

# YUN-KANG

CAVE EIGHT

VOLUME V

TEXT

## FOREWORD

THE PRESENT ONE IS VOLUME V OF THE YUN-KANG in fifteen volumes, and deals with Cave VIII. The photographs were taken by Mr. Osamu Hadachi in collaboration with Mr. Uichi Okazaki in 1939 and Mr. Ichirō Inui in 1940, and the measurement was made by Mr. Masao Kitano in 1940 while the rubbing was charge of Mr. Hsü Li-hsin, who completed his duty in 1938. In the same year the excavation was executed in front of Cave VIII.

The present work is a product of our joint authorship. The technical terms used in this volume largely followed those found our former works, *Buddhist Cave-temples of Hsiang-t'ang-shan* (1937) and *A Study of the Buddhist Cave-temples at Lung-mên, Honan* (1941). The English translation was prepared by Dr. Jirō Harada of the National Museum, while Professor Shinobu Iwamura of our Institute and Mr. C. Vadime Elisseeff of the Maison Franco-Japonais were kind enough to read the proof. Our most sincere thanks are due to these gentlemen.

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We are also indebted to many other gentlemen who, directly or indirectly, helped or encouraged us, especially to Mr. Kikutarō Saitō, who has devoted himself to trouble-some jobs naturally involved in the publication of such a volume as this.

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# INTRODUCTION

## THE INVESTIGATION OF THE CAVE-TEMPLES OF YÜN-KANG

### I

AS STUDENTS OF ARCHAEOLOGY, we have had a reason for desiring to explore the cave-temples of North China. It was this: we wished to research archaeological remains *in situ*, or to engage in researches of archaeological sites. At the time when we first conceived such a desire, it was beyond the hope of us foreigners to carry on actual excavation of any site in China. So we intended to explore the cave-temples which we could study without excavation. During a week in the Spring of 1936 we explored the cave-temples of the Northern Ch'i Dynasty at Hsiang-t'ang-shan on the frontier of Hopei and Honan Provinces. After that we spent a week in examining the cave-temples of Lung-mên in the southern suburb of Lo-yang, Ho-nan Province. These investigations had to be done in a great hurry as the condition of the country was far from settled. But we published the following reports with materials available under existing conditions: *Cave-Temples of Hsiang-t'ang-shan* in 1937, and *A Study of the Buddhist Cave-Temples at Lung-mên, Ho-nan* in 1941.

Continuing our work of 1936 into the following year we made plans for the archaeological survey of the cave-temples of the Northern Wei Dynasty at Yün-kang-chên in the western suburb of Ta-t'ung, Shan-hsi Province. Our decision was influenced by the fact that this group of cave-temples was not only the greatest and oldest among the Buddhist cave-temples in North China, but still more because we were under the impression that peace and order were then fairly well maintained in that locality. Furthermore, we realized another important factor, *viz.*, though the people knew well that the Yün-kang cave-temples were not only the largest and oldest in North China, but that they exposed strong influences of Western culture, revealing at the same time the humanistic expression given to the grand and magnificent work, no basic scientific investigation of these caves had been made so far. Professor Chūta Itō first visited this site in 1902, Professor E. Chavannes explored the caves in 1907, and many other scholars have visited the place since then and published the results of their explorations. Various opinions were advanced as to the origin of the style of work displayed at Yün-kang. Some asserted that the Gandhāra art was its prototype, while others favoured the Gupta origin. Some maintained Central Asian origin and others formulated a mixture of these, thus enlivening the scientific world of the time. Chavannes' *Mission archéologique dans la Chine septentrionale*, Tome I, (Paris, 1909, 1915) and Professor Tadashi Sekino's *Buddhist Sites in China*, Vol. II, (Tōkyō 1925, 1926) attracted the attention and admiration of a great number of scholars. Yet these authorities left much

to be desired. This is quite natural when we consider the objects they had in view and the time of their explorations. The great caves of Yün-kang, we thought, had been waiting for a basic survey by some archaeologists.

But 1937 was an unfortunate year. Already in the Spring of that year there hovered something disquiet in the atmosphere between Japan and China. We were watching for a chance to cross to China, when at last on July 7th of that year the trouble started at Lu-kou-ch'iao and our hopes were shattered for the moment. But, to our joy, an ordinance was issued for the preservation of this Buddhist temple famed for its sculpture. Then, in the Spring of the following year we were able to visit there, the coveted site of our research. But one of the present authors, Nagahiro, was prevented from joining the mission, due to the war. Mr. Katsutoshi Ono, who had been studying in Peking, joined the party to assist us in surveying and excavating. Mr. Osamu Hadachi, the photographer, and his assistant, Mr. Tasaburō Yoneda, took pictures, and Mr. Hsü Li-hsin made rubbings. To these was added Mizuno, making up a party of five. The work of the first expedition was begun on April 14 and ended on June 15. As peace and order had not been reestablished, we were restricted to investigate chiefly Caves V and VI of the present temple and to sleep in the barracks occupied by the soldiers.

Nagahiro joined the party in 1939, and others assembled from various institutions: Messrs. Kyōichi Arimitsu and Miyoji Yoneda from the Keijō (Seoul) Museum, Messrs. Masao Kitano and Uichi Okazaki from our Institute, making up a party of eight persons, who slept in a temple building and occupied themselves mainly in the investigation of Caves VII, VIII and X. Our work for that year was begun August 1 and continued till October 12. In this manner we continued our surveys from year to year, enlarging the party by the following additions: Mr. Shinzō Sugiyama from the Keijō Museum, Mr. Yoshitaka Suzuki from the faculty of Engineering of Kyoto University, and Messrs. Yoshiaki Shiota, Keizō Yamanouchi, Shigeo Takayanagi and Ichirō Inui from our Institute. We worked from three to six months each year, from spring to autumn, during seven consecutive years until 1944. During these years we surveyed the following caves: Nos. I–III, V–XI, XIII, XVI–XX. Mr. Takayanagi continued the work through the winter extending to 1945. While we were making plans for the 8th expedition, the war came to an end and the work had to be stopped without realizing the completion of our plan. Mr. Shigeo Takayanagi who stayed to the last was not repatriated until February, 1946.

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There was hardly any difficulty in getting rubbings from these stone carvings. As Mr. Hsü had been with us at Hsiang-t'ang-shan in the previous mission, he understood what we really desired, and he devoted himself to the daily task of making rubbings. He completed nearly all the rubbings we required in all the caves in three expeditions from 1938 to 1940. It was our intention to reexamine them before ending our work in order to ensure the completion of our survey, but we were unable to do this. In the first year our work was much hampered by the shortage of scaffolding. But this was improved in the years that followed.

The difficulty about photographing was the scantiness of light. We used carbide lamps during

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our surveys at Hsiang-t'ang-shan and Lung-mên. But this type of lighting was quite inadequate at Yün-kang as the caves were entirely too large. For the main source of light we had to rely upon the sunlight which we had to reflect by means of mirrors and screens. We hired villagers to manipulate these mirrors and screens, but it was difficult for them to acquire the desired knack. Moreover, the insufficient scaffolding bothered us again. But from the following year these difficulties were much minimized. Another difficulty in photography was to clean the objects before taking photographs. During centuries the images had accumulated thick layers of dust or loam. When we tried to remove this, it filled the air and took a long time to settle. The dust thus removed amounted to quite a volume, and in addition to this there were fragments of bricks, stones, and clods of earth which had to be cleared away. So the work of clearing was tantamount to an excavation. But after the villagers living in the caves had been removed from there in 1940, the place became cleaner and the work easier.

We suffered much in surveying, because we lacked necessary experience and implements. In the first year, we had only two 30-ft. ladders and a few measuring rods. The drawings we made, therefore, were no more than sketches with measurements put in. But this work was improved from year to year, and the scaffolding increased. As we were able to get a definite datum line or standard plane of each cave, and the labourers became more and more accustomed to the work, the survey became fairly precise. During the last several years our work became much easier. We finished measuring all the main caves during these seven expeditions, leaving untouched the following caves: XII, XIV, XV and other small caves at the western end. Given a few more years for this work, we could have completed our survey. A topographical and distribution map was made by Mr. Hitoshi Harada in 1940.

The method of surveying finally established by us is shown in Fig. 1 printed with Japanese text and may be briefly explained as follows. In case the caves were round and domed, like the five caves priest T'an-yao supervised, we placed the rod at the tip of the nose of the central figure of the trinity, and dropped the plumb-bob from there to the floor, marking this spot A on the floor. Then two points B and C were projected on the floor from the tips of the noses of two attendants by means of the plumb-bob. Then the line AD was drawn forming a right angle with the line BC. Then the plumb-bob was dropped to the floor from the points to be surveyed on the ceiling. These points were measured from the main axes BC and AD. By joining these points figures may be drawn. Dealing with the surrounding walls, we first considered the perpendicular plane that stands on BC or AD. On the plane that includes BC we may project north and south walls. Upon the plane which includes AD we may project east and west walls. We made many planes parallel to BC and AD, and obtained precise measurements of everything, be it a curving wall or a projecting figure. Of course besides this a fixed horizontal axis was necessary. If this horizontal basic standard were common for every cave, it would be splendid.

When dealing with such caves as VII and VIII which are squarish with flat ceilings, the work is much simpler. The survey of the ceiling is the same, but in surveying the side walls it is not necessary to obtain imaginary vertical planes in the centre. When the vertical plane is formed more closely to the wall, it can be measured directly.

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Primarily we used the scale of 1:20, though occasionally we used 1:10. In case of details, we found 1:10 or 1:5 more convenient. While at work on the spot we used section papers and transcribed them on Kentish paper later.

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In the course of our survey of Cave VIII we took rubbings in 1938, photographed in 1939, and surveyed during 1940 to '41. Our work on this cave-temple progressed comparatively favourably. We first found a considerable amount of earth and stone inside the cave, and heaps of tiles and bricks of the building stacked in corners outside the cave. At the entrance we found a crude stone wall which had been built later. But by removing this we were able to photograph beautiful figures carved in relief. The large niches, upper and lower, on the back wall, showed later renovations with clay. The repair was extremely vulgar, as shown by the chief figure in the lower niche. Not only so but the clay used in the repair had crumbled down into miserable heaps. At first, we intended to remove the clay, but we found that the stone figure under it was all weathered, so we left it as it was. And the front pedestal built by piling up stones was also left untouched. The small holes over the figures show where stakes were inserted in order to hold the clay used in repairing.

We were very much tempted to remove the stone wall built in the window when we came to taking photographs of the carvings on its side walls, but we had to refrain from it when we thought of what had to be done after the removing. But we dug open the archway which connects Cave VIII with VII. This led us to an unexpected discovery by which it became much clearer that these two caves formed a pair.

In 1938 we dug a trench in front of this cave running from north to south 14 metres long and 1 metre wide. About 1 metre below the surface there was a stratum of rubble containing fragments of some modern tiles, but this furnished nothing new concerning the cave. This trench was dug in order to find out something about the building which was constructed outside the cave. There are wooden structures in front of Caves V, VI and VII, and there were heaps of tiles and bricks placed in such a way as showing that there had been a building until recently in front of Cave VIII. The ante-rooms of Caves VII and VIII had no ceilings and there must have been originally a wooden building there, so it seemed. Of course it must have been different from the one now in front of Cave VII. Judging from the two rows of holes on the north, east and west walls of the ante-room we decided these holes must have supported rafters. If so, what sort of a building could that have been? Did it have a lean-to roof on three sides? In this connection the greatest problem was presented by a large, pointed hill-shape cut outside the wall near the top, extending from over Caves VII to VIII (PL. 1). Was the building so constructed as to present the gable end to the front? We are still unable to interpret the relation of these rows of small holes and the rows of large square holes to the roof. However we must acknowledge that there existed some sort of a building.

There is no mark on the floor to show a demarkation between the ante-room and the outside. But the cliff ends about 17 metres from thereabouts. There is a sudden drop here in the cliff. Out-

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side Caves IX and X we found a sloping pavement of hewn stones at the end of the cliff. Whether or not anything like that ever existed here could not be ascertained. Our excavation was insufficient to determine this.<sup>1</sup>

<sup>1</sup> The records of these surveys were already published in *Tōhōgakuho*, Vol. IX, XIII 1, 4, XIV 4, XV 2 in 1938—1946. A preliminary report was summarized in *Unkō Sekibutsu-gun* (Buddhist Sculpture of Yün-kang) published by the Asahi Press in 1944.

# CAVE VIII

## CHAPTER I

### THE ANTE-ROOM

What we call here Cave VIII is situated in the middle of the middle section of Yün-kang. It has generally been known as “Fo-lai-tung” 佛籟洞 (Cave of Buddha’s Voice). Of course such a name was not original. What it was called in the Northern Wei is unknown, there being no document referring to it.

As we have already observed, Cave VIII forms a pair with Cave VII adjoining it. Consequently, the investigation of Cave VIII must be carried on by constantly referring to its relation to Cave VII. At the present time there hangs a plaque on Cave VII with the inscription: “Hsi-lai-ti-i-shan” 西來第一山 (First Mount coming from the West), while on Cave VIII a plaque hangs with “Fo-lai-tung.” Furthermore, the former still retains a wooden building in front of it, while the building of the latter has collapsed. The front of Caves V and VI, including the ground as far as Cave VIII, is the present centre of the Temple Shih-fo-ssū 石佛寺. The ground west of this is outside the temple. Consequently, no one has observed that Caves VII and VIII were originally built as a pair.

Before we begin dealing with Cave VIII, it may be well for us to point out the relation existing between it and Cave VII. They both face south and are adjacent to each other. Not only so, but their construction follows the same plan. Indeed they look like twins sitting side by side. Both have separate rooms but they are constituted as one.

(1) Their scale and plan are identical. There are a large stone pillar, between the ante-rooms of Caves VII and VIII, and two large blocks shaped like stūpas on the right and left (PL. 1).

(2) The correspondence of the wall surfaces in the ante-rooms. While the west wall of Cave VII is patterned with niches each with a seated Buddha, the east wall of Cave VIII is likewise bedecked. While the east wall of Cave VII is carved with Jātaka in relief, the west wall of Cave VIII is carved also with the same subject (PLS. 5–7).

(3) The correspondence of the distribution of niches in the main room. There is uniformity in both which have two storeys on the north walls, and four storeys of niches on the east, west and south walls. The distribution of images within the niches on the north walls also corresponds, though they are not identical.

(4) The discovery of an archway connecting the two caves (PLS. 5, 8). There is no doubt that these caves constitute a pair. When we realize this, various features are easily understood.

[ANTE-ROOM] As in the case of Cave VII, this cave also comprises front and main rooms,

both being rectangular in plan. The ante-room has no special entrance, neither has it a ceiling. There is an entrance arch between the ante-room and main room. At the base of the outer wall between Caves VII and VIII there is a carving of a gigantic animal, other portions of the wall being badly eroded. The wall has considerable width, being the same at the top as at the bottom. As the animal at the south end of the wall reminds us of the tortoise called *kuei-fu* 龜趺, we are led to think that the south end was a stele (PL. 5 and Plans III, V). The great stele must have measured about 12.50 m. high and about 2.80 m. wide. Originally inside the sleeve there was a continuation of the Thousand Buddhas from the east wall. The west side of the outer wall, like the east side of Cave VII, tapers towards the top. It seems as if it constituted a five or seven-storeyed stūpa, with a tall spire at the top. This too is badly damaged (PLS. 1, 3).

The ante-room is almost square, and has comparatively vertical walls. The length of the room from east to west measures 8.64 m. at the southern end, and 8.96 m. at the northern end; the width of the room from north to south measures 7.16 m. along the eastern wall, and 7.60 m. along the western wall. The shape of the room is not regular. This is a characteristic of Yün-kang caves. It is not clear why they did away with the ceiling of the ante-room. Not only is the ceiling gone, but the room is also open in front. The ante-room has walls on the east, west and north, the south walls forming merely sleeves, which on the eastern side now measures only about 1.00 m. and on the western side about 2.00 m.

The east wall is back with the west wall of Cave VII, their surfaces being covered with thousands of niches with seated Buddhas. The carving on the west wall is almost obliterated, but judging from what remains on the east wall of Cave VII, it is clear that this was originally covered with carvings of Jātaka in relief.

[EAST WALL] The bottom storey, to the height of 2.90 m. from the floor, contains two rows of terrestrial worshippers, and a narrow band of celestials full of action, with their feet raised high (PL. 5 and Plan V). At the north end of the east wall, there is an archway leading to Cave VII, which had been covered with clay. It measures now 2.46 m. in height, and 2.04 m. at its widest part. The thickness of the wall between Caves VII and VIII is about 1.86 m. On the walls of the archway are carved two worshippers on either side. In the middle of the ceiling there is a lotus blossom in relief, measuring 0.70 m. across. Around it, there are four flying celestials in relief holding up the blossom. These carvings show the unmistakable Yün-kang type of the Northern Wei period (Fig. 3). This proves that the archway was not opened later, but cut through at the very beginning with the purpose of joining the two caves (PLS. 8, 9 and Plan VII).

Zones or storeys with niches containing a seated Buddha begin 2.90 m. above the ground. At present we are able to count eleven storeys of these. But a closer investigation leads us to assume that there were originally at least 18 storeys, and that there were five large niches each measuring 0.74 m. in width, occupying the space of two storeys 0.90 m. in height. Small niches, each containing a seated Buddha, measure 0.40 m. in height and 24 of these seem to have been arranged in each storey (Plan V).

A horizontal row of small round holes are seen on this wall above 8.00 m. in height, and another

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above 13.00 m. These holes suggest that some time later there was constructed a wooden structure. But if we are to follow this line of thought, we have to take into consideration three roofs sloping in three directions, but this does not enable us to explain the roof with a triangular top suggested by markings high up on the cliff.

[WEST WALL] The carving on the west wall of this cave as on the east wall of Cave VII, consists of upper and lower parts. Along the bottom there are two rows of worshippers and a narrow row of celestials. The standing figures, each measuring about 1.00 m. in height, and holding a long-stemmed lotus blossom in hand, are all turned toward the main room (Plan VI). The upper part of the wall consists of several horizontal storeys, each containing vertical sections, which are filled with figures in relief. At present these carvings begin at 5.26 m. above the ground, and each storey is 0.68 m. in height, being bordered with a decorative floral scroll 0.25 m. high. Very likely borders of four different patterns were used as on the east wall of Cave VII. We can count six or seven storeys with reliefs, but there remains now only a small portion at the south end higher than 6.00 m. from the floor and another at the north end somewhat higher than this (PLS. 6, 7). Though the carving is badly worn, the subject is evidently taken from the Jātaka as seen on the east wall of Cave VII. There are rows of small holes on this wall as on the east.

[NORTH WALL] The entrance to the main room is 3.75 m. wide on the ground, and 5.76 m. high. The upper corners are somewhat rounded, forming an arch. The large window opens above this entrance. The window-stool is 8.00 m. above the ground. The window is 3.74 m. wide 4.00 m. high, and arched in the same way as the entrance below. The window as well as the entrance is without decoration on the outside. There are relief carvings on the inside walls which we shall deal with later. There is a pair of standing figures on the north wall of the ante-room level with the window-stool on the right and left of it. Only a trace of this is found on the western half. Below these there seems to have stood another pair of figures, but these are entirely obliterated (PL. 4 and Plan III). We assume this from noting the north wall of the ante-room of Cave VII.

Four rows of small holes are seen 3.00 m., 8.00 m., 13.00 m. and 15.00 m. above the ground. The middle two rows correspond exactly to those on the east and west walls, but the lowest one is not visible.

[ENTRANCE ARCH] The outside of the entrance arch is damaged by erosion to the extent of about half a metre. At the crown of the arch there is a large lotus blossom in relief. This was surrounded by four celestials but they are all gone except a portion of one arm only (PLS. 21, 23). A little lower down on the reveal there are two celestials on each side, but the outer ones are nearly obliterated. The celestial on the east side seems to be in the act of soaring to the sky with its left hand raised and its right hand on its chest, while the one on the west side has its waist bent as in flight (PLS. 22, 23).

Below these flying celestials, on the reveals, there is a figure riding on a bull on the east side and another mounted on a phoenix-bird on the west. The former has three faces and eight arms, while the latter has five faces and six arms. Both had evidently been pagan divinities but later were converted to guardian divinities of Buddhism. Below these figures stands a pair of warrior divinities about

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3.70 m. high on the east and west on a platform 0.50 m. high. These warrior divinities are badly eroded, the one on the east wall being somewhat better preserved than the other. On his head is seen a pair of wings similar to those of Hermes in Greek mythology. He has a Zeus' thunderbolt in his right hand, and a Poseidon's trident in his left. The two are in the attitude of guarding the Cave-temple (PLS. 12-20 and Plan VIII). There seems to have existed a figure of another divinity on the outside. Though badly eroded it seems to face to the front, standing on a platform, with one hand at his waist.

[WINDOW] A large window or an opening is 3.90 m. high and 3.60 m. wide, and slightly arched. All around it, the walls are as badly eroded as the entrance arch below it (PL. 24).

At the bottom, on each side of the window, is represented mountains and a large tree growing on it. The trees rise and reach the ceiling of the window, forming the luxuriant foliage. Under the trees monks are represented as in meditation in two tiers. At the inside corners there stand Bodhi-sattvas or celestials upon stools, which measure about 2.16 m. in height, forming a sort of caryatid. The figure has its palms together and its faces turned slightly inward. The figures form a constructive element on the south wall of the main room, and support dragons of arch-end on the heads (PLS. 25,26).

## CHAPTER II

### NORTH WALL OF THE MAIN ROOM

The plan of the main room is somewhat rectangular, measuring about 9.50 m. from east to west and about 5.50 m. from north to south (Plan I). The north wall is divided into upper and lower storeys. The trabeated niche in the upper storey contains five figures, while the arched niche in the lower storey, which is badly damaged, is occupied by a seated Buddha. The east and west walls are divided into four storeys, each containing two niches. The south wall, which consists of the east and west parts with niches and the middle part with an entrance arch and a window, are divided similarly into four storeys, with two niches in each storey. Thus altogether there are 24 niches of the approximately same size on the east, west and south walls. The ceiling is rectangular, being divided into six coffers, each of which contains a lotus blossom and flying celestials in relief. The condition of preservation is worse in the north than in the south, and in the west than in the east, and the lower portion is worse than the upper. The carving in the lower portions of the north and the west walls are almost all lost by erosion (PLS. 27-29).

[NORTH WALL] The entire height of the north wall measures 12.85 m. It is divided horizontally into upper and lower storeys, at the height of 6.80 m. from the floor. All the walls are leaning forward somewhat, so the walls are quite narrow at the top. In the case of the north wall, this is almost 8.90 m. in width on the floor, but in the upper storey it measures 8.53 m., and at the top 6.00 m. (Plan IX).

[LARGE NICHE OF THE LOWER STOREY] In the middle there is an arched niche flanked

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on either side by a niche containing a standing figure. The arched niche measures 3.94 m. in height, 3.51 m. in width and 0.84 m. in depth. In front of it there is a newly made long platform for dedication. The seated main figure is almost completely weathered, and has been mended with clay in modern times.

The nimbus of the main figure, as well as the decoration of the niche, is entirely obliterated. On either side of this niche too the wall is very badly damaged, but there remains something, enough to show the existence of a niche. We can see that the one on the west side contains a platform 0.81 m. high, upon which stood a Buddha 2.90 m. high. There is no trace of any carving on the east side, the wall being so badly damaged, but presumably there was a figure similar to the one on the west side (PLS. 30B, 31)

[LARGE NICHE OF THE UPPER STOREY] In this trabeated niche there are five figures. The damage here is far worse than in the corresponding niche in Cave VII, especially at the end close to the west wall. Only the easternmost Bodhisattva with one leg resting on the knee of a pendant leg has been preserved in good condition. All the other statues are badly eroded in the face, body and legs. The depth of the niche is about 1.70 m. In the middle there is a Buddha seated in a chair, flanked by crowned, cross-ankled Bodhisattvas. At either end there is a somewhat smaller sized statue in pensive mood. The arrangement resembles that of the corresponding niche in Cave VII. In the present cave the three images in the middle consist of one Buddha and two Bodhisattvas. The central three statues, though on a slightly concave back, are facing south (PLS. 32, 33).

The Buddha in the middle is seated with pendant legs apart. The image is very badly damaged, only the head and the left hand and the left leg retaining something of the original aspect. The peaceful pose of this Buddha gives a deep, uncommon impression. There are seen special creases over the left knee (PLS. 34, 37A).

The left Bodhisattva, cross-ankled, still retains the general aspect of the original figure, a large so-called three-faced crown, and beautiful hands. The necklace is only faintly traceable, but the ear ornaments have been so wonderfully well preserved that each bead can be distinguished (PL. 35).

The right Bodhisattva, cross-ankled, is entirely effaced. The figure in pensive mood at the west end is almost completely lost, but the other at the east end remains almost intact, and furnishes materials for our consideration of the other. Though this image is on the north wall, it faces almost directly west, since it is turned nearly 90 degrees at the end of the niche (PL. 36 and Fig. 4).

At the feet of the main Buddha in the middle, a pair of lions is carved crouching, but the one on the west is so badly damaged that hardly anything of the original remains. The lion has its head turned toward the main Buddha and its paws stretched apart. The carving is far from being realistic; it is merely explanatory. Yet the expression reveals the power of the ancient Chinese tradition (PL. 37B).

The nimbuses of these five figures are far from being clear. Since five figures are crowded into this narrow niche, their nimbuses must overlap one another. The main figure has a large nimbus fringed with flames and the Bodhisattvas seated in cross-ankled position have small haloes around their heads. The Bodhisattvas seated with one foot pendant may not have had any nimbus, for no carv-

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ing is visible on the back around the head where the carving is well preserved. For the main Buddha, there is a lotus blossom carved at the centre of the nimbus and a band of small buddhas around it (PL. 33).

[TRABEATED ARCH OF THE UPPER NICHE] Let us now turn to the decorative reliefs on the frame of the trabeated niche. These decorations are in three zones. The top zone consists of 14 small arched niches only 0.68 m. in height. These niches contain figures of celestial musicians with a high chignon, showing only the part above the knees, the lower portion being hidden as if behind the railings. These celestials are arranged, seven on either side, all turning their heads somewhat toward the centre. The first and second celestials at the left end are dancing, the third beating a small drum, the fourth a tabor, the fifth blowing a pipe, the sixth blowing a mouth-organ, the seventh a flute, the eighth and ninth playing a p'i-p'a, the tenth a harp, the eleventh not clear, the twelfth a pipe (?), the thirteenth a horn, and the fourteenth dancing (PL. 38).

The second zone of the lintel forming the frame is horizontal in the middle, slants down at both ends in lozenge shapes and again resumes a horizontal position at both wings. The middle part is in six sections, the lozenge parts in two sections, and the wings in one section, thus comprising in all twelve sections, each carved with a celestial in flight. These celestials are facing toward the centre from right and left, each celestial with its body bent and its limbs in various attitudes.

The bottom or third zone of the trabeated niche consists of curtains, represented as being tucked up at nine places whence hang two strips, or the ends of the ribbon used in tying. An animal head such as has been commonly used ever since the Han dynasty decorates each place where the curtains are tucked up. Where the ends of the curtain hang close to the walls there is a celestial in flight in relief. Almost all the celestials on the west part are obliterated, yet there remains one child-like celestial, with its back turned to the wall, and both legs and arms touching the wall. It is in the attitude of plunging. Another celestial on the east part has been preserved well, but is shown in the strange pose of clinging to the curtain, exposing back and buttocks, with the head turned back. He has his left leg bent, the right leg down, the left arm down and the right hand held up (PLS. 39, 40).

There still remains some red colouring and this, as well as the red on the bottom of the niche, may be taken as original.

## CHAPTER III

### THE EAST AND WEST WALLS OF THE MAIN ROOM

The east and west walls are divided horizontally into four storeys, each containing two niches side by side. These storeys correspond respectively to the four storeys on the south wall, and to the upper and lower storeys on the north wall. There are narrow decorative bands separating the storeys and forming borders for each. These narrow bands are of the following three designs, beginning at the top: (a) lotus petals, (b) a series of wavy floral scrolls, and (c) a series of half-palmettes in repeated

## EAST WALL OF THE MAIN ROOM

designs. Though it is not discernible in this cave, judging from Cave VII there is another band (d) with a design consisting of a series of alternating palmettes (PL. 41 and Fig. 14). These bands continue on to the south wall. The west wall has been so dissolved that nothing is clear, but probably the same decorative bands by four kinds had been executed here, and they also appear in Cave VII. The four storeys may be designated the first, second, third and fourth, counting from the bottom. Below the first storey there is a bottom storey, a dado with a row of worshippers badly defaced. Above the fourth storey and below the ceiling there are a decorative band of lotus petals, a zone containing a row of seated Buddhas, and a narrow band of a chevron pattern, which signifies a canopy for all the caves. These too continue to the south and west walls. The seated Buddhas, just mentioned, are without niches, but backed with boat-shaped nimbuses.

The average height of the east wall is 12.26 m. ; and that of the west wall is 12.43 m., both walls increasing in height near the north by about 0.20 m. The corner where the west and east walls meet the south wall is comparatively vertical, but on the north side the width of the west and east walls expands more and more towards the bottom floor. At the upper border of the fourth storey the width of both the east and west walls measures 4.16 m., while at the bottom of the first storey the east wall measures 5.76 m. and the west wall measures 5.60 m. These measurements alone prove that the surface of the walls are not vertical as in the case of ordinary buildings (Plans I, II).

The third storey is on the same level as the upper niche on the north wall. Thus the upper two storeys on the east wall correspond to the upper storey of the north wall, and the lower two storeys of the east wall correspond to the lower storey of the north wall. The two niches in the second storey on the east wall correspond exactly to the two niches in the third and fourth storeys, being one above the other. But the two niches in the first storey are not in line with those of the upper three storeys, the dividing line of these two niches being located closer to the north wall. This is because of the receding north wall. However, in the size of the niches there is no change (PLS. 41-43).

### 1 EAST WALL OF THE MAIN ROOM

[FOURTH STOREY] Two arched niches are carved side by side. These arches are elliptical giving the impression of being pressed down heavily from above. The height of the arch is 2.12 m. in each, while the width of the south niche is 2.10 m. and that of the north niche 2.34 m. There are supports to the niches with the appearance of rattan-stools between the two niches. Similar ones are placed along the borders of the present wall with the south and north walls. The dragons forming the arch-rib stand on them. It is noteworthy that rattan-stool supports are frequently represented in Caves VII and VIII. Each niche is occupied by a Buddha sitting in the regular cross-legged fashion. The Buddha has a large *uṣṇīṣa*, but no carving of hair (PL. 43).

The Buddha in the south niche has his right hand raised to the chest with palm open toward the front, while the left hand is on the knee holding the ends of his robe with a twisted wrist (PLS. 44, 45). The Buddha in the north niche also has his right hand to the chest but with palm inward,

and while the left hand is holding the end of the robe, its palm is turned downward. These variations must be intentional. The manual signs of the Buddha in the south niche are common, but those of the one in the north are indeed exceptional (PLS. 46, 47).

Both have their right shoulders bare, but not entirely, the border of the robe resting on the shoulder. Each of the Buddhas has a large nimbus, devoid of any further decoration and on that account there is ample space for the figures. The spaces over and around the niche are profusely decorated. Two celestials on either side at the top of the south niche are holding a censer and a flower-basket over the north niche. Lower down in the niche are seen celestial worshippers in three tiers, two on each.

The arches are decorated with dragons with their heads turned back and standing on lotus pedestals on rattan-stool supports, the dragon's body forming the arch (PL. 48). Ten celestials in flight are carved on the frame of the south niche and fifteen small seated Buddhas on the north niche. Above these, in the triangular spaces, there are praying monks, three on either side of the niche.

[THIRD STOREY] There are two trabeated niches side by side with pillars designed like four-storeyed stūpa (PL. 43). The height of both niches measures 2.14 m., while the width of the south niche measures 1.60 m. and that of the north 1.90 m. On the top of the pillars are acanthus leaves containing a boy's head in the centre. Upon each floor of the pillar are two small Buddhas seated side by side, and each pillar is held up by a dwarf.

Within each niche is carved a Buddha trinity. In the south niche the trinity occupies a square pedestal of five layers, with a pair of lions on either side. Upon this pedestal is carved another small square seat, upon which the main figure sits with ankles crossed. This double pedestal is exceptional. Take for instance the third storey on the east and west walls in Cave VII, there a Buddha sits cross-ankled on a square pedestal and another cross-legged on a square pedestal too. But the Buddha here in Cave VIII sits on a double pedestal with ankles crossed, and his elbows stretched out (PL. 49). The right hand is raised, and the left hand holds the ends of his robe with a twisted wrist. The Buddha has the right shoulder bare, showing the arm-pit open. But it is open likewise under the left arm for the robe sticks tightly to the body and left arm. The torso is tightened, the hips expanded and the knees spread wide apart, and withal an air of perfect composure. Perhaps on account of the double square pedestals, the legs are foreshortened, but the figure is about the same size as those in other niches (PL. 50).

The nimbus is plain. On either side of the Buddha stands an attendant Bodhisattva 1.00 m. high. Both Bodhisattvas are wearing three-faced crowns and their round faces show a mild expression, like that of a maiden. The folds of the robe, as well as the necklace, are indicated by incised lines, thereby revealing the well-rounded flesh (PLS. 51, 52).

The trabeated arch consists of four sections: two squares in the middle and two lozenges on both ends, each section containing a dumpy celestial. Below this arch hangs a curtain tied at five places forming arcs. The lions at the sides of the throne are looking outward with extended necks and paws. The hind legs are not visible, but the lions seem to be crouching. These animals are carved in low relief, being quite different from the lions in the upper niche on the north wall. But they are far from being realistic, showing sharp ridges (PL. 49).

## EAST WALLS OF THE MAIN ROOM

The north niche also contains a trinity. The seat is very low and flat, and the attendant on either side stands on a low pedestal also. The central figure has a round face and a high *uṣṇīṣa*, and a pair of large ears.

The nimbus is plain and lightly carved. Outside it stand two attendants, one on either side, each measuring 1.00 m. in height. Each attendant is shown with a high chignon without a crown. They are posed similarly to the attendants in the south niche. The decoration on the trabeated niche is also similar to those in the south niche, only the flying celestials here are more elongated than those in the south niche (PLS. 53-55).

[SECOND STOREY] The arched niches on this storey measure 2.20 m. in height while in width the south niche measures 2.00 m. and that of the north 2.10 m. (PL. 42). The dragons with their heads turned back form the arches with their long bodies. They rest on supports with two volutes at both ends and two half-palmettes at the middle. They are like the previous form of the bundle of flowers used on the entrance arch (PLS. 42, 65).

In the north and south niches alike, the main Buddhas have no pedestals, sitting directly on the floor of the niche. In both cases the main Buddha has his right hand up and his left hand holding the ends of his robe with a twisted wrist. But the difference is that the one in the north niche has his right hand palm turned inward, while that in the south holds his palm turned outward.

The main figure of the south niche is flanked on either side by two worshippers kneeling and holding offerings. The images measure 0.80 m. in height. These four figures are each holding a bowl, thereby suggesting the Four Deva Kings offering bowls to the Buddha. The four figures in the north niche represent laymen wearing pointed caps or Phrygian caps, probably merchants offering something to Buddha. Those in the south niche are wearing crowns and are provided with nimbuses, while those in the north are without nimbuses and are wearing coats with turned-down collars. As if in response to this, the Buddha in the north niche holds a bowl in his left hand (PLS. 59, 63). As has been pointed out by Chavannes,<sup>1</sup> these two niches narrate an incident in the life of the Buddha in substance as follows :

When Buddha attained enlightenment under the tree, he entered into a state of mystic meditation and remained plunged in a profound trance so long that on the seventh day the Tree-God thought of giving food to him in his trance. Just then he observed a caravan of 500 merchants passing along the side of a mountain. Halting them by causing all to stumble, he suggested to Trapuṣa and Bhallika, the leaders of the caravan, that they offer food to the Buddha and obtain great blessings in return. They mixed wheat-flour with honey and came to the tree and offered the food to the Buddha. But the Buddha reflected that all Buddhas should receive offerings only in a bowl and would not eat from the hand like the common pious. Just then the Four Deva Kings knew what was in the mind of the Buddha and immediately appeared on Mt. Jamunā and out of a rock obtained four bowls and each of the Four Deva Kings offered a bowl to the Buddha. Fearing that if he were to accept only one of them he might offend the other three kings, the Buddha accepted all the four bowls. Placing them all on his left palm he touched them with his right hand made the four bowls into a nest of bowls and then

<sup>1</sup> E. Chavannes; *Ibid.*, p. 311.

received the wheat-cakes, and after converting the merchants to Buddhism he taught them to be devoted to Saṅgha by offering food and other necessities of life and thereby obtain boundless blessings.<sup>1</sup>

Above these kneeling donors, there are small celestials inside the arch in low relief, two on the right and two on the left. Along the top, inside the arch, are flying celestials, two on either side, supporting in the middle directly above the head of the main figure a beautiful lotus blossom or a censer, as if praising the virtue of the Buddha. This motif may be traced to India, and it was also widely used in Central Asia. Raising their hands and holding their brows high, these celestials show themselves full of good spirits (PLS. 61, 66).

Carved on the frame of the south niche are eight praying celestials in relief, while on the frame of the north niche nine Buddhas are represented in meditation.

Between the north niche in the second storey and the north wall there is a space about 1.00 m. wide. Though most of the carving on this space is gone, there still remain some details visible. In the upper part is seen the interior of the palace where sleeps Yaśodharā, wife of the Crown Prince Siddhārtha. Further down he is represented as hurrying away from the castle Kapila, when celestials, coming to his aid, transport him by holding up the legs of his horse (PL. 67).

[FIRST STOREY] This storey comprises two niches separated by a storeyed pillar. The height of the niches is 1.85 m., the width of the south niche being 1.90 m., and that of the north 2.00 m. Though this storey is somewhat wider than those above it, the size of the niches is kept nearly the same as others, the pillar between them having been made wider (PL. 68).

According to the order of niches followed in the upper storeys, we should naturally expect to find trabeated niches in this story. But the framed lintel is used only for the north niche, a canopy being employed for the south. The main figure in the south niche is seated on a low pedestal with right hand raised and left hand laid on the knee with palm down. The head is broken off, but the Buddha's *uṣṇīṣa* may be discerned. Outside the plain nimbus and along the sides of the niche, from the right and left of the canopy down to the floor, there are about ten demons crowded in on each side arranged in four tiers. The carving represents the scene of Buddha's vanquishing demons (PLS. 69, 70 and Fig. 5).

The north niche is very badly eroded, but it is of the trabeated type containing a Buddha trinity. Of the celestials in the sections of the lintel, one is in a praying attitude and the other flying freely with one hand up. A high chignonned figure is seen behind the attendant Bodhisattva. It looks like a Bodhisattva, but it may be more appropriately designated a celestial (PL. 71).

The storeyed pillar carved between the two niches is in three storeys, each floor having a pair of arched niches side by side, and each containing a Buddha sitting in meditation. One of them is dressed with both shoulders covered, and the other has only one shoulder bare. This storeyed pillar is of a type different from that in the second storey. Here each storey has a roof shaped like a canopy with a chevron pattern engraved on it, though this is not seen in the pillar in the second storey. For the top there is a variation of the acanthus design, consisting of four leaves on either side with the innermost leaves curling in, on top of which is seen a boy in an attitude of prayer. The leaves are

<sup>1</sup> *T'ai-tzū Jui-ying Pên-ch'i-ching* (Taishō-Daizōkyō, III, p. 479) Chap. ii, Chih-ch'ien's Translation.

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carved slanting toward the middle, thus presenting v-shaped cuts. This storeyed pillar, 0.80 m. wide, is similar to the one in the third storey, but grander (PLS. 68, 69).

[BOTTOM STOREY] The lowest storey measures 2.00 m. above the floor, and this space which may be called a dado we designate as the bottom storey. Upon a low pedestal a row of donors are carved in relief. As the surface is very badly damaged, nothing is definite, but there seem to have been carved eight or nine figures. In the middle, under the pillar of the first storey, there is a figure standing with uplifted arms, which may be considered a dwarf, as in the third storey. Those on its right and left with one arm raised may probably represent warriors with one leg lifted from the ground. This type of figure is often seen in the central caves of Yün-kang (PL. 68).

## 2 WEST WALL OF THE MAIN ROOM

The whole west wall, consisting of the bottom, first, second, third and fourth storeys, is so badly eroded that not a single sculpture remains, except a part of the south niche in the fourth storey. A close examination of the wall convinces us, however, that the shape and the distribution of the niches in the four storeys are precisely the same as of those on the east wall, that is, the first and third storeys contain trabeated niches, and the second and fourth storeys arched niches. The decorative bands bordering each storey should be similar to those on the east and south walls (PL. 72 and Plan XI).

In speaking about the images of Buddha, we may note that those in the fourth storey are seated, and the one in the south niche in the third storey is cross-ankled and measures 1.22 m. high, which is about the same height as the cross-legged Buddha in the south niche in the third storey of the east wall. We assume that the main figure sits on a double pedestal. In the north niche, the Buddha seems to be seated without any pedestal, as the corresponding one on the east wall. The attendants seem to be the same as on the east wall (PLS. 73, 74).

In the second storey the chief images are seated without any pedestal. As on the east wall, the attendants seem to be kneeling and projecting from the niche. At any rate, they are not of the trinity type. But as the east wall represents the scenes of offering four bowls to the Buddha, we are led to assume that the subject of the carving here should somewhat correspond to that.

In the first storey the chief image is likewise a sitting Buddha. As the east wall has the scene of Buddha's vanquishing evil spirits, some corresponding scene from the life of Buddha must have been carved here.

## CHAPTER IV

### SOUTH WALL OF THE MAIN ROOM

[ENTRANCE ARCH] In the middle of the south wall there are an entrance below and a window above (PL. 75). Both are large and squarish with the upper corners rounded. The entrance arch

measures 5.42 m. in height and 3.70 m. in width (Plan VIII). The usual front is not to be found at the top of the entrance, but there is a sort of fringe of a floral pattern of half-palmettes (PL. 86). This fringe starts from the top of the lotus-blossom bundle in the first storey on the south wall (PLS. 108, 109 and Fig. 6).

This flower bundle seems to have detached itself from the arch, but in reality it is still close to the side of the arch, only the upper and lower volutes have grown so large that they have turned into a gorgeous lotus blossom design. This development can be traced by examining the columns of various niches on the east and south walls. It may be traced further back to *Höhle mit dem Musikerchor* in Kyzil in Central Asia (Fig. 6).<sup>1</sup>

Two celestial musicians are carved on the right and left of the bundle of flowers. Above these two boy donors in a praying attitude are peeping out.

Two celestial musicians are carved on either side of the arch, and at the top there is a row of eleven monks revealing their upper bodies in a praying attitude. The central one is facing to the front, while the five on either side of him are somewhat turned towards the centre. The musician on the left is playing a pipe and another above him is playing a p'i-p'a in a flying attitude. The musician on the opposite side is striking a small drum and another above him is playing a flute (PLS. 91, 92). They all look boyish with full faces, their upper bodies being nude and each wearing a loin-cloth. A closer examination reveals that the loin-cloths are depicted differently on the eastern side from those on the west. None of the players has a round halo.

Above this and below the window, there is a long rectangular panel with six celestials in relief (PL. 86). It measures 1.50 m. in height and 4.20 m. in length. At either end stands a pillar supporting the entablature, which is divided into 16 squares by means of posts. Each square is carved with a lotus blossom in two aspects: one as looked down upon and the other as seen aslant. A curtain is represented as hanging from this entablature and being so tied as to form seven arcs.

There are six celestials in the panel, each provided with a high chignon and a round halo (PLS. 86-90 and Fig. 7). They are adorned with necklace and bracelets, and clothed in skirts and celestial scarfs, but the upper half is nude. One holding his palms together alternates with another in a different pose, all sitting in postures of perfect freedom. They show that poses of the greatest freedom are to be found among the figures at Yün-kang. Red colouring which might have been supplied later, is seen everywhere.

[WINDOW] A Bodhisattva or celestial with palms together stands on either side of the window on the south wall (PLS. 80, 82). The upright pose of the image wearing a crown and with a round halo, is nowise different from that of a Bodhisattva. The figure alone measures 2.16 m. and its entire height, as it stands on a tall rattan stool, is 2.90 m. It faces slightly to one side, and over its head is a carving of a dragon with its head turned back (PL. 85). Its extended body forms the fringe of an arch for the window. The standing figure acts as a pillar supporting the arch formed by dragons. As we note in Cave VII, it is a sort of caryatid. This was also used at the sides of window in Caves IX and X.

<sup>1</sup> A. Grünwedel; *Altbuddhistische Kultstätten in Chinesische-Turkistan*, Berlin 1912, Fig. 124.

## SOUTH WALL OF THE MAIN ROOM

The dragons above the caryatid stretch their bodies and tails along the edge of the arch, the ends touching at the middle. The dragons are beautifully carved with their heads turned back, vividly revealing the Chinese tradition since the Han Dynasty. Above them there are Buddhas sitting in meditation (PLS. 84, 85). Between the large nimbuses are carved round-faced celestial boys with their palms held together. Above these there is a beam with a chevron design. This band continues to the east and west walls.

[EAST AND WEST PORTIONS] As we have already observed, the south wall contains in the middle an entrance arch and a window and both side walls are divided into four storeys, each with a niche (PLS. 76-79). The bottom storey below these contains a row of donors, three on either side. Though the figure is eroded, we can still see an armed warrior with the right hand uplifted, the left hand touching the waist, and turning slightly to the right (PLS. 108, 116). Above this bottom zone, there are four storeys, each with two niches, which correspond exactly to the four storeys on the side walls, and the decorative bands of floral patterns under each storey are continued to these walls.

[FOURTH STOREY] The niche on each side is trabeated (PLS. 97, 110). The only aspect different from the others is that the lintel has no end pieces. This may be because the wall becomes suddenly narrower near the ceiling. However, we should note that the west wall is gradually decreased on the northern side, and not on the southern side, as the south wall is almost perpendicular.

The horizontal lintel is divided into three sections, each carved with a celestial in flight. On the east niche the two eastern figures are represented as flying westwards and the western as flying eastwards, while on the west niche they go just the other way. Below the lintel there is a curtain. The main Bodhisattva in the east niche, as well as the one in the west niche, is seated on a square pedestal with crossed ankles. They wear crowns and are adorned with armlets and three different kinds of necklaces. A few slight variations are to be observed in these points; while the image in the east has its left palm down (PL. 98), the one in the west has the left wrist twisted (PL. 111), and the countenance, as well as the pose of the limbs, of the image in the west niche is more tense than that of the one in the east.

Each image in the niche has a large nimbus but without the round halo carved in it. The existing painted halo is not original. On each side there are three kneeling celestials with palms together; above them a celestial is in flight, and below them a donor is standing with palms together. These points correspond to details in the east and west niches, thus showing that these had been referred to by the carvers. What appears as a rattan stool on the side is a support for the arch, and an extension of the support of either the south niche of the east wall or the south niche of the west wall. So the niche is decorated only with a lintel and a curtain.

[THIRD STOREY] In the east and west niches, a canopy simply decorated with a chevron design hangs over a trinity with a seated Buddha in the middle (PLS. 99, 112). The height of the chief image is 1.45 m. in the east niche, and 1.39 m. in the west niche, both being seated on a lotus pedestal about 0.24 m. high. The lotus petals on the eastern side are carved flat, while on the other they are slightly in relief. Such a variation in the pair is evidently intentional.

There stands an attendant Bodhisattva on each side of the main Buddha. Those in the east

niche stand on a lotus pedestal carved on a level with the lotus pedestal of the Buddha, but those in the west niche stand on a lotus pedestal of incised lines, which recedes somewhat. But all these attendants alike wear a crown decorated with a lion mask (PLS. 101, 102, 113).

Immediately above the attendants are carved celestials with palms together in the east niche, and two monks with palms together in the west niche. In the east niche a celestial is executed as running beside the canopy, but on the whole the carvings correspond very well (PLS. 99, 112).

[SECOND STOREY] Both the east and west niches are arched (PLS. 103, 114). The one on the west is almost rounded but a little pointed at its top. At the end of the arch there is an animal-form, below which is carved a large abacus on a post with volutes. The volutes are not only at the top but at the base as well. The middle part is bound tightly with a thong and hangs from it an ornament of a half-palmette. But, in the west niche there is no such hanging. Neither the east niche nor the west has a regular post at one side, and joins with the post of the rattan stool type on another wall. Praying monks are carved outside the arch in both niches, but on the front of the arch there are flying celestials in the east niche and sitting Buddhas in the west niche. Though one is different from the other, both must have been taken into consideration by the carvers.

The main Buddha of each niche was carved directly on the floor, without any pedestal. It is seated in regular fashion with one shoulder bare, one hand raised to the chest, and the wrist of the other twisted (PLS. 104, 115). There is no attendant Bodhisattva. The nimbus almost fills the background of the niche, and the intervening spaces are filled with small figures of donors in two tiers. Above them there are two celestials on each side (PLS. 105-107, 114).

[FIRST STOREY] The niches of the first storey are quite different from those of the other three storeys above it, because there is a large bundle of flowers as the post of the entrance arch. The trabeated niches have only the horizontal parts and no wing frames (PLS. 108, 109, 116). The lintel is divided into squares, which are carved in two designs: a lotus blossom as seen aslant alternates with four trefoils radiating from the centre. Under it hangs a curtain tied to form three arcs. The depths of the niches here are shallower than elsewhere.

Though badly eroded, a large sitting figure may be seen in the east niche. The head is lost, but the figure has a round halo and is dressed as a monk, not as a Buddha, though it has one shoulder bare, and takes the position of the main figure in the niche. This is a rare example. It has its right hand raised and the left hand lowered to the waist, being seated with the right leg bent. Judging from the pose, it seems to have its left leg pendant. The body is in such an attitude as to suggest his talking to some one on his right. The right hand must have held something originally, and behind the main figure there are seven or eight small figures of donors, each with a high chignon and with palms held together.

The corresponding niche on the west is in a worse condition. Its main figure is likewise in the form of a monk, seated on a square pedestal, very likely with its left leg pendant. This figure too is facing some one with his hand up. There seems to have existed one or two small figures facing him. Though the whole surface is weathered, there is enough left to show a small figure like that of a boy with its mouth open. This has its hand up as if it were talking to the main figure. Above it, a lit-

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tle to the side, there are three donors, all wearing a kind of Phrygian cap with their palms held together, holding a lotus bud or a jewel (PL. 116).

The story illustrated in these two niches is not clear. On the corresponding wall in Cave VII are carved the figures of Vimalakīrti and Mañjuśrī. The subject is evidently taken from the *Vimalakīrti-nirdeśa-sūtra*, and illustrates the discourse between these two learned men. The carvings here may illustrate a passage of a similar story.

## CHAPTER V

### CEILING OF THE MAIN ROOM

There are three beams carved on the ceiling : one running from east to west, and two from north to south. Naturally they divide the ceiling into six squares or coffers. The beams are decorated with two lotus blossoms at their intersections (PL. 117, and Plan XIII). All the six coffers are coved and corbelled at the corners. They measure from 0.15 m. to 0.30 m. in depth, the size not necessarily being the same in each case, and the squares are not regular either. The square coffers are made octagonal at the top by corbelling at the corners, and a large lotus blossom is carved in relief in the centre. In short it is a type of the corbelled ceiling.

Celestials are carved on the covings and on the beams. Those on the covings look shortened unless one looks at them from a considerable height. In the accompanying diagram of the ceiling (Fig. 8) the six coffers are numbered I, II and III on the northern side and IV, V and VI on the southern side. The direction of the flying celestials is marked by long arrows and that of the faces by short arrows. Though circumscribing the lotus blossoms, the heads of the celestials are varied in direction. The number is not fixed in each coffer. The celestials on the beams are centred around the two lotus blossoms carved on the intersections of the beams. Only the two celestials on the middle part of the long beam are facing each other and holding up a censer. But fundamentally they are arranged in symmetry, with one exception of the two celestials on the southern half of the east beam having their heads turned toward the east, contrary to the others. But in the case of Cave VII there is utterly no system.

All the flying celestials have a common countenance and posture. They are all of the Bodhisattva type with tall chignons, round haloes and jewelry. The upper body is always nude and occasionally celestial scarves hang from the left shoulder, covering both elbows and forming an arc behind the halo. Both ends of the scarves are flaunting right and left. All wear skirts represented as soft material and the ankles are sometimes shown. Of the entire number of 54 celestials carved on the ceiling, nearly all of them have the upper part of the body erect and the lower part prostrate. Their limbs suggest various actions, but they may be roughly grouped as follows :

1. Twenty-two with their palms held together or in some similar attitude.
2. Four with both hands raised to the chest but not holding their palms together.

## YÜN-KANG, CAVE VIII

3. Three with one hand on the chest and the other down.
4. Twenty-two with one hand on the chest or hip and the other extended.
5. One with both hands extended forward.
6. Two not clear.

The celestials holding one hand on the chest and the other down are especially found in coffer IV at the southeast. Those who keep their both hands on the chest are found in the neighbourhood of coffer I at the northeast. The legs are in various poses. There are hardly any in a static pose with both legs together in orderly fashion. Even if in a smooth flight, their feet are spread in lively mood. Those with one knee bent backwards in the attitude of jumping look comparatively gentle. There are many in a much more daring attitude, some are in a running attitude with their heels wide apart, or with the knee pointed forward and the heel touching the thigh, and some with legs stretched far to the rear. On the whole they look much more active than the flying celestials on the ceiling of Cave VII. Such is their marked characteristic. Some of the celestials are represented as carrying censers on the central beam and elsewhere, while others are holding a lotus-bud or a jewel. But there is none carrying the hexagonal *cintāmaṇi* as found in Cave VII.

Those in a peculiar dress may be seen at the following places: four on the east and south coving of coffer IV (PL. 123), one on the west coving of coffer II and another on the east coving of coffer I. They seem to be wearing a form of trousers instead of skirts, but this is indeed exceptional. Such an appearance may have very likely resulted from their attitude in running. These six celestials assume special postures, and their dresses are different from those of the others. They are different also from ordinary celestials who gracefully fly with both legs stretched out. Some are running with the legs wide apart and some with their knees bent in an extraordinary form. In giving such special forms to the celestials in their flight, the sculptors who worked on the ceiling of Cave VIII did not blindly adhere to the models of the West, or old traditions, but exercised their originality.

## CONCLUSIONS

### 1

We have given so far accounts of Cave VIII somewhat in detail, but iconographically the figures in this cave may be described by noting the following points :

(1) What is the main figure of this cave-temple? This is the first question. It is merely a matter of commonsense to decide that the central figure on the north wall represents the main image. There are two niches, upper and lower, on that wall. The upper niche contains a group of five images : one Buddha, two Bodhisattvas and two others. The lower niche shelters just one Buddha, flanked by a smaller niche on either side. No similar arrangement is found in any other cave at Yün-kang except Cave VII. Furthermore, the five images in the upper niche by no means form an ordinary group which consists of the main figure and two Bodhisattvas and two Arhans. On either side of the central figure seated with both legs pendant, there is a figure almost of the same size seated in a cross-ankled position. At either end of this group there is a figure in meditation with one hand on the knee of the other leg which is pendant. It is extremely difficult to explain these images iconographically.

The seated Buddha in the lower niche may well be taken to represent Śākyamuni. The central Buddha in the upper group may also be Śākyamuni. The Bodhisattvas on both sides, each with ankles crossed, wearing a crown and jewelry, may be ordinarily taken for Maitreya, who waits his time to reappear as the saviour of men. In the east and west niches of the fourth storey on the south wall, there are images in a similar posture wearing similar jewelled crowns. All these may be taken for the time being as Maitreyas. But then how could it be explained that there are two images of the same divinity in the upper group? There was what was termed Twin Maitreya in the Northern Ch'i dynasty. But it is doubtful that there was such already at the time when this Cave-temple was built.

In Gandhāra and Central Asia the prescribed regulations of Buddhist iconography were not yet established for the Buddhist images. The same was true in the early period of construction at Yün-kang, when Western influence was predominant. We know that the trinity was already formulated as shown in the niches of the third storey on the south wall (PLS. 49, 53, 99, 112). But the trinity scheme was not yet so strongly established as to predetermine all the images. A single Buddha is generally observed.

How this may be, the north wall of Cave VIII should be considered in connection with that of Cave VII, as they formed a pair. Two seated Buddhas occupy the lower niche on the north wall of Cave VII, and they undoubtedly represent Śākyamuni and Prabhūtaratna. And the central Bodhi-

sattva with ankles crossed in the upper niche on the north wall of Cave VII seems to be Maitreya." The figures in meditation at both ends should be Prince Siddhārtha. We are still unable to identify the two images sitting with legs pendant at either side of the central one. It may be that something different was put in for variation, as it were. Then the group in Cave VIII may be a reverse of this, and such explanation may be possible as the two caves formed a pair. While it is not possible for us to identify each image it is clear that the group reveals much freedom exercised in the grouping.

(2) The main images in the various niches hold their hands in varied forms, which do not correspond to the mudrās of a later time, and did not have the same strict meaning. Such being the case we have refrained ourselves from designating them as "abhaya-mudrā" and vara-mudrā. We have gone no further than to classify them according to the forms actually represented (Fig. 9, 10). (1) The Buddha with one hand raised to the chest we tentatively call the "raised hand" form. It has three variations (a), (b) and (c). (2) The left hand on the knee or foot we call the "turned down" form. There are two variations for this form, (d) and (e). (3) What may be termed the "twisted wrist" form is that in which the left hand is placed near the knee with its wrist twisted. This comes in three varieties, (f), (g) and (h). Only in special cases is the almsbowl held. How did these forms originate? What was their meaning? How did they develop to the mudrā of a later time? All these and more are the problems left for future study. But all the main images in the various niches in Cave VIII have their right hands "raised."

(3) The scenes representing the life of Buddha are illustrated in three niches: The offering of bowls to the Buddha by the Four Deva Kings just after the enlightenment, and the first offering of honey-cakes by the merchants are illustrated in the second storey on the east wall of the main room (PLS. 59, 63). The scene of vanquishing demons is represented in the first storey of the same wall (PL. 69). Of these three scenes, the vanquishing of demons precedes the offering of bowls and honey-cakes. So the story of Buddha's life seems to proceed from the first storey to the second, and from the south niche to the north. But nothing of Buddha's life is in the third and fourth storeys. In Cave VII we also find a niche in the first storey on the west wall, illustrating the conversion of Ulvela-Kāśyapa in Buddha's life. Though we are yet unable to ascertain all the subjects there treated, we may assume that Buddha's life was the subject in the first and second storeys on the east wall in this cave, as well as on the east wall of Cave VIII. The west wall, opposite to these niches, is so weathered that we cannot perceive anything on it, but it may have niches representing Buddha's life.

Aside from these, there were reliefs showing the life of Buddha at the eastern corner of the lower niche on the north wall (PL. 67), though this is not found in Cave VII. They are intended only to fill the intervening space between two niches, upper and lower. The west wall of the ante-room

<sup>1</sup> There is a figure of Maitreya in a niche in Cave XVII, which bears the date of 489 A. D. In the inscription there are mentioned Śākyamuni, Prabhūtaratna and Maitreya. The main figure in the upper niche on the north wall in Cave VII must represent a Maitreya, which is attended on each side by two Bodhisattvas with one leg pendant. There is a striking similarity in arrangement between these two niches except the addition of two Buddhas with both legs pendant in the case of Cave VII. This induces us to conclude, from the iconographical point of view, that the niche dated 489 A. D. in Cave XVII is the basic type, while that in Cave VII is a variation. At the same time we may point out that the arrangement of the figures in the case of Cave VII is reversed in Cave VIII, i. e., in the former the Maitreya is in the centre attended by two Buddhas, while in the latter the Buddha is seated at the middle attended by two Maitreyas.

## CONCLUSIONS

has reliefs also, which are presumed to be Jātaka, the stories of the previous life of Buddha, judging from what has survived in the corresponding wall of Cave VII.

(4) Upon the east wall of the ante-room the subject of “Thousand Buddhas” was represented, to correspond with the west wall in Cave VII. To cover the wall with the carving of “Thousand Buddhas” was a common practice followed in nearly every cave at Yün-kang. In Caves VII and VIII these walls alone were marked off horizontally and vertically like a chess-board. Faith in “Thousand Buddhas” was fairly well spread at the time as seen in the *Lotus Sūtra*. And the *Bhadrakalpa-sūtra* (Taishō-daizōkyō, Vol. XIV) translated by Dharmarakṣa (Fa-hua) in A.D. 300 contains the chapters named *Ch'ien-fo-ming-hao-p'in*, *Ch'ien-fo-hsing-li-p'in*, and *Ch'ien-fo-fa-i-pin*.

### 2

One or two points regarding the construction of Cave VIII may be briefly reiterated here.

(1) The ante-room is larger than the main room. This is true of Caves VII and VIII. In the case of Caves IX, X, XII, the ante-room is smaller than the main room. The large size of the ante-room is characteristic only of Caves VII and VIII.

(2) The ceiling of the main room is coffered in this cave, as well as in Cave VII. It consists of six coffers. Each coffer is covered from four sides, and corbelled at the corners. Finally, it forms an octagon at the top on which a lotus blossom is carved (PL. 117). Originally the corbelling blocks were quite thick, but here the thickness is much diminished and the corbelling is not high.

(3) The order of the niches on the side walls of the main room. There are two storeys on the north wall, and four on the east and west walls and, in addition, the eastern and western parts of the south wall (PLS. 76—79). To divide the wall into several storeys is by no means rare in Yün-kang caves. But Caves VII and VIII are the only ones at Yün-kang in which all the four walls are so regularly and precisely marked with storeys and niches. Some small caves towards the western end have their four walls marked off, but no more than two storeys. Among large caves, those numbered IX, X and XII somewhat resemble caves VII and VIII, but the order of niches is quite irregular (PLS. 27—29).

Two niches on each storey, and four storeys on each wall are quite regularly arranged. Uniformity and continuity are observed in friezes bordering each storey, and in the rows of donors on the bottom storey. So the carvings in the cave were executed with regularity, following a constructive design: that is, architectural execution. We cannot help feeling that all the work proceeded according to the original plan and was completed with hardly any interruption.

### 3

Here we have some remarks to make on the style of Cave VIII, in which we may first recognize and differentiate the Western and Chinese elements. The Western elements are analytically said to be (a) Indian, (b) Iranian, (c) Greco-Roman. But the actual art having real influence on the Yün-kang art is enumerated as Gandhāra art, Mathurā art and Central Asian art. All these elements were vari-

ously commingled. It will be extremely difficult to analyze and trace each element to its source, and that is not our present purpose either. When we speak of the Chinese element, we mean the traditional style that has been handed down since the Han and Wei Dynasties. The T'uo-pa clan of the Hsienpei tribe was the basic stock of the Northern Wei people who constructed the cave-temples at Yün-Kang, and wielded power among them. The Chinese were then subservient to the people who originated in the Northern nomads. On that account a great many elements not ascribed to the Han race went into the construction of these cave-temples. Accordingly, the work must naturally reveal what may be called the elements of T'uo-pa Wei which bound together the Western elements and the Chinese. However, since we have no means of knowing the T'uo-pa elements in plastic art before the construction of these cave-temples, we can only postulate it in the work at Yün-kang. Only when we eliminate the Western and Chinese elements in the work, may we know whether anything is left to be called T'uo-pa.

We may at first point out Western elements in the sculpture seen in Cave VIII.

(1) The characteristic features of Buddhist images. They have straight noses, the line from the brow along the bridge to the tip of the nose being a straight line. In the profile the eyes are carved slanting downward. These characteristics may be traced to Gandhāra and may be further traced even to Greece for its origin.

(2) The robes of Buddhas, Bodhisattvas, divinities and celestials are rendered comparatively realistically. They stick close to the body, having folds engraved or protruded but giving comparatively realistic appearance. In this respect the art resembles Gandhāra or Mathurā.

(3) The bodies of Maheśvara and Viṣṇu on the entrance arch show Indian expression (PLS. 13, 17), but the trident, vajra, and winged diadem of the guardian divinities something of a Greco-Roman element. (PL. 20)

(4) The crown worn by Bodhisattvas, divinities and noblemen may be said to reveal the Gandhāra type (PLS. 98, 111), but their approximate resemblance to the art of Central Asia is remarkable, when we examine the frescos of Kucha (Fig. 11).

(5) The trabeated or arched niche is often seen in Gandhāra reliefs. The niche with canopy<sup>1)</sup> is also sometimes found there.

(6) Putting aside the coffered ceiling itself, that corbelled with blocks was a type prevalent in Central Asia. We find an exact example, for instance, at Maler Höhle at Kyzil in Central Asia.<sup>2)</sup> There the ceiling is corbelled, though not coved at the same time as it is at Yün-kang. Aside from the Maler Höhle type, such others as Caves III and V of Section I at Kyzil also have corbelled ceilings.<sup>3)</sup> Moreover, the corbelling at corners was used for Cave A at Bāmiyān in Afghanistan.<sup>4)</sup> The Pandranthan Temple in Kashmir, dating from the 10th century, also has a similar ceiling.<sup>5)</sup>

In short the corbelled ceiling represented in Cave VIII of Yün-kang was in common use in the

1 A. Grünwedel; *Buddhist Art in India*, London 1901, Fig. 7.

2 A. Grünwedel; *Altbuddhistische Kultstätten*, Figs. 332, 333.

3 *Ibid.*, pp. 129, 130, and drawing at the end of the volume. J. Hackin; *Nouvelles recherches archéologiques à Bāmiyān*, Paris 1933, Figs. III, VII.

4 A. et Y. Godard et J. Hackin; *Les antiquités bouddhiques de Bāmiyān*, Paris et Bruxelles 1928, Figs. 14, 21. J. Hackin; *Nouvelles recherches archéologiques à Bāmiyān*, Paris 1933, Figs. III, VII.

5 A. Foucher; *L'art Gréco-bouddhique du Gandhāra*, Tome I, Paris 1905, Fig. 57.

## CONCLUSIONS

region extending from northwest India to China. The only difference is that at Yün-kang this was made still more complex by coving and corbelling in each of the six coffers.

(7) Tile-roofed, storeyed pagodas of a wooden structure in the Chinese style, which are often seen in Caves V and VI, are not represented in the present cave. The storeyed pillars here, which replace pagodas, are represented in square blocks forming storeys, and they are surmounted by decoration resembling a simplified acanthus in design.

(8) Supports designed like a rattan stool are employed for the posts of niches. Compared with the niches of Lung-mên<sup>1)</sup> we note that they are nothing more than capitals, with the posts abbreviated (Fig. 12). They may be further traced back to the Northern Wei caves of Tun-huang.<sup>2)</sup> There we see a capital which seems to be covered with a piece of cloth (Fig. 12) (c) (d). When we go further back to Kyzil of Central Asia we see that the design is derived from a vegetable leaf (e).<sup>3)</sup> The swollen effect in the lower half and the contraction at the middle, as if tied tightly with a cord, lead us to think that the source of Tun-huang and Yün-Kang designs is found at Kyzil. We find there also examples without posts (f).<sup>4)</sup> Of course, a closer examination shows that the posts were there in reality hidden by the railing. That the design was originally the capital becomes quite evident when we track it further to Bāmiyān<sup>5)</sup> (g), (h), and Ajantā (i).<sup>6)</sup> It went through various changes, but its real source is found there.

(9) The next to be considered is the rattan stool (Fig. 13). This is the Ch'üan-t'i 筌蹄<sup>7)</sup> mentioned in the *Hou-Ching-Ch'uan* of *Nan-Ch'i-shu*, Chap. lvi. It usually appears as stool of Bodhisattva with one leg pendant, and rarely as Bodhisattva's foot stool (g) and especially in caves VII and VIII as post (h) of a niche. It is found on the wall-paintings in Kyzil of Central Asia<sup>8)</sup> (e) (f), on the ivory carvings in Begram of Afghanistan<sup>9)</sup> (c) (d) and also on the stone reliefs in the Gandhāra region<sup>10)</sup> (a) (b). Its square examples are found also in Kyzil (j) and Gandhāra<sup>11)</sup> and Mathurā<sup>12)</sup> (i). In Yün-kang we find only two examples: one in a niche on the north wall in Cave I and another in the east side-cave of Cave XIX.

(10) The principal decoration consisted of lotus blossoms and floral scrolls.

(a) Lotus blossoms and lotus petal designs. Lotus blossoms are carved in relief as large rosettes on the ceiling of the archway between Caves VII and VIII, and of the entrance arch. They

1 S. Mizuno and T. Nagahiro; *A study of the Buddhist Cave-temples at Lung-mên, Honan*, Tokyo 1941, Pl. 79.

2 P. Pelliot; *Touen-houang*, Tome III et IV, Paris 1920, 1921, Pls. CXCI, CXCIV.

3 A. Grünwedel; *Alt-Kutscha*, Berlin 1920, Pls. XL, XLI.

4 A. Grünwedel; *Altbuddhistische Kultstätten*, Fig. 124.

5 A. et Y. Godard et J. Hackin; *Les antiquités bouddhiques de Bāmiyān*, Paris et Bruxelles 1908, Pl. XIX. J. Hackin; *Ibid.*, Pls. LIX, LXXIV.

6 J. Griffiths; *Paintings in the Buddhist Cave-Temples of Ajanta, Khandesh, India*, London 1896, Vol. I, Pl. 62.

7 Toyohachi Fujita; *Kō-shō ni tsukite*, (Concerning Hu-ch'uang 胡床) (Tōzai-Kōshōshi-no-Kenkyū, Saiki-hen) Tokyo 1933, p. 164. From these we may suppose that the bamboo or rattan stool now under consideration appears to be identical with the *ch'uan-t'i* which was in fashion then.

8 A. Grünwedel; *Alt-Kutscha*, Pls. XIX, XX.

9 J. Hackin; *Recherches archéologiques à Begram*, Paris 1937, Pl. XL.

10 A. Grünwedel; *Buddhist Art in India*, Fig. 7.

11 A. Grünwedel; *Alt-Kutscha*, Pls. XXX, XXXI. A. Foucher; *L'art Gréco-bouddhique*, Fig. 410.

12 J. Ph. Vogel; *La sculpture de Mathurā*, (Ars Asiatica, XV), Paris et Bruxelles 1930, Pl. XXXIV b.

are all double-petalled. But, those found at the centre of the coffers and at the intersections of beams on the ceiling are single-petalled. Small lotus blossoms in low relief were carved here and there to fill vacant spaces. In the frames of the entablature of the south wall lotus blossoms are used in two ways: one in squares as looked down upon and the other as seen aslant (Fig. 14, a, b). Derived from this the trefoils radiating in four directions are found. Such a design was already in use at Kyzil<sup>1</sup> and frequently used in the wood carvings of the village sites of Niya and Loulan in Central Asia<sup>2</sup> and also in the stone carving of Gandhāra<sup>3</sup>.

A band of continuous lotus petals has been frequently used in the caves, Yün-kang (Fig. 14 c). At the same time a band of lotus petals was sometimes used for a throne for some image, and sometimes for foot-stool, that is, Padmāsana. For designs lotus has been used so much that even the posts with volutes became gorgeous bundles of lotus blossoms as seen beside the entrance on the south wall.

(b) Floral scrolls were usually used for decorative borders for storeys on walls. The bands of concatenated half-palmettes, alternating half-palmettes arranged in wave, wavy stems with half-palmettes and continuous rings containing trefoil are used (Fig. 14 d-h). But, the unit of the pattern is always a half-palmette of three leaves. The trefoil (d) is usually a simplification of palmette. In short, they are a crude change of the acanthus design of Gandhāra. But such a change was already noticeable in Loulan and elsewhere in Central Asia.<sup>4</sup>

As we have noted above, all the Western elements had been simplified here. Such was the characteristic of the work done at Yün-kang. In sculpturing human figures, the sculptors were guided by the realistic prototype, but they did not necessarily degrade themselves to become mere imitator. Bold elimination is shown in technique. The roundness of the face and limbs is rendered childishly naive. The result is considerably different from the Gandhāra style. The delicate modelling was left out from the surface of the sculpture. Strong emphasis was laid on the intersections of different planes, suggesting of power and freedom, as we see on wood carvings.

Incised lines were often added to the roughly finished surfaces to give the necessary tension to the carving. Lines were incised, not only to indicate celestial scarves or the folds of the dress, but also for eyes and eyebrows also. Primarily the line engraving was not included in the Gandhāra sculpture. It is a different technique. Viewed from the nature of relief carving, the incised line tends to kill the plastic effect, and gives a pictorial effect. The predominance of line-engraving means the decline of sculpture. But, fortunately the line-engraving and plastic carving both are exquisitely harmonized in the sculpture of this Cave.

The Chinese elements represented in the sculpture of this Cave—which is true also for Cave VII—are fewer in variety compared with the Western elements. The following are the most important Chinese elements:

- 1 A. Grünwedel; *Altbuddhistische Kultstätten*, Fig. 259.
- 2 A. Stein; *Ancient Khotan*, Oxford 1907, Vol. II, Pl. LXVIII, LXIX. A. Stein; *Serindia*, Oxford 1921, Vol. IV. Pls. XVII, XVIII, XXXII.
- 3 A. Foucher; *L'art Gréco-bouddhique de Gandhāra*, Tome I, Fig. 236.
- 4 A. Stein; *Serindia*, Pls. XXXI, XXXIV. A. Grünwedel; *Altbuddhistische Kultstätten*, Figs. 236, 400, 424.

## CONCLUSIONS

(1) Curtain tucked up in the trabeated niche. On the east, west and south walls of the main room there are many trabeated niches, and they are invariably decorated with curtains tucked up as in the upper storey of the north wall (PL. 41). In the relief-carvings of Gandhāra we already find many trabeated niches, but hardly ever any with curtains. They are also rarely found in the cave-temples at Kyzil. But in the caves of Bāmiyān we often come across curtains so tucked as to present a series of arcs.<sup>1</sup> But this is not always associated with trabeated niches. However, in China ever since the Han and Wei dynasties it was customary to use a curtain to indicate a seat or a room for noblemen, as shown by the stone carvings or the wall paintings of burial chambers. Among such examples mention may be made of stone carvings at the Wu family tomb in Shan-tung Province, the wall paintings in the cist-tombs of Liao-yang, and the wall paintings of the ancient tomb of Kokuryo in North Korea and East Manchuria. Consequently, we conclude that the design of curtains probably was derived from the furniture of ancient China.

(2) Animal-face decoration. Animal-face decorations are used between the arcs of curtain in Cave VIII on the north wall (PLS. 38, 39) and on the crowns of attendant Bodhisattvas in the second storey of the south wall (PLS. 101, 102, 113). Based upon the Buddhist art of Gandhāra, these animal-faces are no other than the heads of lions. In Gandhāra they had often used the lion design. So this glyptic type must have been transmitted to Northern Wei. But the sculptors of Yün-kang seem to have replaced the lion-face with the traditional Chinese animal-face.

(3) Decorative carving of dragons. In India the Nāga was believed to have a mysterious power of creating rain. As such it frequently appears also in Buddhist stories and arts. The dragon in China is singularly a mysterious creature and sometimes a cardinal deity. But its representation in art is quite different with the nāga. The dragons used at the window on the south wall (PL. 85) and at the niches on the east, west and south walls (PL. 48) may have fairly preserve the Chinese tradition from the Han and Wei Dynasties.

The above-mentioned Chinese elements are different from the Western elements in the modes of expression. This is especially true in the use of engraved lines on the relief carving. Strong lineal engraving is conspicuous on the surface of the low relief of dragon, animal-face, or bird and animal designs. This was surely the usual mode to which China had been accustomed since the Chou and Han Dynasties. Among artisans who took part in the construction of the Yün-kang caves, there must have been a number conversant with such Chinese tradition.

Roughly speaking the foregoing may show the difference existing between the Western and Chinese elements in the sculpture in Cave VIII. While the Western elements are very strong, there is hardly any direct Western imitation. The product shows a revision of the prototype. Among artists who worked in Cave VIII there were some who were masters of realistic art and yet had the ability to use freedom in their work. It is to be doubted that these artists came from the West. There may have been some from the West, but they were not purely and strictly followers of the Gandhāra art. Nor were they trained purely in the Indian style either. Could they be from an oasis in Central Asia? Or

<sup>1</sup> J. Hackin; *Nouvelles recherches archéologiques à Bāmiyān*, Pls. XIV, XXVII.

may they have been from somewhere near Liang-chou having close contact with the west?

However, as there exists such clear evidence of Chinese elements, there must have been a number of artisans of the Han tribe among the workers. They had left clear marks of their own style. The sculptors who worked on Cave VIII showed a greater power of elasticity and freedom in their work than those who worked on Cave VII. No written records have been left of them, only the stone works they left behind.

## 4

Now concerning the date of cutting these caves. Having no record nor inscription, we have to compare them with various other caves belonging to the Northern Wei period and determine the date by comparison. Our deduction will be from the following two directions: the Western elements and the Chinese elements in the work.

The law of progress of the Northern Wei culture is that the later the date the greater the Han elements which it contains. It will be appropriate to apply this principle to the case of the Yüu-kang caves. Since the work on Cave VIII shows very strong Western elements, we may conclude that it reveals one of the earliest types of work in the Yün-kang cave-temples.

The period when the Han elements became strong at Yün-kang was of the time when the sculpturing of the great Buddha of Cave XVI and the hollowing of Cave VI took place. There every figure is dressed in a new aristocratic style for the courtiers in 480—486 AD.<sup>1)</sup> The work on Cave VIII—including Cave VII—was done probably before that time. The year 460 when the work was begun on the five caves under the supervision of T'an-yao must be the chronological upperlimit for Cave VIII.

The five caves initiated by T'an-yao were made in the reign of Emperor Wên-Ch'êng-t'i 文成帝 (452—465). The excavation of Cave VI is considered to have taken place in the reign of Emperor Hsiao-Wên-ti 孝文帝 (471—499). Caves VII and VIII may be considered to have been done in the reign of Emperor Hsien-Wên-t'i 獻文帝 (465—470).

Emperor Hsien-Wen-t'i was enthroned in the summer of 465, and according to *Wei-shu*, Chap. VI, he paid a visit to the Yün-kang Cave-temples in 467. In the documents of the period, the cave-temples of Yün-kang is referred to as those of Wu-chou-shan. That Emperor Hsien-Wen-t'i was a great admirer of Buddhism may be assumed from the account given in *Shih-lao-chih* (On Taoism and Buddhism) in the *Wei-shu*.<sup>2)</sup> The year 467 A.D. when Emperor Hsien-Wen-t'i paid a visit to the cave temples, we may imagine, has some connection with the excavation of these twin caves.

1 T. Nagahiro; *Unkō-sekkutsu ni okeru Butsuzō no Fukusei ni tsuite*, (Dresses of the Buddhist Images at Yün-kang Grottos), (Tōhōgakuho, Kyōto, Vol. XV, No. 4) 1947.

2 J. Ware; *Wei shou on Buddhism* (Toung-pao, Série II, Vol. XXX) Leyden 1933.

# DESCRIPTION OF THE PLATES

## CAVE VIII

### PL. 1 Front View of Caves VII and VIII.

Caves VII and VIII are adjacent. Though badly damaged, a wooden structure still remains in Cave VII, while none is in Cave VIII. There are traces indicating that there was once a large building which extended over these two caves. High up on the cliff a ditch may be seen slanting to right and left from a point above the wall partitioning the two caves. The mark seems to suggest that a triangular-shaped roof had been attached here. Near the vertex, which is about 19.70 m. high, there are three round holes suggesting that ridge-poles or beams were inserted here. Though the cliff below this point is badly broken off, there are sets of small holes above the ridge and east of it. Some sort of ridge decoration may have been attached there. (Total height to the top of ditch, about 19.70 m.)

### PL. 2 Front View of Cave VIII, especially showing the West Wall of the Ante-Room.

Upon the lower portion of the west wall may be seen faintly two rows of terrestrial donors and one row of celestial donors, but the Jātaka in relief of the upper portion is entirely obliterated. Yet the vertical band seen in the middle of the wall and several similar bands running at right angles to it on the wall had contained the separate scenes of Jātaka. Very likely there is no other interpretation, because the same subject is carved in relief on the corresponding wall of Cave VII. The bottom zone continued to the north wall, but the next two zones above did not. (Height of the West Wall, 14.30 m.)

### PL. 3 Front View of Cave VIII, especially showing the East Wall of the Ante-Room.

The whole surface of the east wall is covered with a series of niches with small Buddhas. The sub-

ject of carving on the bottom zones is clearly same with the west wall. The block remained between Caves VII and VIII reminds us of a stele on a tortoise. At the west end, the back of the west wall of Cave VIII is deeply cut, dividing Cave VIII from IX. (Height of the East Wall, 14.20 m.)

### PL. 4 North Wall of the Ante-Room.

The north wall is in the worse condition. Even though with a careful comparison of it with the corresponding wall of Cave VII, nothing on this wall could be ascertained. The entrance to the main room is large, but the window is rather small. Again, the window is made smaller by building a stone wall covered with clay. The reduced window was formerly provided with a paper screen. There is a plaque over the window inscribed with three characters, "Fo-lai-tung." Four rows of small holes are visible on the wall. Just below the second row, at the western extremity a somewhat large hole may be seen. Judging from the hole, a timber seems to have been inserted horizontally but aslant. (PL. 7B) (Height, 16.40 m.)

### PL. 5 East Wall of the Ante-Room.

The Plate clearly shows that the base of the stele is shaped like a tortoise. It also shows the archway which connects Cave VII with Cave VIII. The upper two of the three bottom zones of the east wall measure 0.92 m. and 0.98 m. in height respectively. In these two zones were represented rows of terrestrial donors each carrying the stem of a lotus blossom. The small holes were dug for repairing with clay. The entire wall is covered with niches for "Thousand Buddha." The five larger niches, about 0.90 m. high, are precisely arranged. There are only two rows of small holes. The lowest row found on the north wall is not seen on this wall. (Total height, 16.40 m.)

PL. 6 Part of the West Wall, Ante-Room.  
(Middle of the South Part)

The west wall still retains some of the reliefs at about the middle of the south and north ends. The present Plate shows what remains at the south end, below a row of small holes. The carving shows a building with a trabeated arch representing perhaps a palace. Though the central figure is gone, leaving only its nimbus, there still remain two or three figures on the side with palms together. There are some projecting ornaments on the roof, and at the other end a small door which is left ajar. The dividing band contains the floral scroll consisting of half palmettes connected each other in one wavy line. It is same with those found on the east wall of Cave VII.

PL. 7 A Parts of the South and West Walls, Ante-Room. (Middle of the South-West Corner)

B Part of the West Wall, Ante-Room. (Middle of the North End)

A. The Plate shows the Jātaka in relief on the west wall and the niches for "Thousand Buddhas" on the south wall. The lower part of the latter indicates the carving of another kind.

B. The Plate reproduces a part of the northern end a little above the row of small holes. There are some carvings, but not clear. A large standing figure is faintly visible in the western part of the north wall at about the same height as the window, and a portion of the nimbus still remains. It seems to be a figure of Buddha, corresponding to that of Cave VII.

PL. 8 Archway between Caves VII and VIII.

The Plate gives a view of the entrance arch through the archway which connects Caves VII and VIII. The pillar in the foreground belongs to the wooden structure in Cave VII. Reliefs still remain on the ceiling of the archway. (Height of the archway, 2.46 m.)

PL. 9 A Ceiling of the Archway.

B Flying Celestials on the Ceiling of the Archway.

A. The reliefs on the ceiling of the archway is a double-petalled lotus-blossom supported by four celestials in flight. The tops of the trees growing on the walls of the archway are shown as reaching the ceiling. These trees very much resemble those represented on the side walls of the window. The lower part of the trees were completely weathered away, but besides each

of them are faintly visible two guardian figures. (Diameter of lotus, 0.73 m.)

B. A detail of the relief on the ceiling shows two of the four celestial youths. They have their hair either tied at the back or divided in the middle. Their plump limbs are fully stretched out. The necklace, bracelets and skirts are all represented by incised lines. Though the folds indicated at the loins suggest they wear only loin-cloth, the fin-like representation beside the legs informs us that they are wearing skirts.

PLS. 10, 11 Entrance Arch, seen from the Inside.

There is a large arch as an entrance below the window, but the interior is always dark as shown in the Plates. When one enters the cave, one has to wait a while before one can see the interior vaguely, but the figures on the side walls of the entrance stand out vividly in the side light. The guardian divinity of the gate stands with a lance, and over him there is another divinity with many heads and many arms. One cannot help being struck by the great damage of erosion done on the outside when one compares it with the condition obtaining on the inside. (Height 6.26 m., Width 4.00 m.)

PL. 12 East Reveal of the Entrance Arch.

The reveal of the entrance is in two parts. In the bottom part is carved an armoured divinity, while in the upper part a divinity is shown with many heads and many arms. Above that the reveal gradually curves and forms the ceiling where a large lotus blossom and flying celestials are represented.

The standing divinity has his left foot slightly raised, his right hand lifted high, having his body twisted and looking down to the right. The pose he assumes in armour is not very different from that of the armed figure found in Central Asia, but nowhere else is to be seen a figure wearing a crown with bird's wings, and holding a vajra and a lance as in this figure. Viewed from this aspect, the figure is unique to Yün-kang. As we have already observed in the text, these different elements conform exactly with traditional Greek ideas.

The warrior who is represented as standing outside is also wearing an armour with his legs stretched out. (Height of the guardian divinity, 2.70 m.)

PLS. 13-15 East Reveal of the Entrance.

On the east reveal where the arch begins to curve

there are two flying celestials. While the outer one is entirely obliterated except one foot, the inner one is still well preserved, clearly showing his splendid form.

Immediately below this flying celestial, a divinity of a Hindu type is carved. In Cave VII a similar divinity is found in a similar place, though without any vehicle. Here in Cave VIII the same divinity is represented on a bull. Furthermore, here the outer half of the body, which disappears in Cave VII, is somewhat clear. The splendid face of the central head wearing a three-faced crown, the arms that hold aloft the symbolic representation of the sun and the moon, and the pose of the divinity with his right leg bent, all make it clear that this divinity was carved in pair in an identical form. However, closer observation will show that the figure in Cave VIII is made with three heads and eight arms, instead of three heads and six arms as in Cave VII. Here the right second arm holds a bow and the third a ring. The right first hand, raised to his breast, holding a cluster of grapes in his palm, is delicate and very beautiful. On the whole, the workmanship of the divinity is superior, and the carving is explicit. Especially such is the case in the rendering of the features; strong and powerful are the eyebrows, eyes, nose and lips. The whole expression is concentrated in the face. To be sure, the three heads are somewhat large in proportion to the body. But as in the case of a certain image, this gives an impression that the "spirit within is boiling over." Compared with this, the divinity in Cave VII is weak, lacking in the power to tighten the plumpness of the body, not to speak of the features.

This divinity is riding on a bull, which is squatting down with its head inward and buttocks outward, but has its head turned outside. The head of the divinity is turned so as to face the bull, giving unity to the animal and the rider. The legs of the bull are disproportionately short, but on account of this greater power and dignity are given to the animal.

The divinity mounted on the bull is no other than Śiva, as has been pointed out by Chavannes.<sup>1</sup> Śiva is described as the Producer and Destroyer, and at the same time a Divinity of Good Omen. In *Ta-chih-tu-tun* (Mahāprajñāpāramitā-Śāstra), (Taishō-Daizōkyō, XXV, p. 73,) chap. ii, it is said "Maheśvara—Ta-tzū-tsai in Chinese—has eight arms and three eyes, riding on a white bull." (Height of divinity Śiva, 1.60 m.)

<sup>1</sup> *Mission archéologiques dans la Chine septentrionale*. Tome I, II<sup>e</sup> partie, Paris 1915, p. 310.

#### PL. 16 West Reveal of the Entrance Arch.

In correspondence with the carvings on the east side, carved here is an armed divinity standing, another divinity sitting with many arms, as well as flying celestials. Beside the armed divinity, who may be considered a divinity guarding the entrance, there stands another warrior in armour which is almost effaced. This too seems to have stood with legs apart, facing toward the front. (Height of the guardian divinity, 2.75 m.)

#### PLS. 17–19 West Reveal of the Entrance Arch.

At the springer on the west reveal of the entrance arch, there were two flying celestials originally, though now the outer one is almost all gone, leaving only traces of the face, left hand and left knee.

Directly below, there is a divinity in a Hindu type. It has five heads and six arms, riding on a large phoenix-bird. The body is stoutly built, and the belly is protruding. Such a free pose, sitting with his knees far apart and putting his soles together, is rarely seen in China. The pose as well as the nudity, suggests the Indian origin. The top pair of arms is raised high, holding disks representing the sun and the moon. The right hand of the front pair rests on the right thigh, turned up at the wrist, while his left hand holding a phoenix-bird of much smaller size at his chest. The hindmost pair of arms is respectively extended between the other two arms. The left hand holds a bow and the right hand must have held an arrow, though now broken off.

All five faces are roundish, with hair curled on the forehead. Locks of hair fall from the temple, hiding the ears, to the shoulders. The front face is smiling, but the other four are laughing with mouth slightly open and with an innocent expression. The smile has nothing archaic about it, nothing mysterious such as we find in some sculptures. The hair done in this style and a smile like this may be found on clay figures discovered in Afghanistan.

The phoenix-bird, which is serving as a vehicle to the five-headed and six-armed image, holds a pearl in its beak. From the neck to the body the plumage is shown like scales. The tail is divided into five sections, each curling at the end. The details are represented carefully with incised lines. In this respect

the technique used resembles that of the lion on the north wall or of the dragons in relief above the window. Yet the connection of the five-headed divinity to this phoenix-bird is extremely unnatural. The two suggest us the products of separate "vision."

However, Professors Daijō Tokiwa and Tadashi Sekino have assumed the five-headed and six-armed divinity sitting on a bird to be Viṣṇu.<sup>1</sup> Continuing the description of Maheśvara in *Ta-chih-tu-lun* (Mahāprajñāpāramitrā-Śāstra) (Taishō-dazōkyō, XXV, p. 37), chap. ii, it is mentioned as follows "Wei-niu-t'ien 韋紐天 (Viṣṇu)—Pien-mên 遍悶 in Chinese—has four hands holding a shell and a ring, riding on garuḍa." The divinity Viṣṇu is sometimes called Narayāna.

(Height of divinity Viṣṇu, 1.50 m.)

<sup>1</sup> *Shina Bukkyō Shiseki* (Buddhist Monuments in China) Tokyo 1926, Vol. V, p. 44.

PL. 20 Guardian Divinities, Reveal of the Entrance Arch. (A. West side ; B East side)

Two divinities are standing as guardians on either side of the entrance. They are similarly dressed and equipped. The one standing on the east side has a larger head than the other and looks stately. The warriors standing on the outside are also a pair. The grooves seen toward the front indicate that here was a frame of the doorway in mediaeval times. Until lately this part had been hidden by a stone wall covered up with clay. (A. Height, 2.75 m., B. Height, 2.70 m.)

PL. 21 Ceiling of the Entrance Arch.

A great double lotus blossom, supported by soaring celestials from four sides, is carved at the top of the entrance arch. In this respect it is similar to the design on the ceiling of the archway connecting Caves VII and VIII. The receptacle is large and the petals are plump. The inner petals count eight and outer ones ten. The flying celestials are almost all gone, but there remains only a thin celestial scarf flaunting in the air. The broken section of the rosette shows the thickness of the relief. (Diameter of the lotus blossom, 1.05 m.)

PL. 22 Flying Celestials and a Lotus Blossom, Ceiling of the Entrance Arch.

The flying celestial here reproduced has a masculine aspects with massive breast. With his body bent, his legs are thrown back. The whole composition is restful and the proportion of the limbs is pleasing. The left hand is touching the hip, while the right arm is

bent upward and fingering something like a lotus bud. Thus aesthetically the left arm forms an enclosed effect with the body, while the right arm suggests openness in relation to the upper half of the body. Thus the mutual relations existing between both hands are revealed. The expression is free and the attitude is by no means stiff. The eyes cast below is overwhelming with its suggestion of mercy. The upper half of the figure is nude, and the lower half is covered even to the ankle with thin raiments. The incised lines accentuate in the whole figure the impression of nudity. The round nimbus, as well as the flaunting celestial scarfs, is suggested by incised lines. (Length of the celestial, 1.03 m.)

PL. 23 Flying Celestials, Ceiling of the Entrance Arch.

The celestial on the outside is almost entirely obliterated, while the inner one is in an excellent state of preservation. The celestial has a tall chignon, and with his left hand raised and his right held to his breast, it is in the attitude of soaring up. There is something stiff in the big uplifted arm and the angular right shoulder. The fingers of its right hand on the breast are delicate and beautiful. On account of the large feminine hips one feels the undue weight of the lower body. The circular halo, as well as the celestial scarf, is shown by incised lines. The skirt too is indicated by thin engraving. If one ignores these engraved lines, the figure becomes entirely nude. The celestials on the outside must have been flying towards the same direction as the right foot indicates. (Length of the celestial, 1.44 m.)

PL. 24 East Reveal of the Window.

In modern times, probably after the collapse of the building, a stone wall was built for the protection of the interior. Because of this new wall the carvings on the sides of the window frame are hidden up to the ceiling. At the bottom of the side wall, outside the new wall, may be seen a design with rounded tops resembling the head of an octopus. This represents mountains. Trees are represented as growing from here to a great height, spreading their foliage over the ceiling. The trunks of these trees are now hidden under the new wall. The monks under these trees are seated in two layers, having their heads covered with robes. The damage done to the outside is considerable. (Height of the window, 4.00 m.)

PLS. 25, 26 West Reveal of the Window, showing  
Monks under Trees.

The general lay out of the west wall of the window is similar to that of the east. Monks are seated in religious devotion. The folds of the dress are represented by fine incised lines, and their underwear is seen exposed on the chest. Their faces are round, but one of them is represented as advanced in age by the adding of wrinkles on the forehead and below the eyes and by the depressions at the temples, outer canthus and cheeks. Muscles are prominent on the neck. All these details do not mean the skill in realistic representation, but are rather typical and explanatory. Yet we cannot deny the presentation of some personality given to the person depicted. The lower monk has no such wrinkles and has the countenance of a youth. The globular protrusion at his left represents a wallet hanging from the branch of a tree. Looking up, we see birds perched in the tree. The rounded tops shown at the bottom represent mountains. (Height of each monk, about 1.00 m.)

PL. 27 East Wall of the Main Room.

The east wall of the main room above the bottom storey is divided into four storeys containing eight niches in regular order. It should be noted that the first storey is extended much to the north. The upper niche on the north wall seen from the floor, and the perpendicular drop of the south wall should be noted. (Height, 12.50 m.)

PL. 28 West Wall of the Main Room.

The Plate shows the deplorable state of the wall. Small holes shown on the west wall were used for inserting pieces of wood, when on the wall was repaired with clay in mediaeval times. The worst erosion on this wall is due to the fact that it directly connects to the hill back of the cave. This shows a great contrast to the east wall, the back of which forms the west wall of Cave VII, and is separated from water of the hill. (Height, 12.50 m.)

PLS. 29, 30 North Wall of the Main Room.

The main room being very small, it was impossible to photograph its north wall in its entirety. PL. 30 does not show the west corner and a part of the upper niche, which contains the five statues. The damage is most severe towards the bottom of the wall. The large sitting Buddha made of clay and the altar piled

up with stones are the works of recent years. The carving on the outside of the lower niche have vanished entirely. (Height of the upper niche, 6.14 m.; Height of the lower niche, 5.17 m.)

PL. 31 A Western Part of the Lower Niche, North  
Wall.

B Eastern Part of the Lower Niche, North  
Wall.

A. Either side of the central niche is badly effaced. Nothing can be seen in the eastern niche, while in the western niche only faint traces of a standing Buddha may be ascertained. It is a Buddha, 1.90 m. in height, standing on a low round seat, probably a rattan stool about 0.81 m. high. (Height of the figure, 2.88 m.)

B. There remain some traces of a carving above the niche on the eastern side. The boy with palms together on the right is very likely a monk carved usually on the frame of a niche. Close to this figure there are three persons with bows stretched full. As the adjoining east wall has reliefs illustrating the Buddha's life, this too may be a part of the same narrative. If so, this must represent the same scene of Prince Siddhārtha found at the archery in Cave II. (Height of the figure, about 1.10 m.)

PL. 32 Upper Niche, North Wall, Main Room.

The upper niche contains five statues, a seated Buddha in the centre and a cross-ankled Bodhisattva on either side and a smaller Bodhisattva in pensive mood at either corner. The one at the western corner has been completely demolished and the one at the eastern corner is not visible in the Plate. It is doubtful whether these five images should be considered as constituting a definite group or not. We know the group of five images of the later Northern Wei, for instance those in Cave XIII of Lung-mên, consists of one Buddha, two standing Bodhisattvas and two disciples. In that case the two Bodhisattvas evidently take the role of attendants. There the form of trinity is clearly established, and to this another addition was made of two disciples as attendants, thus forming a type of five-in-a-group. The images on the right and left naturally take the attitude of attendants to the central main image. But here the cross-ankled Bodhisattvas on the sides may not be looked upon as usual attendants to the main image, though this can not be clearly explained. From examining the various caves of Yün-kang, especially from Cave VII, we

assume that the composition is made from the aesthetic arrangement of images rather than from the iconographical significance. The cross-ankled Bodhisattvas are here carved in the quite same size as the central Main Buddha. Furthermore, it is noteworthy that the end images in pensive mood are especially made in a smaller size. They seem to be represented as subordinates to others. We may look upon these figures as representing Prince Siddhārtha in a pensive mood as shown in Buddha's life. (Height of the niche, 6.14 m.)

PL. 33 Three Central Figures, Upper Niche, North Wall.

The major part of the upper niche on the north wall is shown in the Plate, though the seated figures on either side are not seen. The present niche is badly mutilated, and it is noticeable here that the figures' feet are very crudely executed. (Height of the main Buddha, 4.50 m.)

PL. 34 Main Buddha sitting with Legs Pendant, Upper Niche, North Wall.

The main Buddha of the upper niche is round-faced. The upper part of the head, with a large *uṣṇīṣa*, is in an excellent state of preservation, but the body is badly eroded, the left shoulder having peeled and fallen off. It has lost its right hand which seems to have been raised, though the left hand (PL. 37 A) is in a comparatively good condition. It holds its palm down on the knee, with its third and fourth fingers bent, seemingly holding up the skirts. The legs are crudely carved, perhaps on account of their being invisible from the floor below. The lion's pedestal is also crudely cut, leaving chisel marks.

The flaming border of its large nimbus remains in a good condition. Still visible is a lotus blossom around the head and a row of Buddhas in meditation outside, but everything else outside and below it has disappeared. In the Plate we may notice some flying celestials outside the nimbus on the ceiling of this niche. (Height of the main Buddha, 4.50 m.)

PL. 35 Left Attendant Cross-Ankled, Upper Niche, North Wall.

Under the curtain, to the left, may be seen a cross-ankled Bodhisattva. The three-faced crown with floral ornaments is rather small. The image wears on the chest three kinds of necklaces, kind of a metal

belt, ring, and jewelry. The last two have already eroded, but are fully suggested by the next image. The right hand is raised and the left is placed on the knee with its palm up, having the second, third and fourth fingers bent. Round about the hip, mud and straws used in the later repair are still adhering. The upper half of the body is nearly nude, but the folds of the skirts consist of raised creases in parallel lines as in the main Buddha. Such creases are found on the cross-ankled Bodhisattva, the main figure of Cave XVII, and the trinity Buddhas in Cave XX. This Bodhisattva is seated on a stool-like pedestal, which has been much weathered. There seems to have existed a lower lotus pedestal at its feet. (Height, 4.13m.)

PL. 36 Left Attendant with the Left Leg Pendant, Upper Niche, North Wall.

Seated in the eastern corner of the niche, this Bodhisattva is in pensive mood with right foot on the left knee and the right hand touching the right cheek. The front of the three-faced crown is in the lotus shape, from which cords or jewelries hang and connect with disks on the sides. The necklace on the breast consists of three kinds of ornaments: a sharply pointed belt cut from metal, a ring ornament with animal heads, and a beads pendant. The sharply pointed belt may be of thin plate of metal, as we see on Japanese wooden statues of the Asuka period. We have no actual example of ring ornaments, but armlets of this kind sometimes may be seen. They are made of metal, with a contrivance of a spring and two ends of animal or birdhead. But in this stone carving, their mechanism seems to have been overlooked, and there is no suggestion of any spring.<sup>1</sup> The beads ornaments hang as pendants, crossing in the X-shape. Rosette ornaments are seen on the armlets. As the skirts cover the feet, the ring at the ankle is not seen. Slender, child-like arms, the delicate right hands touching the cheek, and the left hand resting on the right leg, are all beautifully carved.

The pedestal like the bamboo or rattan stool is shown here well. A small lotus stool under the left foot, and another lotus pedestal for the whole statue are seen. It is not clear whether or not there is a nimbus, but probably not. (Height of the Bodhisattva, 2.55 m.)

<sup>1</sup> O. Dalton; *The Treasure of the Oxus*, London 1926. Pls. XVII, XVIII.

PL. 37 A Left Hand and Left Foot of the Main Buddha, Upper Niche, North Wall.

## B Left Lion, Upper Niche, North Wall.

A. Beautiful are the hand and the folds of the drapery on the foot. The crude finish of the foot may be due to the fact that this portion of the statue is invisible from the floor below. (Height of the knees, 1.90 m.)

B. Of the two lions, only the one on the left now remains. It has its big mouth open with its tongue lolling out, having squarish eyes with round pupils. The small curls engraved on the strong jaws must represent the animal's hair, and a tuft of it curled above the ear has the appearance of a horn. The hair is represented in small curls, the mode of expression being explanatory, not realistic. Yet there is overwhelming power in the massive jaws and strong legs. (Height of the lion, 1.24 m.)

## PL. 38 Western Half of the Trabeated Arch, Upper Niche, North Wall.

The trabeated arch over the upper niche, here reproduced, is close to the ceiling. At the top there is a band of a chevron pattern which may be looked upon as a simplification of the canopy. In the niches of pointed arch, which come next below the band of chevron pattern, are found carvings of celestials playing music or dancing. Backed by a large round nimbus, the celestials have their scarves spread to the right and left. Though some have the body somewhat bent forward and slightly twisted in accordance with the musical instrument being played, they generally stand squarely facing the front. Here their legs are hidden behind the front of the arch. Primarily they are meant to be in upper storeys partly hidden behind the balustrade. In this respect the rows of the musician niches having balustrade in the ante-room of Caves IX and X show the original meaning. Here one must remember the examples found at Kyzil in Central Asia and Bāmiyān in Afghanistan. They will clarify the origin of this type of design.<sup>1)</sup>

In the second zone there are soaring celestials with chignons and round nimbuses in the frames. They are shown full of action, all turned toward the centre, each with waist touching the bottom border, and the feet turned up, and the body aslant or in upright position. Some have both hands clasped on their chests, or one hand on the chest and the other stretched forward. Their posture is most free, disregarding the symmetry in the composition.

Below these zones hangs a curtain, which seems not to be in the carvings of Gandhāra. Perhaps the custom of using curtains in China may have been inculcated here. Wherever the curtain is gathered and tied, an animal face is carved, for decoration. Perhaps such metal decorations may have been really used on the curtain. The lion heads for the decoration of a trabeated niche are found in the Gandhāra relief. That is a niche excavated from Lōriyān Tangai.<sup>2)</sup> A similar decoration of animal head is found also on the north wall of Cave VII. There the tongue is shown below the teeth, but here on this curtain the animals are represented as holding the ribbons of the curtain with the upper jaw. (Height of the niche, 0.68 m., Height of the frame, 0.55 m.)

<sup>1</sup> A. Grünwedel; *Altbuddhistische Kultstätten*, Figs. 124, 199, 200, 204, 205. J. Hackin; *Recherches archéologiques à Bāmiyān*, Pls. XIV—XVII.)

<sup>2</sup> A. Foucher; *Ibid.*, Tome II, Fig. 408.

## PL. 39 Eastern Part of the Trabeated Arch, Upper Niche, North Wall.

In the three niches of the upper zone, we found three celestials playing a mouth-organ, a pipe and a tabor respectively. In the frames of the middle zone there are two celestials represented as soaring freely. On the support are carved series of round disks. At the lower zone, the curtain tucked up in arcs is hanging lightly, having an animal-mask at every corner. Another soaring celestial is found between the arcs formed by the hanging curtain. (Height of the niche, 0.68 m., Height of the frame, 0.55 m.)

## PL. 40 Dwarf clinging to a Curtain, Upper Niche, North Wall.

Shown in the Plate is a dwarf clinging to the curtain at the eastern corner of the niche, a touch of unexpected humour in a solemn Buddhist niche! The hair on his head is strangely dressed, and wrinkles are found on his forehead. His eyes are large and bulging. From his appearance he may be an inferior deity; a dwarf. The dwarf is generally represented as supporting some things weighty and naturally squatting with hands uplifted. It is the same idea with the Atlantes in Greek art. But here nothing is supported by him. In the ante-room of Caves IX and X, the figures of dwarf are imposed to support the ceiling. In that respect we suppose the dwarf here is likely an degenerated form of it. A V-shaped robe is visible on his back and the end of it hangs loosely from over

the arm. He is wearing a short loin-cloth, proper to the dwarf. He clings to the curtain with his face turned toward the south. A similar dwarf is also found on a curtain of Cave VII, but that is more in the attitude of plunging as seen at the west end of this niche, somewhat retaining the original function of supporting. (Height of the dwarf, 1.00 m.)

PLS. 41-43 East Wall of the Main Room.

A general view of the east wall. Plate 41 shows only the upper three storeys, and Plate 42 only the lower four storeys. A part of the ceiling, a part of the north wall and a large part of the south wall are visible in Plate 41. Here the walls are shown in their relation to each other.

The upper part remains in the best condition as shown in Plate 43. The four niches in two storeys are regularly arranged, and well preserved. The east-most Bodhisattva in the upper niche on the north wall is facing to the west, and is seen in this Plate. It is also in a quite good condition. (Height of the second storey, 2.50 m.)

PL. 44 South Niche, Fourth Storey, East Wall.

The Buddha is carved here as sitting directly on the floor of the niche. There is no need of a separate lotus pedestal for the Buddha, as there is a frieze of lotus-petalled pattern carved across the wall. Ample space is allowed for the niche, and the large plain nimbus is very effective. On the statue the deepest cut is made around the throat and head. These features are the essential elements in giving the plastic effect to the images at Yün-kang. Below the neck the carving of the body is somewhat shallow. The chest, nose, hands, feet and knees are all on the same plane. This suggests the process of sculpturing. Not only the technique of carving, but also the mechanism of the bold constructive effects of the Yün-kang sculpture is also shown. The adoring celestials on the side of the niche are carved very thin. Four of them are kneeling and one standing, all with their hands together in the attitude of praying. These are not attendants; they are a group of celestials in adoration. There are other celestials in flight, one holding an incense burner and the others full of action. (Height of the Buddha, 1.42 m.)

PL. 45 Upper Body of the Main Buddha, South Niche, Fourth Storey, East Wall.

Very thinly engraved lines are executed for the eyebrows. Starting from a point, they describe large arcs extending almost to the ears. A large space is given between the eyes and eyebrows, thereby narrowing the forehead. The half-opened eyes terminate in narrow, sharp lines. Of course the pupils are not indicated. The lips are thin, and slightly curved. The eyes, nose and mouth are assembled more or less in the centre, leaving large spaces for the cheeks and the chin. The ears are made remarkably long and narrow, and the backs of them are roughly finished by chiseling aslant.

PL. 46 North Niche, Fourth Storey, East Wall.

There are two vertical cracks in this niche, and the chest of the figure is badly broken off. The hands of this Buddha are made intentionally different from those of the Buddha occupying the niche south of it, and the fingers are delicate and full of feeling. The right hand is raised to the chest with its palm turned inward and with the third and fourth fingers slightly bent to touch the thumb (Pl. 47). The left hand, with palm down and fingers stretched out, is resting on the right foot placed over the left leg. The folds of the dress are made shallow. The robe covers the left shoulder, falling over the left arm, and the folds are made roughly, being finished with engraved lines and pleatings alternating.

As in the case of the south niche, the nimbus is large and plain, filling up the niche. There are some traces of the round halo and other details painted, but they are not original. The celestials supporting a lotus blossom from right and left are flying with vigour. There are five adoring celestials in three tiers, on each side of the niche, one at the bottom tier, and two in the upper two; all carved in a simple fashion. The one of the bottom is likewise crudely carved, and is represented kneeling on an animal resembling a cat. (Height of the Buddha, 1.50 m.)

PL. 47 Upper Body of the Main Buddha, North Niche, Fourth Storey, East Wall.

With a countenance full of dignity, the face resembles the one in the south niche. But there are slight variations in the way the eyebrows are drawn, in the shape of the eyes, and in the width of the chin, etc. These differences induce us to conclude that these two Buddhas were not carved by the same sculptor. (Height of the Buddha's Head, 0.44 m.)

## PL. 48 Pillar and Dragons of Arches, Fourth Storey, East Wall.

The north and south niches in the fourth storey of the east wall are pointed niches, and animal figures are carved on both ends of the front. The figures represent dragons standing with forepaws upon the lotus pedestals which are so thinly engraved as to appear executed in incised lines. The pedestals are again supported with something like rattan stools, which are a sort of capital ornaments, though they look like stools used by seated figures with crossed legs. This kind of pillars is rather peculiar. Elsewhere we find pillars with capitals ornamented with something like rattan stools<sup>1</sup> or those with capitals that seem to be covered with pieces of cloth tied with cords.<sup>2</sup> Such a peculiar kind of pillars may not have been used in India, but in the course of development the bell-shaped capital of Indian origin must have been transformed into the pillar with capital in the form of a rattan stool or tied piece of cloth. In the paintings of Cave No. I at Bāmiyān we find pillar capitals which look like rattan stools, but it is not clear whether tied pieces of cloth are represented. (Height of the wall seen in the Plate, 1.37 m.)

<sup>1</sup> S. Mizuno and T. Nagahiro; *A Study of the Buddhist Cave-Temples at Lung-mên*, Pl. LXXIX.

<sup>2</sup> P. Pelliot; *Touen-houang*, Tome IV, Pls. CXCI, CXCII.

## PL. 49 South Niche, Third Storey, East Wall.

A Buddha is carved cross-legged on a double pedestal in a trabeated niche. With elbows stretched to the sides, the carving is deep under the arms. This is different from the style shown in the sitting Buddhas in the fourth storey and it suggests a different sculptor, though this figure has its ankles crossed in the Bodhisattva type. The Buddha in the north niche (Pl. 53) of this storey is much more deeply chiselled under the arms than the two Buddhas on the fourth storey.

The trabeated arch consists of four sections, each containing a flying celestial. From this hangs a curtain tied at five places. The flying celestials are by no means symmetrically arranged, this being especially true of the two middle ones. The one on the south side, has its right arm bent at the elbow and the hand touching its chest, and the left hand raised up, while keeping its face and body turned to the front. Both legs are bent to the left, presenting a pose which usually anticipates a symmetrical arrangement with the

other half. But the celestial on the right does not conform to the usual arrangement. Like the left celestial, it has its left hand fully stretched, breaking the symmetry. It has its head turned away from the centre and close to the outstretched arm, presenting a strange impressionistic pose. The slanting line produced by the left arm with the side of the body almost diagonally cuts the frame, pressing the lower portion of its body to the corner of the frame. Contrasted with this awkward pose of the celestial, its scarf is incised as flaunting in the breeze in a vast space, presenting a humorous design. (Height of the niche, 2.20 m.)

## PL. 50 Main Buddha Cross-Ankled, South Niche, Third Storey, East Wall.

On account of the low square pedestal upon which the Buddha is seated with ankles crossed, the knees are wide apart and the pose looks relaxed. The face is round, the *uṣṇīṣa* large, and the ears very long. Though the nose is broken off a bit, the eyes and eyebrows are beautifully engraved. There is something noble and intellectual in the forehead between the curving eyebrows and the line that marks the growth of the hair. The lips are thin and turned up at the ends, presenting the so-called "archaic smile." The eyes, nose and mouth are close together, and the chin and neck are exceedingly fleshy. The carving round about the feet is crude. The sculptor must have thought that this part was not visible from the floor below. (Height of the Buddha 1.17 m.)

## PL. 51 Right Attendant, South Niche, Third Storey, East Wall.

It is difficult to determine whether this figure represents a Bodhisattva or a celestial. It wears the so-called three-faced crown which has disks in front and the sides carved with radiating lines. The side disks are likely to be held with a hairpin, and the front disk has something like a tassel. Above the front disk is seen a crescent, and between the disks are seen something like buds which are certainly simplified palmettes. The hair is nicely arranged with incised lines. The face is amiable with slender lines engraved for the eyes. The ears are large with a globular ornament on the earlobe. The statue is broad and shallow, giving the impression of fading into the surface of the wall. The right hand is down and the elbow slightly bent, holding something like a ring or the end of the scarf. The left hand is raised to the breast holding a lotus bud.

With contracted waist and expanded hips, the figure evidently represents an Indian type. It is dressed in skirts and has the scarf thrown over the left shoulder. The folds of the thin material are rendered by incised lines, suggesting the solidity of the flesh. Here too the legs are left in a crude condition. (Height of the figure, 0.93 m.)

PL. 52 Left Attendant, South Niche, Third Storey, East Wall.

The left attendant is cut deeper than the one on the right, the hips being greatly accentuated. The hands are similarly held but reversed. The crown too is about the same, though the front disk has no tassel-like ornament. The crescent, as well as the bud-like ornaments, are seen on this crown. (Height of the figure, 1.00 m.)

PL. 53 North Niche, Third Storey, East Wall.

This niche is cracked almost vertically. The main Buddha is seated without any pedestal and with an attendant standing on either side. It has its right hand raised to the chest and the left hand holding the end of the robe with twisted wrist, the execution of both hands being extremely realistic and impressive. The right hand is sharply carved out and the left arm under the robe looks fleshy. The incised lines representing the folds of the robe are simple but beautiful. Compared with the delicate carving of the head and hands, the feet are crudely dealt with, but the statue as a whole is stately. (Height of the niche, 2.20 m.)

PL. 54 Upper Body of the Main Buddha, North Niche, Third Storey, East Wall.

There is a strong expression of will power suggested by the rounded face of this seated Buddha. The upper eyelids are somewhat swollen, and the eyebrows, not incised, are suggested merely by ridges. The nose and mouth are beautiful, and the lower lip especially is full of charm. (Height of the Buddha's head, 0.47 m.)

PL. 55 Left Attendant, North Niche, Third Storey, East Wall.

The texture of this figure is coarse compared with that of the attendants in the south niche. Especially noticeable is the loss of its right foot. Like the other, this is a standing image carved in low relief, the robe being represented merely by engraved lines. But somewhat different is the way this image holds the lotus bud in the right hand; instead of holding the top up, this

holds the top down. Instead of wearing a crown, this image has a tall chignon, and the halo is represented by an engraved circle. (Height of the figure, 1.05 m.)

PL. 56 Northern Dwarf supporting the Pillar, Third Storey, East Wall.

The storeyed pillar on either side of the niche is supported by a dwarf squatting with his feet apart. The dwarf is naked, save for a loin-cloth, but exposing his abdomen. The hair is not represented very clearly, and it appears to be a wig with combed-back hair. He also has long ears, but his round, flat face has drooping eyes and eyebrows, and he gives a humorous touch by sticking out his long tongue. His nose is flat and wrinkled showing something like an ūrnā on the forehead. The breast and belly are broken off, but still suggest their rotundity. (Height, 0.62 m.)

PL. 57 Middle Dwarf supporting the Pillar, Third Storey, East Wall.

In this storey there are three storeyed-pillars. Accordingly there are three dwarfs: 1) at the northern end, 2) at the middle, and 3) at the southern end. They are all squatting and supporting the storeyed pillars, but their features and bodies differ considerably. This one has his locks of hair turned back, and there are deep wrinkles on his forehead. His eyes are goggling, his upper teeth forcibly biting his lower lips and whiskers, and his cheeks bulging. The way the hands and feet are drawn close together, the attitude of the dwarf shows a resilient power. Bracelets are indicated on the arm and wrist, necklace of pointed belt on the chest, and the ends of the scarf, cross each other on the front. (Height, 0.58 m.)

PL. 58 Southern Dwarf supporting the Pillar, Third Storey, East Wall.

The southern dwarf here is rendered most crudely. Neither the loin-cloth nor the legs are minutely executed, but, though roughly rendered, the shoulders are protuberant and the chest well expanded, with a deep furrow in the middle. With goggling eyes and bulging cheeks, the dwarf is represented as biting his lower lips. The hair seems brushed back, but without any incised lines. On the front there appears something like an ūrnā. At any rate, all the three dwarfs are represented differently. The northern is most exhilarating, while the southern most crudely sculptured, yet in an attitude most vibrant with power. (Height 0.55 m.)

## PL. 59 South Niche, Second Storey, East Wall.

The main Buddha is carved seated directly on the floor of the niche, with legs crossed, without any pedestal being provided. With a gracious countenance the Buddha has its right hand raised to its breast, while the left hand holds the end of the robe with the wrist twisted. The hand is large and the fingers long, the arms and neck being massive. The shoulders are sloping from the neck to the angular ends, which, together with the angular elbows, give the image a powerful appearance. Being crowded with two donors on each side, the Buddha's knees are hidden behind them. These donors are wearing tall crowns and are provided with round haloes, and they each holds a bowl. They are not ordinary donors; they are the Four Deva Kings. The scene represents the incident in Buddha's life when the Four Deva Kings made an offering of four bowls to the Buddha.<sup>1</sup> (Height of the niche, 1.24 m.)

<sup>1</sup> E. Chavannes; *Ibid.*, p. 311. A. Foucher; *L'art Gréco-bouddhique du Gandhâra*, Tome I, p. 417, Fig. 210.

## PL. 60 Upper Body of the Main Buddha, South Niche, Second Storey, East Wall.

It is to be regretted that the right eye of this Buddha is damaged. There is also a flaw in the stone at the end of the left shoulder. In spite of all this, it has been well preserved. The *uṣṇīṣa* is comparatively small and the eyebrows are somewhat worn off, merely traces of the incised lines being left. The upper eyelids are bulging, but the eyes are small and pointed at the ends and looking downward. The lips are a little over-curved. (Height of the head, 0.47 m.)

## PL. 61 Front of the Arch, South Niche, Second Storey, East Wall.

All the celestials carved on this front are kneeling with their palms held together. Though the figures are comparatively in high relief, the round haloes and scarfs are engraved in lines on the background. They are all turned toward the centre, but not strictly symmetrical. The two middle ones are uneven in height, and on account of the unevenness of the space at the ends, the celestial at the north end is standing up with his left hand raised high. (PL. 56) And the lowered right hand seems to be holding something. The four monks, represented as looking out from over the arch, are beautifully carved. They too have those horizontal lines carved across the forehead. There-by

we may know that these lines were not to show the growth of the hair, but the boundary whence the head was shaven.

The border of the arch formed by the body of the dragon, looks like a twisted vine wound by two lines and appears as if tied together at the middle by cords. Carved along the edge of the arch are four soaring celestials supporting a lotus blossom, in the centre of which there is a spiral design. (Height of the frame, 1.40 m.)

## PL. 62 Two of the Four Deva Kings, South Niche, Second Storey, East Wall.

The donors kneeling side by side in an orderly fashion are holding up a bowl each. The crowns they wear are high, but nothing is carved upon them. The skirts, as well as the scarf hanging over the shoulders, are engraved in simple lines. The faces look juvenile, but tense and strong. Only a single line is engraved over somewhat bulging eyes. This simple treatment seems to infuse them with vitality. The hands are simply rendered, but they look strong. (Height of the figure, 0.79 m.)

## PL. 63 North Niche, Second Storey, East Wall.

The north niche is very similar to the southern one. The likeness also obtains in the sitting Buddha. With a stout neck, and sloping shoulders, yet with expanded chest and elbows, the statue has a powerful appearance. The left hand which holds a bowl is damaged.

The donors, two on either side, are wearing pointed caps tied to the head with broad ribbons. The tips of the pointed cap are bent back, and the sleeves are tight-fitting. With turned-down collars, the coat extends down almost to the knee. It is worn over the trousers, the costume being very similar to the dress worn by Iranians as depicted in the caves of Kucha in Central Asia. The pointed caps or the Phrygian caps, however, are usually worn by the northern tribes, as well as by Central Asians. The figures depicted here evidently represent the caravan merchants who traversed Central Asia at the time.<sup>1</sup> They quite often go without the caps, but always carry swords; they are warriors. The figures in *Höhle mit den ringtragenden Tauben*, are all kneeling and holding bowls. They wear hats shaped like our soldiers' camp-hat in feudal times, but without swords. Perhaps they represent merchants. Two inner figures have lost their heads. While the left ones are hold-

ing bowls, those on the right seem to hold something round. (Height of the Niche, 2.20 m.)

<sup>1</sup> A. Grünwedel; *Altbuddhistische Kultstätten*, Fig. 116.

PL. 64 Upper Body of the Main Buddha, North Niche, Second Storey, East Wall.

Compared with the figures on the upper storeys, this Buddha with a round and smiling face and with a chin somewhat pointed, gives an impression of lacking something in cheeks and chin. Yet there is a touch of graciousness in the eyebrows, eyes, nose and mouth. The right hand is held over the breast, showing the back of the hand, and the middle finger is bent and touching the thumb. Not only so, but the first and third fingers too are slightly bent. The hand looks soft, like that of a healthy child. The flat top of the bowl held in the left hand is shown in the Plate. (Height of the head, 0.47 m.)

PL. 65 Pillar and Dragons of the Arches, Second Storey, East Wall.

Two dragons descending from the south and north arches with their heads turned back, stand on an abacus. One has the mouth shut and the other has it open, each having long ears, a single horn, and large eyes.

The abacus upon which the dragons stand is supported by a pillar with volutes at its top and bottom and with half-palmette ornaments at the middle. It is difficult to say just what this pillar represents, but if the volutes are changed into lotus blossoms, it would become a bundle of lotus blossoms, such as beside the entrance arch on the south wall. But such a design as this has been used on the post of niches in Central Asia and Afganistan. There the volutes of the post are found with banners. Of course there are no volutes at the base of the post.<sup>1)</sup> What appears to be the base is incorporated into the capital, and the shaft is extremely abbreviated. (Height of the post, 0.55 m.)

<sup>1</sup> A. Grünwedel; *Altbuddhistische Kultstätten*, Fig. 124. J. Hackin; *Nouvelles Recherches archéologiques à Bāmiyān*, Pls. LIX, LXXIV.

PL. 66 Front of the Arch, North Niche, Second Storey, East Wall.

This arch too is somewhat flattened, or elliptical, the top being nearly horizontal and the front narrow. The slanting lines engraved on the arch-rib indicate the twisting bodies of dragon, and the two vertical

lines show its being tied at the middle. All the figures of Buddha here are seated in meditation. The Plate shows seven out of nine of them. They are draped in two different ways: (a) with both shoulders covered with the robe closely in a symmetrical way, and (b) with the right shoulder and right elbow covered with the hem of robe. The Buddhas in these two attires are placed alternately, with but one exception; the Buddha on the left side of the middle Buddha. All the folds of the robe are indicated by simple engraved lines. The band of floral scrolls, which separates the second from the third storey, is here beautifully shown. The wavy stem of the floral scroll is marked with double lines of incision. The stem is so carved as to give the effect of rotundity, while the leaves are cut deep toward the middle, producing a V-shape in section which gives a sharp impression. (Height of the figure, about 0.30 m.)

PL. 67 Reliefs of Buddha's Life at the Northern End, Second Storey, East Wall.

On the frame is seen a strange animal, with a single horn, long ears, bulging eyes and bird-like beak. Of the post upon which it stands is shown only the upper half. The seated Buddha above the animal's head is broken off and lost.

This niche is followed by reliefs of Buddha's life. At the upper corner is seen a hipped roof with the ridge ornament. Brackets are used for the eaves, but they seem to have been somewhat misplaced here. There is a curtain hanging from the eaves, and below it are seen a screen and a bed, upon which Princess Yaśodharā is sleeping. Those who are seen beyond the screen must be court ladies. Something hanging on the screen must be a musical instrument such as a p'i-p'a. The one who is sitting on a stool in pensive mood, with one foot resting upon the other leg, must be Prince Siddhārtha. He has no halo, but his raiment flaunts so as to suggest a halo. At midnight the Prince gets out of bed and loses himself in meditation. Like a similar figure in the upper niche on the north wall, he seems to be seated on a rattan stool. Or it should be a projection of this figure. There is a kneeling attendant beside the Prince with his palms together. Of course, this is no other than Candaka, his devoted horse tender.

Presently the Prince is to leave the Palace on his white charger Kaṇṭhaka accompanied by Candaka. All the celestials rise in praise, hasten to his aid and

noiselessly transport him on the horse through the air by carrying the horse by the legs. Lower down on the wall a celestial is seen in a running attitude.

With this interpretation it may be clearly known that the relief seen further up on the east of the lower niche on the north wall represents the archery contest in which the Prince took part. (Height of the wall seen in the Plate, about 2.50 m.)

PL. 68 Bottom and First Storeys, East Wall.

The first storey as well as the bottom storey, is almost all eroded away, yet the general feature of the niches may be easily conjectured. In the bottom storey, a row of eight or nine donors seems to have been sculptured on a low platform. Two or three figures at the northern end are completely gone and the two at the southern end also are beyond recognition. Of the four middle figures, which retain merely faint traces of their forms, the one next to the north end seem to represent dwarf facing to the front with both arms up. It is probably holding up the middle storeyed-pillar. The dwarfs in the third storey are squatting, while this is standing erect.

The design of the band separating the bottom from the first storey is hardly discernible, except a faint traces below the middle storeyed-pillar. It suggests the pattern of connected rings containing simplified palmette, as in the case of the lowest band in Cave VII. (Height of the first storey, 1.77 m., Height of the bottom storey, 2.10 m.)

PL. 69 South Niche, First Storey, East Wall.

This niche is exceptional in having a canopy, which consists of a horizontal piece, triangular pendants and a gathered drapery. Indeed, similar canopies are found in Gandhāra, though they are more realistically represented, being further decorated with such objects as bells.<sup>1</sup> Many strange beings are so grouped as to form a niche. The seated Buddha in the centre is badly damaged, but there remains enough to show that the Buddha had its right hand raised to its breast and the left hand laid on its knee with palm down, holding the end of the robe. It may be a hand posture, called afterward *bhūmisparśa mudrā*.

The seated Buddhas in the storeyed pillar on the northern side and the solemn monk in a praying attitude between the half-palmette leaves are all masterfully executed. (Height of the niche, 2.12 m.)

<sup>1</sup> A. Grünwedel; *Buddhist Art, in India*, Figs. 7, 40.

PL. 70 A Host of Demons on the Right Side, South Niche, First Storey, East Wall.

B Host of Demons on the Left Side, South Niche, First Storey, East Wall.

A. On either side of the canopy about ten Demons are crowded together. These demons may be recognized by their flamboyant hair. Though they have boyish faces, they all have strange large eyes and snub noses and large wrinkles between the eyebrows. They are nude showing thick chests, but the flesh gives the impression of being smooth and tender as a boy's. Beginning from the top; one is holding up a mountain, the next has an ax and another a sword and a shield, while the other two behind him do not show what they have with them. Further down one is shooting an arrow, the one behind the archer has whiskers. On the other side of the archer is seen the strange head of an animal, which may be the head of a tiger. Under it there stands a demon nursing his big belly.

B. On the opposite side of the niche may be seen another demon with a sword at the top. Of others, only the heads of some remain, and the one standing further down seems to represent a female demon. Judging from what there now remains, the group seems to have represented originally three daughters of the king of demons, the hags into which they were changed being shown at the bottom. (Height of the wall seen in the Plate, about 1.25 m.)

PL. 71 North Niche, First Storey, East Wall.

The northern half of the niche has weathered away, leaving merely the outline of the principal Buddha. On the left stands an attendant whose face is also broken off, he may pass as a standing Bodhisattva. Above the halo of this attendant is seen the head of a celestial carved almost round. (Height of the figure, 1.28 m.)

PL. 72 A Upper Half of the West Wall, Main Room.

B Lower Half of the West Wall, Main Room.

The west wall is badly damaged, except the very top of the wall which has been comparatively well preserved. The damage was caused by water permeating the rock behind. Above the niches of the pointed arch in the top storey there is a frieze of lotus petals. And above that there is a row of seven

seated Buddhas, surmounted by a band of triangular pendants, which divides the west wall from the ceiling. By the Plate A shows the relation of the west wall to the pensive Bodhisattva at the western end of the north wall. (Total Height, 12.57 m.)

PL. 73 Fourth and Third Storeys, West Wall.

We can barely see that in the third storey the figure in the south niche has its ankles crossed, while that in the north niche is seated. We may also trace that there were trabeated niches. Only a part of a frieze of floral scrolls remains intact below the third storey. In the fourth storey both niches have pointed arches. There are animals represented at the ends of the arches and also something resembling a rattan stool for the base. This, as we have already observed, is an exaggeration of the capital of the pillar. As was the case with the east wall, the figures in the niche, are seated with legs crossed.

The row of seated Buddhas at the top of the wall are all in meditation, the one with the robe on both shoulders alternating with the other one shoulder bare. Each is provided with a round halo on a larger nimbus. Carved between the nimbuses are boys reborn on the lotus blossoms or aupapādana with palms together. (Height of the fourth storey, 2.52 m.)

PL. 74 Main Buddha Cross-legged, South Niche, Fourth Storey, West Wall.

This is the only Buddha left on the west wall. Though the wall is badly damaged, there are parts which are comparatively well preserved. The image under consideration has its right hand raised to the breast, the left hand holding the hem of the robe with its wrist twisted. The robe that falls over the left elbow gives an appearance of a sleeve. The surface is well preserved, having been hardened by lime left after the water evaporated. The crust is hard, but the stone underneath is crumbling. Inside the niche there are carved some donors seated with their palms held together. (Height of the figure, 1.46 m.)

PL. 75 South Wall and Part of the Ceiling, Main Room.

Situated with the light behind, the south wall is difficult to see. But it is in an excellent state of preservation, having had no water permeating the wall from behind. The south wall above the second storey, a part of the east and west walls and also the

ceiling is shown in the Plate. The partition seen at the upper left corner is the curtain of the upper niche on the north wall. (Total height, 12.40 m.)

PL. 76 Upper Two Storeys, Eastern Part, South Wall.

PL. 77 Upper Two Storeys, Western Part, South Wall.

PL. 78 Lower Three Storeys, Eastern Part, South Wall.

PL. 79 Lower Three Storeys, Western Part, South Wall.

As seen in the Plates, all the storeys on the east wall are continued to the eastern part of the south wall. A wall has been formed by piling up stones within the rock-cut window, leaving only a small portion of it open.

The lower portion of the wall is damaged much more than the upper part. Since newly made wall of stone blocks was removed from the entrance arch, the wide arch is now fully open. (Height of third and fourth storeys, 5.00 m., Height of the first and the second storeys, 5.00 m.)

PLS. 80, 81 Standing Celestial, East Reveal of the Window, South Wall.

As Bodhisattva or celestial standing on a rattan stool, this is an exceptional example, but not without its parallel. The attendant Bodhisattvas beside the main Buddha in Cave XVIII also stand on a similar rattan stool. Perhaps a similar construction was made, whenever it was necessary to fill up a certain height of the wall space with a statue.

When viewed from the front, the body looks slightly twisted. With palms together and slightly looking downward, the pose of this figure looks entirely tranquil. The crown is three-faced, having a crescent above the front disk and trefoils between the disks. The face of the Bodhisattva is round, the chin being somewhat pointed. The eyebrows are large and arched, emphasized by deep incised lines. The eyes, nose and mouth are comparatively small, and there is a suggestion of a smile about the mouth. The upper body is almost nude, a scarf covering the left shoulder and falling over the right hip. The thin skirts, the folds of which are indicated merely by incised lines but the modelling of the body is well revealed. There is another piece of the scarf which falls on the back and covers both arms and hangs down. The

figure wears a necklace cut out of a thin belt and a bracelet on the upper arm.

A profile of this celestial reveals the following points: (1) the head had been carved much deeper than the body and (2) the chest is thin and the hip and feet are weak. The interesting part of the statue is the head. The face looks round from the front, but oval from the side. A benign impression, which it does not give from the front, is strongly felt from the side. This is caused by the delicate rendering of the body, the head having a greater depth than the width of the face as seen in front, and the large ears carved far in the back. (Height of the standing figure, 2.15 m., Height of the pedestal, 0.75 m.)

PLS. 82, 83 Standing Celestial, West Reveal of the Window, South Wall.

This statue corresponds to the one on the opposite side of the window, but with a slight variation in hands and feet. This has its little fingers somewhat bent, and reveals a subtle smile. With the heel of the right foot slightly raised, it has the right knee lightly bent; showing the keen observation of the sculptor in depicting such a momentary movement. While the statue on the eastern side shows perfect tranquillity, this one reveals a slight action. There is also movement in the facial expression, though the features are somewhat large and shallow. Though they form a pair, these figures are sufficiently varied in detail to make them interesting. The protrusion of the abdomen and the prominence given to the celestial scarf that falls over the left shoulder may be noted as a peculiar variation of this statue. (Height of the figure, 2.22 m.)

PL. 84 Row of Seated Buddhas above the Window, South Wall.

The carving shown here is in an excellent state of preservation, still retaining the original dark red all over the surface. The faces and chests of the figures likely had not been coloured. The Buddhas are arrayed on a band of lotus petals. All the Buddhas are seated in meditation with legs crossed and soles upward and they are alternately clothed in two different manners; one with both shoulders symmetrically draped and the other with the robe covering the left shoulder and then falling over the right shoulder and elbow. Their faces are round and cut deep and strong. Though similar in form, the expressions are

varied, suggesting that they were carved by different sculptors.

In this Plate is shown a part of the coffered ceiling with a round lotus blossom and flying celestials. (Height of the figure, 0.46 m.)

PL. 85 Row of Seated Buddhas and a Dragon above the Window, South Wall.

These seated Buddhas are the continuation of those shown in the previous Plate. The head of the dragon is seen below the band of lotus-petals. Directly below the head of the dragon the top of the caryatid is seen. The long head of the dragon is minutely carved, with a careful delineation of the jaws, teeth, tusks, whiskers, a long tongue, large eyes, bushy eyebrows, long ears and a horn. It has its scaly body all twisted with its legs spread out. Though the body is slender, the creature is represented as a quadruped. (Height of the seated Buddha, 0.50 m.)

PL. 86 Central Panel with Six Worshippers, South Wall.

The six celestial donors are carved between the entrance arch and the window. The entablature above this niche is decorated with squares containing eight-petalled lotus blossoms as seen from above or aslant alternately. A curtain hangs from the entablature and is so tied as to form six arcs. There is a large pillar at each end of this niche and the space below the curtain is deeply cut.

These six celestials in the niche have high chignons, and they are respectively turned towards the centre, forming a more or less symmetrical form. They are holding their hands together or apart. In the latter case, one hand is raised to the breast and another under the knee. Each figure is provided with a round halo carved slightly in relief. The celestial scarf that rests on the shoulders flaunts in the back, but the robe and decoration are different in detail according to the way the hands are held. Roughly speaking, they are of two types; the end figures kneeling, and the others holding their heels together or their ankles crossed. But their poses are quite free. The arrangement is also very free, but not confusing; symmetrical but varied and rhythmic.

The half-palmette design fringing the arch is surmounted by boyish celestial with their palms together. They represent boys reborn on the lotus blossom.

soms, that is aupapadakas. The hair seems backed-up, or it may be shaved. The round face, long eyes and eyebrows, stubby nose, small mouth and long ears are to be noted. (Height of the panel, 1.75 m., Width of the panel, 4.73 m).

PL. 87 Eastern Half of the Central Panel with Six Worshippers, South Wall.

Round haloes and celestial scarves flaunting in the back are in low relief, and the ends of the scarves hanging from the arms are suggested merely by incised lines. Extreme liberties were taken in the mode of expression, but the delicate modelling of the flesh looks quite natural. Interesting to note is the utmost freedom shown in the unusual position given to the hands, as in the second and fourth images from the east with the wrist of one hand held below the knee (Height of the figure extremely left, 1.13 m.)

PL. 88 Western Half of the Central Panel with Six Worshippers, South Wall.

The first figure from the west has nothing in the hands held to the breast, suggesting subtle movements of the fingers. The figure seems pretty well covered by celestial robes, but the sense of volume is strongly expressed in the expanded lower abdomen and fleshy hips. With splendid body and fine features this figure shows dignity and benevolence more than do others of the group.

The third figure from the west, too, holds nothing in hand and looks graceful. Looking somewhat downward, this figure appears valiant, yet has a tremor for a smile. It is clearly seen that it has, like all the others, ear ornaments. (Height of the figure, 1.20 m).

PL. 89 First Worshipper from the East, Central Panel, South Wall.

Shown here is the figure at the eastern end of the group. It gives a slight impression of being crowded. In spite of this we feel its simple, natural, overflowing spirits. A bracelet is worn on the upper arm and on the wrist. The hands are held one upon the other, the fingers being indicated by engraved lines. (Height of the figure, 1.15 m.)

PL. 90 Third Worshipper from the East, Central Panel, South Wall.

Because of a flaw in the rock, the hands had to be left without details. The limbs, as well as the pose of the body, are splendidly portrayed. With large

arching eyebrows and eyes delineated by simple lines, the figures has a beautiful countenance quite different from others. (Height of the figure, 1.14 m.)

PLS. 91, 92 Upper Parts of the Entrance Arch, South Wall.

Two celestial musicians are carved on each side of the entrance arch. The upper two are flying, and the lower two standing outside the frieze of half-palmettes. They belong probably the same kind with those celestials which are seen with their palms together above the fringe.

PL. 93 Celestial Musician playing a Pipe, East Side of the Entrance Arch, South Wall.

The musician playing a pipe wears a plate necklace and armlets, but without any robe for the upper half of the body. With protruding abdomen, it stands with its weight thrown on the right leg, while slightly lifting the left. The loin-cloth is worn. Noteworthy is the arrangement of the hair and its curling on the shoulders. Having a round face, with large eyes, and a stubby nose, this celestial has a valiant boyish air. The body and limbs are resilient. A closer view of the figure reveals a faint unevenness on the surface, and some chisel marks also. The fingers are roughly made, but give a delicate effect. (Height of the figure, 1.18 m.)

PL. 94 Celestial Musician playing a Tabor, West Side of the Entrance Arch, South Wall.

A boyish celestial is beating a tabor in a dancing attitude. The loin-cloth is indicated by incised lines. The hair is brushed back except over the temple where it hangs. The round face is about to smile. The vigour is felt in its raised hand, though roughly executed. The whole figure shows a portly constitution. (Height of the figure, 1.11 m.)

PL. 95 Celestial Musician playing a P'i-p'a, East Side of the Entrance Arch, South Wall.

A boyish celestial is playing a p'i-p'a in a flying attitude with legs tossed back. The face is amiable with hair brushed back. The mouth is slightly open with joyous expression. It is in a low relief, but the flying posture is full of liveliness. (Vertical Height, 0.97 m.)

PL. 96 Celestial Musician playing a Flute, West Side of the Entrance Arch, South Wall.

The celestial in the Plate bends its body like a bow. Its body and posture gives an air of transcendental aloof from the mundane world. The arrangement of hair is much similar to that of ordinary boyish celestials. It is very well preserved owing to its location on the south wall where there is neither moisture nor direct sunlight. (Vertical Height, 0.77m.)

PL. 97 East Niche, Fourth Storey, South Wall.

A Bodhisattva is wearing a crown, and seated with ankles crossed in a trabeated niche. There is something uneasy about the way the loin and abdomen are depicted, giving a feeling of the body kept somewhat afloat. With both feet on the three-petalled lotus in front, the Bodhisattva is seated on a square pedestal of five layers. The upper portion of the body is nude and is decorated with three kinds of necklaces. The abdomen is flat and the skirt is gathered in front, the hem extending to the ankle.

The figures of the donors carved in relief around the Bodhisattva are small. They are crudely carved as are the flying celestials on the frames of this trabeated niche. (Height of the niche, 2.10 m.)

PL. 98 Upper Body of the Main Bodhisattva, East Niche, Fourth Storey, South Wall.

This Bodhisattva is represented as wearing a tall three-faced crown with a crescent in front and ribbons hanging from both sides. The face is carved round, neck stout, eyebrows large and arching, incised lines being used to strengthen them, and the eyes long and beautiful. The nose is comparatively short and the lips close to the nose. With powerful shoulders and arms, the figure is portrayed as having a splendid constitution. The right hand is raised with suggestion of a subtle movement of the fingers, while the left hand is pressed down on the knee, showing a very unusual posture of the hands. (Height of the figure, 1.60m.)

PL. 99 East Niche, Third Storey, South Wall.

Carved in this niche is a trinity on a lotus pedestal, the central figure being seated and the attendants standing. Save for the broken right arm of main Buddha, the carvings of this niche are excellently preserved. The work reveals the beauty of a simple treatment. (Height of the niche, 2.18 m.)

PL. 100 Main Buddha Cross-Legged, East Niche, Third Storey, South Wall.

The figure has sumptuous unṣiṣa without carving hair. With a benign countenance, it has the right hand raised to the breast and the left hand held the hem of the robe. With the hem of robe covering the left shoulder, the figure has its elbows firmly set. The robe is made to cling to the body, its folds being boldly suggested by incised lines. There is an expression of quiet but latent power in the countenance with arching eyebrows and half-opened eyes, slender nose and mouth curved up at the both ends. These features show a face by no means meager, being surrounded by full cheeks and chin on a stout neck. (Height of the figure, 1.45m.)

PL. 101 Right Attendant, East Niche, Third Storey, South Wall.

This attendant is represented somewhat short in body and feet. It holds in its right hand a pointed ring and in the left a rectangular thing, which is difficult to be determined whether a scepter or a book of Indian style. In Gandhāra art we find a relief which represents a Bodhisattva holding a book similar to the thing referred to above, and it is identified by A. Grünwedel with a Mañjuśrī.<sup>1</sup> An animal-mask is carved on the large chignon, holding tassels in the mouth. (Fig. 15) The figure stands solidly with its feet apart on a lotus throne with peculiar petals. (Height of figure, 1.22 m.)

<sup>1</sup> A. Grünwedel; *Buddhist Art in India*, Fig. 147.

PL. 102 Left Attendant, East Niche, Third Storey, South Wall.

This attendant has a countenance resembling the main Buddha and the opposite attendant. It may have been carved by the same sculptor, though there is something obscure about the feet. The right hand holds something like a bud and the left hand carries an ewer. We are unable to identify this Bodhisattva. But it is most probable that the bud is a lotus and the Bodhisattva is Padmapāni or Avalokiteśvara. In the Gandhāra relief mentioned above, the Avalokiteśvara is in pair with the Mañjuśrī.<sup>1</sup> Moreover, the Avalokiteśvara in the fifth and sixth centuries in China was represented, as a rule, as holding a lotus stem and an ewer. Then, it is interesting to note that the very same trinity is found here with the relief from Loryān Tanghai in Gandhāra Region. The chignon is remarkably large, and the animal mask on it holds the tassels in its mouth. (Height 1.34 m.)

<sup>1</sup> A. Grünwedel; *Ibid.*, Fig. 147.

## PL. 103 East Niche, Second Storey, South Wall.

The Buddha has the right hand held up to the breast and the left hand holding the hem of the robe with twisted wrist. The robe is thrown over the right shoulder and hung from the edge of the left shoulder, the elbow forming a large sleeve. This gives dignity to the figure just as the ceremonial dress does to the famous portrait picture of Yoritomo in Japan. The fingers of both hands, knees down to the toes, and folds of the dress are all crudely carved. The posts of the niche with volutes are derived from the Gandhāra prototype. The bundle of lotus blossoms used on the entrance arch on the south wall may be but a variation of these voluted posts. And the pedestal which looks like the rattan stool may be but the capital detached from the post. (Height of the niche, 2.20 m.)

## PL. 104 Upper Body of the Main Buddha, East Niche, Second Storey, South Wall.

A beautiful round face, with eyes partly open, and mouth smiling, has an aspect full of wisdom. The chest is not fully expanded and the shoulders are sloping, yet the Buddha looks dignified. The chin is somewhat pointed and the neck is slightly elongated. The end of the under-garment is incised under the robe which covers the left shoulder. The hands are rather crudely finished. (Height of figure, 1.32 m.)

## PL. 105 A Flying Celestials on the Front, East Niche, Second Storey, South Wall.

## B Flying Celestials under the Arch-Rib, East Niche, Second Storey, South Wall.

A. The floral scroll seen at the top is a portion of the band that separates the second from the third storey. The wavy stem is engraved with a line at the middle, and the leaves of half-palmette are curved strongly, forming S-shape.

Shown here are the two middle celestials from the group of four. The composition is based on proportion, but not on symmetry. The left celestial has its right leg bent and its left thrown up high into the air, having the right arm stretched sidewise and the left hand resting on the hip. The pose itself looks static, but seen in its relation with the opposite figure it becomes dynamic. The pose of the right celestial is quite different. It throws its entire strength on one side of the triangle formed by the whole body. It has its left hand raised high above the head and both legs are

tossed back. The whole force is thrown on a single slanting line, thus producing a composition based on proportion. The witty conception and masterly execution, which characterizes the work even on minor details of the arch, is indeed noteworthy. (Height of the arch, 0.52 m., Height of the decorative band, 0.28 m.)

B. On one side of the two celestials described above there is one with palms together, and on the other side there is one in a different attitude. The arch-rib is of the body of an animal, marked with three lines at the top as if to indicate the body being tied together. The celestials fringing the arch have their arms and legs stretched, but the top two hold a lotus blossom over the Buddha's head. (Width of the Niche, 1.48 m.)

## PL. 106 A East Half of the Arch, East Niche, Second Storey, South Wall.

## B West Half of the Arch, East Niche, Second Storey, South Wall.

The right and left sides of the arched niche are shown here. Some celestials are represented as flying through the air with unhampered freedom, while others are in awkward positions. They are crudely carved, but all give an air of freedom. The celestials at the bottom are seen with palms together. They are represented similar to others, but they are suspected to be nude because of the absence of engraved lines suggesting the folds of the dress.

At the top of the niche there are praying monks or boyish celestials, two on each side. Their round haloes and celestial scarfs are represented in the background scarfs by incised lines, but the folds of the dress are not carved on the body. All the monks have round faces with a innocent looking. The one on the extreme left has his mouth partly open revealing his teeth. (Heights of the walls seen in the Plates, about 1.25 m.)

## PL. 107 A East Side of the East Niche, Second Storey, South Wall.

## B West side of the East Niche, Second Storey, South Wall.

Small figures of donors inside the niche are shown here. The lower three are standing, and the upper two are sitting with palms together. The standing one at the side is larger, with right hand on its breast and left hand at its hip. Each seems to have a tall chignon. The carving is crudely done, line engraving having been omitted. (Heights of the walls seen in the Plates, about 1.30 m.)

PL. 108 First and Bottom Storeys, East Part, South Wall.

Unfortunately, the figure has lost its head, but the stripes on the monk's robe are clearly discernible. In the wall-paintings of Kyzil the monk's robes are similarly represented by means of cheque pattern.<sup>1)</sup> (Height of the first storey from the floor, 4.00m.)

<sup>1</sup> A. Grünwedel; *Altbuddhistische Kultstätten*, Fig. 382.

PL. 109 Lotus Blossom Post, East Side of the Entrance Arch, South Wall.

On the entrance arch this large decoration in lotus blossom is carved. This was transformed from the post of the arch. The design consists of two large stems tied in the middle with a rope. Attached to them are large blossoms on top and bottom. The stems are incised with double-lines, and the rope which ties them is decorated with lotus petals and with large half-palmettes. The details of this decoration are common in Northern Wei period, but it attracts attention on account of its peculiar scheme. (Height 1.90m., Width 0.90 m.)

PL. 110 West Niche, Fourth Storey, South Wall.

The figure here reproduced is very similar to the one occupying the east niche in the fourth storey (PL. 97). But this is more firmly established, nothing weak being shown on the face or limbs. The crown too is splendid, and the delineation of skirts and long legs is accurate. (Height of the niche, 2.11 m.)

PL. 111 Main Bodhisattva Cross-Ankled, West Niche, Fourth Storey, South Wall.

This is a magnificent statue of a Bodhisattva. Especially fine are the face and crown, and the chest with ornaments and the hands differently held are also beautiful. There is a large bell suspended from one of the necklaces. Composure and serenity are felt in the abdomen, knees and legs, though the lower portion including the toes has been roughly finished on account of its being invisible from the floor. (Height of the figure, 1.58 m.)

PL. 112 West Niche, Third Storey, South Wall.

The western side of the niche, as well as the hand and face of the main figure, is damaged. However, compared with others this figure appears to possess plastic volume in the highest degree. There is something powerful in the chin and chest as well as in the whole constitution. The robe covers the left shoul-

der, and though the right arm is broken off, the left hand that holds the end of the robe is beautiful. The lotus petals in low relief on the pedestal is similar to the band seen above the canopy. (Height of the niche, 2.20 m.)

PL. 113 Right Attendant, West Niche, Third Storey, South Wall.

This attendant Bodhisattva too shows fully developed sculpture. The eyebrows are especially long and beautiful. Only simple lines are incised for the eyes, but the countenance is filled with a tranquil smile. The figure has its left hand on the chest as if holding a lotus bud, and its right hand lowered to its hip as if holding the hem of the robe. Both hands suggest delicate movements. The necklace, as well as the skirts, is boldly suggested by incised lines. The figure stands with feet apart on a pedestal engraved with upright lotus blossoms. (Height of the figure, 1.40 m.)

PL. 114 West Niche, Second Storey, South Wall.

The western end of this niche being damaged, it is impossible to determine whether or not there originally was a rattan-stool decoration. But, since the east niche and the west niche are so symmetrically constituted, it seems reasonable to assume that there was such a decoration. The side pillar on the east side has volutes at both ends. The animals of the arch-ends seem to be tigers, though they have horns. Perhaps they were intended as a contrast to the dragon-heads in the east niche. On the frame of the arch nine seated Buddhas are represented. They are all seated in meditation, draped in two different ways. They all have large and long necks, this peculiarity reminding us of the Thousand Buddhas in the eastern side-cave of Cave XIX.

Because of the lack of space, the monks are sparingly represented. The two monks on the western side are damaged, but the other two are in excellent condition.

The main figure is carved somewhat deep in the niche. In spite of slight damage, the round face looks splendid. The ears are large, and the limbs and robes too are beautifully executed. Unlike the main figure in the east niche, the robe that falls over the legs is separated in front, revealing wavy parallel lines incised, though we are unable to know what they mean. (Height of the niche, 2.20 m.)

PL. 115 Upper Body of the Main Buddha, West Niche, Second Storey, South Wall.

In spite of the damage to the face, this figure is excellent. The well developed countenance with large ears, the eyes of apricot-stone shape and the lines of the hands are all beautiful. The marks of the chisel are still vivid upon the hands. A difference from others may be noted in the execution of the minute details of the robe. (Height of the figure, 1.60 m.)

PL. 116 First and Bottom Storeys, West Part, South Wall.

Here too is seen a large bundle of lotus blossoms. The lower half of it is badly eroded, and the rope that binds the bundle is not decorated with lotus petals as at the east (PL. 109). The central figure is very badly eroded, but there traces of a shaven head to mark it as that of a monk seated with one foot placed on the opposite knee. The donors in the bottom zone are eroded beyond recognition, but very likely they are similar to those in the eastern half which are also unrecognizable. (Height of the first storey from the floor, 4.02 m.)

PL. 117 Ceiling of the Main Room.

The ceiling is divided into six coffers, their size not being necessarily the same. Generally speaking, those on the northern side seem smaller than those on the southern side. This is because the north wall is leaning forward, while the south wall stands quite perpendicularly. Not only is the full view of the ceiling shown in this Plate, but also its connection with the south, north, and east walls is made clear. Moreover, the upper niche on the north wall is seen, and also the soffit of the window in the south wall. The thriving tree-tops carved on the soffit of the window and also the dragons forming its arch are visible. (Length, 6.80 m., Width, 4.22 m.) (Fig. 16)

PL. 118 Eastern Half of the Ceiling.

Four coffers in the eastern part of the ceiling are visible in the Plate. The two flying celestials on the eastern side and one on the southern side of Coffers IV can be seen. They are all in the attitude of running with their bodies erect. One on the northern side seems to be jumping with feet together. The two celestials on the east sides of Coffer V are flying in the attitude of swimming. The northern and southern sides of the coffers are also visible, though not clearly. The lotus blossoms with strong thick petals can

well be seen on the octagonal centre panel, which was formed by the corbelling at the corners in simplified form. The prototype of our corbelling was already discussed in the Conclusion.

One celestial only is visible on the eastern side of Coffer II. The lotus blossom in the centre looks comparatively small. In Coffer I one celestial is seen on the eastern side, though the northern and southern sides are not very clear. Only one-half of its lotus blossom is visible here. On the beams the celestials are centred toward the eastern lotus blossom. (Width at the eastern side, 3.65 m.) (Fig. 17)

PL. 119 Coffer V, Middle-Southern Part, Ceiling.

Principally Coffer V, at the middle southern part is shown here. The celestials on the eastern side are flying in the attitude of swimming with feet together and upper body erect.

The two on the south side are in similar attitudes, but with one leg thrown up and head turned back. The two on the northern side are seen aslant. On the beams are seen two celestials flying from the south toward the western lotus blossom, and two facing each other at the middle. The one is holding an incense-burner of Po-shan-lu type, while the other is holding his palms together. The lotus blossom on the beam is eight-petalled without round rim.

The two celestials on the eastern side of Coffer VI, as well as the other two on the southern side of Coffer II are also seen looming out of the shadow. (Diameter of lotus blossom in the coffer, 0.70 m.) (Fig. 18)

PL. 120 Coffer V, Middle-Southern Part, Ceiling.

Coffer V at the middle southern part is shown here. Clearly shown here are two celestials on the eastern side and two on the southern side. The corbelling at corners is also plainly seen here. The two celestials on the southern side are projecting beyond the ceiling over the frame of the south wall. Architectural precision can not be expected in this cave. The darker portion shows where it was painted red. (Diameter of lotus blossom in the coffer, 0.70 m.) (Fig. 19)

PL. 121 Coffer V, Middle-Southern Part, Ceiling.

Coffer V is shown here again. Beside the two celestials on the southern side, there is another pair on the western side of this coffer. One has its right hand at the hip and the left hand holding up an incense-burner. The other celestial is holding something

round with both hands. Only a portion of the celestial on the northern side is seen. (Diameter of lotus blossom in the coffer, 0.70 m.) (Fig. 20)

PL. 122 Southern Half of the East Beam, Ceiling.

In the Plate is shown the southern half of the east beam, which divides Coffers IV from V. Of the two celestials on the beam one has its palms joined and the other its right hand raised. The former bends its body doubly at the hip and at the knees, while the latter at the hip. Full of power is, indeed, the posture of the former whose upper body and right hand are straightly stretched and whose right leg is also kept straight. (Length of the east beam, 3.90 m.)

PL. 123 Coffers IV, South-Eastern Part, Ceiling.

Coffer IV at the south-east corner is presented here. On the south side a celestial is represented in a running attitude, and two celestials on the western side are also seen. Only a part of those on the northern and eastern sides are seen. The one on the western side has its palms together and both feet stretched out, while the other has its knees bent in the running attitude, with right hand down and left on the abdomen.

On the beam are seen two celestials on the south side of the east lotus blossom, towards which they are flying. One of the two celestials on the beam has its palms together, and the other is flying with right hand raised forwards. The praying celestial is bent at the hip and also at the knees, while the other is bent only at the hip. There is strength in the two straight lines; one the uplifted arm forms with the body, and the other with the stretched legs. (Diameter of the lotus blossom in the coffer, 0.47 m.) (Fig. 22)

PL. 124 Coffers VI, South-Western Part, Ceiling.

In the Plate is shown Coffer VI in the south-western part. Two celestials on the east side and each on the south and north sides are seen, while two on the west side are also observable, though not clearly.

The celestials placed on the beams are flying from four directions toward the western lotus blossom on the point where the beams are crossed. Two flying from the west have their palms together and legs thrown back. (Diameter of the lotus blossom in the coffer, 0.55 m.) (Fig. 23)

PL. 125 Coffers VI, South-Western Part, Ceiling.

Here is shown Coffer VI in the south-west corner.

Two celestials on the east side have their palms together, holding something. They bend their feet backward as if darting through the sky. The celestial on the southern side has a damaged face, flying in a typical pose. It seems to hold something with the left hand. The celestials on the western side are partly seen, while those on the northern side are not visible in the Plate. (Width of the coffer, 1.32m.) (Fig. 24)

PL. 126 Southern Half of the West Beam, Ceiling.

The beam between Coffers V and VI is shown here. The two celestials on the beam again appear here (PL. 119). There is strength in the legs of the rear celestial, and these balance well with the outstretched hand of the front celestial. The two in the group constitute a harmonious unit. (Length of the beam, 1.73 m., Width, 0.60 m.) (Fig. 25)

PL. 127 A Western Half of the Ceiling.

B Coffers II, Middle-Northern Part, Ceiling.

A. The western half of the ceiling is shown in the Plate. Two beams are crossed at the point where a lotus blossom is placed. To the right of one of the beams Coffers II and III are seen, and to the left Coffers VI and V. A celestial in Coffer II as well as two in Coffer V are soaring easily with bodies outstretched. (Width of the ceiling from north to south, 3.90 m.)

B. This is a close-up of the celestial on the western side of Coffer II. With legs stretched wide apart as if running on the ground, it holds its left hand on its breast. Noteworthy here is the divided skirts from which triangular pendants fall and fill the space between the legs stretched wide apart. (Diameter of the lotus blossom in the coffer, 0.53 m.) (Fig. 26)

PL. 128 Coffers II, Middle-Northern Part, Ceiling.

This is a view of Coffer II in the middle-northern part of the ceiling seen from the west. On the east side is a celestial flying with left arm outstretched and legs bending, while on the north side two confronting celestials are holding something like a treasure. On the southern side two celestials flying westward are seen. On the northern part of the beam two celestials soaring toward a lotus blossom are clearly observable. The lotus blossom on the beam is beautifully executed. (Diameter of the lotus blossom in the coffer, 0.53 m.) (Fig. 27)

PL. 129 A Coffers IV, South-Eastern Part, Ceiling.

B Coffers II Middle-Northern Part, Ceiling.

## YÜN-KANG, CAVE VIII

A. This shows a view of Coffin IV in the southeastern part of the ceiling seen from the west. Two celestials in the east and one in the south which has the strange pose of flying are seen. Two in the north are also shown, though partly. (Diameter of the lotus blossom in the coffin, 0.47 m.)

B. Coffin II in the middle-northern part of the ceiling. This is a closer view of the part shown above. A celestial is seen flying with body bent twice, the left hand stretched out and the right hand on the breast.

It seems to be holding something in both hands. It is very sparingly dressed, having only a skirt and a celestial scarf falling on the arm. It is wearing necklaces, one cut from a sheet of metal and the other with pendants worn crossed in the front in X-wise. It also wears armlets on the arm and the wrist. Similar ornaments are worn by all the celestials on the ceiling. (Diameter of the lotus blossom in the coffin, 0.53 m.) (Fig. 28)

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