggest that the work was abandoned. Above it, the row of eight seated Buddhas have been reduced to five by the large rectangular hole cut on the right side.

At the top of the plate is shown a row of three pointed-arch niches of equal size. The central niche houses two Buddhas seated side by side and those on either side, a seated Buddha. Although the wall is damaged, the uncarved spaces both above and below the niches are clearly visible.

Pl. 51. Cave XVI, Window, East Reveal, Lower

## Zone Niches.

Showing the outer niche of pointed-arch type with two Buddhas seated side by side. The *uṣṇīṣa* of each Buddha is quite large, their gaze is directed slightly downwards and the lips show the so-called archaic smile. The sloping shoulders are broad, the arms bent with elbow turned outwards and right hand raised. The palms of the hands are quite large. The robe completely covers the left shoulder and its hem only covers the right shoulder. The edge of the robe decorated with a wavy pattern crosses over the left shoulder. No nimbus is to be seen on the back wall of the niche but originally it may have been painted on. The style of the sculpture resembles that in a similar niche in the window of Cave XVII, immediately to the west of Cave XVI, which is dated the thirteenth year of T'ai-ho i.e. A.D. 489. Accordingly it may be suggested that the carving of this niche may have been executed at approximately the same time.

At each side of the niche stands an attendant Bodhisattva holding the stem of a lotus flower between palms pressed together. The left attendant is damaged. The right attendant which is well preserved, has a plump body and short legs. The arch-front contains a row of seven Buddhas in the dhyāna position seated on dish-shaped pedestals of lotus flowers. Each image is plump and thick in the neck.

On each side of the arch-end by the side of the lion form is shown an *aupapāduka* seated on a lotus base. Two rows of celestial worshippers, the upper containing four and the lower two, are carved on each side of the arch-front and are surmounted by a looped curtain. In the centre of the base is carved a square tablet which contains no inscription but the two Chinese letters 余 + on it possibly cut during the Northern Wei period. To the right of this stand three worshippers led by a *bhikṣu* and followed by two women wearing skirts. To the left of the tablet there is no carving.

The two niches on the inner side will be described in Pls. 52 and 53. (Height of niche 1.68m.)

## Pl. 52. Cave XVI, Window, East Reveal, Lower Zone, Upper-North Niche.

Showing the trabeated niche (Rub. VIIC), above the niche shown in Pl. 53, housing a Bodhisattva seated on a low pedestal with ankles crossed. The breast is thick and the shoulders broad. The right hand is raised and the left rests on the lap with a vase suspended out-

wards. The celestial robe runs down across the left shoulder to the right side and a neck-lace is represented by incised lines. The crown carries no ornament and the forelocks stand out. The expression in the eyes, the straight nose and small lips combine to produce a highly dignified appearance. At each side is carved a lion shown in full face and, although these are simply represented, they are carved fully into the round. Neither halo nor nimbus nor scarf are shown behind the main image, but these may originally have been painted on. Three celestial worshippers with high chignons are situated one above the other at each side of the niche. The bottom two celestials may have been intended as attendant Bodhisattvas, but the size and form of each is identical with those above. The trabeation, warped and asymmetrical, is divided into six sections, but these bear no carving. Above, two figures on the left and the one on right are shown only in outline but these are clearly intended to be celestial worshippers. The base has no carving, but has the two Chinese letters 余 + carved on it in a seemingly similar manner to those in the base of the south niche (Pl. 51). (Height of niche 0.58m.)

## Pl. 53. Cave XVI, Window, East Reveal, Lower Zone, Lower-North Niche.

Of the two niches on the inner side, the lower niche of pointed-arch type is here shown (Rub. VII B). The head with its rather large *uṣṇīṣa* is finely executed, although the body and especially the feet are less well carved. The gaze directed downwards, the sharp chin, the eyes, eyebrows, nose and lips are all splendidly represented. The drapery is of Cave VI type. The relationship between the neck and the robe edges covering the shoulders is unusual as well as the sash hanging from where the two edges of the robe cross. The feet, quite small in proportion to the whole body, are covered by the robe. The painted halo and nimbus can just be distinguished. On each side of the niche stands a plump attendant Bodhisattva, with bare upper body and lower body covered by a skirt. These are of the same type as shown both in the south niche and in the niche above. The arch-front contains the Seven Buddhas of the Past and the arch-ribs terminate in lion forms. Above it, on both sides of the arch as is general, worshippers are represented beneath a looped curtain. The base contains three worshippers on either side of the central square empty tablet. A

bhikṣu leads two male laymen on the left, and another leads two females on the right. These are seen only in outline, suggesting that the work was unfinished. (Height of niche 0.74 m.)

Pl. 54. Cave XVI, Window, West Reveal.

Different from the east reveal, the west reveal retains the regular arrangement of three niches placed one above the other. Although damaged, the uppermost niche seemingly was of trabeated type and divided into three compartments of which the central compartment houses a Bodhisattva with ankles crossed and those on each side a Bodhisattva with one leg pendant. At present only the fine carvings of the lap and hips and the feet of the central image as well as the legs of the side images remain. These suggest that they may originally have been beautiful examples of Cave VIII Style. Outside and above the main part of the middle niche the wall is cut deeply to form the outer arch-front of the window and here some niches of the Thousand Buddhas type are seen. These small niches are similar to those shown outside and below the lower niche of west reveal and on the outside walls as well as to those in a corresponding position on the east reveal.

The middle niche houses a seated Buddha trinity. The wall outside the niche, although severely damaged, originally housed similar niches of the Thousand Buddhas type as shown on the wall below. The lower niche of trabeated arch type, houses a Bodhisattva with ankles crossed which seemingly differs from that in the uppermost trabeated niche, suggesting later workmanship. In view, of the broken lines of niches of the Thousand Buddhas outside the lower niche, it is difficult to estimate the original width of the west reveal. (Height of middle niche 1.12 m.)

Pl. 55. Cave XVI, Window, West Reveal, Middle Zone Niche.

Showing the pointed-arch type niche housing the seated Buddha trinity with its vigorous carving. The arch-front contains the Seven Buddhas of the Past seated in the dhyāna position. Among them the two outermost Buddhas on either side are seated on dish-shaped bases, seemingly intended to represent lotus bases. The faces of the Buddhas are round, their bodies plump, and, as is usual, two styles of robe alternate. The haloes and nimbuses are sharply incised. In the lion at each arch-end the eyes, nose, ears and mouth are finely carved. The dwarf at each side, the right of

which is almost entirely destroyed, raises both arms to support rectangular slabs. Between the arch-front and the looped curtain are carved celestial worshippers which, as is usual, wear high chignon. The central figure is an exception in so far as it wears a crown. All the figures are very well executed. Although it is partly eroded, the base may be seen to contain five small niches of the Thousand Buddhas of similar type to those carved later on the outside wall. They differ from the seven small niches in the row immediately below. (Height of niche 1.12 m.)

Pl. 56. Cave XVI, Window, West Reveal, Lower Zone Niche.

Showing the trabeated niche (Rub. VD) below the middle niche, housing a trinity of Bodhisattva with ankles crossed. The robe of the main image crosses over the right side and has a skirt which covers both legs. The style is similar to that of the east reveal (Pl. 50). The arch frame is divided into six sections, each of the central two containing a lotus flower and each of the others a single flying celestial. The carving is in silhouette and only on the left two are robes indicated by incised lines. The looped curtain below is also represented in outline and only on the extreme left hanging are lines incised. Above the trabeation is carved a row of ten celestial worshippers with high chignons. Above this again is a row of seven niches each housing a seated Buddha, undoubtedly intended to represent the Seven Buddhas of the Past. On each side of the niche is cut a vertical row of niches of similar type, but whereas that on the northern side contains five niches, that on the southern side contains only four. The robes, as usual, are of two styles. The base is uncarved. Below it is a row of niches of the Thousand Buddhas type similar to those seen on the outside wall and these continue to the outside. (Height of niche 1.38 m.)

Pl. 57A. Cave XVI, Window, West Reveal, Middle Zone Niche, Seated Buddha.

B. Cave XVI, Window, West Reveal, Lower Zone Niche, Bodhisattva.

A. This stately seated Buddha has a large uṣṇiṣa and a round face. In the eyes, eyebrows, nose, lips and chin the earlier Yün-kang style can be seen more vividly than in those of the lower niche on the east reveal. The arms are held slightly forwards, the right hand raised and left resting on the lap holding the

hem of the robe. The robe covers the left shoulder completely and the hem of the robe covers the right shoulder, exposing the right arm. Wavy lines are incised on the edge of the robe and the folds of the drapery are shown in clearly incised parallel lines. In short, the image may be identified as belonging to the same period in which the niche of the window of Cave XVII dated 489 A.D. was carved. Behind it no nimbus is shown and this, it seems, would originally have been painted on.

B. The Bodhisattva with ankles crossed has a beautiful crown. The gaze with its smiling expression is directed slightly downwards. The chin is sharp and the nose somewhat slender. The arms are thick, but the breast is not broad to match them. The celestial robe hangs down across the left shoulder to the right side, and is draped over the upper arms, but is not indicated on the sides of arms. No nimbus is shown behind the image but this may originally have been painted on. The image is of Cave VIII style, but judging from the sharply incised lines of the robe, may belong to the transitional period between this and the successive style. The lion on each side is shown in a frontal view, with the heads only turned towards the centre. On their chests hanging down between their legs heavy strands of hair are clearly shown. The standing attendant Bodhisattva on each side is less deeply carved into the wall. Above the left attendant is a circular form which is missing above the right attendant. This is perhaps intended to represent a lotus flower.

Pl. 58A. Cave XVI, Window, East Reveal, Lower Zone, South Niche, Right Attendant.

B. Cave XVI, Window, East Reveal, Upper Zone Niche, Right Attendant.

C. Cave XVI, Window, West Reveal, Middle Zone Niche, Left Dwarf.

A. The right attendant is plump with broad shoulders and thick, slightly curving waist. The upper body is bare and the lower covered with a skirt. The elbows are turned outwards, the palms pressed together hold the stem of a lotus flower. One section of the scarf flows in a line round the shoulders and the ends hang down in wavy lines at each side. The form retains the vigour of the early Yün-kang style. (Pl. 51)

B. Compared with that shown in Pl. 58A, the difference of style is clearly visible. The head dress with

its high chignon has become taller, the shoulders narrower and more sloping and the arms more slender. The attention paid to the body is obviously less than to the head. The incised lines on the scarf are closer than in Pl. 58A. (Pl. 50)

C. Showing the fat, half-naked dwarf with arms raised to support the beam. The head with its flaming hair is inclined to one side and upwards with round eyes and youthful eyebrows. The beard from the lower lip to the chin is interesting. The waist is strongly twisted, only a loin-cloth is worn over the short, thick legs. A scarf hangs down from the right arm in wavy lines. The vigour of the figure, characteristic of the early Yün-kang style, is clearly shown. (Pl. 55)

Pl. 59. Cave XVI, South Wall, Upper Part.

In the centre of the plate is shown the window, beneath which a row of three niches is carved. Further down the top of the entrance gateway can be seen. On either side of the window are carved niches of the Thousand Buddhas type on a regular plan. The east part comprises thirteen vertical rows of niches the top of which joins the canopy, and the west part ten rows. The ceiling of the window is badly damaged and only the outline of the original arch remains. In the lower corners of the plate two large niches, an east and a west niche, situated symmetrically in the middle storey, each houses a seated Buddha. The top of the arch of each contacts the bottom row of the Thousand Buddhas.

Pl. 60. Cave XVI, South Wall, Upper Part, East Half.

The rows of Thousand Buddha niches on the upper storey continue in a curve from the south to the east wall and are surmounted by a canopy form. On the lower left corner of the plate three large holes are visible caused by the destruction of niches in Cave XV A (Pl. 46). Accordingly the large east niche of pointed-arch type with its seated Buddha has lost the figures at the arch-end on the base at the right. The seated Buddha is surrounded by a halo and a nimbus of flame shape, and flanked by small standing attendant Bodhisattvas and kneeling celestials arranged one above the other in each side. Beside the flaming nimbus are carved flying celestials and in the arch-front the Seven Buddhas of the Past. Although small, the figures are full of volume. The arch-ends are of dragon shape and the capitals of the pillars are formed of

trefoil shapes with elongated side leaves. The shaft is shortened and the base formed of spirals on each side; an unusual design. Below the base stands a dwarf supporting it with upheld arms (Pl. 83). The large pedestal of the niche is of the five-layered type, beneath which stands a row of worshippers (Pl. 84). A looped curtain is shown above the arch-front with a row of three celestial musicians on each side of it (Pl. 82). Above the curtain is carved a row of twelve niches each housing a seated Buddha. These are smaller than the niches of the Thousand Buddhas above and extend further to the west with three more niches at the side of the window.

Pl. 61. Cave XVI, South Wall, Upper Part, West Half.

Here, like the east part, the niches of the Thousand Buddhas on the curved surface of the wall from the south to the west are not interrupted. The two vertical rows of eight small niches visible between the west large niche and the left trabeated niche under the window, do not exist on the eastern part.

Pl. 62. Cave XVI, South Wall, Lower Part, East Half.

Unlike the regularly arranged niches in the upper storey, those of the lower are quite irregular (Fig. 43). Below the east large niche is a row of pointed-arch type niches (27–32), to the west of which and close to the gateway is situated a rather large niche (33) of trabeated type housing a trinity of Bodhisattva with ankles crossed, with the head of the main image damaged. The edges of the robe come down each side of the neck to the lap in drapery folds of step-like type. Compared with the Bodhisattva with ankles crossed in the niche immediately above, this image seems to have been carved in a later style and seemingly of the same period as the six small niches immediately to its east. At each side of the main image a lion kneels at an angle with head turned towards the centre. No nimbus is indicated but this perhaps was originally painted on. The arch-front bears no carving but above and on each side of it are carved a horizontal row of seven and a vertical row of five niches respectively, each housing a seated Buddha.

Below the trabeated niche a narrow uncarved band remains and below this again four rows of the Thousand Buddhas type showing a different style of carving from the figures of the upper storey. The carving of the

Thousand Buddhas in these rows may have been executed in the later Yün-kang period when the walls of this cave were filled up with sculptures, leaving only this layer uncarved. Pl. 109 includes a description of how the lower two rows of the Thousand Buddhas continue onto the east wall.

Below it, i.e. on the bottom zone, the design of the south wall changes. While the upper parts of both south and east walls form a single curved surface, the bottom zone of the south wall from the level of the Thousand Buddhas downwards forms a corner where it joins the east wall (Pl. 109). The south wall contains three niches, the east niche (63) being of pointed-arch type. The middle and west niches (64, 65), the last of which is close to the entrance gateway, are of trabeated type surmounted by a canopy (Rubs. VI B, C). Due to weathering, both the seated Buddha and the two attendants of the east niche (63) can only just be seen, although the seven Buddhas seated in the dhyāna position in the arch-front, each with sloping shoulders, are quite well preserved. On either side of the arch are carved six rows of the Thousand Buddhas type, in all eighteen niches, the top row containing five and the bottom row two niches.

Weathering has caused great damage to both the middle and west niches (64, 65). Their design, it may be seen, is more complicated. The finely carved canopies above both niches are comparatively well preserved. The canopy of the former niche consists of a design composed of a row of alternating circles and triangles followed by rows of chevron and pleated silk pattern and finally a looped curtain. The curtains on either side are very wide with heavy hanging folds. Beyond these is shown a hanging tassel ornament (Pl. 89). Inside the curtain the wall is carved deeply and divided into two layers. In the upper layer is the trabeated niche, again divided into three sections separated by wide pillar forms. Although the images are entirely destroyed, a Bodhisattva with ankles crossed in the centre, seems once to have been flanked by a Bodhisattva with one leg pendant on each side. Above the trabeation is a row of standing Buddhas, each raising the right hand. In the lower layer may perhaps have been shown a pointed-arch niche housing a seated Buddha. Both side sections seemingly consist of two layers, and the head of the lower image of the left section is still visible.

The west niche (65) is cut at a slightly higher level than the middle niche (64). In design and style it is



similar to the latter. Above the canopy is a row of thirteen niches in low relief, each housing the upper halves of the bodies of celestial musicians. Below the curtain the area inside is divided into two layers, the upper containing a trabeated niche and the lower a pointed-arch niche. The design is identical with the middle niche, but above the trabeation is a row of Buddhas seated in European fashion (Pl. 89). In short, these two niches are of a special type as seen also in the west wall of Cave XIV and in the west wall of Cave XVA (Pls. 6, 35). They were carved later than those of the upper wall. Close to the floor can just be seen approximately ten small niches. (Whole length of south wall, about 11.00m.)

Pl. 63. Cave XVI, South Wall, Lower Part, West Half.

The irregular arrangement of niches in the lower storey of the west part like that of the east part can be seen. In the centre of the plate a narrow stratum of brittle rock continuing to the west wall is visible and a part of it is shown in the west reveal of the entrance gateway on the extreme left of the plate. Even on this stratum small niches of the Thousand Buddhas type are carved. The walls near the floor and those of the western part are badly eroded but niches of various sizes are just visible. (Whole length of south wall, about 11.00m.)

Pl. 64. Cave XVI, South Wall, Upper Storey, West Part, Thousand Buddhas Niches.

One of the characteristics of Cave XVI is the manner in which the carvings of the Thousand Buddhas in the upper storey dominate the figures on the walls. The plate shows a section of them carved immediately above the west large niche. Each small niche is of pointed-arch type housing a seated Buddha in the dhyāna posture. Although small in size, each figure is carefully executed, and the usual two alternating types of robes are seen. The face is round, the shoulders broad, a typical earlier Yün-kang type.

Pl. 65. Cave XVI, South Wall, Central Three Niches.

The three niches below the window are placed in a row confronting the main image of the north wall. The middle niche of pointed-arch type is slightly larger than the niches on either side of it and houses a seated Buddha trinity. The top edge of the looped curtain above

the arch is somewhat cut away due to the level of the floor of the window. The base is almost entirely destroyed, but a finely carved upper band of lotus pattern still remains. The overall damage to the ceiling of the entrance gateway is clearly visible. The niche on each side is of similar design with a trabeation surmounted by a roofed building and also each houses a Bodhisattva with ankles crossed. Below these, the arrangement of niches is not symmetrical. On the east is a large trabeated niche (33), while on the west are niches of various shapes carved irregularly. (Whole width of niches 4.81m.)

Pl. 66. Cave XVI, South Wall, Central Middle Niche.

Showing the pointed-arch niche housing a seated Buddha with two attendant Bodhisattvas standing at the sides within the niche. The head of the main image is quite large, the face round and the neck short. The *uṣṇīṣa* is round and the carving of the forelocks softer than those seen in Caves VII and VIII. Both hands are damaged but the right may be seen to be raised and the left hand to grasp the hem of robe. The robe covers the left shoulder completely and the hem of the robe only covers the right shoulder, showing the wavy pattern which runs down over the feet and spreads out in front of the image. The drapery is shallowly carved in the step-like technique. Although the large head and short neck are out of proportion with the rest of the body, the figure is shown in full vigour and volume. The halo is represented by painting but no nimbus is visible.

The attendants face inwards, each standing on a rattan stool the top and bottom edges of which are ornamented with an intertwined cord pattern. The left attendant holds a vase in its outer hand while the inner hand rests on the breast. The head with its beautiful crown is large, the shoulders broad and the legs short.

The arch-front contains the Seven Buddhas of the Past. The robes are of two types as is usually seen. The lions at the arch-ends are finely carved and below each of them a capital of rattan stool design is shown, its lower part formed of five leaves. Below the right side pillar remains the double base consisting of an upper round and a lower square form, supported by both hands of a figure. Although only the head and hands can be seen, seemingly it was intended to

represent the upper body of a celestial. In each of the narrow rectangular spaces close to the niches to the east and west is carved a vertical row of small niches of the Thousand Buddhas type similar to those of the lower storey. A crack in the wall runs from the upper west to the lower east corner. (Height of figure 1.46 m.)

Pl. 67. Cave XVI, South Wall, Central Middle Niche, Seated Buddha, Upper Body.

The seated Buddha is carved deeply into the niche with round face, large neck and long ears. The roundness and softness of the *uṣṇīṣa* and forelock form a contrast with the straight nose and severe forehead, but the latter are softened by the beautiful long eyebrows, the eyes and smiling lips. The pupils of the eyes may have been inserted at a later period. Unfortunately the tops of the fingers of the raised right hand and the left shoulder are damaged. The incised lines of the drapery folds are executed shallowly but with care and the four finely carved lines of the under garment starting from the left side of the neck and continuing downwards to the right hand are quite remarkable. The full upper body is splendidly represented wearing a thin robe. (Height of head 0.53 m.)

Pl. 68A. Cave XVI, South Wall, Central Middle Niche, Right Attendant.

B. Cave XVI, South Wall, Central Middle Niche, Right Post.

A. The right attendant wears a three-sided crown with a disk on each side. In the centre of each is a tassel ornament. The face is as round as a child's and the neck, thick but, although the head is large, the upper and lower parts of body are well proportioned. The right hand hangs down grasping the hem of the scarf, while the left hand is held to the breast. The scarf runs from the left shoulder downwards over the right hip. A neck-lace and breast ornament with an animal's head at the end hang down. The incised halo forms a pointed-arch. The feet are placed apart and the ends of the skirt flare at the sides. (Height 0.90 m.)

B. Showing at the right of the plate a profile view of the right attendant Bodhisattva. The manner in which the upper body is much larger than the lower body is clearly visible. The arch-rib terminates in a lion form of which the eyes, nose, mouth, ears and legs are carefully and finely carved. The rattan stool

form of capital is divided by a ring. The flat surface carving of the upper part with its concave forms differs from that of the lower. On each side of the post the vertical rows of small niches of the Thousand Buddhas are of later type. (Height 0.90 m.)

Pl. 69A, B, C. Cave XVI, South Wall, Central Middle Niche, Arch-Front.

A. Showing the middle section of the arch-front with the central three of the Seven Buddhas of the Past seated in the *dhyāna* position. The robes as usual are of two kinds. The robe of the central Buddha covers both shoulders, while those of the figures flanking it cover the left shoulder completely with the hem only covering the right shoulder. The images are full of vigour and the contours of both halo and nimbus are finely incised. (Height of central Buddha 0.37 m.)

B. The three seated Buddhas in the right half of the arch-front are shown in this plate with their heads turned slightly towards the centre. (Height of right end Buddha 0.29 m.)

C. A seated Buddha and the arch-end of dragon form are visible in the plate. The eyes, nose, large mouth and ears of the dragon are finely carved. The body and legs are only indicated in the round. Inside the niche is seen the left attendant Bodhisattva, its crown adorned with three disks and tassel ornaments on each of three faces and divided by trefoils. (Height of left end Buddha 0.32 m.)

Pl. 70. Cave XVI, South Wall, Central East Niche.

The trabeated niche houses a Bodhisattva with ankles crossed i.e. Maitreya flanked on each side by a small Bodhisattva with one leg pendant and a crouching lion below. On the head of the main image is a beautiful crown in the centre of which is shown a seated Buddha enclosed in a disk. The face is round, the shoulders broad and the breast full. The right hand is raised, the left hand rests on the thigh holding a vase. The drapery running from the left shoulder to the right side and covering the feet is executed in incised lines only and suggests a thin robe. The carving of the feet is finely executed right to the ends of the toes which lightly touch the floor of the niche. The figure belongs to the earlier Yün-kang style similar to that seen in Caves VII and VIII, but is more carefully executed than the latter. The edge of the skirt which falls over the front of the rectangular base is decorated with wavy lines.

No nimbus and halo are carved, but these may originally have been painted on. Below the trabeation a shallow curtain is looped towards the sides where it drapes down over the side posts. (Height of figure 1.42 m)

Pl. 71. Cave XVI, South Wall, Central East Niche, Bodhisattva with Ankles Crossed, Upper Body.

Showing the top half of the Bodhisattva with ankles crossed. The round head protrudes well out from the wall as if carved in the round and even the ribbon hanging from the crown is carved deeply.

Each of the three sides of the crown is decorated with a disk separated by a trefoil (Rub. VID). Each disk is encircled by lotus petals. The front disk, surmounted by a crescent, contains a seated Buddha and those on each side a tassel ornament. The forelock is softly carved in high relief with hair indicated by incised lines hanging down in wavy tresses to the left shoulder. Throughout is a feeling of simplicity and purity. The severe forehead, the long and beautiful eyebrows and eyes, the straight bridge of the nose and the small, gently smiling lips are all exquisite. The roundness of the cheeks meeting the chin harmonizes well with the neck form. The arm band is of a magnificent type and, of course, the broad shoulders and deep chest combine to give to the image a splendid plastic effect. (Height of head 0.49 m.)

Pl. 72A, B. Cave XVI, South Wall, Central East Niche, Right and Left Attendants.

A. Both attendants are Bodhisattvas with one leg pendant. This figure gazes slightly downwards. The forelock, like that on the main image, is carved in high relief and surmounted by a plain, unadorned crown. The left arm is bent with outstretched index finger touching the chin while the right hand rests on the hem of the skirt covering the left ankle. The scarf covers the broad shoulders and hangs down at the sides. The necklace and the ring ornament which cross to form an X on the breast are incised. There is no halo behind the image. (Height of attendant 0.64 m.)

B. Opposite to the right attendant, this figure has left leg pendant and right leg bent. Apart from this, the features are similar to those of the former. Like it, the head is larger in proportion to the body and the slender hands, as with those of the right attendant, are very unusual. (Height of attendant 0.65 m.)

Pl. 73A, B. Cave XVI, South Wall, Central East Niche, Right and Left Lions.

The pair of crouching lions carved in a frontal view, with heads turned towards the centre. On the chest and down between the fore legs is shown a heavy strand of hair. As opposed to the simple representation of the body, the head is quite finely executed with eyes, nose and large mouth in the traditional Chinese animal style. (Height of right lion 0.37 m., left lion 0.32 m.)

Pl. 74A. Cave XVI, South Wall, Central East Niche, Trabeation.

B. Cave XVI, South Wall, Central East Niche, Base.

A. The trabeated arch-front is divided into nine sections, all uncarved (Rub. VA). A ridge ornament is shown above each end of the central lintel and above the lintel itself is a building with four ridge ornaments, two on the king-pole of the main roof and one on each of the sloping roofs. No tiles are indicated here. The wide eaves are supported by pillars. There are rectangular windows on each side with a pair of doors in the centre under a lintel and framed by pillars. It is a simple design and is intended to represent a Buddhist temple of the time. On each side of the trabeation is a celestial worshipper with the inner arm raised grasping a lotus flower and with outer hand resting on the hip. The scarf of each billows out over the left shoulder and flutters down to the right waist. (Length of trabeation 1.46 m.)

B. The base houses a row of six standing worshippers divided by an incense-burner of the po-shan-lu type in the centre (Rub. VA). The cover of this is incised to represent a mountain, the body is of lotus shape and the stem again is intended to indicate a mountain. A bhikṣu on each side leads the worshippers, two male figures on the left and two females on the right. The male figures wear Phrygian caps and long belted coats over trousers. The hands are folded at the breast. It is noticeable that the bhikṣus stand with legs apart while the male figures seem to be walking. The slightly leaning posture is sufficient to show clearly the pious feeling of the worshippers. Of the male figure at the end only the outline remains. The female figures will be described in Pl. 75.

Above the base the feet and end of the skirt of the main image as well as the lion on each side are shown in detail. Beneath the base and belonging to the tra-

beated niche below is a row of seven small niches each housing a Buddha, undoubtedly intended to represent the Seven Buddhas of the Past. (Height of base 0.38m.)

Pl. 75. Cave XVI, South wall, Central East Niche, Base, Worshippers.

Showing the left half of the base with the central incense-burner, a bhikṣu and two female figures. The bhikṣu has a round face, large head and long ears. Under the long upper garment is represented the hem of an under garment. The edge of the robe drapes over the right shoulder and is tucked up under the right arm, while that from the left shoulder seems to be tucked inside and over the left arm and then runs down to the bottom of the coat. The roundness of the whole body is emphasised by the simple, pure incised lines. These are repeated on the female figures which follow. These figures wear large caps and long coats to those of the male figures with skirts which come below the coats and trail behind over the ground. The folds of the skirts are represented by simple, incised, parallel lines. (Height of base 0.38m.)

Pl. 76. Cave XVI, South Wall, Central West Niche.

Showing the trabeated niche housing a Bodhisattva with ankles crossed in the centre, flanked on each side by a Bodhisattva with one leg pendant and a lion. The form is almost the same as that of the east niche. The trabeation is badly cracked from the upper right side diagonally downwards to the right attendant, with consequent damage to its head. The tip of the nose, the right side of the jaw and the hands of the main images are also damaged.

The undecorated crown has been cut along a line above the forelock. The pupils of the eyes were inserted later. Although weathered, the round face, beautiful eye-brows, eyes, small lips and the whole posture of the body down to the toes resembles closely that of the main figure in the east niche. A few points of difference may be noted. The incised hair of the forelock is executed in more detail than in the latter and the left hand which rests on the thigh has palm exposed. The vase is missing. The ends of the skirt come further down and touch the base. The vertical lines indicating the sides of the base are clearly visible. No signs of a halo remain, but this, it seems, may originally have been painted on. (Height of main figure 1.37m.)

Pl. 77A. Cave XVI, South Wall, Central West Niche, Trabeation, Right Part.

B. Cave XVI, South Wall, Central West Niche, Left Attendant.

A. Showing a celestial worshipper with a high chignon carved on the right of the trabeation. With body turned, it holds a round object. The eyebrows are long, the lips small and the chin sharp. Both halo and fluttering scarf are incised, the latter being unfinished. It is interesting that the right hand drop of the trabeation is not represented in a straight line, as is general, but in an arc. (Height of figure 0.48m.)

B. Showing the left attendant Bodhisattva with left leg pendant and right leg bent. The right elbow rests on the bent leg and the outstretched index finger touches the chin. The large crown is undecorated. It is similar in every respect to that of the right attendant. On the extreme right of the plate is shown part of the vertical row of niches each housing a seated Buddha. These are full of vigour and of the same type as the Thousand Buddhas in the upper storey. (Height of attendant 0.69m.)

Pl. 78A. Cave XIV, South Wall, Central West Niche, Trabeation.

B. Cave XVI, South Wall, Central West Niche, Base.

A. Showing the trabeated front divided into seven sections, surmounted by a building. Although partly damaged, the design clearly resembles that of the east niche. The differences from the latter are as follows; (1) the ridge ornaments are only shown on either side of the king-pole and (2) on each door a ring is incised. The right worshipper is shown in relief (Pl. 77A), but that on the left, which is partly damaged is only incised in outline. The face has no indication of eyes, nose or lips. The wall above the building is only roughly chiselled. (Length of trabeation 1.25m.)

B. In the upper half of the plate the feet of the central main image and the lion at each side are clearly visible. The carving of the lions was more carefully and more delicately done than that of the east niche. For example the hair of the animals is indicated on the neck and chest and the legs. The eyes and mouth with tongue and fangs are particularly vigorous. Below there is the base carved with a worshipper and a dwarf on each side of a central incense-burner of po-shan-lu type. The representation of the robes of the bhikṣus

differs in the two figures. The right bhikṣu has a naked upper body. The robe covers the left shoulder and runs down across to the right side. The palms are pressed together. The robe of the left bhikṣu covers shoulders and arms completely. The hems of both upper and under garments are incised in horizontal lines (Pl. 79A, B). Below the base a row of ten niches of the Thousand Buddhas type is visible. These niches are not of pointed-arch type but of a simple arch type and the seated Buddha which each has a small elongated face. Two types of very formalized robe alternate. Compared with those of the east side as shown in Pl. 74, it is safe to conclude that these niches are of later style. (Height of base 0.35m.)

Pl. 79A. Cave XVI, South Wall, Central West Niche, Base, Right Half.

B. Cave XVI, South Wall, Central West Niche, Base, Left Half.

A. Showing the eastern half of the base. The right bhikṣu with head turned towards the incense-burner, stands with legs apart, palms together and inclines slightly forwards. The upper body is naked and a robe hangs from the left shoulder, broadening in four incised lines downwards over the right side. The lower hem of the robe forms a regular line.

The dwarf supporting the lintel is twice the size of the bhikṣu, although the vertical space they both occupy is the same. The head inclined upwards with its flaming hair and the upper body are large, while the legs are short. The face is round and has a youthful appearance. The wavy lines which describe the fluttering scarf at each side are full of vivid movement. The incised necklace is simply indicated and the short loin-cloth humorously shown with plump abdomen above it. (Height of dwarf 0.34m.)

B. Showing the bhikṣu and dwarf on the west side. The representation of the robe of the bhikṣu differs from that worn by the right bhikṣu. The hands are both completely covered by a long robe which has a bottom hem parallel to that of the under garment. The dwarf, compared with that on the east side, differs only in the leg which stretches backwards being somewhat longer. (Height of dwarf 0.35m.)

Pl. 80. Cave XVI, South Wall, East Niche.

Pl. 81. Cave XVI, South Wall, East Niche, Seated Buddha.

The seated Buddha in the pointed-arch niche has a round face, large uṣṇīṣa and forelock and a slightly sharp chin. The eyebrows are long, the direction of the gaze is downwards and the lips are smiling. The pupils of the eyes were inserted at a later period. The robe covers the left shoulder and its edge, decorated with a wavy pattern, hangs down into the lap and then turns upwards to cover the right shoulder, leaving the right hand exposed. The tip of the raised right hand is cracked. The left hand holds the hem of robe. The nimbus behind consists of four borders, an outer flame band followed by two bands of flying celestials, and finally a row of Buddhas, while the halo is in the form of an undecorated circle (Rub. VIIIB). All the designs were first carved in relief and then painted. In the upper right corner are shown the flying celestials in high relief.

Pl. 82. Cave XVI, South Wall, East Niche, Arch-Front, Left Half.

Showing the left half of the pointed arch-front with its seated Buddhas. These have broad shoulders and their robes, though not so schematised as often seen, are of the two customary alternating types. Each has a halo and a nimbus clearly represented in incised outline. Between the arch and the looped curtain three celestial musicians are seen playing respectively from the left, (1) flute, (2) pan-pipe, (3) waist-drum. All are youthful in appearance and each has a different style of hair; that of the left is shown with semi-circular forms on each of three sides, the middle musician has its hair parted in front with an upward wave and the right shown in profile has its hair indicated by incised lines.

Pl. 83A. Cave XVI, South Wall, East Niche, Left Arch-End.

B. Cave XVI, South Wall, East Niche, Left Dwarf.

A. The left arch-end of the east niche is in the form of a dragon of which the eyes, nose, mouth, ears and horns were roughly chiselled and then incised. Below it is an abbreviated pillar consisting of only a capital in the shape of a trefoil with elongated side leaves and a base seemingly of two spiral forms. The shaft of the pillar is not represented.

B. Showing the dwarf below the pillar the top of which is seen in Pl. 83A. The round face with its

flaming hair has a youthful expression although a beard from the lower lip covering the chin is visible. The large, long ears are remarkable. A loin-cloth is its only garment, the legs are comparatively long, but nevertheless the upper half of the body is longer than the lower half and in correct proportion.

Pl. 84. Cave XVI, South Wall, Base of East Niche, and Niches 27–32.

On the upper extremity of the plate is seen the five-layered pedestal of the east niche (Rub. VI E). The left part which seems once to have held a crouching lion at its far side has been broken away and a large hole is now there. The central square tablet has been cut out. Below this is a long row of worshippers divided by a central figure supporting a incense-burner. There are four worshippers on each side, those on the right being male laymen, and those on the left female. Each row of worshippers is lead by two bhikṣus. At each end is carved a dwarf supporting the long lintel, a feature often seen on the south wall. Below the base is a row of six pointed-arch niches (27–32) resembling each other. That on the extreme left has entirely disappeared as well as part of the next. Each niche houses a seated Buddha with right hand raised and left hand resting on the lap. The shoulders are broad and the robe which covers the right shoulder hangs down and crosses over the left arm. This style may have been a variation of the Cave VI style. The two niches (31, 32) on the right both have on each side an attendant Bodhisattva and on the left a bhikṣu. The arch-front contains seven seated Buddhas, i. e. the Seven Buddhas of the Past, surmounted by a row of the upper bodies of bhikṣus. In each of niches (27–30) a rattan stool is carved, above the side posts. These six niches may have been carved at a period later than that of the large east niche above, but are earlier in style than the niches of the Thousand Buddhas type immediately below. The Cave VI type drapery of these six niches would suggest that they belong to the period when the carving of the main image of the north wall was already complete.

It may be noticed that below this row of niches, is a narrow band with no carving, followed by niches of the Thousand Buddhas type in four rows broken by a trabeated niche housing a trinity of Bodhisattva with ankles crossed placed where may have been the centre of these niches. Each niche of the Thousand Bud-

dhas unlike those of the Thousand Buddhas type in the upper storey, instead of a pointed-arch has only a simple arch and houses a Buddha seated with an elongated face in the dhyāna posture. The robes are almost always of the type in which they cover both shoulders symmetrically; only occasionally does the hem of the robe cover the right shoulder.

Below the lowest row the wall protrudes sharply and then forms the flat surface of the bottom zone (Pl. 109) which differs from the curved surface of upper wall. (Height of Niche 32, 0.54 m.)

Pl. 85 A, B. Cave XVI, South Wall, East Niche, Base, Worshippers.

A. In the centre of the base is shown the upper half of a celestial, supporting an incense-burner with head and upheld hands. The cover of the incense-burner penetrates into the lintel above. The lotus flower surrounding the waist, gives the appearance of a skirt. The celestial scarfs hanging from both arms and fluttering down at the sides, are depicted in beautiful wavy lines. On each side stand two bhikṣus; full length figures with legs apart and heads turning towards the centre. Their faces are weathered, but their hands covered with their robes and resting horizontally on the breast can still be seen. The edges of their upper garments fold back at the front. Their under garments are indicated by horizontal lines.

B. Showing the four female figures on the right. The leading figure has her palms together, followed by one with arms folded at the breast. These two types are then repeated. The upper bodies are weathered, but undoubtedly they wear long coats. Behind the worshippers stands a dwarf which, like that on the left (Pl. 87), supports the lintel with upheld hands.

Pl. 86. Cave XVI, South Wall, East Niche, Base, Worshippers.

Showing the four male laymen and one of the two leading bhikṣus on the left. None of their features can now be seen. The two positions of the hands are the same as those of the females on the other side (Pl. 85 B). They wear long belted coats, the incised edges of which run from the shoulder down almost to the ankles. The first and the third figures stand with legs apart, while the fourth, also with legs apart, has both feet turned to the right. An intended piety gives each figure a slight forward bend.

Above these figures the lotus band of the inner layer of the pedestal may be seen in all its vigour.

Pl. 87. Cave XVI, South Wall, East Niche, Base, Left Extremity.

Showing the extreme left of the base adjoining Pl. 86, with, on the upper part of the plate, the end of the five-layered pedestal. The uppermost and lowermost layers are uncarved followed by lotus bands and a wider central section again without carving. At the side crouches a lion shown in front view, with head turned upwards and towards the centre and with a strand of hair running down the chest. The eyes are large and round and the mouth open. The concept is simple but the execution very fine. Below it is a dwarf with round face, and flame like hair which supports the lintel. The body is plump, the legs short while the scarfs fluttering from the arms are full of movement.

Pl. 88A. Cave XVI, South Wall, East Part, Lower Storey, Niches 31, 32.

B. Cave XVI, South Wall, East Part, Lower Storey, Niches 29, 30.

A. Showing the niche (32) and part of niche (31); the head of the seated Buddha in the latter being damaged (Rub. VF). The Buddha of the niche (32) has a large head with strong features. The drapery is similar to that shown in Pl. 88B, but has become somewhat simpler. On the left side of each niche stand bhikṣus placed one above the other. These are not represented in the niches (29) and (30). The row of bhikṣus above the arch-front also differs. (Height of Niche 32, 0.54m.)

B. This plate shows two niches (29, 30) of the six shown in Pl. 84. Both are of pointed-arch type with arch-fronts which contain seated figures of the Seven Buddhas of the Past (Rub. VF). Both arch pillars of niche (29) are surmounted by a rattan stool design which is shared by the two niches, while on the right pillar of niche (30) are carved two rattan stools side by side. The seated Buddha has right hand raised and left hand resting in the lap. The shoulders are broad, but the neck is slender, and the face elongated, with sharp chin and smiling lips, a type clearly different from the figures in the upper wall. (Height of Niche 30, 0.54m.)

Pl. 89. Cave XVI, South Wall, East Part, Lower

Storey, West Niche (65).

Showing, of the three on the bottom zone, the west canopied niche (65) situated close to the entrance (Rub. VIC). Along the top edge is a row of thirteen small niches of pointed-arch type, each housing a celestial musician or worshipper carved only in outline. They play respectively from the left (1) pipe, (2) waist-drum, (3) p'i-p'a, (4) harp, (5) conch-shell (?), (6) (7) (8) with palms together, (9) p'i-p'a, (10) flute, (11) pipe, (12) drum, and (13) cymbal (?).

Below this comes the top lines of ornament of the canopy, i. e. a line of alternating triangular and semi-circular shapes. The small tablets on supports placed on each side of the central triangle and at each end are very unusual. The lion at each end of the band with a tassel hanging from its mouth is as seen also in Cave XV (Pl. 33). Below this again is a narrow band, divided into four sections, each containing a sinuous dragon arranged in symmetrical pairs. In the centre, where two dragons confront, a small incense-burner is just visible. This dragon band is very rare in the Yüing-kang caves. The triangular pendants, and pleated silk design with looped curtain conform to the customary design. On each knot of the curtain is carved an animal mask, i. e. a t'ao-t'ieh as seen also in Caves VII and VIII (Vol. IV, Pls. 42, 43; Vol. V, Pl. 38). The hanging curtains at the sides are quite broad. The niche below the curtain is deeply carved forming an inner niche of trabeated type. Although badly eroded above the trabeation a row of Buddhas seated in European fashion on square bases is clearly visible. In the centre of the trabeation two small seated Buddhas may just be distinguished enclosed in a special frame similar to that of the first storey of Cave XVA (Pl. 42). In brief, this niche carved in a particularly delicate style like those of both Caves XV and XVA, most likely belongs to the later Yün-kang period. (Width of Niche 1.28m.)

Pl. 90. Cave XVI, South Wall, West Part.

Showing the west niche situated close to the central left niche below the window, for comparison with the similar large niche in the east part. Beyond this the surface of the wall curves towards the west where is found a large niche housing two Buddhas seated side by side. Close to the east of the west niche are two vertical rows of eight small niches. To its west are seven layers of small niches of similar type which pre-

sumably belonged to the large niche of the west wall. Above these are another two rows of small niches which continue on the west wall and belong to the Thousand Buddhas of the upper storey. Below the west niche the wall of the lower storey is divided into an upper and lower zone with many small niches carved into them in a more irregular manner than those in the east part. The lower zone is cut out of a rock stratum of brittle nature, but it contains seven rows of niches of the Thousand Buddhas type as shown in a similar position in east part and these seem to extend onto the west wall. The upper zone contains small niches, numbered from the left, (34) to (60).

The bottom zone, below the Thousand Buddhas, contains niches numbered from the left, (67) to (76). The wall close to the floor which is badly eroded, houses niches (81) to (85). Immediately above the niches (36, 37, 41) the wall is cut back sharply. The upper storey forms one curved surface but the bottom zone is less curved and forms an obtuse angle with the west wall. This corner was not intended to be seen clearly.

In the bottom zone the three niches (67–69) are symmetrically arranged, with the central niche (68) of larger size. They are all of pointed-arch type housing a seated Buddha trinity. Below them the two niches (70, 71) are both of pointed-arch type. The niche (70) houses a seated Buddha trinity, and the niche (71) which is larger, two Buddhas seated side by side; below both there seems to have been a base. The niche (72) of larger size and of pointed-arch type houses two Buddhas seated side by side, the upper edge of the arch-front being finely carved with interlaced garlands surmounted by canopy. To the right of this two niches (73, 75) of similar size are shown one above the other. The former of trabeated type houses a trinity of Bodhisattva with ankles crossed, the latter of pointed-arch type, although badly damaged, seems to have housed a seated Buddha trinity. To the right again a similar arrangement of two niches one above the other, comprises niche (74) of trabeated type housing a trinity of Bodhisattva with ankles crossed, and niche (76) of pointed-arch type with a seated Buddha trinity. Though severely damaged due to weathering, the floors of the niches (71) to (77) are carved on the same level suggesting that originally these niches were regularly arranged. To conclude, the carvings of these niches are quite delicate and fine and the figures slender; indications of the later Yün-kang style as shown

in the corresponding zone of the east part.

Pl. 91. Cave XVI, South Wall, West Niche.

The west niche in the middle storey, of similar pointed-arch type houses a seated Buddha trinity similar to that in the east niche. The main figure has broad shoulders, with both arms held forwards, right hand raised, and left hand presumably grasping the hem of the robe. Both hands, however, are damaged. The edge of the outer garment hangs down over the left shoulder, turns under the right elbow and comes up to cover the right shoulder, while the under garment, shown in finely incised lines, crosses the breast. The step-like carving of the drapery alternates with incised lines, which like the wavy edge decoration is similar to that seen in the east niche. The nimbus is carved in four bands, an outer flame band followed by one of flying celestials, one of seated Buddhas and finally a band of lotus flowers (Rub. VIII A). On each side is an attendant Bodhisattva facing inwards, surmounted by two flying celestials, the upper pair of which are carved on the inside edge of the horizontal of the arch and face downwards. The arch-front contains a seated Buddha in the centre flanked on each side by five kneeling celestials with high chignons. Above is a row of celestial musicians, surmounted by a shallow looped curtain. The arch-ends terminate in a dragon form, below which is a celestial with high chignon supporting the base. This is different from the east niche. On each end of the five-layered pedestal a lion is represented and below the pedestal is a row of worshippers divided in the centre by a celestial supporting an incense-burner. A pair of dwarfs are shown at each end.

Pl. 92. Cave XVI, South Wall, West Niche, Seated Buddha, Upper Body.

The Buddha image is carved in such high relief that it gives the appearance of being carved completely in the round. The face is round and the long eyebrows most graceful, the lips are smiling. The pupils of the eyes were inserted at a later period. The shoulders are broad and deep. The robe hangs over to cover the left shoulder and the hem covers the right. The wavy pattern on the edge of the robe is clearly visible.

Pl. 93. Cave XVI, South Wall, West Niche, Arch-Front, Central Part.

Showing the central, well preserved section of the



arch-front. A seated Buddha in the centre, carved in high relief, has a round face and broad shoulders. The right hand is raised and the left rests in the lap. The care devoted to the carving of the right hand is clearly visible. Except for the comparatively short legs, the body is well proportioned. The robe is similar in type to that of the main image, but the wavy pattern and the drapery is represented only by incised lines. Behind it is a large plain nimbus, with a few traces of painted lines. On each side, also carved in high relief are kneeling worshippers with high chignons, holding in their hands at their breasts round shaped objects. Their faces are boyish and round and their shoulders broad. The upper body is naked with only a scarf which covers the left shoulder and runs down to the right side. The lower body is covered by a skirt. The simply incised lines accentuate the relief.

Pl. 94. Cave XVI, South Wall, West Niche, Arch-Front, Left Half.

This plate shows the left part of the arch-front, the central section of which is shown in Pl. 93. The worshippers are seen kneeling in two alternate ways, the first on one knee, followed by one on both knees. Above them is a row of six celestials surmounted by a looped curtain. Among the six celestials, five play musical instruments, but, due to the narrowness towards the centre, the first is not represented with any instrument. The instruments shown are from right to left; (1) pan-pipe, (2) drum, (3) harp, (4) pipe, (5) waist-drum. The hands holding the instruments are finely executed; especially those of the musician to the extreme right who holds a waist-drum under the left arm and is shown with raised right hand in the act of striking it. The third from the left is beating a drum of different shape with both hands. Their faces have similar features to those of the celestials below.

Pl. 95. Cave XVI, South Wall, West Niche, Arch-Front, Right Half.

The right part of the arch-front with kneeling worshippers, corresponding to those on Pl. 94. The celestial musicians between the looped curtain and arch-front also correspond to those on Pl. 94, with the celestial nearest the centre shown without instrument. They play respectively from right to left (1) cymbals, (2) p'i-p'a, (3) waist-drum, (4) flute, (5) conch-shell. In their well preserved state, their beautiful features

can be seen to advantage. The hands holding the instruments are clearly visible. The waist-drum held by the second from the right differs in shape from those shown on the opposite side (Pl. 94) and here leather drum skins at top and bottom and the double band round the waist of the drum are clearly carved.

Pl. 96. Cave XVI, South Wall, West Niche, Right Arch-End.

Showing part of the arch-front and the arch-end in dragon form. A celestial with round and smiling face holding a lotus with both hands at the breast kneels on one knee. The scarf flutters at the sides. The dragon below is finely executed with large, round eyes, horns, ears and mouth full of vigour. The body has no scales, the legs are powerful. At the extreme right of the plate is the right attendant Bodhisattva in profile with its three-faced crown and vase in the right hand. Above it a flying celestial is visible with upper body exposed and lower body covered by a skirt. At the left of the plate is a vertical row of niches of the Thousand Buddhas type, similar to those of the upper storey.

Pl. 97 A, B. Cave XVI, South Wall, West Niche, Left Arch-End.

A. Showing the left side of the arch-front with a kneeling celestial and dragon below, almost identical with those in Pl. 96. One point of difference is the dish-like base intended to represent a lotus base on which the celestial kneels; that on the east side has no base.

B. Though the legs, due to the bad condition of the rock stratum, are damaged, the whole form and execution of the lion closely resemble those on the opposite side.

Pl. 98. Cave XVI, South Wall, Arch-Front of West Niche and Thousand Buddhas Niches.

In the lower right-hand corner of the plate are the curtain, celestial musicians and arch-front of the west niche. Above the curtain are placed the niches of the Thousand Buddhas of the upper storey. Where the arch-fronts join are carved lotus petals, with pillars beneath them. The seated Buddhas in the dhyāna position are of dignified expression. The haloes are painted and circular. On the east side of the celestial musicians are two vertical rows of niches of the Thousand Buddhas type slightly smaller in size than the

upper niches, but of similar style though without the lotus petals above the pillars.

Pl. 99. Cave XVI, South Wall, Base of West Niche and Lower Storey Niches.

Below the seated Buddha of the west niche is a five-layered pedestal and a row of worshippers broken by a central figure supporting an incense-burner, the cover of which penetrates into the bottom of the pedestal. The design is the same as that of the east niche although here it has suffered slightly from weathering. The three worshippers on each side are all bhiksus, those of the east side being in a worse state of preservation. In each, the folded hands are covered by the robe. The bottom corners of their garments turn back on both sides. They stand with feet apart. The pairs of dwarfs at the sides will be described in Pls. 101–103.

Beneath this row, may be seen the complicated arrangement of small niches numbered 40 to 49. At the bottom the bad rock stratum contains niches of the Thousand Buddhas type. Between the west niche and these small niches below a different style of carving is obvious and this, of course, is work of the later period.

Pl. 100. Cave XVI, South Wall, West Niche, Base, Right Extremity.

Showing the east side of the base opposite to that seen on Pl. 101. The wall is slightly weathered. The upper body of the celestial with hands upraised supporting the lintel emerges from a lotus base which gives the appearance of a skirt. The lion and the pair of dwarfs below are identical with those on the opposite side. The area from the lower part of pedestal to the head of the left dwarf is damaged.

Pl. 101. Cave XVI, South Wall, West Niche, Base, Left Extremity.

In the centre of the plate the west end of the five-layered pedestal is shown. The upper and lower bands of lotus pattern in all their splendid vigour, are flanked by a lion whose body emerges from the central layer of the pedestal. The large, round eyes, open mouth, nose and ears are carefully executed, and the hair running down the chest is formed of three strands. As opposed to the head, the elongated body is represented as only a smooth round surface without incision. The left foreleg rests on a semi-globular base. Above the lion is carved the upper body of a celestial, with hands

upraised to support the lintel. A lotus-like base, although the petals themselves are not indicated, encircles the waist. The elegant face is half turned towards the centre. The representation of the scarf is similar to those of the dwarfs on each side below and to those on the east part of the wall.

The two dwarfs below are identical with head turned upwards, hips twisted and indicative of vigorous movement. The faces are round with flame-like hair and lovely features; the bodies are full.

Pls. 102, 103. Cave XVI, South Wall, West Niche, Base, Right and Left Dwarfs.

Pl. 103 shows the dwarfs at the west end of the base and Pl. 102 those at the east. Both posture of body and inclination of face on each side are arranged symmetrically. The two dwarfs at the west end are well preserved and of youthful appearance while the inner one on the east side is shown as an old man with deeply-furrowed face. The head inclines upwards, the hips are twisted, and the legs bent; features which combine with the fluttering scarfs to give the figures an air of vitality and movement.

Pl. 104. Cave XVI, South Wall, West Part, Lower Storey, Niches 34–40.

The irregular arrangement of small niches in the lower storey starts from the upper west corner of the entrance gateway. In plate, niches (34–40) are visible. Niche (34) of pointed-arch type houses two Buddhas seated side by side in the dhyāna position. Both niche and images were unfinished and left in outline only. The drapery of the two Buddhas, it seems, was intended to be of two kinds as is usual. The features on the faces and the figures in the arch-front and outside areas were not filled in. The celestial worshippers are shown only between the arch-front and the curtain. This is a typical example of a small niche in its unfinished state. On the base remain two unfinished niche outlines of the Thousand Buddhas type. Situated close to niche (34), niche (35) is also of pointed-arch type but slightly larger and houses a seated Buddha trinity. The main image has broad shoulders, and looks downwards. The robe covers both shoulders with edges crossing over the breast. Another edge crosses over the right arm and drapes over the feet. The right hand is raised and the left rests on the lap holding the hem of the robe. Both arch-front and

arch sides bear no carving, except for the dragons in which the arch-ends terminate. Between curtain and arch-front is a row of celestial worshippers. The space usually forming the base of the niche is occupied by a row of niches of the Thousand Buddhas type which extends on both sides and is undoubtedly in later Yün-kang style.

Niche (36) which is situated below niche (34) and of pointed-arch type houses a seated Buddha with broad shoulders looking downwards. The arrangement of the robe resembles that of niche (35). Due to the different position of the left hand which rests palm downwards on the lap, the edge of the robe covers the left arm, suggesting a variation of Cave VI type. It is not clear whether attendants were intended here but, except for indications of them, both inside and outside of the niche contains no carving.

Niche (37) of pointed-arch type situated close to niche (36), is smaller in size and houses a similar type of seated Buddha as niche (36). On both sides are full views of attendant Bodhisattvas with palms together and with faces turned towards the centre. The upper body of each is naked, with celestial robes which hang from the left shoulder to the right side as is general in the earlier Yün-kang type. The arch-front bears no figures, but terminates in volutes. Between looped curtain and arch-front is a row of four worshippers.

Niches (38) and (39) situated one above the other to the west of niche (37) resemble each other, being of pointed-arch type housing two Buddhas seated side by side in the dhyāna position, although the latter is larger and includes two attendants with high chignons which retain the earlier style.

Niche (40) also of pointed-arch type is situated so close to niche (39) that the left attendant of niche (39) stands immediately touching the pillar of niche (40). The seated Buddha has broad shoulders and wears a robe which covers the left shoulder and reveals the right arm. For all its small size, it shows the dignity and grandeur of the earlier Yün-kang type. Above the arch-front in which nothing is carved hangs the looped curtain.

Partly due to the irregular arrangement of these seven niches the spaces between them which had remained uncarved, especially those areas which would normally have been bases, are occupied by niches of the Thousand Buddhas type undoubtedly of the later Yün-kang period.

Pl. 105. Cave XVI, South Wall, West Part, Lower Storey, Niches 41–49.

Niches (41) to (49) are situated below the large rectangular base of the west niche. Niches (41) and (42) arranged one above the other are partly visible on the extreme left of the plate. Each niche is of Thousand Buddhas type and houses two Buddhas side by side. The three niches (43) to (45) are all of pointed-arch type and each houses a seated Buddha in the dhyāna position. The images of niches (43) and (45) wear similar robes covering both shoulders while that of niche (44) is of another type with the hem of robe coiled over the hands. Niche (45) shows four worshippers above the arch-front and four bhikṣus on the base, the latter divided by a central incense-burner. These have been cut horizontally at knee level by the small niches below. It is noticeable that the celestial which supports the incense-burner is of a type similar to that shown in the west niche above.

Below niches (43, 44) are situated niches (46) and (47), each of similar pointed-arch type but housing a seated Buddha with right hand raised and left hand resting on the lap holding the robe.

The latter is somewhat large. The Buddha of niche (46) wears a robe which covers the left shoulder but leaves the right arm revealed. The shoulders are broad and it is clearly of earlier Yün-kang type. A seemingly similar robe is shown on the Buddha of niche (47) where no robe is indicated on the left shoulder. Situated close to niche (45), niche (48) of pointed-arch type is large. Here the wall slightly recedes. It houses a seated Buddha with a robe similar to that of niche (36). An unusual feature is the manner in which the edge of the robe hangs over the right arm and then runs down to the side giving the appearance of a sleeve. The face, sharp chin and slender neck as well as the robe lead to the conclusion that in style this image with its beauty and nobility is closer to the Cave VI type. By the sides of the niche are unfinished attendant Bodhisattvas. Between the trabeation and the curtain are ten worshippers, also unfinished.

Next on the west, niche (49) is of trabeated type and still larger, housing a trinity of Bodhisattva with ankles crossed. The shoulders are broad, the head large. The right hand is raised and the left rests on the knee. The head carries a crown, the upper body is naked and the lower body has a skirt with an apron in front. The earlier Yün-kang type is clearly visible

in the carving of this image. On both sides is a lion facing forwards. The side compartments are only shallowly carved and in each stands an attendant Bodhisattva with palms together. Here the artistry is much weaker. The trabeation bears no carving. Between the trabeation and the curtain above a row of thirteen worshippers wearing high chignons is shown.

Below these niches the wall is severely damaged due to the bad condition of the rock, but several rows of niches of the Thousand Buddhas type, clearly carved during the later Yün-kang period, can still be distinguished.

Pl. 106. Cave XVI, South Wall, West Part, Lower Storey, Niches 50–55.

Niches (50) and (51), situated between the west niche of the south wall and the similar large niche of the west wall, are shown side by side in the upper centre of the plate. Each is of pointed-arch type housing a seated Buddha. The Buddha of niche (50) is represented in the dhyāna position with hands covered by the coiled robe as seen also in niche (44). Niche (51) will be described under Pl. 107. Below them are carved two rows of Buddhas seated in the dhyāna position; an upper row of six and a lower of fifteen images. These two rows seem to belong together, even though the upper row under its tiled roof is situated beneath the west corner of the west niche while one half of the lower niche is placed immediately below it with no roof indicated and the other half with a roof extends further to the west. The robe, as usual, are of two kinds and it seems that they were intended to alternate. The carvings resemble those of niche (50) with broad shoulders and round face. These images seem to be modelled on the general concept of the Thousand Buddhas but they differ in style from those shown in the upper right-hand corner of the plate which are of later type. Thus they would have been carved in the earlier Yün-kang period like those of niches (50) and (51). The lower edge of the row is in the form of a lotus-petal band.

Niches (52) to (55) are arranged in a row below the lotus petal band. Niche (52) of pointed-arch type houses a seated Buddha trinity. The right hand is raised and the left hand rests palm outwards on the knee. The robe, like that of niche (36), covers both shoulders and both arms. The face is elongated and the neck slender. Both attendants are slender and

stand with palms together. In the centre of the arch-front are unfinished carvings of seated Buddhas. The smaller niche (53) of trabeated type next to it houses a trinity of Bodhisattva with ankles crossed (Rub. VB). The face is elongated. The robe hanging down from slanting shoulders crosses in an X, and then falls on each side over the arms. This is certainly the later type of Yün-kang work. At each side is a lion, and outside are attendant Bodhisattvas. The trabeation is divided into six sections left uncarved.

To the right, niches (54) and (55) are of pointed-arch type, each housing a seated Buddha. The latter is badly eroded. The top part of niche (54) cuts into the lotus-petal band above. Although damaged, the head seems to be elongated, the neck slender and the shoulders slanting. The robe is like that of niche (52), suggesting that it is closer to the Cave VI type. In the arch-front is a row of seven Buddhas, i. e. the Seven Buddhas of the Past, surmounted by a row of worshippers.

The seated Buddha of niche (55) wears a robe similar to that of niche (54). Remarkable are the two bands of the sash which hang down the centre of the breast and may indicate Cave VI type. The arch-front bears no carving. (Height of niche 53, 0.36 m.)

Pl. 107. Cave XVI, South Wall, West Part, Lower Storey, Niche 51.

This pointed-arch type niche houses a seated Buddha trinity. The shoulders are broad and the face round. The raised right hand comes across to the middle of the breast and the left hand grasping the hem of the robe is placed almost underneath it. The robe covers the left shoulder and reveals the right arm. The wavy pattern on the edge of the robe is clearly visible. The drapery is indicated by parallel incised lines. Outside and on each side of the niche a well balanced pair of attendant Bodhisattvas stand facing forwards with palms together. The undecorated arch-front terminates in spirals supported by rattan stools. Between the arch-front and the curtain on each side are shown three worshippers with palms together and heads deeply bowed; a pose similar to that seen in the niches of the east part of the south wall (Pl. 88). The base provided with four legs, houses six worshippers divided by a central incense-burner. Due to the narrowness of the base, the figures were shortened. Very curious is the incised line of a ridge ornament surrounding the second

figure from the left. Undoubtedly it belongs to the building below and represents a t'zū-wei ornament. In brief the niche may be of the earlier type.

Pl. 108. Cave XVI, East Wall, Upper Half.

Showing the curved surface formed by the south and east walls. In the upper storey of the east wall thirteen rows of niches of Thousand Buddhas type surmounted by a triangular pendant continue onto the south wall. The area above the canopy and adjacent to the ceiling cannot be distinguished. Above it, shown at the very top of the plate, begins the ceiling. On the extreme left of the plate, part of the flaming nimbus of the north wall can just be seen.

In the centre of the plate below the Thousand Buddhas of the upper storey, is shown a large niche of pointed-arch type housing two Buddhas seated side by side, with a large hole between them through which the east wall of Cave XV is visible. The left hands of both images are damaged, but it may clearly be seen that each has the right hand raised and grasps the hem of the robe with the left hand. The right cheek and arm of the Buddha on the right side are damaged; the pupils of the eyes were inserted at a later period. The workmanship of both figures is full of vigour, the shoulders broad and the face round. The robe covers the left shoulder leaving the right arm revealed. The drapery is step-like with an incised line between, giving the impression of a thin robe. The nimbus of each Buddha is divided into four bands, the outer decorated with a flame pattern and the other three with a row of seated Buddhas. The halo is bordered by a band of lotus petals (Rub. VIIA). Outside and on each side of the niche is a compartment housing a standing attendant Bodhisattva, that on the north side being severely damaged, and that on the south well preserved. The pose of the standing figure with legs apart is well balanced and very stately. The outer hand hangs down holding a vase, the inner hand is held at the breast. Crown, ribbons at the sides and flaming halo are all similar to those of the corresponding figure on the west wall. The arch-front houses seven Buddhas seated in the dhyāna position, each of great dignity of form.

On the north side, two niches are just visible. Although severely weathered, they seem to have been of pointed-arch type. That on the south may once have housed a seated Buddha and that on the north two Buddhas seated side by side. The details cannot be distin-

guished but they may have been of the earlier type. Further northwards the flaming nimbus of north wall can be seen.

Where the east wall turns onto the south wall, i.e. to the south of the large niche is carved a niche of pointed-arch type housing two Buddhas seated side by side, flanked on each side by a kneeling worshipper. The arch-front, as is usual, houses the Seven Buddhas of the Past in a sitting position surmounted by a row of worshippers and a looped curtain.

Below the large niche are represented three rows of the Thousand Buddhas, followed by the small niches numbered from the south (4) to (24) of the lower storey (Pl. 110), of which those situated north of niche (10) have almost all disappeared. Below it again are two rows of the Thousand Buddhas, at the bottom of which the top edge of the lower storey protrudes to fill in the curve formed by the walls. This forms the top of the straight wall of the lower storey which is clearly visible at the bottom of the plate. The similar way in which the lower storey wall is straightened on the south wall can be seen in Pl. 109.

Pl. 109. Cave XVI, East Wall, Lower Half.

The upper half of the plate shows the curved surface of the upper storey, in the middle of which is the large niche on the east wall housing two Buddhas seated side by side. The Thousand Buddhas extend onto the south wall above it while below it other Thousand Buddha niches of smaller size do likewise. On the bottom zone the corner formed by the east and south walls is clearly shown with the two large niches (61, 62) carved on the east wall and three niches (63, 64, 65) on the south. Though badly damaged, the arrangement of niches on both walls may clearly be seen.

The northern niche (61) of the bottom zone of the east wall is only just visible with its pointed-arch and seated Buddha. The design of the southern niche (62) is quite complicated. It is enclosed by a square frame with double lintels of canopy form placed one above the other at its top edge. Each has a ridge ornament at the end and the usual pattern of alternating semi-circles and triangles at the top. On both are carved slender flying celestials with fluttering scarfs, clearly of later Yün-kang style (Rub. VIA). The whole space is divided into three compartments by pillars which are entirely covered by carvings of draped curtains. The central compartment comprises a pointed-arch type

niche, housing a seated Buddha which is badly eroded. The face is elongated and the neck slender, indicating the later type of Yün-kang. The arch-front houses the seated Buddhas. The compartments at each side are divided into three layers, the bottom of which is largest and seems to have contained a standing attendant Bodhisattva. In the upper and middle layers are carved small pointed-arch niches of equal size. Each niche is again divided into three compartments of which the central one has a seated Buddha, while those on each side are formed of three layers in each of which is shown a pointed-arch niche with a seated Buddha. Close to the floor is the niche which originally seems to have held figures or niches but these are at present completely eroded away. (Width of Niche 62, 1.80m.)

Pl. 110. Cave XVI, East Wall, Lower Storey, Niches 11, 12, 16–24.

At the top of the plate may be seen the folded legs and feet of the Buddhas seated side by side in the large niche with below them the base occupied by three rows of the Thousand Buddhas. Each Buddha seated in the dhyāna position is clearly of later Yün-kang type with elongated head, slender body and robe crossing at the breast. Immediately under these rows of niches are all that remains of the row of worshippers i.e. the lower parts of six male laymen dressed in trousers on the left and six female figures with skirts on the right, of which only three are shown here. Each side is lead by a bhikṣu and divided in the centre by something resembling the base of an incense-burner. No reason can be given why the original base with its complete row of worshippers should have been cut away in a later Yün-kang period in order to house the Thousand Buddhas but certainly this suggests that also in other places in the cave Thousand Buddhas of the later type were recut on original earlier sculpture.

At the extreme south of the lower storey is situated niche (24) of pointed-arch type housing two Buddhas seated side by side, the heads of which are damaged. The robe covers both shoulders and arms and crosses at the breast like the type shown in niche (31) of the west part. The arch-front contains eleven seated Buddhas. Niches (18) to (21) share a curtain above them. They are all of similar pointed-arched type with a seated Buddha in the dhyāna position in each. The robe on the image in niche (19) covers both shoulders, while in those of the other niches they cover both

shoulders, cross at the breast and coil over the hands. Below them, a pair of niches (22) and (23) are of similar pointed-arch type housing a seated Buddha but niche (23) is unfinished. The right hand is raised, and the left rests on the knee. The robes are similar to that seen in niche (24). The arch-front of niche (22) houses a row of the Seven Buddhas of the Past.

On the north of this is niche (17) which is larger, of trabeated type, and divided into three compartments, the central one housing a seated Buddha with head damaged similar to that of the adjacent niche (22). In each side compartment stands an attendant Bodhisattva with high chignon. The trabeation is divided into six undecorated sections. At each side of it stand two bhikṣus with palms held together, and above it is a row of seven Buddhas in the dhyāna position. The base comprises a square tablet in the centre with four worshippers at each side. Niche (12) seems to be similar to niches (18–21). Niche (16) of pointed-arch type houses a seated Buddha similar to that of niche (17). The base with its six worshippers is visible in the bottom left-hand corner of the plate.

The robes of the Buddhas in niches (16) to (24) like those of niches (28) to (32) in the eastern part of the south wall and niches (36, 37, 48, 52, 54) of the western part are all of a similar type. These figures may all be earlier than the Thousand Buddhas above and below in the lower storey, but they are undoubtedly later than those in the upper storey.

Pl. 111. Cave XVI, West Wall, Upper Half.

Niches of the Thousand Buddhas continue uninterrupted along the curved surface of the upper storey from the south to the west walls. On the top of the eroded wall in the extreme north, there still remains the flame pattern of the nimbus of the north wall. Following the outer edge of the flaming nimbus downwards the limit of the area covered by the Thousand Buddhas is just visible. Above it are carved the triangular pendants; further upwards the wall inclines forwards to form the ceiling which is now badly eroded and without carving.

Pl. 112. Cave XVI, West Wall, Lower Half.

In the uppermost part of the plate the large pointed-arch niche of the west wall housing two Buddhas seated side by side is seen on a level with the west niche of the south wall. Both figures are badly eroded, es-

pecially in their lower bodies. Of the arch-front only two seated Buddhas and a lion at the arch-end remain. The former, situated on the southern end of the arch-front, may originally have belonged to a representation of the Seven Buddhas of the Past as seen on the niche in the east wall. On each side of the niche is a compartment housing a standing attendant Bodhisattva, that on the left being almost entirely destroyed. Above and at the side of the right attendant are seven rows of niches of the Thousand Buddhas, in all twenty-seven niches, each of smaller type than those of the upper storey.

On the left in the badly eroded area below the large niche with the two Buddhas, three rows of the Thousand Buddhas remain. These seem to have continued along under the niche to the right as far as below the left attendant and are undoubtedly of later Yün-kang type. These Thousand Buddha niches, as suggested from those remaining on the east wall, would appear to have been recut over an original base which once contained worshippers.

Below the base the whole area of the wall is badly weathered. A few niches (56) to (60) remain, suggesting that rows of niches continued further north-wards. The Thousand Buddhas seen below west niche may also have continued to the north. On the level of these Thousand Buddhas the bottom zone protrudes and the carved surface changes into the flat wall of the bottom zone. At floor level immediately beneath niches (73) and (75) the bottom of the south wall forms a corner with that of the west wall but one not so clearly defined as on east wall.

The bottom zone of the west wall contains three large niches (77, 78, 79) with niches (78) and (79) placed together at a slightly lower level than niche (77). This is due to the fact that towards the north the bad rock stratum of the lower storey widens. As these three niches are almost entirely destroyed, their original forms can only be imagined by reference to those of the eastern part of the south wall and to those of the east wall.

Niche (77) is divided into three compartments, with what appears to be a seated Buddha in the central compartment of pointed-arch type. Each side compartment is divided into three layers, the lower housing a standing attendant Bodhisattva. The two upper layers appear to contain niches. The canopy-shape above the arch still remains. Niche (78) is seemingly similar

to niche (79). Niche (79) is divided into three compartments, the central compartment being again divided into two layers, an upper of trabeated type housing a Bodhisattva with ankles crossed and a lower of pointed-arch type with a Buddha seated in European fashion. Each side compartment is divided into three layers, the upper with a Buddha seated in European fashion, the middle with a seated Buddha and the lower a standing Buddha. All seem to have been carved in the later Yün-kang period. (N-S length of cave 8.85 m.)

Pl. 113. Cave XVI, West Wall, Large Niche, Right Seated Buddha, Upper Body.

Showing the upper body of the right Buddha of the large niche in the west wall. Although the parts below the breast are damaged, it can still be seen that the right hand is raised. The grandeur and dignity of the figure have not been completely destroyed by the extensive damage. The face is round with bridge and tip of nose cracked, the forehead severe, the eyebrows long and beautiful, the lips are small and well shaped. The pupils of the eyes were inserted at a later period. The robe hangs down from left shoulder and its hem covers the right shoulder, revealing the right arm. The edge of the robe is decorated with wavy lines. The drapery shown on the left shoulder is formed of parallel step-like lines with an incised line between. Though badly eroded, the nimbus consists of four bands, an outer flame band followed by two rows of flying celestials and a row of seated Buddhas.

Pl. 114. Cave XVI, West Wall, Large Niche, Left Seated Buddha.

The plate shows the left Buddha image seated half-facing that on the right. The effect of weathering is here more severe. The original body form can only just be imagined from the remaining contour. The face is weathered below the eyebrows and the chin damaged. The long eyebrows, straight nose, and lips, however, still retain their original beauty. The nimbus and halo, although badly weathered, appear to have been similar to those of the right Buddha.

Pl. 115. Cave XVI, West Wall, Large Niche, Right Attendant.

The right attendant stands with legs apart, right elbow bent and held slightly outwards, holding the hem of its robe with the right hand. The left hand is held

to the breast. Although the cracks in the rock have caused some damage, the pose of the hands, especially that of the left hand, is very beautiful. The shoulders are broad, the line of waist beautiful. The robe hangs from the left shoulder widening in four parallel lines downwards to the right side. Two rows of a necklace are visible on the breast. The skirt clings closely to the body, clearly revealing beneath it legs similar to those seen in sculptures of Gupta style and stucco figures of Central Asia.<sup>1</sup> The bottom of the skirt flares over the ankles and outwards on both sides. A long wavy band, perhaps the hem of the robe hangs down between the legs in front of the skirt. The folds of drapery are indicated by incised lines. The head is in perfect proportion to the whole body, and wears a large undecorated crown with fluttering bands and pieces of cloth hanging from each side. The forelock is broad and protruding, and the face round with long eyebrows, straight nose and smiling lips. All features are very characteristic. Behind the head is carved a halo of pointed-arch shape.

In the upper right hand corner of the plate is seen the lion at the arch-end, with large eyes looking upwards. The carving is most splendid. Below it is a rattan stool capital, supported by a pillar filled with a vertical row of five niches, the lower three housing two Buddhas seated side by side, and above them a niche with a seated Buddha. These small niches are undoubtedly of later type. Above and to the right side of the attendant are some niches of the Thousand Buddhas type which are undoubtedly of earlier Yün-kang style.

<sup>1</sup> A. von Le Coq, *Die Buddhistische Spätantike in Mittelasien*, Vol. I, Berlin 1922, Pl. 38.

Pl. 116. Cave XVI, North Wall, Main Buddha.

The North Wall contains only the main image of a large standing Buddha, without attendants at the sides. The plate is composed of two photos, joined at a line below the left hand. The perspective thus makes the head appear smaller than it is. The statue is very stately standing with legs apart on a lotus base. The shoulders are broad, the right hand raised and the left hand hanging. The robe, however, is of Chinese style similar to that of Cave VI. The edges of the robe hang down from the neck like neck bands. The right hand crosses below the breast and hangs over the left elbow and down the side. Another neckband of an under garment runs parallel with the outer one. Where

the edges of the robe cross on the breast is carved a sash with one long and one short end. The folds of the drapery are indicated by parallel step-like lines with considerable space between.

Although the lower body, due to weathering, has almost entirely eroded away, the form of the legs and feet can be clearly traced. The drapery of the robe clinging closely to the legs is carved in perpendicular parallel step-like lines and flares at the sides.

The hair is in waves, a type rarely found in the Five Caves of T'an Yao and of which there is no other example in this cave. The face is slightly elongated but full of strength. The eyebrows are long and the eyes wide open. The pupils of the eyes are carved into the lids and may have been inserted at a later period. The nose is straight and slender with comparatively large nostrils. The mouth is rather large and the ends of the mouth turn slightly upwards into a smile. The slender appearance of the neck is due partly to weathering. These features make it quite clear that this main Buddha is entirely different from the images of earlier Yün-kang style as seen in this cave. The Cave VI style representation of the robe indicates that the image cannot belong to the type seen in the large east and west niches on the south wall and in the large niches on the east and west walls. The grandeur and heaviness of the image, however, may have been founded on a basic earlier Yün-kang style. The compound form, in which the earlier and later types are united, leads to the conclusion that the image may have been left unfinished with only the outline rough-chiselled during the earlier period and after an interruption of some years it may have been completed in the period when the Cave VI style had been formed. (E-W length of cave 12.50 m.)

Pl. 117. Cave XVI, North Wall, Main Buddha, Upper Half.

Showing the depth of the high relief of the main image on the north wall. The parallel lines of drapery are sharply cut in step-like form, as also the thick robe covering the body. No trace of a halo remains but part of a flaming nimbus is just visible on the extreme left of the plate.

Pl. 118. Cave XVI, North Wall, Main Buddha, Head.

Only an edge of the wavy hair above the left ear is carved and this is not continued towards the back.



The forelock is represented in rather lower relief than those of the heads seen in the large niches on the upper storey on which no hair is represented. Below the eyebrows and down the sides of the nose the carving is so deep and sharp that the eye-sockets stand out clearly. The upper eye-lid has a strong curve, but the lower lid is horizontal. The deep, vertical carving of the parallel lines of the drapery folds is clearly visible below the long ears.

Pl. 119 A, B. Cave XVI, North Wall, Main Buddha, Right and Left Hands.

A. Showing the raised right hand. Except for the tip of the little finger, the hand is well preserved and of considerable beauty. The thumb joint is made to protrude intentionally in order to give the impression of strength. The webbed fingers are clearly indicated. The incised horizontal straight line across the palm is unusual.

B. Showing the left hand which hangs downwards. This is also a very beautiful representation. The index finger is damaged but may originally have been stretched out. Only the fourth finger is bent, as seen often in Buddha images of Cave VI style. Around the wrist is shown a gathering of the hem of the robe.

Pl. 120. Cave XVI, North Wall, Main Buddha, Lower Half.

Due to two strata of bad rock which run across the north wall, the lower body of the main Buddha is eroded. The many holes in the wall indicate repairs carried out to the robe in modern times and show how it originally flared at the sides. Under the left hand and above the feet parallel lines of drapery in step-like form remain while above the feet, the edges of the robe

are seen to be pleated. The heels touch the back wall. The outer edge of the flaming nimbus and part of the Thousand Buddhas of the west wall can be seen in the upper left-hand corner of the plate. (Diameter of lotus throne 7.92 m.)

Pl. 121 A, B. Cave XVI, North Wall, Main Buddha, Lotus Base.

A. The lotus base is of semi-circular shape and close to the north wall. The feet are carved on its plain surface and the whole is encircled by a lotus band. The right foot is partly damaged. Several incised lines remain around the feet on the base, indicating the first stage of excavation of the image. The plate shows very clearly the curved floor line of the north wall. (Diameter of lotus throne, 7.92 m.)

B. Showing the lotus petals of the base. Each lotus petal is carved in high relief and divided into two oval shapes by a central line as is generally seen in the Yün-kang caves.

Pl. 122. Cave XVI, Ceiling.

The ceiling is in the shape of an ellipse wider from east to west than from north to south. The head of the main Buddha is directly opposite to the window on the south wall. Remains of the flaming nimbus of the main Buddha can just be seen in the north-east and north-west corners and, judging from these, the top of the nimbus may have continued into the central part of the ceiling. No traces remain of the original decoration of the ceiling except for outlines of flying celestials above the east part of the south wall. Immediately above the Thousand Buddhas on both sides of window the canopy-form is just visible, consisting of a chevron pattern and a row of silk pleats.

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