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YUN-KANG

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

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

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VOLUME VI
CAVE NINE
TEXT

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YUN-KANG

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TEXT

FOREWORD

THE PRESENT VOLUME DEALS WITH CAVE IX, and forms Volume VI of our YÜN-KANG in fifteen volumes. The photographs were taken by Mr. Osamu Hadachi in collaboration with Mr. Tasaburō Yoneda in 1938 and Mr. Ichirō Inui in 1942. The measurement was made by Seiichi Mizuno as well as partly by Toshio Nagahiro, Mr. Katsutoshi Ono and Mr. Uichi Okazaki in 1940, and the drawings were taken up by Mr. Kanawa Shibuya and finished by Mr. Shigeo Takayanagi. The rubbings were made by Mr. Hsü Li-hsin, who completed his duty in 1938 and 1939. Excavations in the common front court of Caves IX and X were made in 1938 and 1940.

The present volume is a product of our joint authorship. Professor Shinobu Iwamura of our institute assisted us in preparing the English text. He and Mr. Vadime Elisseeff of the Maison Franco-Japonaise were kind enough to read the proofs.

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INTRODUCTION

GENEALOGY OF THE YÜN-KANG CAVES

1

THE TERM CAVE HERE means a Buddhist cave-temple. A cave, hewn in natural rock, was used as a shrine with an object of worship, or as an assembly hall with resident cells for monks. Of course, such cave-temples originated in India, homeland of Buddhism. When, how, and by what route, the idea of the cave-temple was diffused far to China, where we find such a tremendous construction as the Yün-kang Caves consisting of over forty caves? How are they different from those in India, or, on the contrary, how are they similar? These are the questions we are going to try to answer in the following.

It was in the fifth century that the caves at Yün-kang were constructed. At that time the Northern Wei dynasty founded by the Hsien-pei 鮮卑, a nomadic tribe, swayed in North China. More exactly, the construction of the Yün-kang Caves was undertaken in the first year of the Ho-p'ing 和平 era, 460 A.D., in the reign of Emperor Wên-ch'êng 文成帝, and ended in the eighteenth year of the T'ai-ho 太和 era, 494. However, some smaller caves may have been in construction until the downfall of the dynasty in 535. In our view the Yün-kang Caves were directly modelled after the famous Ch'ien-fo-tung Caves 千佛洞 (Caves of Thousand Buddhas) at Tun-huang, Kansu Province. In *Shih-lao-ch'ih* (Essay on Buddhism and Taoism) of *Wei-shu* (History of the Northern Wei Dynasty), we read that, when in the fifth year of the T'ai-yen 太延 era, 439, Emperor T'ai-wu 太武帝 of the Northern Wei dynasty completed the conquest of North China by overthrowing Pei Liang 北凉, he removed 30,000 families to its capital P'ing-ch'êng 平城, present Ta-tung 大同 in Shansi Province, and, consequently, the monks and the Buddhist paraphernalia all went east and the Counterfeit Teaching 象教 increased far and wide in the capital.¹ Tun-huang is situated in the westernmost frontier of China Proper, where the deserts of Turkestan begin. In Chinese history Tun-huang played an extremely important role as an entrepôt on the "Silk Road" between China and the so-called "Western Regions." Consequently, Buddhism exercised a strong influence over the people of this frontier town, and it was in full blossom there in times bygone. (Fig. 1)

Then, at what time was the construction of the Buddhist Caves at Tun-huang begun? To this question two dates have been recorded; the eighth year of the Yung-ho 永和 era (352) of the Eastern

¹ James Ware, *Wei Shou on Buddhism* (T'oung-pao, Série II, Vol. XXX), Leyden 1933, pp. 134, 135.

Chin dynasty, and the second year of the Ch'ien-yüan 建元 era (366) of the Fu Ch'in dynasty.¹⁾ At any rate, the earliest date for the construction of the Tun-huang Caves must be put in the middle of the fourth century. Is there, then, any of the earliest caves still preserved there? Unfortunately, we are not in a position to give a definite answer. It seems to us that, of four or five hundred caves at Tun-huang, Caves 101, 101a, 103, 110, 111, 111a, 120, 120N, 126B, 129 and 135 as numbered by the late Professor P. Pelliot, were constructed in the sixth century.²⁾ The Yün-kang Caves seem to be, therefore, older than the earliest caves extant at Tun-huang. However, the Tun-huang Caves retain something of very old tradition, and, consequently, supply a valuable material for the study of the Yün-kang Caves.

Much smaller are the Tun-huang Caves, mostly measuring 3.00–4.00m. to 6.00–7.00m. square, as compared with the Yün-kang Caves. At Tun-huang we scarcely find the kind of big caves as at Yün-kang, where huge statues of Buddha are carved inside the caves. There are found at Tun-huang only small caves, which are provided either with niches containing Buddhist images or with stūpas. Caves I, II, VI, XI, and XXXIX at Yün-kang, are stūpa-caves with a square stūpa at the centre, and they were probably made after those at Tun-huang, where a stūpa is installed in Caves 102, 111a, and 135. The statue-cave, as it may be called, which has a Buddhist image for worship as we find in Caves V, VII–X, XII–XX, etc., at Yün-kang, also finds its forerunners in the Tun-huang Caves.

At Tun-huang we find no cave of such a type as Cave VII, VIII, IX, X or XII at Yün-kang, which consists of an ante-room and a main room. There are, however, some caves whose ceilings are divided into two sections, suggesting, though faintly, the existence of two rooms. (Fig. 3) They lack, however, a dividing wall between the two rooms. The lack of clear demarcation between the two rooms, by means of a wall may be due to the coarseness of the rock there. The outer ceiling is gabled, while the inner ceiling is coffered and corbelled, sometimes coved and corbelled. (Fig. 2) The latter type of ceiling suggests the origin of the ceilings of Caves VII–X and XII at Yün-kang. At Yün-kang, niches, figures, ornaments, etc., are carved directly on the solid surface of sandstone, while at Tun-huang it was necessary to apply a layer of clay on the rough surface of conglomerate rock and, then, to paint figures or to install stucco statues. This seems to be one of the main points of difference between the Tun-huang Caves and the other caves further east including the Yün-kang Caves. The main duty fell, therefore, upon the shoulders of painters at Tun-huang, while sculptors played the principal role at Yün-kang.

2

There are many Buddhist ruins in Chinese Turkestan. On the Southern Route we find the temple ruins at Mirān in Lop-nor, the Niya sites, and the temple ruins at Yōtkan and other places near

1 Tōru Haneda, *Tonkō-senbutsu-dō ni tsuite* (On the Cave-temples of Ch'ien-fo-tung) (Bukkyō-Bijutsu, No. 4), Nara 1925. In his *Hsi-hsing-jih-chi* (Diary of a Journey to Tun-huang), Peking 1926, p. 143, Dr. Ch'ên Wan-li says that he found an inscription dated the second year of Yüan-chia 元嘉 era (425) of the Liu Sung Dynasty.

2 P. Pelliot, *Touen-houang*, Tomes III, IV, V, Paris 1920, 1921.

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Khotan.¹⁾ They are, however, not cave-temples, but temples built on the ground, each of which has a stūpa in its centre. Around the stūpa the faithful would go in worship. This rite was called pradaksīṇa. Of the sites above-mentioned, one at Niya is dated in the third century²⁾ and those at Mirān seem to be dated in the third and early fourth centuries.³⁾

On the Northern Route in Turkestan, cave-temples are found in many places: Kyzil and Kuntura near Kucha, Kirish and Tchiqqan-köl near Turfan. Among these cave-temples those at Kyzil are largest in number, and most famous. They are called Ming-öi (Thousand caves) and the caves are opened in the cliff over the Muzart River, the number of the caves amounting to approximately 170.⁴⁾ Since the cliff is of conglomerate rock, the walls had to be applied with clay before painting, and the caves are installed with stucco statues. Here we meet with neither such huge statues nor stūpas cut out of natural rock as in the caves at Yün-kang. They have, as a rule, a niche with a Buddha on the back wall through which is cut out a passage with openings close to the corners to go round, i.e., to practise the pradaksīṇa. Though the vaulted ceiling is predominant there, we find in some earlier caves coved and corbelled ceilings as well as domes. These points seem to indicate influence of the Kyzil Caves over the Yün-kang. Furthermore, in the so-called Pfauenhöhle at Kyzil, which is considered to have been constructed at about 500 A.D., we find the ante-room separated from the main room. (Fig. 4) The caves are, however, medium-sized as those at Tun-huang, most of them measuring about 5.00–6.00 m. square.

3

Beyond the Pamir we find in Afghanistan, which was a part of ancient Gandhāra, cave-temples at Bāmiyān and Haibāk. The two famous colossal statues of Buddha carved in the niches in the cliff measure as high as 53.00 m. and 35.00 m., respectively.⁵⁾ These two caves, which may be better defined as tremendous niches, have neither front walls nor columns, and their frontages are wide open. So far they are quite different from the Yün-kang Caves, but they resemble the Yün-kang Caves in that big statues are carved, and that passages are always hollowed out through the back of the main statues. (Fig. 5) The three caves at Bāmiyān, each containing a statue of seated Buddha, also have passages through the back of the statues.⁶⁾ (Fig. 7). The date of the construction of the Bāmiyān Caves has not yet been exactly determined, but most scholars are agreed to put it in the period between the fourth and sixth centuries,⁷⁾ just at the time when the Yün-kang Caves were under construction. Similarities will also be noticed between the statues of Bāmiyān and those of Yün-kang in their imposing air as well as in

1 A. Stein, *Ancient Khotan*, Oxford 1907; A. Stein, *Serindia*, Oxford 1921, Vol. I.

2 A. Stein, *Serindia*, Vol. I, pp. 242, 246. III, Plan 32.

3 A. Stein, *Ibid.*, Vol. I. p. 538.

4 A. Grünwedel, *Altbuddhistische Kultstätten in Chinesisch-Turkistan*, Berlin 1912.

5 A. et Y. Godard et J. Hackin, *Les Antiquités bouddhiques de Bāmiyān* (Mémoire de la délégation archéologique française en Afghanistan, Tome II) Paris et Bruxelles 1928, Pls. I, IX.

6 *Ibid.*, Pls. XII, XIII, Figs. 9–11.

7 J. Hackin, *Le Site archéologique de Bāmiyān*, Paris 1934, pp. 17–18.

the raised creases of their robes. These similarities make us suspect the existence of close relations between these two sets of cave-temples.

In addition to the huge caves there is a number of smaller ones at Bāmiyān, measuring from 5.00 to 9.00 m. across.¹⁾ These smaller caves were used as shrines as well as cells and halls. (Fig. 6) The cells, about 3.00 m. square, are, as a rule, domed. The square room is domed with squinch arches. The shrines measure from 5.00 to 9.00 m. across, and are square, octagonal or round. As to the ceilings, some are domed, while others are coved or corbelled in the corners. The halls are furnished with benches, while in the shrines are carved niches or pedestals. Such a structure is not found in the caves east of the Pamir. Though we find a few resident cells at Kyzil, they are isolated with no relation to the shrines in contrast to the case of the Bāmiyān Caves. East of Tun-huang there is no cave with resident cells. The shrines have niches to put images, but they have no passage for the pradaksīṇa rite. To the east of the 35.00 m. statue of Buddha there is a stūpa-cave called G,²⁾ which has a square stūpa at its centre. These caves have little resemblance in their plan with the cave-temples of China, but corbelling, coving and coffering are found in both.

In such places as Taxila and Peshawar, the centre of the Gandhāra art, we find many a site of Buddhist temple, but no cave-temple. The plan of a temple building at these places is same with that of a cave-temple or that of a temple building in West and Middle India.

4

Now, let us consider the cave-temples of India. They are found mostly in West India, but some in other parts of India. There the cave-temples are classified into two categories: the Chaitya and Vihāra caves. In a word, *chaitya* means a building with a stūpa or anything to be worshipped, and *vihāra* a residence for monks. The Chaitya caves are found at Bhāja, Kondāne, Pitalkhorā, Ajantā, Bedsā, Nāsik and Kārli. As an example, we shall take the Chaitya cave at Kārli. (Fig. 8)³⁾ It measures 37.00 m. in length and 14.00 m. in width, being in the shape of a horse-shoe with flat frontage and semicircular bottom. Near the bottom there is a round dāgoba (stūpa), and along the walls are set up columns, thus leaving an aisle between the walls and the columns. The columns are generally in Indian style with bell-shaped capitals and vase-shaped bases, and elephants, horses, or tigers are placed upon the capitals. This reminds us of the arms of the bracket in the shape of animal found in Cave I at Yün-kang. The ceiling is vaulted, but part of the bottom is semi-domed. The height of the columns measures about 14.00 m., and the ribs as well as the spire and the canopy were made of wood. The cave has three entrances, the central one leading to the nave, and the right and left ones to the side aisles, and over the entrances is a single big window with pointed arch, which is

1 A. et Y. Godard et J. Hackin, *Antiquités bouddhiques de Bāmiyān*, Figs. 12-18; J. Hackin, *Nouvelles Recherches archéologiques à Bāmiyān* (M. D. A. F. A., Tome III), Paris 1933, figs. III—VIII, XI.

2 J. Hackin, *Nouvelles Recherches archéologiques à Bāmiyān*, Fig. X.

3 J. Fergusson and J. Burgess, *The Cave Temples of India*, London 1880, Pls. XI-XIV, pp. 232-240; J. Burgess, *Report on the Buddhist Cave Temples and Their Inscriptions* (Archaeological Survey of Western India, Vol. IV), London 1883, Pl. XII.

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characteristic of the caves in India. In front of the entrances there is a façade, 4.50 m. in depth and 18.00 m. in length, and its lower storey has two octagonal pillars, reminding us of the façade of Caves IX, X and XII at Yün-kang. There existed, we may assume, two wooden roofs, one for the lower storey and the other for the upper, since we find two rows of holes on the outside wall. These roofs are similar to those once existed at Yün-kang, and testify to the existence of wooden structures at Yün-kang. On the right and left walls of the façade are carved three elephants in relief, respectively, and reliefs in rail design are engraved horizontally in the spaces above and below the elephants. The Buddhist images above the elephants are of later origin. The wall further above is divided into four storeys, each having pointed arches and railings. The Buddhas and the attendants between the rows of railings on the back wall are carved in the spaces, where had been inscriptions. However, a pair of big donors, male and female, engraved on both sides of the central entrance are original, and they are much alike in style to those found at Kānheri. It must be remembered that no Buddhist image was represented in the earlier cave-temples. Dim, mild light, coming through the openings between the columns of the upper storey and again through the lotus-petal window, throws itself upon the outer side of the dāgoba in the apse, and the bottom part as well as the aisles are but faintly lit.

Now, let us turn to the caves of Vihāra type. They are arranged in a row, e. g., Cave XIII at Bhāja and the Vihāra cave at Pitalkhorā, and sometimes they are cut out on the two walls standing at right angles, e. g., Cave XI at Bhāja, while in the case of the more developed they are cut out on the three walls, having an assembly hall at the centre, e. g., Cave III and VIII at Nāsik, VII at Ajantā and the Vihāra cave at Bedsā. In the case of a building on the ground the walls may be so arranged as to form a square hall or court, but in the caves one side must be reserved for lighting. The side devoid of cells is provided with a verandah, sometimes with columns. As an example a Vihāra cave at Kondāne may be taken here. (Fig. 9) It measures 7.00 m. wide, and 9.00 m. deep and has a verandah. The left wall of the verandah has pilasters in the lower storey and a lotus petal arch with a small stūpa in relief in the upper storey. Such a structure is rare, and it seems that the stūpa was intended to constitute an object of worship, when the cave was made. There is, as a rule, no relief in early Vihāra caves with the exception of those at Bhāja. The hall has columns, and the ceiling is coffered. The cells are rather small, measuring 0.90 m. in width and 1.90 m. in depth, and in each of them are hewn out one or two beds according to the size of the cell. Outside of the cells are carved pointed arches and long rails in relief suggesting a balcony. Such a design may have developed into the railings with niches containing celestial musicians, which are often found at Bāmiyān, Kyzil and Yün-kang.¹⁾

It is a noteworthy fact that we find no figure of Buddha in the early caves, whether they belong to the Chaitya or Vihāra type. The date of the construction of these caves is put in the period from 200 B.C. to 200 A.D.²⁾ But some caves may have been constructed as late as in 250 A.D. It was about in 350 that the construction of cave-temples was resumed. The next flourishing age of cave-temples in India may be put in the period of about 250 years from 400 to 650 A.D. Thus, the construction of

¹ Volume V, p. 101.

² Fergusson and Burgess, *The Cave Temples of India*. pp. 182, 517; J. Marshall, *The Monuments of Ancient India*, (Cambridge History of India, Vol. I), Cambridge 1922, pp. 636, 637.

the Yün-kang Caves began just at the time when the second stage in the history of cave-temples in India was about to take place. The second stage is characterized by the figures of Buddha and Bodhisattva engraved inside the caves. We do not know how the second stage was begun, but that the cave-temples of the second stage exercised a widely diffused influence toward the east, leading to the construction of the cave-temples at Bāmiyān, Kyzil, Tun-huang, Yün-kang, etc.

Caves XIX and XXVI at Ajantā and the Viśvakarma Cave at Elurā belong to the Chaitya type, while Caves I, II, III, VI, VII, XV, XVI, XVII, XX, XXI, XXIII and XXIV at Ajantā as well as the caves at Bāgh and some at Elurā belong to the Vihāra type.

In the second stage in the development of cave-temples in India the Chaitya caves show in their structure little deviation from those of the first stage, but it must not be overlooked that figures of Buddha and Bodhisattva were added and ornamentation became more elaborate. For example, Cave XIX at Ajantā, which belongs to the second stage, has a standing figure of Buddha on each side of its entrance.¹ The right and left sides of the lotus-petal window, instead of rail design and pointed arches, are now occupied by rows of niches with seated Buddhas. The front of the dāgoba is decorated with a makara gate in which is carved a standing figure of Buddha, and various figures, including dwarfs, richly ornament the pedestal and canopy of the dāgoba. The inside walls are also covered with images of Buddha, etc. Cave XXVI has a figure of Buddha seated on the throne in front of the dāgoba.² The space between the eaves and the columns is, as a rule, covered with minute ornaments with Buddhas and Bodhisattvas.

The Vihāra cave of the second stage shows little difference from that of the first stage. It has a verandah and a room provided with cells on the three sides, leaving a hall at the centre encircled with columns. The only difference between the two stages is that a shrine is hollowed out on the back wall in the later caves. In the shrine is, as a rule, carved Buddhist images,³ sometimes dāgobas.⁴ Such a construction is never seen in the earlier Vihāra caves. The shrine sometimes has an ante-room or vestibule in addition to the main room, where in the centre or on the bottom wall is carved a figure of seated Buddha with legs crossed, sometimes pendant. In the former case the pedestal is often adorned with deers and a dharmacakra, which symbolize the First Sermon at Benares. Ornamentation of the pillars and entrance is very rich, indicating more advanced features than those found in the earlier caves. But the cells become simpler, having only oblong doorways without ornamentation, and, moreover, neither bed nor window is furnished.

Later, the Vihāra cave was transformed so that it became a set of rooms with no cells but shrines, e. g., Cave III at Elurā,⁵ which has eight small rooms as shrines on both sides of the cave. Such a

1 Burgess, *Ibid.*, Pls. XXX, XXXI; Fergusson and Burgess, *Ibid.*, Pls. XXXVI, XXXVII.

2 Burgess, *Ibid.*, Pls. III, XXXVI, Fig. 19.

3 Fergusson and Burgess, *Ibid.*, Pls. XXXII, XXXIII, XL, XLIV, XLVI give illustrations of the Vihāra caves at Ajantā, Pls. LVII, LX, LXI, LXV those of Elurā, and Pl. XXVI those of Nāsik.

4 As to Caves II and IV at Bāgh, see J. Marshall and others; *Bāgh Caves in the Gwalior State*, London 1927, Pls. I, IX.

5 Fergusson and Burgess, *Ibid.*, Pl. XLVI. It is said to have been constructed about 650 A.D. The Brahmanist caves were made in the period from 500 to 900 A.D. In their early days they were modelled after the Buddhist Vihāra caves but not the Chaitya caves which were not suited for the worship of Saiva or Vaishnava. Later Buddhist caves were, in turn, built after the model of Brahmanist caves.

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structure resembles a Brahmanist cave. There is no doubt that both the Chaitya and Vihāra caves were modelled after temple buildings on the ground, now extinct. We know some sites of them, e.g., Temples 18 and 40 at Sānchī, which share the same plan with that of a Chaitya cave. The temple D at Sirkap, ancient capital of Taxila, reveals a similar plan, which is in the shape of a horse-shoe with columns.¹⁾ Temple 18 at Sānchī has a façade, while Temple 40 has entrances on both sides so that it is similar to the Sudāma Cave and Lomas Rishi Cave at Barābar Hill near Bodhgaya. The ceiling of a temple building on the ground is not known to us. There is many a Vihāra site. At Sānchī we find Temples 36, 37 and 38, which were built in the seventh century.²⁾ In these temples the court was surrounded with a number of small cells, and the columns stood along the four sides. And, naturally, in such cases the verandah in front of the cells extended lengthwise, having served as a corridor inside the columns. Temple 45 shows a more advanced stage, and it has a shrine with a Buddha on the back wall. These temples are said to have been built in the tenth or eleventh century.³⁾ At Jauliān in Taxila we find a Vihāra cave of the same plan. It is dated in the beginning of the third century.⁴⁾

As we have described in the foregoing, the cave-temples of India are quite architectonic. Though they are cave-temples, their structure may well be applied in constructing buildings on the ground. The caves at Yün-kang are, however, different: they are nothing but perfect cave-temples hollowed out in rock. It is constructed under the principles of rock-carving. No temple building can be realized on the ground under the same principles. In India the structure of cave-temples was often made a model for a temple building to be constructed on the ground, and vice versa. Consequently, so far as India is concerned, the temple building and the cave-temple constitute one and the same subject of discussion in the history of architecture, but in China, especially at Yün-kang, it is utterly different. At Yün-kang we may compare only its designs with those of temple buildings, but as to structure the Yün-kang Caves are too different from buildings on the ground to compare with.

What has been described in the above leads us to the conclusion that the Yün-kang Caves may have some relations with the Chaitya caves but none with the Vihāra caves in India. The tradition of the Chaitya caves seems to have reached Yün-kang through Bāmiyān and Tun-huang, but they have little in common in construction except the existence of stūpas. From the structural point of view the Kyzil Caves, which have passages with their openings on the back wall, resemble the stūpa caves of Yün-kang more closely. In a word, we may say that the Yün-kang Caves were only partly modelled after those in India, but the façades of Caves IX, X and XII reveal close relations with caves in India. So far as the façade is concerned, they reveal striking similarities: columns as well as rows of Buddhas are common to both; the elephants carved on the side walls of the Chaitya cave at Kārli are represented at Yün-kang as supporting the columns. Such a kind of façade is scarcely found in the land between India and Yün-kang. How could the Yün-kang artists directly learn the architecture of India? Did they go far to India to learn it? At present we are not in a position to answer.

1 J. Marshall, *A Guide to Taxila*, Calcutta 1921, 2nd edition, Pl. XIV.

2 J. Marshall, *A Guide to Sānchī*, Pl. X, pp. 129—131.

3 *Ibid.*, p. 132.

4 J. Marshall, *Excavations at Taxila—the Stūpas and Monasteries at Jauliān* (Memoire of the Archaeological Survey of India, No. 7), Calcutta 1921, Pl. I; J. Marshall, *A Guide to Taxila*, p. 113.

The earliest groups of cave-temples in India are found in those small caves at Udayagiri and Kandagiri in Orissa, which are said to have begun to be constructed in the period between 350 and 300 B.C., i. e., shortly after the death of Gautama Buddha. They are small and primitive, and look like natural caves so that they can not be defined either as Vihāras or Chaityas. As compared with these primitive caves, those at Barābar are of much advanced construction. One of them retains vestiges of stūpa inside and the gable ornament on the outside wall. Why did the Buddhists of ancient India construct the cave-temples? It seems to us that they were influenced by the rock-cut tombs of Persia. The mausoleums of the ancient Persian kings from Darius (521–485 B.C.) down to Codomannus (335–330 B.C.) were constructed in the cliffs at Naksh-i-Rustam and Persepolis.¹ Here we have to take into consideration strong Persian influences as seen in the famous Pillars of Asoka. Tracing back to remoter ages, we find that the Medians built rock-cut tombs about 700 B.C., and the Egyptians did the same long before the Medians.² The ancient rock-cut tomb is a cave hollowed out halfway the steep cliff, consisting of an ante-room with wide-open façade and with a small main room where is carved a rest for the coffin.

The caves on Barābar Hill are small and primitive only with some ornaments engraved upon the outside walls.³ They are rectangular with vaulted ceilings. The smaller ones measure 3.00 m. in width and 6.00 m. in length, while the largest 15.00–16.00 m. in length. Of these caves the Sudāma Cave and Lomas Rishi Cave are comparatively big. (Fig. 10) In them one of the sides becomes concave so that a stūpa or something for worship seems to have been installed. The Lomas Rishi Cave has ornaments on its outside wall, resembling the gable of a wooden structure. Such ornament seems to be the prototype of the later façade so that we may say cave-temples of India in their primitive stage had been modelled after wooden structure. Then, they developed into those of the first stage, and were diffused to Gandhāra. In the second stage there appeared not only various kinds of relief ornaments but also figures of Buddha and Bodhisattva in the caves, and these exercised a strong influence over the Buddhist art of China through Central Asia. In the Yün-kang Caves we find, however, not only indirect influences of Indian art through the various places, Afghanistan–Turkistan–Tun-huang, but also direct influences from the homeland of Buddhism. It seems not to be the place here to enter a detailed discussion of ornamentations found in the caves in India and at Yün-kang, but we may be allowed to point out here the following two most prominent features common to their structure: (1) similarities between the caves with huge Buddhas at Bāmiyān and those at Yün-kang; (2) resemblance between the ante-rooms with columns in the Indian caves and those at Yün-kang.

Artists at Yün-kang must have been under strong influences of the Central Asian art, but they seem to have made creations as well as choices, and, thus, they succeeded in constructing a great series of cave-temples of their own. Let us here enumerate some characteristics of the Yün-kang Caves

¹ J. H. Marshall, *The Monuments of Ancient India*, p. 634.

² E. Herzfeld, *Am Tor von Asien*, Berlin 1920, pp. 6–16.

³ A. Cunningham, *Archaeological Survey of India*, Vol. I, Simla 1871, Pl. XIX, pp. 40–53; J. Fergusson and J. Burgess, *Ibid.*, pp. 37, 38.

INTRODUCTION

in contrast with those in the western regions : (1) the non-architectonic nature as compared with the cave-temples of India ; (2) the predominance of sculpture as compared with the cave-temples of Central Asia ; (3) the richness of designs taken from wooden structure as compared with the cave-temples in the regions west of Tun-huang. With regard to last point we may add a few more words : though the Yün-kang Caves were never modelled in their construction after actual wooden buildings, various designs were taken from wooden architecture. We have already pointed out that Caves IX and X at Yün-kang are richer in architectural designs than Caves XVI–XX, VII and VIII, and, in turn, Caves V and VI than IX and X. This means that at Yün-kang, as the time elapsed, the architectural designs became more dominant.

CAVE IX

CHAPTER I

OUTSIDE WALL AND FRONT COURT

Caves V–XIII are designated here as central group. Of these, Caves V, VI and VII still keep wooden buildings which cover their outside walls and entrances. As already mentioned in Volume V, Cave VIII retained its wooden structure until some time ago. The central group constitutes the centre of the present temple, which is called Shih-fo-ku-ssū 石佛古寺. At the west end of Cave VIII there was a small gate, which belonged to the present building. The five caves, IX–XIII, located outside the gate, are within the outer enclosure of the temple, and they are called the Wu-hua-tung 五華洞 or Five Flower Caves by villagers. Cave XI has a stūpa-pillar in its centre, while in Cave XIII a cross-ankled Bodhisattva is placed on its back wall. In contrast to them, Caves IX, X, and XII are provided with a main room and an ante-room or vestibule with columns on the frontage. Moreover, Caves IX and X constitute a pair as the neighbouring twin caves, VII and VIII. These two sets of paired caves give a characteristic view to the central group. (Pls. 1, 2, Figs. 11, 12)

Though not a few points may be enumerated for defining Caves IX and X as forming a pair, the following will suffice to prove our view :

1. The façades have a similar structure with columns. The east wall of Cave IX and the west wall of Cave X share the same design, while both sides of the dividing wall between the ante-room of Cave IX and that of Cave X are similar in design.

2. Our excavation has revealed that the court in front of the two caves is common to both and in the same design.

3. The archway connecting the two caves has its openings in the ante-rooms of both caves.

4. The ante-rooms as well as the main rooms are same in structure, and correspond each other. In either cave there is a large statue at the centre of the main room, and a vaulted passage is hollowed out behind the statue.

[OUTSIDE WALL] Two big columns stand on the façade, dividing it into three sections, and the bracketing is visible, though faintly. The columns are octagonal, but, speaking more exactly, they are square with corners cut off widely. This reveals an old tradition handed down from the Han Period. They look like, however, almost round due to weathering, their original condition being preserved only on their inner surfaces. Our excavation in 1938 led to the discovery of the plinths under their square bases. The plinths have figures of confronting animal on the four sides.

YÜN-KANG, CAVE IX

The three sections divided by the columns have approximately the same width. The east wall of the ante-room extends outward, and constitutes a kind of pillar or pilaster, and, further extending, it becomes the east wall of the front court. At the southern end of this wall there seems to be a five-storeyed pagoda, which has suffered considerably from weathering. Such ornaments as the mound and disks of the tower which tapers off are not seen clearly. At the western end in front of Cave X there must have been another pagoda corresponding to the one just mentioned, only its vestiges being shown in a flat block of rock at present. The fact that Caves IX and X share a continuous outside wall seems to prove that the two caves had been planned to have a common front court marked off by the walls extending to the south. The frontage is supposed, therefore, to have had a suspended wooden roof. On the perpendicular wall over the columns are seen oblong holes in a row, and they seem to be the holes for supporting the beams of the roof. These holes, which are made utterly disregarding the position of the brackets hewn out of the rock, may not be considered original. The pillar bases of later origin, which have been discovered in the court by our excavation, are not in correspondence with the holes. (Pls. 2-4, Plan III)

[FRONT COURT] Our excavation has also revealed that the floor of natural rock is covered with engraved ornaments in hexagonal and floral patterns. This fact induces us to conclude that there had been a roof covering the court. The carved ornaments of the floor, which resemble those found in the P'in-yang-tung Cave at Lung-mên, remind us of a carpet in gorgeous pattern.¹ The detailed report of our excavation will be found in another volume.

CHAPTER II

ANTE-ROOM

Cave IX consists of an ante-room and a main room as in the case of Cave X. The façade of the ante-room is wide open with columns, while the north wall has a window in the upper storey and an entrance in the lower. Due to the wide opening the ante-room is bright, when the sun projects its beams. Its plan is rectangular, 12.00 m. east to west, and 4.00 m. south to north. (Plans I, II) The original floor is still buried underground, and the present one is paved with bricks. Consequently, the present height from the floor to the ceiling measures 9.00 m., somewhat lower than the original height. The east, west and north walls are divided into the upper, lower and bottom storeys as in the case of Cave X, and they are all covered with reliefs. (Pls. 6, 7)

¹ S. Mizuno and T. Nagahiro, *A Study of the Buddhist Cave Temples at Lung-mên, Honan*, 1948, Fig. 13. Floors engraved in a floral design will be found in a small cave outside Cave V as well as in Cave V at Hsiang-t'ang-shan, Tz'ü-hsien, Hopei Province. Cf. S. Mizuno and T. Nagahiro, *Buddhist Cave Temples of Hsiang-t'ang-sü on the Border of Honan and Hopei*, Kyōto 1937, Pls. XXIII B, XLII.

ANTE-ROOM

I. NORTH WALL OF THE ANTE-ROOM

The north wall has a window in the middle of the upper storey and an entrance in the middle of the lower and bottom storeys. The window stool is on the same level with a lotus band between the upper and lower storeys. The upper and lower storeys are 4.60 m. and 5.80 m. high, respectively. (Pls. 5, 8, 11, 12, 16, Plan IV)

[NORTH WALL, UPPER STOREY] On either side of the window is carved a niche with pointed arch, each containing a pair of seated Buddhas. Each of the Buddhas is seated upon an ornamented five-layered pedestal, and has a nimbus in flaming pattern. In the arch front are engraved nine figures of seated Buddha in a row, while flying celestials make up the arch rib. On either end of the arch rib of the west niche is carved a bird figure in front view, which is replaced by a dragon in the case of the east niche. Below the animal figure, i.e., on either side of the niche, stands a monk or celestial. The spaces between the nimbuses of the niche are occupied by kneeling celestials in the upper, and by small-sized standing celestials in the lower.

On both sides of the window stand storeyed pillars, which have capitals ornamented with half-palmettes. On the capitals are put dwarf-like figures, which project themselves and support the two beams on the ceiling. The pillars are five-storeyed having two boyish celestials in each storey. The boyish celestials look like either dancing or wrestling in their posture. Close to the ceiling runs a long row of small-sized niches in each of which is placed a figure of celestial playing music or dancing. (Fig. 13) The musicians only whose upper halves are shown are similar to those found in paintings at Kyzil in Central Asia as well as at Bāmiyān in Afghanistan.¹ This long row of niches has its counterpart neither on the east nor on the west wall, but only on the south wall. (Pl. 8)

[NORTH WALL, WINDOW] Between the storeyed stūpas there is a window, measuring 2.65 m. high, decorated with a pointed arch. The arch front is carved with nine Buddhas in a row. On either end of the front is put a dragon under which is placed an ascetic Brāhmaṇa sitting upon a rattan stool with one leg pendant. One of them holds a human skull, and the other something like a bird. They are represented as bearded figures miserably lean and with high chignons. (Pls. 9, 35, 36, 42, Plan X)

Inside the window there are beautiful reliefs. Flying celestials supporting a large lotus blossom, a Bodhisattva seated on a lotus blossom and another Bodhisattva on the back of an elephant are carved on the ceiling, the east and west reveals, respectively. (Pls. 41–45) Celestials hold canopies, and play musical instruments. There is also a kneeling monk. These figures together with mountains in strange shape seem to illustrate some story. At the inner ends of the reveals are two standing Bodhisattvas, which are similar to those on the windows of Caves VII and VIII. (Pls. 48–50) Dwarf-like figures are crouching, each supporting the standing Bodhisattva. One of the Bodhisattvas faces due west, and the other due east so that they differ from those facing aslant in Caves VII and VIII, and here they do not support the arch ends. These standing statues as well as the mountains

¹ Vol V, p. 76, 101.

indicate a heritage of Cave VII and VIII.

[NORTH WALL, LOWER STOREY] In the lower storey of the north wall there are two trabeated niches at both sides, and a gorgeous entrance in the middle. Each of these niches contains a cross-ankled Bodhisattva, but these figures are slightly different in size, one in the east niche and the other in the west niche, measuring 2.53 m. and 2.47 m. high, respectively. (Pl. 15, Fig. 14) They both are seated upon five-layered pedestals, and wear beautiful crowns with a dhyāna Buddha as mentioned in *Kuan-mi-lu-shang-shêng-ching* 觀彌勒上生經 or *Sutra of Meditation on the Bodhisattva Maitreya*¹ (Taishō-Daizōkyō, XIV, p. 419), translated into Chinese by Chü-ch'ü Ching-shêng 沮渠京聲 in 455 A.D. From their crowns long pieces of ribbons flaunt to both sides, bearing much of the air of Iranian portraits. Though their faces are considerably spoilt by later repairing, they look still graceful. Both are much similar with each other, but difference is observed in the pose of their hands: one in the east niche has palms joined, while that in the west niche has its right hand raised. Their nimbuses are ornamented in similar flaming patterns. But the ornamentation of the haloes differs a little: the east one is fringed in floral scroll pattern, while the west one in flaming pattern. A lion is carved on either side of the five-layered pedestal.

The lintels of both trabeated niches contain soaring celestials in frames, and beneath the lintels are engraved tucked-up curtains. The side pillars are octagonal, and have voluted capitals, which are not derived from the Ionian style, though both have much in common. They are rather a degenerated form of those voluted capitals found in Cave VIII as already described in Volume V. The pillars have gorgeous ornaments on the surface of the shaft: complicated floral scrolls on the front side, and cord patterns on the slanting sides. Inside the pillars a monk and celestials in low relief are engraved in four tiers. On the extreme west, i.e., on the right side of the west niche, stands a celestial with high chignon, measuring 1.38 m. high, and it has not its counterpart figure on the left side. The extreme east of the north wall is much damaged. There is no attendant. (Pls. 11, 12)

[NORTH WALL, ENTRANCE GATE] At the entrance is represented a magnificent gate, which may reflect a temple building in the capital of Northern Wei. (Pl. 10) The eaves measure 4.87 m. in length. On the roof are placed ridge ornaments of ch'ih-wei 鸚尾 type as well as bird figures and triangular ornaments. The eaves, which are represented in rows of tiles and rafters, are supported by the brackets of two kinds: longitudinal arms topped by three bearing-blocks and supports in the shape of inverted "V."² With the interval of a complicated garland zone there opens a square gateway surrounded by a lintel and two pillars, which are decorated with complicated and delicate ornaments in relief. This device reminds us of paintings on wooden architecture. In addition to the above-mentioned complicated ornaments on the lintel there are five bosses in the

¹ S. Mizuno, *Iza-bosatsu-zō ni tsuite* (On Some Figures With Legs Pendants) (Tōyōshi-Kenkyū, Vol. VI, 1), 1940, pp. 39-42.

² It is ascribed by Mr. A. Soper to *chih-chang* 枝掌 in "Lu Ling-kuang-tien fu" written by Wang Yen-shou 王延壽 in the second century. See his *The Evolution of Buddhist Architecture of Japan*, Princeton 1942, p. 101. In the T'ang dynasty it was called *ch'a-shou* 叉手 or 叉首, and now known among Japanese scholars by the name of *jinjikei-kaerumata* or *warizuka* (support in the shape of characters *jên* 人). See S. Mizuno, *Hekijya-no-sōmoku ni tsuite* (On the signification of the Demonial Eyes) (Tōyōshi-kenkyū, Vol. IV, 2) p. 146.

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shape of lotus blossom. Such bosses are usually met with in a pair on wooden gates, and they are known by the name of *mên-tsan* 門簪. The garland zone above the lintel has two kinds of triangular ornaments, one in flaming pattern and the other of palmettes, which fill up the spaces between the wavy garlands held by soaring celestials. On either side of the entrance stand guardian divinities in low relief, one on the right and the other on the left, measuring 1.70 and 1.65 m., respectively. They put on high chignons, wear armours, and hold long lances as well as vajras so that they seem to watch over the entrance to the main room. They may represent a more sinicized form of the standing guardians of alien type on the reveals in Caves VII and VIII.

The square gateway transforms itself into an archway at a certain point where is attached a pair of triangular pieces at the upper corners. (Rub. VI E) These pieces are ornamented with palmettes. On the reveals of the arched entrance are carved two *dvāra-pālas* in armour. Though much eroded, we can still recognize their lively posture with one leg and one hand lifted upward with neither vajra nor lance. Above these figures with the interval of three celestials kneeling down upon a lotus petal band, there is the ceiling on which is engraved a large flaming *cintāmaṇi* supported by soaring celestials. (Pls. 36–38, Plan IX)

[NORTH WALL, BOTTOM STOREY] The bottom storey is badly damaged, and shows ugly repainting of modern origin. When the added layer was removed, reliefs have appeared on the west wall as well as on the north wall, while nothing has remained on the east wall. (Pls. 6, 7, 19–26 A) These reliefs represent successive scenes of the *Śyāma Jātaka*, which constitute the counterpart of the *Dīpaṅkara Jātaka* in Cave X. The height of the bottom storey measures 2.48 m. up to the lower limit of the lotus petal band which separates it from the lower storey. The bottom storey is divided into two zones, upper and lower; in the upper is represented a *Jātaka* in relief, while in the lower there are much eroded figures of donor. These zones are continuous to both east and west walls.

In the eastern part of the north wall are seen, though vaguely, two scenes of the *Jātaka* panel. (Fig. 15 c) In the part close to the entrance are visible some standing figures and, on the left, three horses, which may be also part of the *Śyāma Jātaka*. To the right of these figures is carved a vertically oblong space, which seems to have had an inscription. On its right nothing is seen except a standing figure with its palms joined. The *Jātaka* panel in the western part, measuring 4.04 m. from west to east, is further divided into two parts, where are represented continued scenes of the *Śyāma Jātaka* which begins on the west wall. (Fig. 15 b) Though the western half of the western scene is much damaged, still the scene is known as depicting the incident in which *Śyāma* was hurt by the king's arrow, when he was drawing water from a lake. On the right of the scene are carved the king and his attendants on horse-back. Between this scene and that to the east is inserted a framed space in which are engraved trees and mountains in primitive style. The oblong space put vertically in the middle of the eastern scene seems to have had an inscription. To the left of this space are two huts put closely, in which are seated *Śyāma's* parents, while to the right is the king kneeling down accompanied by two attendants and three horses. In the latter scene the king is represented as expressing his regrets before *Śyāma's* parents.

2. EAST WALL OF THE ANTE-ROOM

The east wall of the ante-room is larger in height than in width, and divided into the upper, lower and bottom storeies. The borders between the storeys are demarcated by bands ornamented with lotus petals, which are continuous to the north wall. Its south corner adjoining the south wall is in the shape of a pilaster mentioned in the foregoing. The height of the wall measures about 9.00 m. from the present floor level to the topmost of the upper storey, and above it there is a part 1.85 m. high and almost perpendicular with reliefs which are continuous to the ceiling. (Pl. 7, Plan VI)

[EAST WALL, UPPER STOREY] The upper storey is occupied by a big roofed niche, 3.10 m. high, including the lotus petal band. (Pl. 17) The roof measures only 0.44 m. high. On the roof are attached ch'ih-wei 鸞尾 ridge ornaments, phoenix figures and triangular ornaments. On the eaves are seen rafter-ends and brackets, which are supported by a pair of octagonal pillars. The roofed niche seems to have been modelled after an actual wooden building. In the middle of the niche is seated a cross-ankled Bodhisattva, 1.60 m. high, while on each side of the niche are placed two Bodhisattvas with one leg pendant, measuring 1.23 m. high. Such an arrangement of the figures constitutes a close parallel with that of the upper niche of the north wall in Cave VII. In the case of Cave VII Buddhas with both legs pendant are carved between the main figures and the attendants. A closely analogous arrangement will be found in the niche dated 489 A. D. in Cave XVII, which houses a cross-ankled Bodhisattva between two Bodhisattvas with one leg pendant, the sole difference being that the Bodhisattva here is sheltered under the foliage of a tree. The Bodhisattva under the tree is identified with Prince Siddhārtha in pensive meditation as we read in *Kuo-ch'ü-hsien-tsai-yin-kuo-ching* 過去現在因果經 or *Sūtra on the Causes and Effects in the Past and Present* (Taishō-Daizōkyō, III, p. 629), chap. ii. Prince Siddhārtha is always represented in seated posture with one leg pendant and one hand to the chin in a niche, and often seen in the scenes illustrating the Buddha's life. From the standpoint of the iconography of the fifth and sixth centuries the Bodhisattva of this type must be identified with Prince Siddhārtha.¹ The arrangement of figures and the roofed niche here reveals striking similarities with that of the niche in the upper storey of the west wall in Cave X.

[EAST WALL, LOWER STOREY] The lower storey is occupied by a pair of pointed niches.

¹ S. Mizuno, *Hanka-shū-zō ni tsuite* (On the Bodhisattva with One Leg Pendant), (Tōyōshi-Kenkyū, Vol. V. 4) 1940, pp. 48-53. In *Kuo-ch'ü-hsien-tsai-yin-kuo-ching* (Taishō-Daizōkyō, III, p. 629), chap. ii, translated by Guṇabhadra in the Liu Sung dynasty, it is stated that when Prince Siddhārtha was sunk deep into meditation in his garden, the tree bent its branches over his head so that the bright sunshine would not disturb his meditation. In the scroll painting *Inga-kyō* of the Nara Period, we find also an illustration in which the Prince is represented as sheltered by the foliage overhead. The same posture is taken in the scene of the Great Departure on the east wall in Cave VIII as well as in the same scene with his horse on the reveals of the window in Cave VI, and also in that on the west face of a stūpa pillar in Cave I. Not only in Yün-kang sculpture but also in Gandhāra reliefs we meet with figures of Prince Siddhārtha in such a posture. In India various types of figures are represented under the foliage. The present relief seems to be a variation of this sort. Cf. S. Mizuno, *Juka-Bijin-zō ni tsuite* (On the Lady under the Tree Leaves) (Gakugei, Vol. IV, 8), 1947, p. 39.

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The fronts of the niches preserve their original state, but the seated Buddhas are spoilt by modern repairing and repainting. As a whole, the wall is not well preserved. The main Buddhas are seated upon five-layered pedestals in cross-legged position. On either side of the pedestal are engraved lions. On the front are carved nine small seated Buddhas in a row, while on the upper and lower ridges of the front are soaring celestials placed in symmetry. In the upper space between the niches is seated a big dwarf, which bends its body and supports the lotus petal band with one hand. Throughout the Yün-kang Caves the dwarfs are almost always represented as Atlanteses, and, accordingly, it is inferred that the form assumed by the dwarfs in the third storey of the east wall in Cave VIII represents the most primitive type.

3. WEST WALL OF THE ANTE-ROOM

At a glance the west wall seems to correspond well with the east wall in composition, but a closer examination reveals that the upper storey of this wall is much similar to that of the east wall in Cave X, which is back to back with this wall. The wall here measures about 9.00 m. high from the present floor level to the upper niche. The adjoining part, 1.40 m. high, stands perpendicular, but it curves toward the ceiling in its upper part. (Pl. 6, Plan VII)

[WEST WALL, UPPER STOREY] The upper storey is occupied by a roofed niche, which measures 3.20 m. in total height. (Pl. 18) The roof is 0.30 m. high. The ch'ih-wei ornaments, birds and triangular ornaments as well as the rafters and the brackets are practically same with those on the east wall. The dividing pillars, which are different from those on the east wall, are four-storeyed with their capitals ornamented with simplified half-palmettes. A small seated Buddha is placed in each of the storeys. In either corner of the wall are also carved storeyed pillars, though much incomplete. The main figure is cross-ankled with no crown but a uṣṇiṣa, but it does not look like an ordinary Bodhisattva. It is a Buddha with its right shoulder bare. (Fig. 16) The side figures are standing Bodhisattvas over which are carved soaring celestials. The upper storey here differs much in the arrangement of figures from that on the confronting east wall. The main Buddha has its both hands raised as often met with in cross-ankled Bodhisattvas. It is surrounded with a big nimbus, and has a lion on each side of its pedestal. The main figure measures 1.66 m. high, and the attendants on either side 1.20 m.

[WEST WALL, LOWER STOREY] The lower storey is occupied by two niches with pointed arch, each of them containing a Buddha seated on a pedestal with its right shoulder bare. The Buddha in the south niche has its right hand raised, and holds the robe's hem with its left hand. The height of the figure measures 1.58 m., and that of the pedestal 0.45 m. On the arch front are carved celestials both on the upper and lower ridges, and between them are placed eight seated Buddhas. (Fig. 17) The main Buddha in the north niche measures 1.34 m. high, and the pedestal 0.45 m. high. On each side of the nimbus is an attendant, together forming the so-called Buddhist Trinity. Two lions are carved on either side of the pedestal in front of which is kneeling down a boy with its palms joined.

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The Buddha puts its right hand on the head of the boy, who is identified with Rāhula, son of Gautama Buddha. The scene seems to show Gautama's first visit to his deserted palace after twelve years' absence as we read in *Tsa-pao-tsang-ching* 雜寶藏經 (Taishō-Daizokyō, IV, pp. 496—487), chap. x translated by T'an-yao 曇曜 in collaboration with Chi-chia-yeh 吉迦夜 in 476 A. D. There are also seen two dwarfs: one standing between the niches supporting the capital with its raised hands and the other sitting in an easy pose in the middle over the two arch fronts.

[WEST WALL, BOTTOM STOREY] The bottom storey, 2.40 m. high, includes a much eroded zone carved with donors and a comparatively well preserved panel. The panel, measuring 0.73 m. high and 4.00 m. wide (Pls. 20—23, Fig. 15a), is divided into three sections on which are represented scenes of the Śyāma Jātaka. At the corner adjoining the north wall there is an arched passage, 1.93 m. high and 1.10 m. wide, which conducts to the ante-room of Cave X. (Pl. 26 B) The fact that the Jātaka panel is so composed as to have taken existence of the passage into consideration proves that the passage had a place in the original plan of Caves IX and X. The ceiling of the passage is decorated with a lotus blossom surrounded by celestials.

4 SOUTH WALL OF THE ANTE-ROOM

[SOUTH WALL, COLUMNS] The south side is wide open, and divided into three sections by two big columns which measure about 9.00 m. from the original floor level to the capital. (Plan V) The columns taper off. They are a kind of octagonal columns, but their bases are square pedestals put on elephants. The elephants are represented only in the upper half, standing with the trunk and two forelegs like a tripod. Under the elephants there are broad plinths, about 2.00 m. and 1.70 m. square and 0.90 m. high, with confronting animals on the four sides. Each of the five-layered pedestals, one on the east measuring 0.60 m. and the other 0.50 m. in height, has four boyish celestials in the corners, supporting the upper layers. Each layer is adorned with floral scrolls. On such richly ornamented bases stand the octagonal columns. The shaft of the column on the east measures 5.50 m. high, and that on the west 5.40 m., including the lotus petal bands in the upper part. Palmettes and standing figures of boyish celestial are attached to the corners on the shaft bases, and they seem to give an effect of stability to the columns which stand on such unusually high bases. The boyish celestials assume the posture of twisting their hips and keeping their feet aloof. They seem to be intended to give an air of diversion to the sight of these high, solemn columns.

Small-sized niches with seated Buddhas are engraved on each side of the octagonal columns. Since the broader sides have two niches and narrower ones a niche in each of the ten zones of the shaft, the total number of the niches amounts to one hundred and twenty. The capital consists of three zones: an abacus in a cord pattern on the underside, a moulding with lotus petals and a square piece with floral scrolls. The former is called *sara-ita* 皿板 and the latter *masu-gata* 斗形 in Japanese, while *tou* 斗 in Chinese. Such a combination as this is the most basic type of capital in Far Eastern wooden structure. (Pl. 29) Though they are now much weathered, once these columns must

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have constituted a splendid sight among the façades of other caves at Yün-kang.

[SOUTH WALL, EASTERN END] In the south-eastern corner there stands a pillar or pilaster much different from the columns above-mentioned. (Plan VI, Fig. 17) Though its outer side is much eroded, its north side, which is comparatively well preserved, enables us to imagine its original condition. The lowest part is similar to the plinth already described. Something like an elephant may have once stood here too. The shaft is not octagonal. On the surface are carved mountains with many a peak one upon another like the celebrated Mount of Sumeru, and they are coiled several times with long serpentine bodies. Among the mountain peaks are represented many pleasant-looking animals and birds. (Pl. 23) Above the mountains is represented a celestial palace with one or more octagonal pillars and rails. On the north side stands a Buddha, and at its feet is seated a boyish celestial or monk with palms together. The Buddha is probably a *Dīpaṅkara* 定光佛, and the boy a *Mānava* 僊童, though it has no hair which spreads out under the Buddha's feet as usually seen in other cases. (Fig. 19) On the west side of the palace is represented a seated Buddha, while on the south side nothing is seen due to weathering. It is, however, certain that an image had been placed on every side of the palace.

[SOUTH WALL, WESTERN END] In the south-western corner there is a block similar to that in the south-eastern corner. (Pl. 28, Plan VII) This may be called a pilaster too, though it is not symmetrical with that in the south-eastern corner here, but exactly same with that in the south-eastern corner in Cave X. In a word, the dividing wall between Caves IX and X has at its southern end a block in the shape of a pilaster, which is common to both caves. The lowest is a plinth, and the next is an elephant complete with its hind legs, and trappings with bells are engraved on its hip. Over the elephant is carved a mountain with several peaks. Birds, animals and coiling bodies of serpent are also represented here. The block is far more bigger than those in the south-eastern corner. Here also something like a celestial building occupies the space over Mount Sumeru. The celestial structure has rails, and in its north-eastern corner is a house which is one-storeyed without window. (Fig. 20) Such may have been also in existence in the other corners of the block. In the deep space between these houses there may have been images, one of which is still faintly visible on the outside wall.

[SOUTH WALL, UPPER ZONE] The inner side of the longitudinal beam supported by octagonal columns is ornamented with seated Buddhas, measuring 0.40 m. high, over the fringe in interlaced cord pattern. The part above is ornamented with triangular pendants, while the uppermost part adjoining the ceiling consists of a row of small niches with celestial musicians playing either a flute, a pipe, a *p'i-p'a* or a small drum. The number of the niches is five, six and five in the eastern, middle and western sections, respectively. (Pl. 29)

Upon the columns are represented dwarfs of three kinds. (1) Those supporting the beams on the ceiling. (Pls. 33–35 Figs. 21, 22) They are in the attitude of putting one foot upon the brackets and supporting the beams with one hand raised high. They are carved in pair with back to back. Some dwarf figures are also seen on the corresponding part of the north wall. (2) Those supporting the longitudinal beam. (Pl. 29) Though almost completely broken away, the raised hands and part

YÜN-KANG, CAVE IX

of celestial scarfs still remain on the underside of the beam ornamented with floral scrolls(Rub. III 1). Such a device, leaving some space not cut away for decorating the corner, is effective to strengthen the structure of a rock-cut cave. The dwarfs here are not represented in pair, but individually like those found on the curtains of the north wall in Cave VIII. (3) Those lifting both hands on the brackets of the columns.(Pl. 29) Their lower halves are hidden behind the floral scrolls of the brackets. The posture of the hands is undoubtedly derived from the dwarf of supporting type. They are carved in low relief, and small-sized, differing from the former two of almost round sculpture.

5. CEILING OF THE ANTE-ROOM

The ceiling curves at its both ends, merging itself into the east and west walls.(Pls. 26–28, Plan VIII) So far it resembles a vaulted ceiling, but its major part is flat with crossed beams, namely, it is a coffered ceiling. This strange mingling of two kinds of ceiling tells us that the Yün-kang sculptors were not aware of the nature of vaulted ceiling. At Kyzil in Turkestan we find many a vaulted cave, while at Yün-kang we never meet with a real vaulted ceiling. What we have at Yün-kang is a varied or modified type of coffered ceiling with curvature at its adjoining parts with the walls.

The ceiling measures 10.70 m. from east to west and 3.40 m. from south to north. A long beam about 0.80 m. wide, runs lengthwise, and it is crossed by two shorter beams with a lotus blossom on each of the crossing points. In a word, this ceiling is identical in structure with those of Caves VII and VIII. The shorter beams are supported by dwarfs. Each of the four dwarfs in two pairs has its legs placed upon the storeyed pillars of the north wall, while those in the south put their feet upon the brackets of the octagonal pillars. The shorter beams are, therefore, concealed by eight large bodies of dwarf.(Pls. 33–35A, Fig. 21) The longer beam is supposed to extend over the upper niches on both the east and west walls, and soaring celestials are orderly distributed on it. For convenience's sake, six sections or coffers formed by the crossing beams may be numbered I, II, III, IV, V and VI. (Fig. 22) The two coffers the middle, II and V, are further divided by standing figures in full view into two smaller parts which are also corbelled. The standing figures with their palms joined are carved on the beams which are presumed to exist as in the case of the ceiling of the main room. As the ceiling not actually corbelled, so it has almost a flat plane unlike in the case of ordinary corbelling. The triangular corners of corbelling have thin frames each of which contains a soaring celestial in low relief, and at the centre of these frames is placed a lotus blossom. In the rest, i. e., Coffers I, III, IV and VI, flying celestials and lotus blossoms are carved alternately, forming several rows.

MAIN ROOM

CHAPTER III

MAIN ROOM

The main room is approximately rectangular, measuring 10.70 m. from west to east along the south wall, and 6.20 m. from south to north along the west wall. A big seated main Buddha and two big attendant Bodhisattvas are carved on the north, west and east walls, respectively, and the passage entrances are opened on both ends of the north wall. The main room looks like irregularly shaped. The south wall on the one hand and the west and east walls on the other stand approximately at right angles, while there is no definite line of demarcation between the north wall on the one hand and the east or west wall on the other. Moreover, the three walls, north, west and east, lean forwards as they go upward, and they abut on the gently curving ceiling, which looks like a vault, though it is not so in fact. Of the four walls only the south wall stands straight, and its border with the ceiling is more definitely marked off than the others. (Pls. 70–73, 78, 79, Plans I, II)

From the structural point of view, interesting is the arched passage whose both entrances are opened on either end of the north wall. Similar passages are found in Caves V and X. The passage goes round through the back of the main statue for practising the rite of *pradaksīṇa*. The rite, which is, of course, of Indian origin, regulates that those who practise it should walk around a Buddha, a pagoda or something sacred, keeping it always at their right. Accordingly, the sacred places of Buddhism were so constructed as to enable the devotees to practise the rite. The passage here finds its parallels at Kyzil in Central Asia, but so far as the structure is concerned closer parallels are found at Bāmiyān in Afghanistan. In striking contrast with the huge main statue on the north wall and the big attendant Bodhisattvas on the west and east walls, an exuberant flat ornamentation is applied not only to the south wall but also to the remaining spaces of the east and west walls. All the figures in every zone of the three walls are on the same plane at their highest spots so that the contrast between the north wall on the one hand and the south, east and west walls on the other is striking.

1. SOUTH WALL OF THE MAIN ROOM

The south wall, about 8.78 m. high and 10.70 m. wide, is divided into three sections; central, western and eastern. The central section consists of an arch and a window. (Pls. 51–53, Plan XII) Horizontally, it is divided into two storeys by a lotus petal band under the window. The lower storey, including both the eastern and western sections, is separated from the bottom storey by another lotus petal band. The lower storey is further divided into two zones, first and second, by a narrow band ornamented with floral scrolls. Above the upper storey there is a row of seated Buddhas, which abuts on the ceiling. This composition also applies to the east and west walls. (Pls. 58 B, 66 B)

[SOUTH WALL, CENTRAL SECTION] The window measures 2.45 m. high and 2.05 m. wide. It is

rectangular with round upper corners. (Pls. 54, 58) On either side of the window stands a pair of caryatids, one on the east measuring 1.32 m. high and the other on the west 1.38 m. high. They are in the shape of Bodhisattva with palms joined and wearing a crown. Their pedestals are replaced by dwarfs which support the Bodhisattvas with both hands raised. The caryatids here differ from those in Caves VII and VIII in the following points: they face due east and west, respectively; their pedestals are dwarfs instead of rattan stools; they do not support dragons above their crowns so that they have no constructive function as pillars. The front of the window, 0.48 m. high, is ornamented with eight celestials in high chignon, which are divided into the two confronting groups of four. (Fig. 23, Plan X)

Under the window there is an elongated roof below which are a seated Buddha and celestial worshippers. This roof is so shallowly carved that it cannot be properly called a niche. (Pls. 57, 59A) And it corresponds to the panel of six celestial worshippers on the south wall in Caves VII and VIII. The present one is, however, in a more advanced stage, having a Buddha in the centre and a roof above. The eaves measure 3.88 m. long, and have triangular pendants, but neither brackets nor pillars. This roofed niche occupies the centre of the whole south wall. The lower part of the niche forms a narrow band in lotus petal pattern. The celestials which are higher than the Buddha by its crown's height are all represented as kneeling donors with joined palms. The Buddha in the centre with its hands joined has a plump breast and gently sloping shoulders.

The space below the roofed niche is occupied by the gorgeous front of the entrance arch. (Pls. 55, 58B, 59, Fig. 24) The front measures 1.20 m. high. Rows of celestials decorate the upper and lower ridges of the front, while nine seated Buddhas occupy the middle part. The rows of celestials are distributed on the right and on the left with an incense-burner and a cintāmaṇi, respectively, in the centre. The celestials are represented amazingly vivid and lifelike.

The entrance arch is 2.96 m. high and 2.45 m. wide on the floor, and becomes a little narrower towards its top. On either side of it is placed a bird in front view, 0.58 m. high, and it supports the arch front. The bird is on a big bowl-like lotus pedestal, and below it stand guardian divinities, 1.80 m. high. Their heads are inclined towards the entrance, and they flourish long tridents. Though both of them are much eroded, one on the west side is seen with a winged crown on its head. Their feet are buried, about 0.20 m. underground, the original floor being over 0.20 m. deeper.

[SOUTH WALL, WESTERN SECTION] A pointed niche is carved in the third zone, 2.20 m. high and 3.00 m. wide. (Pl. 61) The niche itself is 1.70 m. in height and 1.10 m. in width. In the niche is carved a seated Buddha with its legs crossed, measuring 1.60 m. high, on a gorgeous pedestal. Its right shoulder is bare and its right hand raised. It has a halo as well as a nimbus, both of which are spoilt by modern painting. The arch front is filled with flaming ornaments, and its both ends transform themselves into dragon figures, which are supported by pillars ornamented with floral scrolls. On the left of the niche are carved three figures one upon another: a monk kneeling down on a pedestal with its palms joined and two lean Brāhmaṇas whose posture, especially hand pose, seems to tell some legend. In *Tsa-pao-tsang-ching* (Taishō-Daizōkyō, IV, p. 448), chap. viii, a legend is told to the effect that the 500 ni-chien-tzū 尼乾子 (nirgrantha-putras), who had been defeated in debate, threw themselves into flames, but were relieved by Buddha in the agni-dhātu-samādhi 火光三昧,

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and became monks. The nirgrantha-putras are here represented in the figures of lean Brāhmaṇa, while their last feature in that of monk on a lotus blossom. On the right are carved four figures, two in the upper and lower, respectively. Those in the lower are elegant celestials kneeling down on lotus pedestals with high chignon and joined palms, while those in the upper are soaring celestials with their backs to the niche. These soaring celestials seem to be related with the window. Lotus petal bands demarcate the upper and lower limits of this zone.

The second zone of this section is occupied by a wide trabeated niche, which continues further to the west wall, its whole length measuring 4.50 m. and its height 1.56 m. (Pls. 62, 63, 79) Such a composition causes the main Buddha to be placed in the westernmost corner of the niche and one half of the donors to be represented on the west wall. The main Buddha, 1.10 m. high, is seated directly on the floor, having its legs crossed. To the right of the Buddha are eight celestials with high chignon placed in two rows. In view of the fact that Buddhist legends are often told in relief on the south wall, those here may also represent some story. If so, it must be one entitled "How Eight Celestials became instructed in Buddha's Teachings?" found in *Tsa-pao-tsang-ching* (Taishō-Daizōkyō, IV, p. 466), chap. iii. The eight celestials on the present wall seem to represent the scene of their arrival, and those on the west wall that of their leaving, or vice versa. Anyhow, the sixteen celestials surrounding the Buddha gives a splendid view. The frames of the trabeated niche are ornamented with celestials and compound palmettes put alternately.

The first zone measures 1.60 m. high, and is occupied by a roofed niche which continues to the west wall. (Pls. 64, 65, Fig. 26) The whole length of the eaves, including that part extending to the west wall, measures 4.20 m. Under the eaves is seen a tucked-up curtain, and in the corner there hungs another dangling curtain which seems to divide this lengthy niche into two parts. The two figures in the middle with one leg pendant are doubtless Hāritī 鬼子母¹⁾ and her husband Pāñcika 般遮迦, and they are attended by kneeling figures in two tiers, five on the right and four on the left. The niche is rather deeply carved so that its roof throws a dark shadow upon the figures in high relief. The lower border is demarcated by a band ornamented with lotus petals. Donors are carved on the bottom storey, 1.90 m. high, but they are almost completely obliterated. (Pl. 66 B)

[SOUTH WALL, EASTERN SECTION] To the east of the window, i.e., in the third zone, is carved a roofed niche, 2.10 m. high, which may be too thinly carved to be called a niche. (Pl. 67) The roof has a curtain tucked up at six points. The eaves measure 3.00 m. In the middle is seated a Buddha, 1.50 m. high, on a five-layered pedestal elaborately wrought. Its right hand is raised, and its shoulders are naked. The nimbus is, however, spoilt by modern painting. On either side of the Buddha stand celestials, three on the right and two on the left, all wearing high chignons and sitting on low pedestals. Their height measures about 1.15 m., and they hold long shafted canopies. In *Tsa-pao-tsang-ching* (Taishō-Daizōkyō, IV, pp. 471-472), chap. v, we find some more or less similar legends, telling that the celestial maidens, who had descended from Heaven to present Śākyamuni with flowery canopies, received His Teachings, and attained Buddhahood. It does not matter that only three celes-

¹ T. Satō, *Unkō Daisekkutsu* (Rock Cut Caves of Yün-kang), Peking 1924, Fig. 31. It was Mr. T. Satō who first identified this figure with Hāritī.

tials are mentioned in the sūtra instead of five represented on this wall, since similar legends differing only in the number and kind of their offerings are frequently told in the same sūtra.

Bands of lotus petals fringe the spaces above and below the third zone. The second zone, which is much encroached by the ornaments of the entrance arch, measures 1.70 m. in height and 2.90 m. in width. (Pl. 68, Fig. 25) The reliefs in this zone seem to tell another legend. It consists of two separate scenes. On the west is carved a tile-roofed temple which has a niche with a seated Buddha, and besides the niche lay donors, male and female, stand with their palms joined. Under this elegant temple building are placed three monks with shaved head. Of these three figures one in the middle is kneeling down, while the other two sit on seats, holding something with one hand. In the east half of this part are engraved several figures surrounding a standing Buddha. There stands a bhikṣu on its left. That which attracts our attention is the figure standing on the right in a strange pose, almost naked, with its both hands bound. Above this figure there are three figures kotowing with high chignon and joined palms. "A Story of the Two Brothers who became Monks" in *Tsa-pao-tsang-ching* (Taishō-Daizōkyō, IV, p. 460), chap. iii, seems to enable us to interpret the scenes. The story tells how a magnificent temple was built and one of the brothers, who had built it, was expatriated together with the daughter of a Prime Minister. The band ornamented with half-palmettes, measuring 0.10 m. wide, marks the lower border of this zone. This zone is narrower than that above it, and it gives an impression of flatness due to the lack of big niche.

The first zone is occupied by a trabeated niche whose left part abuts on the entrance arch. (Pls. 52, 69) It is slightly wider than the second zone, measuring 1.50 m. high. In the middle of the niche is carved a seated Buddha, 0.92 m. high, which wears a big uṣṇīṣa and is in the dhyāna attitude. It has gently sloping shoulders and plump arms, and is seated directly upon the floor with its legs crossed. On either side of it are engraved eight kneeled donors in two rows, upper and lower, all of them having their palms joined and looking toward the Buddha in the middle. The trabeated arch is richly ornamented with reliefs, and triangular pendants hung from it. This niche is dissimilar with that in the first zone of the western section, but rather resembles the niche in the second zone of the western section in that it is trabeated.

The bottom storey has suffered much from weathering, but traces are seen of a lotus petal band on its upper border as well as of a row of donors under it. (Pl. 66A) The original height of the bottom storey measured about 1.90 m., but the lower part of it is buried underground, now measuring 1.60–1.70 m. high.

2. EAST, WEST AND NORTH WALLS OF THE MAIN ROOM

On the east and west walls stand two confronting attendant Bodhisattvas. (Pls. 70–73) They both have been almost completely repaired. Only the right attendant retains its original state in part of its halo and crown. The present height measures 5.20 m. and stands on a low lotus pedestal, 0.30

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m. high, which is of modern fabrication. The statue has its right hand raised to the chest. The main figure on the north wall is a seated Buddha with both legs pendant, measuring 9.60 m. high. It is also entirely repaired.

[MAIN ROOM, EAST WALL] The whole surface from top to bottom is much eroded owing to moisture, and shows traces of ugly modern repair. (Pl. 73, Plan XIII) The wall is divided into three storeys, following the scheme of the south wall, and the lowermost storey seems to have had a row of donors. On the north section of the wall, or to the right of the left attendant, nothing is recognized. It may have been devoid of niches from the beginning. The part adjoining the north wall becomes gradually curved, and is merged into the big nimbus of the main statue on the north wall.

[MAIN ROOM, WEST WALL] Compared with the east wall this wall is much better preserved, and also triple-zoned like the south wall. The part left of the right attendant as well as the corresponding part of the east wall has nothing carved, and it merges itself into the north wall. (Pls. 74, 75, Plan XIV) The uppermost zone of this wall is much weathered, but triangular pendants on its adjoining part with the ceiling as well as a row of small seated Buddhas are still discernible.

Two niches, upper and lower, are carved in the third zone, 2.30 m. high. The upper niche is roofed, the eaves of which measure 2.50 m. long, and two rather slender pillars stand under the rafters. The pillars are ornamented with floral scrolls. Under the eaves hangs a tucked-up curtain, and two figures with high chignon kneel down in the house. They hold bowls, and their posture appears to tell some legend. By the side of the pillars are standing Bodhisattvas. Below the roofed niche is placed a trabeated one, 0.86 m. high. In its middle is seated a Buddha in the dhyāna attitude, and it is attended by two bhikṣus kneeling down with their palms joined. The scene here represented seems to be continuous to that above. On the left above the big nimbus of the attendant is carved another roofed niche, which is similar to that on the right. It is badly eroded, and its pillars have almost completely disappeared. But an elegant figure of standing Bodhisattva resembling those in the right niche may be recognized. The lower limit of this zone is bordered by a lotus petal band.

The second zone measures 1.60 m. high. The niche is a continuation of that on the south wall, and eight celestials in two tiers are carved in the posture of kneeling down with their palms joined. (Pl. 77 A) The reliefs here are so closely placed to the nimbus as to make them look like rather confused. Yün-kang artists seem to have been indifferent to such a point. A narrow band with floral scrolls marks the lower border of this zone.

The niche on the first zone, 1.58 m. high, is also a continuation of that on the south wall. (Pl. 77 B, Fig. 26 b) In view of the fact that the scene here is partitioned by a dangling curtain it may represent a separate story. In the centre is seated a cross-ankled Bodhisattva, 1.20 m. high, which represents a Maitreya. To its right, in the corner, there is a figure seated on a rattan stool, which is badly damaged. The Maitreya is represented as if in dialogue with the figure. To its left are carved celestials in two tiers with high chignon and joined palms. As seen above the figures in this zone are symmetrically arranged. The lowermost part of this zone is bordered with a lotus band as well, and below it are carved figures of donor, which are much eroded.

[MAIN ROOM, NORTH WALL] The great statue of Buddha on the north wall had been badly

damaged so that it was thoroughly repaired with clay in modern times. (Pls. 70, 71, Plan XI) In spite of the wholesale repairing its contour, i.e., its height, posture, etc., seems to retain its original state. Though its lower part is buried, the actual height of the statue measures as high as 9.60 m. It is seated with its legs pendant on a throne put directly on the floor, but probably it had a low lotus pedestal as seen in Caves XIII and XVI. It has its right hand raised and its left hand put on the left knee with its palm to the right. The pose of the left hand looks strange, and originally it may have held the hem of the robe like the main figure in the upper niche of Cave VIII. Though the size of the head may be intact, the curled hair is evidently of later origin. The throne measures 2.40 m. high, and it is very poorly repaired. A big nimbus once covered the major part of the wall, but now only parts of flaming ornaments and of some celestial donors are seen over the left shoulder. The pointed top of the nimbus is still preserved on the ceiling above the head.

[VAULTED PASSAGE] The openings of the vaulted passage, which goes round through the back of the statue are opened on its both sides. (Pls. 85—87, Plans I, II) It measures 2.70 m. high. Since the openings are badly damaged, its exact construction cannot be ascertained. Though the walls and the ceiling of the passage are badly deteriorated, on its north wall are still recognizable figures of donor, both monks and laymen, as well as soaring celestials in frames in the highest part. The south wall is also badly damaged, but it is probable that a row of armoured guardians were carved as in Cave X. Atmosphere inside this ancient passage is so mystic and enchanting that one who stands alone there feels to be brought back to bygone ages, when the rite of *pradaksina* were solemnly observed by worshippers.

3. CEILING OF THE MAIN ROOM

A band of triangular pendants running through the uppermost parts of the east, west and south walls marks the borders between these walls and the ceiling. (Pls. 80, 81, Plan XV) The ceiling measures 8.00 m. east to west, while it measures 4.40 and 4.80 m. south to north along the east and west walls, respectively. Its width in the middle measures only 2.20 m., being reduced by the protruding canopy of the main statue. Above the band of triangular pendants is carved another band ornamented with celestials soaring one after another, which represents the longitudinal beam on the south wall. Since a big part of the ceiling is covered with the canopy in the shape of arc, the remaining part constitutes a rectangular space with a concave part on its northern side. (Fig. 27) From the constructive point of view the ceiling is coved with draggings and other beams running from its four sides. It may be, therefore, called a coved ceiling, but it is only slightly coved. And its middle part is coffered with crossing beams. A long beam runs longitudinally, i.e., east to west, and at both ends it is crossed by two shorter beams running north to south, a lotus blossom being carved at each of the crossing points. Thus, four coffers and eight sections are formed in its inner and outer parts, respectively. And each coffer is corbelled, and a lotus blossom is put at its centre. In each of the sections is placed a divinity. Two kinds of celestials are seen flying in a row on the beams, while on

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the radiating beams are represented flying celestials in a standing posture. This ceiling is more orderly composed than that of the ante-room, but its exuberant sculpture impairs the construction. The beams rimmed with slender frames reduce the otherwise massive effect of its construction, resulting in the predominance of sculpture. The multi-faced and multi-handed divinities in the sections of the coved part are similar to those found on the reveals of the entrances in Caves VII and VIII as well as to those seen on the ceiling of Cave VI. The names of these divinities are not known, but they are doubtlessly native Hindu divinities converted to Buddhist guardians. (Pls. 82—84)

The canopy shows only its front half in the shape of arc. On its underside are engraved the upper halves of five celestials holding garlands or jewelry. (Pl. 81) The rim of the canopy is built like transoms in each of which is carved a soaring celestial, and from the rim hangs a gathered drapery whose under-edge is, however, much damaged. Generally speaking, the ceiling is much deteriorated in its eastern and western ends, while its southern part is rather well preserved.

CONCLUSION

1

In the preceding, Cave IX has been described in some detail, and now it is time to give some concluding remarks. Let us first take up an iconographical examination of the various figures.

(1) Main statue.

The main statue of Cave IX is the big Buddha on the north wall of the main room. It is seated on a throne in Western manner. Caves V, IX, X and XIII as well as the so-called Five Caves of T'an-yao have all big statues as their main images, but they are either standing, or seated with legs or ankles crossed. The present main Buddha is, however, an exception in that it is seated upon the throne with both legs pendant. In the upper niche on the north wall in Cave VIII there is a Buddha seated with both legs pendant, constituting counterpart of the cross-ankled Bodhisattva in the upper niche on the north wall in Cave VII. The relationship between the main statue of Cave IX and that of Cave X is same to that between the main statue of Cave VII and that of Cave VIII. Since the main statue of Cave X is a cross-ankled Bodhisattva, a Buddha with both legs pendant may have been installed in this cave as its counterpart. And it is inferred that the Buddha in this cave is a Śākyamuni, while the Bodhisattva in Cave X is a Maitreya. In this cave the main Buddha and the two attendant Bodhisattvas together constitute a Trinity. Of the various caves at Yün-kang, only Cave IX has a Trinity consisting of a Buddha and two standing Bodhisattvas as main images.

(2) Standing Buddhas and seated Buddhas with legs or ankles crossed.

A standing Buddha on the south-eastern pilaster of the ante-room is nothing but a Dipaṅkara Buddha of the Past attended by a Māṇava at its feet. This figure of Dipaṅkara is illustrative as well as an object of worship. The Buddhas seated side by side in a pair represent the Śākyamuni Buddha of the Present and the Prabhūtaratna Buddha of the Past, while the single Buddhas are Śākyamuni Buddhas almost without exception. One in the north niche on the west wall of the ante-room represents Śākyamuni meeting his son Rāhula after a long parting, and several Buddhas on the side walls of the main room represent the Śākyamuni in the Nidānas as told in *Tsa-pao-tsang-ching*. The numerous Buddhas of the Past are represented in rows, and they assume the dhyāna attitude. The seven Buddhas in the arch front may mean the Seven Buddhas of the Past, but so far as the present cave is concerned their number is not necessarily seven. The number differs in each case, depending upon the size of spaces they occupy. Many Buddhas of the Past, Thousand Buddhas, cover all the uppermost zones of the walls as well as the whole surfaces of the octagonal pillars, perhaps

representing the infinite number of the Past Buddhas. There are, however, only two kinds of attires : (a) the attire covering both shoulders in symmetry ; (b) the attire covering the right shoulder and the right arm in its hem, or that exposing the right shoulder. These two kinds of Buddhas are always placed alternately in rows.(Pls. 58, 66) A single Buddha in the dhyāna attitude is seen in the roofed niche under the window on the south wall of the main room as well as in the niche in the third zone of the west wall of the same room.(Pls. 57, 76) We find no parallel either in Cave VII or VIII. It must be also remembered that seated Buddhas in the dhyāna attitude are found on the crowns of Maitreyas in the lower niches on the north wall of the ante-room.(Pl. 15 A, B)

As a rule the cross-ankled figures are Bodhisattvas with crown(Pl. 17), but an exception is found in the case of the upper niche of the west wall of the ante-room.(Pl. 18) It is seated in a cross-ankled posture with *uṣṇiṣa*. It should be noted that a Buddha similar in its posture is found in the upper niche of the east wall of the ante-room in Cave X, which is back to back with the the west wall in the present cave. They are put in such a pose in order to correspond with the cross-ankled Bodhisattvas on the opposite wall. We find similar Buddhas in Caves VII and VIII.

(3) Bodhisattvas seated with crossed ankles and those with one leg pendant.

Cross-ankled Bodhisattvas are found in the lower niches of the north wall and in the upper niche of the east wall in the ante-room.(Pls. 15, 17) They all have their right hands raised and their left hands put down except a figure in the east lower niche of the north wall in the ante-room, which has its palms joined as the result of late repair. That they mean Maitreyas is known by a dhyāna Buddha on its crown.

The seated Bodhisattvas with one leg pendant are represented as attendants to the cross-ankled Bodhisattva in the upper niche of the east wall of the ante-room.(Pl. 17) They are fairly large figures, and in a confronting pair. In other words, they represent Prince Siddhārtha in pensive meditation, judging from the foliage overhead.

(4) Attendant Bodhisattvas and bhikṣus.

The attendants found in the present cave have no definite type common to them all. Standing attendant Bodhisattvas are found in the upper niche and lower north niche on the west wall of the ante-room.(Pl. 6) One of the attendants to the cross-ankled Bodhisattva on the north wall of the ante-room seems to have been omitted due to the limited space. These attendants may be regarded as Bodhisattvas, but it is not clear what kind of Bodhisattvas they represent. There are also some cases where celestials are employed as attendants. We have no means of distinguishing Bodhisattvas from celestials, but, for the time being, we may designate the crowned attendants as Bodhisattvas, and those without crown as celestials. The standing bhikṣus or monks such as seen on the sides of the west niche in the upper storey of the north wall of the ante-room may also be regarded as attendants, but bhikṣus represented as attendants are very exceptional.(Pl. 13) In this cave the form of Trinity is definitely established, containing a Buddha and two big standing Bodhisattvas, but it is not so much stereotyped as not to allow other representations. A single Buddha or Buddhas attended by celestials or bhikṣus are often met with in this cave, though such cases are less frequent than in Caves VII and VIII. In other words, there are a few niches with main figures attended by a host of worshippers in the form of

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Bodhisattvas, celestials or bhikṣus instead of two big standing Bodhisattvas which have enough dignity to be worshipped. In the main room every zone of the walls is intended to tell some legend so that this seems to have caused the figures to be arranged not in an ordinary way.

(5) Celestials with chignon or flamboyant hair.

The celestials in this cave may be classified into two kinds: Those belonging to one kind are mild in their facial expression. They wear high chignons. Their bodies are feminine. They are half-naked, wearing long skirts. The celestials of another kind, i. e., the boyish celestials, have flamboyant hair and big eyes with excitable expression. They are mostly naked except short loin-cloths. A celestial scarf hanging from the left shoulder to the right side is common to both ordinary and boyish celestials. Usually the scarfs are flaunting to the right and left. They have haloes. There are two kinds of posture, one kneeling down and the other soaring. They are always represented as attending, honoring, revering and worshipping the Buddha. Those with flamboyant hair are undoubtedly intended to represent young male celestials, while those in high chignon seem to indicate females.(Pl. 41) The celestials assume various poses. Though in posture most of them resemble the celestials found in Caves VII and VIII, a new idea seems to have occurred in the case of Cave IX, where celestials are soaring one after another in a row in one direction. For example, those soaring celestials on the longitudinal beam on the ceiling of the ante-room are put zigzag, while those on the longitudinal beams of the main room are placed undulately.(Pls. 31, 80) Such arrangements are also found in Cave VI.

Sometimes boyish celestials take the form of dwarfs used as supports.(Pl. 20) In such cases they are represented, as a rule, as short but plump figures with big abdomen and short legs, though not always. Those supporting things of enormous weight with supernatural powers resemble Greek Atlanteses as well as its derivatives in Gandhāra. In Cave IX, such dwarfs are carved on the capitals and bases of the columns on the façade, and also under the lotus petal bands on the east and west walls of the ante-room. Typical ones are found under the caryatids at the north ends of the window.(Pl. 50) They have almost lost their original function as supports. The boyish celestials in dancing poses in each storey of the storeyed pillars also seem to have been derived from Atlanteses. In the ante-room of the present cave dwarfs are employed as arms of the longitudinal beam on the columns as well as those of the transverse beams on the ceiling.(Pl. 34) Dwarfs as supports are more frequently met with in this cave and Cave X than in Caves VII and VIII. These dwarfs belong to the category of celestials, but undoubtedly they are those of lower rank, who are bound to offer their personal labour, i. e., probably Yakṣas.

(6) Armoured divinities and manifold-headed and manifold-handed divinities.

There is also a sort of celestials who belong to a higher rank than the dwarfs in the heavenly hierarchy. They may be called divinities or gods. They have flamboyant hair, and perhaps represent chieftains who lead many a clan member. They may be either Brahmans, or Indras, or Devā-rājas, or Vajra-pānis or Asuras. Armoured divinities are found on both sides of the north and south faces of the entrance and on its reveals (Pl. 60), and this shows that they represent dvāra-pālas, and probably vajra-pānis, though sometimes they hold no vajras. Manifold-headed and manifold-handed divinities are carved on the ceiling of the main room.(Pls. 82, 83) They are probably Asuras. But no fundamental difference is found between the Asuras and the Yakṣas in their representation.

(7) Figures with shaved head.

The figures with shaved head on the sides of the west upper niche on the north wall of the ante-room evidently represent bhikṣus wearing monk's robes. (Pl. 13) The self-produced or aupapādakas, which are reborn on lotus blossoms, have round faces and shaved heads. They are represented as symbols of purity and innocence. The honest bhikṣus are considered pure and innocent so that they may have the same countenance with the aupapādakas. The aupapādakas in this cave are placed amidst the palmette leaves on the storeyed pillars in the ante-room and also on the uppermost zone of the celestial palace of the south-east pilaster. (Pls. 12, 27) In the latter case they have garlands or jewelry in their hands.

(8) Representations of Buddhist legends.

Though in Cave IX there is a number of figures which seem to represent Buddhist legends, iconographical identification is difficult due to the fact that not only the figures but also their background settings are insufficiently represented. In spite of the necessity to make several consecutive scenes in order to depict a Buddhist legend, the Yün-kang artists seem to have paid but little attention to this point so that most of the figures are isolated. One of the few which can be identified is the successive scenes of the Śyāma Jātaka carved in relief on the west and north walls of the ante-room. (Pls. 19–26) They seem, however, to have been made after models in Central Asia. Since the rest is wholly subordinate to the niches or the main images, it is more plastic than illustrative. Besides the Śyāma Jātaka of the ante-room, the following identifications are possible :

- a) Dipaṃkara Jātaka Ante-room, south-eastern pilaster. (Pl. 27)
- b) Gautama Buddha meeting with Rāhula Ante-room, west wall, lower storey. (Pl. 6)
- c) Celestial maidens dedicating the canopies Main room, south wall, east part. (Pl. 67)
- d) Two brothers who became monks Main room, south wall, east part. (Pl. 68)
- e) Nirgrantha-putras redeemed by Buddha in the Fire Samādhi
. Main room, south wall, west part. (Pl. 61)
- f) Eight celestials taught by Buddha Main room, south wall, west part. (Pl. 62)
- g) Hāritī lost her son, Piṅgala Main room, south wall, west part. (Pl. 64)
- h) Offering of meal by Sudatta's wife Main room, west wall. (Pl. 76)

The figures representing these legends are placed around their niche or main image, and they are all necessarily subordinate to the main figure in composition rather than to tell consistent stories. A little different are, however, those figures on the window reveals, which have neither niche nor main figure.

- i) Brāhmaṇa defeated in debate by Nāgārjuna Inside walls of the window. (Pls. 62, 64)
- j) Brāhmaṇa, the seller of human skulls Outer reveals of the window. (Pl. 46A,B)

On the confronting inside walls of the window we find figures without niche or main image, which depict a consistent story in dynamic style. With regard to the story two interpretations are possible as seen in the description of Plate 40. Of the two legends, Nāgārjuna and Pūrṇa, the former is preferable because all legends represented here are found in T'an-yao's work, *Tsa-pao-tsang-ching*, and especially because the legends (c), (d), (e), (f) and (h) are seldom found in other scriptures as well as in other

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plastic arts. The Nāgārjuna legend as well as the legend of a Brāhmaṇa, the skull-seller, is found in another work of T'an-yao, *Fu-fa-tsang-yin-yüan-chuan*, or *A History of the Indian Patriarchs* (Taishō-Daizōkyō, L). The Dīpaṃkara Jātaka and the Rāhula legend are also represented in other Yün-kang Caves. They are episodes in the life or in the former life of Buddha. The Dīpaṃkara Jātaka, which is told in the opening of *Kuo-ch'ü-hsien-tsai-yin-kuo-ching* (Sūtra on the Causes and Effects of the Past and Present), is often represented in the plastic arts of the fifth and sixth centuries in China. The representation of Hārītī is not found elsewhere in China at that time, but in Gandhāra art we find them frequently with figures of Dīpaṃkara and those of Rāhula. The other legends (c), (d), (e), (f), (h), (i), and (j), which belong to the Nidāna, are not found elsewhere. This fact seems to indicate that these representations in sculpture were mostly creations of the Yün-kang artists as *Tsa-pao-tsang-ching* was largely a creation of T'an-yao. Though this sūtra is said to have been translated by T'an-yao and Chi-chia-yeh, it seems to have been so freely re-edited as if a work of his own authorship. Priest T'an-yao, probably living here, devoted himself in translating sūtras, and he seems to have exercised an overwhelming influence over the construction of this cave.¹

(9) Dragons, tigers and nāgas.

The arch ends are often adorned with dragons and tigers, which are found on the south face of the window, on the upper east niche of the north wall, and also on the lower niches of the west wall in the ante-room as well as on the west third niche of the south wall of the main room. (Pls. 6, 9, 14, 61) These animals show their heads and forelegs distinctly, but their hinder parts are always obscure. As a rule the animals on the arch ends stand erect, their elongated bodies forming the arch ribs as seen in other caves, but in Caves IX and X their bodies are replaced by, or transformed into, rows of flying birds or those of soaring celestials so as to make the sculpture abundant and to increase its decorative effect to the maximum. Such types of dragons and tigers can be traced in origin to the Han style, while the serpentine type of nāga on the pilaster is a mixture of the Chinese dragon with the Hindu nāga. (Fig. 18)

(10) Lions.

In the ante-room can be enumerated as many as six niches, where lions are carved beside the seated figures, i. e., in the niches of the east, west and north walls. (Pls. 6, 7, 15)

2

In the following we shall examine the construction and ornamentation of Cave IX.

(1) Columns on the façade.

One of the elements which makes Caves IX and X a pair is the wide-open façade with columns. Such a construction is only found in Caves IX, X and XII. A wide-open façade with columns is found neither in Afghanistan nor in Chinese Turkestan. In its origin the façade of Cave IX may be traced directly to cave-temples of India or the temples in ancient Gandhāra, but it is also possible to presume that it was modelled after Chinese wooden architecture. In Wan-hsien and some other

¹ H. Maspero, *Sur la date et l'authenticité du Fou fa tsang yin yuan tchouan* (Mélanges d'Indianisme offerts par ses élèves à M. Sylvain Lévi) Paris 1911. Maspero says the present book was forged in China about the middle or the end of the 6th century. But the two stories referred to here were doubtless contained in the original book.

places in Ssū-ch'uan Province we find rock-cut tombs whose entrances have bracketing.¹⁾ They may have had columns in their wide-open frontages. In this connection it must be remembered that the votive shrines of the Wu families in Shan-tung Province have a pillar on the frontage.²⁾ It will be, therefore, too hasty a conclusion to seek the origin of this kind of frontage far in India.

(2) Ceiling.

The ceiling of the ante-room is coffered, but its two sides are curved, forming a kind of vault. Since this kind of ceiling is often found at Kyzil, the idea of the Yün-kang sculptors may have come from Turkestan. But here at Yün-kang it is too flat to be called a vaulted ceiling, but rather a coffered ceiling with curved ends. The beams here are supported by dwarfs projecting themselves like arms (Pl. 30), while in the case of Cave XII the ante-room has a ceiling coved with dwarfs. The ceiling of the main room is peculiar, i. e., coved, coffered and corbelled. Each of the beams emanating from the three sides in the coved part has a flying celestial seemingly standing, which may have been derived from the supporting dwarfs found in Cave XII. Coved ceilings are found in the Tun-huang Caves as well as in the Bāmiyān and Kyzil Caves. It may have had, however, its origin in Chinese wooden structures.

On the coffered ceiling there are a lotus blossom on each crossing point of the beams and celestials in the undulating or zigzag rows on each beam as well as in some coffers. (Pl. 30) These carvings are, however, over-complicated, and somewhat shallowly executed, and, consequently, they result in weakening the constructive composition here as compared with that of the ceiling of Cave VII or VIII. The weakness of constructive composition betrays the later origin of Cave IX as compared with Caves VII and VIII. The coffered ceiling may be traceable to India, but it has been known also in China from remote ages by the name of *t'sao-ching* 藻井.

Lastly, let us give a glance at corbellings in the corners of the coffers. (Fig. 27) The ceiling of the main room as well as that of the ante-room has coffers with corbellings in the corners and with a lotus blossom in the centre. This structure, which can be traced to caves at Tun-huang, Kyzil, Bāmiyān and in Gandhāra, is also found in Caves VII and VIII. (Vol. V, p. 90) But here at Yün-kang it has no structural function.

(3) Vaulted passage.

The main room has a vaulted passage, which goes round through the back of the main statue. (Pl. 85) This kind of passage is found in Cave X as well as in Cave V. Undoubtedly it was constructed in imitation of those at Kyzil or Bāmiyān, which are also so made as to enable the worshippers to go round through the back wall or the main statue. The rite of *pradaksīna* was in practice from very old times in India and Gandhāra. But it was only after the time when Buddhist statues began to be installed in cave-temples as objects of worship at the second stage of their development that the rite became to be practised in caves by going around the main statues.

(4) Composition of the wall surface.

The walls, which are composed constructively, seem to be one of the most salient features of Caves

¹ V. Segalen, G. de Voisins et J. Lartigue, *Mission archéologique en Chine*, Tome I, Paris 1923, Pls. LXII-LXV.

² T. Sekino, *Shina Santō-shō ni okeru Kan-dai-funbo no Hyōshoku* (Grave Ornaments of the Han Dynasty in Shantung Province), Tokyo 1916, Fig. 4.

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IX and X. Cave XII shares a similar composition, while Caves VI, VII and VIII are somewhat different in principle, though they are also composed constructively. Constructive composition is particularly prevalent in the caves of the central group. In Cave IX the walls are distinctly divided into storeys, i. e., two storeys which correspond with the entrance and window, respectively. (Pl. IV) And each storey is demarcated with a band of lotus petals. The entrance arch and window are ornamented with arch fronts, or with roof, lintel and pillars. The ceilings are coffered. In order to increase constructive effect various kinds of niches, pillars and ornaments are applied. On the walls of the main room various Buddhist legends are represented by means of reliefs. These reliefs can be more illustrative, but in fact they are not. And with a view to making the wall constructive, a niche or a main figure is placed in the centre of a section, even if it does not appear in the legend. The west third zone, representing the Buddha in the fire samādhi with arch front in flaming pattern, is a good example which well combines a constructive effect with illustration of a story. (Pl. 61) The east second zone of the south wall, which have a standing main Buddha without prominent niche and a relief of temple building, is another example of such composition much disturbed by a design to illustrate. (Pl. 68) Probably the Yün-kang sculptors' main concern was with the niches, and figures in the scenes of a story were of secondary importance. Cave-temples of Central Asia have mural paintings in which are illustrated Buddhist legends, but painters there did not have to add such superfluous niches to their paintings as found on the walls here. Whenever the Central Asian artists painted niches, they would make them in order to depict some buildings, whereas at Yün-kang the niches were as indispensable attributes of the main figures as their nimbuses. In Caves IX and X the size of the niches is comparatively small, and around them a number of figures is congested in contrast with those in Cave VII or VIII.

It is noteworthy that Caves IX and X betray a strong influence of wooden structure, while Caves VII and VIII are different with niches as one of essential elements. For example, the façade consists of columns and brackets: the entrance leading to the main room is modelled after a profusely decorated gate of wooden architecture (Pl. 10); the east and west walls of the ante-room contain roofed niches; below the window on the south wall of the main room is carved a roofed niche; in the east second zone of the south wall of the main room is illustrated a complete Buddhist temple with tiled roof and platform (Pl. 68), which is found neither in Cave VII nor in VIII.

(5) Three kinds of niches.

There are three kinds of niches in this cave: (a) arched niches; (b) trabeated niches; (c) roofed niches. Of the arched niches, one in the west third zone on the south wall of the main room is representative. Six niches in the ante-room as well as the arches of the north face of the entrance and the south face of the window belong to the same kind. (Pls. 6, 7, 9, 55) There are two and three trabeated niches in the ante-room and main room, respectively (Pls. 15, 52, 53, 76), while there are three and four roofed niches in the ante-room and main room, respectively. (Pls. 17, 18)

The arched niches are all very profusely decorated, the ridges of the front being ornamented with a number of flying celestials or flying birds, and the high engravings look like almost open-works. The constructive effect of the front is so weakened as to make the pointed arch appear almost round.

The lack of side-posts is noteworthy. In Caves VII and VIII we find, at least, posts in the form of capitals or bundles of blossoms supporting the arch front. But in this cave no effort is made to represent posts except in the case of the niches with musicians. (Fig. 13) Even the caryatids of the window have lost their original function to support the arch. Instead of side-posts, figures of Brāhmaṇa, bhikṣu, guardian, etc., are represented so that construction is much impaired.

The trabeated niches have three kinds of ornamentation in their frames: soaring celestials, sometimes palmette ornaments, and rarely boyish celestials reborn on lotus blossoms. One in the west part of the south wall in the main room has palmette ornaments in addition to soaring celestials (Pl. 63), and another in the east part of the same wall has boyish celestials on lotus blossoms besides flying celestials. (Pl. 96) Though, generally speaking, the ornamentation here is varied and profuse, the engraving is rather low, and, consequently, not so impressive as that of Cave VII or VIII.

One of the prominent features in Caves IX and X is the fact that there is a number of roofed niches beautifully wrought. Though arched niches as well as trabeated niches are often met with in Gandhāra and also in various places in Turkestan, those with tiled roof, peculiar to Chinese architecture, are never found in the places just referred to. Magnificent and imposing is the ornamentation of the entrance gate leading to the main room (Pl. 10): the ch'ih-wei 鷓尾 ornaments, triangular flamings, bird figures, rafters under the eaves, brackets, octagonal pillars, rails in meander pattern¹⁾, etc. Such features suggest ornamentation of the temples and palaces in the capital, Ping-ch'êng, of the Northern Wei dynasty. And we may point out here that the style of Northern Wei architecture is directly traceable to that of Han. In some cases, from the eaves hang directly triangular pendants or gathered draperies.

(6) Pillars.

There are various kinds of pillars of which octagonal and multi-storeyed ones are noteworthy.

a) Octagonal Columns. The columns, 9.00 m. high, on the façade are octagonal, the sides being covered with Thousand Buddhas. The capital as well as the base is fully ornamented. The pillars on the south-east pilaster (Pl. 27) and in the upper niche on the east wall as well as those in the lower niches on the north wall of the ante-room are modelled after the octagonal pillar, but they are not actually octagonal except the first. Their capitals are not, however, uniform, some having a square piece on the abacus and some volutes. The base and plinth are not always represented, but the columns on the façade, which actually bears weight, are provided with solid bases supported by elephants on the plinths. (Pl. 4) If the problem is limited to the shape of octagonal shaft and square piece of bracketing, the pillars here seem to be of Chinese origin. But the base representing an elephant cannot but suggest its Indian origin. The sculpture of elephants on the façade of the Chaitya Caves at Kārlī may be taken as its prototype. In its origin the octagonal pillar was a variation of the Chinese square pillar with its corners widely cut off, but its capital as well as its base seems to indicate an alien influence.

b) Storeyed pillars. The storeyed pillars on either side of the window are represented to support the uppermost zone of the wall, but it is needless to say that they have almost no function as

¹ In *Saidaiji Shizai Ryukichō* (Inventory of the Saidai-ji Temple of the year 779) (Jishi-sōsho, Vol. II), the flaming ornament on the roof is called *ka-en* 火炎 (flame).

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pillars. They may better be called as stūpas. They are of five storeys, and have boyish celestials in dancing posture in each storey. The storeyed pillars in the upper niche on the west wall of the ante-room are four-storeyed with a niche in each storey. (Pl. 18) Though the number of storeys differs, in each case construction is all similar, and the capitals are always ornamented with simplified acanthus. This kind of pillars are often met with in Caves VII and VIII, and it is easily seen that the storeyed pillars in Caves IX and X were made after those in Caves VII and VIII. At Yün-kang there are found many reliefs which represent multi-storeyed wooden pagodas. Nevertheless, in Cave VII, VIII, IX or X we find no such reliefs, and this seems to constitute a peculiar feature common to these caves. It gives, furthermore, a hint to the chronological order of the Yün-kang Caves.

c) Miscellaneous. Between this cave on the one hand and Caves VII and VIII on the other similarities will be noticed with regard to the caryatids and the posts with volutes. But it must be also remembered here that the former have lost much of their original functions and forms.

(7) Ornamentation. (Figs. 28–32)

a) Cord pattern. (Fig. 28 a) The interlaced cord pattern is simplest of all, and applied very often throughout the walls of the ante-room. It may be traced back to the Han period or to ages more remote.

b) Lotus petal pattern. (Fig. 28 b) A single lotus blossom or rosette is round in its shape. When lotus petals are arranged in a row, they form a lotus petal pattern, which is ordinarily employed as a frieze demarcating the border between storeys. The lotus petal pattern is used also in Caves VII and VIII, but in this cave it has petals turned abruptly at their ends. It is also noteworthy that here the five-layered pedestals have always two lotus petal bands, one with petals turning upward and the other with petals turning downward.

c–m) Floral scrolls. (Figs. 28 c–30) We find many variations of floral scrolls both in Caves IX and X, especially in IX. These variations may be classified into the following four categories:

1. Undulating floral scrolls with half-palmettes. (Fig. 28 c, d) One is made of S-shaped half-palmettes placed alternately so as to constitute an undulating line (c), and the other consists of an undulating vine with half-palmettes (d). The former is found in the frieze between the first and second zones of the main room (Pl. 51), on the pedestals of the temple in the east second zone on the south wall of the main room (Pl. 68) and also in the friezes on the reveals of the entrance as well as on the pedestals of the lower niches on the west wall of the ante-room. (Pl. 6) The latter is found only in two places, i. e., in the west third niche on the south wall and in the roofed niche in the third storey on the west wall of the main room. (Pl. 76) They are all carved in vertical rows on the surface of pillars. As they are all located in the third zone in the south-west corner of the main room, they may have been wrought by the hand of one and the same artist. Generally speaking, the undulating floral scrolls with half-palmettes here are crudely wrought and rather feeble. Moreover, the individual half-palmette is less impressive than that seen in Caves VII and VIII.

2. Floral scrolls with half-palmettes. (Fig. 28 e) These are made of S-shaped half-palmettes put one after another. They are found in the upper niches (Pls. 13, 14) and also in the lower west niche (Pl. 15 B) on the north wall of the ante-room. In the lower east niche on the same wall, the same pattern seems to have been used, though not clearly seen due to later painting. They are all employed to adorn the pedes-

tals of Buddhas, but they are not so impressive as those found in Cave VII or VIII.

3. Floral scrolls in repeated rings with half-palmettes. (Figs. 28 f-i, 29 j) The basic feature of this kind of ornaments is the rhythm expressed in repeated rings. This kind of floral scrolls is found in ancient Greek ornaments, but here the motif is invariably half-palmettes and much simpler. Such floral scrolls decorate the pedestals of the Buddhas in the upper niches of the north wall and the capital of the columns as well as the bases of the celestial palace on the pilasters of the façade. (Pls. 13, 14, 29, 27) Some of this kind (j), which are more complicated, adorn the entrance gate in the ante-room. These are floral scrolls with palmettes in rings, containing boyish celestials. Of all the floral scrolls found in the Yün-kang Caves this kind seems most complicated and advanced.

4. Vertical floral scrolls in repeated rings with half-palmettes. (Fig. 30 k-m) There are three different kinds in this category (k) (l) (m). Linked ovals are formed with two pieces of cord, a small lotus blossom being put on each linked point. This pattern has something in common with the interlaced pattern current in the Middle Ages in Europe. In the ovals are carved palmettes, and above them are placed alternately boyish celestials and animals or birds. The animals and birds, which are represented in profile, are modelled after Chinese tradition. This kind of vertical floral scrolls (m) will be found on the outer side of the entrance gate. (Pl. 37) The second kind (l) will be seen on the pillars of the lower niches on the north wall in the ante-room. (Pl. 15) Those belonging to this kind have sharp points instead of ovals as mentioned above. Vertically cut into halves, it makes two pieces of undulating floral scroll with half-palmettes. The motif, half-palmette, is thoroughly utilized here: and the orderly arrangement gives a pleasant impression. To the last kind (k) belong those pairs of half-palmettes which are linked together. They are found on the pillars on the upper storey on the east wall of the ante-room. (Pl. 17)

To summarize, the above-mentioned four kinds of floral scrolls (j-m) are more varied and complicated than those in Cave VII or VIII, but they seem flat and feeble. They may be gay and gorgeous, but in them we feel no more the vigorousness and vitality of the workmanship felt in those of Cave VII or VIII. A band ornamented with floral scrolls and triangles is found on the bases of the columns on the façade. This pattern seems unique, but to our regret its details are not ascertained. (Rub. IV G)

n-p) Compound palmettes. (Fig. 31 n-p) Variations of palmette are often met with throughout this cave: palmettes in two rings (n), palmettes emanating into four directions (o), standing palmettes (p), etc. The former two are found in the frames of trabeated niches, while the last is found on the crowns of Bodhisattvas.

q-t) Lotus blossoms. (Fig. 32 q-t) It seems quite natural that lotus blossoms are so often employed. The lotus blossom carved on a crossing point of the beams on the ceiling of the ante-room has a bud-like protrusion in the centre of petals (r). Peculiar blossoms of this kind (q) are also found on the lintel of the entrance gate. (Pl. 10) The blossoms on the beams were probably derived from those on the lintel, since the latter are essential fittings of wooden gate. Ordinary lotus blossoms are also found on the ceiling (s). They are six- or seven-petalled with tapering end, and resemble petals of Chinese bell-flower. The spaces between the engraved figures are always filled up with small lotus blossoms (t).

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We have already pointed out that Caves IX and X form a pair. If the dividing wall between the two caves is taken as axis, both well corresponds each other, and the composition of their ante-rooms are almost identical. The windows and entrances as well as the niches in the main rooms are not same, but at least they correspond each other. Though in several minor points these twin caves are different, there is no doubt that they constitute paired caves. Of all the cave-temples at Yün-kang this pair of caves is undoubtedly one of the most magnificent. Now let us consider the date of their construction.

If we compare these twin caves with the so-called T'an-yao's Five Caves, which represent an early stage of the Yün-kang Caves, the former are more systematically constructed than the latter, though the comparison of the main statues is out of the question because of later repairing. Cave IX is similar to Cave V in that they both have vaulted passages on their back walls. Such passages are not found in the T'an-yao's Five Caves. The T'an-yao's Five Caves share a common feature with Caves IX in respect to the drapery of the figures, but the workmanship of the latter lacks the powerfulness found in the former. There is no doubt that Cave IX was constructed later than the T'an-yao's Five Caves.

Now we shall make a comparison of the two sets of paired caves: Caves VII–VIII and IX–X. Both are similar in several points: both are paired; the architectural structure is emphasized: both have similarities with regard to the drapery of the figures, the division of the storeys by means of friezes, the coffered ceilings, the corbellings, the storeyed pillars and the floral patterns. As to the workmanship revealed in sculpture, Caves IX and X are inferior to Caves VII and VIII in vigour and vitality. This also applies to the composition of the walls and ceilings as well as to ornamentation. The reliefs inclusive of even small ornaments found in Cave VIII are full of vigorousness and naïvety, while those in Cave IX are more delicate and beautiful, but sometimes reveals too much artificialness. Taking these facts into consideration, we cannot but conclude that Cave IX was modelled after Caves VII and VIII, and also that the former is in no parallel to the latter in the loftiness of workmanship.

We ought not pass by, however, some characteristics of Cave IX, which either Cave VII or VIII does not have. Though the big main Buddha in Cave IX was modelled after those in the T'an-yao's Five Caves, its vaulted passage followed suit of those found in Central Asia. The roofed niches current in Cave IX were doubtless made under the influence of traditional Chinese architecture. Originality is seen in the frequent use of dwarfs as well as in the representation of Buddhist legends, the so-called Nidānas. Speaking of the technique of carving, it reminds us of Gandhāra art, i. e., spaces between the figures closely placed are so deeply carved that they disclose an effective shading.

Western influences are felt in the points enumerated above. But the artists of Cave IX, who probably had a more advanced and independent idea on plastic art than that of the sculptors of the T'an-yao's Five Caves, did not cram the western style as it was. By the time the construction of Cave IX was undertaken they seem to have been already well acquainted with the idea of western art as well as that of traditional Chinese art so that any novel style of western origin could no more have exercised

YÜN-KANG, CAVE IX

an overwhelming influence over them. Of course, it must be admitted that contact with the idea and technique of western art had contributed much toward the formation of Yün-kang art as seen in this cave, but now the western art ceased to revolutionize either the technique or the idea of the artists of Cave IX. This will also explain the fact that, in spite of the novelty of their subjects, mannerism and, consequently, lack of vigorousness are noticed in Cave IX.

In addition to the over-delicate workmanship of the figures, the exuberance of ornamentation is remarkable. The zenith of such a gorgeous ornamentation is found in Cave VI, which was constructed at the time when Buddhism in pace with the Northern Wei aristocracy was flourishing. Now the splendour of the palaces and temples of Northern Wei has gone, but here in Cave IX at Yün-kang we may find their shadows. There is no relief representing a wooden pagoda, but the tiled roofs we find often in the cave cannot fail to remind us of the splendour of magnificent structures in the capital of this empire founded by a nomadic race. Of all the caves at Yün-kang, Cave VI represents a new type in every aspect. In Cave VI not only tiled roofs but also pagodas are in current use, and we may say, therefore, that Cave IX played a heralding role to Cave VI in regard to representation of the tiled roof. The dress system found in the figures of Cave VI represents the formal dress of the aristocracy of that time, while that found in Cave IX reflects much of the culture of the "Western Region," and betrays the costume of the Northern nomads. This means that Cave IX is older than Cave VI.

To summarize, the date of the construction of Cave IX must be put prior to Caves V and VI, but shortly after Cave VII and VIII. The location of these caves also seems to corroborate this chronological order. Now, if we can place the date of the construction of Cave VI in the tenth year, or thereabout, of the T'ai-ho 太和 era in the reign of Emperor Hsiao-wên 孝文帝, i. e., A.D. 486 then, we may be allowed to put the date for Caves IX and X in the early years of the T'ai-ho era, i. e., circa 480.

DESCRIPTION OF THE PLATES

CAVE IX

Pl. 1. General View of the Wu-Hua-Tung or Five Flower Caves.

The Cave-Temples of Yün-Kang consist of three groups, i.e., eastern, central and western. The Plate shows the caves in the west half of the central group viewed from the south. On the extreme right of the Plate are observed the window and the entrance of Cave VIII. The rock wall protruding to the south divides Cave VIII from IX. The columns are hewn out of the common outer wall of Caves IX and X. At the western end of Cave X is seen a perpendicular partition, showing that Caves IX and X are hewn out in a similar scheme. The large windows belong to Caves XI and XIII, and between them there is the façade with columns of Cave XII. On the outer walls of Caves XI, XII and XIII there are niches of various sizes, each containing a Buddhist Trinity characteristic of the later period of Yün-Kang. On the extreme left is seen a projecting rock, which reveals the original sloping of the ridge. It tells us how tremendous an amount of toil was necessary to cut the rock ridge in order to make the perpendicular wall, where the cave entrances are opened.

Pl. 2. Outside View of Caves IX and X.

An outer view of Caves IX and X shows that these two caves form a pair. The whole façade consists of six sections, each cave having two columns. The wall between the two caves transform itself into something like a column at its south end. Though the outer side of the columns is much eroded, splendid specimens of octagonal column are seen inside the ante-room. The column bases are partly buried underground. Over the columns there are oblong holes in a row, which seem to have supported the beams of the wooden structure once existed. A slanting groove is observed on the perpendicular wall facing east at the western end

of Cave X. The sloping of the groove seems to correspond to that of the roof of the now lost wooden structure. There must be another groove on the opposite side, i. e., on the eastern end of Cave IX, though it is not observable. Consequently, the ridge of roof may have been put at the top of the receded wall over the oblong holes. Though its date is beyond our conjecture, there seems to have been a suspending roof.

Pl. 3. Outside Wall of Cave IX.

The wall between Caves IX and X is seen on the left end of the Plate, while on the right is seen the wall continuous to the east wall of the ante-room. The outer wall is so much eroded that traces of the reliefs are hardly visible. (Height of the wall 11.40 m.)

Pl. 4. Columns of Caves IX and X.

Our excavation in 1938 revealed the column bases and the original floor. The column bases stand on the plinths which measure about 2.02 m. east to west, 1.75 m. south to north, and 0.70 m. high. Confronting tigers and elephants are carved on the sides of the plinths. Upon the plinths stand octagonal pillars with bases. Around the plinths there is a floor paved with bricks of the Liao period. In the Northern Wei period natural rock seems to have been used for the floor of the common front court of Caves IX and X, on which are engraved hexagonal and lotus ornaments. Engraved rock floors are found in Cave P'in-yang-tung of Lung-mên and Cave V of Hsiang-t'ang-shan as well as in a small cave A outside Cave V at Yün-kang. The details of the excavation of 1938 will be found in Volume VII.

Pl. 5. Ante-Room, North Wall.

There is a window in the central part of the upper

storey, and the entrance to the main room is situated at the centre of the lower storey. The lotus petal pattern is applied as border between the upper and lower storeys. (Height 10.40 m.; Width 12.00 m.)

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

The west and east walls are divided into the upper and lower storeys corresponding to those of the north wall, and the bordering frieze in lotus petal pattern extends to the north wall. The uppermost part of the walls curves gradually, and becomes directly connected with the ceiling without bordering. The upper niche of the east wall is divided into three sections with two octagonal pillars between them. Its construction is symmetrical with a cross-ankled Bodhisattva in the central section and with Bodhisattvas with one leg pendant in the other sections. The lower storey has two niches of the same size, in each of which is represented a seated Buddha. Below the lower storeys of the west, east and north walls there were mural paintings of modern origin. In the autumn of 1939 we took away the clay walls, and discovered original reliefs as seen in Plates 19–26A. The upper zone has some legendary scenes of Buddhism on the panels, and the lower has the figures of donors or worshippers in a row. When the clay wall was removed in the north-west corner, a passage leading to Cave X was discovered as seen in Plate 20. The discovery of this passage further corroborates the fact that Caves IX and X constitute a pair. The original rock floor is still buried about 0.30 m. deep under the present ground. In the south-west corner is lying a block fallen from the ceiling. (Height of the east wall 8.98 m., Height of the west wall 9.06 m.)

Pl. 8. Ante-Room, North Wall, Upper Storey, Central Part.

On the upper storey of the north wall is seen a pair of storeyed pillars, about 3.50 m. in height, which separate the side niches from the window. The pillars are five-storeyed, a pair of massive nude figures being represented on each storey. These figures, presumably dwarfs, may belong to the same category with the big nude figures supporting the ceiling. In a conspicuous contrast with graceful Buddhist figures, they are bulky and ugly with the flamboyant hair and unusually big eyes. Each storey of the pillars has a oblong piece in a chevron pattern, namely a kind of roof, and the uppermost part made of five-layered pedestal has

the simplified acanthus or palmettes at its top. A boy's face with a halo appears amidst the palmettes. The storeyed pillar is current also in Caves VII and VIII. There is a pair of dwarfs on each pillar, supporting the ceiling with their feet on the capital. They are fairly large figures of almost round sculpture. They pose to support the ceiling with one hand raised and the other on the side. Such a form reminds us of some figures on the pillars of the Sānchī stūpas.

On the border between the wall and the ceiling there are small arched niches, 0.70–0.90 m. in height, in a row with celestial musicians inside, the total number of these niches amounting to seventeen; six over the window, and six and five over the east and west niches, respectively. (Height of the window 2.65 m., width 2.10 m.)

Pl. 9. Ante-Room, North Wall, Window.

The window is nearly rectangular with round upper corners. Along the curvature of the window frame there is an engraved front, 0.65 m. in width, with nine figures of seated Buddha. To each Buddha is attached a nimbus, which has been repainted. On the window rim, e. i., lower rim of the front are represented six birds holding ribbons in their beaks. This kind of design find their close cousins in some Central Asian mural paintings.¹⁾ A row of birds constitutes the arch rib, which extends downward and transforms itself into the dragons at both ends. The dragons with outstretched paws stand on lotus pedestals turning their faces toward the window. Ugly repainting all over the dragons much spoils the objects, but the shape undoubtedly betrays its Chinese origin. Such a compound rib with dragons and birds entirely differs from those in Caves VII and VIII, suggesting the predominance of sculpture in this cave. Below the dragons are placed two sitting figures of lean old man, probably Brāhmaṇas. These old ascetics assume a mystic pose, holding a human skull and something else, respectively.

There are small figures of celestial in a row above the front, numbering twenty-one, and again there are eight flying celestials dancing freely above them, and two standing beside them. They are not represented as feminine figures but as men of rustic countenance with big face, big and roundish eyes and flamboyant hair. They are almost naked, wearing short loin-cloths and putting on celestial scarfs over their shoulders.

There is a strong resemblance between these figures and the dwarfs supporting the ceiling in body and countenance.

Above this row of celestials are engraved the rails upon which there is a row of six niches with celestial musicians. These pointed arches have small capitals on both sides, the pillars being concealed behind the rails. The capitals are somewhat varied but all ornamented with volutes. The origin of this capital has already been referred to in our description of Cave VIII.²⁾ Square abaci are put on the capitals, but they are so crudely made that they differ widely in shape and size one another. The upper bodies of the musicians are seen above the rails. They assume various poses, which are taken in accordance with their musical instruments, including, from east to west, 1) cymbal, 2) p'i-p'a, 3) flute, 4) conch shell, 5) small drum, and 6) tabor³⁾ The musical instruments are all seen in the frescoes at Kyzil as well as at Bāmiyān. (Height 2.65 m., width 2.10 m.)

¹ A. Grünwedel, *Altbuddhistische Kultstätten in Chinesische-Turkistan*, Berlin 1912, Fig. 261.

² Volume V, p. 91, Fig. 12.

³ In the Chinese version of *Lotus Sūtra* (Taishō-Daizōkyō, IX, p. 9) chap. i., are mentioned several musical instruments: drum 鼓, horn 角, conch shell 貝, *hsiao* or mouth-organ 簫, flute and pipe 笛, chin 琴, harp 箏, p'i-p'a 琵琶, bell 鐘, and cymbal 銅鈸.

Pl. 10. Ante-Room, North Wall, Entrance Gate.

It is bright inside the ante-room in conspicuous contrast with dimness of the main room. The gorgeous entrance gate cut through the north wall cannot fail to impress any one who enters there. The space around the entrance is covered with rich ornaments. Reliefs representing a tiled roof adorn its uppermost part. The ridge ends are decorated with simplified Ch'i-wei 鸞尾 ornaments. A phoenix in front view is placed at the middle, and confronting ones on both sides, while between the birds are carved flamboyant ornaments in a triangular shape with compound palmettes inside. Two more phoenixes are seen on both slopings of the roof. Round rafters are represented on the eaves, and from the underside of each rafter hangs something round. The eaves are propped up as elsewhere, with two kinds of brackets; longitudinal arms topped by three bearing-blocks and supports in the shape of inverted V. Beneath the brackets runs a rather narrow purlin with ornaments in cord pattern.

The part below is occupied by eight flying celestials

divided into two opposing groups with an incense-burner in the midst. These celestials are represented in female shape with chignons on their heads. Their heads are adorned with haloes, while the bodies are wrapped with broad scarfs, and they hold garlands or jewelry by end. This sort of garlands is often met with in Gandhāra art. The space, 0.96 m. high, which extends from the garlands to the opening of the entrance, is covered with delicate and complicated ornaments so that it may be taken for the painted pillars and lintel of a wooden building. The triangular spaces with point upward or downward between the garlands are ornamented with palmettes surrounded with flaming and inverted palmettes alternately, and over them runs a narrow band of cord pattern.

The lintel is decorated with five bosses of lotus blossom on the ground which is all covered with complicated floral scrolls. (Fig. 29 j) The floral scrolls consist of half-palmettes, which form continuous circles. Every circle made of vine, has, in its lower part, recoils of two half-palmettes emerging from the centre, from where stands a pole dividing a circle into halves, each having a dancing celestial. The pole is topped with a small lotus blossom in full view, from which the pole branches out to both sides to join with neighbouring poles. This pole pattern seems to have produced the hexagonal pattern on the columns of Cave XII. The floral scroll pattern here represented is adopted also for the walls of Cave VI. Further, on either side of this ornamented band are placed vertically elongated squares filled with floral scrolls, and above this band is placed horizontally another band of floral scrolls of half-palmettes in repeated rings. And on the surrounding rim of them runs a narrow frieze with continuous pearls.

Under either extremity of the roof stand guardian divinities, i.e., Dvārapālas, one on the right measuring 1.70 m. high and that on the left 1.65 m. The divinities, whose hair is in chignon, have no halo, and they are looking at slightly downward with their faces slanting. They look like watching those who enter the ante-room. Each of them holds a vajra on one shoulder with one hand, and a two-headed lance with the other. The armour reaches the knees, covering the breast. The sleeves are short, reaching the elbows. It cannot be told whether the armour, which is tightly bound with strings, represent a leather or scale armour. Much strength is felt neither in their

hands nor in their legs.

Gay floral scrolls running vertically are engraved upon the reveals, 0.47 m. wide, of the entrance. But those appearing in the Plate are nothing but the result of modern repair. The original reliefs cleaned by us appear in Plates 36, 37. This entrance is seemingly square-shaped with a lintel and reveals, but actually it is an arch with a triangular piece in each upper corner. (Height of the entrance 3.20 m., Width 3.28 m.)

Pls. 11, 12. Ante-Room, North Wall, West and East Parts.

The north wall of the ante-room has two niches in each side. On each side of the upper storey there is a niche with two Buddhas seated side by side, while on the lower storey a niche with a cross-ankled Bodhisattva. The Bodhisattva in the east niche measures 2.53 m., and that in the west niche 2.47 m. high.

Pl. 13. Ante-Room, North Wall, Upper Storey, West Niche.

In this niche are two seated Buddhas, measuring 1.80 m. and 1.85 m., respectively. Traces of modern painting are conspicuous all over the wall surface. The niche is not so deep. Two figures of Buddha are similar in pose, confronting each other. It has the right hand raised and the left on the knee, holding the robe's hem, looking slightly downward at the other's breast. The pupils of the eyes as well as the lips are repainted. The right shoulder is exposed. It has a round halo and a pointed nimbus. The halo of the figure on the right has a band in a floral pattern, while that of the one on the left has a band in flaming pattern. In both figures a flaming pattern is also employed for the outer bands of the nimbus. The two figures have different ornaments on their inner bands, the one on the right has soaring celestials, while that on the left seated Buddhas. The triangular spaces left over the shoulders are filled up with flames. In the space between the two Buddhas are placed small celestial donors put one upon another. The pedestal common to both figures is of five-layers with ornaments in different patterns: from the top (1) repeated rings with palmettes, (2) lotus-petals turned upwards, (3) plain, (4) interlaced cords, and (5) repeated half-palmettes.

On both sides of the niche are standing monks, which wear the monk's robes in checker pattern. Over

the figures are found again rattan-stool designs with birds in front view, which constitute at the same time the lower ends of the front. This kind of design is also met with in Caves VII and VIII. Over the bird start the ends of a row of six soaring boyish celestials whose faces are in strange countenance. The front is covered with nine small seated Buddhas, 0.45–0.50 m. in height. The nine haloes in a row, as a whole, look like a lotus-petal band. These smaller Buddhas are all in meditation except the one at the middle with the right hand raised. Over this row of Buddhas are four soaring celestials, three wearing a high chignon on the head, and one on the left having flamboyant hair.

Close to the ceiling are arranged five small-sized niches in a row with a rail below. Rails in meander design are also found in the main hall of the Hōryūji Temple in Japan. In the niches are found celestial musicians in the same style with those in the central and eastern parts of this wall. The musical instruments are; from the west (1) p'i-p'a, (2) unknown, (3) pipe, (4) harp, and (5) unknown. (Height of the niche 3.28 m.)

Pl. 14. Ante-Room, North Wall, Upper Storey, East Niche.

The general scheme of the east side, including the niche with two seated Buddhas, 1.80 m. high, and the small niches just below the ceiling with celestial musicians, differs little from that of the west side of this wall. Only a few points of difference will suffice, therefore, to be mentioned in the following:

(1) Here eight seated Buddhas are placed in a row on the arch front, while in the case of the west niche there are nine. In view of the fact that an odd number, seven or nine, is a rule, the figure, which had probably been on the extreme left, may have been destroyed. The lost one is now replaced by a celestial-like figure of later workmanship.

(2) The eight celestials over the eight seated Buddhas are flying in two groups toward an incense-burner in Po-shan-lu 博山爐 type in the middle.

(3) The figures standing on either side of the niche are not monks, but standing celestials.

(4) In the space above the standing celestials are placed dragons similar to those on either side of the window, while in the west niche they are replaced by bird figures.

(5) The celestial musicians put beneath the ceiling number six, while in the west niche there are five. The musical instruments are; from the left 1) drum, 2) pipe, 3) tabor, 4) flute, 5) small drum, and 6) p'i-p'a. (Height of the niche 3.24 m.)

Pl. 15, A. Ante-Room, North Wall, Lower Storey, West Niche.

B. Ante-Room, North Wall, Lower Storey, East Niche.

A. Compared with the east niche, the west niche is in a better condition. Here the lions are complete, forming the so-called Simhāsana. The band in a lotus-petal pattern is also well preserved, and so are the halo and the nimbus ornamented in flaming pattern. The centre of the halo is filled up with a lotus-blossom, while the inner band of the nimbus has seated Buddhas in a row. And flaming ornaments fill up the triangular spaces over the shoulders. In addition to these ornaments, flaunting ribbons issue to the right and left from the crown with a dhyāna Buddha. This design seems to indicate an Iranian influence. On both nimbus are carved celestials in worship in low relief. The five-layered pedestal is ornamented with continuous palmettes and lotus petals.

The niche is trabeated. On the lintel supported by two octagonal pillars are placed celestials. The pillars are all covered with floral scrolls and interlacing cords, while the capitals are decorated with volutes, which are similar to those found in Cave VIII rather than to those in Ionian style. Under the lintel is shown a tucked-up curtain, and outside the pillars stand worshipping celestials. (Height of the niche 3.20 m.)

B. In the trabeated niche is engraved a cross-ankled Bodhisattva. It is of elaborate make, and has a strange hand posture with its palms jointed, which are entirely repaired. The shoulders are gently sloping, and the breast is slightly flattened. The halo with a lotus blossom in its centre, as well as the pedestal of five layers reveals traces of later repairing and repainting. The figure of lion on the right is preserved in a perfect condition. (Height of the niche 3.28 m.)

Pl. 16. Ante-Room, Upper Storey, North-East Corner.

In the Plate are shown the east wall, the major part of the north wall and a part of the ceiling. The wide

floor, the inner wall and the ceiling of the window are clearly visible. The walls are all filled up with reliefs. Relations of the walls with the ceiling will become clear by looking at the Plate. (Height of the niche 3.00 m.)

Pl. 17. Ante-Room, East Wall, Upper Storey.

The upper storey of this wall is occupied by one roofed niche. Modelled after a tiled roof it has ridge ornaments at both ends, a bird figure in front view at the centre, a pair of birds in side view, and pairs of flaming ornaments at both sides. The style of the birds reveals a tradition handed down from the Han period. The ridge is slightly concave, perhaps due to the curving surface of the wall. Beneath the eaves with round rafters are brackets made of arms with three bearing-blocks and supports in the shape of inverted V. The purlin is put on a pair of octagonal pillars dividing the niche into three compartments. The front surface of the pillars is covered with circles of palmettes arranged in a vertical row, while each side is decorated in interlacing cord pattern. The capital is a square piece with an abacus. The pillars have no base.

There is a figure in each of the three compartments. In the central one, 1.58 m. wide, is a cross-ankled Bodhisattva, while in the right and left sections are placed Bodhisattvas with one leg pendant and one hand raised to the chin. The main figure, cross-ankled Bodhisattva, looks like slightly out of balance because of the too small lower half of its body. It is seated on a low plain pedestal. The part from the knees to the toes is schematic, and further in the thigh and abdomen some defects in composition may be pointed out from the sculptural point of view. The face is round with a slightly square chin. The crown is gay and splendid. It has three disks, one on its front and the others on either side, and the centre of each is adorned with a lotus-blossom. The hair on the forehead is executed in incised lines. As a whole, however, it is stereotyped. The figure wears a plate necklace and armlets on the upper arms as well as on the wrists. The scarf is hanged aslant from the left shoulder down to the right side. The shoulders are gently sloping. The arms are rather massive, and the armpits are shallow. The nimbus shows colours of later painting. The halo is filled up with continuous half-palmettes. The nimbus seems to have had

flaming ornaments. The celestial scarf flaunts widely like a ring. There is placed a pair of stereotyped lion figures in high relief on either side of the main figure.

The two Bodhisattvas seated under the trees with one leg pendant and one hand raised to the chin are similar in style, and they are smaller than the main figure. Their faces under high crowns give a feeling of mildness to those who look at them. The shoulders, breasts and arms are plump, but gentle. Together with the widespread scarfs the large haloes give a harmonious effect to the background. Of the trees standing beside the figures the one on the north preserves its original state, while that on the south is much damaged. They represent unreal plants with big trunks from which emerge arm-like branches and broad leaves overhanging the Bodhisattva, i.e., Prince Siddhārtha before the Enlightenment. (Height of the figure 1.62 m.)

Pl. 18. Ante-Room, West Wall, Upper Storey.

The upper storey of the west wall has a single roofed niche as the east wall. The roof has ridge ornaments, bird figures, triangular flames, and the eaves have round rafters and brackets. So far the scheme is identical with that of the east wall, but difference appears when we look at the pillars. The pillars are four-storeyed with capitals consisting of simplified acanthus with a boy's face in the middle. Each storey has a small niche with a seated Buddha under the oblong roof with ornaments in chevron pattern.

The main figure is a cross-ankled Buddha. It is round-faced with a slightly pointed chin, and has a big *uṣṇīṣa*. Its shoulders are gently sloping with the right shoulder naked. Both hands are raised to the chest with the palms exposed. The round halo and the nimbus are stylized as usual, and a pair of lions is placed at each side. On the right and left stand Bodhisattvas. They are plump as a whole, but have an unnaturally narrow hips. Over the head of each figure is a celestial in a soaring pose with one leg bent and the other out-stretching. (Height 1.68 m., Length of the eaves 3.80 m.)

Pl. 19. Ante-Room, North Wall, Bottom Storey.

The surface had been all covered with the ugly mural paintings of later origin, and one-thirds of the wall had been buried underground before we cleaned.

The upper portion seems to represent some scenes of a Jātaka, while the lower portion, though much damaged, shows figures of donor in a row. All over the surface are seen the holes which were used to support wooden pegs for repairing. The scenes in relief are a continuation of those on the west wall. They depict some scenes of the Śyāma Jātaka, which appears in the following sūtras :

Liu-tu-chi-ching 六度集經 (Taishō-Daizōkyō, III, p. 24) chap. v, translated by K'ang-sêng-hui 康僧會 of the Wu dynasty, A.D. 222–280.

Shan-tzū-ching 睇子經 (Ibid., III) translated by Shêng-chien 聖堅 of the Western Chin dynasty, A.D. 265–316.

Tsa-pao-tsang-ching 雜寶藏經 (Ibid., IV, p. 448) chap. i, translated by T'an-yao 曇曜 and Chi-chia-yeh 吉迦夜 A.D. 472, of the Northern Wei dynasty.

It is an interesting fact that this Buddhist legend was translated into Chinese by T'an-yao, founder of the Cave-temples of Yün-Kang. After T'an-yao's version (p. 448) its outline is as follows :

Once upon a time there lived a hermit, Śyāma by name, in the great mountains in the state of Kāsi. He showed great devotion to his blind parents. Some day it happened that King Brahmadata went hunting, and hit a deer with an poisoned arrow. The deer turned out, however, to be Śyāma himself in the deer's hide, who was drawing water. He seemed fatally wounded. The king, who was much confused by, and repentant of, this incident, hurried up to Śyāma's parents, and said, "I am ready to abdicate and to serve you like your own son." "None can be so devoted to us than our son," replied the parents weeping. Moved by the sorrow of the unlucky parents, the divinities of Heaven, Earth, Mountain, Tree and River made an appeal to the supreme divinity, Śakra-Devānām Indra, to save the life of this devoted son. Thereupon, Indra descended from heaven to find that Śyāma did not think ill of King Brahmadata. Instantly, the poisoned arrow came out of itself, and Śyāma's life was saved. So told Śākyamuni Buddha, who further added that Śyāma's parents, Śyāma, King of Kāsi and Indra had been later reborn King Śuddhodana and Mother Māyā, Śākyamuni Buddha, Śariputra and Mahā-Kāśyapa, respectively. (Height of the bottom storey 0.80 m.)

Pl. 20. Ante-Room, West Wall, Bottom Storey.

This bottom storey had also been covered with ugly mural paintings of later origin until removed by us. A row of donors must have been in existence in the lower part of the storey. In the right corner in the Plate is observed a big hole, 2.00. high and 1.20 m. wide, which leads to Cave X. Here the first scene of the Śyāma Jātaka takes place to be continued to those on the north wall. The Śyāma Jātaka constitutes the subject of some Gandhāra reliefs (A. Foucher, *L'art gréco-bouddhiques du Gandhāra*, p. 280, Fig. 143), and, still older, this legend is also taken as the subject of certain reliefs on the west gate of the main stūpa at Sānchī. In Central Asia the same legend seems to have inspired the Buddhist artists to paint walls of the Schlucht Höhle, Schwert träger Höhle, Gebetmühlen Höhle and Bodhisattva Höhle at Kyzil.¹⁾ (Height of the bottom storey 2.44 m.)

¹ E. Waldschmidt, *Über die Darstellung und den Stil der Wandgemälde aus Qyzil bei Kutschka* (Die Buddhistische Spätantike Mittelasiens, VI), Berlin 1928, pp. 13, 14.

Pl. 21. Ante-Room, West Wall, Bottom Storey, Jātaka Reliefs (1 a).

In the left scene is seen a two-storeyed mansion where two seated figures are represented. Due to weathering, however, details are not clear. To the right of the mansion there is a flying celestial below which is placed something small like a flask with a halo. The space beneath the flask is much weathered so that nothing is visible. By the side of the flask there stands a Brahman-like figure seated with one leg stretched and with a bushy flapper in hand. On the right stand six figures in two rows, all of them wearing tight coats. The three in the upper seem to be proceeding to the right with their faces inclining downward and carrying something on the back, while those in the lower proceeding in the opposite direction seem to be halting, two of them joining their palms in veneration. Though it is not certain what does this scene mean, it may represent also a scene at the beginning of the Śyāma Jātaka. (Height of the panel 0.80 m.)

Pl. 22. Ante-Room, West Wall, Bottom Storey, Jātaka Reliefs (1 b).

In the lower part of the central panel appear mountains of fantastic shape, and above the mountains there are two huts in each of which an old man is carved. The one with a leg pendant and a hand raised

to the chin represents Śyāma's father, while the other sitting is his mother. The scene depicts Śyāma's parents living a quiet life in the mountains. To the right of the huts stands a figure of man walking with smaller figures on its shoulders. Comparison with the figures in the huts reveals that the small figures on the shoulders represent Śyāma's parents. So the standing figure whose face is much obliterated must be Śyāma himself, who is represented as walking in the mountains carrying his parents on his shoulders. This scene is intended to depict two different units of act in a single scene. (Height of the panel 0.80 m.)

Pl. 23. Ante-Room, West Wall, Bottom Storey, Jātaka Reliefs (2).

In the scene to the left are two huts similar to those above-mentioned. One is vacant, while in the other Śyāma's parents are seated. The kneeled man outside the hut with his palms joined in veneration is Śyāma, probably expressing his devoted attitude toward his parents. It may be that the vacant hut is Śyāma's. Behind Śyāma there are a monkey on a tree and four animals, which may indicate Śyāma's amicable relations even with wild animals. Though they are executed in rather naïve manner, these animal figures give a pleasant feeling to the whole scene. (Height of the panel 0.80 m.)

Pl. 24. Ante-Room, North Wall, Bottom Storey, Jātaka Reliefs (3).

The Śyāma Jātaka continues on this section of the north wall. On the right of the left scene are five mounted figures among which the king is represented with a round halo and a celestial scarf. The king is assuming a posture of shooting with a bow, while a man kneeled down to the left has an arrow stuck on his left shoulder. Though the left half of this scene is badly mutilated, there must have been represented a lake from which Śyāma was drawing water with a jar. (Height of the panel 0.80 m.)

Pl. 25. Ante-Room, North Wall, Bottom Storey, Jātaka Reliefs (4).

The relief on the right depicts a scene where the king is expressing his regret to Śyāma's parents. On the left are two huts where Śyāma's blind parents are seated with their hands raised, being alarmed by the news. A vertically oblong space to the right of the

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right hut was probably intended to put an inscription. The king with a halo and a scarf around the body is kneeling down with his palms joined. Behind the king are two attendants with their palms joined, being accompanied by three horses with their right forelegs lifting. Above these figures are represented clouds of fantastic shape, while weathering has almost completely obliterated the mountains which must have occupied the space below the figures. (Height 0.80 m.)

Pl. 26, A. Ante-Room, North Wall, Bottom Storey, Jātaka Reliefs (5).

B. Ante-Room, Archway between Caves IX and X, Ceiling.

A. There are reliefs on the bottom storey of the east side close to the entrance, perhaps depicting a scene of the Śyāma Jātaka. Here five figures in front view are standing in a row. Two of them on the left have their palms joined, while the other three are either with raised hands or with bent arms. Below the figures are engraved fantastic mountains, while above are overhanging clouds. On the left are represented three horses. (Height about 0.80 m.)

B. Caves IX and X are connected by means of an archway. The Plate shows the ceiling of the passage. In the middle is engraved a large lotus blossom supported by the hands of two celestials placed on both sides. The design here is much simpler as compared with that seen in the archway between Caves VII and VIII. In the Plate are shown parts of the ceilings of both caves as well as parts of the north walls, revealing similarities in the construction of both caves. (Width about 1.00 m.)

Pl. 27. Ante-Room, Part of the South-East Corner.

The façade is wide open with pilasters on the east and west, measuring 1.10 m. and 0.60 m. wide, respectively. These pilasters are divided into upper and lower storeys, corresponding to the walls. On the upper storey of the east pilaster stands a Buddha at a right angle to a Bodhisattva on the east wall. To the left of the Buddha stands an octagonal pillar with a capital consisting of five layers. The pillar has in its middle two bands ornamented with compound lotus-petals and a base decorated with simplified palmettes. Beneath the base there is a rail in meander design, under which is again put a band with floral scrolls. Above the pillar are garlands or jewelry held by the

reborn boys, i.e., upapādukas. The standing Buddha is carved with a mild facial expression. On the right under the Buddha is a seated figure with its palms joined. This composition indicates that they represent Dipaṅkara Buddha 定光佛 and Mānava 孺童. In the place below cut slightly deeper there are two celestial musicians, one on the left holding a small drum and the other a tabor. Still below is a band with floral scrolls, and at the bottom is engraved the sacred Sumeru Mountains surrounded with long bodies of nāgas. (Height of the Buddha 1.20 m.)

Pl. 28. Ante-Room, Part of the South-West Corner.

The design differs not little from that of the south-east corner. The fact that the design of this corner is same with that of the south-east corner of Cave X shows also that the two caves constitute a pair. A small house with tiled roof is engraved on the north-east corner. The house is surrounded with a rail with meanders on the upper part and floral scrolls on the lower. On the wall facing the east a reborn boy or upapāduka is seen seated on a lotus blossom. In the Plate are also shown lotus blossoms and celestials on the ceiling, but because of excessive later repainting the original figure is preserved only in the relief contours. (Height of the Bodhisattva on the west wall 1.22 m.)

Pl. 29, A. Ante-Room, South Wall, East Column.

B. Ante-Room, South Wall, West Column.

A. The façade is wide opened with two big octagonal columns. The east, central and west openings divided by the columns measure 1.60 m., 1.70 m., and 1.80 m., respectively. Such was a too bold plan for a cave, so that it caused a large crack from east to west. In the Plate is shown a part of the east column. The capital consists of two parts with three layers; the upper part is a square piece with layers of floral scrolls and lotus petals, while the lower an abacus with a layer in cord pattern. It seems to have followed the Chinese tradition modified by foreign elements such as floral and lotus-petal patterns. The shaft is octagonal with a tapering top. On the four broader sides are engraved a pair of niches, and on the four narrower sides a single niche. The whole length of it is divided into ten storeys. The sides exposed outdoors have been eroded so that no trace of sculpture is discernible.

The beam extending east to west supported by the columns has a row of seated Buddhas, and above it are placed triangular pendants. Under the row of Buddhas runs a narrow band with interlaced cords. Floral scrolls decorate the underface of the beam, though not visible in the Plate. On the capital of the column is engraved a figure of half-naked dwarf with its body thrusting forward and its arms supporting the beam. This dwarf-like figure, an oriental version of Atlantes, is also observed in Cave VII, VIII and others. In the upper part of the Plate will be seen a railing and a row of niches with celestial musicians. (Height of column 9.07 m.)

B. The Plate shows the comparative broadness of the double-niched side with the single-niched. A small dwarf on the capital is of low engraving with the lower half of its body concealed by a bracket. Its facial expression is in a rage with flamboyant hair. Repainting on the surface has much spoilt the sculpture (Height of the column 8.92 m.)

Pl. 30. Ante-Room, Ceiling.

The ceiling of the ante-room is coffered, although this is not clearly perceived due to the crowded lotus blossoms and celestials. A long beam runs east to west. Two short beams run south to north between the tops of the big octagonal pillars on the south wall on the one hand and those of the storeyed pillars on the north on the other, though these beams are not visible due to the protruding bodies of dwarf supporting them. Each of the six oblong sections, i.e., coffers formed by the crossing beams, is decorated with soaring celestials and lotus blossoms. Of the six coffers, both Coffers II and V in the middle are divided into two square parts, which are corbelled in corners, a figure with a loin-cloth being placed in each corner. It has its palms joined with a halo and a celestial scarf flaunting in a symmetry. (Length from east to west about 10.30 m., length from north to south about 3.30 m.)

Pl. 31. Ante-Room, Ceiling, West Part.

The Plate shows the west part of the ceiling. The ceiling, gradually curving, is merged into the west wall. In the Plate are well observed Coffers III and VI. Five soaring celestials are represented on the beam, one of which is placed over the tiled roof on the west wall. They are half-naked with skirts reaching their

ankles, and each of them has a chignon and a halo. Though their soaring forms are varied, as a whole, they constitute a series of rhythmical dancing.

The big crack seen on the left of the Plate has wiped off the ornaments of Coffers VI, but in Coffers III are seen two celestials and three lotus blossoms put alternately in a row. It is supposed that soaring celestials were also engraved outside the row of celestials on the beam. Coffers III, seen on the right of the Plate, has double rows of engraved ornaments. In the inner row three big lotus blossoms and three celestials are placed alternately. The outer row, which is slightly sloping toward the north wall, has four celestials, two being placed along the north wall, one on the west wall and the remaining one in the converging corner of the ceiling and the two walls. This makes them assume an unnatural posture. Each of them has a chignon with a halo, and is smaller in size as compared with that in the outer row, which have flamboyant hair.

On the upper side of the Plate are seen big arms extending from the right and left. They represent the arms of dwarfs placed as supports. A big lotus blossom on the beam crossing has something protruding at its centre. It seems to represent a half-opened blossom. (Length from north to south about 3.48 m.)

Pl. 32. Ante-Room, Ceiling, East Part.

The Plate shows the east part of the ceiling. On the extreme lower part are seen two birds placed on the east wall. On the beam extending east to west are engraved six celestials with chignon. Though the big crack impairs the view not little, nevertheless, the celestials are placed so rhythmically as to give us a very pleasant sight. The beam divides this part of the ceiling into Coffers I and IV. In each coffer there are two rows, inner and outer, of reliefs, which are approximately identical. The inner row consists of boyish celestials holding lotus blossoms, while in the outer row are engraved five soaring celestials with chignon. Three in the west are placed along the south and north walls, while two in the east are soaring high along the east wall. The general composition of this part closely corresponds to that of the west part already described.

In the Plate are seen parts of two big dwarf-like figures on the right and left, which are employed as supports of the beam. The lotus blossom held between

these figures is of unique design as already mentioned. (Length from north to south 3.30 m.)

Pl. 33, A. Ante-Room, Ceiling, Dwarf Support (4).

B. Ante-Room, Ceiling, Dwarf Support (1).

A. Since a pair of dwarfs, which are back to back, supports the ceiling at four spots, their number amounts to eight in total. This Plate shows the dwarf (4) facing the west on the northern part of the west beam. It supports the ceiling with its both hands, and puts its both feet upon the north wall. Interesting is its pose with its hips twisting. (Vertical height of the figure about 1.30 m.)

B. The dwarf (1) shown in the Plate is that facing the east on the northern part of the east beam. It supports the ceiling with its outstretched right hand, and holds its left foot with its left hand, standing on one leg under which is seen the capital of a storeyed pillar. (Vertical height of the figure about 1.30 m.)

Pl. 34, A. Ante-Room, Ceiling, Dwarf Support (2).

B. Ante-Room, Ceiling, Dwarf Support (7).

A. In the Plate is shown the dwarf (2) facing the west on the north end of the east beam. It is in the posture of putting one foot upon the capital of the storeyed pillar on the north wall and the other foot in the air, supporting the beam with both hands. Its countenance is rude and primitive with big eyes, thick eyebrows and a snub nose. Part of the head with flamboyant hair is damaged. A half-opened lotus blossom is placed in front of the figure. In the Plate is observable a row of niches with celestial musicians on the north wall. The Plate also shows the details of the front of the east niche on the north wall, the curvature of the east end of the ceiling, and its joining part with the north wall. (Vertical height about 1.40 m.)

B. The dwarf (7) facing the east on the south part of the west beam is shown in the Plate. It is thrusting its body forward with its left foot on the capital of the west pillar on the south wall, while its right foot is held with its right hand. The left hand which is now lost must have supported the ceiling. The twisted body, flamboyant hair, big eyes and a snub nose common to the dwarfs are well observed in this figure. The other figure of the pair shows the hands, legs and a part of its body. A crack in the south-west part and corbellings in Coffers V are also seen. (Vertical height of the figure about 1.30 m.)

Pl. 35, A. Ante-Room, Ceiling, Dwarf Support (3).

B. Ante-Room, Ceiling, Lotus Blossom on the Beams.

A. The dwarf figure (3) facing the east on the north part of the west beam is shown, while a pair of dwarfs on the south part of the beam is partly observable. Triangular corbellings are seen in Coffers V on the right and Coffers II on the left. In the centre of each corbeling is placed a flattened lotus-blossom. The corbellings are lowly engraved. In the corner of the outer square are put small celestials in low relief. The Plate shows the dwarfs in confronting posture. One on the right hand has a pleasant expression with one hand outstretched and its feet put on the north wall. As a whole it is dynamic and vivid. (Vertical height about 1.40 m.)

B. This big lotus blossom also appears in Plate 32, where its position on the ceiling will be seen. Its eight single petals are spread out around a half-open bud. Such a form of lotus-blossom is never found in other caves. It resembles only the bosses of lotus blossom on the lintel of the entrance gate of the north wall. (Diameter of the blossom 0.94 m.)

Pl. 36. Entrance Arch, West Reveal.

The Plate shows the west reveal of the entrance archway. At the lower is seen a standing guardian divinity, i. e., *dvārapāla*, measuring 1.86 m. high. Though much weathered, a halo behind its big head and a celestial scarf forming an arc are discernible. The figure, which is looking toward the main room, has one leg raised and its arms stretched, holding something like a lotus-blossom with the left hand. The feet are partly buried in the ground. In the period of Northern Wei, when the Yün-kang Caves were constructed, the floor, as a rule, was of natural rock. Over the guardian divinity are engraved three seated celestials, 0.60 m. high, with palms joined and high chignons, looking toward the main room. Between the upper and lower parts, where the celestials are placed, there is a band with lotus-petals. Part of the ceiling is observable. Bands with floral scrolls adorn both edges of the arch. The outer band, 0.12 m. wide, is ornamented with an undulating stem with simple half-palmettes, while the inner band, 0.40 m. wide, is in gorgeous and complicated compound floral pattern. (Height of the figure about 2.00 m.)

Pl. 37, A.B. Entrance Arch, West and East Reveals.

The west and east reveals of the entrance arch are shown here. As observed in the Plates both reveals correspond with each other. The opening of the entrance facing the ante-room is square, consisting of a lintel and two pillars, while that facing the main room is an arch with round upper corners. This difference in structure makes it necessary to leave two small blocks at the upper corners on the northern part of the inside, and on each of the south ends of these blocks there is a triangular space facing the south. Their surfaces are adorned with palmette ornaments. In contrast with this, in later brick buildings, small square doorways are usually built in their large arched entrances, leaving a semicircular front. Compound floral ornaments, birds and human figures cover the surface of the lintel as well as the inner sides of the pillars. (Height of the figure about 2.00 m.)

Pl. 38, A. Entrance Arch, Upper Part.

B. Entrance Arch, Ceiling.

A. The Plate shows the ceiling of the entrance arch viewed from the main room. The arch's curvature, the engraving technique, and especially the thickness of the reliefs will be noticed in the Plate. The highest part of the reliefs, however deeply carved, is on the same plane. Through the arch is seen the base of the east column of the ante-room with a pair of boyish celestials with joined palms and half-palmettes on either side as corner ornaments.

B. The plate shows the ceiling looked up at a slightly slanting angle. It is trapezoid, and in its centre is engraved a large hexagonal treasure, i.e., *cintāmaṇi*, surrounded with flames blazing up from a bowl ornamented with lotus-petals. Two celestials are supporting the bowl, while the other two holding the flames. The celestials are characterized by flamboyant hair, narrow foreheads, thick eyebrows and big eyes. They seem to pay respect to the central Buddha in the main room. In Cave VII will be found a *cintāmaṇi* similar in shape, and such a type of *cintāmaṇi* is also found in some Kyzil cave-temples.¹ The friezes with floral scrolls have already been mentioned. (Width 1.15 m., length 1.65 m. and 2.05 m. in the inner and outer sides, respectively.)

¹ A. Grünwedel, *Altbuddhistische Kultstätten*, Figs. 48, 53, 123, 165, 275, 392.

Pls. 39, 40. Window, West and East Reveals.

The Plates show the west and east reveals of the window seen from the ante-room. The corners, where the reveals of the window and the north wall of the ante-room join, are cut down, so as to make narrow slanting walls. There, skinny ascetics, *Brāhmaṇas*, with conspicuous ribs are sitting on rattan stools with one hand raised and the other holding something, and over them are represented dragons on lotus-pedestals. The dragons with their bodies transformed into a continuation of bird figures constitute the arch rib of the window.

On the west reveal (Pl. 39) is represented a Bodhisattva mounting on an elephant under which are engraved symbolic representations of mountain dotted with trees like rods. The method of engraving these mountains is peculiar; they are somewhat concave with raised outlines. Such is in a striking contrast with ordinary reliefs whose surface is, as a rule, convex.

On the east reveal (Pl. 40) of the window is represented a Bodhisattva seated on a lotus blossom amidst a pool. On the inner ridges of both reveals of the window stand Bodhisattvas supported by Atlanteses similar to those found in Caves VII and VIII. In the Plate are also shown part of the west niches as well as the storeyed pillars of the north wall of the ante-room. The thickness of carving will be recognized in the Plate. (Height to the top of canopy 2.36 m. in the west, and 2.28 m. in the east.)

Pl. 41. Window, Ceiling.

A big lotus-blossom is engraved in the centre. It has double petals surrounding a large receptacle without germ. Eight soaring celestials are holding it. Of the eight figures the four boyish ones, which are placed diagonally, are bigger with flamboyant hair and short loin-cloths. Two bigger boyish celestials on the south assume a fanciful posture, jumping with legs drawn. The remaining four, which are smaller in size, have chignons on the heads, and wear long skirts. They are all represented as soaring very easily. (Diameter of the lotus blossom 1.13 m.)

Pl. 42. Window, East Reveal.

At the bottom are represented mountain figures over which is a pool with three strange lotus plants. On the big lotus in the centre is seated a Bodhisattva with a lotus stem and a flask. It is of dignified appearance,

putting on a crown. Its fingers are elegant. The lotus and flask in its hands seem to indicate that it represents an Avalokiteśvara, but this is not very certain. On the left stands a celestial who holds a canopy over this figure of Bodhisattva. The other standing figure seems to represent another attendant, while below on either side of the pool is seated a monk with its palms joined. (Height to the top of the canopy 2.28 m.)

Pl. 43. Window, East Reveal, Bodhisattva on a Lotus Blossom.

The facial expression of this figure may be said dignified as well as lovely. The three-sided crown with a crescent seems to add to its dignity. The form of its bending knees gives a slightly stiff impression, but, nevertheless, it reveals pleasant simplicity. The upper half of the body is naked except a celestial scarf slanting from the left shoulder to the right side. It wears a necklace and armlets as well as other decorations proper to a Bodhisattva. The lotus pedestal is beautifully executed as well. (Height of the figure 0.83 m.)

Pl. 44. Window, West Reveal.

Fantastic mountains with grotesque trees are engraved at the bottom. Over the mountains is seated a Bodhisattva with its left hand raised and the right on the waist. On the left stands a celestial holding a canopy over the Bodhisattva, and two soaring celestial musicians with a p'ī-p'a or a flute seem to be heralding. Though the Bodhisattva is seated on elephant-back, there is no definite proof of being a Mañjuśrī.

In *Fu-fa-tsang-yin-yüan-chuan* 付法藏因緣傳 or *A History of Indian Patriarchs* (Taishō-Daizōkyō, L, p. 318), chap. v, translated by T'an-yao, we find the story of Nāgārjuna's controversy with a stubborn Brāhmaṇa. When the Brāhmaṇa was finally defeated in a philosophical debate with Nāgārjuna, the former had conjured up a pool in which grew a lotus. He took seat on the lotus, and boasted of being not an ordinary human being. Instantly, Nāgārjuna transformed himself into an elephant, which rooted up the lotus with its trunk. This story seems to explain the scenes on the reveals, where are represented two figures, one being seated on the lotus and the other on elephant-back. But there is a difficult point. Here the figure on the lotus is plump, while a Brāhmaṇa is usually represented as an aged with beard and lean body. But,

in view of the fact that the Yün-kang artists seem to have been always inclined to beautify anything in their hands, this may not constitute a fatal point in explaining these scenes.

There is, however, another story in *Hsien-yü-ching* 賢愚經 or *Damamūkanidāna Sūtra* (Ibid, IV, pp. 393 sq.) chap. vi, translated by Hui-chiao 慧覺 etc. of the Northern Wei dynasty. In this sūtra an elephant and a pool appear as well. It is a story of Pūrṇa 富那寄, an Arhat. Upon the cordial request of Sēna 羨那, a devotee who lived in the state of Sunāparantaka 放鉢國, Gautama Buddha flew to Sēna's country accompanied with five hundred disciples, masters of the magical powers. On the occasion Mahā-Maudgalyāyana 大難目連, the first of the magical powers, flew on elephant-back, while Anuruddha 阿那律, the first of the divine eye, flew on a lotus blossom shooting out from a pool. According to the sūtra, Mahā-Maudgalyāyana sat upon a pedestal whose four sides were guarded by five hundred elephants, and each elephant had six tusks on whose ends there were seven bathing pools. In each of these seven pools grew seven lotus plants on each of which were seated seven celestial maidens. Thus, around Mahā-Maudgalyāyana who was surrounded with one thousand elephants, six thousand tusks, fourteen thousand two hundred and ninety four lotus plants and two million and fifty-eight thousand celestial maidens, the infinite number of metamorphoses took place with indescribably bright illumination flowing in every direction. Anuruddha realized a pool made of jewelry, where grew a golden lotus with a stalk of jewelry. He was seated upon a lotus blossom in cross-legged posture with a bright halo over his head, which illuminated everything on earth and in heaven.

The above-mentioned Buddhist legend is too fantastic, and far beyond our limits of imagination. It would be, therefore, impossible to realize such a fantastic legend by means of formative arts, but our Yün-kang artists were perhaps resourceful enough to depict these indescribable scenes in an extremely simplified, but symbolic way: Mahā-Maudgalyāyana seated on the back of an elephant and Anuruddha upon the lotus in a pool. Simplifying and symbolizing were also the technique applied by the Yün-kang artists to the figure of Vimalakīrti whose manifold attributes are described minutely in *Vimalakīrti-nirdeśa Sūtra*. So we may presume here that these scenes represent

a fantastic story found in *Hsien-yü-ching* translated by Hui-chiao.

A question still remains, however, to be solved: whether they represent the story of Nāgārjuna or that of Pūrṇa? As to this question we are inclined to prefer the first story, because it is found in the sūtra translated by the very founder of the Yün-kang Caves. There is no doubt that these two scenes engraved on the confronting reveals are intended to tell a single coherent story. (Height to the top of canopy 2.36 m.)

Pl. 45, A. Window, West Reveal, Bodhisattva mounted on an Elephant.

B. Window, West Reveal, Celestial Musician playing a P'i-p'a.

A. This figure wears a tall crown with a round halo behind its head and a celestial scarf forming arcs on either side. Its peaceful, but dignified countenance as well as its easy posture on the back of a striding elephant cannot fail to attract one's aesthetic interest. The technique of free but simple expression is clearly indicated in this sculpture. (Height of the figure 0.92m)

B. The heralding celestial musician plays a p'i-p'a. It has its face looked up and its legs bent upward. Both hands are represented in detail. The figure is, as a whole, simple but vivid. (Vertical height of the figure 0.56 m.)

Pl. 46, A, B. Ante-room, Window, West and East Reveals, Brāhmaṇas.

A. On the east reveal there is a bearded Brāhmaṇa with a chignon on the head. Its body is extremely skinny with conspicuous ribs. The eyes are sunken: the eyebrows are knit, their ends forming volutions. It is seated on a rattan stool similar to that used by Prince Siddhārtha with one leg pendant. It holds, however, a human skull with its right hand, and points to something with its left hand. A lotus blossom is engraved over the right shoulder.

In the last page of *Fu-fa-tsang-yin-yüan-chuan* 付法藏因緣傳, or *A History of Indian Patriarchs* (Taishō-Daizōkyō, L, p. 322), chap. vi, translated by T'an-yao and Chi-chia-yeh 吉迦夜, we find a legend on a Brāhmaṇa, the skull-seller. Once upon a time a Brāhmaṇa, who collected many human skulls, went to the city of Pataliputra 華氏城 to sell them. But no body wanted to buy them. Being angry, he cursed at the whole people of the city. Thereupon, the upāsakas

in the city, had to buy them with coins or goods for the fame of the city. They fixed three prices, high, low, and nothing, for three kinds of the skulls: the first are those through whose ear-holes are passable a bronze string, the next half passable, and the last not passable. With this the Brāhmaṇa was much perplexed, and at last asked the reason. Then, the upāsakas explained that the skulls of men who heard the Gautama's teachings and became enlightened, have the ear-holes through which the bronze string is passable, while those who heard but were not so enlightened have the ear-holes half passable, and those who never heard have those impassable. With much respect the upāsakas made a stūpa for the skulls in the suburb of the city. By virtue of that good deed, they were reborn in Heaven. (Height 1.20 m.)

B. The figure on the east reveal is exactly same in size and style to that on the opposite reveal. The left hand, put on the right knee holds something, maybe a bird. To the left of the figure is seen part of the storeyed pillar in each storey of which stand two boys dancing in a pair. They look vivid and pleasant.

On a stele dated probably 530 A.D. cir., in the possession of the Kansas City Museum, Mr. J. le Roy Davidson noticed confronting figures of Brāhmaṇas, each having a skull or bird in one hand.¹⁾ But in our figure it is not yet clear whether it is a bird or not. The figure of Brāhmaṇa with its right hand holding up over the forehead is met with in Gandhāra reliefs. It is said to be one of the sixteen Brāhmaṇas who received Gautama's Teachings on Parāyāna 波羅延.²⁾ But this view is difficult to be applied in the case of our figure. The Pūrṇa legend, above referred to, in *Hsien-yü-ching* or *Damamūkanidana Sūtra* (Taishō-Daizōkyō, IV, pp. 393 sq.) chap. vi, tells about some Brāhmaṇas. Upon the request of Pūrṇa, the Arhat, and of Sēna, the devotee, Gautama Buddha proceeded to the state of Sunāparantaka, heralded by his five hundred disciples. His suite was tremendous. Around him were eight Vajra-pānis, and four Deva-rājas went vanguards. He was followed by Indra, hundreds of thousands of deva-putras of the Kama-dhātu and the infinite number of devotees. Thus, flew Gautama to Sunāparantaka, emanating light in every direction on earth and in heaven. On the way he redeemed five hundred farmers working the soil with cattle as well as five hundred maidens picknicking.

Five hundred ascetics, who were practising penance in the woods and on the shores of lakes, were startled by a sudden flash of glorious light, which instantly changed everything on earth into golden colour so that they looked up to find Gautama's splendid way-faring. They begged, then, Gautama to redeem themselves. Gautama made them Śrāmaṇas. The Brāhmaṇas seem to be looking up Gautama, but it is not ascertained. (Height 1.28 m.)

¹ J. le Roy Davidson, *Traces of Buddhist Evangelism in Early Chinese Art* (*Artibus Asiae*, Vol. XI, 4) 1948, Fig. 5, p. 260.

² A. Foucher, *L'art gréco-bouddhique*, Figs. 432, 436.

Pl. 47, A. Ante-Room, Window, West Reveal, Head of the Brāhmaṇa.

B. Ante-Room, Window, Dwarf-like Figure beside the Front.

A. The figure wears a beard and a chignon. Volutes are observable in the eyebrows. The mouth is slightly open, showing the teeth, and the earlobes are so long as to reach the shoulders. The body is miserably thin. In spite of the grotesque features the face as a whole looks mild and friendly. (Height of the head 0.37 m.)

B. This figure stands on the east of the window front the upper part of which is occupied by soaring celestials. It seems to be a dwarf with a long waist and short legs. It is naked except a loin-cloth. The left hand is raised, while the right hand is stretched downward. The face is big with a snub nose, and it is conspicuous with deep furrows and a beard. As a whole, it is rather coarsely executed, but looks lively. (Height 0.72 m.)

Pl. 48. Window, West Reveal, Caryatid.

On the left is seen part of the reliefs on the west reveal of the window, and the caryatid stands to the left of the reliefs. It is a standing Bodhisattva with its palms joined. Since it supports nothing, it may not be called a caryatid. But it is a kind of caryatid derived from those in Cave VII and VIII already mentioned. This caryatid is standing on an Atlantes which has features like a dwarf. The dwarf is rather sober in its countenance, but its crouched posture gives it a piece of humour. Compared with other reliefs the caryatid as well as the Atlantes are more thickly carved, and approach a round sculpture. On the right of the Plate is discernible the upper niche of the south wall of the main room. Above the mountains, there is

seen a lotus plant, (Fig. 39 t) which has a stalk, leaves of half-palmette in incised lines and a plump blossom with seven single petals. (Height about 0.72 m.)

Pl. 49, A,B. Window, East and West Reveals, Caryatids.

The caryatids stand on the north end of the window. Both of them are in the same posture with joined palms and thrown-out chests, slim waists, round hips and slender legs. Their bodies reveal the real beauty of lines. The beautiful crowns on their heads are ornamented with the rosettes on which are put crescents. The haloes are plain. (Height of the east one 1.32 m., Height of the west one 1.38 m.)

Pl. 50, A,B. Window, East and West Reveals, Atlantes.

The figures here are supporting Bodhisattvas. Similar figures are found in Caves VII and VIII, supporting the storeyed pillars with their both legs bent in the same manner. In the case of Caves VII and VIII their posture seems more natural and dynamic. These caryatids reveal one of the characteristics of Yün-kang sculpture. All their highest parts are approximately on the same plane, though they are of deep engraving, approaching almost round sculpture. The extremely stylized mountains are concave in section with raised contours. (Height about 0.72 m.)

Pls. 51–53. Main Room, South Wall.

The south wall of the main room looks more gorgeous and vivid than any of the ante-room. It is divided into three storeys or five zones: the bottom, lower and upper, or the bottom, first, second, third and uppermost. The lower storey contains the first and the second zones, approximately 2.00 m. and 1.50–1.60 m. high, respectively. The upper storey contains the third and uppermost zones, approximately 2.10–2.20 m. and 1.60 m. high, respectively. In the middle three zones the niches are orderly distributed, but one will notice that the eastern and western parts do not constitute a symmetry. Difference will be seen in the niches. Erosion is done to the donors and guardians in the bottom storey as well as to the guardians on both reveals of the entrance. The present floor is elevated by about 0.30–0.40 m. from the original.

The east and west walls are leaned slightly forward

as seen in the Plate. The attendant Bodhisattvas are much spoilt by modern repairing. The dark spot on one side of the Plate is part of the main figure.

(Height 8.78 m., Width 10.68 m.)

Pl. 54. Main Room, South Wall, Window.

Though the caryatid is carved deeper than other reliefs on the same wall, its highest parts are all on the same plane. The caryatid which, differing from those in Caves VII and VIII, faces due west, measuring 1.32 m. high. In the arch front of the window are engraved eight seated celestials with a high chignon on the head. In the uppermost part, beneath the band in chevron pattern, there is a row of seated Buddhas, under which is seen a band with lotus petals. The inside of the window is partly observable, while below is seen a big roof whose ridge ornaments are merged into the lotus band. (Height of the window 2.56 m., Width 2.07 m.)

Pl. 55. Main Room, South Wall, Entrance Arch.

On either side of the entrance stands a statue of guardian, above which is carved a bird in a front view with its wings spread out. The arch has a splendid front, where are engraved eleven seated Buddhas in a row. This row of Buddhas is surrounded with soaring celestials in two rows, upper and lower. The celestials in the upper row are divided into the two groups of four with a big incense-burner in the middle. They are all boyish celestials with flamboyant hair. Those in the lower are divided into the two groups of three with a *cintāmaṇi* treasure in the middle. The latter are all celestials of feminine type. This front is unique in its gorgeous ornaments.

In the upper part of the Plate is represented a long tiled house where is seated a Buddha in the *dhyāna* attitude, attended by eight kneeled celestials divided into the two groups of four. Above the roof runs a band ornamented with lotus-petals, which constitutes the lower fringe of the window above.

(Height 2.96 m., Width 2.45 m.)

Pl. 56. Main Room, South Wall, Entrance Arch, West End of the Front.

In the Plate is shown part of the front, which is richly ornamented, as well as part of the west reveal. It will be noted that the celestials in rows are so deeply carved as to make them appear almost round

sculptures. The Buddhas are engraved on a little recessed plane. Such congested figures as seen here are not found in Cave VII or VIII. On the west are seen trabeated and roofed niches one upon the other. High reliefs are conspicuous here. (Height of the bird 0.58 m.)

Pl. 57. Main Room, South Wall, Roofed Niche above the Entrance Arch.

The roofed niche shown in the Plate is just above the entrance arch. It is splendid as well as graceful. In the shallowly carved niche under the roof are a seated Buddha and eight kneeled celestials. Neither the Buddha nor the celestials have pedestals. The Buddha wears a halo and a nimbus. Colouring is of later origin. The kneeled attendants hold their hands together, and put on high crowns. Those near the Buddha have their faces slightly turned toward the Buddha, while those on either end are in front view. Here we find a thoughtful attitude of the Yün-kang artists. The fact that this roofed niche is placed in the middle of the south wall indicates that it is only a variant of the panel of six worshippers on the south wall of Caves VII and VIII. Under the niche runs a band with lotus-petals, which abuts on the front of the entrance below. The soaring celestials occupying the upper part of the front have various facial expressions, some awful and some mild. Two in the middle are holding an incense-burner. (Height of the niche 1.10 m., length of the niche 3.90 m.)

Pl. 58, A. Main Room, South Wall, Window, Upper Part.

B. Main Room, South Wall, Entrance Arch, Front.

A. The upper part of the window is occupied by eight kneeled celestials which wear chignons and are in the attitude of worship. They are divided into two groups, right and left. Above this row of celestials are carved inverted triangular pendants, 0.35 m. high. On their inverted apex are hung *ling* 鈴 bells and *to* 鐸 bells alternately. The band of triangular pendants, the space above which does not appear in the Plate, abuts on the ceiling, and on the longitudinal beam of the ceiling are carved six celestials in two symmetrical groups. An incense-burner is held by two confronting celestials in the middle. It is an usual arrangement that there are placed alternately celestials in

chignon and those with flamboyant hair. (Height of the uppermost zone 0.80 m.)

B. Nine out of the eleven seated Buddhas are fully shown, while the remaining two only their upper halves. They are all in the dhyāna attitude. The flaming ornaments of their haloes were repainted in later times. (Height 1.23 m.)

Pl. 59, A. Main Room, South Wall, Entrance Arch, East Part of the Arch Front.

B. Main Room, South Wall, Entrance Arch, Arch Front and Roofed Niche.

A. A celestial in the arch front is shown. Its hair is flamboyant, and it has unusually big ears. Smile around its lips is enigmatic. The shoulders as well as the arms are sturdy, and the legs are crossed in natural posture. A broad celestial scarf adds to the vividness of this figure. As a whole it reminds us of a ballet form. To our regret later repainting covers its surface so as to make it appear a little dull. The seated Buddhas below and their nimbuses are also spoilt much by crude repainting. (Vertical height of the figure 0.72 m.)

B. A seated Buddha in the roofed niche and part of the arch front of the entrance are seen in the Plate. From the edge of the eaves hangs a band of triangular pendants. The figure of Buddha is deeply carved. Under the band with lotus petals there is a row of soaring celestials supporting a large incense-burner in the middle. The incense-burner is of po-shan-lu type, and placed upon a flat-bottomed dais. The celestials have all flamboyant hair. But their facial expression is not identical: the soaring celestials on the left are smiling with a child-like expression and have exhilarating bodies, while those on the right have deep and wide-open eyes and wear ear-rings. The latter seem more mature. Contrast between the two celestials is striking. (Height of the seated Buddha 0.57 m.)

Pl. 60, A, B. Main Room, South Wall, Dvārapālas beside the Entrance Arch.

C. Main Room, South Wall, Entrance Arch, Bird of the Arch-Rib.

A, B. The bottom part of the entrance arch is in bad condition. Guardian divinities, i.e., Dvārapālas, stand on both reveals of the entrance arch as well as on both sides of it on the south wall of the main room. The two Dvārapālas on the reveals hold nothing,

while those on the sides hold tridents with one hand and seem to put the other upon the waist. Though much eroded, the Dvārapālas on the reveals resemble those on the wall in attire and posture. They both wear leather armours. The collars and tied braids are visible. Though their lower halves are badly damaged, they seem to have had one leg afloat. (Height of the figure 1.07 m.)

C. Bird figures, i.e., garuḍas, are carved above the guardian divinities beside the entrance. The Plate shows a front view of the bird on the west side, while its side view is seen in Plate 56. The figure is deeply carved, approaching a round sculpture. It spreads out its wings, and has a broken beak. Its round body is incised with scale-like feathers, its swollen feet being outstretched. The bowl-shaped pedestal of lotus blossom is incised like chrysanthemum blossom. The technique of carving is rather naïve, but the figure as a whole is full of overflowing strength. (Height of the bird 0.53 m.)

Pl. 61. Main Room, South Wall, West Section, Third Zone.

The section fringed with bands of lotus petals has in its centre an arched niche containing a seated Buddha. The front of the pointed arch is adorned with flaming ornaments, while the pillars are furnished with wavy floral scrolls of half-palmettes. On the capitals of rattan stool type are placed tiger figures. They are of a Chinese style handed down from the Han dynasty. The face of the seated Buddha is deteriorated. Gently sloping are its shoulders, the right one of which is naked. The five-layered pedestal with a low dais under it seems to be of six layers, each of which is richly ornamented. The uppermost and two lower layers are furnished with undulating floral scrolls, while those between them with lotus petals. The halo or the nimbus is not clear owing to later painting.

To the left of the niche are carved three figures put one upon another, the upper two representing seated lean old men, Brāhmaṇas, and that at the bottom a monk. The upper Brāhmaṇa has its right arm outstretched toward the niche whose front is in flaming pattern, while the lower puts the right hand to the chest and the left to the waist. Their ribs are conspicuous as usual. They wear high chignons and beards, and have haloes. The monk is seated upon a lotus pedestal,

and has its hands joined on its chest. Its face is looking slightly downward with drooping eyes.

To the right of the niche are two kneeling celestials wearing chignons and sitting on low pedestals with their palms joined. Their posture is elegant. Above these figures are placed two celestials wearing chignons. They are represented to soar toward the window. These soaring celestials may not belong to a set of reliefs surrounding the niche, but they seem to be worshipping the Bodhisattva on the west reveal of the window. Anyhow, this section is not in symmetry, and, consequently, it seems, as a whole, to lack the unity of composition in spite of the elaboration of the individual figures. The Brāhmaṇas indicate that the scene here represent some Buddhist legend.

In *Tsa-pao-tsang-ching* (Taishō-Daizōkyō, IV, p. 488), Chap. vii, there is a legend entitled "Story of the Nirgrantha-putras who threw themselves into the Flames and became Monks." When Śākyamuni defeated in debate six master tīrthakas in Śravastī, five hundred Ni-chien-tzū 尼乾子 (nirgrantha-putras) were so much ashamed of themselves that they wanted to set fire to a pile of firewoods they had prepared, and to throw themselves therein. But Śākyamuni caused the firewoods not to burn, and took the attitude of agni-dhātu-samādhi (fire ecstasy) with flaunting flames around himself. Upon seeing the flames the Nirgrantha-putras threw themselves into the fire, but, instead of being burnt, they felt refreshed. The Nirgrantha-putras, who had witnessed Śākyamuni in the midst of the flames, begged Śākyamuni to make them monks. Thereupon, they instantly turned out to be monks with shaved heads and in monk's attire, and attained the arhat. The legend further gives stories of their former lives. The figures in this niche seem to represent the legend mentioned above.

The main figure in the centre is seated under the arch with flames as if to represent it in fire samādhi. But the pose of its hands, one raised and the other put on the leg, may not be in accordance with the posture of samādhi. Since, speaking generally, the various poses of hand are not strictly observed in Yün-kang sculpture, the hand posture of this Buddha does not matter much. Then, the posture of this figure does not prevent the above interpretation. Another interpretation is, however, possible: since in the latter part of the same legend, it is said that Śākyamuni Buddha redeemed the nirgrantha-putras, this hand pos-

ture may be natural. The two aged ascetics on the upper left represents the Nirgrantha-putras, and the monk below kneeling down upon a lotus pedestal represents the Nirgrantha-putras who became monks after having been purged in the flames. The kneeling figures on the right with their palms joined seem to be celestials, though they are not mentioned in the sūtra. The arrangement in which are placed, from top to bottom, a big, lively, aged ascetic pointing the Buddha in fire samādhi with a finger, a ascetic kneeling with one hand put on the chest, and a smaller bhikṣu with its palms joined, well indicates the consecutive scenes of the legend. (Height 2.20 m.)

Pl. 62. Main Room, South Wall, West Section, Second Zone.

Unique is the structure of this trabeated niche whose front extends to another wall, i. e., the west wall. Whether owing to this peculiar structure or not, the main Buddha is placed near the west corner. The seated Buddha has gently sloping shoulders with its right shoulder naked. The right hand is raised to the chest, while the left holds the robe's hem. Though much spoilt by later repainting, it seems to have a nimbus. The figure is seated directly on the floor in cross-legged position. It is attended on each side by eight figures in two rows of seated celestials or Bodhisattvas with chignons. They all join their palms. Those close to the Buddha have their faces turning toward it, while those far from it keep their faces in front view. Varieties in pose seem to have an artistic effect. The figures are of deep carving so that they cast dark shadows upon the background.

The long front of the niche is gay, being decorated with soaring celestials and compound palmettes, and bellow it is attached a curtain drawn in arcs (Plate 77 A). Along both upper and lower ends of this wall run two bands with lotus petals and wavy floral scrolls of half-palmette, respectively. (Height 1.74 m.)

Pl. 63, A. Main Room, South Wall, West Section, Second Zone, East Half of the Trabeated Niche.

B. Main Room, South Wall, West Section, Second Zone, Right Attendants.

A. A part of the pedestal in layers of the main Buddha in the third zone is seen on the upper left. The two lower layers of it are ornamented in the same pattern,

i. e., undulating linked half-palmettes. The floral ornaments of the pedestal as well as the lotus petal band between the second and third zones are not so impressive as those found in Cave VII or VIII. The convexity of the petals is too small, but the band itself is carved deep enough, and the point of each petal is bent upward. Such a type of lotus petal is common in Caves IX and X. Palmette ornaments and soaring celestials are carved alternately in frames, and they are very low and slender. (Height of the band 0.26 m.)

B. Though the size is different, all figures in the upper and lower rows assume the same kneeling posture with joined palms. They are all in high relief with dark shadows cast upon the background, but they share the same plane at their highest spots either with the main figure or the front above. This suggests that the south wall had had an even plane before the work of carving was begun. (Height of the figure 0.70 m.)

Pl. 64. Main Room, South Wall, West Section, First Zone.

This roofed niche has a wide frontage, its tiled roof extending to the adjacent west wall. To the eaves is attached a tucked-up curtain, and another dangling in the corner marks the border between the south and west walls. In the middle are seated two figures on rattan stools, each of which has one leg pendant. They share almost the same posture. They have round faces with frizzled hair overhanging the forehead. One on the right holds a figure of child whose head is lost. The figure with the child reveals that it represents nothing but Hārītī.

In *Tsa-pao-tsang-ching* (Taishō-Daizōkyō, IV, p. 492), chap. ix, is found a Buddhist legend entitled "How did Hārītī lose her Child?" An outline of this story is as follows: Hārītī had ten thousand children to all of whom she was very much attached. Though she was a devoted mother to all of her children, she was cruel to others whose children she would kill and devour. Those who suffered from Hārītī's cruelty made an appeal to Śākyamuni Buddha to chastise her. Śākyamuni took Piṅgala, the youngest of her ten thousand children, and put him in the bottom of a bowl. Much struck by the disappearance of Piṅgala, Hārītī begged Śākyamuni to help find her lost child. Thereupon, Śākyamuni said, "Your son would not be returned unless you should accept the three principles (tri-śaraṇa-gamana) and five rules (panca-śīla) of con-

duct for the Buddhist, and stop your inhumane act." Hārītī accepted, and was given Piṅgala back. The legend concludes that in her previous life Hārītī had been the seventh princess of King Chieh-ni 羯膩王, and that, though she made offerings to Buddha, she never observed the Buddhist rules of conduct so that she was now born devilish Hārītī. In later ages Hārītī is worshipped either as a female divinity who helps delivery or a tutelary divinity of children. She is, as a rule, represented as a graceful female divinity. But here it is different. She assumes here a dwarf-like feature or resembles a boyish celestial, and has little of the woman in its composition. The similar figure on the right seems to be her husband, Pāñcika. In Gandhāra reliefs we find Hārītī and Pāñcika represented as husband and wife.¹ On either side of Hārītī and Pāñcika are figures of kneeled donors in two tiers with joined palms. Those on the left, three in the upper and two in the lower, wear chignons. Of those on the upper right, one is in boyish figure, and two in the lower wear chignons. (Height 1.80 m.)

¹ A. Foucher; *L'art gréco-bouddhique*, Tome II, Figs. 382-389.

Pl. 65. Main Room, South Wall, West Section, First Zone, Hārītī and Pāñcika.

The two figures represented here are in the same style. One on the right has its mouth closed and its left hand raised to its chest, while one on the left has its mouth open and holds a child on its knees. The former is Pāñcika, the husband, and the latter Hārītī, the wife. The two figures are so much alike each other that it will be impossible to distinguish in their shape between the male figure and the female. This is mainly due to the fact that Yün-kang sculpture in general is much stereotyped. In Gandhāra art Pāñcika is always represented side by side with Hārītī, and sometimes holds a purse.¹ T'an-yao was, of course, well aware of the nature of Pāñcika as Divinity of Wealth as we find the name "Pāñcika, the Wealthy" in his translation, *Ta-chi-i-shên-chou-ching* 大吉義神呪經 or *Sūtra of the Spiritual Mantra of Great Lucky Meaning* (Taishō-Daizōkyō, XXI, p. 571). In a word, Hārītī and Pāñcika are here represented as a paired couple of divinities, i.e., Divinity of Fecundity and Easy Delivery as well as Divinity of Wealth.

¹ A. Foucher, *L'art gréco-bouddhique*, Tome II, Figs. 387, 389, pp. 102 sq.

Pl. 66, A. Main Room, South Wall, West Section, Uppermost Zone.

B. Main Room, South Wall, West Section,
Bottom Storey.

A. On the left of the Plate is seen a part of the window, and on the lower part are shown the arch front, soaring celestials and a Brāhmaṇa in the third storey. Under the row of seated Buddhas is carved a massive band with lotus petals. The seated Buddhas are all in the dhyāna attitude, though draped in two different types. Over the seated Buddhas is engraved a band consisting of triangular pendants, and on the end of each pendant is attached a bell. The band abuts on the coved part of the ceiling, where are placed soaring celestials. Erosion is conspicuous around the corner adjoining the west wall. (Height of the Buddha about 0.55 m.)

B. On the right stands a guardian divinity with a trident, i.e., trīśula. The bird's wing on its head-gear reminds us of the guardian in Cave VIII. Though the bottom wall itself is badly damaged, four standing figures with halo, which are in front view with joined palms, are recognizable. They seem to represent donors, though their faces are completely damaged. A band of lotus petals seems to have once decorated the border between this storey and the first storey. The lowest part is buried underground. (Height 2.00 m.)

Pl. 67. Main Room, South Wall, East Section,
Third Zone.

A Buddha is seated in the middle of the roofed niche, and on the roof's ridge are attached a pair of ch'ih-wei 鸱尾 ridge ornaments and seven pieces of triangular ornaments, while on each slope stands a bigger triangular ornament, which has neither palmettes nor flames. A thick tucked-up curtain under the eaves as well as the rafter ends are seen. The main Buddha is a little mutilated in its nose and uṣṇīṣa. The shoulders are gently sloping with its right shoulder naked. Its raised hand is rather lean. The uppermost and bottom layers of the five-layered pedestal are decorated with floral scrolls of half-palmette, while those between are ornamented in lotus petal pattern. The showy painting on the nimbus reveals its modern origin. Five standing figures of attendant, two on the left side and three on the right, occupy all the rest of the space. They wear high chignons, and each of them holds a long-handed canopy. They represent donors paying worship to the Buddha by donating canopies. The canopies are trapezoid with hangings in triangular

pattern. The figures are all beautifully well-poised. Their hands also assume different poses. Their feet put on low pedestals are turned outside at wide angle. As a whole, they constitute a group of pleasant-looking figures, suggesting some Buddhist legend. The upper and lower borders are adorned with bands of lotus petals.

At the opening of *Tsa-pao-tsang-ching* (Taishō-Daizōkyō, IV, pp. 471 sq.), chap. v, translated by T'an-yao we find the following three legends concerning the maidens reborn in Heaven: (1) Story of a Maiden who dedicated Garlands (Suma-mala) to the Stūpa of Kāśyapa Buddha; (2) Story of a Maiden who dedicated Lotus Blossoms to the Stūpa of Kāśyapa Buddha; (3) Story of a Maiden who observed the Aśtānga-samanvāgatōpavāsa 八戒齋. These legends are all of a more or less similar plot in that each of the reborn maidens or celestial maidens descended from Heaven to present Śākyamuni Buddha with flowery canopies, and attained the srotāpanna. Following these legends the same sūtra tells three more legends: (1) Story of a Maiden who were reborn in Heaven for her having dedicated Light; (2) Story of a Maiden on the Wagon got out of the Way for the Buddha; (3) Story of a Maiden who presented the Buddha with Flowers which became a Flowery Canopy. Though the last story refers to a flowery canopy, the other two do not. In a word, the five figures here seem to represent the celestial maidens above-mentioned. (Height 2.35 m.)

Pl. 68. Main Room, South Wall, East Section,
Second Zone.

A band with lotus petals and another with floral scrolls demarcate the upper and lower zones, respectively and the space between them is occupied by two different groups of figures: a standing Buddha under a canopy accompanied with minor figures on the east and a Buddhist temple with three figures below on the west. The Buddha is attended by two monks on its left, while there are a figure or figures with bound hands and loin-cloths in addition to some figures of donor. These figures are covered with clay and much spoilt by later repainting. In the building is seated a cross-legged Buddha in a niche, and two figures, each wearing a coat and a cap with a back hanging, are standing at its both sides, one of them being a male figure with trousers and the other a female with

a skirt. On the ridge of the roof are attached a pair of ridge ornaments and three triangular ornaments, while a tucked-up curtain is seen under the eaves. The temple has a rail in meander pattern as well as a stairway, and it is based upon a platform ornamented with floral scrolls. Under the platform three figures of bhikṣu or monk are represented. They have lovely faces and shaved heads. And two of them sit on seats, while the other kneels down without seat, having their palms joined.

The figures described above seem to represent "A Story of the Two Brother who became Monks," in *Tsa-pao-tsang-ching* (Taishō Daizōkyō, IV, p. 460), chap. iii. Its outline is as follows: Once upon a time there were the brothers called A-lien (Āraṇya) and San-tsang (Triṣṭaka). One day San-tsang was requested by the Premier of his country to build a magnificent monastery with a pagoda. The building in the Plate seems to represent the monastery constructed by him. When the structure was completed, A-lien was appointed its chief superintendent upon San-tsang's recommendation. Of the three figures in the lower part, one in the middle may represent the premier or San-tsang visiting A-lien (Āraṇya) to tell the happy news, while the other two may be A-lien and San-tsang. The story continues. Later, San-tsang's mind was much disturbed, when he found that the Premier had donated a valuable rug to his brother, while he himself received a cheap mat. San-tsang invented a treacherous intrigue to influence the Premier against A-lien, employing the Premier's daughter as his agent. When A-lien discovered the intrigue, he took flight in the air, transforming himself eighteen times into various figures. Thereupon, the Premier and his wife who had witnessed the miracle, knelt before A-lien. Perhaps the three kneeling figures on the upper left of the Plate represent the Premier, his wife, etc. San-tsang and the Premier's daughter paid for their misdemeanour by being expatriated. The figure with its hands bound may represent the Premier's daughter, while in the place now covered with clay there may have been the figure of San-tsang. The figure with a flask in its left hand, standing on the left of the Buddha, may be A-lien. Though there is scarcely a single figure of high elaboration, all through these figures runs a tone, mild and calm. (Height 1.83 m.)

Pl. 69, A,B. Main Room, South Wall, East Section, First Zone, Front of the Arch.

The frieze between the present zone and the second zone is ornamented with floral scrolls, which consist of half-palmettes linked together to form an undulating pattern as a whole. Such a design is current throughout this cave. The celestials as well as the upapādukas are extremely schematic. Not only the lotus blossoms around the upapādukas but also the flaunting celestial scarf are very awkwardly wrought. (Height of the arch front 0.30 m)

Pl. 70, A,B. Main Room, North Wall, Main Buddha.

In any cave at Yün-kang the north wall is, as a rule, badly eroded due to underground water. The original main statue seems to have been all deteriorated, and was repaired with clay in later years. The statue suffers much from the awkward repair which was done with little regard to the original state. The original state is hardly preserved except in part of the nimbus covering the major part of the north wall. A rock exposed under the repaired left knee tells that the original statue was in seated posture with both legs pendant as at present. The hands too seem to retain their original posture. The original height of the statue does not seem to have been altered. But its face, ears, frizzled hair, etc., are all of later making. Though it is supposed that the legs were put upon a low lotus pedestal as those of the main statues of Caves XVI and XVIII, nothing is seen of it now. (Height 9.60 m.)

Pl. 71, A,B. Main Room, North Wall, Openings of the Passage.

An vaulted passaged is hollowed out through the back of the main statue with its openings at either end of the north wall so that one can go round. Its height reaches 2.70 m. in most parts. The walls are carved with reliefs. At Kyzil in Central Asia are found passages of this kind, but there they are constructed more systematically, consisting of three sections which are connected with one another at right angles. Their walls are, decorated with painting, instead of reliefs. Though passage here was probably modelled after those in Central Asia, it is much more irregular. This passage, of course, served for practising the rite of pradakṣiṇa. In the Plate is observable much eroded state of the walls. (Heights of the openings about 2.70 m.)

Pl. 72. Main Room, West Wall.

A full view of the west wall is seen as well as a part of the ceiling. The south section of the wall is comparatively well-preserved, while the north section is badly deteriorated. Though the south part of the halo of the attendant Bodhisattva, 5.20 m. high, retains somewhat its original state, the body of the attendant as well as its hands and legs are all repaired with clay, and clumsily painted. The arrangement of the storeys is identical with those of the south wall. (Height 9.70 m.)

Pl. 73. Main Room, East Wall.

The east wall is deteriorated as well. The attendant Bodhisattva, 5.30 m. high, here also suffers from later repair. The crown is remodelled after that of the west Bodhisattva, but it is an extremely poor imitation. The body, the hands and the feet as well as the nimbus, are poorly made. The three zones of the main part as well as the bottom of the wall are continuous to the south wall, revealing thorough repair. (Height 9.55 m.)

Pl. 74. Main Room, West Wall, Nimbus of the Right Attendant Bodhisattva.

The halo of the right attendant Bodhisattva on the west wall is peach-shaped. Its right half shown in the Plate is in comparatively good condition, while the other half is entirely damaged. Originally it consisted of triple bands, the outer and middle being ornamented with flames and the inner with lotus blossoms. The flames of the outer band are three-forked, and those of the middle single-pointed. The design of the halo seems simple, but it gives an impression of steadiness. Around the halo are partly seen various ornaments in low relief, either in floral scroll or lotus petal pattern of the niches on the west wall. (Height of halo 2.20 m.)

Pl. 75, A,B. Main Room, West Wall, Crown of the Right Attendant Bodhisattva.

Though the face of the right attendant Bodhisattva is plastered with white lime, its forehead, its eyelids and the part around its mouth allow us to suppose something of its original state. The hair and the crown are comparatively well preserved. The crown is very gay. Its front is decorated with a double lotus blossom. From its centre hangs a braid ornament, and on its top is attached a crescent. On each side is put an indented disk which is ornamented in spiral pattern.

Between the front and both sides are attached compound palmettes in open-work. The crown seems to be fixed on the head by a band tied on the back from where hang the ends of the band. From the ear-lobes hang jewel ornaments abutting on the shoulders. (Height of the head 1.45 m.)

Pl. 76. Main Room, West Wall, Third Zone.

In the Plate is seen a lotus-petal fringe which is continuous to the south wall. Though a roofed niche is placed upon a trabeated niche, they do not lie exactly one upon the other because of a big halo spreading out to the south. Both pillars of the roofed niche are ornamented with undulating floral scrolls of half-palmettes. The ends of the rafters are seen side by side under the eaves. Below the rafters hangs a tucked-up curtain. Instead of a main figure, the roofed niche houses two figures with high chignons on their heads. They face slantly each other, each holding a big bowl with the left hand and putting the right hand upon the chest. Behind them stand large nimbuses. On each side of the house stands a Bodhisattva.

The trabeated niche below is oblong. Its lintel is ornamented with trefoils shooting in four directions and lotus blossoms put alternately, while the pillars are decorated with floral scrolls of half-palmette. The main figure in the niche is seated in cross-legged posture, the right shoulder and the right arm being entirely covered with the hem of the robe. It has a nimbus. On either side are placed kneeled monks with their palms joined. This unusual composition seems to represent some Buddhist legend.

Legends of being blessed for conducts of charity are often told in the sūtra *Tsa-pao-tsang-ching* (Taishō-Daizōkyō, IV, p. 459) chap. ii, translated by T'an-yao. In one of them, entitled "The Story of Sudatta's Wife who was blessed for her Conduct of Charity," is told the following story:

Once upon a time there was a rich man whose name was Sudatta 須達. He was buffeted by misfortune to become so poor as to toil for daily livelihood. One day when his wife was cooking a small quantity of rice her husband had earned for his day's labour, she was visited one after another by such virtuous disciples of Śākyamuni Buddha as Anuruddha, Subhūti, Mahā-Kāśyapa, Mahā-Maudgalyāyana as well as Śākyamuni himself at last. To each of them she presented with a bowl of cooked rice so that it was exhausted. When

her husband came home, she asked him "What will you do, if respectable Anurudha visits you?" Immediately, the good husband replied, "Of course, we should donate even if we are hungry." When she told her husband that she had given out their rice to the last grain, the husband rejoiced and told her that they would be blessed. Instantly, their store-room, which had been empty, became filled up with cloth and eatables, and did never become empty again. Both figures in the house in the upper part look like female, but they may represent Sudatta and his wife, while those figures in the lower part may represent Śākyamuni and his disciples.

As to the lower niche there is, however, another story which may throw light to its explanation. In the same book chap. iv (Ibid., IV, pp. 496-470) we find a story entitled as "Pūrṇa who presented Śākyamuni Buddha with a Bowl of cooked Rice and received Terrestrial Benefits." Once upon a time there were five brothers. They were Brahmācārins, and the youngest named Pūrṇa 弗那, first presented Śākyamuni Buddha with a bowl of cooked rice of fine quality, and the rice in his field turned out to be gold. Hearing it, the other four Brahmācārins made tasty pies, and each of them put a pie in Gautama Buddha's bowl. In return for their good deeds, each of them received a stanza of the following ghātās (Buddhist axioms in verse):

How transient are all component things !

Growth is their nature and decay :

They are produced, they are dissolved again :

And then is best—when they have sunk to rest.

Thereupon, they attained the anāgāmin 阿那含, became monks, and attained the arhat. (Height 3.30 m.)

Pl. 77, A. Main Room, West Wall, Second Zone.

B. Main Room, West Wall, First Zone.

A. The left wing of the trabeated niche on the south wall extends to the west wall. On the left is seen the side view of a seated main Buddha, which is attended by eight worshipping celestials kneeled down in two rows. These figures seem to correspond with those on the south wall. (Pl. 58) The lintel is adorned with compound palmettes, four-petalled lotus blossoms and soaring celestials. (Height, 1.70 m.)

B. The left part of the roofed-niche in the first zone on the west part of the south wall is continuous to the west wall. The curtain in the corner separates the

continuous niche into two sections. On the left of the Plate are seen two tiers of kneeled celestials with their palms joined. A cross-ankled Bodhisattva having a big halo and sitting upon a low five-layered pedestal is the main figure of this niche. The face under the crown is somewhat weathered. It has gently sloping shoulders, and wears necklaces of varied forms. To the chest is raised its right hand the forefinger of which points upward, while the left hand is pendant with its wrist bent. The pose of the hands seems symbolic. To the right of this figure is sitting a little larger figure with its palms joined. Though it seems to occupy a significant position in the scene represented here, the figure without head prevents to ascertain what does it represent. Relationship of this cross-ankled Bodhisattva with Hārītī and her husband under the same roof is not certain. It may have been intended as a separate niche for the Bodhisattva. A lotus-petal band adorns the lower edge of the niche, and thereabout are seen small niches with seated Buddhas, which were made in later days of Northern Wei. (Height 2.00 m.)

Pl. 78. Main Room, South-West Corner, Upper Storey.

In the Plate we are able to perceive structural relations of the west wall with the south wall. The uppermost zone of the west wall as well as the damaged part of the ceiling will be observed in the Plate. Lotus blossoms fill up the small space between the two walls. It will be noticed that in this cave even small spaces left between the figures are all filled up with lotus blossoms. (Height 2.60 m.)

Pl. 79. Main Room, South-West Corner, Second Zone.

The Plate shows a clear view of the unusual structure of the trabeated niche on the second zone as well as that of the upper part of the roofed niche on the first zone. They both traverse from one wall to the other. Grandiose is the view of these extremely elongated niches richly adorned with kneeled figures. (Height 1.80 m.)

Pl. 80. Main Room, Ceiling.

In the lower part of the Plate are seen the upper section of the south wall and the window, while in the upper are shown the face and knees of the main

statue. The west and east walls are partly seen on the right and left respectively of the Plate. The walls and the ceiling are separated by triangular pendants in the uppermost zone of the walls. Along the zone of triangular pendants run the beams or girdles, which are decorated with celestials following one after another. A big arc seen over the head of the main Buddha is hanging part of the canopy. On the canopy's under-face are seen celestials holding garlands. The ceiling is coved and coffered. From the four corners of the ceiling extend the beams. Four long beams constitute the outer frame of the coffered ceiling, although the beams on the northern half are concealed under the canopy. The long beams are ornamented with celestials as well as with lotus blossoms, 0.60 m. in diameter, at each crossing, while on each of the beams in the coved part is engraved a standing celestial. In each section is carved a figure of divinity with manifold faces and manifold hands. The coffered ceiling, only the southern part of which is shown, has four coffers in a row from west to east, and each coffer is corbelled in its four corners, and in its centre is put six- or seven-petalled lotus blossom. The beams are rimmed with thin frames, and are only lowly carved. (Length from west to east 8.40 m.)

Pl. 81, A, B. Main Room, Ceiling, Canopy of the Main Buddha.

The round canopy of the main Buddha forms an arc at the front, and is merged into the nimbus at the back. The surface of its outer side is partitioned into small framed squares in each of which is put a celestial, and a gathered drapery hangs along the edge of the frames. The drapery, which is much broken, becomes thinner on the edge. On the underside of the canopy there are seen upper halves of celestials with much eroded faces, their hands being in a symmetrical form toward the centre, and over the celestial in the middle appears the point of the nimbus of the main statue. (Diameter of the canopy from east to west about 6.40 m.)

Pl. 82. Main Room, Ceiling, South Part, Sections 5 and 6.

The beams extending slightly upward in the coved part are wide so that each contains a standing celestial. In each quadrangular space between these beams is put a divinity with manifold heads and manifold hands. Here is shown a figure of guardian divinity in the

section 4. The divinity has a round face and big fin-like ears, and wears a chignon. It has four hands, holding something like a lotus bud. One of its left hands is raised to its chest. Its body is plump, and seems steady. The figures with manifold hands are full of strength, and their plump bodies reveal an attitude of self-possession, almost arrogant. Effective is also the technique of deep engraving, which gives the figures dark shadows. The ceiling, has suffered from much erosion, but it still retains something of the original. (Height of the section 0.80 m.)

Pl. 83. Main Room, Ceiling, South Part, Sections 4 and 5.

A figure of divinity is kneeling down with its body bending aslant. It is plump with a pot-belly, and has four-hands and flamboyant hair. (Height of the section 0.80 m.)

Pl. 84, A. Main Room, Ceiling, South Part, Section 6.

B. Main Room, Ceiling, South Part, Section 3.

A. The figure here is also three-faced and six-handed, the face in the middle wearing a three-faced head-gear. It is seated in the similar pose as that in Section 3 with the thrust legs which are damaged, and something small is held by one of its left hands raised to its chest. These figures seem to represent some minor divinity of Hindu origin. In the Plate is also seen part of a figure with multiplied hands in Section 7, one of whose right hands holds something like a symbolized sun. (Height of the section 0.80 m.)

B. The portion of the ceiling shown here is badly damaged. The figure seems to be a three-faced divinity with six-hands, forming a counterpart of that in Section 6. It is seated with one leg thrust out and the other bent. One of its three left hands, which is put to its chest, seems to have held something now lost, while the left uppermost hand raised over the shoulder also seems to hold something small. (Height of the section 0.80 m.)

Pl. 85, A, B. Passage behind the Main Buddha, North Wall, East and West Parts.

A. The Plate shows a view seen from the west. Part of the passage's east wall is seen beyond, while its south wall, which is badly eroded, is observed on the right

YÜN-KANG, CAVE IX

of the Plate. (Height 2.70 m.)

B. The Plate shows the passage viewed from the east. The eroded surfaces of the walls and ceiling are seen, and the latter is more badly damaged. Bands with lotus petals run along the north wall in its upper part. Above and under the upper lotus petal band are carved soaring celestials, and in the bottom part are carved donors in a row. The donors are divided into two groups in the middle, each group looking at outward.

Pl. 86, A,B. Passage behind the Main Buddha, North Wall, West and East Ends.

The west end (A) and the east end (B) of the passage's north wall are shown. In (A) are seen three figures of monk and those of female donor. They seem to hold lotus stalks with their hands. In (B) there are figures of monk as well as those of male donor. Above the row are seen framed figures of celestial following one after another, each assuming a slightly differing posture. Above them the wall becomes slightly curved and vaulted. On this vaulted ceiling are also seen celestials and lotus blossoms, though much damaged. (Height of the wall 2.50 m.)

Pl. 87, A-C. Passage behind the Main Buddha, North Wall, Middle Part.

The figures of celestial carved in the middle of the north wall are shown in (A). They are badly damaged, but their exhilarating posture is still perceptible. In (B) is shown the niche under the celestials. Above the niche a canopy is engraved, while below it a square pedestal is carved. On either side are low-engraved figures of donor. The main figure here is a cross-legged Buddha with one hand raised. The nimbus of flaming design is comparatively well preserved. Flames surround its outer part, while the inner part is ornamented with half-palmettes linked together. It is surprising that Yün-kang artists were so enthusiastic as to work on the wall in such a receded place as this.

In (C) is shown three figures of donor in a row under the niche. They wear trousers so that they must represent male figures. The motive of having put here these smaller figures is not clear. Seated figures of some divinity seem to have once existed over these donors, i.e., on either side of the square pedestal. (Height of the niche 1.30 m.)

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