

PUBLICATION OF THE JIMBUNKAGAKU KENKYUSHO

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
TÔHÔBUNKA KENKYŪSHO 1938—45

PROFESSOR SEIICHI MIZUNO
AND
PROFESSOR TOSHIO NAGAHIRO

VOLUME X
CAVE THIRTEEN AND
OUTSIDE WALLS OF CAVES XI-XIII
TEXT

JIMBUNKAGAKU KENKYUSHO
KYOTO UNIVERSITY
MCMLIII

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OUTSIDE WALLS

VOLUME X

TEXT

FOREWORD

THIS FORMS VOLUME X of the fifteen volume work on Yün-kang and is devoted to the investigation and report of Cave XIII and the outside niches of Caves XI- XIII.

The photographs were for the mostpart made in 1938 and 1939 by Mr. O. Hatachi, former Institute photographer, assisted in part by Mr. T. Yoneda, present member of National Museum in Tokyo and in part by Mr. U. Okazaki, former Institute member. The measurements of Cave XIII were made in 1940 by Mr. S. Sugiyama, present member of the Institute of Architecture, Faculty of Engineering of Kyoto University, assisted by Mr. K. Yamanouchi, former Institute member. Those of Cave XIA were made 1938 by S. Mizuno. The drawing of the former was executed by Mr. S. Takayanagi, member of the Institute, and that of the latter by Mr. M. Kitano also member of the Institute. The rubbings were done in 1938 and 1939 by Mr. Hsü Li-hsin.

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

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

To the gentlemen and Government agencies mentioned above are due our sincerest thanks. We wish also to record our warm regard and gratitude to Mr. K. Saitō, Mr. Ch'ên Hsien-ming, and Mr. T. Okazaki, assistant of the Institute, who have devoted themselves whole-heartedly to the heavy task of publishing this volume as well as to those whose names are not mentioned here but who helped or encouraged us, directly or indirectly during these years of our researches.

SEIICHI MIZUNO
TOSHIO NAGAHIRO

JIMBUNKAGAKU-KENKYŪSHŌ
KYOTO UNIVERSITY
December, 1952

INTRODUCTION

YÜN-KANG AND LUNG-MÊN STYLES

1

IN THE 17TH YEAR of the T'ai-ho 太和 period (A.D. 493) Emperor Hsiao-wên 孝文帝 of the Northern Wei dynasty finally decided to move the capital from Ta-t'ung 大同 to Lo-yang 洛陽 in Honan. His first intention had been to continue his campaign against his enemies in the south but the opposition of his subjects compelled him to abandon this project. Thus, arriving at Lo-yang with his troops, he ordered his ministers Mu Liang 穆亮, Li Ch'ung 李冲 and Tung Chüeh 董爵 to begin there the construction of the new capital. As may well be imagined, his subjects, whose old homes were in the northern provinces, were not happy about this change of capital and he was forced to take steps to relieve them of their dissatisfactions as well as to calm those subjects who were still living in Ta-t'ung region. Accordingly, in the February of the next year (i. e. 18th year of T'ai-ho, A.D. 494) he returned from Lo-yang to Ta-t'ung and paid an official visit to Yung-ku-ling 永固陵, the mausoleum of his grandmother, the Empress Dowager Wên-ming 文明太后.

Then, gathering the remainder of his subjects who were still living in the Ta-t'ung region at the T'ai-chi Hall 太極殿 he informed them officially of his decision to transfer the capital to Lo-yang. He left Ta-t'ung in October of the same year, arriving back in Lo-yang in November. In December he issued an Imperial Rescript establishing new regulations for court and official costume and from this time onwards began the Lo-yang period of Emperor Hsiao-wên.¹

It is obvious that the construction of the Yün-kang cave-temples was greatly affected by this transfer of the capital. Henceforth, Ta-t'ung lost its position of importance as a national centre and became nothing more than a provincial centre. The large scale excavations as planned by the imperial court came to a sudden stop and it was due to this fact that some of the Yün-kang caves, even the largest among them, were left in an unfinished state.

Despite the large scale move, however, both in Ta-t'ung and in Yün-kang there still remained many Buddhist temples occupied by monks who carried on their pious religious activities. It was not possible for the simple political fact of the removal of the capital to destroy so rapidly the influence and power of the clergy. In fact, the sculpting of Buddhist images and the work in the caves did not die out so rapidly. Inevitably, however, it resulted in a cutting down of the scale of excavation; large caves and giant figures giving way to caves planned on a much smaller scale. This was the origin of the

westernmost group of caves as well as many niches on the outer walls of the Wu-hua-tung 五華洞 caves³ and on the walls of Caves XI, XIII etc.³

The sculptors of Yün-kang, however, in the period of some ten years before the transfer of the capital, had been changing and developing their style of carving. These changes are particularly evident on the sculptures of Cave VI where the Western style of dress was suddenly abandoned in favour of a new style of Buddhist images in which native Chinese dress was suggested, i. e. the so-called *mien-fu* style 冕服式 or official Chinese dress. This new style is henceforth referred to as Cave VI style.

The new dress falls in two parallel folds down over the breast between which is a hanging sash. One part of the upper garment comes down over the right shoulder, crosses over the left fore-arm and hangs down the left side. Both halves of the garment hang down on the sides forming wing-shapes like the sleeves of Chinese dress. The drapery forms pleats and step-like folds. Both arms are entirely covered by the robe and only the hands are visible (Fig. 1). In the images in the earlier or Cave VIII style, it is usual to find the left hand clasping the hem of the cloth but in Cave VI style, instead of this, the hand is shown palm outward and fingers clenched except for the extended thumb and index finger. The skirts flare out on each side and, as with the upper garment, have pleats and step-like folds. The skirts which end in wavy lines hang down to the tips of the feet. In the Cave VIII style the body is clearly revealed by the drapery but in the Cave VI style it is entirely covered by the drapery and all attention is concentrated on the expression of the folds etc. The problem is one of discovering why this change took place. It must be assumed that the artists in the earlier Yün-kang style who were accustomed to represent Western type dress gradually fell out of favour. It has further been suggested that this style were familiar only to Western Buddhist monks and both strange and unacceptable to the Northern Wei peoples. It is understandable that they would not think to cover the Buddha with their own tribal dress but, if there should be some form of dress ordained and worn by the Emperor who was considered superior even to the Buddhist world, it is natural that such a dress could, with justification, be adopted for the covering of images of the Buddha. On this theory, the 10th year of the T'ai-ho period (A.D. 486) is an important date, for it was then that the Emperor issued his ordinance concerning official costume, designed not after the fashion of the Hsien-pei tribes but based on traditional aristocratic Chinese dress. This provides an important clue regarding the creation of the Cave VI style of dress on the Buddhist images.⁴

In Cave VI a uniformity was for the first time attained with splendid sculptures in this new style covering all the walls. This cave must thus be considered as the starting point in the development of the style. It is also of particular significance that this style is also seen on the main Buddha of Cave XVI which is one of the largest main images of the Caves of T'an-yao 曇曜.

Although the date, 10th year of T'ai-ho, may be taken as a rough index to the new style, i. e. the

1 *Wei-shu* (Tung-wên-shu-chü Edition), chap. vii, pp. 12b-19a.

2 See Chapter IV.

3 Chap. II, III, and Vol. VIII, Chap. I.

4 T. Nagahiro, *Unkō-Sekkutsu ni okeru Butsu-zō-no Huku-sei ni tsuite* (Concerning the Costumes of the Buddhist Images in the Yün-kang Caves) (Tōhō-gakuhō, Kyoto Vol. 15, No. 4), Kyoto 1947, p. 435.

INTRODUCTION

Cave VI style, it cannot be assumed that the new style began only after the 10th year of T'ai-ho, and that the old style of Western dress, i.e. the Cave VIII style immediately and entirely disappeared in Yün-kang. For example the niche, dated 13th year of T'ai-ho (A.D. 489) on the east reveal of the window of Cave XVII contains two Buddhas seated side by side with round faces, broad shoulders and soft, diaphanous drapery in Western style which is the earlier style of Yün-kang. Also from other niches which, unfortunately, are not dated it would seem that this same type of Buddha was sculpted after the year A.D. 486 down to the last years of the T'ai-ho period. Cave Ku-yang-tung 古陽洞 of Lung-mên still retains traces of the Cave VIII style. Here the seven Buddhas seated in meditation on the third storeys of both the left and right walls show the Yün-kang Cave VIII style. Although their faces are long and their necks slender in typical Lung-mên style, the broad breasts and arms held away from the body still show the typical characteristics of Cave VIII style. The date of excavation of these niches can definitely be ascribed to the period between the last years of T'ai-ho and the early years of Ching-ming 景明 period (circa A.D. 500). These forms would seem to show the last stage in the development of this style since, apart from those of the Ku-yang-tung Cave, there is no other example of this type of image at Lung-mên 龍門.¹⁾

2

Proceeding to a clarification of the differences between the two styles as shown in the seated Buddhas, the problem may be seen to turn about the relationship of the drapery covering the legs to the pedestal on which the images are seated. In Cave VIII style (Fig. 8a) the robe clings closely to the feet and is tucked underneath. Due to the lines of the drapery the roundness of the knees and legs is well represented.

In Cave VI type the skirt is separated from the upper garment and, as seen in the seated Buddhas of Cave VI (Fig. 8b), the ends of the skirts fall between the knees or on both sides of the knees like wings. In the niches of the outside walls of the Wu-hua-tung Caves the upper garment hangs down between the knees forming arcs. On statues where there is only one such arc the ends of the feet are covered by the garment (Niche XI f) but, when there are two arcs, one foot is revealed (Niche XI g). Occasionally both side hanging parts of the garments are thrown over the knee and then allowed to fall beneath the legs (Niche XII a).

In Cave VI style, the skirt covering the knees is laid beneath the feet while the spare cloth which is nothing other than the ends of skirt hangs down over the pedestal. This raises the problem of the relationship of skirt to pedestal. In the seated Buddha of Cave VI, the wings of the skirt or robe cover the pedestal as described above. When a low pedestal is provided, as seen in the niches of the east wall of Cave VI, the outside walls of the Wu-hua-tung Caves or those of Caves XXI, XXII, XXVI, the skirt hangs straight down or is allowed to flare out sharply at each side. Sometimes the lotus pedestals are shown beneath the robes (Niche XI l), sometimes they are not represented very clearly

¹ S. Mizuno and T. Nagahiro, *A Study of the Cave-Temples of Lung-mên, Honan*, Tokyo 1941, Figs. 91, 92.

(the niches on the east and west walls of Cave XXVI). Where Buddhas are shown seated on high rectangular pedestals as for example in the niches of the west wall of Cave XXIX (Fig. 8c), the north wall of Cave XXXII and the west wall of Cave XXXIV, the ends of the skirts are allowed to hang down over the front of the pedestals providing a much more decorative effect. These types of draped skirts are carved symmetrically their edges curling at the sides and with pleasant rythmical folds. This is what is called in Japanese *mo-kake-za* or drapery covering the pedestal.¹

The interest in this "drapery covering the pedestal" is not, of course, centred on the pedestal but rather on the decorative effect of the drapery with particular emphasis on the artistic beauty of the lines formed by the hanging folds. Politeness and delicacy as shown in the movement and management of the long skirts worn by noblemen and noblewomen in official and private life was familiar to Chinese artists from the Han dynasty onwards. This was a subject which they were never allowed to neglect and their interest in it is seen in the famous Ku K'ai-chih 顧愷之 scroll of *The Admonitions of the Instructress*, in the clay figures of the Northern Wei period and especially in the reliefs of the procession led by the Emperor and Empress carved in the Pin-yang-tung 賓陽洞 cave at Lung-mên.² Given a chance to work on Buddhist images, it is only natural that the Chinese sculptors of the Northern Wei period took the opportunity to introduce this aesthetic feeling into their work. The sculptors of the Cave VIII style were not so much absorbed by the lower halves of the bodies of their images but concentrated more on the heads, breast and shoulders, often leaving the laps and feet, especially of the seated Buddhas rough or unfinished. As opposed to them the artists who worked on the "drapery covering the pedestals" gave particular attention to the forms and lines of the drapery of the skirts beautifying them with a great richness of imagination and treating the heads, breasts and shoulders in only a schematic manner.

With this opportunity for a decorative representation of the "drapery covering the pedestals" it was logical that the guiding force should be a sense of line and form as is generally found in the decorative arts. This tendency is clearly seen nascent in the sculptures of the later style of Yün-kang and flourishing in the images of the Northern Wei caves of Lung-mên.

The Buddha seated in dhyāna posture in the first niche of the third storey of the left wall in Cave Ku-yang-tung, Lung-mên provides a most typical example of this "drapery covering the pedestal" (Fig. 8d). One hem of the upper garment falls over the centre of the legs forming an arc and the double hems of the robe fall down in two arcs in the centre below it. On each side of this the double skirts form flaring wings with wavy draped folds. Ku-yang-tung among all the caves of Lung-mên is undoubtedly the cave in which is seen the height of delicate and sharp carving combined with decorative skill. A similar form of "drapery covering the pedestal" as seen here was supposed once to have existed on the main Buddha of this cave but so much repair work has been carried out on it that it is not longer possible to ascertain whether or not this was so.

The date of carving of this main Buddha and the third storeys of the right and left walls of Cave

¹ K. Kosugi, *Mo-kake-zakō* (Concerning the Drapery covering the Pedestal) (*Ars Buddhica*, Vol. 5), Osaka 1949, pp. 41-53.

² Mizuno and Nagahiro, *Lung-mên*, Figs. 15, 18, 19.

INTRODUCTION

Ku-yang-tung can be established by the inscription dated 22nd year of T'ai-ho (A.D. 498),¹ "The monk Hui-ch'êng 慧成 made the stone cave and stone image" (Fig. 5). It is illuminating to compare the drapery covering the pedestal as seen here with that of Cave XXXIV in Yün-kang. Both depict the upper garment in a similar manner, the bottom hem forming an arc and the folds of the drapery arranged step-wise. Disregarding the difference of the stone from which these two images were carved, it must be admitted that, despite their similarity of style and closeness of carving, the work of Ku-yang-tung is more refined than that of Cave XXXIV. The Northern Wei works at Lung-mên are outstanding illustrations of the Chinese cultural tradition as seen in one of its greatest periods and, from this point of view, it is of significance to study the development of the Northern Wei style as seen in Lung-mên.

Coming to the main Buddha of Pin-yang-tung which is the largest of its kind remaining at Lung-mên, here again the drapery covering the pedestal can be seen (Figs. 2, 8e). Despite the fact that some lower parts of the robe taper down it may be seen that the drapery is represented more softly. The carvings of Pin-yang-tung are dated between 2nd year of Chêng-shih 正始 and 4th year of Chêng-kuang 正光 (A.D. 505–523)² thus illustrating a more developed type than that of Ku-yang-tung.

From this proceeding to the works seen in the small niches on the right and left walls of Cave Lien-hua-tung 蓮華洞, the main Buddhas of the main walls of Wei-tzū-tung 魏字洞 (Fig. 8f) and of Cave XIV of Lung-mên all of which may be assumed to have been carved from the Chêng-kuang or Hsiao-ch'ang 孝昌 period to the end of the Northern Wei (A.D. 520–534),³ it may be seen that the designs of the drapery shown in these figures are of various styles and that the curving lines which they form on each side diminish in tension. The relationship between the arcs formed by the compound hems of the robes as well as the method of representing the folds become less powerful.

As the Lung-mên style developed, so the types of drapery covering the pedestal was transformed in various ways. This change may also be related in some way to the manner of wearing one robe over the other. The Western style as shown in Yün-kang Cave VIII style was to wear a single long robe as upper garment while in Cave VI style a number of robes are worn one above the other. With reference to this the main seated Buddhas of Caves II and III in T'ien-lung-shan provide important evidence (Figs. 3, 8g). These two caves are dated from the Eastern Wei (A.D. 534–50) and their images are shown wearing another robe over the upper garment as seen in Cave VI style. One edge of the robe comes over the right shoulder forming the right collar, then falls down the right side and crosses over the lap and left fore-arm to hang down the left side. Another robe over this can be seen as a triangle of cloth on the right shoulder following the line of the inner robe under the right elbow across the lap and down over the left fore-arm. It is represented so realistically that it may be defined as a reappearance of the drapery of Cave VI type covered with that of Cave VIII type. This special compound type is not to be found in the Yün-kang caves but is often seen in Lung-mên, e.g. the main Buddha of Pin-yang-tung, of Cave XIV and of Wei-tzū-tung.⁴ Although not so clearly designed as in T'ien-lung-shan 天龍山, the robes which cover a triangle over the right shoulder are clearly visible. The lines running under the right elbow and extending across the lap are here only schematically

1 *Ibid.*, p. 105.

2 *Ibid.*, pp. 126, 127.

3 *Ibid.*, pp. 54, 55, 60, 67–69.

4 *Ibid.*, Pls. 8, 40, 47.

executed. Among stone sculptures of the Northern Wei and Northern Ch'i dynasties which have been found in various districts of North China, this type as seen at T'ien-lung-shan may also be seen in that of the C.T. Loo Collection dated A.D. 551, in that of the University Museum of Philadelphia dated in the same year¹⁾ and in that of the east wall of Cave IV of Kung-hsien 鞏縣.²⁾ It may be assumed that after the Lung-mên period the artists concentrated their efforts on the development and complication of the dress of the Buddha images.

3

As emphasised above, the drapery covering the pedestal is most severely and finely executed in the images of Lung-mên, while in the era from the end of the Northern Wei to the Northern Ch'i the carvings of the drapery became softened while the wing forms made by the curves of the drapery changed into natural hanging forms which diminished in sharpness. For example, the sculpture dated A.D. 551 in the C.T. Loo Collection (Fig. 8h), though possibly an exception, shows a pedestal on which the ends of the drapery are represented as one large arc instead of a group of smaller arcs rhythmically expressed. It is appropriate to include here the seated Buddha in the Main Hall of the Hōryūji 法隆寺 Temple (Fig. 4.)—an example which is very familiar though indeed far remote from the centre of North China. This figure may occupy a place in the development of the Lung-mên style in its later phases.

A further problem to be considered at this point is the time when the drapery covering the pedestal ceased to develop. Broadly speaking, the Northern Wei Lung-mên style of Buddhist art developed into that of the Northern Ch'i and Northern Chou styles, i.e. the elongated face changed into a round face, the neck became thick and the shoulders broad in place of the slanting, slender style. The vigour of the workmanship gave way to a new calmness. The carving was not so well modelled on an originally realistically executed Western pattern but instead the bodies of the figures were shown as massive trunks only and lacked the earlier skilful technique. The sculptors of Lung-mên type inserted into their execution of incised lines and carved surfaces a fervent severity. The artists of the Northern Ch'i showed only a naive and frank approach to their art. The effect of this basic difference of approach to the treatment of the drapery may easily be imagined. Most briefly stated the Lung-mên type gradually degenerated in the style of Northern Ch'i and Northern Chou.

This is well illustrated by the Buddha figure in the South Cave of Northern Hsiang-t'ang-shan 響堂山. An inscription of the cave states that Buddhist sūtras were inscribed on the outer walls of the cave beginning in the T'ien-t'ung period and carrying on to the Wu-p'ing period of the Northern Ch'i dynasty (A.D. 566–572). It must thus be concluded that the Buddha figure was also executed during that period. The image which is seated and attended by three figures on each side, has a round face, big neck and broad shoulders. It is clothed in a Cave VI type robe but the drapery is not so sharply executed and the collars are almost indistinguishable. The drapery of the Buddha which fall beneath

1 O. Sirén, *Chinese Sculpture*, Vol. II, London 1925, Pl. 170, Vol. III, Pl. 233.

2 T. Sekino and D. Tokiwa, *Shina-Bukkyō-Shiseki* (Buddhist Monuments in China), Vol. II, Tokyo 1926, Pl. 110–2.

INTRODUCTION

the knees and feet do not cover the five-layered pedestal so that it is not strictly speaking "drapery covering the pedestal." From this example and many others it may be assumed that the Lung-mên type of drapery covering the pedestal entirely disappeared in the sculpture of northern and southern Hsiang-t'ang-shan.

A few traces of the older form of pedestal representation can still be distinguished in the figures of the Northern Ch'i period. For example on the left wall of Cave V (Fig. 8i) and on the back wall of South Cave of Hsiang-t'ang-shan the Buddha figure is seated on a five-layered pedestal with drapery hanging over the uppermost layer.¹ Similar examples are found in the Ssü-mên-t'a 四面塔 of Shên-t'ung-ssü 神通寺 in Li-ch'êng-hsien 歷城縣, Shantung.² It may thus be concluded that the decreasing of the drapery covering the pedestal and its transformation into dress of the so-called T'ang type would have occurred over a period covered by the latter half of the sixth century. During the sixty or seventy years following the 10th year of T'ai-ho (A.D. 486) this style flourished in China.

4

The development which took place in the Bodhisattva images should also be considered. As with the Buddha images, the faces became long, the necks slender and the shoulders sloping. In the same way that the Buddhas' dress changed, parallel changes are noticeable in the scarfs and skirts of the Bodhisattvas later becoming arranged in step-like and plaited style with the skirt covering the entire waist and legs. The scarfs which are broad on the shoulders and often cover even the arms become narrow on the stomach and are intertwined in an "X" form. These characteristics are first shown clearly on the sculptures of Cave VI in Yün-kang (Fig. 1). In Caves IV A (Vol. I, Pl. 114) and V of Yün-kang, the Ku-yang-tung, Lien-hua-tung (Fig. 6), Wei-tzū-tung and Cave XIV of Lung-mên and also Cave III of T'ien-lung-shan³ it is to be observed that a large ring of *pi* 璎 is represented at the centre where the scarfs of the Bodhisattvas cross to form an "X."⁴ The shapes and curves of the scarves on the shoulders of all the Bodhisattvas would be similar to those worn by the noblewomen of the Northern Wei. This is contrary to the Cave VIII style of Yün-kang in which, despite the scarfs, both arms of the Bodhisattvas are left naked. The Bodhisattva with ankles crossed, i.e. the Maitreya image in this style shows a remarkable skirt represented with flaring wing-forms on each side of the pedestal e.g. those of the east wall of Cave XIA and of the third niche of the second storey of the right side wall of Ku-yang-tung⁵ (Fig. 5). The standing Avalokiteśvara Bodhisattva (Fig. 7) in the Yumedono 夢殿 of the Horyūji Temple shows characteristics which merit its consideration with regard to the development of this style. In this standing image, the scarfs cover both shoulders and curve in a symmetrical and exaggerated manner outwards without any "X" crossing on the stomach.

It cannot be denied that, when this style of dress was created in the Northern Wei society, the new

1 S. Mizuno and T. Nagahiro, *The Buddhist Cave-Temples of Hsiang-t'ang-ssü*, Kyoto 1937, p. 67, Pl. XLVII, LVI.

T. Sekino and D. Tokiwa, *Bukkyō-Shiseki*, Vol. III, Pl. 83.

2 Sekino and Tokiwa, *ibid.*, Vol. I, Pls. 72, 73.

3 T. Tonomura, *Tenryūzan-Sekkutsu* (The Caves of T'ien-lung-shan), Tokyo 1922, Pls. 18, 19.

4 Mizuno and Nagahiro, *Lung-mên*, Pls. 31, 40, 49, 77.

5 *Ibid.*, Fig. 93.

sense of morality was exerting an influence on the representations of the Buddhist arts. Dress and morality are very closely connected and the artists of Cave VIII style who represented Buddhist figures with almost naked bodies were not capable of forming the concept of the archaic smile as a means of giving an expressive and mystical effect to the faces of Buddhas or Bodhisattvas as seen in Cave VI style. Only the traditional sense of morality by virtue of which the Chinese cover the human body and conceal its secrets could produce such a profound expression.

With respect to the haloes of the attendant Bodhisattvas the round shape become flame-shaped. Usually, on the main Buddha figures in Cave VIII style in Yün-kang, the nimbus is flame-shaped while the haloes on the attendants and celestials are always round. Parallel with the transformation of the dress in Caves V and VI in Yün-kang, so the flame-shaped haloes began to be applied to the attendant Bodhisattvas with the exception of the bhikṣus and celestials which kept the round haloes. This form of flaming halo spread from Yün-kang to Lung-mên during the Northern Wei period and then to T'ang sculpture as seen in T'ien-lung-shan,¹ Lung-mên and other bronze and stone Buddhist statues.

5

The representation of scarfs and skirts is especially splendid in the carvings of the celestials of Cave VI type. Celestials of the Yün-kang Cave VIII style are divided into two types, those with high chignons and long skirts and a second type with flaming hair and wearing only loin-cloths. Though always covered with some kind of robe, the outlines of legs in both types can be discerned. When the celestials are represented in flight the hands and legs are particularly carefully executed and the attention of the artist is obviously not centred on the scarfs and skirts.

The forms of the flying celestials are changed from the Cave VIII style and now become as seen in Cave VI at Yün-kang with elongated face, slender neck and one part of the scarfs forming an "X" on the breast². The most outstanding change is seen in the scarfs and skirts as shown most typically on the flying celestials of Cave VI (Figs. 9, 10). Of the two types, those with high chignons and those with flaming hair, the first differs from Cave VIII type wearing a short half-coat with lapels on the breast, long skirt covering the legs and a curious robe in the shape of a wing which may be formed by the skirt having been wound around the legs (Rub. I H-o, IVc, Vc, VA.B, VIIu) and which resembles the flaring skirt of the Bodhisattva with ankles crossed of Cave VI type. It was obviously important for the sculptors to give much attention to the execution of this form of skirt. The scarfs of the flying celestials form a pointed arc above their heads resembling a flaming halo. As the celestials of Cave VIII type have always the round halo these forms could not be represented. The types of celestial children with flaming hair changed very little, merely diminishing somewhat in numbers in the Lung-mên style.

¹ Almost all the haloes of the Buddhist figures in the T'ang caves at T'ien-lung-shan are of flame-shape. Sekino and Tokiwa, *Bukkyō-Shiseki*, Vol. III, Pls. 50, 54-56, 58, 61. Mizuno and Nagahiro, *Lung-mên*, Pls. 60, 61, 67.

² T. Nagahiro, *A Study of Hiten, or Flying Angels*, Tokyo and Osaka 1949, pp. 65-119.

INTRODUCTION

In addition to these characteristics of the details of carving of the flying celestials of Cave VI type, the movements in which they are depicted differ greatly from those of Cave VIII style. In the former it is the movement of the scarfs and skirts which is emphasised more than that of the bodies. The depiction of movement is the most noticeable characteristic of Chinese art from the Han dynasty onwards. It is hardly necessary to refer to the Ku K'ai-chih scroll or to the incised stone pictures of the Northern Wei in all of which attention is drawn to the moving scarfs and floating skirts of the ladies. This same emphasis on movement was applied to the Buddhist art of the later Yün-kang period. The caves of Lung-mên are close to Lo-yang, the capital of the Northern Wei, in which the traditional Chinese culture had been preserved and thus the tendency towards the vivid expression of movement was intensified. This may be seen particularly well in the incised figures on the pointed arch-front of the first niche of the second storey of the left wall of Ku-yang-tung and on the ceilings of Pin-yang-tung and Lien-hua-tung¹ (Fig. 11). The scarfs are depicted flowing out horizontally as if in a high wind. In Yün-kang the scarfs are not as long as those shown in Lung-mên. In Lung-mên the representation of clouds are added to those of the flying scarfs. The flying celestials in Cave II of T'ien-lung-shan show the further development of the Lung-mên style² (Fig. 12).

The forms of the flying celestials, like those of the other Buddhist figures, changed during the Northern Ch'î period.³ The legs again become visible, the face round and the body full. The relief becomes higher and the depiction of movement more calm. This marks the beginning of the Sui and T'ang style. The development from the lacquer painting on the front of the Tamamushi 玉蟲 Shrine to the wall paintings of the Main Hall of the Hōryūji may provide a useful parallel with that from the style of the Northern Wei to the Sui and T'ang styles.⁴

The Lung-mên style, abandoning completely the Western style, reverted to the pure Chinese tradition and applied it to Buddhist art, freeing itself of sensuous roundness and tactile smoothness and struggling to represent sharply curved and spiritual lines and to express movement.

These lines and the movement which they expressed are not executed with naivety but as if they had suddenly been released from bonds which had for long imprisoned them. This is not a sensuous passion but one which is mystical and secret. These special characteristics are unique to Lung-mên style. Any fall into mannerism would have rendered it grotesque and, as such, unsuitable for religious representations. The style of Lung-mên spread so far as to influence the Japanese Asuka 飛鳥 style yet, viewed from the standpoint of the Chinese spirit, despite the seemingly large differences it was impossible for this style to develop into anything other than that of the Northern Ch'î and Northern Chou.

1 Mizuno and Nagahiro, *Lung-mên*, Figs. 14, 47, 101, 102.

2 *Ibid.*, Pls. 50, 51.

3 Mizuno and Nagahiro, *Hsiang-t'ang-ssü*, Pl. XXII, Supplemental Figs. 5, 8.

4 Nagahiro, *A Study of Hiten Angels*, Pls. 1-10.

CAVE XIII

CHAPTER I

OUTSIDE AND SOUTH WALLS OF CAVE XIII

[OUTER VIEW] Cave XIII is one of the caves of the central group of Yün-kang, i.e. one of the western three caves of Wu-hua-tung 五華洞. In the east are situated Caves XI and XII and in the west Cave XIII—all with common outer wall. At the extreme western corner of Cave XIII the outer wall makes a right-angle turn to the south ending with the original sloping cliff face giving an indication of the original surface before the excavations. Beyond this sloping cliff face is a shallow valley and, beyond this again, starts the western group of caves. No structure stood in front of Cave XIII. On the outer wall is only a window and an entrance gateway which lead into the cave. Above the window can be seen a row of three rectangular holes and above them a line cut horizontally into the rock which would suggest that there once existed a wooden structure continuing over Cave XII. On the outer wall are found many small caves and niches in an irregular arrangement which were carved at the end of the Yün-kang period and have no relation to the original excavation of Cave XIII. (Pl. 1, Fig. 13.)

Above the entrance gateway there existed a horizontal lintel of which only a fragment of relief now remains on the west side showing a design of floral scroll pattern (Pl. 4 A). On each side of the entrance gateway seem once to have existed a design of square pillars as seen in Caves IX and X.

[ENTRANCE GATEWAY] Height 3.80m., width 3.00m. Both reveals are divided into two layers, the upper containing deep trabeated niches with three walls which are very much damaged. The back walls of these niches house seated Buddhas with standing attendant Bodhisattvas at each side. At each side of the niches are storeyed pagodas. Both niches were carved at the end of the Yün-kang period. The lower levels of the reveals are carved with dvārapālas, also much damaged. In their outer hands they hold long spears and their inner hands rest on the hip. Similar types are seen in Caves IX and X. The drapery of the skirts is different from the style of Cave VIII. On the inside reveals of both walls vertical bands of floral scroll are carved. The outside reveals are completely damaged but once to have been carved with similar bands to those on the inside reveals (Pl. 4 B, C). The pattern of the floral scrolls resembling that of Cave X but is much more schematised. The ceiling of the gateway is entirely destroyed and it is impossible to conjecture its original plan. (Pls. 2–4, Plan III.)

[WINDOW] Height 4.55m., width 4.10m. On each reveal is represented a large standing Bodhisattva

facing each other which have not suffered from later repair work and are in good condition. They wear high crowns and three sorts of ornament on the breast. The incised drapery of the skirt is beautifully executed, the relief is shallow and the carvings of face and body show a style similar to that of Cave VIII. In the corners beside the large nimbus are ranges of mountains and above the figures are shown canopies surmounted by flying celestials which extend onto the ceiling. The top of the ceiling is much damaged but may once have had a large lotus flower in the centre. (Pls. 5-7, Plan IV.)

[SOUTH WALL] Entering the cave, the main image appears large and close, the east and west walls form a rectangle with the south wall. The plan of the cave on the north wall side forms an ellipse. Width from east to west 10.00 m., depth at centre 8.30 m. (Plan V, Fig. 14.)

[UPPER STOREY] The south wall is divided into three storeys, the upper of which is divided in the centre by the window. In the eastern section are two niches situated one above the other; the upper niche is of trabeated type divided into three compartments, the central compartment housing a Bodhisattva seated with ankles crossed attended by a lion and a Bodhisattva with one leg pendant on either side. In each side compartment is a standing attendant Bodhisattva. The trabeation is divided into an upper and lower section, the upper has rectangular patterns and the lower triangular pendants with a hanging curtain beneath it. The areas above each side of the trabeation contain celestial musicians. The lower niche of pointed-arch type houses a trinity of seated Buddhas of which the central Buddha is seated on a shallow lotus pedestal. Its left shoulder is covered with the robe which is representative of the type found in Caves IX and X, and above the niche is shown a row of seven small niches with seated Buddhas. Below the niche is a rectangular base which may have originally contained a row of worshippers. On each side of the niche there exists a vertical row divided into four sections, all of which, except for the upper sections which have celestials with high chignons, contain celestials with flaming hair. The postures are executed freely, some shown holding long spears like guardian gods. The figures in the lowest sections hold both arms upwards as if to support the upper three sections. Beneath the niche hangs a shallow curtain followed by a row of five small pointed-arch type niches. Except for the second niche from the left, which houses two Buddhas seated side by side, the rest contain one Buddha seated in dhyāna position. Between the east wall and the left vertical row of niches on the south wall is a narrow triangular area, the lower part of which is occupied by a vertical row of three small niches. (Pls. 8, 10, 12.)

The western section is divided into three layers one above the other. The upper layer, corresponding to that on the east section, contains a trabeated niche divided into three compartments, of which the central compartment houses a Bodhisattva with ankles crossed attended on each side by a Bodhisattva with one leg pendant. Each side compartment houses a standing attendant Bodhisattva facing the front with palms together. The trabeation is designed with a pattern of alternate horizontal bars and crosses and has a hanging curtain beneath. The middle layer consists of two pointed-arch niches placed side by side. The east niche houses two Buddhas seated directly on the floor with a row of eight kneeling worshippers beneath it. The west niche contains a Buddha seated on the floor in dhyāna position and has nine small seated Buddhas carved in the arch-front. The lower layer com-

OUTSIDE AND SOUTH WALLS

prises three images in three compartments. In the centre beneath a pointed-arch niche sits a Buddha on a low lotus pedestal with the left shoulder covered by the robe and in the compartments on each side under roofs are seen Bodhisattvas seated with ankles crossed and attended by a lion on each side. All have elongated faces, slender necks and slightly sloping shoulders, resembling types seen in Caves IX and X. (Pls. 11, 12.)

The uppermost part of this wall contains a row of pointed niches each housing a celestial musician above which reaching to the ceiling is shown a border of triangular pendants.

[MIDDLE STOREY] The middle storey comprises the area below the window and above the entrance gateway and extends to the east and west. In this rectangular space, beneath a representation of three roofs are carved seven standing Buddhas, two under each side roof and three under the central roof. The roofs are decorated with bird forms, ridge-pole ornaments and triangular designs. All the Buddhas stand on low lotus pedestals. Their faces are elongated, the shoulders slightly sloping, the right hands raised and the left hands held downwards with palms outwards. The most remarkable feature is that their dress is of Cave VI type formed of step-like pleats and sharply flaring skirts. The large nimbus are decorated with bands of flames, small seated Buddhas and worshipper with round lotus flower haloes in the centres. These designs are skillfully executed, showing typical work of the later Yün-kang period. These Buddhas differ from those of the upper storey. (Pls. 13–17).

[LOWER STOREY] Under the middle storey, the area is divided into three parts, both east and west sides containing similar form of pointed-arch niche. Above the east niche, which is outstanding beauty, hangs a shallow curtain and beneath it a row of flying celestials holding garlands while on each side and surrounding the arch-frame many small niches containing seated Buddhas are represented. On the arch-front are shown seven small seated Buddhas with flying celestials. The face of the central Buddha is round and the body broad as seen in Cave VIII type. The form of drapery is curious due to the repairing. The attendant Bodhisattva on each side is comparatively small and above each a flying celestial is represented. The five-layered pedestal beneath the niche is partly covered with later clay and only the upper band with a floral scroll pattern is now visible. At each side where the pedestal narrows a lion is depicted. From what exists below the western niche it may be assumed that here too was a row of worshippers. Between the niche and the east wall is a vertical row of four small niches, the upper three of pointed-arch type with trinities of seated Buddhas attended on each side by a bhikṣu. Under each niche is a band of worshippers. The lowest niche which is of trabeated type houses a Bodhisattva trinity seated on a five-layered pedestal with ankles crossed. (Pls. 9, 18, 20.)

The bottom storey contains a row of seven worshippers facing the entrance gateway, and above it a blank space, which is repeated on the western part. The figures are roughly carved and seemingly worked in the later Northern Wei.

The lower niche of the western part is similar to that on the east but the drapery of the central Buddha differs and from the way in which the hand, though supposedly covered by the robe, protrudes over the lap it would suggest that the sculptor made a mistake in the execution of the pose. The pattern of floral scrolls on the upper of the five layers of the pedestal resembles that of Caves IX and X. Between the niche and the west wall is an area which, although partly covered with clay,

houses two niches arranged vertically, the upper of seemingly pointed-arch type contains a seated Buddha trinity and the lower trabeated niche, another trinity with a Bodhisattva seated with ankles crossed. Beneath each of these niches there seems to exist a row of worshippers, the lower of which is partly visible. (Pls. 19, 21–24.) On the bottom storey was shown a row of worshippers standing with legs astride and palms together. (Pl. 25.)

CHAPTER II

EAST AND WEST WALLS OF CAVE XIII

The east wall is comparatively well preserved but west wall, with the exception of the upper zone has been severely damaged and covered with a repaired clay wall and painted. The upper zones of both walls are designed on a similar plan but it is impossible to tell whether the other areas resembled each other. (Fig. 14.)

[EAST WALL] Although large and small niches seem to have been added in a confused manner on this wall it is possible to distinguish five zones and a bottom storey. The fifth and fourth zones correspond to the upper storey of the south wall and the third and second zones almost correspond to the middle storey of the south wall. The first zone almost corresponds to the lower storey of the south wall, and the bottom storey corresponds to that of the south wall. In Caves IX and X the storeys on the east, west and south walls are arranged regularly but in this cave the alignment is somewhat irregular. (Pls. 8, 9.) As opposed to Caves IX and X, here the decorative border dividing the zones exists only above the bottom storey. The corner formed by the east and south walls is perpendicular while that of the east and north walls is sharply inclined and it is due to this structural feature that the number of niches diminishes towards the upper area of the wall. (Pls. 26–28, Plan VI.)

[FIFTH ZONE] On the fifth zone is a representation of the Thousand Buddhas consisting of eight rows of seventeen small niches cut by the central large pointed-arch type niche which occupies the space of thirty-five of the smaller niches. The central Buddha is seated on a five-layered pedestal. The arch-ends terminate in animal forms and no decoration is executed on the arch-front. The uppermost area adjoining the ceiling is in the form of a row of triangular pendants with a row of celestial musicians in niches beneath it which are continued onto the south wall. (Pl. 29.)

[FOURTH ZONE] On this zone three niches are arranged in a row, the south of pointed type housing two Buddhas seated side by side on the floor. In the centre of the arch-front is carved a Bodhisattva with ankles crossed and around the arch-front a number of celestial worshippers. The oblong base below the niche has been repainted. The middle niche, of pointed-arch type, houses a seated Buddha on a low lotus pedestal which, as seen now, is a completely new clay figure. Eleven small seated Buddhas are represented on the arch-front. Shallow curtains hang above both middle and south niches with rows of flying celestials holding garlands beneath them. The north niche is of

pointed-arch type but smaller than the other two and houses two Buddhas — now later clay figure replacements. The arch-front is covered with a pattern of floral scrolls. The area surrounding the niche was filled with many small pointed-arch type niches containing seated Buddhas similar to those of the Thousand Buddha type. Beneath the niche is a row of four kneeling worshippers. (Pl. 29.)

[THIRD ZONE] Comprising a row of three niches, arranged slightly out of line with the three niches of the fourth zone above it. The south niche is of pointed-arch type housing two Buddhas seated side by side. On each side of the niche stands an attendant Bodhisattva wearing a crown. The middle niche of trabeated type contains a Bodhisattva seated with ankles crossed attended on each side by a lion and an attendant Bodhisattva with one leg pendant. The arch-front is divided into six sections with a flying celestial carved in each. The north niche of pointed-arch type houses a Buddha seated in dhyāna position on a five-layered pedestal. The head of the central Buddha has been recently repaired. Of particular interest is the single long row of worshippers beneath the three niches cut in the centre by a rectangular tablet. It is clear that these three niches are designed on a common plan. In the area adjacent to the north wall exist two small niches housing seated Buddhas of Cave VIII type. (Pls. 29, 30.)

[SECOND ZONE] Three niches seen are almost of identical size. Those on the south and north with roofs house a trinity of Buddha seated directly on the floor. The middle niche of pointed-arch type contains two Buddhas seated side by side. Beneath each niche is a row of worshippers cut by a tablet which may once have been intended to contain an inscription. Between the north niche and the large nimbus of the north wall are two smaller niches, both of pointed-arch type, arranged vertically. The upper houses two Buddhas seated side by side and the lower a seated Buddha, all of Cave VIII type. Beneath the lower niche two worshippers are carved. (Pl. 30.)

[FIRST ZONE] The arrangement of this zone is very complicated. On the southern extremity two pointed-arch niches are carved one above other, each housing a trinity of seated Buddha. The second vertical row also comprises two niches, the upper, with a trabeation and a three-storeyed pagoda on each side, contains a central seated Buddha attended by a Bodhisattva with ankles crossed and another standing Bodhisattva on each side. A band of lotus petals is carved above a row of worshippers on the base. The lower niche is of pointed-arch type housing two Buddhas seated side by side and on each side of them two sections, with attendant Bodhisattvas standing in the lower sections and a Bodhisattva with ankles crossed in the upper. (Pls. 30, 32B.)

The third niche is a single larger niche of trabeated type with three compartments. The central compartment contains a Bodhisattva with ankles crossed attended by a lion on each side. The crown, breast ornaments and drapery are particularly beautiful. Fine carvings of attendant Bodhisattvas stand in the side compartments. In the upper section of the double trabeation are carved eight flying celestials and in the lower section three celestial musicians on each side of a central scene of a seated Buddha attended by kneeling celestials. Beneath and following the trabeation is a row of flying celestials holding garlands. The design of this niche is the most splendid seen in this cave and the style of sculpture is that of Cave VIII. (Pl. 31.)

The fourth row is again divided into two niches arranged vertically, and divided by a shallow

band of lotus petals. The upper of trabeated type houses a Bodhisattva seated with ankles crossed attended by standing Bodhisattvas. The lower niche of pointed-arch type contains two Buddhas seated on low lotus pedestals. (Pl. 33.)

Between these two niches and the large nimbus of the north wall is a long narrow triangular area in which three niches are carved one above the other, the upper niche of pointed-arch type housing a seated Buddha, the middle niche of roofed type, a Bodhisattva with ankles crossed and the lower, again of pointed-arch type, two Buddhas seated side by side. Within this area and cutting the large nimbus is another small vertical row containing three niches. Although partly covered with clay, it may be seen that the upper is of trabeated type containing in the centre a Bodhisattva with ankles crossed, the middle niche of pointed-arch type containing a trinity of seated Buddha and the lower of pointed-arch type seemingly containing a seated Buddha. It must be concluded that almost all the figures on the east wall are of Cave VIII type with the exception of several small niches on the first storey. The repainting has greatly detracted from what must originally have been a very splendid sight. (Pls. 33–36.)

[BOTTOM STOREY] The bottom storey which is separated from the first zone by a narrow band of lotus petals, is divided into two horizontal layers with a row of kneeling celestial worshippers (Fig. 15) in the upper layer facing towards the north wall. The bodies are full and the posture is reminiscent of those found on the south wall of Cave VIII. The surface of the lower layer is badly damaged. At the top, from a narrow band of irregularly arranged small niches of later date, hangs a shallow looped curtain. The layer proper contains the traces of a row of worshippers facing towards the south wall. (Pls. 37, 38.)

[WEST WALL] Adjacent to the ceiling is a row of triangular pendants followed by a row of niches containing celestial musicians which are continued onto the south wall. The whole width of the wall beneath this is filled by a representation of the Thousand Buddhas formed of eight rows of seventeen small niches as is found in a corresponding position on the fifth zone of the east wall. The central pointed niche, although much damaged, was originally occupied by a seated Buddha, the latter having been also much damaged and replaced by a later clay figure. The lower-right hand side of the Thousand Buddhas has been filled in with clay and repainted. Between the Thousand Buddhas and the south wall is a seven-storeyed pagoda with tiled roof and seated Buddhas in the upper two storeys, two Buddhas seated side by side in the next three, a Bodhisattva with ankles crossed in the second storey and a seated Buddha in the first storey. The design of the top of the pagoda is very complicated and shows later repainting.

The wall beneath the Thousand Buddhas is much damaged but it may correspond to the third and fourth zones of the east wall. The southern extremity of the fourth zone has two niches arranged vertically with another two niches by their side. These four niches may have been formed of pointed-arch type with a seated Buddha. The next niche is somewhat separated from the previous four niches by a repainted wall and consists only of a later painted representation of a niche of roofed type with one seated Buddha. In the third storey are seen three niches in a row, that nearest the south wall seemingly of pointed-arch type. The types of all of them, however, are difficult to distinguish due

NORTH WALL AND CEILING

to repair work. The south niche contains two Buddhas seated side by side, the middle niche, a Bodhisattva with one leg pendant and the north a seated Buddha—all later clay figure replacements. The spaces between them are filled in with clay and repainted. (Pls. 39–41, Plan VII.)

The lower storey is divided into first and second zones, the latter containing two niches, that on the south being of pointed-arch type and housing a Bodhisattva. The north niche is of pointed-arch type and contains two Buddhas seated side by side. Beneath each niche is a row of worshippers which forms a continuous row although entirely of later repainting. The first storey comprises three seemingly pointed-arch niches diminishing in size towards the north wall. The south niche houses two Buddhas seated side by side, the middle, a Buddha seated in European fashion and the northern a single seated Buddha. Beneath each of the niches is a row of worshippers. All of these figures are replaced by clay and repainted. A narrow lotus band divides the first storey from the bottom storey but this also is repainted. The bottom storey is divided into two layers as seen on the east wall, the upper layer contains kneeling, and the lower layer standing worshippers—all repainted. Compared with that of the east wall this style of representation bears no relation whatsoever to the original.

CHAPTER III

NORTH WALL AND CEILING OF CAVE XIII

[NORTH WALL] The main image of this cave, a large Bodhisattva seated with ankles crossed, round face, broad shoulders, right hand raised and left hand resting on the left knee is situated here. Its crown reaches to the ceiling. The breast seems once to have been decorated with three different necklaces but the outer one is now unfortunately covered with later clay. Both arms are uncovered and both legs are covered with a robe which, although of later repair work, indicates the style of the original. The whole statue has suffered from a certain amount of damage but shows clearly a style similar to that of Cave IX. (Pls. 42–46, Plan VIII, Fig. 16.)

The large nimbus, now so badly damaged, extends onto the ceiling making a sharp bend where the north wall joins the ceiling. It is decorated with various bands of flame pattern, floral scrolls and flying celestials. In the centre is a round halo with traces of a lotus flower. In the part which extends onto the ceiling the original style of carving can still be seen. The execution of the flames is shallow and convex and that of the floral scrolls shallow and hollowed. Above the top of the nimbus is shown another band of beautiful floral scrolls (Vol. VII, p. 117). (Pl. 47, Plan VIII.)

[CEILING] Due to the fact that the nimbus extends onto the ceiling, the decorated area is long and narrow. The ceiling itself is flat and slightly rounded at the southern corners. Two large intertwined dragons form a symmetrical pattern and the spaces between their undulating bodies are occupied

YÜN-KANG, CAVE XIII

by flying celestials and cloud patterns. Almost all these designs have fallen away and the whole area has suffered from later clumsy repainting. (Pls. 48, 49, Plan IX.)

OUTSIDE WALLS OF CAVES XI—XIII

CHAPTER IV

SMALL CAVES AND NICHEs ON OUTSIDE WALLS OF CAVES XI—XIII

Caves XI to XIII A share a common outer wall the extreme east end of which was cut in the period of the excavation of Cave X (Vol. VIII, Chap. I). Many small niches, irregular in size and position, are carved in this wall giving an uneven appearance to the outer walls of these caves. Compared with the westernmost caves of Yün-kang, it can be seen that the style of the carving is very similar and it is interesting to observe that, although a new site in the west was excavated during the same period, the outer walls of these already completed caves were carved with these niches. In the five caves of Wu-hua-tung, i.e., Caves IX, X, XI, XII and XIII, all the different styles of the various periods of Yün-kang carving can be seen. For convenience of identification, these caves and niches are divided from east to west into three groups: (1) the small caves and niches in the outer wall of Cave XI, (2) those of Cave XII and (3) those of Cave XIII and the far western wall. (Fig. 17.)

1. SMALL CAVES AND NICHEs ON THE OUTSIDE WALL OF CAVE XI

On the east side of the window of Cave XI is the small Cave A and Niches a—k. Due to weathering, the surfaces of the outside entrances are badly eroded. Thus their depth has decreased and it is difficult to distinguish what was represented. Beneath the window is situated Niche 1 and to the west of the window, Niches m—p. (Pls. 50—52.)

[CAVE XIA] This small cave, square in plan and with four walls and flat ceiling, is comparatively well preserved. The south wall contains only a window and has no entrance gateway. In the narrow space on each side of the window is a tall standing Buddha on a lotus pedestal. The faces of both statues are elongated and the shoulders slender. They wear dress of Cave VI type but the hanging sash on the breast is missing. The pointed nimbus are coloured with dark-red pigment with green haloes painted on the red background. Beneath the right foot of the eastern Buddha is shown a boy kneeling with palms together, his hair flowing upwards over the pedestal and under the Buddha's feet. This identifies the boy as Māṇava and the Buddha as the Dipaṃkara Buddha. In an identical position on the western side are shallow carvings of three worshippers which are a continuation of those on

the west wall. Above the Buddha here a seated Vimalakīrti is shown with one foot stretched out and one crossed over the knee. In an identical position on the east is found a relief of Mañjuśrī with a flame-shaped halo seated in a very relaxed posture. (Pls. 53–56, Plans X–XII.)

In the north wall is carved a pointed-arch type niche containing two Buddhas seated side by side but unfortunately the head and left hand of the right Buddha are missing. They wear finely carved robes of Cave VI type hanging over the ankles and flaring widely. On the arch-front seven Buddhas are shown seated in the dhyāna position. The animals on the arch-ends have unusually large heads and stand on rectangular bases beneath which are two bhikṣus placed one above the other. The attendant Bodhisattvas to these Buddhas are carved on the north ends of the east and west walls, they wear crowns and have elongated heads and slender bodies, the inner hands hold whisks and the outer hands grasp the ends of the celestial scarfs. Of particular interest are the accentuated waists caused by a slight lean towards the north wall. Beneath the figures are shallow reliefs of the upper halves of the bodies of dwarfs of a very curious design which is not to be found in the earlier Yün-kang caves. The north wall is also covered with dark-red pigment. On the base under the niche there exists a row of shallowly carved worshippers, divided into two parts by the tablet in the centre. On the west side are represented three female figures led by a bhikṣu, and on the east, three male figures led by a bhikṣu holding an incense-burner. The third figure in the east holds a parasol over the second figure. (Pls. 57, 62, 69, 70A, 71, Plan XI.)

On the east wall is a trabeated niche containing a Bodhisattva seated on a rectangular pedestal with ankles crossed and knees held high to form a sharp angle where the legs cross. Compared with those of early Yün-kang style in this position, the shoulders are more sloping, the waist narrower and the ends of the skirt more wing-like. The scarf crosses very low almost on the lap. The crown is decorated with a triangular pattern on the centre and on each side with a three-leaves pattern between (Rub. VIIj). The right hand is raised and the back of the left hand with thumb and index finger extended and other fingers half-closed rests on the inner thigh revealing the palm (Pl. 61B). The nimbus is also coloured with dark-red pigment with various other colours super-imposed. The halo is in the form of a ring of large round green spots. Outside this is a narrow band of feather pattern also in green pigment which divides two bands, one of seated Buddhas and one of flying celestials in the same colour. These pigments may well be the original painting of the Northern Wei period (Pls. 58–64, Plan XI). The attendant Bodhisattvas on each side stand on incised lotus pedestals within the niche. The trabeation is divided into six sections each containing flying celestials in shallow relief of a type similar to those in Cave VI. On each side above the trabeation are carved four bhikṣus. On the base of the niche and continued from the north wall is carved a row of worshippers represented as men. (Pls. 58, 63.)

The west wall contains a pointed niche housing a seated Buddha with elongated face and sloping shoulders. The nose and right hand are slightly damaged. The carving of the knees seems to form a pedestal so that the lower half of the body appears to be longer than usual and the balance of the body is destroyed. The robe is of Cave VI type without hanging sash, the ends of the skirt hang down forming folds on the floor. The wall which is coloured with the same dark-red pigment shows the

finest painting in this cave. The halo is represented in various bands with an inner band of lotus blossoms followed by a band of double rings. The nimbus is decorated with a band of flame pattern and one of small seated Buddhas while outside the band of flames are seen small celestials on lotus blossoms with floating celestial scarfs and leaves of lotus. All these designs are executed with particular beauty and may well be the original paintings of the Northern Wei. The brush strokes are as skilful as the painting of the Northern Wei found in Cave 120N of Tun-huang and also resembles the incised pattern of the nimbuses in Ku-yang-tung, Lung-mên. (Pls. 65–71, Plan XII.)

On the arch-front are carved seven Buddhas seated in dhyāna posture. The arch-ends terminate in animal figures beneath which are seen four worshipping bhikṣus placed one above the other. At each side of the niche stands an attendant Bodhisattva. The wall is broken by a long oblong hole which cuts the right side of the attendant. This hole strangely opens into the east wall in Cave XI. Above and on each side of the arch-front four worshipping celestials are represented.

On the base of the niche a row of worshippers is represented which is continued from the north wall. Those of the west wall face left towards the north wall. Between each group of worshippers is a vertical oblong tablet without inscription. They wear a half-length jacket with a “V” shaped neck, and a long skirt reaches to the ground hiding the feet, clearly showing a different dress from that of men. The chins are pointed and incised lines are used to show the eyes and eyebrows. The figures are undoubtedly intended to represent women. All these figures of worshippers covering four walls provide important material for the study of Northern Wei costume. Briefly speaking, the combination of these three niches in this cave, i.e., two Buddhas seated side by side, a Bodhisattva with ankles crossed and a single seated Buddha, is identical with those (Pls. 11, 27) found on the walls in Cave XIII. (Pls. 65, 69, 70.)

The ceiling is basically square in shape narrowing on the north and east sides (Rub. VIIH). It is surrounded by a band of triangular pendants which join to the walls. The ceiling itself is coffered by two thin beams from east to west and another two from north to south which are painted with patterns such as bands of repeated rings and floral scrolls. Where they intersect are painted lotus flowers as seen also on the places where they join the outer beam. These designs are undoubtedly of Northern Wei style so the colouring would also be of the same period. The nine coffers formed by the beams are shallow, those in the four corners each containing a large lotus flower relief, that in the centre, intertwined dragons while the remaining four each contain a flying celestial. The figures are all two carved in shallow relief and painted with pigments of the Northern Wei. On the dragons the eyes and scales and large teeth are all incised boldly. The flying celestials wear high chignons, have elongated faces and slender bodies with long streaming skirt showing much movement. These are among the finest of the late Yün-kang celestials. (Pls. 72–77, Plan X.)

[NICHE XIa] This niche, on the same level as Cave XIA and close to Cave X, has the outer wall much damaged but was originally of domed form and deep. On the central and side walls seated Buddhas wearing dress of Cave VI type are carved, their faces elongated and shoulders sloping. The right hands are raised and the left held down with palm revealed. (Pl. 52.)

[NICHE XIb] The Buddha wears dress of Cave VI type. Part of the left attendant Bodhisattva

is visible but that on the right has completely disappeared. (Pl. 52.)

[NICHE XIc] The entrance is much damaged. It is of domed type and very deep. The main image is a Buddha seated on a pedestal and wearing dress of Cave VI type. On each side wall is also carved a seated Buddha. On each side of the entrance the remains of standing images which may have been guardians can be seen. (Pl. 52.)

[NICHE XIId] This is a pointed-arch type niche housing two Buddhas seated side by side. The faces are elongated, the shoulders sloping and the dress is again of Cave VI type. Between these two Buddhas is a hole (Pl. 53) leading through into Cave XIA which gives an idea of how thin is the wall at this place. Seven Buddhas are shown seated on the arch-front. The west side of the niche is badly damaged but, on the east side, an attendant Bodhisattva standing beneath a canopy can be seen. On the other side a similar Bodhisattva may once have been represented. Above the pointed arch-front can be seen a canopy decoration (Pl. 52) but the west side has completely broken away. It may be concluded that at one time this niche had a small wall at each side one only the eastern remains, bearing an inscription dated A.D. 489. This niche seems to have suffered at the time of the opening of the Cave XIA. Beneath this niche is a row of worshippers cut by a tablet. (Pls. 81, 82.)

[NICHE XIe] Among all the niches on the outside walls of Caves Wu-hua-tung, only this niche shows a carving of Cave VIII style. The raised right hand is still visible but the left hand has broken away and the two knees and feet are also missing. The halo is decorated with central lotus flower followed by a band of floral scrolls with half-palmettes and one band of flaming pattern. The nimbus is decorated with an outer band of flame pattern, followed by a row of seated Buddhas and one of floral scrolls. These designs are well preserved and not repainted (Rub. IV E). Beyond the nimbus are remains of the three right attendant worshippers placed one above the other. The design of this niche resembles those of Caves IX and X so that it may well have been carved earlier than the other niches on these outside walls. (Pls. 78-80.)

[NICHE XIIf] Situated beneath Niche XIId it is of square shape with a five-storeyed pagoda on each side, each storey occupied by two Buddhas seated side by side. On each roof tiles and rafters are neatly indicated. Above the top roof is carved a five-layered pedestal and an open flower containing a semisphere surmounted by a ringed pillar. Beneath the whole niche is a five-layered pedestal with a lion on each side. Two naked figures support a looped curtain with celestials holding garlands above it and finally a canopy of triangular pendants. Within the niche is a trinity of seated Buddhas, their faces elongated, shoulders sloping and wearing Cave VI type dress. The robe hangs down in one loop symmetrically over the feet. The nimbus carries no decoration. Outside the niche are two walls, that on the east being divided into two layers, the upper with a trabeated niche and the lower a niche of pointed-arch type. The west outer wall is completely destroyed. (Pls. 81-83.)

[NICHE XIg] Situated to the west of Niche XIIf it is of domed shape and houses a trinity of seated Buddhas. The right hand of the central Buddha is raised, the left hand held out palm exposed with thumb and index finger extended and the other three fingers clenched. The face is elongated, shoulders sloping and dress of Cave VI type with hanging sash on the breast. The chin is unfortunately destroyed. The large nimbus has an outer border of flame pattern. The outer border of the

halo has small seated Buddhas one above the other. Within, five concentric circles surround a blank centre (Rub. Vd). The attendant Bodhisattvas wear crowns, their scarfs forming an "X" shape reach to the knees. The faces are also elongated and the shoulders sloping as with the central image. Their flame-shaped haloes carry no decoration. The bend of the outside arm is of particular interest. On each side of the nimbus above the attendants is a flying celestial and outside the attendants are five rows of small pointed niches each housing a seated Buddha in the form of the Thousand Buddhas. At present only two in each row remain but it may be assumed that originally there were many more. Accordingly this niche must have been much deeper than as now appears. (Pls. 81, 82, 84)

[NICHE XIh] This deep, dome-shaped niche is situated beneath Niche XIg and is formed of three walls, the back wall housing two Buddhas seated side by side with a Bodhisattva seated with ankles crossed on each side wall. On the top of the ceiling is a pair of confronting flying celestials within an elliptical area (Rub. VI1). (Pl. 52.)

[NICHE XIi] Situated beneath Niche XIg and beside Niche XIh is dome-shaped and houses a seated Buddha on the back wall. A large nimbus is decorated with an outside band of flame pattern, followed by one of flying celestials and a halo with nine seated Buddhas. The top of the ceiling carries a pair of flying celestials (Rub. VA). Although the face is much damaged, it can be seen that it was elongated. The dress is of Cave VI type. The attendant Bodhisattvas stand on the east and west walls. The entrance to the niche cannot now be conjectured. (Pl. 52.)

[NICHE XIj] Situated beneath Niche XIe and reaching to the ground. It is impossible to determine whether or not it was once of niche form. In the upper centre is carved a small Bodhisattva with ankles crossed (Pl. 78) beneath which is an area which appears once to have contained a representation of the Thousand Buddhas. In the centre of this may be seen a larger niche with a seated Buddha. (Pls. 51, 52.)

[NICHE XIk] Situated beneath Niches XIh and XIi this small and unimportant niche is rapidly disappearing from erosion. In it is a seated Buddha with an attendant on each side all showing later Yün-kang style. (Pl. 51.)

[NICHE XII] This large niche, situated beneath the window of Cave XI, is dome-shaped forming three walls, that on the north housing a trinity of seated Buddha. The raised right hand of the central Buddha is partly destroyed and the left hand and the area including the left knee and down to the pedestal is damaged. The *uṣṇīṣa* of the seated Buddha has also been destroyed. The face is slightly elongated, the chin pointed and the eye-lids heavy and half-closed giving the image an appearance of profound meditation which is a characteristic of the later Yün-kang style. The dress, of Cave VI style, shows the inner garment forming a "U" shaped loop low on the chest and covering both shoulders. The pleats are shown strongly in downwards steps. Just above the lap may be seen the end of the hanging sash from the chest. The pedestal is almost entirely destroyed but, from what remains on the left, it may be seen once to have been of lotus-petal design. The round halo contains a central lotus flower followed by a band of small seated Buddhas while the nimbus contains an outer band of flame pattern followed by one of small seated Buddhas and floral scrolls with half-palmettes—all

most skilfully executed (Rub. IVA). The attendant Bodhisattvas have haloes of flame shape, hold their inner hands to the breast and have the outer hands hanging down. The scarfs cross low over the stomach and reach to the knees. (Pls. 85–92.)

On the east and west walls similar trabeated niches are carved each housing a Bodhisattva seated on a rectangular block with ankles crossed. The figure on the west wall is much damaged but the beautiful figure on the east wall is well preserved (Fig. 27). The drapery falling over the sides of the pedestal in wing shapes is of particular interest (Pl. 90). The five-layered pedestal beneath the niche is now very badly damaged. The trabeation is divided into six sections with a shallowly carved flying celestial in each. A shallow looped curtain hangs below the trabeation and above it the canopy is neatly carved with triangular pendants and overlapping cloth. Above this canopy is a row of triangular and round shapes (Rubs. VIIA,B). The smaller attendant on each side stands on a tall cylindrical pedestal decorated with incised lotus flower. (Pls. 87, 90.)

[NICHE XI_m] On the west side of the window and entrance gateway of Cave XI are excavated Niches XI_m-p. Due to weathering Niche XI_n has become so shallow that, apart from traces of two Buddhas seated side by side, little remains of it.

This dome-shaped Niche XI_m situated to the west of the window of Cave XI houses a central seated Buddha. The pedestal is covered with earth and cannot be distinguished. The *uṣṇīṣa*, forehead and raised right hand are badly damaged. The dress is of Cave VI type but without hanging sash on the breast. The face is beautifully executed particularly in the expression of its meditative mood, sharp nose, delicate lips and the curve of cheek and chin. The treatment of the drapery and the pose of the left hand should be observed. The nimbus is splendidly decorated with bands of flame pattern, worshippers and circles, and has a halo with bands of seventeen seated Buddhas, incised circles and a central lotus flower (Rub. IIIA). The attendant Bodhisattvas on each side standing on low lotus pedestals show a great nobility of pose. They have large haloes of flame shape, scarfs crossing low on the body and flaring skirts. Between the large nimbus of the central image and the attendant Bodhisattva stands a celestial of slightly smaller stature than the Bodhisattva. Its posture with palms together holding a lotus bud at the breast, the inner knee half-bent and the flame-shaped halo is of great interest. Above and outside the attendant Bodhisattva is a representation of the Thousand Buddhas of which nine rows can now be seen. The entrance to the niche is badly eroded but the two small niches containing seated Buddhas half way up the inside of the right entrance and seemingly in vertical rows may suggest that a storeyed stūpa stood on each side of the entrance. (Pl. 93.)

[NICHE XI_n] Situated beneath Niche XI_m is a small Niche XI_n which has now almost entirely disappeared. It contains a seated Buddha of which only the upper half of the body clothed in Cave VI type dress now remains. (Pl. 85.)

[NICHE XI_o] Situated beneath Niche XI_n is of pointed-arch type. Due to weathering, the outside is not distinguishable. The central Buddha is seated on a low pedestal seemingly decorated with lotus petals, the face is elongated, the neck slender and the shoulders very sloping. The hair with waves depicted by incised lines as seen also on the central standing Buddha of Cave XVI is of particular interest, here being somewhat more formalized. The line of the eyebrows which join in the centre

OUTSIDE WALLS OF CAVES XI—XIII

forms one with that of the straight nose. The lips are thin and curl upwards at the ends in the so-called archaic smile. The face and neck have been painted and look darkish, the right hand is raised while the left hand held out with palm exposed is sharply carved and slightly smaller than those of Cave VIII type. The dress is of Cave VI type and where the robe drapes over the arms the folds are depicted in regular lines falling into two arcs over the legs with only the left foot exposed. On the breast under the outer robe, two folds of the under-robe are visible. The sash hangs down in two bands. (Pls. 94, 95.)

The large nimbus behind the central Buddha is decorated with an outer band of flame pattern followed by a band of flying celestials. The round halo has an outer band formed of a row of small seated Buddhas followed by a band of flame pattern, one of circles and a central lotus flower. Among these the flame pattern shows more delicate carving. The wave lines in the flame pattern of the halo are particularly sharply carved (Rub. III B). A tall attendant Bodhisattva with a large flame-shaped halo stands on each side wall facing inwards. The large *pi* 卍 shaped decoration should be observed where the scarfs cross low in front of the body. Between the large attendant Bodhisattvas and the nimbus of the central Buddha stand smaller celestials wearing high chignons. Outside and above the standing Bodhisattvas the area is filled with niches of the Thousand Buddhas. On the ceiling of the niche above the nimbus is seen a pair of flying celestials. This niche resembles Niches XI n and IX g.

[NICHE XI p] Situated beneath Niche XI o and close to the ground level is badly damaged. The remains of a seated Buddha may just be distinguished wearing dress of Cave VI type. (Pl. 96.)

2. NICHES ON OUTSIDE WALL OF CAVE XII

This section includes the eight niches in the area from the extreme east to the extreme west of Cave XII. They are numbered from XII a to XII h and among them Niches XII b, XII c, and XII d have almost entirely disappeared. It was finally decided that Niche XII c housed two Buddhas seated side by side and that Niche XII d was of trabeated type with a trinity of seated Buddhas. Between Niches XI m and XII a it could be seen that the walls is slightly set back. A similar set-back can be distinguished between Niches XII g and XIII a so it is assumed that the whole of the area covered by Cave XII was slightly recessed. (Pl. 97.)

[NICHE XII a] This niche is situated to the west of and slightly higher than Niche XI m. On each side of the niche is a seven-storeyed pagoda, each storey with two small niches housing seated Buddhas. Above the pagoda the arch-front is entirely damaged, but may have once showed a canopy with garlands as seen above Niche XI f (Pl. 97). The base of the niche is carved to represent a row of worshippers cut by a tablet. Although the upper part of this tablet is damaged the lower part with six rows of characters can still be seen (Pl. 105 B). Among these characters two decipherable which read 元年 “The first year of”. The style of writing greatly resembles that of the Ku-yang-tung of Lung-mên while the style of the image is that of late Yün-kang. From these two indications it is reasonable to identify this inscription as reading “The first year of Ching-ming” 景明元年 (A.D. 500). The

central Buddha is seated on a low lotus pedestal over which the drapery of the robe spreads fan-wise and the *uṣṇīṣa* is unusually high resembling a high chignon. The face is elongated, the neck slender and the shoulders sloping. The right hand is raised, the left held outwards with palm exposed, thumb and index finger extended and others clenched. The dress is of Cave VI type with single hanging sash. The outer decoration of the nimbus is formed of two bands of flame pattern followed by a row of seated Buddhas, one of circles and another band of flame pattern. The outer band of the halo is of flame pattern, followed by one of rare type composed of disks interspaced with three pearls. The next band is formed of large circles following the line of the halo and the inner area is a large lotus (Rub. VI_B). The pattern of circles and pearls bears a resemblance to the painted nimbus in Cave XIA but here it is incised. An attendant Bodhisattva with a flame-shaped halo stands on each side-wall facing inwards. Beneath their round bases are kneeling dwarfs supporting the bases with both arms raised. A small *bhikṣu* with palms together fills the space between each attendant and the nimbus. Outside and above the attendants are carved niches of the Thousand Buddhas type arranged in nine rows beneath which a row of worshippers led by a *bhikṣu* is represented. On the domed ceiling of the niche are carved two flying celestials. (Pls. 98–105.)

[NICHE XIle] Situated high above the entrance of Cave XII. On each side of the niche is a seven-storeyed pagoda and on the base of the niche the remains of a row of worshippers are just visible. The niche is deep and houses a seated Buddha of Cave VI type on the back wall. The nimbus is splendidly carved with an outer band of flame pattern, followed by one of flying celestials, one of seated and one of circles. The halo carries a band of flying celestials, one of seated Buddhas, one of circles and a central lotus flower. On the top of the ceiling is represented a pair of flying celestials (Rub. IV_A). (Pls. 106, 107.)

[NICHE XIIIf] Situated to the west of Niche XIe, is a shallow niche housing a trinity of seated Buddha of Cave VI type. (Pl. 97.)

[NICHE XIIIg] Situated to the west again of Niche XIIIf, is slightly deeper and constructed with three walls. The back wall houses a trinity of seated Buddha of Cave VI type and the east wall, a Bodhisattva with ankles crossed. Due to the damage of the upper part, this niche now appears much taller than it is wide. (Pl. 97, Rub. VII_E.)

3. SMALL CAVES AND NICHES ON OUTSIDE WALL OF CAVE XIII

[Cave XIII_A] Cave XIII_A is an unfinished cave situated to the west of Cave XIII. The outer wall has three entrances divided by two pillars which carry no reliefs and retain their rough surface. Above the outer wall is flat surface leading to the level of the outer walls of the other caves in this group. The construction is similar to those of Caves IX and X and of Cave XII. The cave itself is of rectangular form with four walls and a ceiling but only the south wall contains reliefs and the others retain their original rough surface indicating that this cave was left unfinished. Many small niches are carved on this south wall but in no regular arrangement indicating that the carving of the niches was

carried out some considerable time after the excavation of the cave. Several fragmentary inscriptions were found here. (Fig. 17.)

It is thus not necessary, for the purposes of this study, to consider this as a separate cave but the carvings of the small niches, however, provide useful material for the study of the style of the late Yün-kang period. (Pls. 108, 112–114.)

[Cave XIIIb] On the extreme west of the outside wall of Cave XIIIa, the wall makes a right-angle turn to the south creating a surface on which are carved small niches. These will be considered later but a word should be said here concerning small Cave XIIIb. This is unusual in so far as inside it is found a square pillar which presents a rough surface. A small window was found on the south side and with a buried entrance gateway beneath it. (Figs. 19–20.)

[NICHE XIIIa] In the area from the line formed by the niches of the east sides of the window and entrance gateway of Cave XIII to the extreme west of Cave XIIIa are situated twenty-six niches numbered a–z. They are not arranged in any regular plan but seem to have been placed indiscriminately.

As described above, the line of set-back in the wall between Niche XIIg and this niche results in the latter being set slightly forwards. It is a deep niche with a seated Buddha on the back wall which was left unfinished with the surface of the body only rough-chiselled. On the east and west side-walls two finely carved attendant Bodhisattvas (Fig. 23) and two standing Buddhas are shown. (Pl. 97.)

[NICHE XIIIb] Situated beneath Niche XIIIa is a very shallow niche with a now much damaged seated Buddha clothed in dress of Cave VI type. (Pl. 97.)

[NICHE XIIIc] Situated to the east of and slightly above the entrance gateway of Cave XIII, is of trabeated type housing a Buddha seated on a lotus pedestal wearing dress of Cave VI type and attended on each side-wall by a standing Bodhisattva. Both in and above the trabeation many small seated Buddhas are depicted. Each end of the trabeation is supported by a rectangular pillar cut back into the outer wall. (Rubs. VI C, D, Pl. 97.)

[NICHE XIId] Situated to the immediate east of the entrance gateway of Cave XIII and close to the ground is a larger niche which houses a seated Buddha now badly damaged. The attendant Bodhisattva on each side can hardly be seen. These figures seem to be of Cave VI type. (Pl. 97.)

[NICHES XIIIe,f,g] Niches XIIIe, f and g are situated in a row between the window and entrance gateway of Cave XIII. Each of them is deep and consists of three walls. On the north wall of each is shown a pointed-arch type niche with a seated Buddha and two attendants of which the heads are badly damaged. Their dresses are of Cave VI type hanging over the pedestal. On the arch-fronts are carved rows of seven seated Buddhas (Fig. 24). On east wall of each as central image is seen Bodhisattva with ankles crossed (Figs. 25, 26.). On each side of the flat ceiling two flying celestials are represented as if supporting the double lotus flower in the centre (Rub. VII C.). (Pl. 97.)

[NICHES XIIIh,i] Niche XIIIh houses two Buddhas seated side by side in the centre (Fig. 22). Niche XIIIi is deep and consists of three walls, the back wall housing a seated Buddha (Fig. 30, Rub. VII K) The large nimbus is decorated with an outer band of flame pattern, followed by one of seated

YÜN-KANG, CAVE XIII

Buddhas and a halo with a band of circles and a central lotus flower. On the top of the ceiling is carved a lotus flower supported on each side by a pair of flying celestials (Rub. VC).

Apart from this niche all the others as far as Niches XIIIy and z house a single seated Buddha in the centre and all wear dress of Cave VI type. (Pl. 97.)

[NICHES XIIIj,n,w] Niches j (Fig. 28) and n (Fig. 22, Rub. IV B) are now shallow from weathering and expose the central images but it would appear that they may once have been deep. This would suggest that the outer wall once protruded further than is seen at present. The same would apply to Niche XIIIw. (Pls. 97, 108, 109.)

[NICHES XIIIa'—i'] To the west of Cave XIII A the wall makes a right-angle turn to the south forming an area which houses nine niches of later Yün-kang period. These are designated XIIIa'—i'. Apart from Niches XIIIb' and c' all are badly damaged but would seem once possibly to have contained trinities of seated Buddha. The seated Buddhas of Niches b' and c' show the style of the later Yün-kang period with dress of Cave VI type. (Pls. 110, 111.)

CONCLUSIONS

1

Cave XIII with its large central main image is one of the large-scale excavations of Yün-kang and its planning and execution must have required a great effort on the part of the people of the Northern Wei. The central image—a large Bodhisattva seated with ankles crossed—would suggest that a certain uniformity was originally intended for the whole cave but the niches on the three walls are of various types and arranged in different schemes which, although indicating the piety of various donors, somewhat destroy the uniformity.

(1) From the iconographical viewpoint, Cave XIII is a cave with a large central Maitreya image like Cave XVII of the Five Caves of T'an-yao and, like the latter, the central figure occupies the same amount of space. Maitreya figures are often found in the Yün-kang caves but only in these two do they occupy the central positions almost filling the whole caves. As has been described in Vol. VII images of the Śākyamuni Buddha either standing or seated and representations of his life are found frequently on the site. This fact, together with evidence which can be derived from the Buddhist literature of the time, make it possible to appreciate the popularity of the worship of the Śākyamuni Buddha in the Northern Wei period⁹. Maitreya who, as the Buddha of the Future, is believed to be the successor to the Śākyamuni Buddha would indicate a similar trend of popular worship. In the Yün-kang Caves, especially in Cave XVII representations of Maitreya as a Bodhisattva seated with ankles crossed are often seen while, as may be seen from this volume, in Cave XIII in addition to the central figure on the north wall it is found thirteen times in various sizes. The frequency of its occurrence may suggest that it was particularly favoured by donors. This trend may be seen to be continued on the walls of Ku-yang-tung at Lung-mên.¹⁰

(2) In this cave representations of the two Buddhas seated side by side occur no less frequently than that of the Bodhisattva seated with ankles crossed; two are found in the fourth storey one in the third storey two in the second storey three in the first storey all of the east wall, one in the eastern part of the south wall and one in the western part of the south wall. The type appears, of course, also in the caves of T'an-yao. In the north wall of Cave VII it forms the main image in a large niche while in Caves IX and X it appears in the ante-rooms. It is remarkable that in Cave XIII each of the niches is dedicated by a different donor and its frequent appearance might be taken as an indication of the large number of donors.

(3) In Cave XIII the niches containing a Bodhisattva with ankles crossed are combined with other

niches in three basic groups :

- a. Combined with a niche housing a seated Buddha.
 - South Wall, Upper Storey, East Part, Upper Niches (Pl. 10).
 - South Wall, Upper Storey, West Part, Lowest Niches³⁾ (Pl. 11).
 - South Wall, Lower Storey, Central small Niches above Entrance Gateway (Pl. 17).
 - East Wall, First Zone, Small Niches cut on Nimbus⁴⁾ (Pl. 36).
- b. Combined with a niche housing two Buddhas seated side by side.
 - East Wall, First Zone, Niches on North Extremity (Pl. 33).
 - South Wall, Lower Storey, East Small Niches above the Entrance Gateway (Pl. 17).
 - South Wall, Lower Storey, West Small Niches above Entrance Gateway (Pl. 17).
- c. Combined with a niche housing a seated Buddha and a niche with two Buddhas side by side.
 - South Wall, Upper Storey, West Part, Upper Niches (Pl. 11).
 - East Wall, Third Zone, Niches (Pl. 29).
 - East Wall, First Zone, Small Niches on North Extremity⁵⁾ (Pl. 34).

The niche in the east reveal of the window of Cave XI dated 19th year of T'ai-ho (A.D. 495) is of group *a* of these three combinations. Representative of type *c* is the niche dated the 7th year of T'ai-ho (A.D. 483) in the east wall of Cave XI where, in addition to the basic combination, are found also eighty-eight small niches of the Thousand Buddhas, as well as Mañjuśrī, Mahāsthāmaprāpta and Avalokiteśvara. Cave XIA, though small in size, contains three niches with this combination. The niche on the east reveal of the window of Cave XVII dated A.D. 489 is of group *b*. Combination of type *b* is also seen in the north wall of Cave VII and slightly later in the twin caves of IX and X, and of I and II. These niches seen in Caves XI and XIII are direct developments of the former. In this group the Bodhisattva with ankles crossed may be identified as Maitreya, the seated Buddha as Śākyamuni and the two Buddhas seated side by side as Śākyamuni and Prabhūtaratna Buddhas. The creation of this type may well originate in worship of the *Lotus Sūtra* in which the combination occurs as a religious idea.

(4) Niches of the Thousand Buddhas are found in the fifth storey of the east wall. This had been a popular representation in Yün-kang since it first appeared in the Five Caves of T'an-yao followed by those in large scale on the side walls of the ante-rooms in Caves VII and VIII, on both reveals of the windows in Caves X and V, and in the centre of the east wall in Cave VI. In Cave XI it is seen on the upper storey in the niche dated the 7th Year of T'ai-ho (A.D. 483) and on the lower storey both on the east and west walls. In this cave it is shown symmetrically on the upper storeys of east and west walls. In Ku-yang-tung of Lung-mên it is also seen on the upper parts of both side walls.⁶⁾

¹ Z. Tsukamoto, *Shina-Bukkyōshi-Kenkyū* (Studies of History of Chinese Buddhism), Tokyo 1942, pp. 571–580, or S. Mizuno and T. Nagahiro, *A Study of the Buddhist Cave-temples of Lung-mên, Honan*, Appendix I, pp. 227–231.

² Mizuno and Nagahiro, *Ibid.*, p. 107.

³ This is an unusual type of this kind.

⁴ These niches are executed in the same style. ⁵ These niches are of the same style though different in size.

⁶ Mizuno and Nagahiro, *Ibid.*, Figs. 95, 96.

CONCLUSIONS

2

The characteristics of the construction of Cave XIII are as follows :

(1) As already pointed out this large cave was designed to house the large central Maitreya figure and planned shallow in depth compared to height. In point of time, the plan of this cave starts with the Five Caves of T'an-yao and was adopted by the artists of Cave V as well as of this cave. Rather than in Cave V, however, the proto-type is to be found in Cave XVII of the Five Caves of T'an-yao, since the latter houses a similar central Maitreya figure with walls which are closer to it than even those of Cave XIII.

(2) The east, west and south walls are divided into horizontal zones although the divisions are not always very distinct. Such an arrangement is found neither in Cave XVII nor in the other Caves of T'an-yao and resembles more those of the main rooms of Caves IX and X in each of which the walls are divided by decorative bands into zone. The walls of Cave XIII, however, are divided into four zones on the south and into six on both side walls with the dividing decorative band above only the the bottom storey. The walls may have been started on a regular plan which was later abandoned in several places; e.g., the symmetrical design on both side walls and the east and west parts of the south wall is disturbed in the middle storey while the upper and bottom storeys retain their original plan. It is unusual to find a row of celestial worshippers carved on the upper layers of the bottom storeys on both side walls.

(3) The rows of celestial musicians in the uppermost zones beneath the ceiling resemble those seen in Caves VII, VIII, IX and X and appear to follow the types showed there. Similar forms are also seen in Caves I, II and VI.

(4) The flat, narrow ceiling has a design of two large dragons which bear a resemblance to those of Caves I and II though here in Cave XIII the design is not so closely related to the structure of the ceiling as in Caves I and II.

3

The following observations should be made regarding the decorations of the niches :

(1) Three types of niches are represented — the pointed arch, the trabeated and the roofed. Beneath the roofs a canopy form is seen on the middle storey of the south wall. On the arch-fronts of the pointed-arch type seated Buddhas are generally represented but sometimes also patterns of floral scrolls, e.g., the north niche of the fourth zone and the second lower niche of the first zone on the east wall. Sometimes they are left undecorated, e.g., in the niche of the fifth zone of the east wall and the upper niches on the east and west parts of the south wall. It is interesting to observe that there is a double type of trabeation in the third niche of the first zone of the east wall, which is particularly well executed (Pl. 31). The roofed niches in this cave are simple types without brackets or curtains.

(2) Among the nimbuses, those behind the central image of the north wall and the seven standing Buddhas on the middle storey of the south wall are the finest. Almost all the other nimbuses

and haloes have no decoration but, since they have suffered from later repainting, it is difficult to be certain whether or not they were.

(3) The decorative patterns are divided into two types — the lotus-petal pattern and the floral-scroll pattern. The former may be seen above the bottom storey of the east wall and beneath the fourth upper niche of the first zone of the east wall. The floral-scroll pattern is of particularly skillful execution in the band above the nimbus of the central main image on the north wall. It consists of half-palmettes and wavy lines designed with great delicacy. Also on the front surfaces of the top and bottom layers of the five-layered pedestal in the lower niches of both sides of the south wall are carved floral-scroll patterns with half-palmettes. The floral-scroll with repeated rings is shown on both reveals of the entrance gateway. On the lintel of the entrance gateway, although here much damaged is seen another floral-scroll made up of a repeated pattern of three petals. These floral-scroll pattern types resemble those seen in Caves IX and X but show wide variations from that seen on the band above the nimbus of the central image on the north wall.

4

Sculptural styles. The large central Bodhisattva seated with ankles crossed has been so greatly disfigured by repair work and repainting that it is difficult to determine its original appearance. It may be assumed, however, that the figure was carved later than those represented in a similar position in Caves VII and XVII. A search for the oldest type of sculpture in this cave would lead to both reveals of the window which are well preserved and without later repair or repainting. The round faces and broad shoulders, the modelling in the round, the body visible through the incised skirt and the forms of necklaces and scarfs all indicate an early type with strong Western influences. These may have been carved in the same period as Caves VII-X. All the figures on the east wall, despite later repair and repainting, are carved in a type with broad shoulders and breast, roundness of body and undecorated nimbuses and haloes which is unmistakably that of Caves VII and VIII. It is of particular interest that the Bodhisattva seated with ankles crossed and both attendants of the third niche of the first zone of the east wall show a style of carving similar to the standing Bodhisattvas on the window. These, in their turn, resemble those of Caves VII-X. The flying celestals on the arch-front of this same niche also have features in common with those seen in Caves VII-X. The same similarity is visible between the kneeling celestial worshippers on the bottom storey of the east side wall and those of these two sets of caves although they are somewhat more stylised in Cave XIII. The figures on the south wall except for those of the middle storey show also a development of Cave VIII style.

The above mentioned are of early Yün-kang style and may have been carved in the period partly concurrent with that of the construction of Caves IX and X and partly with the following period.

It is of particular interest that a new style is here seen in the seven standing Buddhas on the middle storey of the south wall. In dress they resemble those of Cave VI and with mild features which are weaker by comparison. From the style of these seven Buddhas it may be assumed that

CONCLUSIONS

the middle storey of the south wall was carved under the strong influence of Cave VI style. The style of the carving can be compared with that on the west wall of Cave XI which shows dress of Cave VI type.

Above the entrance gateway on the south wall are carved six niches housing figures of Cave VI type worked in the later Yün-kang period.

5

It is difficult to decide who could have been the planner of such a large cave with its huge figure of Maitreya. Certainly it could not have been undertaken by the common people of the Northern Wei but only by order of the court. However, the various smaller scale niches seen everywhere in the walls must have been undertaken by monks and other pious laymen from all ranks of society of the period. From similar types seen in Cave VIII it must be concluded that Cave VIII style exerted a strong influence in this cave and that, accordingly, the large Maitreya figure in the centre may have been finished earlier than these various other niches.

The tablets beneath the niches in the east, west and south walls are of particular interest. Although unfortunately no inscriptions were found on them, their different shapes and positions would suggest that the niches were contributed by various donors. This conclusion is strengthened by the rows of worshippers on both sides of the tablets. At least two figures on each side are always shown, e.g., the small niche on the east extremity of the south wall and in one place as many as nineteen on each side, as seen on the third zone of the east wall. They are shown sometimes standing, sometimes kneeling, sometimes together with bhikṣus and sometimes laymen only both men and women. From these figures it is possible to derive some knowledge of the fashion of dress of the Northern Wei period. The men wear Phrygian caps with pieces of cloth hanging down the back, long cloaks with tight sleeves and trousers while the women have Phrygian caps of slightly higher type, long cloaks with the same tight sleeves and long skirts hiding the feet. Sometimes, when seen without the cap, the hair of the women appears as if it were dressed in two chignons.

These rows of worshippers would suggest that sometimes a single niche and sometimes a group of two or more niches were donated. The inscription dated "seventh year of T'ai-ho" on the upper storey of the east wall of Cave XI provides valuable evidence of the latter. As opposed to such caves as VII-X and others which seem to have been planned by a single donor, either by the order of the court or by some other powerful man in high position, it would appear that in Cave XIII, after the large Maitreya figure was completed, the ordinary people had access to its walls and, although the arrangement of the storeys was already determined, were allowed to fill in the blank spaces with niches of various sizes and patterns. As mentioned above, the styles of carving in this cave follow those seen in Caves VII-X and the carving of the cave may have continued until the end of the T'ai-ho period (A.D. 500). Evidence to support this is afforded by the inscriptions on the niches in Cave Ku-yang-tung, Lung-mên.

The excavation of Cave VI may have begun in the early years of T'ai-ho introducing a style with

new types of dress and new forms which is seen everywhere. Due to this fact the so-called Cave VI style may have flourished from the tenth year of T'ai-ho, i.e., A.D. 486 onwards. It replaced the earlier or so-called Cave VIII style and, accordingly, Cave VIII style which is sometimes seen in Cave XIII must have had its period of greatest popularity before that period. From this assumption it may be concluded that the excavation of Cave XIII may have been started in the early years of T'ai-ho and have preserved strong traces of Cave VIII style. However, in view of the existence of the row of seven Buddhas on the middle storey of the south wall carved in Cave VI style, it must be concluded that the work covered a period up to the time of A.D. 494.

6

The niches on the outer walls of Caves XI–XIII.

The outer wall of Cave XII is set back from those of Caves XI and XIII as is evidenced by the perpendicular cuts seen on the west of niche XI_m and on the east of niche XIII_a. This set-back of the wall may have some relation to the wooden structure on the outside wall of Cave XII. In the area from the outer wall of Cave XI to the buttress of Cave XIII_B, three small caves and sixty-odd niches exist. These are arranged arbitrarily in a way which may be compared to the western-most group of small caves in Yün-kang. Briefly speaking, the carvings are of the later Yün-kang style so they may have been excavated in the period up to around the end of the T'ai-ho period, namely, extending up to and covering the time when the capital of the Northern Wei was transferred to Lo-yang.

In type of construction, the early type of Yün-kang niche which is shallow and contains figures of Cave VIII style is only seen in Niche XI_e situated close to the west of Cave X. All the other niches seem once to have been deeper and often constructed with three walls. Sometimes, as seen in Cave XI_A various figures are carved even on each side of the window. Accordingly, these niches may be regarded as small caves. Sometimes a storeyed pagoda is carved on each side (Niches XI_f, XI_m, XII_a, XII_e), or with canopies (Niches XI_f, XII_a). A row of worshippers and a tablet are often shown on the bases of the niches suggesting that each niche may have been planned and contributed by various donors. Unfortunately almost all such tablets, except those of Niches XI_d and XII_b are much damaged so that the inscriptions, for which they seem to have been intended, have disappeared. However, the date "thirteenth year of T'ai-ho" (A.D. 489) found on the inscription on Niche XI_d and " . . . First year " 元年 found on Niche XII_a which seems to indicate " the first year of Ching-ming " 景明元年 (A.D. 500) as well as the date " nineteenth year of T'ai-ho " (A.D. 495) found on the niche of the east reveal of the window of Cave XI provide valuable key-points for the study of these niches.

Two kinds of decoration are found on the side walls of these niches. The first is in the form of another trabeated niche often housing a Bodhisattva with ankles crossed and the second is a Buddha surrounded by niches of the Thousand Buddhas intended as attendant to the main image on the back wall. Those of the first type are seen in the medium-sized caves of the westernmost group of Yün-kang and foreshadow the caves of Northern Wei type as seen in Lung-mên.

The ceilings of these niches are of two types. The first are dome-shaped and the second have

CONCLUSIONS

a flat ceiling. On the ceilings of the first type which are more common here, the pointed tops of the large nimbuses extend into the dome with confronting flying celestials on each side (Niches XIi, XIIa, XIIe, XIIg, XIIIi). On the flat ceilings as seen in Cave XIA coffers are represented with carvings of lotus flowers and flying celestials. These types may be derived from those of Caves VI, VII, VIII, IX and X and especially from those of Cave VI.

It is unnecessary to repeat that the figures seen in these niches are of the later type of Yün-kang carving as described in the introduction to this volume. It should be emphasised, however, that their workmanship here is particularly skilful. The nimbuses also are executed in great detail and may have been influenced by those of Cave VI. Due to the small scale of these niches, a long scene such as a Jātaka or one of the scenes of the life of Buddha could not, of course, be depicted. In Cave XIA, however, there are seen figures of Dīpaṃkara Buddha with Māṇava, and Vimalakīrti with Mañjuśrī and in Niche XIIIf Śākyamuni Buddha with boys among whom was King Aśoka of the former life. The figures of dwarfs supporting the standing Bodhisattvas may have been influenced by those of Caves VII, VIII, IX and X. These facts lead to the conclusions that these niches of the outer walls of Wu-hua-tung are closely in style to the caves of the central group. Finally, the relationship of these niches to Caves XI and XIII must be considered. In both Caves XI and XIII there exist two basic styles, i.e., that of Cave VIII and that of Cave VI. With regard to Cave VI type the figures on the walls of Caves XI and XIII resemble those found in these niches and the latter may have been carved in a period immediately following that of the former.

The carvings of small scale niches in the later Yün-kang style are seen in blank spaces on even the Five Caves of T'an-yao and sometimes on the outer walls of Caves V and VI but those on the outer walls of Caves XI–XIII are remarkable for their concentrated representation on a single area and for the skilful workmanship. Proceeding from the overwhelming impression created by the large cave to these small niches with their exquisite, slender figures of the later Yün-kang period, no visitor to the site could fail to be moved by the deep religious faith expressed in them by the simple people of the Northern Wei.

DESCRIPTION OF THE PLATES

CAVE XIII

Pl. 1. Cave XIII, Outside Wall.

Showing, in the centre of the plate, the window of Cave XIII with the entrance gateway beneath it. Above the window there exist three rectangular holes in a row above which a line is cut horizontally into the wall, suggesting a wooden structure built close to the outer wall. Above the entrance gateway there seems once to have been carved a lintel decoration of which now only a fragment remains on the western part (Rub. IIF). On each side of the entrance under the lintel there may have been carved an oblong pillar-form with reliefs as is seen in Cave X.

All over the outer wall of Cave XIII various niches are carved irregularly as seen also outside Caves XI, XII and XIII A. The excavations of those niches are unrelated to Cave XIII. (Height of window 4.55 m.)

Pl. 2. Entrance Gateway, East Reveal.

The gateway is formed of a horizontal lintel and two reveals. Of the original lintel only a small section of a relief remains on the west part of the outside wall (Pl. 4A). On the inside of the east reveal is carved a perpendicular band of floral-scroll pattern and beyond this towards the outside of the cave stands a dvārapāla. Above the latter on the upper part of the reveal is a trabeated niche carved deeply into the rock forming three walls and housing a seated Buddha and two attendants in the back wall. The trabeated lintel of this niche is divided into six sections but the corners where it joined the uprights have been cut away later. Each of the sections contains finely carved flying celestials (Rub. IIB). On the inside walls of the niche stand three worshippers with high chignons. Surrounding the trabeation is a curtain and below the trabeation, on each side of the outside wall of the niche, is a storeyed pagoda with tiled roofs which, although

much damaged, would appear originally to have been five-storeyed. The carving seen in this niche reveals the style of later Yün-kang workmanship and would thus seem to have been done after the lower half of the reveal, i.e., the standing dvārapāla. The niche corresponds to a similar one on the west reveal. The cutting of this square form was done for a later and unknown purpose. (Present height of entrance 3.65 m.)

Pl. 3 A. Entrance Gateway, West Reveal, Dvārapāla.

B. Entrance Gateway, East Reveal Dvārapāla.

A. This figure is badly damaged but it may be seen that it resembles those of Caves IX and X. The head with crown and round halo is turned towards the inside of the cave. The left hand held high holds a long spear and the right hand rests on the hip. It differs from those in Caves IX and X in the drapery of the skirt which is here shown as a double garment. The hem of the double garment is represented with a wavy line. (Height of figure 2.15 m.)

B. This figure which corresponds to that on the west reveal just described appears to have a loose belt of leather represented round the hip. (Height of figure 2.20 m.)

Pl. 4 A. Entrance Gateway, Outside Wall, Lintel with Floral-Scroll Pattern.

B. Entrance Gateway, West Reveal, Floral-Scroll Pattern.

C. Entrance Gateway, East Reveal, Floral-Scroll Pattern.

A. From what remains here it may be seen that the design was suggested from the entrance gateway of the ante-room of Cave X. The pattern, however, is not identical. The outer band is formed of a narrow band of floral-scroll pattern with a palmette in the

corners (Rub. II F, 1). The scrolls are made up of three leaves with the centre leaf elongated and leading into the corner palmettes. Inside this band may be seen a naked celestial boy standing with legs astride. The remainder of this design must be imagined from this single remaining figure. (Width of lintel 0.63 m.)

B, C. Two broad wavy lines are joined together to form a spindle-shaped floral-scroll pattern which was then filled with a design of three leaves as seen also on the gateways of Caves IX and X. Here, however, it is more schematised (Rub. II K). (Width of pattern 0.22 m.)

Pl. 5. Window, West Reveal, Standing Bodhisattva.

Both reveals of the window are in a good state of preservation and show no repair work. The standing Bodhisattva wears a crown and round halo with a large nimbus the size of the whole figure, represented at the back. Both halo and nimbus are unadorned. The left hand is bent and holds an incense-burner on a base at shoulder height. The right hand rests on the breast—now not easily visible due to damage. The representation of the fingers is particularly delicately executed. The head is turned towards the main room and on the breast are shown three types of decoration. The top one is formed of a broad plate with hanging bells, the next of two long loops ending in confronting dragon heads with a single lotus flower hanging from their joined mouths, and the third a simple long necklace formed of chain and pearls. The arms are thick and the hips wide, the lower half of the body being covered with a skirt, the drapery of which is represented by finely incised lines. The hem of the skirt flares out on each side and forms deep loops round the front of the body. One part of the celestial scarf rises from the left elbow, passes behind the halo and reappears on the other side, coming down over the inside of the right elbow and flowing down towards the right knee. The other part flows from the left elbow downwards and outwards to the level of the left knee. The carving of the figure is not in very high relief but is very skillfully executed. The style is similar to that of the images in the gateways of Caves VII and VIII. The figure is surmounted by a canopy formed of triangular pendants and overlapping folds of cloth and above this again is a row of triangular and round shapes. By the feet are shown seven ranges of mountains. (Height of figure 2.45 m.)

Pl. 6. Window, East Reveal, Standing Bodhisattva.

This figure corresponds to the standing Bodhisattva on the west reveal just described. It differs in so far as the left hand hangs downwards holding a little bottle and the right hand holds a flame-shaped object i.e., cintāmaṇi. The head here is somewhat smaller and the upper part of the body narrower. The mountains round the feet, represented in three distinct ranges, are also differently executed from those beneath the companion sculpture. The damage to the outer side is not so severe as on the opposite reveal. (Height of figure 2.53 m.)

Pl. 7 A. Window, West Reveal, Upper part.

B. Window, East Reveal, Upper part.

A, B. Showing the heads of the Bodhisattvas and their canopies. Above each of these are represented two flying celestials side by side. Due to severe damage, only the outlines of these figures can be distinguished. Those on the inner side hold incense-burners in their inner hands. The celestial scarfs and robes which reach down to cover the ankles are similar in type to those seen in Caves VII and VIII. The damage above these figures makes it impossible to distinguish what was once represented on the ceiling. (Height of head, A. 0.61 m., B. 0.64 m.)

Pl. 8. South-East Corner, Upper Half.

The relation of east and south walls, window and ceiling is clearly visible from this plate. The edges of the window are devoid of decoration as seen also in the windows of the Five Caves of T'an-yao, Caves XI, VI and V. Seven standing Buddhas occupy the middle section of the south wall. Their dress and style of carving differ from the sculptures on the east wall and from the rest of the south wall. (Height of Window 4.55 m.)

Pl. 9. South-East Corner, Lower Half.

Showing part of the window, the entrance gateway and the plan of the south wall with its division into an upper, a middle and a lower storey. On the extreme left of the plate may be seen part of the leg and feet of the large Bodhisattva seated with ankles crossed on the north wall. The floor is covered with earth which hides the original Northern Wei floor. (Present height of entrance gateway 3.65 m.)

Pl. 10. South Wall, East Side, Upper Storey.

To the east of the window two niches are carved one above the other. The upper niche is trabeated and houses a Bodhisattva seated with ankles crossed with an attendant Bodhisattva with one leg pendant on either side showing a combination of figures similar to those seen on the upper storeys of the ante-rooms of Caves IX and X. On each side of these stand pillars and outside of them worshipping attendant Bodhisattvas with palms held together and upwards. The trabeation is divided into two parts, a lower part in the form of triangular pendants and looped curtain and an upper part in the form of links of rectangular pattern. In the areas formed above the trabeation stand celestial musicians. Below this niche is a row of seven small niches each containing a seated Buddha in the dhyāna position which would appear to be intended to represent the Seven Buddhas of the Past. The long triangular area between the east and south walls is repainted but would appear originally to have contained no sculpture.

The lower niche is of pointed-arch type and houses a Buddha seated on a lotus pedestal with left shoulder covered by the robe as in the so-called Cave VIII type. On each side of the central figure stand small attendant Bodhisattvas. The lower ends of the arch are decorated with dragons but the arch-front itself contains no decoration. The seated Buddha wears a large round halo but no nimbus is visible. The head is inclined downwards and the slender sloping shoulders show the same type as seen in the seated Buddha of the west reveal of the window of Cave X. The areas on each side of the niche are divided vertically into four sections, each containing a divinity. The upper one in each wears a high chignon, and in the others the hair is flaming.

These two niches are related—the upper Bodhisattva with ankles crossed representing Maitreya and the lower seated image, Śākyamuni Buddha, while the middle seven Buddhas between them are the Seven Buddhas of the Past.

Below the lower niche is carved a shallow, regularly looped curtain below which the upper bodies of numerous high-chignoned worshippers are shown. Below these again are five small pointed-arch niches. Except for the second from the left, which contains two seated Buddhas, they each house one seated Buddha all in dhyāna position. The attendant Bodhi-

sattvas to these figures are quite small. In this area, the section where the east and south walls join, is filled in with three small niches arranged vertically. The upper two are of pointed type and the lower is roofed.

Close to the ceiling is a repainted row of triangular pendants below which is shown a row of pointed-arch niches each housing a celestial musician. The type is similar to that of Caves IX and X. The fifth musician from the right is of particular interest in so far as it is shown playing a harp. (Height of upper storey 3.75 m.)

Pl. 11. South Wall, Upper Storey, West Part.

Showing three zones, the upper trabeated, the middle two pointed-arch niches and the lower, a central pointed-arch niche with a roofed niche on either side. In the upper trabeated niche is seen a central Bodhisattva seated with ankles crossed attended on each side by a Bodhisattva with one leg pendant facing half outwards towards the room. On each side of the pedestal of the central figure lions are represented. This niche resembles the type of the east niche. Outside the two attendants are slender pillars followed by standing Bodhisattvas facing forwards with palms together. The trabeated lintel is divided into twelve sections each of which is decorated with simple pattern.

Beneath this top niche, on the left is a niche with a pointed arch housing two seated Buddhas. The arch-front is undecorated but at the ends of the arch-front lions are carved. The area beneath this niche comprised eight kneeling worshippers with palms together arranged four on either side, of which the central pair holding an incense-burner. In the pointed arch to the west of this is a Buddha seated on the floor in dhyāna position and unattended. The arch-front contains nine small Buddhas seated in dhyāna position and the arch-ends are carved in the shape of tigers standing on stool-like capitals. The lower storey comprises three niches, the central niche of pointed-arch type housing a single Buddha seated on a low lotus pedestal, its left shoulder covered with the robe, i.e., in the Cave VIII type and a flying celestial on each side of the round halo. Seven Buddhas are shown in the arch-front which ends in dragons standing on bases in the shape of bundles of cloth tied in the centre. At each side of this central niche are Bodhisattvas seated with ankles crossed under roofs. The

image on the left of the central niche has both hands held to the breast while the other has only right hand raised. Lions stand at each side of both statues.

Above the roofs of these niches are pairs of confronting flying celestials with hands held upwards. All the images on this part of the wall are much repainted and have no nimbus.

The inward incline of the west wall may clearly be seen from this plate and also close to the ceiling the continuation of the row of triangular pendants with the niches containing the celestial musicians beneath it as also on the east part of this wall. (Height of upper storey 3.85m.)

Pl. 12. South Wall, Upper Storey, Central Part.

Showing the relations between the east and west parts in the upper storey and the middle storey surrounding the window. It is easily seen that the two sides are not symmetrically arranged. The arch of the window is entirely destroyed. The sculpture of the middle storey differs in many ways from that of the upper storeys. (Height of window 4.55m., width 4.10m.)

Pl. 13. South Wall, Middle Storey, Seven Standing Buddhas.

The seven standing Buddhas are divided into three groups, a central group of three and two side groups of two figures, each group surmounted by its own individual roof. The central roof is decorated with nine triangular forms, ridge-pole ornaments and birds on each side. Under the eaves on the left side are seen eight rafter ends which are not continued on the rest of the roof and under the rafters hangs a shallow looped curtain. The relation between the roof and the eaves is strange. The smaller roofs on each side are decorated with three birds, one in the centre and one on each side and four ridge-pole ornaments as in the central roof. No rafters are indicated and two shallow canopies are provided, one for each Buddha. This difference of decoration beneath the rafters of the central and side roofs is also remarkable. The seven Buddhas are peculiar both in their style and in their large scale as opposed to the other carvings. It would appear from these evidences that these seven Buddhas were carved later in Northern Wei times. Although much repainted they are well preserved. (Height of middle storey 3.05m.)

Pl. 14. South Wall, Middle Storey, Seven Standing Buddhas.

Showing the seven Buddhas standing on the middle storey below the window. The carving is set well back from the original surface as seen in the storeys above and below. The profile of these images should be carefully observed since they differ greatly from those of other statues of this cave and led to the conclusion that they were not part of the first carving. This fact is obvious from comparison with the sculptures of the east wall as seen in this plate. (Height of middle storey 3.05m.)

Pl. 15. South Wall, Middle Storey, Seven Standing Buddhas, West Part.

Under the two shallow canopies stand two Buddhas on lotus pedestals with right hands raised and palms outwards and left arms bent with hands held outwards and downwards, thumb and index finger extended and the other fingers clenched. The dress is as seen in Cave VI with one fold falling down from the right shoulder and over the left fore-arm, part of the flaring at the side like a long sleeve, skirt double and drapery step-like in beautiful waves. The inner and outer garments are arranged in layers. A wide sash of cloth is tied on the breast and falls in two parts. The faces are slightly elongated, the necks slender and the shoulders not too heavy. Although the nimbus are much repainted, their original form can be visualised with outer bands decorated with flame pattern, the next with rows of worshippers with high chignons and the inner with nine small seated Buddhas. The halo is decorated with lotus flowers. The relief of all these bands is very shallow. At the shoulders a triangular area of flame pattern is represented (Rubs. IF, C). Between the nimbus are flying celestials as seen in Cave VI. In short these standing Buddhas show a style which is developed from that of Cave VI. (Height of west end figure 2.48m.)

Pl. 16. South Wall, Middle Storey, Seven Standing Buddhas, East Part.

Showing the two standing Buddhas under canopies and roof. Compared to the western two Buddhas the representation of these figures is heavier, i.e., the faces round, the shoulders broad and the line formed by the flaring of the skirts at the side straighter. They differ from the other five images in that the five fingers of

the left hands are all outstretched (Rubs. I A, B). (Height of east end figure 2.46 m.)

Pl. 17 A. South Wall, Middle Storey, Seven Standing Buddhas, Central Part.

B. South Wall, Lower Storey, Small Niches above Entrance Gateway.

A. Showing the central group of three standing Buddhas under a roof. These carvings resemble more those of the western two than the eastern two. It is particularly remarkable that in the nimbus of the central Buddha the flame pattern springs from intertwined wavy lines, while the following band is formed of a row of flying celestials instead of kneeling celestials as seen on the other six. In the outer band of the halo of the west Buddha is represented a row of flying celestials instead of small seated Buddhas. It is also noticeable that the long skirts of the flying celestials on both side of the nimbus of the east Buddha are thrown over their legs. This is a style which can not clearly be seen in other figures (Rubs. I C—E). (Height of central figure 2.44 m.)

B. Beneath these three standing Buddhas of the central group and above the gateway are six small niches arranged in two rows. The upper niches are trabeated and each divided into five compartments. In the central compartment are Bodhisattvas seated with ankles crossed and their feet supported by goddesses, i.e. earth goddesses. On each side of them are Bodhisattvas with one leg pendant and beyond them again in the outside compartments are standing Bodhisattvas. All have slender faces and long necks with slender sloping shoulders. The trabeations are each divided into six sections each containing a small seated Buddha. It is interesting to notice that the outer most compartments of these niches are placed outside the trabeations and that they are in two layers one above the other. In the central niche the upper one is a Buddha seated in the dhyāna position while the lower section contains a Buddha seated in European fashion. Of the other two niches, the right sides correspond, with a seated Bodhisattva in the top sections and a Bodhisattva seated in European fashion in the lower sections. The left sides also correspond with an old man holding a whisk, i.e., Vimalakīrti in the top sections and in the lower sections Bodhisattvas riding on elephants, i.e., Samantabhadra. This arrangement is particularly noteworthy.

In the lower row the central niche contains a seated Buddha with right hand raised with ten small seated Buddhas in the arch-front. The fringe of the arch-front is decorated with a row of garlands as seen in the Ku-yang-tung Cave at Lung-mên. The area at the side of this niche is divided into two vertical compartments and the inner one is again divided into four layers of which the upper continues across the top of the niche and contains five bhiksus. The other three containing single celestial worshippers or Bodhisattvas. The outer compartment is divided into two layers, the upper of which houses two Buddhas seated side by side and the lower, representations of three-storeyed pagodas. The niches on either side are also pointed and contain two Buddhas seated side by side. The arch-front houses seven seated Buddhas. Outside the niches the areas are divided into two vertical compartments, the inner being divided again into three layers the upper of which houses five figures, the middle, a worshipper with high chignon and the lower, an attendant Bodhisattva with palms together. The outer compartments are divided into three layers, each containing in the top layers, a seated Buddha, a Buddha seated in European fashion and finally a standing Buddha.

In short, despite their small size, these images are interesting on account of their variety, their later Yün-kang style and their resemblance to the clay figures of Northern Wei. The pointed arches are interesting in so far as their swelling sides and sharp points have a parallel in Indian architecture and resemble those seen in the Ku-yang-tung Cave in Lung-mên.¹ The combination of these niches is also remarkable. (Width of six niches panel 3.00 m.)

¹ S. Mizuno and T. Nagahiro, *A Study of the Buddhist Cave-temples of Lung-mên*, Pls. 78, 79.

Pl. 18. South Wall, Lower Storey, East Part.

Showing at the top the lower part of the skirt of the Buddhas in the middle storey. Above the top of the niche is a row of flying celestials formed of five on each side holding garlands and below them is a horizontal row of nine niches each containing a seated Buddha. Down the left side is a vertical row of seven similar niches and Buddhas while down the right side is a row which shows now only six niches. The lower niche, however, has been covered with the new clay. The edges on both sides joining at the top with the row of celestials with garlands are formed of

a thin band of celestial worshippers with high chignons and haloes, placed one above the other. In the centre is a pointed-arch niche housing a seated Buddha. The two hands and robes are all repaired. The round face and heavy shoulders display the so-called Cave VIII type. A small attendant Bodhisattva stands on each side of the central figure and above each of these is carved a full-bodied flying celestial. These celestials are also similar to those seen in Caves IX and X. On the arch-front are represented Seven Buddhas in the dhyāna position surrounded by flame-shaped nimbuses and between them the rare representation of small lotus buds. Above the Buddhas is a row of three flying celestials on each side, the central pair holding a small canopy above the central small Buddha. Outside the last Buddhas in this row of seven Buddhas is a celestial worshipper with palms together. The arch-ends are in bird form, their tails resembling those of large pigeons and below them are naked dwarfs with both hands held upwards to support the capitals on which the birds stand. Below was a five-layered pedestal with a lion on either side but the lower four layers and right lion are now covered with clay (Rub. II L). It would appear that beneath the pedestal was once represented a row of standing worshippers cut by a central tablet as seen in the west niche (Pl. 21). The bottom storey is now completely covered with new clay but after the removal of the clay as seen in Pl. 25 A, a row of worshippers was revealed.

The area adjoining the east wall is of particular interest with its four small niches arranged vertically, the top niche being pointed and with canopy, the next two of pointed-arch type with narrow curtains above them and the bottom a trabeated niche. The three upper niches contain instead of a simple trinity of seated Buddha type a trinity with the addition of two worshipping bhikṣus. The bottom niche houses a Bodhisattva with ankles crossed. It is assumed that these bottom four niches of a vertical band of niches continued upwards as seen on Plate 10 and were cut by the later carving of the large Buddhas in the middle storey. (Height of seated Buddha 1.05m.)

Pl. 19. South Wall, Lower Storey, West part.

Showing the lower niche which corresponds to that seen on the east part. Its plan is identical in all respects except for the position of the hands and the decoration of the arch-ends. The robe is an interme-

diate form between that in which the robe is shown covering the left shoulder and that in which it covers both shoulders. It is not natural for a fold of the robe to cover the right elbow when the hand below it is shown outside the robe. The left hand which holds the hem of the left side of the robe rests on the left thigh. The arch-ends terminate in tigers represented as standing on rattan stools while beneath them in place of dwarfs are pillars. The lowest niche of the perpendicular row of niches at the right side of the central figure is trabeated and houses a Bodhisattva with ankles crossed while in the east niche (Pl. 18) these figures are found in a position one on each side above the arch-front. The front of the upper and lower layers of the pedestal are decorated with a floral-scroll pattern as seen in Caves IX and X. The next layers of the pedestal have decorations of bands of lotus petals. The central part of the pedestal and the whole of the lower area have been covered with clay but the former, as shown in Pl. 24B, was cut by a tablet containing an inscription while on the latter was carved a row of large worshippers.

Adjoining the west wall are two niches one above the other. Although they are covered with clay, it may be seen that the upper niche contains a seated Buddha and under the trabeation in the lower a Bodhisattva seated in European fashion with ankles crossed. (Height of seated Buddha 1.04m.)

Pl. 20 A, B. South Wall, Lower Storey, East Niche, Arch-Ends and Pillars.

Showing the arch-ends terminating in birds with long necks turned backwards and legs placed astride. Beneath them standing dwarfs support the oblong bases on which they stand with upheld arms. The carving of the birds is very dynamic and their effect is heightened by the three head-feathers which protrude vigorously from their crowns. Both wings are stretched as if in flight and splendid tails are spread high and wide behind them. The face of the eastern dwarf is completely disfigured by damage, but that of the western figure is well preserved and shows the hair swept back. Both wear loin-cloths and, on the western dwarf, may be seen a necklace and a scarf hanging down from both shoulders. The two balls under the feet should be noticed. On the outside of the niche beyond the dwarfs may be seen the two perpendicular rows of niches with their seated Buddhas arranged alternately

with images with both shoulders covered by the robe and one shoulder covered. (Height of dwarf, A. 0.48 m., B. 0.46 m.)

Pl. 21. South Wall, Lower Storey, West Niche.

Showing what was revealed after the removal of the new clay as seen in Plate 19. The five-layered pedestal is here clearly shown. In the centre of the inner layers of the pedestal is a square tablet bearing an inscription. Beneath the pedestal, although much damaged, could be distinguished a row of eleven worshippers. (Height of seated Buddha 1.04 m.)

Pl. 22 A, B, C. South Wall, Lower Storey, West Niche, Arch-Ends and Pillars.

Despite the heavy damage and extensive repainting, the details may be seen to have been finely executed. The original form of the sculpture can still be imagined from those examples. The head of the seated Buddha is round, the body massive and the proportions are repeated in the attendants and the flying celestials. The style resembles that of Caves IX and X. (Height of attendant, A. 0.68 m., B. 0.69 m.)

Pl. 23 A, B. South Wall, Lower storey, West Niche, Celestial Worshippers.

Showing the kneeling celestials with chignons on each side of the arch-front. They hold garlands in their upheld hands and the line of eyes and eyebrows, their pose and drapery is similar to that seen in Cave VIII. The carving of the garlands is more powerful than skillful. (Height of figure, A. 0.27 m., B. 0.25 m.)

Pl. 24 A. South Wall, Lower Storey, West Niche, Lion of Pedestal.

B. South Wall, Lower Storey, West Niche, Inscription.

A. The head of the lion is turned upwards and inwards towards the figure. Eyes, ears, mouth, nose and hair are all powerfully depicted and similar to the lions found on the east and west walls of Cave VIII. The decorations on the various layers of the pedestal are also visible in this plate. The floral-scroll pattern is formed of three petals joined by the elongation of one of the petals. (Height of lion 0.29 m.)

B. The square tablet bearing the inscription cuts the layer which is decorated with a row of lotus petals. Due to the damage to the surface the inscription is only legible in a few places. (Height of tablet 0.21 m.)

Pl. 25 A. South Wall, Bottom Storey, East Part, Row of Worshippers.

B. South Wall, Bottom Storey, West Part, Row of Worshippers.

A, B. Showing the condition of the bottom storeys after the removal of the clay wall surface as shown in Pls. 18 and 19. Each side contains a row of seven worshippers with palms together facing towards the entrance gateway. Those of the western part show a curious standing posture with legs astride in a manner which does not correspond to that of the eastern part. They wear Phrygian caps with a piece of cloth hanging from the back. The upper garment is in the style of a long cloak with narrow sleeves and a "V"-shaped neck tied at the waist with a belt of leather under which trousers are shown. It is curious that the lower half of the long outer cloak gives the impression of being pleated, a style seen also on the dvārapāla of this entrance gateway. The technique of carving is rough and the manner of representation different from that of other sculptures in this cave. The blank space above these worshippers also gives rise to speculation. It is unusual in Yün-kang carving for such a large space to be left without any carving. In a similar position on the east wall, just above the row of worshippers a shallow curtain is carved while here none is remained. (A. Height of east end figure 1.26 m., B. height of east end figure 1.22 m.)

Pl. 26. East Wall.

Showing the whole area of the east wall with the exception of the lower part of the bottom storey and part of the south wall, the ceiling and the large main image of north wall. Due to the large nimbus of the north wall image the east wall tapers towards the top. The arrangement of the storeys on the east wall is irregular but consists basically of five zones and a bottom storey divided by a narrow band of lotus petals. (Height of east wall 13.29 m., width 8.28 m.)

Pl. 27. East Wall, Upper Half.

Showing the area from the fifth zone to the first zone. Above the fifth zone there exists a row of thirteen small niches each containing a celestial musician. This row extends on to the south wall, where by the window the figures are damaged. Beneath both the third and second zones is a row of many worshippers. Several small niches are carved one above the other

in the triangular area between the large flaming nimbus of the north wall and the extreme north niches on the second and first zones.

The difference of depth of carving of the statues in the middle storey of the south wall and the differences between them and the other niches on the upper and lower storeys of the south wall are clearly visible in this plate. (Height of window 4.55 m.)

Pl. 28. East Wall, Lower Half.

The original floor is covered with earth. On the extreme left of the plate may be seen part of the lotus pedestal of the central image, also covered with earth. Close to the floor on the east wall is a row of standing worshippers now restored with later clay and repainted. Above these is a row of celestial worshippers facing towards the north wall. The first zone is divided into four sections. The third niche from the south with its double trabeation is particularly splendid. Part of the fourth and extreme northern section of this wall is hidden behind the left knee and hand of the central image. The second zone is divided into three sections, the central section containing a niche of pointed-arch type and on each side of this roofed niches. At the extreme north of this zone are a number of small niches not visible on this plate. (Present height of entrance gateway 3.65 m.)

Pl. 29. East Wall, Upper Zones.

The fifth zone comprises a representation of the Thousand Buddhas with a large niche of pointed-arch type in the middle which occupies the space of thirty-five of the small niches. The main Buddha with round face and broad shoulders is seated on a five-layered pedestal. Due to repainting, it is not certain whether there once existed a halo or not. The five-layered pedestal is undecorated and has the upper bodies of two boys with palms together instead of lions. On each side of the niche stands a small attendant Bodhisattva with a celestial worshipper above each. The arch-front carries no decoration and the arch-ends terminate in dragons standing on rattan stools beneath which a pair of worshippers stands with palms together. The left worshipper is a man wearing a long cloak and a Phrygian cap with a flowing piece of cloth behind it while the right worshipper is a woman wearing a long skirt. The Thousand Buddhas consist of eight rows of seventeen niches arranged symmetrically above

and on either side of the central niche. The small seated Buddhas in dhyāna position in the small niches are carved as is usual with two types of dress.

The fourth zone is formed of three niches of pointed type. The north niche is on a smaller scale and of a different type. In the south niche are seen two slightly confronting Buddhas seated on the floor which fill the whole area of the niche. Outside the niche is a perpendicular row of standing worshippers with high chignons and haloes. On the arch-front and adjoining the sides of the niche is a continuous row of kneeling worshippers of the similar type as described above. In the centre of the arch-front is a Bodhisattva seated with ankles crossed. Above the arch-front is shown a row of thirteen celestials holding garlands and above these again a shallow curtain. The area below the niche has been repaired but it would seem that there originally existed here a row of worshippers.

Above the middle niche is shallow looped curtain and a row of thirteen celestials holding garlands as seen above the south niche. The arch is of pointed type with eleven small Buddhas seated in the dhyāna position. The outer edge of the arch-front is cut by the garlands and the inner edge is decorated with a band of lotus petals which is a rare type in Yün-kang. On each side within the niche is a row of four layers of worshippers in low relief. The bottom worshipper is shown as a single figure and the three rows above are in pairs. Outside the niche is another vertical row of worshippers on each side. The main figure of a seated Buddha on a low lotus pedestal has been entirely repaired and is now only a later clay figure. Beneath this, the rectangular base is repainted.

The north niche has a slightly smaller pointed-arch and houses two Buddhas seated side by side. At present they are nothing more than repaired clay figures of later date. The area of the northern part is entirely covered with clay and repainted. In the centre of the arch-front is a large palmette with a floral-scroll pattern on either side. The ends of the arch-front seem to terminate in bird representations and below this is covered with clay. Beneath the niche is a curious relief showing two worshippers on either side of a central incense-burner, kneeling with their heads bowed to the ground. Outside the arch-front is what remains of rows of smaller niches arranged in a vertical row of four niches and a horizontal row, probably of seven. Except for the uppermost row of seven

niches all the rest are of curious construction with a leaning tree forming the right side of the niches and each containing seated Buddhas in dhyāna position. The top row of seven niches contains celestial musicians three of which can be seen here.

The third zone contains three niches the arrangement of which does not correspond to the three niches above it. The south niche is of pointed-arch form and houses two Buddhas seated side by side. Due to the breadth of the niche there is more space between the two Buddhas than in the niche above. Both have right hands raised and robes which cover the left shoulders and parts of the right. The faces are round and the shoulders powerful which are characteristics of the style of Cave VIII. On the arch-front are shown ten small seated Buddhas in the dhyāna position. The arch-ends terminate in the figures of tigers standing on rattan stools with a short, broad pillar beneath. On each side of the niche stands a crowned attendant with halo both holding a vase in the hands nearest to the niche. The round face, broad shoulders and flaring skirt are reminiscent of the sculpture of Caves IX and X. On each side above the arch-front is a flying celestial with high chignon.

The middle niche of trabeated form houses a Bodhisattva seated in European style with one leg pendant is carved on each side. The trabeation is divided into six sections, each containing flying celestial musicians. Beneath the trabeation is a narrow looped curtain.

The north niche is of pointed-arch form and houses a Buddha seated in dhyāna posture on a five-layered pedestal. The head is repaired but the body is original with both shoulders covered symmetrically by the robe. The lower part of the pedestal is repaired but the upper half is untouched. The northern part of the arch-front is covered with clay but it can be assumed that there was once here seven Buddhas seated in dhyāna position. The arch-ends terminate in dragons resting on rattan stools beneath which are kneeling celestials with high chignons.

It is remarkable that only beneath the third zone is there found a row of standing worshippers which extends the whole length of the three niches divided symmetrically by a rectangular tablet. Leading these two rows of worshippers where they meet the tablet are two bhikṣus. The row on the left contains seventeen figures and that on the right eighteen. All the worshippers except the bhikṣus wear Phrygian caps

and long cloaks with narrow sleeves which may well have been the fashion of the time. The scene may serve as an indication of the popularity of worship during this period. The three niches may be assumed to form a triad as seen also in the western upper storey of the south wall (Pl. 11). (Height of fifth zone 2.16 m., fourth zone 1.46 m., third zone 1.37 m.)

Pl. 30. East Wall, Lower Zones.

Showing also the fourth and third zones described above. Beneath these are seen the second and first zones. In the bottom left-hand corner of the plate the left hand and knee of the main image of the north wall are just visible.

The second zone consists of three niches, that on the south with a roof, the middle niche of pointed-arch type, and the north again with a roof. On the extreme north may be seen part of the large nimbus of the main image of the north wall and adjoining this and close to the north niche of the second zone is a group of three niches diminishing in size towards the top.

In the south niche is a trinity comprising seated Buddha and two attendant Bodhisattvas. The left shoulder of the seated Buddha is covered by the robe, the right hand raised and the left hand clasping the hem of the cloth. The head and drapery over the breast is repaired. The outer hands of the attendant Bodhisattvas hang downwards and the inner hands are held to the breast. On each side beneath the roof is carved a flying celestial with high chignon seemingly supporting the roof with hands. Above the roof is a bird form with outstretched wings in the centre, two ridge-pole ornaments and in the areas formed by the sloping roof ends are represented the upper halves of worshippers with high chignons holding lotus bud-like objects.

The middle niche is of pointed-arch type housing two Buddhas. The dress is the same as the Buddha in the south niche and both have right hand raised and left hand holding the hem of the cloth. The bodies, however, are slightly more slender. The arch-front contains seven small seated Buddhas in dhyāna position and ends which terminate in tigers standing on rattan stools. The half-palmette design in the middle of the rattan stools is unusual. These stools are supported by dwarfs with both hands held upwards and bodies which are more slender than those of Caves IX and X.

Surrounding the arch-front and hanging down on each side is a looped curtain.

The north niche is similar to that on the south side containing a trinity of seated Buddha and attendants under a roof. It differs from the south trinity in the left palm of the central Buddha which is exposed and the ridge ornaments which are formed of three triangular forms instead of a bird.

Beneath these three niches is continuous row of worshippers cut by three square tablets. Beneath the south niche on either side of the tablet is a lion followed by two bhikṣus, those on the top holding a large lotus flower with a long stem. Beneath the middle niche eight bhikṣus stand on the right of the tablet and seven on the left, all wearing robes which cover the left shoulder and conceal both hands. Beneath the north niche there are five worshippers on either side, only the row on the left being led by two bhikṣus. All except the bhikṣus wear Phrygian caps and, from their dresses, it is suggested that those on the left side are men and those on the right, women. The differences may be due to the fact that these niches were donated by different people although there are no inscriptions to prove this theory.

The first zone is broader than the others and the arrangement of the niches is more complicated. It is divided into four sections. On the south are two pointed niches placed one above the other, followed by a second pair of niches the top one of trabeated type (Pl. 32B) and the lower of pointed-arch type. The third comprises a single large, splendid, trabeated niche (Pl. 31) and the fourth on the extreme north two niches one above the other, the top of trabeated type and the bottom of pointed-arch type (not visible in the plate, cf. Pl. 33). Outside these and cutting into the large nimbus of the main figure of the north wall are two further rows each containing three niches (Pls. 34—36).

The upper niche of the southernmost row is of pointed type housing a trinity of seated Buddha with both dress and position of hands as is usual in Cave VIII type. On each side of the round halo is a flying celestial. Seven seated Buddhas occupy the arch-front, the central figure with right hand raised and the rest in dhyāna position. The dragon like animals in which the arch-ends terminate stand on five-layered pedestals which are supported by celestial boys with inner hands raised. Beneath the whole niche is a row of worship-

pers, on the left two figures are followed by a lion and although on the right there now stands only one figure followed by a lion, it would appear that originally here too were two figures one of which has been covered by clay repair work.

In the niche below is a similar trinity and seven seated Buddhas in the arch-front all in dhyāna position. The area including the left arch-end is covered with clay and repainted. Beneath the niche is a row of worshippers with three women on the left and three men on the right separated by a tablet.

The upper niche of the second row will be described in the explanation to Pl. 32B. The lower niche has a slightly rounded arch of pointed type and houses two seated Buddhas. The arch-front has a celestial in relief in the centre with a floral-scroll pattern on either side (Rub. II D). The area outside the front is divided into two parts, the upper containing Bodhisattvas with palms together and ankles crossed and the lower standing attendant Bodhisattvas with haloes. Above the niche is a row of ten small, seated Buddhas. Beneath the niche, instead of the row of worshippers seen elsewhere, is a row of three small niches with pointed arches. Judging from their dress, which is of Cave VI type, the seated Buddhas contained in these niches would appear to be work of the later Northern Wei. (Height of second zone 1.67 m., first zone 2.43 m.)

Pl. 31. East Wall, First Zone, Middle Niche.

This is the most splendid of all the niches on the east wall. It is surmounted by a double trabeation beneath which is a band of garlands in curtain loop form. The central image is a Bodhisattva seated in European style with ankles crossed. Although repainted, the beautiful crown may still be seen (Rub. II E). The face is round with long ear-rings and part of the hair hangs down onto the shoulders. The right hand is raised and the left rests on the left knee. Three different necklaces adorn the breast, the upper a plain plate, then two loops ending in confronting animal heads and the third a long crossing necklace of pearls or beads. The line formed by the position of the crossed legs down to the tips of the feet is very skillfully executed. At each knee stands a lion with round head, open mouth, large round eyes and chest fur hanging down between the legs. The whole workmanship is full of vigour as seen also in Caves VII and VIII. Within the central compartment on each

side of the Bodhisattva is a vertical row of five bhiksus with palms together. The outer compartments each contain attendant Bodhisattvas with crowns and round haloes, their inner hands holding bud-like objects at the breast and outer hands hanging down holding the ends of the celestial scarfs. The faces are round and the shoulders broad. The incised lines of the skirts are done with great delicacy and resemble those of both reveals of the window in this cave. The spacing of the figures in this niche is reminiscent of the niche dated "thirteenth year of T'ai-ho" (A.D. 489) in the east reveal of the window of Cave XVII.

Above this trinity is seen a row of finely carved celestials, three on either side facing towards the centre. They hold intertwined garlands which end in shapes resembling hanging curtains at each side. Both trabeations are divided by a thin band of pearls, the upper containing eight sections each of which houses a flying celestial symmetrically arranged with four on each side facing towards the centre. The design of the celestials in the outside sections with one leg outstretched and one bent is particularly graceful. The lower trabeation is divided into seven sections, the central section containing a seated Buddha attended by two kneeling celestials with high chignons. The three sections on each side house celestial musicians playing respectively from south to north, pipe, tabor, flute, p'i-p'a, small drum and cymbals. This double trabeation in its figures and designs resembles those of the north walls of Caves VII and VIII. Above the trabeation eight bhiksus on either side face towards the middle, their bodies slightly turned inwards forming a unity of composition which never falls into the mechanical. In the top left and right-hand areas, the characteristic of Yün-kang sculptors to fill in every spare space is well illustrated by the two flying celestials. Beneath the niche is a row of worshippers, seven on either side of a central tablet which is now missing. On the south is a group of men wearing Phrygian caps and long cloaks with slender sleeves of which the leading three have palms together and the last four, hands tucked into the sleeves. The figures on the north are women with caps of slightly different type and full length robes beneath which can be seen the long skirts. The position of the hands is the same as seen in the figures on the right. Beneath the figures of the worshippers is an uncarved block. The unevenness of the level of these niches would suggest that

they were planned independently. (Height of figure 1.07 m.)

Pl. 32 A. East Wall, Uppermost Zone.

B. East Wall, First Zone, Second Upper Niche.

A. Showing a row of small pointed-arch niches above the Thousand Buddhas, each containing a celestial musician with high chignon playing various musical instruments, from north to south respectively, lute, p'i-p'a, flute, pipe, pan-pipes, tabor etc. These are continued on the south wall. At waist height of the figures a railing runs along the front of the niches with a complicated openwork pattern beneath. A band of triangular pendants, now entirely damaged and repainted, hangs over the niches. Separating this from the ceiling is a narrow band with a simple design of rectangles. This is also repainted but is similar to that found on the south wall of the main room in Caves VII and VIII. Part of the ceiling decoration of dragons and flying celestials may be seen in this plate. On the upper, half of the left-hand side of the plate can be seen the figure of a dwarf supporting the ceiling. The lower half of this figure is sculpted in relief while the upper, which had been destroyed, has been restored with paint. This figure and its function is similar to that of the main rooms of Caves VII, VIII and X. (Height of uppermost zones 0.92 m.)

B. Showing the trabeated niche housing a seated Buddha (Rub. IIc). On each side are two Bodhisattvas, the inner two seated in European fashion on low lotus pedestals with ankles crossed with a recumbent lion beside them and the outer two standing. It is strange that these two outer figures both have the left arm hanging downwards and are not symmetrically designed as is usual. The right hand of the central seated Buddha is raised and the left palm held downwards and outwards. The face is slightly elongated and the head has a round halo and no nimbus. Above the group of figures is a row of three flying celestials on each side with slightly elongated bodies facing inwards and holding intertwined garlands. The trabeation is divided into seven sections, the central section containing two kneeling celestial worshippers with an incense-burner between them. The three sections on each side each contain a flying celestial arranged symmetrically. The areas formed by the drop of the trabeation are filled with lotus flowers with curiously

pointed petals. A three storeyed pagoda stands at each side of the niche with a seated Buddha in each storey, surmounted by a Sumeru throne and an upturned flower from which protrudes a semisphere, a ringed spire and a top ornament. These pagodas stand on five-layered pedestals and are of a design similar to that seen in Cave XII. Beneath the niche is a band of lotus petals and a band with seated worshippers both of which are cut by a tablet. The whole niche has suffered from considerable repainting. On each side above the niche are two flying celestials much damaged and repainted (Rub. II c). (Height of niche 1.08m.)

Pl. 33. East Wall, First Zone, Fourth Row, Upper and Lower Niches.

The upper niche is of trabeated form with looped curtain housing a Bodhisattva seated with ankles crossed on a rectangular pedestal. The three breast ornaments are similar to those seen on the figure shown in Pl. 31. The attendant Bodhisattva on each side holds the inner hand to the breast while the out erhands downwards, the figure on the north holding a vase and that on the south an unidentified object. The drapery of the skirt is also finely engraved. The trabeation is divided into six sections each containing a flying celestial symmetrically arranged. On the extreme left may be seen the flaming nimbus of the northern wall and, between this and the niche, a vertical row of five partitions each housing a Buddha seated in dhyāna posture. Beneath the niche is a narrow band of lotus petals dividing it from the lower niche.

The lower niche is of pointed type and houses two Buddhas seated side by side on lotus pedestals. The faces are round, the shoulders broad, the right hands raised and the left hands rest on the foreleg hold the ends of the robes. Both shoulders of the figures are covered by the robes. The incised lines of the drapery show the style of Cave VIII. Nine Buddhas seated in dhyāna position are depicted on the arch-front with the lines of the drapery evenly represented. The arch-ends terminate in tiger forms standing on rattan stools. By the side of the niche attendant Bodhisattvas stand on lotus pedestals. The arch-front is surrounded by many worshippers with haloes, high chignons and palms together. Beneath the lotus pedestals of the central figures is a row of worshippers of which only the upper bodies arranged five on either

side with an incense-burner in the centre can be seen. Beneath it is an oblong space now repainted but originally probably devoid of decoration.

On the extreme north of this zone is a vertical row of three niches (Pls. 34, 35). (Height of upper niche 1.08m., lower niche 1.34m.)

Pl. 34. East Wall, First Zone. Small Niches on North Extremity.

Due to the space provided by their position the three niches, adjoining the edge of the nimbus on the extreme left of the plate, taper towards the top. The middle niche is roofed and contains a Bodhisattva seated with ankles crossed under a shallow looped curtain hanging from the eaves. The slanting sides of the back of the seat of this image are unusual. On each side of the Bodhisattva may be seen a small lion, and at the sides of the niche a vertical row of three worshippers. The lower niche is pointed and houses two Buddhas seated side by side on the floor. On the arch-front seven seated Buddhas are depicted and the arch-ends terminate in tiger figures standing on rattan stools placed on the top of pillars. At each side of the pillars is a standing Bodhisattva. A group of worshippers surrounds the arch-front and above them beneath a shallow looped curtain is a row of seven Buddhas seated in dhyāna posture. These three niches form a triad with Śākyamuni in the top niche followed by Maitreya in the middle niche and Śākyamuni and Prabhūtaratna in the bottom niche, a combination which is also seen on the third zone of this wall. (Height of middle niche 0.50m., lower niche 0.55m.)

Pl. 35. East Wall, First Zone, Uppermost Niche on North Extremity.

Showing the upper niche of the three niches just described. The niche is of pointed-arch type housing only a seated Buddha (Rub. II c). Seven Buddhas seated in dhyāna posture are depicted on the arch-front. The arch-ends terminate in lion forms standing on bases supported by dwarfs with their hands held above their heads. Beyond these are standing attendant Bodhisattvas and vertical rows of three worshippers above them. Along the top of the arch is a row of seven celestial musicians. Despite their small size it may be seen that the carving of the figures is executed well in the round and reminiscent of Cave

VIII style. The construction above the niche is also unusual with its compressed semispherical form surmounted by a five-layered pedestal from which emerges a celestial boy in the centre with half-palmætes on each side and a long spire with a slightly globular top. The design is well balanced. (Height of niche 0.63 m.)

Pl. 36. East Wall, First Zone, Small Niches cut in the Nimbus on North Extremity.

Showing the niches in the space to the north of those described above. In the top right-hand corner is shown part of the flaming nimbus of the north wall. This is cut by three niches which, by their position, may be assumed to be work of the later Northern Wei. The largest niche in the centre is of pointed-arch type housing a Buddha trinity. The seated Buddha with right hand raised has an elongated face. The dress shows the same characteristics as in Cave XIA, and is seemingly the work of the later Yün-kang period. Seven Buddhas seated in dhyāna position are depicted on the arch-front. The arch-ends terminate in animal forms. The dress of the standing attendant Bodhisattvas on each side is in the style of a long gown crossing low over the body. The skirts cover to the ankles. Surrounding the arch-front on either side are five standing worshippers with high chignons. Above them is a row of ten pointed niches each containing a Buddha seated in dhyāna position. The oblong space beneath the niche carries no decoration.

The sculpture above this niche certainly belongs to another niche but due to repair and repainting it is impossible to tell whether this was of trabeated type. It is divided into five compartments, the central one housing a Bodhisattva seated with ankles crossed, the next two, Bodhisattvas with one leg pendant and the outside pair Bodhisattvas seated in European fashion. All these are certainly work of later Yün-kang style. Beneath the niche is a rectangular space now repainted and it would seem that the original had no relief.

At the bottom of the plate a part of the lower pointed-arch niche can be seen of which only a canopy with triangular pendants and triangular ornaments is visible. It seems once to have contained the Seven Buddhas seated in dhyāna posture on the arch-front surrounded on each side by three standing worshippers with high chignons but due to the repair and repainting nothing more can be distinguished. (Height of seated figure 0.54 m.)

Pl. 37. East Wall, Bottom Storey.

Showing the bottom storey which is separated from the first zone by a narrow band of lotus petals. It is divided into two layers, the upper layer has a row of celestial worshippers with high chignons kneeling on one knee. The plate shows only the six of these figures on the south side but the row is continued on the north side. Their heads are turned towards the north wall. Their hands which are carved in various positions hold various objects, some incense-burners, some lotus buds and some have palms together with lotus buds between. Their faces are round, the shoulders broad and the postures relaxed. They wear large round haloes and wide flowing celestial scarfs. The drapery is finely incised. All these characteristics are reminiscent of Cave VIII style.

Beneath this row is a shallow band containing small pointed niches of irregular size (Rub. II M)—seemingly additions of a later Yün-kang period. The lower layer has a shallow looped curtain at the top and formerly contained a row of worshippers reaching to the ground level. These figures facing towards the south wall wear Phrygian caps, long cloaks and trousers which seems to have been the fashion of Northern Wei. It is difficult to understand why they faced towards the south. The wall surface here is much damaged and at a later date many minute niches have been irregularly carved in it between the figures (Rub. II J). (Height of bottom storey 2.87 m.)

Pl. 38. East Wall, Bottom Storey, Kneeling celestial Worshippers.

Showing the second, third and fourth worshippers from the south. On figures number two and four breast ornaments crossing low on the stomach are executed in engraved lines. On the central figure, a scarf over the left shoulder is tied on the left breast and crosses an ornament which comes from over the right shoulder. The broad celestial scarfs resemble those seen in Caves VII and VIII. (Height of right figure 0.98 m.)

Pl. 39. West Wall.

On the right of the plate may be seen the large Bodhisattva of the north wall with ankles crossed and high nimbus reaching to the ceiling. Due to the inclination of the nimbus the west wall, like the east wall, tapers towards the top. The arrangement of the

west wall in five zones is the same as the east wall. The whole surface of the wall with the exception of the fifth storey is entirely damaged, repaired and repainted. (Height 13.47 m., width 9.12 m.)

Pl. 40. West Wall, Upper Half.

Of the fifth zone, the southern and upper sections are original and the rest repainted. The large central niche of pointed type occupies the area of thirty-five of the smaller niches and is of a similar design to that of the east wall. The Buddha which it contains is seated on a pedestal but has been badly damaged, repaired and repainted. The Thousand Buddhas consist of eight rows of seventeen niches, each containing a single seated Buddha as on the east wall. The area between the Thousand Buddhas and the south wall is filled by a seven storeyed pagoda which is not represented on the east wall. Although repainted, originally a similar pagoda was represented here. The first storey and the top two storeys contain a single seated Buddha while the second storey houses a Bodhisattva with ankles crossed in the centre attended by two Bodhisattvas with one leg pendant. The third, fourth and fifth storeys each contain two Buddhas seated side by side. From the ends of the eaves on every storey hang banners and at the top of the pagoda is a five-layered pedestal surmounted by a strange half-palmette design on each side, one petal of which is elongated to form large bells. Three branches protrude from this with broad piled rings in cone shape. These again are surmounted by flame shapes.

The top zone of this wall contains a row of small niches of pointed-arch type each containing a celestial musician. These are continued on the south wall. What remains of these figures is in the original design. Above them is a row of triangular pendants adjoining the ceiling.

The area between the fifth zone and the lower zone is completely damaged and has been repaired and repainted. To the south of the area corresponding to the fourth zone on the east wall are two vertical pairs of niches which house single seated Buddhas. To the north of these is a repainted roofed niche with a seated Buddha on a pedestal. The whole arrangement of niches in this area is confused. The area corresponding to the third zone of the east wall contains three niches; the southernmost houses two Buddhas seated side by side and the middle niche, a Bodhisattva

with one leg pendant. All these are later clay figure replacements. In the area on the extreme north is a niche containing a seated Buddha which has been repainted. The positions of these niches suggest the original plan of this zone but the forms of niches have been quite arbitrarily restored in modern times.

(Height of fifth zone about 2.20 m.)

Pl. 41. West Wall, Lower half.

On the extreme right of the plate the feet resting on a lotus pedestal and the right knee of the large Bodhisattva of the north wall may be seen. The bottom storey of the west wall is divided into two layers, the upper showing a row of kneeling worshippers and the bottom layer a row of standing worshippers, both of which have been repainted in modern times. On the first zone are three niches, the southernmost containing two Buddhas seated side by side and the middle niche, a Buddha seated in European fashion which are all modern clay figures. The arch-fronts are also covered with modern repainting which entirely ignores the original forms. They may originally have been of pointed-arch type. The north niche is on a small scale and houses an entirely modern clay figure of Buddha. Beneath these niches a band containing worshippers must presumed have been cut by tablets containing inscriptions.

Two niches are visible on the second storey, that on the south is of roofed type and contains a Bodhisattva with ankles crossed, the next is of pointed type with two Buddhas seated side by side. A row of worshippers may once have existed beneath these two niches. As seen now, these figures are all modern clay and repainted works. The area between these niches and the nimbus of the north wall is covered with modern painting and the original appearance cannot possibly be imagined. (Present height of entrance gateway 3.65 m.)

Pl. 42. North Wall, Main Image.

The Bodhisattva seated in European fashion with ankles crossed was possibly intended to represent Maitreya. The pedestal, although now repainted, is in the original rectangular form. Due to the shallow depth of the cave the whole of the figure could not be included on one plate. The wall surface is much damaged and except for the tips of the feet the whole surface of the figure has been repaired with clay. The

drapery, neck and breast ornaments are all comparatively new but the broad shoulders and position of the arms as well as the raised right hand, the left hand resting on the knee and the crossing of the feet show the original forms. Between the right hand and right thigh stands a Bodhisattva intended as a support for the hand. The face is also repaired. On the wall is carved a large nimbus reaching to the ceiling. Both sides of the nimbus have been repainted but the top part retains the original pattern—namely an outer flame band followed by a band of floral scrolls and a band of flying celestials. The round halo can no longer be clearly distinguished but on each side of the head can be seen a fragment of lotus pattern. (Height of figure 12.95 m.)

Pls. 43–45. North Wall, Main Image, Upper Body.

The head of the main image is carved in the round. Despite the repairs a part of the hair and the hanging cloth of the crown can be distinguished behind the left ear. The round face as seen at present has been repaired with papier-mâché and then painted gold—a method of repair used also in Cave V. The line formed by the forehead to the tip of the nose is very severe and the long line of the eyebrow can still be traced. The pupils of the eyes and the locks of hair at the top of the forehead, the cheeks, lips and chin have been altered by the repair work. The lobes of the ears have also been repaired. Originally large earrings may have hung from the ears. The surface of the tall crown is damaged but the original may have contained a lotus flower on each side. The repaired drapery coming down over the left shoulder seems to hide what was originally a breast ornament. The main image here may have been in a style similar to that of Cave VII. On the extreme left of Pl. 44 parts of reliefs of a floral scroll, a flying celestial and a seated Buddha can be distinguished each belonging to the bands of the original nimbus. (Height of head 3.42 m.)

Pl. 46 A. North Wall, Main Image, Right Hand.

B. North Wall, Main Image, Feet and Lotus Pedestal.

A. Showing the raised right hand. The original form is visible under the repair. The lines marking the joint of the fingers are also repaired and it would seem that there existed a web between the thumb and index finger. The supporting figure under the wrist

as seen now has two pairs of arms but it is not certain that this was so in the original figure. (Height of hand 2.30 m.)

B. Showing the feet of the main image resting on the round lotus pedestal. The original form can be seen beneath the repaired surface. Although slightly damaged it can be seen that the carving of the lotus pedestal is not very deep (Rub. IIH.). Compared with the pedestals in the Five Caves of T'an-Yao it is clear that this carving is not in the style of the early Yün-kang period. (Height of lotus petals band 0.48 m.)

Pl. 47 A. North Wall, Main Image, Nimbus, West Part.

B. North Wall, Main Image, Nimbus, East Part.

A, B. The nimbus is almost entirely destroyed. To the west of the head in plate A traces of a band of seated Buddhas and a lotus band of the round halo and traces of bands of flying celestials of the original nimbus can be seen. The modern repainting does not follow the original.

Pl. 48. Ceiling.

The ceiling is divided into two parts, the northern part curving up onto the ceiling from the nimbus of the north wall and showing pointed arch bordered by a flaming pattern with a band of repeated half-palmettes within this. The flame pattern is finely incised but has lost the vigour of the early Yün-kang style. Beyond this flaming band is another band of floral scroll pattern which has been described in Vol. IV. p. 107 of this series. This particular pattern is the most splendid seen in the whole of this cave with eight leaves on each palmette between the undulating tendrils. A schematised bunch of grapes emerges from the centre of the palmette. In addition to this main palmette, other half-palmettes with four leaves are inserted and occasionally intertwined.

The southern part of the ceiling occupies a broad area with representations of two intertwined dragons running from east to west. The scales on their bodies are now repainted and the spaces formed by their curving bodies are filled with cloud pattern and occasionally flying celestials. Although the ceiling has been entirely repainted some idea of the original can still be derived. The surround of the ceiling has a band of triangular pendants on the east, west and south walls. (Length 7.89 m., width 4.93 m.)

YÜN-KANG, CAVE XIII

Pl. 49. Ceiling, South-East Part.

Showing the south-east area of the ceiling with part of the bands of the large nimbus and part of one dragon's body. Despite the repainting where the relief has fallen away, the skillful cloud pattern, the finely carv-

ed flying celestials wearing crowns and the hollowed out floral-scroll pattern can still be traced. Here the diminished vigour of the early Yün-kang style has been replaced by a greater delicacy of feeling. (Width of floral-scroll band 0.85m., of flaming band 0.64m.)

CONTENTS

	Page
FOREWORD	59
INTRODUCTION Yün-kang and Lung-mên Styles.	61
CHAPTER I Outside and South Walls of Cave XIII.	71
CHAPTER II East and West Walls of Cave XIII.	74
CHAPTER III North Wall and Ceiling of Cave XIII.	77
CHAPTER IV Small Caves and Niches on Outside Walls of Caves XI—XIII.	79
CONCLUSIONS	89
DESCRIPTION OF THE PLATES Cave XIII	97

PLANS

		Page of Text
PLAN I.	Horizontal Section of Cave XIII (Measured by S. Sugiyama and K. Yamanouchi, Drawn by S. Takayanagi).	71
PLAN II.	Vertical Section of Cave XIII (Measured by S. Sugiyama and K. Yamanouchi, Drawn by S. Takayanagi).	71
PLAN III.	Elevation of Entrance Gateway, Cave XIII (Measured by S. Mizuno and U. Okazaki, Drawn by S. Takayanagi).	71
PLAN (VII).	Elevation of Window, Cave XIII (Measured by U. Okazaki, Drawn by S. Takayanagi). . . .	72
PLAN V.	Elevation of South Wall, Cave XIII (Measured by S. Sugiyama and K. Yamanouchi, Drawn by S. Takayanagi).	72
PLAN VI.	Elevation of East Wall, Cave XIII (Measured by S. Sugiyama and K. Yamanouchi, Drawn by S. Takayanagi).	74
PLAN VII.	Elevation of West Wall, Cave XIII (Measured by S. Sugiyama and K. Yamanouchi, Drawn by S. Takayanagi).	76
PLAN VIII.	Elevation of North Wall, Cave XIII (Measured by S. Sugiyama and K. Yamanouchi, Drawn by S. Takayanagi).	77
PLAN IX.	Plan of Ceiling, Cave XIII (Measured by S. Sugiyama and K. Yamanouchi, Drawn by S. Takayanagi).	77
PLAN X.	A) Horizontal Section of Cave XIA (Measured by S. Mizuno, Drawn by M. Kitano).	79
	B) Plan of Ceiling, Cave XIA (Measured by S. Mizuno, Drawn by M. Kitano).	79
PLAN XI.	A) N-S Section and East Wall Elevation, Cave XIA (Measured by S. Mizuno, Drawn by M. Kitano).	79,80
	B) E-W Section and North Wall Elevation, Cave XIA (Measured by S. Mizuno, Drawn by M. Kitano).	79,80
PLAN XII.	A) Elevation of South Wall, Cave XIA (Measured by S. Mizuno, Drawn by M. Kitano). . . .	79
	B) Elevation of West Wall, Cave XIA (Measured by S. Mizuno, Drawn by M. Kitano). . . .	80

RUBBINGS

	Page of Text
RUB. I A-G. Nimbuses of Seven Buddhas (South Wall, Middle Storey).	73, 100, 101
H-O. Flying Celestials (South Wall, Middle Storey).	73
RUB. II A. Trabeated Niche (East Wall, First Zone, Third Niche).	75
B. Trabeated Arch (Entrance Gateway, East Reveal).	71, 97
C. Trabeated Niche (East Wall, First Zone, Second-Upper Niche).	75, 108
D. Pointed Arch (East Wall, First Zone, Second-Lower Niche).	75
E. Bodhisattva's Crown (East Wall, First Zone, Third Niche).	75
F. Lintel with Floral Scroll (Outer Wall, Entrance Gateway, West Side, Upper Part).	71, 97
G. Stūpa Niche (East Wall, First Zone, Northern End Niche).	75, 108
H. Lotus Pedestal (North Wall, Main Bodhisattva).	77
I. Fragment of Lintel with Floral Scroll (Excavated in Front of Cave XIII).	98
J. Small Niches and Inscriptions (East Wall, Bottom Storey).	76, 109
K. Floral Scroll Band (Entrance Gateway, East Reveal).	71, 89
L. Floral Scroll Band (South Wall, Lower Storey, East Niche).	73, 102
M. Small Niches and Curtains (East Wall, Bottom Storey).	76
RUB. III A. Nimbus (Niche XI m, Main Buddha).	84
B. Nimbus (Niche XI o, Main Buddha).	85
RUB. IV A. Nimbus (Niche XI l, Main Buddha).	84
B. Nimbus (Niche XIII n, Main Buddha).	88
C. Lotus Blossom and Flying Celestials (Niche XIII c, Ceiling).	87
D. Nimbus (Niche XIII c, Main Buddha).	87
E. Nimbus (Niche XI e, Main Buddha).	82
RUB. V A. Nimbus (Niche XI i, Main Buddha).	83
B. Nimbus (Niche XIII b', Main Buddha).	88
C. Nimbuses and Ceiling (Niche XIII i).	88
D. Nimbus (Niche XI g, Main Buddha).	83
RUB. VI A. Nimbus and Flying Celestials (Niche XII e, Main Buddha).	86
B. Nimbus and Flying Celestials (Niche XII a, Main Buddha).	86
RUB. VII A. Front of Trabeated Niche and Canopy (Niche XI l, East Wall).	84
B. Front of Trabeated Niche and Canopy (Niche XI l, West Wall).	84
C. Lotus Blossom (Niche XIII g, Ceiling).	87
D. Lotus Blossom (Cave XIII A, East Wall).	86
E. Lotus Blossom (Niche XII g, Ceiling).	86
F. Front of Trabeated Arch (Niche XIII p, West Wall).	88

	Page of Text
G. Front of Trabeated Arch (Cave XI A, East Wall).	80
H. Ceiling (Cave XI A).	81
I. Ceiling (Niche XI h).	83
J. Bodhisattva's Crown (Cave XI A, East Wall).	80
K. Bodhisattva's Crown (Niche XIII i, East Wall).	87

ILLUSTRATIONS

	Page
FRONTISPIECE. Niche XI0. Left Attendant Bodhisattva (By Yasushi Sugiyama).	
Fig. 1. Yün-kang, Cave VI, Buddha Trinity.	4-5
Fig. 2. Lung-mên, Cave P'in-yang-tung, Seated Buddha (D. Tokiwa and T. Sekino, <i>Shina-Bukkyō-Shiseki</i> , Vol. II, Tokyo 1927, pl. 62).	4-5
Fig. 3. T'ien-lung-shan, Cave III, Buddha Trinity (T. Tonomura, <i>Ten-liu-san Sekkutsu</i> , Tokyo 1922, pl. 17).	4-5
Fig. 4. Hōryūji Temple, Main Hall, Śākyamuni Buddha Trinity (Y. Tazawa and others, <i>Hōryūji Kondō Shaka-sanzon-zō</i> , Tokyo 1949, pl. 5).	4-5
Fig. 5. Lung-mên, Cave Ku-yang-tung, Bodhisattva with Ankles Crossed.	4-5
Fig. 6. Lung-mên, Cave Lien-hua-tung, Right Attendant Bodhisattva (D. Tokiwa and T. Sekino, <i>Ibid</i> , Pl. 74).	4-5
Fig. 7. Hōryūji Temple, Yume-dono Hall, Bodhisattva (<i>Hōryūji Taikyō</i> , No. 52, Tokyo 1918).	4-5
Fig. 8. Drapery Types (Drawn by M. Kitano).	
a. Yün-kang, Cave VII, West Wall, Third Storey.	6
b. Yün-kang, Cave VI, South Wall, Central Niche.	6
c. Yün-kang, Cave XXIX, West Wall.	6
d. Lung-mên, Cave Ku-yang-tung, Left Wall, Third Storey, First Niche.	6
e. Lung-mên, Cave P'in-yang-tung, Main Buddha.	6
f. Lung-mên, Wei-tzū-tung, Main Buddha.	6
g. T'ien-lung-shan, Cave III, Main Buddha.	7
h. Stele dated 17th Year of Ta-t'ung Era (A.D. 551), Seated Buddha.	7
i. Hsiang-t'ang-shan, Cave V, Seated Buddha.	7
j. Hōryūji Temple, Main Hall, Śākyamuni Buddha.	7
k. Hōryūji Temple, Main Hall, Bhaisajaguru Buddha.	7
l. Imperial Treasures dedicated by Hōryūji Temple, Seated Buddha.	7
Fig. 9. Flying Celestial with Flaming Hair (Yün-kang, Cave VI) (Drawn by M. Kitano).	9
Fig. 10. Flying Celestial with High Chigon (Yün-kang, Cave VI) (Drawn by M. Kitano).	9
Fig. 11. Flying Celestials (Lung-mên, Cave P'in-yang-tung) (Drawn by M. Kitano).	10
Fig. 12. Flying Celestials (T'ien-lung-shan, Cave II) (Drawn by M. Kitano).	11
Fig. 13. Plan of Caves XI—XIII and XIII A, B (Measured by J. Harada, Drawn by S. Takayanagi).	12
Fig. 14. Distribution of Niches in Cave XIII.	14
Fig. 15. Kneeling Celestials of Bottom Storey, Cave XIII (Measured by S. Sugiyama and K. Yamanouchi, Drawn by S. Takayanagi).	18, 19
Fig. 16. Lotus Pedestal of Main Figure, Cave XIII (Measured by S. Mizuno, Drawn by S. Takayanagi).	20
Fig. 17. Distribution of Niches on Outside Walls of Caves XI—XIII	22, 23
Fig. 18. Caves XIII A, B and Small Niches	31

YÜN-KANG, CAVE XIII

	Page
Fig. 19. Plan and Section of Cave XIII B (Measured by J. Harada, Drawn by S. Takayanagi).	32
Fig. 20. Elevations of Walls, Cave XIII B (Measured by J. Harada, Drawn by S. Takayanagi).	33
Fig. 21. Niches XIII p and XIII n (Photographed by H. Iwata).	36-37
Fig. 22. Niches XIII p, XIII n and XIII h (Photographed by H. Iwata).	36-37
Fig. 23. Niche XIII a (Photographed by H. Iwata).	36-37
Fig. 24. Niches XIII g, XIII f and XIII e (Photographed by H. Iwata).	36-37
Fig. 25. Niches XIII g, XIII f and XIII e (Photographed by H. Iwata).	36-37
Fig. 26. Niches XIII g, XIII f and XIII e (Photographed by H. Iwata).	36-37
Fig. 27. Niche XI l, East Wall, Bodhisattva with Ankles Crossed (Photographed by H. Iwata).	36-37
Fig. 28. Niche XIII j, Seated Buddha (Photographed by H. Iwata).	36-37
Fig. 29. Niche XIII i, East Wall, Bodhisattva (Photographed by H. Iwata).	36-37
Fig. 30. Niche XIII i, Left Attendant (Photographed by H. Iwata).	36-37